Paid Play Changing Biz Landscape

**Rise Of Direct Label/Radio Pacts Sparks Wide-Ranging Debate**

This article was prepared by Chuck Taylor with additional staff reports.

NEW YORK—The rules that have long defined how record labels and radio stations interact are being dramatically revised amidst a fast-emerging spate of lucrative deals in which record labels are paying millions of dollars to have radio stations “partner” in the promotion process.

The scope of these agreements, which range from one-shot pay-for-play pacts to long-term contracts involving dozens of stations in markets across the nation, is bringing to light sobering questions about the integrity of these practices, their impact on the credibility of U.S. radio among listeners, and their ultimate limitations.

Labels, too, are Mulling whether this new demand on their marketing dollars, squandered in part by the rise of radio conglomerates, will replace— or merely add to—the current high cost of doing business. Labels can spend hundreds of thousands of dollars on consultants, tip sheets, gifts to radio programmers, and promotions with stations that don’t necessarily guarantee airplay (see story, page 82).

Some claim the new deals will replace the age-old practice of labels privately offering radio programmers expensive trips and lavish gifts in exchange for airplay, thus provoking an honor out of admission. But others condemn any form of paid audio programming, saying it’s little more than a way for overextended radio groups to create new revenue streams, moving on-air priorities out of programmers’ hands and onto the bottom line.

In either case, discussion of the new costs of doing business is rippling heartily across all areas of the industry, dividing opinions among radio programmers, label promotion executives, radio consultants, and independent labels about the direction of the music business at large.

Last fall, CBS reactivated the long-dormant issue of pay-for-play with the news that it was floating a proposal to labels on Nashville’s Music Row that included paid spins as one option. But at the Country Radio Seminar in February in Nashville, CBS group programmer Rick Torcaso backed away from the pay-for-play concept.

Soon after, it surfaced that American Radio Systems’ mainstream rock KUFO Portland, Ore., was paying around $5,000 by Flip! Interscope Records to play “Counterfeit” by new hip-hop/metal act Limp Bidkit 50 times during a five-week period. Radio has since introduced new methods in which labels “sponsor” non-spot air time. One budding trend is “pay-for-say,” in which labels agree to pay stations to back-announce a song’s title and artist and mention where it can be purchased legally. These deals are aimed at the four primary current-based formats: top 40, country, rock, and R&B.

(Continued on page 82)

**Pop Thrives In Nashville**

**BY CHEL FLIPPO**

NASHVILLE—A growing musical universe that parallels the established worlds here of country and Christian music is emerging, and that rock and pop side of Nashville is beginning to make itself known.

This is a music-rich town where there can be no definitive, delineated lines drawn between musical genres and where talented rock and jazz musicians regularly play country gigs, tours, and sessions because that’s where the money is. Lines blur between alt.country and power pop, between Christian rock and country, between all genres.

The town is full of state-of-the-industry studios, a burgeoning stable of new music clubs and, eager A&R executives seemingly on every street corner looking for the next big country thing—and even what’s beyond country. And there is a marked proliferation of young rock and pop artists, labels, and support businesses springing up here.

There is a Y2K8,000 in this musical Eden, though, “I call it the ‘615’ stigma,” says Bob Halligan, referring to Nashville’s area code. Halligan, who has written songs for artists ranging from Cher to Judas Priest and now

(Continued on page 82)
SOUL ASYLUM - MAY 12
NEW ALBUM. FIRST TRACK: "I WILL STILL BE LAUGHING." GRIN AND BLARE IT.

XSCAPE - MAY 12
"THE ARMS OF THE ONE WHO LOVES YOU"
HOT R&B SINGLES: HOTSHOT DEBUT #7, HOT 100 HOTSHOT DEBUT #24.

LORD TARIQ & PETER GUNZ - JUNE 2
"DE JA VU (UP TOWN BABY)" ALREADY A #1 PLATINUM SINGLE.

SLAYER - JUNE 9
AFTER FOUR YEARS, LET THE CARNAGE BEGIN AGAIN.

MAXWELL - JUNE 30
THE FOLLOW-UP TO HIS UNANIMOUSLY ACCLAIMED PLATINUM-PLUS DEBUT AND UNPLUGGED ALBUMS

ARMAGEDDON - JUNE 30
FIRST TRACK: AEROSMITH "I DON'T WANT TO MISS A THING"

JERMAINE DUPRI - JULY 21
FEATURING EVERYBODY WHO'S ANYBODY...

LAURYN HILL - AUGUST 11
THIS YEAR'S MOST ANTICIPATED SOLO DEBUT ALBUM

SOUTH PARK - AUGUST
"OH MY GOD! THEY'RE RELEASING AN ALBUM!"
BY BILL HOLLAND
WASHINGTON, D.C.—Atlantic Records has yet to make a royalty-reform promise announced 14 months ago that would bring its royalty rate for legendary performers in line with the industry standard of 10%.

Artists whose material was released on the label from 1948 to 1969 were to be eligible for the increased royalty rate. The paychecks of hundreds of former Atlantic R&B, rock, and pop artists are being affect-

ed. All the artists are over 50 years old, and many are in their 60s and 70s.

According to former Atlantic artists contacted by Billboard, the label continues to send out royalty statements that reflect only the 2%-4% rates in the artists’ 30- to 50-year-old contracts. Further, they say that Atlantic has never written to them announcing the rate hike.

Many of the artists are now American music icons and have been honored worldwide.

BY LARRY LLOYD
TORONTO—A proposal that changes radio station ownership rules and calls for an increase in the amount of Canadian-generated mus-

ic that commercial stations air was announced March 30 here.

Multiple-license ownership is a policy decision by the Canadian Radio-television and Telecommunications Commission (CRTC) that immediately goes into effect, while the music-content proposal could be inte-

grated into new national broadcasting regulations expected to be issued for industry review later this year.

The proposal recommends that broadcasters be allowed to own as many as two AM and two FM stations in any given language in markets that have eight or more radio stations. In markets with fewer than eight commercial stations, a broadcast-

er will be permitted to own as many as three stations operating in a language, with a maximum of two (Continued on page 8)

HIP-HOP & LIVE BASICS
I want to let Shawnine Smith know how on-point her column was in her column about live rap show (Words & Deeds, Billboard, April 18). I’ve seen a lot, and most were disappointing. Smith’s DJ paragraph was the one that really turn down the magazine and say, “Damn, somebody else feels the way I do!” Stop passing the DAT button and do some work on those turntables that will make your boys set up and save. That’s the way it used to be and still should be. Styles may change, but the DJ is timeless.

(Bruce Negrin)

HERCULES feat. Overall

Atlantic Vows Royalty-Reform Payouts

Canadian Broadcasters Get Looser Ownership Rules, Higher CanCon Regulations

By Larry Lloyd

Atlantic Records has announced a new royalty-reform proposal that will increase the label’s royalty rate for artists whose work was released between 1948 and 1969. The new rate will be 10% for these artists, which is the industry standard. However, many of the artists are over 50 years old, and many are in their 60s and 70s.

The label has never written to these artists announcing the rate hike. Many of the artists are now American music icons and have been honored worldwide.

BY MELINDA NEWMAN
NEW YORK—Islandlife, the new enter-
tainment company started by C.F. Blackwell following his departure from PolyGram, is already making waves throughout the music community.

Among the nascent company’s first moves is a bid to purchase Rydikode. Islandlife has signed a shoestring agreement that is in final negotiations, and distribution deal with Rydikode to distribute the first four releases through Islandlife’s new record, film, and DVD divi-
sion, Islandlife Pictures.

However, according to sources, Islandlife also signed a letter of intent to buy Rydikode in March and is proceeding with due diligence. Sources add that Blackwell, Islandlife’s chairman, is offering to pay approximately $35 million in cash and stock for the label, Massa-based company.

Blackwell acknowledged that two of the companies are in discussions. “We met with the people at Rydikode because I’m very keen to go through indie distribution instead of major distribution. We’ve been talking, and hopefully we’ll be able to come up with some agreement.”

Rydikode president Don Rose declines to comment on the alleged letter of intent. “As a matter of policy, we do not comment on the type or extent of our business relationships,” he says. However, he adds, “I think there’s opportunities to broaden the relation-
ship with [Islandlife] beyond the distribution deal, and I would certainly wel-
come that opportunity.”

Blackwell founded Island Records in 1959 and sold the label to PolyGram in 1989. However, he split with PolyGram, following months of tension between himself and PolyGram president Michael Georgiades. In November 1997, “I asked them if I could take the name Island Digital Media because at one time that was going to be the new entity, but they declined,” says Blackwell.

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### Industry Should Heed Lessons of Death Row Saga

The purportedly questionable business practices of Death Row Records, which continue to dog the label in court, pale beside its depraved standard operating procedure that is brought to light in the book "Have Gun Will Travel: The Spectacular Rise And Violent Fall Of Death Row Records," by Rorin Ro (Doubleday). Ro, a journalist and former rapper who has written for the Source, Spin, Rolling Stone, and Vibe, documents an alleged reign of terror perpetrated by Death Row founder Marion "Suge" Knight, who is serving a nine-year prison sentence for a probation violation.

Thefts and violence reportedly were the norm for Death Row artists and employees. The book accuses Dr. Dre of a number of assaulctions, including one on a young woman. It details the assault on two aspiring rappers that resulted in Knight's probation deal, subsequent violations of which landed him in prison in 1996. It explores the gang culture that surrounded the label and its acts, and the endemic violence of that lifestyle.

For the music industry, this saga of Death Row, while isolated, must serve as a wake-up call to examine its business practices. It should force us to address the issue of accountability beyond the activities of one label, to follow the money trail to the doors of corporate partners, radio stations, retailers, lawyers, business managers, concert promoters, and all parties who choose to turn a blind eye and a deaf ear for the sake of a better bottom line.

Not surprisingly, many of those involved have since tried to distance themselves from this ugly situation, but where were any responsible parties when, according to Ro's book, Death Row threw up a three-page, handwritten contract for the late artist Tupac Shakur, while he was incarcerated, that bore little resemblance to standard industry contracts? Where were they when errant Death Row employees were taken for a "hoot" down by Knight's gangbang-member henchmen in a torture room at the label's offices? Why did the industry ignore the rumors that were surely bubbling up about Death Row's practices?

In the early days of the music industry, Mafia connections were rumored to have had influence on a number of artists and some record companies. Other books, like Frederic Dannen's "Hit Men" (Vintage/Random House), have detailed unsavory, illegal, and sometimes violent behavior in the industry. Other artists besides those on Death Row may have faced extortions and intimidation at the hands of a record company before.

There is no denying that the success of the label's acts helped propel rap to a new level. Certainly, Knight was not standing at the door of every record (Continued on page 85).
NATALIE MERCHANT
OPHELIA
the new album featuring "KIND & GENEROUS"
AND THE FOLLOW-UP TO THE 4,000,000-SELLING TIGERLILY

IN STORES MAY 19

Saturday Night Live - MAY 2
The Late Show with David Letterman - MAY 19
Rosie O'Donnell - MAY 20
HEADLINING LILITH FAIR ALL SUMMER
MTV Aims For Tighter Music Focus

BY CARLA HAY
NEW YORK—Starting in late May, MTV will embark on a new image campaign that will include a tighter playlist and a new set of programs, as part of a revised marketing strategy aimed at the music industry and consumers.

The goal is to give MTV more focus to our viewers," says MTV GM Victor Lister. "We want to give people more incentive to watch."

Toller explains, "For example, in any given week, we may have about 675 songs in a given week, but only a few will be played one or twice. It's hard to make an impact with that kind of programming. We want to tighten the playlist so that all of the videos we play, we play them more often, so that we're shining light on the artists to our audience." (Billboard Bulletin, April 28)

In addition to a more selective playlist, MTV will change its weekly prime-time lineup to include more music videos for a month, beginning Memorial Day weekend, when it will add programs based on music videos on the quick slot, replacing the talk show "MTV Live" (which will move to an earlier slot) and reruns of the teen drama "My So-Called Life." (Continued on page 81)

EMI U.K., Ireland Names Wadsworth As Prez/CEO

BY ADAM WHITE
LONDON — Tony Wadsworth, the new president of EMI Group U.K. and Ireland, is walking proof that, on occasion, a major record company can be headed by an ex-management consultant.

Wadsworth, 39, once a songwriter/guitarist with a little-known British band called the Young Bucks, was recruited April 27 to the top of the EMI Group U.K. and Ireland record company in the U.K. (Billboard Bulletin, April 28). He succeeds Jean-Francois "JF" Cecillon, whose exit was announced at the same time.

The latter is "considering his options," according to an EMI statement; he was president/CEO for nearly three years.

Radiohead, Blur, Supergrass, and Mansun are among the successful British acts closely associated with Programming Co.

Sunbow Acquired By Sony Wonder

BY SETH GOLDESTEIN
NEW YORK — Will Wonder never cease? On the heels of its most successful release — "Elmosplosion," which shipped 1 million audio and video units (Billboard, April 25) — and a new co-venture with Golden Books to produce "Shagadelic," which has acquired Sunbow Entertainment, a veteran producer and distributor of TV and video programs, Wonder currently has the "Salty's Lighthouse" on PBS and the Discovery Channel and is prepping an animated series, "Brothers Flub," for Nick.

The purchase gives Sony Wonder access to domestic and international TV markets, where exposure can greatly enhance home video values. Until now, much of the company's (Continued on page 72)

EMI Admits Bid ‘Approach’

BY MARK SOLOMONS
The EMI Group’s stocks are expressing relief after EMI Group ended months of bid speculation and acknowledged in a statement April 30 that it had received "an approach alerting the company" of takeover interest from a unnamed suitor.

"From wherever the shot comes, I just want to see the price on the stock," says David Chermont, a London-based media analyst for Merrill Lynch, which through its Merucry Asset Management subsidiary owns 20% of EMI stock. "Who cares if it is, as long as they’ve got the cash!"

Published reports in the U.K. have suggested that any significant bid reflects a 20% premium over the traded share price. Market observers suggest that EMI would not likely accept such a bid, unless add the company is not expected to enter a drawn-out takeover battle.

EMI does not intend to be in a position to be hostile to anyone," commented one analyst.

"We simply don’t know who [the bidder] is," another London-based analyst says. "Since time began it’s been Seagram, but ultimately it was Disney I wouldn’t be that surprised."

"If it’s Seagram, a deal would make sense," adds Chermont.

"There would be scope for cost-cutting in several areas, especially in distribution, and they are a really nice fit geographically. And they are unlikely to run into regulatory hurdles.

"Seagram’s Universal Music subsidiary has distribution deals with BMG in Europe, some of which are (Continued on page 92)
CONGRATULATIONS DON “SMOKEY” EDWARDS on your role in Robert Redford's “The Horse Whisperer” and your new release, “My Hero Gene Autry!”

“Don, I will always treasure the wonderful gift of music you gave to me on my ninetieth birthday. Your beautiful tribute album brought back many special memories for me, as I hope it does for your listeners. I’m proud and honored to be riding the same trail as you.”
— GENE AUTRY

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THE MUSIC OF THE WEST LIVES ON!
CHECK STOCK ON THESE ESSENTIAL RECORDINGS FROM SHANACHIE & WESTERN JUBILEE

The Sons of the San Joaquin deliver upbeat songs featuring tight three-part harmonies in the tradition of The Sons of the Pioneers.
“Music that paints a portrait of life lived out under the stars... a life of sand and sagebrush and mines once veined with gold and dreams. And nobody does it better today than the Sons of the San Joaquin.” — LAS VEGAS SHOW TIME

Instrumentalist Rich O'Brian is a major force in Western music. Acoustic Guitar Magazine calls him "...the house guitarist for the cowboy music revival."
"In the best cowboy tradition, O'Brian plays as if he is never in a hurry, even when he's picking a lightning-fast solo." — ACOUSTIC GUITAR

Waddie Mitchell, renowned cowboy poet, is joined here by musicians Norman Blake, Don Edwards and Rich O'Brien to produce a musical/poetry tapestry.
"He is the quintessential cowboy poet..." — NY TIMES
"Waddie Mitchell is one of the best practitioners of the growing art of cowboy poetry." — BILLBOARD

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Awards. The event was held and promotes motion and.

Newton Howard was presented with honors for his work on "Dante's Peak," "My Best Friend's Wedding," and "E.R." LoDuca won top television series for "Hercules: The Legendary Journeys" and "Xena: Warrior Princess" and most-performed underscore. Wolff's work on "The Naked Truth" and "Seinfeld" earned him two top television-series nods and a most-performed-theme award.

Marc Shaiman, who earned recognition for his "George Of The Jungle" music, didn't let his single-honor status stop him from stealing the spotlight by singing an unheralded, original song composed for the evening and making a jab at his own, winner Wolff for his "simple Seinfeld" theme.

Bill Conti, who won an award for his work on the TV series "Prime-Time Live," added to his streak; he is the only person to have won awards at all 13 ASCAP Film & Television Awards ceremonies.

A complete list of winners follows.

Henry Mancini Award: Michel Legrand


Most-performed songs—motion pictures: "Don't Let Go (Love)"

(Continued on page 74)

A complete list of ASCAP Honorees

BY CARY BELL

LOS ANGELES—Five-time Grammy and three-time Oscar winner Michel Legrand received the Henry Mancini Award for Lifetime Achievement, as ASCAP celebrated musical achievements by songwriters, composers, and publishers at its 10th annual Film and Television Awards. The event was held April 28 at the Beverly Hilton Hotel here. Legrand, known for his scores for "Yentl," "The Summer Of '42," and "Prêt-À-Porter," was presented the award by his longtime associate, ASCAP president/chairman Marilyn Bergman, Quincy Jones director Norman Jesson, and lyricist Alan Bergman, all of whom gave lengthy tributes containing hits of song.

The evening's highlight was when the French composer, after delivering a moving speech of his own, played two songs at the piano, including the "Theme To The Thomas Crown Affair (Windmills Of My Mind)."

In the regular awards categories, James Newton Howard, Jon LoDuca, and Jonathan Wolff were the big winners, with three awards.

Sony's Mottola Adds CEO To His Nameplate

BY DON JEFFREY

NEW YORK—With Sony Music emerging as the leading record company in the world, parent Sony Corp. has given its music unit's president, Thomas D. Mottola, the additional title of CEO.

Mottola has been overseeing worldwide operations of Sony Music Entertainment as president/COO; the COO title will be retired. His responsibilities will not change.

Mottola says that the new title "will not effect any changes day to day whatsoever. It's a recognition of what's happened in the past few years at Sony, a real acknowledgement of the stability and strength of our management team and of our results."

So far this year, Sony has made a remarkable recovery. For the year's first quarter, its U.S. market share soared to first place with 19.5% of total albums sold, up from 12.3% a year ago. It accounted for 21.9% of new, or current, albums, up from 16.8% in the same period last year.

The company has had the top two albums of the year in the "Titanic" soundtrack (Sony Classical) and "The Shirley Temple Slot Machine" (Sony). Mottola has been consolidating the company's many record companies in recent years—striking in comparison to executive realignments at other record companies in recent years—as an important element in Sony's recent successes (Billboard, Feb. 21). Mottola has been with Sony (and its predecessor, CBS Records) for 10 years, and many of his top managers have been there for more than eight years.

"I think it's important when you select your management team that you stay with them and work with them, for the purposes of continuity and follow-through," he says. "It's important to have a cohesive group of executives."

In 1995, continues to report to Sony Corp. chairman Norio Ohga and president Nobuyuki Idei.

Conjunto Vet Bernal Dies

BY RAMIRO BURR

SAN ANTONIO, Texas—As the 17th annual Tejano Conjunto Festival prepared to get under way May 12-17 at Rosedale Park here, the industry is mourning the passing of conjunto pioneer and one of Tejano music's most influential figures, Eloy Bernal. Bernal was killed April 22 when his tour bus flipped over on the outskirts of Corpus Christi, about 150 miles south east of here. He was 61.

According to officials, the Bernal family was returning to their home in Kingsville, Texas, after a Christian concert. Bernal's son, Edward, 27, and daughter, Rita, 23, were taken to Memorial Hospital in Corpus Christi with what were described as serious but not life-threatening injuries.

Bernal, with his brother, noted accordionist Paul Bernal, formed the nucleus of the seminal group El Conjunto Bernal, which from the late 50s to the early 70s was considered the acknowledged leaders of conjunto music.

While still in their teens, the brothers started performing as Los Hermanitos Bernal in 1962, but (Continued on page 85)

RECORD COMPANIES. Capitol Records in Los Angeles promotes Phil Costello to senior VP of promotion and marketing and Perry Watts-Russell to senior VP of A&R. They were, respectively, senior VP of promotion and VP of A&R.

Diarmuid Quinn is named senior VP of marketing at the Work Group in Santa Monica, Calif. He was senior VP of marketing at Hollywood Records.

Virgin Records in Los Angeles names Todd Roberts VP of A&R. He was an editor at Urb magazine.

A&M Records in Hollywood names John Rotella VP of marketing and promotes Stacy Kreisberg to VP of business and legal affairs. They were, respectively, VP of sales and field marketing at Polydor Records and A&M's respective Labels and executive director of business and legal affairs.

Arista Records in New York appoints Adam Lowenberg associate director of artist development. Shari Rothstein associate director of A&R administration, and Charley Londono Northeast regional director of promotion. They were, respectively, product manager at EMI Records, manager of A&R administration at Arista, and national director of alternative, West Coast/national director, triple-A, at A&M Records.

Warner Bros. Records Inc. in New York promotes Helena Corin to international artist relations manager. She was artist relations manager.

Kennyatta Calhoun is promoted to director of A&R at Jive Records in New York. He was associate director-artist development.

Edel Records America in New York promotes Katie Scandalios to director of publicity. She was manager of company development and publicity.

Walt Disney Records in Burbank, Calif., names Nicole Johnson-Phillips manager of marketing and Laura Johnson publicist, media relations. They were, respectively, marketing manager of network licensing at Disney Consumer Products Licensing and publicist at JAG Entertainment.

Velvet Records in New York names Christina Battani to director of production and creative services. She was director of production at Volcano Entertainment.

PUBLISHING. Greg Hill is named creative director at EMI Music Publishing Nashville. He was GM at Magnatune Music Publishing.

Molly Kaye joins the publishing department at DreamWorks Music Publishing in Los Angeles.

She was director of catalog marketing at BMG Music Publishing. PolyGram Music Publishing in Los Angeles names Scott H. Baum-Motta, who was director of legal affairs. He was manager at Scott H. Bammann Personal Artist Management.

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BILLBOARD | MAY 9, 1998

EXECUTIVE TURNTABLE

Barenaked Ladies Clothed. Reprise/Warner act Barenaked Ladies hit the No. 1 spot on the Heatseekers album chart with their album "Rock Spectacle" before becoming a Heatseekers chart act. Here, the group members sport the Heatseekers T-shirts awarded to them for that achievement. The band's next album, "Stunt," is due July 7 and will be preceded by the single "One Week," which ships to radio in June. Barenaked Ladies appear on the H.O.R.D.E. tour beginning July 9. Pictured, from left, are Kevin Hearn, Jim Creeggan, Tyler Stewart, Steven Page, and Ed Robertson.
BMI Songwriters won the Night

Kenny Chesney
Top New Male Vocalist

Album of the Year
Carrying Your Love with Me
Tony Brown

Jay Dee Maness
Steel Guitar

The Kinleys
Top New Vocal Duet

Larry Franklin
Fiddle

Jerry Douglas
Specialty Instrument (Dobro)

Brooks & Dunn
Top Vocal Duet

Charlie Daniels
Pioneer Award

Brent Mason
Guitar

It's Your Love
Tim McGraw with Faith Hill
Song, Single Record, Video, Top Vocal Event

James Stroud
Producer

Stephony Smith
Songwriter

Byron Gallimore
Producer

Matt Rollings
Keyboard

ACM Awards
Academy of Country Music
Winners

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Gloria Estefan Storms Dancefloor On Epic Set

BY LARRY FICK
NEW YORK—With the June 2 street date for Gloria Estefan’s intoxicating new collection, “gloria!,” drawing near, Epic Records is knee-deep in an extensive marketing blitz designed to affirm the enduring diva’s youthful vitality and commercial viability.

Opening the set with the bouncy first single, “Heaven’s What I Feel,” Estefan sets the stage for an unabashedly upbeat album that sheds the introspective, acoustic tone of 1996’s “Destiny” in favor of state-of-the-turntables dance grooves. Wrapped in arrangements that range from lush to gritty, “gloria!” shows Estefan belting with palpable confidence.

“The goal of this album was to cut loose and have fun,” she says. “I was having a great time while we were recording, and I think it shows!”

So far, all signs point toward “gloria!” being her most successful pop effort since 1992’s “Let It rain” (Continued on page 74)

Radio Boosts Heatseekers

‘Countercult’ Pays Off For Flip/Interscope’s Limp Bizkit

BY DOUG REECE
LOS ANGELES—Limp Bizkit may have made headlines recently because of its pioneering role in pay-for-play (see story, page 1), but “the story of Limp Bizkit is actually several little stories,” says Interscope head of marketing and sales (U.S.) Steve Berman, describing the formula that kept the act’s Flip/Interscope debut album, “Three Dollar Bill, Y’All,” simmering on the Heatseekers chart for 41 weeks.

“The idea was that we had a band with incredible music and an amazing... (Continued on page 33)

Book Recalls Elektra’s Pioneer Days

BY JIM BESMAN
NEW YORK—Elektra’s famous eye-catching butterfly logo design of 1967 suggested the sense of airy freedom so characteristic of the label, relates founder Jac Holzman in his new tome, “Follow The Music: The Life And High Times Of Elektra Records In The Great Years Of American Pop Culture.”

Co-authored with Gavan Daws, the $25.95 book, to be published May 30 by First Media/Publishers Group West, offers not only an oral history of the pioneering indie, as told by Holzman and scores of other major industry figures and artists, but a vivid portrait of a pivotal period in popular music and culture.

It started as an “intelligent, New York, folky label”—to borrow a quote from Elektra’s former West Coast office head, David Anderle—with its name deriving from Electra, the Greek demi-goddess who presided over the artistic muses.

Launched on Oct. 10, 1960, with a $600 investment, Elektra issued its first album, “New Songs By John Gruen,” the following March. However, it was the second release—“Jean Ritchie Singing Traditional Songs Of Her Kentucky Mountain Family”—that pointed the way toward Elektra’s initial folkie focus (exemplified by its 1964-era logo of a guitaristsitting on a corga-shaped barrel). Later releases encompassed the likes of Theodore Bikel, Phil Ochs, Tim Buckley, and Judy Collins.

But the late ’60s and early ’70s turned Elektra into a progressive rock powerhouse, thanks to such varied signings as the Doors, the MC5, the Stooges, the Butterfield Blues Band, Carly Simon, Bread, Jackson Browne, and Queen.

“There was a steady direction, yet... (Continued on page 92)

Columbia Readies Buckley Release

BY BRADLEY BAMBERG
NEW YORK—The first posthumous release of work by the late singer/songwriter Jeff Buckley is a bittersweet affair, as its signal quality underlines the tragedy of his death at age 30 in a drowning accident last spring (Billboard, June 14, 1997).

Due May 19, the two-disc Columbia set, “Sketches (For My Sweetheart, The Drunk)” features Buckley’s final studio recordings along with a batch of his home demos. The first disc comprises the fruit of his sessions with former Television leader Tom Verlaine as producer, although Buckley had decided against releasing that material and planned to go into the studio with producer/engineer Andy Wallace just before his death, the songs were complete and reflect a definite progression from those of his first Columbia album, 1994’s “Grace.”

The second half of “Sketches” consists of rough, revealing 4-track demos Buckley taped by himself, including later versions of tracks he recorded with Verlaine, new songs, and cover tunes. As a fitting conclusion to the entire set, the album ends with the folk/blue numbers “Satisfied Mind,” in a solo performance taped live for radio broadcast.

Buckley’s mother, Mary Guibert, was instrumental in compiling “Sketches,” starting with persuad-... (Continued on page 85)
GRANT LEE BUFFALO RIDES AGAIN
Slash/Warner Bros. Act Revitalizes Sound With ‘Jubilee’

BY CRAIG ROSEN
LOS ANGELES—When Grant Lee Buffalo parted company with Paul Kimble last year, fans of the band feared the worst. After all, Kimble, the trio’s bass player and producer since its 1993 debut, was an integral part of its sound.

Surprisingly, those fears seemed to be unfounded. The departure of Kimble—who is continuing to produce other acts—not only hasn’t hurt the band, it’s improved it. Followers of GLB and label staffers are calling the band’s fourth album, “Jubilee,” due June 9 on Slash/Warner Bros., its best album to date.

“We had, up until this point, been a pretty insular group, producing the records inside the band, and basically shutting the outside world out,” explains singer/guitarist Grant Lee Phillips. “We had reached a certain point where it was time to shake it all up and try things in a different fashion.

“Kimble departed the band after it completed tracks for the soundtrack to “Velvet Goldmine,” an upcoming glam-rock-inspired film, which is being produced by Michael Stipe’s production company. With the band reduced to Phillips and drummer Joey Peters, the pair

played a series of impromptu gigs at L.A.’s Largo, picking up former Tonic bassist Dan Rocheford as a support player.”

Based on the recommendation of friend Robyn Hitchcock and its manager, Peter Leak of the New York End Ltd., GLB recruited producer Paul Fox (XTC, Hitchcock, Van Morrison) to helm the sessions at A&M Studios in Hollywood.

“He was quite frank about his feelings, saying we were a bit too insular and the record he felt we should make,” Phillips says. “He went through our records like a surgeon. A lot of it hit home, and some of it

pushed buttons. Tempers flared to a degree, but by the end of that first meeting, I found myself sitting at his piano, working through my songs, and realized that there was an innate support.”

With Fox in the control booth and the band seemingly taking to heart the advice of the title of “Jubilee,” the band settled on “July 25” as a release date and went on to record the dozen songs (published by Storm Hymnal Ltd., BMI) with a revived spirit and sense of purpose.

“Phillips explains, the (Continued on page 16) Was (Not Was) Back In The Present Tense: EMI Publishing’s Lamberg In A Capitol Deal

WA (NOT WAS) IS: Good news for fans of that distinctive crossbreed of rock, funk, soul, and dance music that can only be categorized as Was (Not Was). Don Was and his beloved band, the Was (Not Was), have just released their latest album as our older, bigger project than the reunion release... "Blondie" (with the exception of bassist Nigel Harrison) is working on an album of new material for Beyond Records with producer Craig Leon. The band, which is a greatest-hits album with two new tracks that was slated to come out more than a year ago, "wanted to make a bold statement" with all-new material, a representative says. The album will be out this fall and will be followed by a world tour.

Sub Pop’s Jesus & Mary Chain Returns Head On With ‘Munki’

BY CARRIE BELL
LOS ANGELES—Over the last 14 years, the Jesus & Mary Chain has been on a crusade for the perfect noise. In the beginning, it served as a catacomb for everything from jazz and blues to punk and pop, a Lollapalooza gig, and a beer commercial later, the brothers Reid think they’ve found it with their first Sub Pop release, “Munki.”

“We’ve been refining this collection of songs for three years as we settled label deals and personal strife, so we just want to get it out there for public scrutiny,” says Reid, 36-year-old singer/guitarist/instrumentalist, who is joined in the band by his brother, William, and Ben Lurie. "There is a similar thread running through the new album as our older records. We just want to keep it going, we want it to stand up, and we want it to mean something in the context of the whole thing."

The album, recorded at the Reidis’ studio, the Drugstore, will be released June 1 in Europe through Creation Records and June 23 in the U.S. on Sub Pop. Sub Pop’s GM, Megan Jasper, says "the label didn’t

seek out the JAMC album but jumped at the chance when Sub Pop COO John Schuch learned it was available for U.S. distribution.

“We just went over to Seattle a month ago to do press and meet the staff,” he says. “They are young, charismatic, and into music as opposed to just making a career out of it.”

“The label’s excitement translates into one of the largest and most expensive marketing campaigns the Seattle-based indie has ever organized.”

“We will definitely donate more money and time to the project than we do to most of our releases,” Jasper says. "We have to be realistic. This band has a much bigger following and history than most of our acts, although we expect the new Sassy Gun Real Estate and Seabrook releases to give it a run for the money. We went over much more than the SoundScan numbers and tried to gauge what markets they are hard in and how much copies to order.”

The label plans to ship 25,000 (Continued on page 18)
JESSE COOK
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- Tampa Tribune

★★★★★
Belgium Group k’s CHOICE Plots ‘Coconcrash’ Course Via Sony

BY MARC MAE

HILLSDALE, N.J.—With the release of k’s CHOICE’s third album, “Coconcrash,” June 9 on 550 Music in the U.S., the Belgian band hopes to expand its international career.

The Belgian act is managed by Gil Norton (Pixies, Foo Fighters) and will become the first major project to benefit from Double T Music’s new partnership with Sony Independent Networks Europe (SINE). Double T is the group’s label in Belgium.

In January, SINE took a substantial stake in the Belgian indie, launched with former BMG chief Jan Theys and PolyGram product manager Kristof Turcksin as co-managing directors in September 1992. Since then it has built a reputation in the Belgian music industry with acts like k’s CHOICE and Ashbury Faith.

SINE’s participation in Double T Music will work in two directions,” explains Theys, “as we will, together with our companies in France, Holland, and Germany, operate as an A&R department for SINE.

“Whereas before we had a distribution deal with Sony Belgium, who secured the worldwide exploitation for k’s CHOICE, we now hand over our catalogue, as our ‘license partner,’ to Double T.”

SINE has proved, with bands like Oasis, that their division is better equipped in personnel and experience than the local Sony company on its own.

The label says k’s CHOICE’s “The Great Subconscience Club” (1995) and “Paradise In Me” (1996) have sold more than 800,000 units combined worldwide, paving the way for “Coconcrash” on a broad international level.

Double T released the album April 6 in Belgium, where the first single, “Believe,” has hit No. 1 on the singles chart. The album was released in the rest of Europe April 13 and was doing well, especially in the Netherlands, where it had reached No. 5.

In the U.S., the first single will be “Everything For Free,” which goes to modern rock and active rock outlets the beginning of May.

“The thing with k’s CHOICE is it’s never jamming the record down people’s throats,” says Vince Bannon, senior VP of artist development for 550 Music. “It’s about winning people. The single shows up at your desk and people tell you to check it out. People become believers by finding it out for themselves.”

One of k’s CHOICE’s strengths is its ability to perform live—its appearances at international festivals on continental Europe in 1996, such as at Netherlands’ Pinkpop and Germany’s Rock Am Ring—opened the gates to a U.S. concert tour with Alain Morisette, followed by a nationwide U.S. tour in 1997.

In fact, Bannon credits Morissette and her manager, Scott Welch, for being “the reason we’ve reset our image.”

“And we were thrilled to see that this [idea] was going round, and I regretted playing Pinkpop and other major festivals—but not at home.”

Adds Theys, “You could indeed say there have been some problems on the home front, but the platinum success in the Benelux still makes them the biggest pop/rock band here.”

“Coconcrash” was recorded at the Brussels studio ICP and mixed at Master Rock Studios in London. All 14 tracks reveal various aspects of the band’s songwriting abilities, showing a more mature sound that is closer to the band’s live work. “The collaboration with Gil Nortin was incredible,” says Bettens, “and he was able to empathize with the group’s ‘vibes.’ Gil played an important role in the pre-production, and he had a positive influence on the songs.”

The title track, which was written by Sarah’s brother and fellow band member Gert Bettens, “is a metaphor referring to [us] stopping outside the protection of [our] own home into a new world,” says Sarah. “It’s kind of autobiographical and very important to us: sharing your emotions and discovering new things in the process of growing up.”

She is also confident that the initial skepticism about “being Belgians” will melt away—they reckon that part of it has to do with the fact that few Belgian acts have met with worldwide success. “Today, people know how international we sound, and they don’t care where we come from. Also, in the U.S., ‘success’ is not a dirty word—they believe you can still earn credibility after having sold 1 million albums. I’m convinced that a Belgian band can have the same opportunities abroad like an British act.”

In fact, outside of its native Belgium is where Theys expects the band to find its greatest success. “In Belgium and Holland, we honestly cannot expect to increase sales substantially, but we can do better in France and Germany; in the U.S., our goal is at least 1 million units, and apart from Australia and Canada, Japan will become a priority,” he says. “By being successful in those territo- ries, we want to show the U.K. that we have potential.”

K’s CHOICE is managed by Wil Sharpe. In the U.S., it is booked by Monterey Peninsula Artists; in Europe, by Primary.

Assistant in preparing this story was provided by Melinda Newman in New York.

GRANT LEE BUFFALO RIDES AGAIN

(Continued from page 12)

feel of ‘Jubilee’—such as the smol- dering, grove-oriented ‘Testimony’ and the more pop celebration of ‘Truly, Truly’—gets you to a physical way. Maybe even before it gets to your head, it gets to your body,” he adds. “That’s a new way to make records for.”

Contributing to the band’s new verve was that fact that GLS invited a number of friends into the studio to lend a hand after it completed its basic tracks with Rothschild and multi-instrumentalist Jon Brion.

Even at that point, the record had a major sense of space, but it seemed like an exciting idea to open the doors and allow some of these other personalities to come into play, Phillips says. “When it’s just your band on the mic, for instance, it’s enjoyable to have him in the studio. He gets everyone rolling on the floor.”

Other guests include the Wallflowers’ Rami Jaffee on Hammond B3 organ, Greg Leisz on steel guitar, and Phil Parlapiano on accordion. Stipe, the Williams Brothers’ Andrew Williams, and the eels’ E contribute backing vocals.

“We feel like this is the best rec- ord they’ve ever made,” says Warn- er Bros. (U.S.) VP of product manage- ment Peter Stanish.

Broadway, intends to share its enthusiasm with fans by getting advance copies of the album to hundreds of artists and managers, aside from the usual suspects at press, radio, and specialty shows, to familiarize groups with the music community.

As proof of the immediate favor- able response to the album, Stanshaid says Warner has already secured a June 25 performance on “Late Show With David Letterman.”

The album’s focus tracks, “Truly, Truly” and “Trip to Modern and Main- stream Rock and Triple-A,” are scheduled for release July 14 in the U.S.

The label will also service commer- cial and college radio and press with “Truly, Truly,” a four-track EP, which includes album tracks “Truly, Truly” and “My, My, My,” plus the bonus track “You Were There” in the 4-track demo of “Mockingbirds.” The EP will also packaged with a forthcoming issue of Alternative Press.

Warner Bros. will also hit retail with a variety of point-of-purchase material tied into the carnivale-themed album artwork, including a cigar box that includes playing cards, postcards, and stickers. It will also utilize its World Wide Web site to promote “Jubilee.”

Bob Say, executive VP of the six- track, Reprise Calif.-based Moby Dick, is optimistic that the push will help reacquaint fans with the band. “We will put it out sale after the box and give it plenty of in-store play since we have fans of the band that work in our stores,” he says. In addition, the label will distribute a three-track cassette, featuring “Truly, Truly,” “The Hook,” and a cover of the Velvet Underground’s “Candy Says,” to people who attend a pre-release fan bash.

That tour, booked by William Morris, kicked off April 29 at dates from Largo and will run throughout May.
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N2K’s Arturo Sandoval Taps Afro-Cuban Big-Band Spirit

BY JOHN LANNERT

After cutting a straight-ahead jazz album that failed to live up to sales expectations, Arturo Sandoval has returned to his Cuban musical roots with “Hot House,” an Afro-Cuban jazz/big-band disc due in the U.S., Canada, and Europe on May 19 from N2K Encoded Music. Attie is handling distribution in Canada, while Newnote is distributing it in 12 European countries.

Sandoval’s label debut marks the first time the famed trumpeter has recorded a big-band album. He previously recorded seven albums for GRP including his last disc, 1996’s “Swingin.”

The “Hot House” concept originated from N2K’s executive staff, including Sandoval’s longtime producer Carl Griffin, who recalls suggesting to Sandoval that his next record should address Sandoval’s musical heritage through the hallowed tradition of Cuban big-band leaders such as Machito and Mario Bauzá.

“I really wanted Arturo to make a statement coming out on a new label with his first record,” says Griffin, “by re-establishing him in the Afro-Cuban market while still getting the respect of the jazz market.”

Also important, says Sandoval, is that “Hot House” could appeal to a wider audience than “Swingin.”

“This album is more accessible,” says Sandoval, 48. “People can follow the melodies and enjoy the combination of those melodies with rhythms that are not only from Cuba but also Brazil and Puerto Rico.”

As proof of the album’s broad potential, Sandoval relates that a friend who heard “Closely Dancing,” a seductive bolero track from the CD, said Sandoval’s playing reminded him of the legendary big-band trumpeter Harry James.

“I said, ‘God bless your heart,’” relays Sandoval. “James is one of my heroes, and I would love to sound like him.”

“Hot House,” whose title track was a staple of Sandoval’s mentor Dizzy Gillespie, may not catapult Sandoval to the heights of popularity enjoyed by James. But the N2K executives now mulling over the album’s marketing and promotion plans are confident that its sonic versatility can be exploited in several markets, especially the Latino sector.

“We are looking to see if we can get some activity at Latin radio as well as jazz radio for this record,” says Sandra Trim-DaCosta, N2K’s VP of artist and product development. “Arturo still is considered a jazz trumpeter, but this project does have a Latin flavor to it that we want to capitalize on.”

The track likely to be worked at Latin radio is “Tito,” a stirring tribute to timbales legend Tito Puente that features Puente and Cuban salsa artist Rey Ruiz.

Trim-DaCosta says the instrumental tune “Sandunga” is being considered for a remix to be serviced for club play. Griffin says another song, “Only You (No Sé Tú),” a bilingual ballad sung by Patti Austin, may be worked at jazz/AC radio.

Sandoval composed seven of the set’s 11 tracks, including “Tito” and “Sandunga.” His songs are published by Sandoval Enterprises of America/Jelly’s Jams, LLC.

“Arturo has grown as a composer as well as a musician,” says Griffin, adding that the hard-blowing Sandoval “doesn’t have to rely on his tricks anymore.” Trim-DaCosta says N2K’s Latin thrust will be helped by upcoming appearances by Sandoval on Spanish-language TV N2K also is taking out ads in Latino magazines to announce the album’s release.

Further, a World Wide Web page being set up for Sandoval may be used in cross-linking initiatives with Latino Web sites. A teaser page already has been set up for pre-sales.

Trim-DaCosta also is counting on Sandoval’s June 27 show at New York’s Carnegie Hall with Puente and Cuban singing luminary Celia Cruz to “add more visibility to Arturo” in the Latino arena.

Sandoval’s Carnegie Hall performance will cap off a nine-city U.S. trek to support “Hot House.” Trim-DaCosta says N2K will augment Sandoval’s tour activities, which are primarily being booked by Berkeley and CAMI, with a retail campaign featuring listening stations buys, in-store visits to non-record retail stores like Macy’s, and a possible online cybercast of a performance.

N2K also is working with the cable channel BET on Jazz to put together a one-hour Sandoval special that would air later this year.

Trim-DaCosta stresses that “Hot House” is a “retail-driven release, and the bonus is that we have access to the Internet. Through the Web site at [N2K-owned] Jazz Central Station, we will be able to communicate with other potential customers. Anyone visiting Jazz Central Station would be getting updated on information about releases and would know about Arturo’s release.”

Notwithstanding N2K’s extensive retail plans, if it wants to hook “Hot House” into the Latin market it must break a track at radio, says Dave Massery, president of the 24-chain Latin retail indie Ritmo Latino.

“You can’t run before you walk,” says Massery. “First you have to get Latin radio. Then to get the best out of the radio push, you could put end-caps in my stores.”

Born in the small Cuban town of Artemisa, Sandoval was a founding member of Irakere, a critically hailed ensemble that fused rock, classical, and Cuban idioms. In 1977, Sandoval met Gillespie, with whom he recorded and performed. In 1990, Sandoval was granted political asylum in the U.S., but he has been unable to gain citizenship.

Sandoval’s sets for GRP ranged from jazz to Afro-Cuban jazz to classical. He won a ’95 Grammy for Cuban roots disc “Danzón (Dance On).”

Sandoval’s manager, Carl C. Valdés, says that on July 3, Sandoval, Puente, and Steve Winwood are slated to launch their Latin Crossings tour, which is being overseen by BPR, at the Montreal Jazz Festival.

Valdés adds that Warner Bros., in conjunction with HBO, has signed a deal to do a biopic on Sandoval.
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"We are concentrating on big one-stops, influential Indies, and mid-sized chains like Tower and Borders," Jasper says. "Although the band has name recognition and cult status, they had no album in a long time, and we felt it was possible to gain the confidence of older fans without losing the possibility of attracting new ones.

The band’s past sales and chart performances have been mediocre. According to SoundScan, 1989’s "Automatic" (WARNER BROS.) has sold 160,000 copies, 1992’s "Honey’s Dead" (DEF AMERICAN) has sold 122,000 units, and 1994’s "Stoned & Dethroned" (AMERICAN) has sold 121,000.

"We’ve done OK with all their releases, especially in the days of the casette, but never great," says Renee Hodges, head buyer for the nineties for Record Don, based in Mayfield Village, Ohio. "But to sell well in mall stores, they need to get a song popular on radio. If not, the Jesus followers will come out the first week to pick it up, and it’ll die off.

Jasper hopes to cultivate the needed interest at radio, which was good to him, and was also enthusiastic. "Sometimes Always." The 1994 track, a duet with Mazi Star’s Hope Sandoval, peaked at No. 4 on Modern Rock Tracks. Although Sandoval lends her voice to "Perfume Tree" or "Munki," the label chose as its album’s first single "I Love Rock’n’Roll," Jim's reaction to "We're Going on a Matrix." "I Hate Rock’n’Roll." The release date is May 19, and campaigns will be made at public, college, and modern rock stations, as well as at specialty shows.

JAPAN: The label is working with modern rock station WPLY (100) Philadelphia, says JMC is, unfortunately, stuck in a gray area. They are theoretically moderate rock artists. Future will tell which stations will deal with them like breakthrough artists because it has been so long since America heard from them," he says.

"It’s definitely going to be an interesting battle.

Another option is "Moe Tucker," which marks the first collaboration of singer and William with their sister, Linda. "She’s never sung in a band, but she turned out to be a natural, and we recorded it in one take," Reid says.

The band tried to increase its exposure with three concert dates in May. JMC, which is managed by Colin Wallace, will be back on tour the States and do in-stores in the fall. "Touring is more fun now than it has been," Reid says. "In the beginning, we weren’t sure about how our songs would come out live and lacked confidence. Our answer to that was to get really fucked up drunk. Now I know people will come out, even though we don’t fill stadiums. So I just have a few beers to relax me. We’re basically a bunch of alcoholics, but we’re good ones."

Artist's & Music

**HOPE SOARS:** Set in the heart of Smithville, Texas, and overflowing with a sentiment of survival, 20th Century Fox’s romantic drama "Hope Floats" exudes a distinctive American vibe. And true to the film, the soundtrack is like a big slice of warm apple pie. Executive-produced by director Forest Whitaker (who also plays a key role as producer of the entire soundtrack), the album seeps through traditional and contemporary lines. It features a striking blend of covers and original material from a lineup including Garth Brooks (with his first soundtrack contribution), Bob Seger, Sheryl Crow, Lyle Lovett, Deana Carter, The Rolling Stones, and Whiskeytown.

Capitol Records, which will release the album May 19, is piecing together a plan that covers the strata of musical outfits. "We are doing a broad campaign across a lot of genros so that we can cover Don’s vision of the album," says Capitol executive VP Liz Heller. The label is shipping the first two singles—Brooks’ cover of Bob Dylan’s "To Make You Feel My Love" and the Seger/Martina McBride duet of the Seger-penned "Chances." "We hope to go to pop very quickly after that," Heller says.

Couch potatoes can catch three "Hope Floats" programs on VH1, one of which will feature film stars Sandra Bullock and Harry Connick Jr., who, surprisingly does not contribute to the soundtrack. Capitol is also working with Ticketmaster to provide discount coupons for the soundtrack at an as-yet-undetermined national chain on the tickets of selected soundtrack artists who are touring this summer. Retailers will also be inundated with posters, cards and bumper.

Capitol is also in talks with Capitol Nashville’s promotions for Brooks’ forthcoming boxed set, which also contains "To Make You Feel My Love." Also in the works is a series of in-flight programs that will be available on six airlines beginning in May and a hefty amount of Internet banner advertising—the label’s first such campaign for a soundtrack. "We are doing a lot of very aggressive marketing for it because we really feel it is an unusual soundtrack," Heller says. "There’s something for everyone. It’s a cross between the kind of music you might listen to if you’re a Bob Seger fan or a Whiskeytown fan.

The label is also securing product placement at locales ranging from carwashes and airports—all these things we don’t normally get to do so aggressively right from the beginning," says Heller. "The racks and Are—to country and AC radio, but we want to go to pop very quickly after that," Heller says.

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The label is also securing product placement at locales ranging from carwashes and airports—all these things we don’t normally get to do so aggressively right from the beginning," says Heller. "The racks and Are—to country and AC radio, but we want to go to pop very quickly after that," Heller says.

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Soundtracks' Ship Has Come In
Demand For Popular Compilations And Scores Has Increased

THE REEL THING

BY CATHERINE APPLEFELD OLSON

“I used to be that the movie-soundtracks business was a cyclical phenomenon. Every few years, a big film with an equally big soundtrack would bowl over consumers and pique the interest of record labels that traditionally didn’t dabble in that side of the business. But, based on increasingly swirling sales during the past several years, it looks like film soundtracks are here to stay—and are being joined by a growing number of television soundtracks as well.”

Soundtracks, which features two new Mark Wahlberg tracks and a slew of other hip-hop artist contributions. “The existence of nonlinear editing has really changed the process,” notes Capitol's Heller. “You used to have more time and more breathing room, but for a lot of films now, the postproduction process is so short that some release dates seem impossible to make. It changes the deadline schedule and the ability to let [the film music] breathe, and if it doesn’t work, to try something else,” she adds. “And it doesn’t help when you have artists on the road, etc. Sometimes ideas are ruled out because an artist is not available at that exact moment.”

HIGH STAKES
With so many hands in the pot, the stakes have gotten much higher in terms of securing a particular artist and/or track in a film. Likewise, soundtrack deals are becoming even more expensive by most accounts. The big killing was “definitely separate the men from the boys,” says Maureen Crowe, Aria Records (U.S.) VP of A&R, soundtracks. “If you’re talking about a project that has a strong musical package, the studios want to have someone to come up to the plate, and it is a little more difficult for small labels in general to get that stronger financial layout.” However, Crowe points out that there is a flip side to the equation as well. “When there is a big financial commitment, it becomes much more critical for the record company to make sure it is successful, and this creates a stronger burden on the director to use an artist that is going to deliver for a big audience,” she says. “If you were thinking about going more eclectic but you are going into a $1 million-plus deal for a soundtrack, the eclectic move might be risky.”

“TITANIC” has been a boon for artists looking to broaden their horizons into the film world. “Artists are approached by many more filmmakers than they have been on soundtracks these days,” says Liz Heller, executive VP of Capitol Records (U.S.), which hopes to hire a new person to oversee soundtracks in the near future. The label has been without a dedicated soundtracks executive since Karyn Richman departed last year. “It’s like a domino effect,” says Heller. “The landscape is much more complex; there are many more people in the field and many more choices for the artists. Artists are able to ask for more money, which is a good thing for them but not such a good thing for us [labels]. Then the issue becomes, can you pull it off? Recoupability becomes an issue because there is potentially more nonrecoupability in soundtracks than there used to be because artists have done more and can demand more.”

Catherine Applefied OLSON

Continued on page 26
Featuring:

- Original Songs
  Music by MATTHEW WILDER
  Lyrics by Tony award winner DAVID ZIPPEL
- Original Score Composed and Conducted by JERRY GOLDSMITH
- Performances by LEA SALONGA and DONNY OSMOND

Includes the singles:

- "True to Your Heart" performed by 98° and STEVIE WONDER
  Top 40 add date May 26th
- "Reflection" performed by CHRISTINA AGUILERA
  AC add date June 15th

An all-new musical masterpiece that captures all the emotion and adventure of this breathtaking film.

Soundtrack Street Date: June 2, 1998
Film Opens: June 19, 1998

©Disney
While an increasing number of compilation soundtracks are generating big bucks, a score album is generally considered a success if it sells 50,000 copies. Most sell far fewer than that. Enter Sony Classical’s “Titanic,” which has sold to 8 million units sold in a record 19 weeks. While in past years such score albums as “Braveheart” and “Chariots Of Fire” have caught the music industry’s ear, the “Titanic” phenomenon is causing labels to take a second look at film scores and their potential to generate big sales.

“Every couple of years, there is usually a romantic epic with a wonderfully emotional score that sells between 1 million and 1.5 million albums in America. It’s just a similar amount overseas,” says Glen Brunnman, executive VP of Sony Music Soundtrax. “One of the reasons we so confidently acquired ‘Titanic’ is we had the feeling that ‘Titanic’ would be the next album in that line of succession.”

However, Brunnman is quick to note his company’s long-standing interest in film music. “We’ve always done score albums,” he says. “We didn’t need ‘Titanic’ to pique our interest in score albums.”

But “Titanic” might just pique the interest of some labels that had not considered score albums to be a particularly viable aspect of their repertoire, according to Michael Solomon, a VP at newly established soundtrack-management and composers’ agency Soundtrack Music Management in Los Angeles. “If any single event would change their thinking, ‘Titanic’ would be it,” he says.

Sony Classical (U.S.) president Peter Gelb agrees that the album could have a domino effect. “One advantage of the success of ‘Titanic,’ at least in the short term, is that a lot of directors and producers and movie studios are so impressed with it as a score album they are trying to think of ways of emulating that success themselves,” says Gelb. However, he is quick to caution that copycat schemes rarely pay off. “It’s also been proven in the past that there are no formulas for success, and when you just try to copy things that have been successful, it rarely works.”

Gelb says Sony Classical has become increasingly involved with film-score music because it provides an ideal opportunity to introduce classical music to a broader audience. “Because I run a classical record label, I think of composers of symphonic film music as composers of classical music. And I think of films as a vehicle for exposing new classical music to a broad audience, as well as an end to itself in terms of the individual project,” he says. “A lot of classical music today is written with an audience in mind. My interest is in working with composers who are interested in writing for an audience, who are delighted with the opportunity of having a film or television show.”

As such, the label has been working with a growing number of composers who are not generally known for contributions to film. For example, the label has high expectations for the upcoming “The Red Violin,” which is being scored by John Corigliano, who scored Kevin Kostner’s “Altered States” back in the ’70s but is not widely known as a film composer. “It is an opportunity for his very serious but highly accessible and emotional music to be heard by a large audience,” Gelb says.

AN AGING AUDIENCE

Among other factors in the rising interest in score music is the aging of an increasing number of baby boomers, according to Soundtrack Music’s Solomon. “The same people who were into rock ‘n’ roll in the ’60s and ’70s are gravitating to soundtrack music and are open to interesting styles of music,” he says.

Solomon also thinks “Titanic” is going to increase the incidence of labels mingling a single with score music. “People are going to look to have vocal songs on score albums, not only from the marketing and creative point of view, but there are a lot of composers out there who would like to write songs, and who come from a songwriting background,” he says. “Instead of just writing a score for the end title, why don’t we take the theme for the end motif and collaborate with an artist and make something we can get on the radio?”

Toby Piniack, CCO of Milan Records, which releases primarily pop albums, says he would prefer to work score albums with “at least one or a couple of songs on them.” He cites the label’s “Ghost,” which has sold 3 million units, and “Bed Of Roses” scores as examples of albums where a pop song has helped generate more exposure.

Nevertheless, some label executives are wary that “Titanic” could lead to unrealistic expectations on the part of a record label or film company. “This is a lemming business, and ‘Titanic’ might make some new deals less doable,” says Charlie D’Atri, marketing director at Hollywood Records. “It will elevate some people’s idea of what their score project can do, and, realistically, unless the people in the business of picking up these projects are careful, somebody is going to get burned.”

SOME COMPOSERS STILL LEERY

Yet, despite the general enthusiasm on the part of the labels, some longtime Hollywood composers paint a less rosy picture of the score-film sensation. “Mysteries, Inc.” composer Carter Burwell describes the process of whether or not the score music from a film makes it onto a commercial album. “It is very difficult to predict whether a score is going to get onto an album,” says Burwell, who has scored all of Joel and Ethan Coen’s films, most recently “The Big Lebowski.”

“There are so many factors involved that have little to do with the music. Is it one of the films the studio is bankrolling? Burwell does acknowledge, however, that the business is opening up. “The fact that there are more record labels [releasing scoring soundtracks] does make it easier,” he says. “It partly has to do with demographics. There’s an older record-buying public and baby boomers that might want to hear instrumental music, but not the same music their parents listen to.”

Composer Elliot Goldenthal, whose recent scores include “Butcher Boy” and “Sphere,” says little has changed in terms of getting score music out to the public. Goldenthal cites his instrumental score for “Batman And Robin,” which never made it onto an album, as a case of a label—in that instance, Warner Bros.—not letting the score rise to its potential. “There was not even a score album for that movie. All they were willing to put out was a song collection,” he says. “The only time [the major labels] seem to use scores is when there’s a pop star involved, when they think they can go ahead and sell a lot of records.”

“Ultimately, the movie company is in the driver’s seat of what music goes into a film,” says Sony Classical’s Gelb. “We are only interested in albums that are completely score or mostly score. One reason serious composers might be particularly interested in being on a classical record label as opposed to pop labels is that they don’t have to worry about losing in favor of a pop-concept album.”

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**Charting The ‘Tracks**

**THE BIGGEST HITS OF THE YEAR TO DATE**

The recaps in this spotlight are based on information compiled from Billboard’s weekly Hot 100 Singles and The Billboard 200 album charts from the start of the chart year (December 6, 1997) through the April 4 issue. For singles, rankings are determined by combined monitored radio airplay gathered by Broadcast Data Systems and accumulated sales, compiled by SoundScan. Album rankings are based solely on sales and are determined exclusively from information compiled by SoundScan.

The recaps in this spotlight were prepared by Anthony Colombo, Michael Cusson, Jan Marie Perry and Alex Vitoulis.

**TOP SOUNDTRACK ALBUMS**

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<thead>
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<th>No.</th>
<th>TITLE</th>
<th>Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>TITANIC</td>
<td>Sony Classical</td>
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<tr>
<td>2</td>
<td>SPACEWORLD</td>
<td>Virgin</td>
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<tr>
<td>3</td>
<td>SOUL FOOD</td>
<td>LaFace/Arista</td>
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<td>4</td>
<td>* * *</td>
<td>Virgin</td>
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<td>5</td>
<td>MY BEST FRIEND’S WEDDING</td>
<td>Warner Bros.</td>
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<tr>
<td>6</td>
<td>THE WEDDING SINGER</td>
<td>LaFace/Arista</td>
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<td>7</td>
<td>ANASTASIA</td>
<td>Atlantic/AG</td>
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<td>8</td>
<td>SPACE JAM</td>
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<td>9</td>
<td>GREAT EXPECTATIONS</td>
<td>Atlantic/AG</td>
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<td>10</td>
<td>SCREAM</td>
<td>Capitol</td>
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**TOP SOUNDTRACK SINGLES**

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<td>Celine Dion</td>
<td>SONY music</td>
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A TITANIC SUCCESS

* More than 20 million in worldwide sales
* Fastest selling soundtrack of all time
* 10 x Platinum in the U.S.
* #1 for 15 consecutive weeks on Billboard Pop Albums chart

MUSIC FROM THE MOTION PICTURE
TITANIC
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**DEEP IMPACT**

**ZORRO**
Original music by JAMES HORNER. Featuring an original song by JAMES HORNER and WILL JENNINGS, performed by TINA ARENA and RICKY MARTIN and produced by JIM STEINMAN. Soundtrack in stores July 7. Film opens July 17. Starring Antonio Banderas and Anthony Hopkins. Executive Producers Steven Speilberg and Walter Parkes. Directed by Martin Campbell.

**THE GOVERNESS**
Original music by EDWARD SHEARMUR. Featuring songs performed by Israeli world music star OFRA HAZA. Soundtrack in stores July 28. Film opens nationally July 31. Starring Minnie Driver.

**THE RED VIOLIN**
Original music by JOHN CORIGLIANO. Featuring performances by JOSHUA BELL. Soundtrack and film coming this Fall. Starring Samuel L. Jackson. Directed by Francois Girard, creator of “32 Short Films About Glenn Gould.”

**LEGEND OF THE PIANIST ON THE OCEAN**
Original music by ENNIO MORRICONE. A film by Giuseppe Tornatore. Soundtrack and film coming this Fall. Premiering at the Venice Film Festival. Starring Tim Roth.

**DANCING AT LUGHNASA**
Original music by BILL WHELAN of Riverdance. Featuring an end credit song by Irish vocalist DOLORES KEANE. Soundtrack in stores December 1. Film opens nationally December 25. Starring Meryl Streep.
leading Ladies And Men Get In On The Act Of Making Music For Film

BY CARRIE BELL

When Audrey Hepburn replaced Julie Andrews in the film version of "My Fair Lady," she knew she had big dancing shoes to fill. In order to get her musical chops primed, she spent 14 hours a day with a voice teacher, a dance instructor and a linguist—only to have her singing dubbed over by vocalist Marni Nixon in the end without her knowledge.


Seven A-listers join numerous other silver-screen stars with a penchant for crooning, including Michelle Pfeiffer, Steve Martin, Sean Young, Nicole Cagg, Kevin Costner and Shaquille O'Neal, who take movie roles one step further by contributing to the soundtracks.

"Talent often manifests itself in many mediums," says Phil Carson, president of the new soundtrack label TSC Records. "Ron Wood is a brilliant painter. Twisted Sister's Dee Snider wrote and directed one of our next films. David Bowie and Sting have had several film parts. So why wouldn't actors want to take a stab at music? Whether they should or not is a different question."

More and more celebrities not known for musical prowess are brushing up on the classics and stepping up to the mike. Kevin Spacey, Clint Eastwood and Alin Eastwood delivered lavish standards for the Warner Bros. "Midnight In The Garden Of Good And Evil" soundtrack. Lyra Flores served as the music director and contributed two tracks to the Geffen Records soundtrack for "Star Maps." Mike Myers collaborated with Matthew Sweet and Susanas Hoffs for the Sony Music "Mulan" soundtrack. "Austin Powers." And the cast of actors in TV's "Fame L.A." are featured on the Mercury Records soundtrack.

This is definitely a growing trend that will surely continue because of the novelty for starstruck audiences," says Gooloo Gulwali, an A&R executive for Virgin (Canada) who worked with musical celebs on soundtracks for Oscar-nominated "The Sweet Hereafter" and the upcoming "Hanging Garden."

SYNERGY IN ACTION

"It's fantastic to see actors taking a larger role in the music side of a film. It can only benefit a film to have an actor singing together," said Kulwali. "A driving force behind the trend is that more scripts have characters that do something artistic, like sing or paint, so the actor can do it, it's more original and heartfelt—not to mention cheaper."

This duality is certainly behind many examples. Jennifer Jason Leigh and Marc Winningham played battling musicians in 1996's "Georgia," lending raw vocals to the soundtrack. Dan Aykroyd and John Goodman reprised their singing mission for the "Blues Brothers 2000" film and Universal soundtrack. Sarah Polley portrays a small-town girl whose hobby is playing guitar and singing songs in "The Sweet Hereafter." John Travolta has never sung before, Kulwali adds. "But it was part of her character, so she tried, and we discovered she had a very sweet and workable voice."

Adam Sandler and Ellen Dow are captured on Maverick's "The Wedding Singer" soundtrack, which spent several weeks in the top 10. "Especially in a film like this, an audience becomes endeared to the song the way it appears in the movie," says music supervisor Michael Dilbeck. "Adam's schtick is time songs. And Ellen doing 'Rapper's Delight' is hilarious."

LONDON—"The Full Monty" now ranks as the most commercially successful British film in history, and its home video debut in the U.K. has had a significant effect on sales of the RCA Victor album soundtrack in the film's home market. The disc climbed to No.1 in the U.K. compilation charts for the first time in its six-month chart tenure and has surpassed the U.K. double-platinum mark of 600,000 units. The sales success of the soundtrack is an added bonus to the film's music supervisors Robert Kraft and Laura Ziffren, respectively executive VP and VP of Fox Music in Los Angeles. "It was a wonderful movie, and it was a really good experience," says Ziffren, who admits the popularity of the soundtrack had been a surprise. "There was no market research and no statistical analysis of the tracks selected. It was all luck," confesses Kraft, "stuff that we could chuck in the film that sounded good and they could dance to."

The pair was able to get the film placed due to the unique partnership between themselves and director Peter Cattaneo and producer Uberto Pasolini. "They were very active and had lots of suggestions," says Kraft, who has worked on 30 films, including "Titanic," since "The Full Monty." "Everything's up to "The Full Monty." One album all agreed to include was 'You Can Leave Your Hat On,' in a soulful cover by Tom Jones. The song has Jones' profile a boost, and he performed it at this year's Brit Awards in London and on TV shows on both sides of the Atlantic. Steve Harley, whose Cockney Rebel hit the charts in "Come Up And See Me," is featured on the soundtrack, which has recently embarked on an extensive U.K. tour. However, it is Errol Brown of Hot Chocolate who has benefited most directly from the success of the film. It gave a new lease on life to Hot Chocolate's "Greatest Hits," which re-entered the U.K. top 10 last November more than four years after its release and rekindled interest in the group as far away as Australia and New Zealand. Brown's upcoming U.K. tour will give those hits another airing and also allow him to introduce his new solo material. "I love the way things "The Full Monty" has turned out, and that the music and the songs have lasted all this time."

SALIS STRATTON

MILAN—Rome-based soundtracks specialist label and distributor CAM sponsors the unique Premio Rota award each October in the Eternal City, recognizing the lifetime achievement of a soundtrack composer. The award is named in honor of Nino Rota, who scored many films for Federico Fellini (the most notable being "La Voce Dell'Ara prescription" and the winners of the first three annual awards have been Ennio Morricone (1995), Luis Bacalov (1996) and Nicola Piovani (1997). Instead of releasing a compilation of these composers' best-known works, a special concert-incorporating all original and unreleased material from each of the winners—is performed during the awards ceremony and released by CAM. Last year's winner, Nicola Piovani, was honored for a recent experimental work that included some of his more recent projects with Italian theater, Piovani has composed more than 100 film scores for Italian and international films, including "Casanova" and "Hangon & Fred" and Nanni Moretti's "Carlo Diari (Dear Diary)."

Ennio Morricone presides on the jury for the Premio Rota, and a new prize for aspiring young film composers was introduced in 1996. CAM's Web site (www.cam-ost.it) contains an application form for young composers and details of CAM's new releases and catalog, including sound samples. There are also details of another of CAM's latest projects, a three-CD set celebrating Moretti's 10 years ago."

MARK DEZIANI

TOKYO—In Japan, animated features form a huge chunk of the movie business. Among the biggest recent anime hits, 1996 was the year of the multi-length films that came out in 1997. Without going into too much detail (Japanese anime and "manga" comics usually feature plot lines of Byzantine complexity), "Evangelion" deals with a group of 14-year-olds who find themselves saving the Earth from some nasty alien types after the Antarctic ice melted. The box-office success of the films was matched to a large degree by the solid sales racked up by the album and singles of soundtrack material. Pop vocalists Yoko Takahashi sold 880,000 copies of her single "Tamashi Rufuran (Soul Refrain)," which is culled from the soundtrack album of "Evangelion: Death And Evangelion: Rebirth" released in Europe by Columbia in February 1997. The film's soundtrack album, a collection of instrumental pieces by Shiro Sagisu, sold some 540,000 copies. A typical figure for film soundtracks, points out Takashi Yoshikawa, of Starfield's A&R department. "But, in this case, I think the music really suited the scenes in the film," she says. "At the end of Evangelion," was released last July, and this time the single Starfield culled from the soundtrack, "Thantos-If I Can't Be Yours," was by U.K. soul unit Lorraine & Mach. It sold some 600,000 copies, an extraordinary figure for a foreign single in Japan. The film's soundtrack album, another grab-bag of orchestral, pop and computer music by Sagisu, moved 612,000 units. Look for more examples of the anime-music connection in the years to come."

STEVE MCguire

MUSIC LOVERS

There are also the actors who do it out of love for music, not as an extension of the role, like Emily O'Neil and Burger." Will Smith in "Men In Black." Howard Stern in "Private Parts" and Mark Wahlberg in "Boogie Nights."

Henry Thomas, a member of the band Blue Heelers, had the right bag at the right time, says "Nagara, Nagara," director Bob Gosse. "When he showed up for rehearsals, I noticed he had a guitar case among his bags. When I inquired, he gave me his band's CD. I listened to it while we were in the studio. I immediately knew it was the right scene, and Henry's song happened to speak to the scene. So I decided to use it."

Dana Carvey, whose band Ear2000 contributed "The Race" to the Capitol soundtrack for "Scream 2," sums up the motivation to rock. "In a film, you do a character; music is all about the personal you," he says. "Besides, actor or not, you're supposed to work. shack work is also good practice for your band's first CD."
GREAT SOUNDTRACK MARKETING

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SOUNDTACK'S SHIP
Continued from page 19
doesn’t always work. Not every film should have a lot of songs in it,” New from Milan is the score soundtrack to “The Man In The Iron Mask.”

Piennick says Milan’s experience releasing scoring soundtrack albums sometimes gives the company an edge over some of its major-label brethren that are more accustomed to artist-driven projects. Some of the labels that go into the soundtrack business really aren’t aware of the nuances associated with soundtrack records,” he says. “When a record company is artist-driven, there are costs that are incurred in artist long-term contracts, etc. You have much greater control of the release schedule, and cash flow is predicated based on those releases. Soundtrack albums are one-shot deals. It is a very different environment.”

“The cost to get the rights to songs has definitely risen in the past few years, as artists have seen that those songs have become his singles and really important pieces of real estate for a film,” says TVT’s Burgess. “And the competition between labels to secure rights to music has become pretty fierce as well.”

But like Piennick, Burgess says there are some benefits TVT can offer a film company that the more cumbersome conglomerates cannot. “We can give the studio some advantages over some other labels, because we have a wide variety of artists like the major labels but we can move a lot more swiftly than most of the major companies can.”

And this is a major issue with film soundtracks, because the music is being locked in so late in the production process,” he says.

Relativity Records recently broadened its vast diverse catalog of film soundtracks and in late March released its first project, the soundtrack to the HBO miniseries “Buffy.” “Since we are such a niche-specific label working primarily with harder rap artists, we can afford to go out and look at different compilations that larger labels might not consider,” says Sean Fernald, senior director of film and video. Fernald says there is definitely room in the market for indie players as demand for compilation soundtracks continues to rise. “Consumers are experimenting increasingly frustrated with full albums, and only one or two good songs and the rest filler. But they can go buy a soundtrack and there are more chances for hits than misses,” he says.

The heightened competition for soundtrack projects affects the major labels as well. “When everyone does compilations, there is more work, higher,” says Hollywood’s D’Atri. “The game is becoming tougher. It’s supply and demand, and the movies can get a lot of money and a project that could have been gotten at a reasonable cost becomes more expensive.”

With expenses rising for soundtracks projects—a deal in the millions of dollars is not rare these days—a new wave of cooperative soundtracks deals is arising within broad entertainment conglomerates that own music and film subsidiaries as well as between otherwise unrelated studios and labels. During the past six months, several such deals have been struck, including Capitol Records’ head-turning partnership with Miramax films and MCA Records’ new distribution pact with Danny De Vito’s Jersey Films/Jersey Records.

“The soundtracks business has changed in a sense that it is more competitive on one hand, but there are fewer titles selling large numbers of units and even fewer titles are selling tonnage,” says MCA Records president Jay Bobberg. Bobberg says the current soundtracks environment has made MCA much more selective about the kinds of soundtrack projects it takes on. “The prices and the types of deals have really escalated to another level,” he says. “And the thing is that everyone wants to do the kind of record that has been responsible for ‘Pulp Fiction,’ ‘Reservoir Dogs,’ ‘Get Shorty’—a string of successful soundtracks. They are really aware of how to incorporate music not only into the marketing and promotion of a movie, but also into the fabric of the movie as well.”

The first soundtrack to come under the MCA-Jersey deal is “Styling Doors”—featuring Aqa, Jamiroquai and Elton John among others—and Bobberg says MCA will release between eight and 10 soundtracks in 1998. Also upcoming from the label (and not part of the Jersey arrangement) will be the R&B/hip-hop soundtrack to “How Stella Got Her Groove Back,” which is being music-supervised by Jimmy Jam and Terry Lewis.

MADE FOR TV
As film soundtracks continue their assault on retail, soundtracks to television series are heating up as well. Among the companies that are involved in the TV-tracks genre are Sony Music Soundtrax, the variant released the “Fame L.A.” soundtrack, and Warner Bros., which will release a "Friends" soundtrack sequel this spring. Another big hitter, Sony Music Soundtrax, is also getting into the TV-soundtracks game for the first time. Slated for May on 500 Epic Records is the album accompaniment to "Ally McBeal," with soundtrack performed by An Angel” and "South Park" to follow on Sony labels.

"It’s not very different from the movies, except that you have a shorter time period to make the statement with music,” says Jon Flint, executive VP of Sony Music Soundtrax. “We will be doing television soundtracks for situations in which music is an important part of the telling of the story.” Sony also has a full plate of film soundtracks tracks in the works, including "Last Days Of Disco," "Godzilla," "Have'Plenty," "Zorro" and "Dance With Me."
**Now Playing:**

**>> Quest for Camelot**  
*Album: May 5*  
Soundtrack to The Animated Motion Picture • Featuring new recordings by LeAnn Rimes, Steve Perry, Andrea Bocelli, The Corrs, Bryan White & More  
Including original songs by Carole Bayer Sager and David Foster

**>> Doctor Dolittle**  
*Album: June 16*  
Featuring Aaliyah, 69 Boyz, All Saints, Changing Faces, Ray J., 702, Timbaland & Magoo and more • Starring Eddie Murphy • Directed by Betty Thomas

**>> The Avengers**  
*Album: July 7*  
Featuring Dishwalla, Sinead O'Connor, Roni Size, Verve Pipe, Utah Saints with Iggy Pop and more  
Starring Uma Thurman, Ralph Fiennes & Sean Connery

**Coming Attractions for the Fall:**

**>> Payback**  
Starring Mel Gibson  
Written & Directed by Academy Award Winner Brian Helgeland

**>> You've Got Mail**  
Starring Tom Hanks & Meg Ryan • Written & Directed by Nora Ephron

**Still Playing:**

**>> Space Jam**  
4x PLATINUM  
Grammy Award winner - "I Believe I Can Fly" - R. Kelly

**>> Great Expectations**  
Certified Gold and climbing • Home video release July 7  
*** Review - Rolling Stone

**>> Anastasia**  
Certified Gold and climbing • Home video released April 28  
Academy Award nominee - "Journey to the Past" - Aaliyah  
Academy Award nominee Best Original Score

To discuss a vision for your soundtrack, contact Darrer Higman at (212) 707-2533.

www.atlantic-records.com
Playing The Part Of Music Supervisor...

Profiles Of Pros Explain What Goes Into Placing Music In A Film

BY CATHERINE APPLEFORD OLSON

Boyle and Houlihan recently launched the music-supervision department of a new company called Soundtrack Music Associates, which also operates a composers agency and a soundtrack-marketing firm. "The film-music landscape is more complex and political than ever, and we saw that it would be very beneficial to have partners and a better network to draw from," says Houlihan.

"Titanic," Randy Gerston has been the headlines plenty in recent months. Gerston's ties to director James Cameron go back more than six years, when Gerston left his job as head of West Coast A&R at Arista Records to run the music department at Cameron's Lightstorm Music. It was at Lightstorm that Gerston music-supervised his first two films—"True Lies" and "The Abyss"—and when "Titanic" opened, Gerston stepped back into the fray.

After spending several years at Lightstorm, Gerston moved over to Rysher Entertainment, where he built a music department from the ground up and has been overseeing that department and music-supervising in-house film and television projects. With Rysher's recent decision to get out of the theatrical arena and focus solely on television, Gerston is getting the itch to strike out on his own.

With a resume that includes everything from sci-fi "Strange Days" to period piece "Titanic," Gerston is not tied to any particular genre of film. "I'm all over the board musically speaking, but, from a personality perspective, I tend to take an A&R approach to music supervision. I like the discovery of new talent, either for source music or new, young, interesting composers. I don't just go down the A-list and get all the hits. Everyone wants, I try to get into the discovery mode whenever a project allows."

Next up for Gerston is the movie remake of "The Mod Squad," which he says is a breath of fresh air after doing three straight cop pictures—"Thirteenth Floor" and "Legionnaire." "I needed to do something modern and cutting-edge again," he says.

KATHY NELSON

While Kathy Nelson, president of music at the Walt Disney Motion Picture Group, is way too busy these days to music supervise moving pictures herself, Nelson likes to look back at her music career when she was at Disney, she does still keep her hands in the pot on selected projects.

"I have long-standing relationships with certain filmmakers that are used to working with me, and right now that's probably the most obvious reason I would actually be a music supervisor," says Nelson. "Then there are movies where I closely supervise but being other people in for the very heavy music projects, where we need the music to do a certain thing—or if there is a lot of potential for a hit soundtrack—it helps to have someone else on board.

Luckily for Disney and other studios, the pool of talented guns for hire is growing. "There are more and more music supervisors working on pictures, and everyone is caring much more about having really specific music in their films," Nelson says. "The appetite for music has definitely grown, and there is a lot more competition. Now all the artists want to do soundtracks, and everyone does sort of light over the same artists. But I think it's more fun to find someone perfect that's not on everyone's top 10 list."

With a background in the music industry, Nelson is also acutely aware of the delicate line of communication that exists between studio and record company. "That was one of the things I was very conscious of when I came here," she says. "Some of the problems that seemed to occur were really nothing more than a lack of communication." To help smooth any potential wrinkles, Nelson brought in two staffers to specifically coordinate between Disney and the various labels that release soundtracks to the studio's films.

"I believe it has been successful for me here because we have liaisons to bridge these gaps," she says.

ALEX STEYERMARK

One of a somewhat rare breed of East Coast-based music supervisors, Alex Steyermark has built a niche for himself zigzagging between the worlds of independent production house and studio. "It has been helpful to be in New York," he says. "It enabled me to get involved with the kinds of films I like to work on initially, and I have been able to grow out of that to working on studio films. It was nice to establish myself in the indie film world first."

Among the films Steyermark recently music-supervised are "The Object Of My Affection," "I Know What You Did Last Summer," and "The House of the Devil." Among the studio pictures is Ang Lee's new film, "To Live On." Although nowadays much of his supervision work is of the major-studio ilk, he also helps indie label IMI Records, which releases what are often more obscure soundtracks through Metropolitan Entertainment's Hybrid Recordings. "There are certain films I supervise that are major contenders for a major-label release, and my label is a way for them to be, to get involved with cutting-edge films," Steyermark says.

Like many independent music supervisors these days, Steyermark is affiliated with a music publishing house—in his case with Dome Music. "You need some kind of support system, an infrastructure to create situations where you have different relationships that will be beneficial to the films and, at the same time, benefit the people you have relationships with," he says.

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26 BILLBOARD SPOTLIGHT www.americanradiohistory.com
SCHOOLHOUSE ROCK: On "By Myself," the debut single from Litany's debut full-length set, "Peculiar World"—due May 19 on Time Bomb—the Australian act manages to mix an angelic Moonrise. Elektra's Dakota Moon, whose eponymous debut bowed April 14, launched its appearance with an appearance on "The Rosie O'Donnell Show" and performed on "Vibe" April 20. The group is in the midst of shooting a video for the single "A Promise I Make," which has been serviced to top 40 and AC radio. Meanwhile, the act will travel to Europe after performing Friday (8) in San Diego. Dakota Moon is already popular in Germany thanks to the success there of another single, "Another Day Goes By." (Global Music Pulse. Billboard, May 2).

chorus with driving guitar crashes in a perfectly fluid and natural way.

But it's nothing that came easily, says Litany's drummer/vocalist, Stephanie Bourke.

"I've been playing classical music since age 3, but we're very into rock music like Sepultura," she says. "Stylistically, we're all over the place, so it took us a couple years to pull it all together and make our sound.

In Australia, where the single has already become a hit, the act is also known for its association with Rock's Roll High School (RnRHS), a nonprofit music school founded by Bourke.

"I was teaching piano when I was in high school and I had little kids coming and wanting to play a Pixies song," says Bourke. "It's hard to teach pieces like that on the piano. They don't really sound like that.

Beginning with used and borrowed instruments and eventually offering classes in public, looking, and other necessary subjects, RnRHS became the breeding ground for Litany and other signed acts, such as Rindie and Gritty Kitty.

In fact, the band's first EP was released on the RnRHS label, and while Litany tours, some students—or "desk bitches," as they are fondly referred to by Bourke—have been recruited to run the school.

The act, which is booked by William Morris, will open for Perfect in coming months.

Bad Boy Entertainment seems to be making a move to diversify its roster with the signing of Fuzzbubble, an act that along with artists such as Dave Grohl, Rob Zombie, and Tomm Stimson—backed by Sean "Fuzz Daddy" Combs on the rock remix of his "It's All About The Benjamin" single.

Prior to pairing with Bad Boy, Fuzzbubble already had a version of its album in the can co-produced by Red Kross' Eddie Kuzdrat. Dave R, VP of A&R at Royalty Records, the band's former home, describes the act as the Beatles meets "The Mouse That Roared. Though "The Lonesome Crowded West," the sophomore full-length from Up Records act Modest Mouse, was released in October 1997, it continues to build in the Northwest. The three-store, Seattle-based retailer Cophene, for instance, reports the album is a consistent top seller. What's more, the store has been quick to spread, as Spin and Rolling Stone highlight the group.

THE REGIONAL ROUNDUP

Roots, Rap, Reggae. Kingston, Jamaica-born artist Yankee B. crosses reggae and hip-hop on his debut Gee Street album. "Mucho Dinner," due July 14. A 7-inch single of "Live By The Gun" was serviced to college radio stations and street teams in March, while mini-show DJs received a 12-inch version April 7.

THE HEATSEEKERS ALBUM CHART

The Heatseekers chart lists the best-selling titles by new and developing artists, as defined as those who have never appeared in the top 10 of The Billboard 200 chart. When an album reaches this level, the album and the artists' subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. (Outside availability will be listed if available. Albums with the greatest sales gains. © 1998, Billboard/Spinn Communications.)

THE REGULAR ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

MOUNTAIN

1. Selig, P.K. / Jazzing The Fool
2. Rafael, Erich / I Am Your Father
4. McDonald, J. / I Am A Child Of God
5. Carter, Alan / I Am A Child Of God
6. Kline, J. / I Am A Child Of God
7. Thompson, M. / I Am A Child Of God
10. Davis, E. / I Am A Child Of God

NORTHEAST

1. Sanchez, R.J. / I Am A Child Of God
2. Williams, D. / I Am A Child Of God
3. Smith, J. / I Am A Child Of God
4. Green, T. / I Am A Child Of God
5. Brown, L. / I Am A Child Of God
7. Lee, R. / I Am A Child Of God
8. Davis, E. / I Am A Child Of God
9. Lewis, J. / I Am A Child Of God
10. Jackson, L. / I Am A Child Of God

THE HEATSEEKERS NO. 1s

BUENA VISTA SOCIAL CLUB

1. Buena Vista Social Club
2. Buena Vista Social Club
3. Buena Vista Social Club
4. Buena Vista Social Club
5. Buena Vista Social Club

THE HEATSEEKERS NO. 1s

BUENA VISTA SOCIAL CLUB

1. Buena Vista Social Club
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THE HEATSEEKERS NO. 1s

BUENA VISTA SOCIAL CLUB

1. Buena Vista Social Club
2. Buena Vista Social Club
3. Buena Vista Social Club
4. Buena Vista Social Club
5. Buena Vista Social Club
FEATURING:

- Richard Rodney
- Mary Cleere

musical sounds of...

- Columbia offering

- PRODUCERS: Dave Jerden, Darkest Days

- 10. "Aspects Of Love." The

- film

- duos

- Male

- songs

- some vocal

- and

- arrangements.

- ORIGINAL

- Broadway, New

- RCA

- Reviews

- "Love Is

- Just Around The Corner," "Love

- Has A Voice For You," and several forgotten goodies.

- The theme notwithstanding, it’s only musical good fare here.

ORIGINAL CAST RECORDING

The Songs Of Craig Carnelia—Eric Michael Gillott PRODUCERS: Eric Michael Gillott

Haris Hargrave 1504 (distributed by DRG Records)

Five of the songs are their first recordings, while one enhances the web-based version of the other.

JOANNE O'BRIEN & LEE LESCARR

An Enchanted Evening—The Music Of Broadway PRODUCERS: LML 104

Male and female cabaret/concert song dressing is kind of rare these days, and with the great youthful appeal of singers O'Brien and Lescarr, one wonders why there isn’t more of this.

The collection of Carnelia songs from various sources, presented as a recording which, with Gillott’s insight, is one with Carnelia’s ironic insights culled from ordinary experiences (Carnelia makes up for the lack of a musical education). The CD is a nice surprise.

VITAL REISSUES

- JOHN COLTRANE

Living Space

REISSUE: mcms

John Coltrane Impulse! 426

Collecting some of the last tracks recorded by the great John Coltrane quartet as an integral unit, “Living Space” is the latest in Impulse!’s exemplary reissue of the jazz giant’s legacy.

The album includes four tracks taped in 1965 by Coltrane, pianist McCoy Tyner, drummer Elvin Jones, and bassist John Coltrane Impulse! 426

VITAL REISSUES

- DAVE MATTHEWS BAND

Encores & Consignments

PRODUCER: Steve Lillywhite

NC

On their third album, South African-born rock Dave Matthews and his band display a range of strong songs that they only hinted at on “Under The Table And Dreaming” and “Crash.”

The songwriting of Dave Gabriel-inspired single “Don’t Drink The Water” and opening instrumental “Pantala Naga Pampa,” and the northern European influence of “The Last Snap” all bespeak an aim in the midst of a creative effusion.

Emotional, colorful contributions from banjo virtuoso Bela Fleck, alternative rock star Anais Morissette, and experimental string ensemble the Kronos Quartet enhance an already beautiful picture.

Easily Matthews’ finest work to date—one that will further his enviable standing as a cult icon and commercial stalwart.

- RANDY TRAVIS

You And You Alone

REISSUE: Sony

Eagles, Byrds, Garfunkel, and Randy Travis

Dawntreader 50034

Randt Travis’ return to prominence in country music is a welcome signal that the genre still has strength; simplicity, traditional values, and songs that tell stories. Experienced

emotion, rather than attitude, is what separates a veteran country artist like Travis from newer hat artists whose artistry is often wider-than-travers, who rivalled country music back to its center in the late ’60s, may be doing the same again with this disc.

The first single, “Out Of My Bones”—a well-crafted song by veterans Gary Busey, Sharon Vaughn, and Bobby Linn—er Travis is at his introspective best.

VITAL REISSUES

- STEVE WARNER

Burnt! The Roadhouse Down Highnotes LP Capitol Nashville 94482

Like the resurgence of country veteran Randy Travis, Steve Warner’s return to a vital recording career shows that country music is beginning to respect its roots again.

Warner had enjoyed substantial chart success in the past but had languished until recently moving to Capitol Nashville. Besides being a puppet wizard, Warner is also a gifted songwriter and singer, and he displays all of his talents on this album. The title song (which he co-wrote with Rick Carnie) is a fiery duet with Kirk Brandon, and Warner invokes the glories of country tradition with such songs as “Six Pack Arms.” Warner co-wrote every song here but his duet with Anita Cochran on the hit “What If I Said.” The album is a solid validation of Warner’s career.

- RAP

VITAL REISSUES

- VARIOUS ARTISTS

Bulworth—The Soundtrack

PRODUCERS: Various artists

VITAL REISSUES: Lineup changes and a few songs

- The courageous political nature of Warren Beatty’s movie “Bulworth” lends itself to a college of musical twists and turns. The set is a mix of various street-corner tracks, like the title track, which features KRS-One, Method Man, Prodigy, and Kool G. Raza’s “I Can’t Chase” and the Roots’ “Run.”

PUBLIC ENEMY’s “Kill ‘Em Live,” the innovatively apocalyptic “How Come,” which melds the African sounds of Youssou N’Dour with the hip-hop lyricism of Camus; and the pop-leaning “Ghetto Supastars,” with Puff, Missy, and O’ Dirty Bastard. With all its high points, the project does have a few lows, like the somewhat less likely cold and D. Fyne’s unimpressive “Bitches Are Hussies.” The overall product can soar as singles, speaking to listeners of all musical ilk.

LATIN

- LARRY HARLOW’S LATIN LEGENDS BAND

1998

J J

The loose, hard-swinging arrangements found on exhilarating selections from the debut set by Harlow’s famed veterans often hard barked against the ’70s, when a brand new generation of Latin musicians was emerging in the New York salsa scene. While “La Boda De Anna” and “N’Gara” are among the hits, there is little radio, old-time fans of Afro-Cuban grooves is likely to recognize the co-composed “Latin Lover” theme and dantzén-jazz instrumented “Rainbow People.”
Teen sensation Brandy proves her long, second album, "Never Say Never," with a surprisingly substantial, ultimately sleek and soulful album. Joined by fellow Hip Hop cognoscenti, TV's "Moesh" reveals a markedly matured style and a far more flexible range. Meanwhile, Monica's aptitude for her own forthcoming disc with a deliciously dia-driven performance that is rife with substance. Hot-shot producers Rodney Jerkins and Dallas Austin dress the singers in plush synths and quietly incendiary beats that will have seasoned listeners reminiscing by the heyday of Barry White and the Love Unlimited Orchestra. This isn't the obviously poppy or immediately infectious single one might have expected as the prevision to the sunny side, but after a second spin, you won't be able to shake the subtle hook from your brain. That should ensure solid sale and radio play at both R&B and Radio 20.

BABYFACE & DESIRE He Ain't Missing
WRITERS: Des'Ire, Darrin Braverman, Antwan "Babyface" Davis, Word & Music, Inc.
PRODUCERS: Des'Ire, Darrin Braverman
PUBLISHER: Word & Music, Inc.

The first offering from the juicy soundtrack to "Hav Plenty" (which features new and classic R&B artists, including The Isley Brothers and Blackstreet), this song is familiarly self-indulging. This song, which brings out the most brazenly romantic side of the group, is perfectly time-dated for the fourth-secdon grind, you won't be able to shake the subtle hook from your brain. That should ensure solid sale and radio play at both R&B and Radio 20.

SUN OF MAN FEATURING O'ZIRI BASTARD AND EARTH, WIND & FIRE"Shining Star" (radio)
WRITERS: Jon McLaughlin, Dwayne Wiggins, Eric Benet, Tariq "Waterfall" Trotter, MC
PRODUCERS: Jon McLaughlin, Dwayne Wiggins, Eric Benet, Tariq "Waterfall" Trotter, MC
PUBLISHERS: Wareheim, sal & MC

With previous hits like "Place In This World" and "I Will Be Here For You," Smith has already created a buzz with his debut. This single, which is another soulful pop/rock ballad that is rife with substance that will have seasoned listeners reminiscing by the heyday of Barry White and the Love Unlimited Orchestra. This isn't the obviously poppy or immediately infectious single one might have expected as the prevision to the sunny side, but after a second spin, you won't be able to shake the subtle hook from your brain. That should ensure solid sale and radio play at both R&B and Radio 20.

DOROTHY MOORE Lie To Me (radio)
WRITERS: Tommy DeQuan, DeShawn Jackson, Anthony Jackson, Michael"Dorothy" Moore
PRODUCERS: Tommy DeQuan, DeShawn Jackson
PUBLISHERS: Tripple Forte, Inc.

This is a tadi too dated to get a passing grade at today's radio stations. However, die-hard fans of AC may find this cut a pleasantly nostalgic trip. Taken from the forthcoming album, "Old Trick, New Dog." Contact: 310-441-1200.
HOME VIDEO
BY CATHRYN APPELDOHR OSKOS

ALBERT LEE: COUNTRY LEGEND
Warner Bros. Publications
90 minutes, $19.98

Warner Bros. Publications steps off its traditional course of straight-forward instruction with a two-video celebration of "hot country" guitarist Albert Lee. An introduction by Vincent Gil欣喜us into Lee's discussing the evolution of country and rock-'n-roll guitar; he includes a comprehensive history of the genres and diverse musicians who influenced his work. Lee also explains the various times, tunes, and effects he uses to generate different sounds. He offers ample demonstrations of his lead guitar techniques, including how to use the flat-picking and "hybrid" picking methods. There's plenty of performance footage here, with collectors who will eagerly note the inclusion of a 32-page booklet that contains transcriptions of the lessons. Contact: 800-462-1500.

WWJD
Scream Records
59 minutes, $14.95

The lessons for the hip Christian erode what "Would Jesus Do?"/ForeFront's album of the same name has sold more than 100,000 copies since its release five months ago. Taking into account the album's popularity and a growing community of Christian rock fans, this companion long-form video should see the same success with its targeted audience. The tape is wall-to-wall music; it includes 14 videoclips with no interviews or "making of" material. Represented are some of the hottest names in contemporary Christian music; they present a package that can't help but jump broad appeal. The roster are Steven Curtis Chapman, de Tulli, Jace Hirsch, and Supertones, whose ska-flavored (and aptly titled) track "What Would Jesus Do?" is a highlight. Contact: 800-457-7710.

THE PHOTOGRAPHERS
National Geographic Home Video/Warner Home Video
55 minutes, $19.95

A picture paints a thousand words, and on this tape the extraordinary photographers whose work has graced the covers of National Geographic get to tell their stories as well. This feature, which accompanies a glorious coffee-table book of the same name, takes the viewer behind the photos' glossy surfaces to uncover anecdotes from the photographers who took the amazing shots. While every job has its downside, these devotees often battle severe sleep deprivation, loneliness, and unspeakable weather conditions and dangerous animals, disease, and other life-threatening conditions. One photographer talks about how he'd contracted malaria 12 times, and another describes how the place he was traveling on to a photo op crashed. Many of their stories would make the densest courage among us shudder, but the photographers' clear love for their work shines through. Without a doubt, viewers walk away with a greater respect for the photojournalists who don't glamor as one might think.

MEN ARE FROM MARS, WOMEN ARE FROM VENUS—but WE HAVE TO LIVE ON EARTH WITH THEM
90 minutes, $19.98

Here's an interesting piece of trivia: John Gray's best-selling "Men Are From Mars, Women Are From Venus" has sold more than 5 million copies in the 90s than any other book except the Bible. This fact was enough to pique the interest of ABC News, which with the help of Barbara Walters put a microscope to the personal lives of superstars and ordinary people alike to determine if they were guinea pigs for eight months. This video follows these candid souls like a shadow, and at times their exchanges could fill a second tape titled "12 Angry Men." The couples agreed to meet with each other for taped rap sessions and attended a workshop conducted by Gray. It was discovered that men and women communicate so differently that they might as well be from different planets. Most people will feel they're knowing the subjects a little better than they'd care to, and is where the fast-forward button will be a valuable tool for all the video makes for some interesting viewing.

TOWER: VOLUME 1
White Star Home Video
65 minutes, $14.95

This new video series starring an embittered little terrier named Tower has the look and sound of a treasured storybook. This inaugural volume introduces a cast of recurring characters who are listed on the front of each cover and categorized into "good guys" and "not-so-good guys." The program is a string of five-minute shorts that are tailored for short attention spans and repeated viewing. There are more good guys than not-so-good guys, and with names like the Terrible Thing, the Golbin Gobble, and Captain Rat, the not-so-good guys are about as scary as the creature from "Where The Wild Things Are." Quirky, resourceful, and endlessly imaginative, Tower makes a wonderful friend and role model for your preschooler. Contact: 800-462-5887.

WISHBONE: DOG DAYS OF THE WEST
Combatabile
92 minutes, $14.95

Inspired by a collection of short stories by O. Henry, this video takes kids back to the days when men were men and dogs were, well, men. The plot line begins at a present-day carnival, where the protagonist, Wishbone, longs to rid himself of his lease, and for true life with his Wild West fun ancestors. His imagination transports him to a dusty town at the turn of the century, where he's contracted malaria. Long before the age of antibiotics, a cure to the disease begins his journey. Contact: 800-553-5779.

VITALIS GOURMET NUTS
9701 Southport St., Brooklyn, Ohio 44102

With a name like "Vitalis Gourmet Nuts," you'd expect a product that is as good as the namesake. The goal of this absorbing video is to land a virtual recording contract in country music's mecca. The task isn't easy, and it most likely won't be accomplished in one sitting, but player can save games and return to them later. The game's interface is simple and intuitive; players use directions to maneuver around the Nashvillian mall. Other buttons lead to hints, a map, and an inventory list. Players have the option of purchasing virtual photos and music files as the game progresses, and they can even attend live music shows in the game's own in-game chat room. The best part, though, is that you don't need to be a country music fan to enjoy this. There's plenty of game play here. The game is certain to provide hours of interactive fun.

JOE'S PRODUCTION & GRILLE INC.
12405 E. Broadway

Although this new retail site deserves praise for its low-priced selection of indie and alternative artist c.d.'s, several bugs still need to be worked out. Snafus such as inaccessible links and a clumsy search engine that leads from Wu-Tang Clan to Celine Dion to Donna Cristy in its "like sounding" artists section make the site frustrating, unwieldy, and downright laughable at times. Meanwhile, a "Blue Oyster Cult"-related section promising streamed music from indie artists wasn't working when we visited. A cynic might wonder whether Joe's is using this site to test out a new subsidiary CD-manufacturing service, which is prominently featured on the site, rather than finding a quality outlet for indie product.

HOME VIDEO: All new titles released are available through Price. Send review copies to Catherine Applekold, 622 Oakley Place, Alexandria, Va. 22307. ENTERACTIVE: Send review copies to Doug Reese, Billboard, 5505 Wilshire Blvd., Los Angeles, CA 90036. AUDIOBOOKS: Send review copies to Trudy Miller Rosenbaum, 202 Seeway St., Brooklyn, NY 11218.

BILLBOARD May 9, 1998
Latifah Is Back In Motown’s ‘Court’

by Anita M. Samuels

A NEW SADC? Latin vocalist Deborah Franco has burst onto the R&B scene with her blend of Latin jazz and R&B elements. Franco released an EP in 1997, totaling a remake of the “Ain’t No Sunshine”; she recorded the duet with Phillip Ingram in both Spanish and English. According to Levi Booker, a DJ at KJLH Los Angeles, R&B listeners prefer the Spanish-language version of the classic. The track is also featured on Franco’s 1997 self-titled album, released on her own label, Que Pasa Records. The album was picked up for sale by Blockbuster stores in the California area. After selling 2,000 copies of the album through Blockbuster, Franco signed a deal with City Hall Records, which will distribute an album on a much larger scale in major retail chains like the Virgin Megastore, Wherehouse, Blockbuster, and Tower Records, as well as indie music stores throughout the western U.S.

What’s in a Name? Soneezy, Sherri, and Pooh make up Amari, the latest female trio on Tommy Boy Records. In true Boyz II Men fashion, the group’s strong point is harmonizing. Its debut album, “Sunshine,” is scheduled for release in July 21. Its first single, “Callin’,” offers an answer of sorts to men who sing and rap about how much women want them. The song also appears on the soundtrack to the movie “Ride” and has production credits that include James Mune, Rodney Jerkins, and Jerome Jefferson.

German Hit Hop: Shirzo Gutzie, president of Endou’ Entertainment in Los Angeles—which encompasses Endou’ Records and Endou’ Films—has formed Lavish Recordings, a label that will specialize in hip-hop, R&B, and pop music. The Los Angeles-based label will be distributed only in Germany by Sony Music Germany.

The label is looking for high-end producers and production companies to develop new talent for the labels. At present, Lavish is focusing on the production skills of Denzel Foster, Thomas McElroy, Emanuel Dean, Michael “Flip” Joyner, Marlon McClain, and Wendell Wellman.

In a written statement about the new label, Gutzie said, “Initially we will concentrate on releasing our product throughout Europe, but I want our company to go global.”

Keeping A Promise. Elektra recording act Dakota Moon recently performed its single “A Promise I Make” at Terrance Cardinal Cooke Hospital in New York’s Harlem. The event was held in conjunction with the Hearts & Voices program of LIFEBeat, the music industry’s AIDS organization. The program sponsors musical performances for hospital-bound AIDS patients in New York, Picture, from left, are group members Ray Artis, Malloy, Ty Taylor, and Joe Dean.

A Star-Studded Motherhood Celebration; Lionel Richie Makes ‘Time’ For Comeback

Mothers’ Day, Hicks Style: One hundred and fifty mothers from the New York and Philadelphia areas will attend "A Celebration of Mothers and Motherhood," hosted by Jack 'n Pepa and Hiram Hicks, president of Island’s black music division. The celebration will be held Saturday (9) at the Tavern on the Green restaurant in New York’s Central Park.

According to Hicks, about 25 of the mothers live in New York City shelters and were selected to attend based on compositions by their children, students, friends, or mates who wrote about why those particular women were strong and dedicated parents. Island’s black music division will provide transportation for those outside of the New York and New Jersey areas.

In addition to the Mother’s Day brunch, the mothers will be treated to performances by the Isley Brothers, Dru Hill, and the new Island artist Kelly Price.

Some celebrity moms will also be on hand to share their parenting experiences, including Janice Combs, mother of Sean “Puffy” Combs; Voletta Wallace, mother of the late Christopher Wallace, aka the Notorious B.I.G.; and Rita Dove, mother of Latifah’s mother.

Hicks hopes “A Celebration of Mothers and Motherhood” will become a national event next year. In a written statement, he said that he doesn’t intend to overthrow motherhood but hopes the event will serve as a catalyst for recording artists and executives to “honor the unique and special role mothers play in our country’s inner-city communities.”

Lionel’s Time: Lionel Richie is set to shoot a videoclip in Los Angeles for “Time,” a single from his upcoming album of the same name. The album is due June 23 on Mercury Records.

Soundtrack Awards: The soundtracks to the 1997 films “Eve’s Bayou,” “Rosewood,” “Love Jones,” “Soul Food,” and “Metro” have been nominated for the best soundtrack award at the Acapulco Black Film Festival, which will be held July 12-17 in Acapulco, Mexico.

The nominees were chosen from a national ballot distributed through bookstores, movie theaters, video rental stores, and direct mail. The ballots were tabulated by Donald Stukes & Co. LLP.

Billboard May 9, 1999
QUEEN LATIFAH  
(Continued from preceding page)

**R&B**

**QUEEN LATIFAH**

(Continued from preceding page)

ads for the album in a number of consumer magazines, including Vibe, Rolling Stone, Details, Ebony, Essence, and Teen People.

The label will also target black hair magazines such as Hype Hair and fashions such as Black Beat and Right On! Additionally, Sims says, Motown will aggressively target rap fans through the use of Source, Bunt, and XXL.

Fans are in the works for the rapper to appear on "The Rosie O'Donnell Show," "Good Morning America," "Vibe," and MTV. 

As part of Motown's album awareness campaign, Sims says, "Order In The Court" will be serviced to radio and retail via mock "summons."

A number of radio appearances are being scheduled. A promotional tour is in the works for mid-to-late June. In addition, the rapper will perform at the Lilith Fair dates July 22-27 in Raleigh and Charlotte, N.C., Atlanta, and West Palm Beach and Orlando, Fl.

Turner feels before the album is released, a commercial teaser campaign is planned on BET, MTV, and the Box.

A video for "Bananass" will be shot by director Paul Hunter May 18 in Los Angeles. It will be serviced to BET, MTV, and the Box.

Details on international release plans were unavailable at press time. Flavor Unit/Motown is distributed internationally by Polydor.

**RHYTHM AND BLUES**

(Continued from preceding page)

to be the first truly global hip-hop company." Another part of Gutie's plan, according to the statement, is to develop new artists outside the U.S. to let them have a fresh perspective on how they write material.

In its first year of operation, the label plans to release hip-hop albums by Flip, Madd Flo, Emmanuel Deen Presents: "Shannii & Shaffi," Chappie Chap, the Lavish All-Stars, and the R&B group I.D.
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**2000 #1 Album**

1. Erykah Badu - "What's the 411?" (Atlantic/Warner Bros.)
2. Stevie Wonder - "Songs in the Key of Life" (Motown)
3. Whitney Houston - "The Bodyguard" (Arista)
4. Aretha Franklin - "The Lady in Red" (Arista)
5. Boyz II Men - "Doo Wop" (Elektra)

The top albums of the year also include:

- "The Miseducation of Lauryn Hill" by Lauryn Hill
- "Mtv Unplugged" by Nirvana
- "Smash" by Faith Evans & Notorious B.I.G.
- "Waterfalls" by Aaliyah
- "The MTV Unplugged" by The Rolling Stones

**Note:** This list is a selection of the top albums from 2000, but not exhaustive.
<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>BILLBOARD HOT R&amp;B SINGLES A-Z</th>
<th>R&amp;B/POP SINGLES SALES</th>
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**Hot R&B Airplay**

Composed of a national sample of airplay by Billboard Data Systems, compatible with this and other airplay services. A total of 120 R&B stations were monitored, with computer prints of each station's performance sent to Billboard's central office for processing. The chart's signal strength is an indication of the station's coverage area.

**Hot R&B Singles Sales**

Composed of a national sample of POI stores by Billboard Data Systems, the R&B hit charts are based on the number of units sold in the U.S. The chart is used in the hot R&B singles chart.
A rare opportunity to feast on dance music's greatest talent in an intimate club with a live acoustic band.

Can't get that industry honcho to hear your demo? Here's your big chance. Top executives at labels, management companies, and publishing firms from all over the world will gather to evaluate your music and offer tips for industry survival and elevation.

For discounted airfare on American Airlines, to Chicago, please call Pepp Travel at 1-800-877-9770. Please identify yourself as a Billboard Dance Music Summit attendee.

Chicago Marriott Downtown, 540 North Michigan Avenue, Chicago, IL 60611 For reservations call 1800 228-9290 or 312-836-0100 Special Dance Music Summit Room Rate: $139.

Call Phyllis Demo at 212-536-5299 to inquire about cost, quantity and shipping details.

WIN a chance to perform in Billboard's exclusive, invitation-only artist showcases. Here's your chance to strut your stuff along-side clubland's biggest stars.

TO ENTER: Submit one song, biographical information, and a picture with a check for $35 to: Michele Quigley, Billboard, 1515 Broadway, New York, NY 10036. (Please make sure tapes are clearly labeled).

All entries will be judged by Billboard Dance Music Editor Larry Flick. Performers slots are on Thursday, July 9 and Friday, July 10 at venues in Chicago to be announced. Billboard is not responsible for artist travel & lodging.

Michele Quigley
Special Events Director
212.536.5002 ph
212.536.1400 fx

Larry Flick
Dance Music Editor
212.536.5050 ph
212.536.5358 fx

Fill out form and mail with payment to: Billboard Dance Music Summit, Michele Quigley, 1515 Broadway, 14th Floor, NY, NY 10036 or Fax to (212) 536-1400. Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt. This form may be duplicated. Please type or print clearly.

First Name: ____________________ Last Name: ____________________
Company: ____________________ Address: ____________________ City: ______ State: ______ Zip: ______
Phone: ____________________ Fax: ____________________
I'm Paying By: □ Check □ Visa/MC □ Amex □ Money Order
Credit Card #: ____________________ Expiration Date: ________ Cardholder's Signature: ____________________

CANCELLATION POLICY: All cancellations must be submitted in writing. ALL FEES WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received on or before May 29th are subject to a $25.00 administrative fee. Cancellations received after May 29th are subject to a $50.00 administrative fee. No refunds will be issued after June 10th.
HOT DANCE MUSIC

CLUB PLAY
Compiled from a National Sample of Dance Club Playlists.

**No. 1**

1. UN STOPPABLE TIKI 142325 PRICELESS

2. UNTIL THE TWIST DAY 554216

3. TWISTED FROZEN 554217

4. SHOUT TO THE TOP 657252

5. TAKE YOU TO ATLANTIC 657253

6. HAPPY ELECTRONICS 657254

7. A ROSE IS STILL A ROSE 657255

8. BURNING LOVE 657256

9. BURN 657257

10. THE MIRACLE OF THE 657258

11. HAPPY VOLCANO 657259

12. TANGO 657260

13. STRINGS OF LIFE 657261

14. FLYING HIGH 657262

15. SACRE FRANCAIS 657263

16. MIDNIGHT 657264

17. LIFT THE UPLIFT 657265

18. THE REAL BASS 657266

19. KRUTA 657267

20. SUNSHINE 657268

21. PROLOGUE 657269

22. SUGAR 657270

23. BUTTERFLY 657271

24. BUMPIN' & JUMPIN' 657272

25. SIX SENSE 657273

26. TEMPTATION 657274

27. MELODY 657275

28. NEW DAY 657276

29. WHERE DO WE 657277

30. BEAUTIFUL DAY 657278

31. PRIDE 657279

32. REGGAE 657280

33. HISTORY REPEATING 657281

34. THE FUNNY GENERATION 657282

35. READY DOG 657283

36. MEET HER AT THE LOVE PARADE 657284

37. MY FUNNY VALENTINE 657285

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48. HORNPEEPER JAM IMPORT 657296

49. WHERE DO WE GO 657297

50. BEAUTIFUL DAY 657298

**No. 1 Hot Shot Debut**

1. IT'S OVER LOVE (WM 530 5569)

2. THE HORN SONGS (NTT) 556912

3. TWISTED FROZEN (NTT) 556913

4. JAM ON IT (MT) 556914

5. THANK YOU (AT) 556915

6. I WANT YOU (AT) 556916

7. BEAUTIFUL DAY (TM) 556917

8. INDEPENDENCE DAY (T) 556918

9. KICKIN' ASS/DIRTY WHITE GROOVE (T) 556919

10. ONE MORE NIGHT (TMO) 556920

**No. 1 Greatest Gainer**

1. TURN IT UP (T) 654340

2. MONEY, POWER & RESPECT (T) 654341

3. TOO CLOSE (T) 654342

4. FRIGHT TRAIN (T) 654343

5. CLOCK STAKES (T) 654344

6. A ROSE IS STILL A ROSE (T) 654345

7. HEAVEN (T) 654346

8. MEET & BEAT (T) 654347

9. THE LONEST GUN (T) 654348

10. IDEA (T) 654349

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7. HEAVEN (T) 654346

8. MEET & BEAT (T) 654347

9. THE LONEST GUN (T) 654348

10. IDEA (T) 654349

The **No. 1** Hot Shot Debut is a weekly feature that highlights new dance hits making their debut on Billboard's Hot Dance Club Play chart. The **No. 1 Greatest Gainer** feature showcases the most significant rise in chart position for tracks entering the Hot Dance Club Play chart.
Hal Ketchum Changes His Mood On ‘Light’: Heather Myles Hits ‘Highways’ At Full Speed

BY LAUREN SCHMITZER

NASHVILLE—International artists from various genres are increasingly targeting Nashville as both a recording center and label base.

Musicans from Brazil to Japan are being lured by the city’s quality rosters of musicians and studios, and more and more international artists are joining Nashville label rosters.

Studio manager Roland De La Garza of Starstruck Studios has observed this influx. “They’ve started to come over here by little by little, for the quality of the musicians and studios, which Dunn says came about “I think it’s the first time the duet has really been a duet," says Dunn.

The album was co-produced by Brooks, Dunn, and Don Cook, with the exception of the duet with MEnery. "It’s a muscular remake of the old Roy Price hit "I’ll Be There If You Ever Want Me." This is the showcase country, Mercury is putting out a Tom T. Hall 20th-anniversary commemorative album. "Essentials. 20th-Anniversary Collection. The Story Songs" contains 20 cuts and features liner-note tributes by fans ranging from writer Kurt Vonnegut to former president Jimmy Carter.

ON THE ROW: Martina McBride has been added to the Lillith Pit lineup. She’ll appear July 1 in Oklahoma City and July 2 in Denver. Also added to the roster is Steve Wariner and the Kinleys who have been added to Fruit of the Loom Country Fest ‘98, scheduled for June 29 at the Nashville Arena. Warner/Avonol, a Time Warner and TBA Entertainment Inc. joint venture, will produce the show. CBS will tape the concert for a two-hour special, tentatively scheduled for an Aug. 5 airing.

The Red Lobster restaurant chain has signed on to sponsor the current LeAnn Rimes/Bryan White tour. The company will use the tour as a fund-raising vehicle for Special Olympics... Jon Randall is expected to be the first signer for the new Asylum

BY DEBORAH EVANS PRICE

NASHVILLE—On the heels of their successful greatest-hits package, Brooks & Dunn are set to deliver their most artistically ambitious collection to date with the June 2 release of “If You See Her.”

The title takes its name from the current single that’s recorded with Reba McEntire, “If You See Her.” Her album, “If You See Her,” also comes out June 2. Artists and MCA are working in tandem to promote the projects.

“I think it’s an incredibly strong album,” Arista Nashville president Tim Dubois says of Brooks & Dunn’s new set. “Anytime an artist comes to the point where they can legitimately have a greatest-hits album, it’s time to look back and reflect a little bit, then forge forward. I think that’s exactly what the guys have done with this album.”

Resting on their laurels isn’t an option. “There is nothing comfortable about it,” Brooks says. “We’re as scared to death as we were when the first single came out. We’re much more familiar with failure than we are with success.”

One of the more intriguing cuts is “Born And Raised In Black & White,” written by Don Cook and John Barlow Jarvis. It is about two brothers—one a convicted murderer, the other a preacher—with Brooks taking the former role and Dunn the latter. “It’s the first time the duet has really been a duet,” says Dunn.

The album was co-produced by Brooks, Dunn, and Don Cook, with the exception of the duet with McEntire. “It’s a muscular remake of the old Roy Price hit "I’ll Be There If You Ever Want Me." This is the showcase country. Mercury is putting out a Tom T. Hall 20th-anniversary commemorative album. "Essentials. 20th-Anniversary Collection. The Story Songs" contains 20 cuts and features liner-note tributes by fans ranging from writer Kurt Vonnegut to former president Jimmy Carter.

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BY DEBORAH EVANS PRICE

NASHVILLE—On the heels of their successful greatest-hits package, Brooks & Dunn are set to deliver their most artistically ambitious collection to date with the June 2 release of “If You See Her.”

The title takes its name from the current single that’s recorded with Reba McEntire, “If You See Her.” Her album, “If You See Her,” also comes out June 2. Artists and MCA are working in tandem to promote the projects.

“I think it’s an incredibly strong album," Arista Nashville president Tim Dubois says of Brooks & Dunn’s new set. “Anytime an artist comes to the point where they can legitimately have a greatest-hits album, it’s time to look back and reflect a little bit, then forge forward. I think that’s exactly what the guys have done with this album.”

Resting on their laurels isn’t an option. “There is nothing comfortable about it,” Brooks says. “We’re as scared to death as we were when the first single came out. We’re much more familiar with failure than we are with success.”

One of the more intriguing cuts is “Born And Raised In Black & White,” written by Don Cook and John Barlow Jarvis. It is about two brothers—one a convicted murderer, the other a preacher—with Brooks taking the former role and Dunn the latter. “It’s the first time the duet has really been a duet," says Dunn.

The album was co-produced by Brooks, Dunn, and Don Cook, with the exception of the duet with McEntire. “It’s a muscular remake of the old Roy Price hit "I’ll Be There If You Ever Want Me." This is the showcase country. Mercury is putting out a Tom T. Hall 20th-anniversary commemorative album. "Essentials. 20th-Anniversary Collection. The Story Songs" contains 20 cuts and features liner-note tributes by fans ranging from writer Kurt Vonnegut to former president Jimmy Carter.

ON THE ROW: Martina McBride has been added to the Lillith Pit lineup. She’ll appear July 1 in Oklahoma City and July 2 in Denver. Also added to the roster is Steve Wariner and the Kinleys who have been added to Fruit of the Loom Country Fest ‘98, scheduled for June 29 at the Nashville Arena. Warner/Avonol, a Time Warner and TBA Entertainment Inc. joint venture, will produce the show. CBS will tape the concert for a two-hour special, tentatively scheduled for an Aug. 5 airing.

The Red Lobster restaurant chain has signed on to sponsor the current LeAnn Rimes/Bryan White tour. The company will use the tour as a fund-raising vehicle for Special Olympics... Jon Randall is expected to be the first signer for the new Asylum...
Welcome to the Billboard Top Country Albums chart for May 9, 1998.

### Top Country Albums

#### This Week

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<thead>
<tr>
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<th>Units</th>
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### Dynamics

- **NEW**
  - **GEORGE STRAIT**
  - **LEANN RIMES**
  - **ROY MERCE**
  - **WYNONNA**
  - **WILLIE NELSON**
  - **DIAMOND RIO**

- **NEW to Hot Shot**
  - **MARTINA MCBRIDE**

- **GREATEST GAINER**
  - **EVERYWAN**

- **GREATEST HITTER**
  - **EVERYWAN**

### Chart Analysis

- The Billboard Top Country Albums chart ranks the top-performing country albums in the United States. It is compiled based on the sales data from Billboard's penta-phone and Nielsen SoundScan. The chart reflects sales from retail stores, as well as online and in-store sales.

- The chart uses a combination of sales data from physical CD and digital downloads, including streaming services.

- The chart is published weekly and includes albums from various labels, such as Capitol, MCA, and BMG.
**Two Airlines Fly Nonstop To Los Angeles For The Same Fare.**

Here's Why There's No Competition.

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<td>HOT INFLIGHT MEAL SERVICE</td>
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<tr>
<td>WORLDWIDE FREQUENT FLYER PROGRAM</td>
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</tr>
<tr>
<td>ADMIRALS CLUB* IN NASHVILLE AND LOS ANGELES</td>
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When it comes to service between Nashville and Los Angeles, American is the only way to go. Because, American offers two daily nonstop flights with the comfort, services and amenities you want and deserve. And at a competitive price. So, next time you're flying to Los Angeles, fly the airline that gives you the most. American Airlines.

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*Comparison is based on fares as of 3/19/98. Schedules are subject to change. American Airlines and Admirals Club are registered trademarks of American Airlines, Inc.*
PAYOUT FOR PLAY: It’s not unusual for awards show performers to benefit more at the cash register than those who were performing, but the Top Country Albums chart displays evidence that it’s not necessarily the prevailing rule. Rising 37-32 on the country chart with a 38% gain, traditionalist Lee Ann Womack, who didn’t perform on the show, collected the ACM’s top new female vocalist award and earned four of her Parent’s ribbon on Top Country Albums with her self-titled debut package (Decca), which also bulletted 89-20 on Heatseekers. Likewise, Kenny Chesney didn’t sing but was handed the award for top new male vocalist. His “I Will Stand” set (BNA) bullets at No. 17 with a 39% gain on Top Country Albums while rising 188-135.

The Barnbrook

Topey’s latest project is scheduled for mid-to-late summer release. Mercury Nashville’s national coordinator for development/promotion Chris Stacey is looking outside the country realm. And although Topey is the label’s only country act, he says Nashville is no longer to act that def category. Kim Richey, for example, is worked to triple-P.

“Kim’s next album will be much more of a country oriented,” says Mercury Nashville president Luke Lewis. “We’re going to break one yet out of this little village.”

Wariner’s next release is currently focused on country dance singer/songwriter Iae de Lange. Signed in 1997 and hasn’t been placed with any division the ACM’s marketing director Barry Beckett. Perhaps the two acts together can massage the format, says ASCAP’s Tom Dunn. Dunn says ASCAP put it on hold first and in the beginning wasn’t sure who was going to do it. Dunn credits DuBois with giving all parties involved and making the duet happen.

“there was some question at one point in time whether we were going to be able to do this, whether or not the two acts were going to be able to fit in on their respective albums to make sense of this duet and for recording purposes,” he says. “There was a chance that it might have slipped away and gone to somebody else, and I fought very strongly not to let that happen. In the end, we were able to nail things down and get them done. Once it was decided we were going to do it, there’s been nothing but total cooperation on both sides.”

The two acts resuming tour July 15 and go through the end of the year: Dunn with The Carters and in a CBS TV special recognizing the 50th anniversary of NASCAR.

Brooks & Dunn are managed by Titeley/Spalding’s Jim Doolin and booked by the William Morris Agency.
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The Hot Country Singles Sales chart for May 9, 1998, includes songs by various artists, with details on their sales, chart positions, and distribution numbers. The chart covers the top songs in the country music genre for that week.
Artists & Music

by Lisa Collins

Breaking Through: For all his pioneering efforts and success as host of VET's "Bobbi Jones Gospel," one of the nation's highest-rated gospel TV shows, success on record has eluded Bobby Jones. "It has always been my wish to have a hit album," Jones says, "and this time it appears that all of my friends have come to my rescue." Indeed it does, with the help of guest vocalists James Moore, Vicki Winans, Vanessa Bell Armstrong, Donald Lawrence, Maya Angelou (who offers the opening dialogue on "Just A Closer Walk With Thee"), and John P. Kee (who penned the lead single, "Lord, I Love You," especially for Jones). There's also the backing of Gospel Centric Records.

The 20-year gospel veteran may finally be on the verge of breaking through. "I hear it," says an excited Jones, who assembled some of Nashville's finest professional singers into the "Super Choir" that accompanies him on the release, "Just Churchin,'" his first recording in more than three years. "Everybody doesn't have a heart, and I wanted to reach another segment," says Jones. Besides, he says, "I'd like to tell the story, too." Ed this month (May 20-21), Jones will host his third annual National Recording Executives Retreat at the Rio Hotel in Las Vegas. The forum, frequently attended by leading gospel-label executives, will offer an in-depth exchange on the current state of the industry.

Coming On Strong: A glut of late-spring releases will make for some pretty stiff competition for air time at gospel radio this month, not the least of which is "Never Seen Your Face," the sophomore release from Blackberry Records' Melvin Williams. Released April 14 and co-produced by his brother Doug, Williams' latest effort features duets with Marvin Winans, Shirley Caesar, and Cantor Spirituals lead vocalist Harvey Watkins Jr. and vocal backing from the Mississippi Mass Choir.

The set is getting a great deal of attention from gospel announcers and an equally impressive number of adds. Williams, who is winding down from the Power '98 tour, recently put the finishing touches on a new recording by the Greater St. Stephens Mass Choir (featuring Bishop Paul S. Morton), due in early fall. On May 16, Blackberry, his Summit, Mass.-based label, will record the sophomore effort from the Bolton Brothers live in Mobile, Ala. Then, next month it's back to the studios for a Williams Brothers Christmas album, which is slated to be in stores by September.

Family Affair: Kirk Franklin & the Family member Daion Collins tied the knot with fellow Family member Carrie "Mousy" Young April 25 in Dallas. Collins is in the midst of recording his first solo release, featuring tracks produced by Kirk Franklin and Fred Hammond. It is due early next year.

Briefly: Kirk Franklin recently became the proud owner of 15 Church's Chicken franchises, the first of which is scheduled to open June 1 in Dallas... Finally, the SoulCareners were inked a recording pact with Jewel Records. A new release, "Lotto Man," is expected this summer.

Classical Keeping Score

by Bradley Bambarger

Charging Ahead: Government funding for the arts in America dissipates by the hour it seems, so it is up to private entities to take up the fiscal slack. Of course, the label of San Francisco's symphony of any corporation—market share and profits are. Yet the demographics usually associated with classical music lovers is one of high education and high income, and now a financial company has come along to try to tap into those potential customers by aligning with some of the nation's finest orchestras. It's not exactly the National Endowment for the Arts, but perhaps the end result—fostering great music and exposing it to the public—can be similar.

Last year, Visa began teaming with the Orchestra Partnership (TOPS) to develop exclusive promotions and preferedcard programs with the symphonies of San Francisco, Cleveland, Philadelphia, and St. Louis. Now the effort has been stepped up several notches in the form of a national campaign linking Visa and the San Francisco Symphony with RCA A&M, the label of San Francisco's music director, Michael Tilson Thomas. The centerpiece of the effort features Thomas leading the San Francisco Symphony in a flashy 30-second TV ad in Visa's "Everywhere you want to be" campaign. Spotlighting a performance of Prokofiev's "Roméo & Juliet" in San Francisco's Davies Symphony Hall, the commercial debuted in late March during CBS broadcast of the NCAA's "final four" basketball championships and will recur throughout the spring.

Since that started running, the San Francisco Symphony has received call after call from "people wanting to know what that music is, where they can buy a recording of it, and if the orchestra will be performing next season," says the group's director of marketing and public relations, Patricia Gessemer. Also on the board of TOPS—a 33-member coalition of orchestras nationwide—Gessemer says that while the TV campaign has helped Visa increase its visibility with a desirable audience, it has also generated tangible audience interest in such events as Thomas' celebration of Mahler festival June 11-28 in San Francisco.

Since assuming the reins in San Francisco three years ago (following Herbert Blomstedt), the 56-year-old Thomas has helped bring on an infusion of new blood; with an energetic, youthful presence that belies his wealth of experience, the native Californian has contributed to an 80% increase in new subscribers and to a huge jump in single-ticket sales to a younger, more diverse audience. Helping matters, Thomas has a high profile as an exclusive RCA Red Seal artist. Thomas first RCA disc with the San Francisco Symphony—showcasing his own arrangement of the Prokofiev "Roméo & Juliet"—earned a '97 Grammy for best orchestral performance. Since that album, the label has released a beguiling Thomas San Francisco take on Mahler's "Das Klagende Lied," as well as the title "Copland The Modernist," which includes Garrick Ohlsson in Copland's underrated Piano Concerto. Next month this is an album of Berlio's "Symphonie Fantastique" and excerpts from "La folle Journee." Thomas is also principal guest conductor of the Lor. (Continued on page 48)
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**Top Contemporary Christian**

May 9, 1998

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**ARTIST**

**SINGLES & NUMBER/DISTRIBUTION LABEL**

**TITLE**

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**BILLBOARD WEEKLY INDUSTRY NEWS AND ANNOUNCEMENTS**

**BRENTWOOD**

**SONGS**

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**Trivia**

Gloria Gaither is said to have been Billy Gaither's inspiration for writing "Hymn of the Highway." The song was written in 1978 and became a hit for the Gaither Vocal Band in 1980. The song has since become a staple in Southern Gospel music and has been recorded by many artists, including the Gaither Vocal Band, The Oak Ridge Boys, and The Statler Brothers. The song's message of the simple life and the joy of living in the present has resonated with listeners for generations. The song's success has also led to the creation of the "Hymn of the Highway" Foundation, which supports the development of music education programs in schools and communities across the country.
market. In another video seminar, Whiteheart’s Mark Gersmehl and Newson’s Russ Lee were among those talking about music video and ministry. One of the best-attended sessions was the standing-room-only “town meeting” with label presidents, which covered such topics as the age-old question of balancing music business and ministry, as well as retail-oriented issues.

GMA Week also featured many announcements, including:

- De Talk and God’s Property will hit the road this summer and in the fall with “Veggie Tales” character, Madame Blueberry, who will make her bow in a video slated for release July 21. Also, “Veggie Tunes 2” will hit the streets May 20.
- The GMA will invite several of country’s new “Veggie Tales” character, Madame Blueberry, who will make her bow in a video slated for release July 21. Also, “Veggie Tunes 2” will hit the streets May 20.

TO OUR READERS

The Jazz Blue Notes column is on hiatus for this issue.
Dawson Brings His Audience Home

ARTISTS & MUSIC

By Jim Bessman

New York—Veteran adult contemporary singer/songwriter Jim Dawson, sick of the rotten sound systems so common in the club circuit, has found a solution: He’s moved the concert club into his living room recording studio.

Living room/bedroom, to be precise... and dining room. He’s converted the former living room into his apartment on the Upper West Side of Manhattan into an all-purpose room, and twice-monthly, a tight performance space where, for $25 a pop, up to 18 Dawson fans (not including two hip-run-and-the-studio cats) fill the dining room chairs, sofas, and bed—all wired into the soundboard via bring-your-own-headphones (except for said cats David Luzniki and Miss Peanut).

Fans have been alerted to the concerts by notices sent out to the 700 people currently on Dawson’s e-mail mailing list. They then get to watch Dawson and longtime collaborator Seth David Walter perform for two hours in a bouncy, intimate setting with studio sound quality, with their admission fees funding the production of a forthcoming series of "J.D. & Walter: The Studio Concerts." Albums compiled from the live taping sessions.

The control room, meanwhile, is where formerly was Dawson’s bedroom, and is linked to the living room via taped-down cables running from the instruments, mics, and headphones through the adjacent kitchen and hallway and into the control room. For straight recording sessions on other projects, there’s a vocal booth created out of a half closet, for which the ceiling was dropped four times and the floor raised. It’s opposite a table facing the apartment room displaying Dawson’s albums and apparel for sale—just like at a real concert.

"The idea for ‘The Studio Concerts’ is that people always say, ‘Jim, you’re so great live—but that doesn’t come across on record,’ " says Dawson, whose nine-album recording career includes three discs for Kama Sutra/Buddah and two for RCA. "And as for playing concerts, I have to sing through one more shitty sound system or pair of monitors, I think it will drive me crazy!"

After all, notes Dawson, next to the music, sound is the key element in the live concert environment. "What we do is sound," he says, "I’ve become a crazy old man about sound. I feel that the audience is cheated—and we’re cheated—if the sound isn’t perfect. It’s like saying Yankee Stadium is already booked, so we’re offering—for a $25 fee—to let fans bring in their own headphones, mics, and drinks, and wire them into the music in a comfortable, unhussled live concert environment, instead of paying just to go into a studio. But it’s a session, not an actual concert. You feel the people on the tape, and it’s live—"

(Continued on next page)

The pro audio rental specialist with operations in New York and Nashville, has added three high-end platforms to its rental menu: the Digidesign ProTools 24 system; the Sony PCM-5348HIFI 24-bit 48-track recorder; and the Genex GX8000A 24-bit, 96-kilohertz 8-track recorder. Dreamhire GM Chris Dunn says, "The sonic quality of these units is fantastic. ProTools 24 is used for nonlinear recording, editing, and mastering. The Sony 3348HIFI will be without doubt, the new industry standard for digital tape-based recording, while the Genex GX8000A is the first magneto-optical recorder capable of recording up to three tracks of 24-bit, 96-kilohertz audio when used with external analog-to-digital converters such as the DB Technologies AD122-96, which is also available from Dreamhire."

MEOAL PEAVEY, president of Peavy Electronics Corp. of Meridian, Miss., died March 7 of cardiac arrest caused by a diabetic coma, according to a statement from the company. Peavey is survived by her husband, company founder/CEO Hartley Peavey, and two sons, Joe and Marc Peavey.

QUANTEGY INC. of Peachtree City, Ga., has named Alex Sorekin president/CEO. Sorekin is a veteran of the satellite mapping and automotive industries who has been instrumental in business development. In another executive appointment, Quantegy named Tony Wilson VP of sales and customer service for the U.S. and Canada. Prior to joining Quantegy, Wilson was VP of general aviation marketing for AlliedSignal’s Aerospace Division.

THE MUSIC PRODUCERS GUILD OF THE AMERICAS (MPGA) is set to hold its first 5.1 Multichannel Music Mixing course Tuesday (7) at the Doubletree Hotel in New York. The all-day program includes panels and presentations featuring MPG4A president Ed Cherney, Windham Hill A&R executive Larry Hamby, and producers and engineers Tom Jung, Bob Ludwig, George Massenburg, Phil Ramone, Nile Rodgers, Elliot Scheiner, Al Schmitt, and David Smith. Among the scheduled events are a producer/engineer panel, a demo of multichannel and DVD audio systems at Quad Recording Studios, a Solid State Logic (SSL)-sponsored presentation on hardware for surround mixing, a technical panel chaired by Massenburg, and a cocktail reception by SSL and Digital Theater Systems.

THE NASHVILLE ASSN. OF PROFESSIONAL RECORDING SERVICES has elected the following board members to two-year terms: Fred Bergert (Studio C Productions), Melissa Brannan (Sound Emporium), Grant Fowler (Love Shack Recording), Lee Gortzich (Battery), Heather Johnson (Woodland Studios), Kathy Marshall (Bennet House), and Cathy White (Music Mill). Members elected to two-year terms in 1997 include Milan Bogdan (Emerald Sound), Marty Craighead (Kalevelina), Robert De La Garza (Starstruck), Michael Kolebius (Sound Stage), Joseph Nuyens (the Castle), Chas Sandford (Secret Sound), Robert Solomon (Woodland), Preston Sullivan (Sixteenth Avenue Sound), and Curt Tatz (Recording Arts).

Hawks at Ocean Wave. Columbia Records artist Sophie B. Hawkins worked at Ocean Wave in Hollywood on her upcoming, self-produced album, which was executive-produced by Peter Asher. Shown at the facility’s Studio One, from left, are assistant engineer Al Sanderson, engineer Kevin Killen, Hawkins, and drummer Steve Ferrone. Ocean Wave’s Studio One sports a custom, 80-input Neve console, one of the largest all-discrete boards of its type in the world. (Photo: David A. Goggins)

PRODUCTION CREDITS

BILLBOARD’S NO. 1 SINGLES (MAY 2, 1998)

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<th>CATEGORY</th>
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NEW PRODUCTS & SERVICES

DBX PROFESSIONAL PRODUCTS of Sandy, Utah, introduces its Silver Series with the 586 dual-channel tube microphone preamplifier. A two-track unit, the 586 sports phantom power, a 20-decibel pad, a phase inverter, a low-cut filter, and large VU meters that monitor drive level, gain reduction, or output levels. Furthermore, the 586—which carries a suggested list price of $1,000—is fitted with a three-band equalizer with sweepable mids and adjustable mid Q, plus an insert chain and a patented limiting technology. The unit uses 12AU7 vacuum tubes, which are known for their warmth and tonal versatility. Among the optional features for the 586 are dbx’s patent-pending Type IV analog-to-digital conversion system, which can communicate in the AES/EBU or S/PDIF formats at either 16 or 20 bits.

DBX has also unveiled its new DDP Digital Dynamics Processor, a noise gate, compressor, limiter, and de-esser that works in the digital domain. Delivered with balanced XLR and TRS connectors, the DDP can be optionally fitted with AES/EBU or S/PDIF digital outputs, which in turn let users access Type IV conversion.

In other product news, dbx has introduced an upgraded version of its 266A compressor/gate, popular among project-studio users. Now known as the 266XL, the unit features XLR-balanced inputs and outputs in addition to TRS-balanced connections, plus improved, light-pipe switchers for its over-easy, bypass, and stereo coupling functions.

TC ELECTRONIC, a Danish high-end manufacturer with U.S. offices in Westlake Village, Calif., has paired with Yamaha Corp. of Buena Park, Calif., to offer TC Unity, the first plug-in effects card for Yamaha’s groundbreaking IS8 digital recording console. Equipped with two independent, 24-bit, mon/o-sstereo-out signal-processing engines, TC Unity offers reverb, chorus, delay, pitch shifting, and other effects. Sends to TC Unity can be routed digitally from any of the IS8’s eight auxiliary sends or from its group sends or stereo bus; the TC Unity’s effects output can be summed as one stereo signal or remain discrete. TC Unity is available in two versions: one with an eight-channel AES/EBU digital input/output connector and one without, at respective suggested list prices of $1,495 and $1,195. Users who purchase TC Unity without the card will be able to upgrade to the AES/EBU version for $395.

In other TC Electronic news, the company unveiled MasterX, a mastering plug-in for Digidesign’s popular ProTools digital recording/editing platform. Available for a suggested list price of $1,000, MasterX provides integrated multi-band expansion, compression, and limiting, all optimized for mastering applications. Crossover points and gain adjustments for the three bands in MasterX are accessible via a large, graphic display, and overall processing characteristics are controlled via “target curves.”

DAWSON BRINGS HIS AUDIENCE HOME (Continued from preceding page)

but it goes straight to 16-track hard drive or DAT.

Indeed, Dawson at the start admires his living room attendees that “he who applauds gets cleaned out the door,” and in fact, all is silent during the tapings except Dawson on guitar and piano, Walter on keyboards, harmonica, and duet vocals, and the barely perceptible hum of an aquarium on a dresser in the opposite corner next to the bed. Dawson and Walter, who released an album last year on German Triangolo Records titled “Secrets Of The Heart,” deliver new songs, older ones like “Hand Of Fate” (the title track of Dawson’s self-released 1992 album for DW Records) and “Simple Song” (an airplay hit for Dawson in the early ‘70s), and covers like Leonard Cohen’s “Song Of Bernadette.”

“We record straight to an Akai DR-16 digital hard-drive recorder, and later, if we choose to sweeten the tracks, we use a Roland MC-300 sequencer to put in keyboards, strings, horns, bass, and drums,” says Dawson. Other equipment used in the control room under engineer Paul “Morty” Morganthaler’s supervision includes a Panasonic SV-3500 DAT, a Tascam board, a Roland JV-1080 64-voice synthesizer module, and an Otari MX50 two-track analog recorder and an old Tascam 8-track analog, both “to get kids in who don’t want to spend money for the hard drive,” says Dawson, who with Walter runs Dawson-Walter Productions, a full-service production/recording company, out of the facility. Dawson and Walter now look to get “J.D. & Walter: The Studio Concerts, Volume One” out in time for a summer gig at the Turning Point in Piermont, N.Y. Dawson says it will be the first of five volumes before he releases a solo album, to be followed by a Walter solo disc, all this “without having to rely on a major label and distribution—which requires giving something up.”

Aiding in this endeavor, Dawson notes, is the just-updated www.jndawson-steelman.com World Wide Web site. “That’s the real thrust in this business these days for us and millions like us,” he says. “We have to do it al ourselves. The upside is that on a much smaller scale, we can make enough to keep living indoors by becoming a mini-Home Shopping Network. We also get to regroup all my faxes from ‘the old days’—and keep the career going.”
CONNARIS & SCOTT FITZGERALD

Conorris has been involved in music since an early age. “My first songwriting effort was called, appropriately, ‘The First Time,’” he recalls. “I was 13 at the time and thought you had to write out all the notes rather than a top line and chords. It took me days to do it. I’ve written about 100 now; although not all of them are in a finished state. I haven’t concentrated full time on writing, although I would love to, I write mostly with other people. My last chart success, however, was ‘Blue Day’ which I wrote on my own. (It was) recorded by Suggy as the new anthem for the Chelsea Football Club.”

Some songs have always figured prominently in Measso’s activities, recorded by Buddy Clark on Columbia Records—with news of the death of Linda McCartney on April 17 (Billboard, May 2). Her dad, the late famed pop entrepreneur, attorney/publisher Lee Eastman, apparently requested that songwriter Jack Lawrence, one of his clients, write the song for his young daughter, noting that his wife, Louise, his other daughter, Laura, and his son, John, each had existing songs with their names in the titles. None, however, existed for Linda. Five years later, the song was recorded by Clark, and it has been covered many other times through the years. “Linda” also resides within the MPL publishing catalog established by Eastman’s son-in-law Paul McCartney, who paid tribute to his late wife in a number of songs he wrote in his post-Beatles career. Lawrence, who celebrates his 80th birthday this year, has written or co-authored several other hits, including “Tenderly,” “If I Didn’t Care,” and “Beyond The Sea,” all of which are published by MPL. In 1975, he was elected to the Songwriters Hall of Fame. A few years before “Linda” made the charts, another standard evolved from a tribute to the daughter of a well-known personality. It is Nancy Sinatra who inspired “Nancy (With The Sleeping Face),” as penned by Phil Spector and James Van Heusen. Of course, her dad made the best-known recording of the 1945 copyright.

Yet, this approach eventually worked, and a number of songs he wrote in his post-Beatles career were covered by other artists. Nancy Sinatra, for example, released two hit versions of his “Bye Bye Love.”

A song about nothing: Another kind of song tribute has also come to the attention of Words & Music in the form of a song called “Goodbye Seinfeld” by Soda 7 on Jamie Records, the famous indie recently revived by its affiliate, Universal One Stop in Philadelphia. According to Jamie’s Frank Lipsius, a release date of April 28 was arranged within a two-week period to take advantage of the show’s May finale. The back of the album features a “Seinfeld”-related question that serves as a context for which Jamie is contributing prizes. The release is Jamie’s first newly recorded effort in 30 years.

MORGE DEALS: Billy meshel’s ever-active Los Angeles-based Music & Media International operation has made a number of publishing deals. It has acquired the songs written and owned by the Smithereens’ lead vocalist, Pat DiNizio, and his firm, Famous Monsters Music, the songs of which have been assigned to Music & Media’s Lehsem Songs (BMI). It has also acquired the songs of Capitol sleeve recording artist Chris LeiBoux and his publishing firm, Wyoming Brand Music, with its catalog assigned to Lehsem Music. Meshel’s company has acquired the catalogs of Capitol sleeve artists, including several compositions from the first two best-selling albums by Bone Thugs-N-Harmony, notably “Thuggish Ruggish Bone.” A similar agreement has been reached with writer/artist Weldon Irvine Jr., the composition “Lie To Kick It,” included on the 2Pac album “R U Still Down? (Remember Me).”


Water Broker president Phil Rodriguez, who notes that Luka Buy-Warner act King Changos is confirmed to perform, says he is expecting 70,000 persons to attend the show, which he says will have a “Lollapalooza vibe.”

Musically, Rodriguez points out, he is looking for acts “in which there could be a possibility of a jam session among them.”

Because of the expected high turnout for the daylong affair, Rodriguez says, tickets prices will be economical. “We are going to keep the ticket prices low with a maximum of $15 and a minimum of $10 to $12,” says Rodriguez. “Tickets normally are $25 for a show.”

Stateside Briefs: Sony Discs’ Ricky Martin and Sony Australia’s Tina Arena are cutting the duet theme track from the summer movie “The Mask Of Zorro.” The track is being produced by Jim Steinman and was composed by James Horner and Will Jennings, composers of Celine Dion’s “My Heart Will Go On” ($55 Music/Epic/Sony).

Cameron Randle has left his post as VP/GM of Arista/Texas, the record company that houses Arista/Latin and Austin. There is speculation that he will be named to a prominent post with Hollywood Records.

Fied A La Vegas, the Puerto Rican rock act that drew warm praise for its recent showcase set at Billboard’s ninth annual International Latin Music Conference, has just dropped its third album, “A Quien Pueda Interesar” on CDT. The quartet is slated to headline a June 6 concert in San Juan at the 14,000-seat Coliseo Roberto Clemente. An upcoming tour of Florida is in the works.

Elia Andrade has been appointed director of Latin administration at peermusic. He formerly was director of Latin operations of EMI Music Publishing.

Welcome Back: As upstart artists such as Servando y Florentino and Elvis Crespo make their presence felt on Hot Latin Tracks, it is nice to note that a half-dozen veterans have made nice comebacks onto the chart, including Sony Discs’ Ana Gabriel and José Luis Rodriguez, WEA Latina’s Ricardo Montaner, PolyGram Latina’s Yuri, and EMI Latvia’s Abarro Torres.

This is the first year that this distinguished quintet of artists has scored hits on Hot Latin Tracks since 1994, when each of the stars finished with songs that ended up in the top 40 of the year-end listing of Hot Latin Tracks.

Another notable who has not had a huge hit on Hot Latin Tracks since the early ‘90s is RMM salsero Tony Vega. “Si Tu Supieras,” Vega’s current single, which

(Continued on next page)
Artists & Music

NOTAS
(Continued from preceding page)

reached No. 6 in the April 25 issue, is his highest-charting entry to date on the chart.

In addition to their radio prosperity, Rodriguez and Gabriel have enjoyed their best-charting albums to date on The Billboard Latin 50.

APRIL ROLLS THREE 148: Though the April sales of the titles appearing on The Billboard Latin 50 were only 500 pieces lower than the 354,000 pieces moved in March, the April tally was almost 14% above the 309,000 units sold in the same month in 1997. Likewise, sales through the first four months of 1997 (1,541,500 units) are almost 14% higher than the corresponding period last year (1,348,000 units). Sales in April were tabulated by SoundScan from March 31 to April 25.

As if that were not enough, sales this issue of 86,000 pieces are— you guessed it— just shy of being 14% over the 77,000 units sold in the same issue in 1997.

With this issue, the units sold on the genre charts will be included in the weekly sales report. Sales of the titles appearing on the pop genre chart this issue were 31,000 pieces; in the same issue last year, sales were 29,000 units. Sales of the albums on the regional Mexican chart were 28,500 units; in the corresponding issue in 1997, sales were 27,000 units. Tropical/salsa titles moved 22,000 units this issue, more than double the 10,500 pieces sold in the same issue last year. Part of the big uptick in the tropical number can be attributed to the addition of Puerto Rican retailer Pentagrama, a non-reporting retailer this time last year.

The month of May, which is bolstered by the enormously popular Mother’s Day sales period, could increase sales to around the 400,000 mark achieved in February, another month that benefited from a heartfelt anniversary—Valentine’s Day.

CHART NOTES: Retail: There were no dramatic developments on the retail front this issue. Selena’s “Anthology” rules The Billboard Latin 50 for the third week running, but sales of the three-CD package fell 15% to 7,000 units. “Anthology,” which shipped 131-151 on The Billboard 200, stays atop the regional Mexican genre chart for the third straight week. Selena has now owned the No. 1 slot on the chart for a record 67 weeks.

Ricky Martin’s No. 2 entry “Vuelve” (Sony Discos) sold 6,500 units, earning the smash pop dance the Greatest Gainer honors for the second time in three weeks. However, the increase was a modest 300 units. “Vuelve” rose 199-183 on The Billboard 200 this issue, and it remains No. 1 on the pop chart for the 10th week in a row.

And for the ninth week running, Buena Vista Social Club’s eponymous disc on World Circuit/Noneu/sa/AG remains at No. 1 on the tropical/salsa chart.

CHART NOTES: RADIO: After knotting on the door for six weeks, Servando Y Florentino’s “Una Fan Enamorada” (WEA Latina) finally assumes the throne of Hot Latin Tracks this issue.

The pair of Gabriel’s alma from salsa act Salserín is the first act from Venezuela to reach No. 1 on Hot Latin Tracks since Ricardo Montaner turned the trick with “Quisiera” in 1994.

“Una Fan Enamorada” is WEA Latina’s first Hot Latin Tracks chart-topper to date. Furthermore, the song breaks Sony Discos’ 13-week run atop the chart. However, Sony has owned the No. 1 post on the chart for 17 of the past 19 weeks this year.

Latin Telemusics owns the longest streak on the genre charts, as their Fonovisa ballad “Por Que Te Conocet” stays put at No. 1 on the regional Mexican chart for the eighth straight week. Selena has now owned the No. 1 slot on the chart for a record 67 weeks.

Curiously, as “Una Fan Enamorada” moves into the uppermost rung on Hot Latin Tracks this issue, the song is being dislodged from the top of the tropical/salsa chart by Elvis Crespo’s fast-climbing smash “Suavemente” (Sony Discos/Sony).

LATIN TRACKS A-Z

TITTLE (Publisher – Licensing Org. | Song Title | Music Label
1. CURSO DE TEMA (EMI Bluebird, BMG)
2. ABUSADOR (On Top, ASCAP)
3. AMIGA MIA (Copyright Control)
4. ASI ES EL AMOR (Edición Música, Fonovisa)
5. BASTAR Y BASTAR (Dot Records, BMG/EMI)
6. CONO DUÉLE (Colombian Waves, ASCAP/Arriba, ASCAP)
7. DEJA QUE TE QUIERA (EInterior, Fonovisa/Warner Latina)
8. EL FRIO DE TU AMO (EMI Fonovisa, Fonovisa)
9. EL HÉRUELO (Peer Int., BMG)
10. EL AMOR ROMANTICO (EMI Bluebird, BMG)
11. ERES MI DRAGO (Copyright Control)
12. HACERNO BITUN PAREA (Musigro, Fonovisa)
13. HUELE A PELUDO (Musigro, Fonovisa)
14. INOCENTES DE LA VIDA (EInterior, Fonovisa/EMI Bluebird, BMG/EMI)
15. MEDIOS FALTA TU (Edicion Música)
16. MI NAYON VENGANDO (Ladys Agua Mala, Fonovisa)
17. MI CANTO (Los Virtuosos, Fonovisa)
18. LA FLACA (Copyright Control)
19. LORRIN LAS ROSES (EMI Fonovisa, Fonovisa)
20. LO QUERO OLVIDAR (Tec, ASCAP)
21. ME HACES FALTA TU (Edicion Música)
22. MI NAYON VENGANDO (Ladys Agua Mala, Fonovisa)
23. MI CANTO (Los Virtuosos, Fonovisa)
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47. MI CANTO (Los Virtuosos, Fonovisa)
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49. MI CANTO (Los Virtuosos, Fonovisa)
50. MI NAYON VENGANDO (Ladys Agua Mala, Fonovisa)
Tough Times For Hong Kong Pirates
Leading Customs Officer Arrested; Asia's Biggest Raid Completed

BY GEOFF BURPEE
HONG KONG—A leading customs officer here has been arrested as part of this territory's anti-piracy clampdown. The government has also successfully completed Asia's largest anti-piracy raid.

Gregory Wong Pui-shun, head of the Customs and Excise department's prosecution, intelligence, and investigation bureau, was seized by the Independent Commission Against Corruption (ICAC) in the last week of April. It is not yet known if charges will be filed.

His arrest comes as part of a promised anti-piracy campaign by the territory's chief executive, Tung Chee-hwa, in the run-up to a U.S. judgment on Hong Kong copyright crisis slated for April 50.

“The government is committed to enhancing respect for intellectual property rights among various sectors and to strictly enforcing the relevant regulations,” Tung said in a letter to the chairman of the Hong Kong Film Awards Asen. Board, Ng See-yuen.

Tung's comments followed a record haul of CD manufacturing lines and allegedly illicit CDs in Hong Kong's Fanling district. The material, with an estimated value of $100 million, was seized in an April 27 raid by ICAC staff at five premises associated with a single CD manufacturing plant operating as Science Technology Research Limited.

A reported 41 production lines (including two mastering firms) and 8 million CDs were seized in the raid, the fourth successful government-led operation in April.

The products seized April 27 consisted chiefly of Chinese movie titles and American films; officials say 85 of the confiscated lines were engaged in pressing Hollywood movies into the video CD format. However, at least 100,000 music CDs were also found, including thousands of copies of an album by PolyGram Far East Can-topar star Alan Tam.

This represents by far the largest seizure in Hong Kong history. The first confiscation of a CD production line in Hong Kong happened in September of last year, and only five have been seized in two separate raids since. One raid was prompted by a tip from a citizen who was awarded HK$100,000 ($15,000) in a customs-sponsored reward program.

In comparison to Hong Kong's one-day haul of 41 presses, authorities in mainland China seized about 55 CD presses in 1997, its best year.

Although at least four machines were reportedly ordered returned to the Hong Kong plant owners by local courts due to lack of conclusive evidence of illicit manufacture, sources say the presses seized April 27 were reportedly discovered actively pressing product, which may help in prosecution in the event that the CDs are deemed illegal reproductions.

J.C. Giouw, regional director of the International Federation of the Phonographic Industry (IFPI), says the April 27 haul was the largest ever in Asia.

Giouw says IFPI members are encouraged by the government's tougher stance. “We are very happy that the Hong Kong government, especially the ICAC, is very concerned with the situation,” he comments. “At the same time, it confirms our complaint that the present resources in customs are not sufficient to deal with the situation. We have always lobbied for the police and other agencies to be involved in order that the situation can be brought under control.”

The IFPI contends that the haul represents the tip of the iceberg: Giouw estimates that the plant raided April 27 is one of 55 currently operating in the territory that should be monitored for pirate activity.

Better And Better. British Prime Minister Tony Blair autographs a manuscript featuring the lyrics of "Things Can Only Get Better," the 1994 U.K. hit song that was subsequently adopted by Blair's Labour Party as the mantra of its 1997 general election campaign. Other government officials also signed the document, which will be auctioned for the "Hits Under The Hammer" charitable effort to benefit Nordoff-Robbins Music Therapy and Nonwood Ravenswood. Shown with Blair, from left, are "Hammer" committee members Harriette Goldsmith, Steven Howard, and Andrew Miller.

Trans-Shipments Issue Flares Up In Netherlands

BY ROBERT TILLI
AMSTERDAM—The problems caused by trans-shipments, the European record industry's thorniest issue, were moved to a new level here during April.

Trans-shipments are records bought at wholesale in one European Union nation for sale at retail in another of the EU's 15 member states. To date, only recognized music retailers have been involved in trans-shipments, but now two chains from outside the industry have joined the trade.

Both drugstore chain TREKpleister and electrical home appliance chain Blokker here have imported large quantities of Andrea Boeell's new album, "Aria" (Sugar/Polydor), and sold it at a price that was far below PolyGram Netherlands' dealer price.

"The value of top-quality albums has diminished in the consumer's mind"

The record company's published price to dealers here is 27.5 guilders ($13.75). Both these chains were selling "Aria" at just under 18 guilders ($9). TREKpleister started the ball rolling with a retail price of 17.36 guilders. Subsequently, Blokker lowered its price from 26.50 guilders ($15.50) to 17.75 guilders.

The price war has created a large amount of resentment. Dutch Music Federation (Nederlandse Muziekindustrie) and Dutch Music Retailers Association. Junior de Silva, GM at Free Record Shop, the country's largest music retail chain, says, "If we allow this to happen, we'll soon get a situation like they have in France, where the market for CDs has been completely ruined by hypermarkets. First they lowered the prices ridiculously, then all independent record stores went bust, and next the CD prices went up again drastically.

"As a result, now there is very little choice for CD buyers in France. Compared to a small country like Holland, which can boast an infrastructure of some 1,400 retail outlets (of which Free Record Shop has a

(Continued on page 75)
**International**

**Avex Downsizes Its U.K. Operations**

**BY DOMINIC PRIDE**

LONDON—The London office of the Japanese indie Avex will concentrate on working the U.K. dance scene after closing two labels and letting go five staffers (Billboard Bulletin, April 21). The British surf-pop band Roots, the key act on Avex’s now-closed British rock imprint, rago, is among those looking for a deal after the change, which the label says was due to overexpansion and the complexities of the U.K. market.

Avex’s R&B imprint, a-dept, was also a casualty of the label’s downsizing. In the U.K., Avex will now trade under the name Distinctive Records, which was formerly the name of its dance imprint. Avex chairman Tom Yoda says closure of the two labels was due to difficult market conditions in the U.K.

Selling CDs in the U.K. is very costly,” he says. “There are lots of promotion expenses, and chart action is very quick and come-and-go. For labels that don’t have a long-term history in the British market and infrastructure, it’s totally impossible to stay in business. Therefore we have decided that this business should be handled by major labels and not independents, and we’ve decided to concentrate on dance music.

“This is Japan and the rest of the Far East, we’re still very aggressive,” Yoda adds, stressing that the U.K. label closures have nothing to do with Avex’s other activities, like its recent strengthening of links with the Belgian label Antler/Subway in connection with Avex’s new Eurorythm project (Billboard, May 2).

However, other sources say the reason for the cuts was that Avex’s stock market flotation in Japan—planned for late 1998 (Billboard, Nov. 8, 1997)—required all overseas subsidiaries to show positive financial balances sheets.

Yoda says Avex will open a subsidiary in Taiwan in the third quarter of the year to handle product currently licensed to Rock Records, which will continue its association with Avex by handling pressing and distribution for the Tokyo-based label. In another change, Avex U.K. GM Shinji Miyazaki returns to Tokyo at the start of May. Miyazaki is tipped to run the Taiwan company. His former assistant, S.C. Song, takes his place in London as GM.

Avex U.K.’s new assistant GM, Shingo Oda, who joins from Avex in Japan, echoes Yoda’s reasons for the closures: “We expanded the business too much in this market,” Oda says. “We didn’t realize that this market was quite so difficult.”

“Dance means a return to the label’s strengths,” Oda says. “Avex was started as a dance label” (Continued on next page).

**Anouk Lights Up Netherlands’ Edisons**

**BY ROBERT TILLI**

HILVERSUM, Netherlands—The revamped Edison Awards could help break Holland’s latest female rock star, 22-year-old Anouk (Dion/TAB), to a new audience, says her label, Dino Music. Anouk took home three prizes at the Edison Awards, recorded April 22 in TV studios here. Her award tally was closely followed by national male superstar Marco Bor- sato (Polydor) and American R&B diva Erykah Badu (RCA/Universal), who each won two awards.

“It’s hard to say what the exact effect of these awards will be,” says independent Polydor/MBF manage- ning director of Dino, commenting on Anouk’s wins for best female singer, newcomer, and video (for “Nobody’s Wife”).

The album (“Together Alone”) has already sold well, and it’s still selling,” Berk adds. “It’s double-platinum now [200,000 copies sold], and the breakthrough single, ‘Nobody’s Wife,’” sold half that amount. The good thing about the Edisons, however, is that this was actually the first time ever she sang that song live on TV. So far, it has only been broadcast as a video. Her fans are in her own age group, which is great, but this live TV performance might have pushed (Nokia)/Berk, currently negotiating a li- censing deal for Anouk with Columbia in the U.S., says that “such prestige with titles released in America will only help you tell an even stronger story to your international business partners, along with her gold status in Sweden (50,000 units).”

With two exceptions, the awards were voted on by an industry panel and given for titles released in cal- endar year 1997. The Edison Awards came across as a TV-driven event rather than the chic gala it has been known for: The history of the awards stretches back almost 40 years. As long as the career of Sir Cliff Rich- ard, who came to pick up the international lifetime achievement award, will continue for years to come, we’re likely to see Dutch talent as well as Estonian–Rii Wognali, singer of popular pop band Limahl, winner of the Mercury Music Prize, and former lead singer of the band Wham!.

The award, which is worth 1 million francs ($748,000) in its current form, is given to the “artist who has sold the most records in the Netherlands in the past year.”

**Imposibles Bank On ‘Suerte’**

**BY PABLO MARQUEZ**

SANTIAGO, Chile—Javier Y Los Imposibles hope to achieve huge sales numbers shortly after the release of an album featuring theIndices Tonto, a hit song possible for a home-grown act in Chile.

“True to form for this market, sales of the band’s second BMG disc, “La Suerte” (Luck), released March 31, have been solid,” says BMG’s group’s debut, “Corte En Trámite” (Court Order), released in 1995, didn’t take off until the fourth single, “La Ventana Verde,” was issued. By to date, the album has sold 20,000 units, says BMG. Platinum in this market is 25,000 units sold.

Still, Javier da la Puente, sales manager of La Feria de la Disco, which has 14 stores in the key city of Santiago, says that swift sales for “La Suerte” are just around the corner.

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“Sales of the band’s newest album did start slowly, because in Chile it is very difficult for national product to break out of the box,” states da la Puente. “But by the middle of May, sales are going to be rolling, particularly since we are embarking on a strong promotion plan that calls for several in-store appear- ance at the end of April.”

BMG Chile director of A&R Wilson says that the recor- cions sales of “La Suerte” should hit 10,000 by the end of May. Gold discs are awarded in Chile for sales of 15,000 units.

To that end, BMG lowered its hit product price from the usual $23 to $18. The label also bought ample wall space and numerous listening stations. Massive marketing campaigns are relatively rare for Chilean acts, which prompts de la Puente to say (Continued on next page).
ANOUK LIGHTS UP NETHERLANDS’ EDISIONS
(IMPOSIBLES)
Ruff Production. Producer David "Ski" Willis recently signed an exclusive label deal for Roc-A-Blok Records with Ruffhouse and Columbia Records. Willis has produced singles for Camp Lo, Jay-Z, Bahamadia, and others. The label's first project is due this spring. Shown standing, from left, are Joe Nicole, president of Ruffhouse; Michael Mauldin, president of black music for Columbia; Chris Schwartz, CEO of Ruffhouse; Kevon Glickman, senior VP/general counsel of Ruffhouse; and Demette Guidry, VP of black music marketing for Columbia. Seated, from left, are Steve Henderson, president of Roc-A-Blok; Willis, CEO of Roc-A-Blok; and Darien Dash, COO of Roc-A-Blok.

Vested Interest. R&B stylist Vesta was recently signed to i.e. Music. Her debut set is slated for a fall release. Shown at the signing, from left, are Mark Wester, president of i.e. Music; Vesta; and Iris Perkins, manager.

Presidential Performance. Windham Hill recording artist Jim Brickman performed for President Clinton and first lady Hillary Rodham Clinton at their annual concert at the Ford Theater in Washington, D.C. Brickman performed his single "Valentine" with Martina McBride. Shown at the event, from left, are tour manager Randy Josey, President Clinton, Rodham Clinton, and Brickman.

Winding Up Platinum. Wind-Up Entertainment act Creed was presented with platinum awards for sales of its album, "My Own Prison." The group is currently touring the U.S. Shown at New York's Windows on the World, from left, are group members Mark Tremonti, Scott Phillips, and Brian Marshall; Alan Melter, CEO of Wind-Up; Diana Meltzer, executive VP of Wind-Up; Scott Stapp, group member; Steven Lerner, president of Wind-Up; and Jeff Hanson and Jeff Carveron, managers with Hanson Management and Promotion.

Harris Goes Red For Blue. Blue Note Records recently signed vibraphonist/percussionist/composer Stefan Harris. His debut set, "A Red Cloud Of Dust," is slated for release Aug. 25. Shown at the signing, from left, are Manny Varas, senior coordinator of marketing and sales for Blue Note; Tom Evered, GM of Blue Note; Harris; Bruce Lundvall, president of jazz classics for Capitol Records; Karen Kenney, manager; Saul Shapiro, VP of sales and marketing for Blue Note; and Eli Wolf, A&R manager for Blue Note.

Not The Real Thing. 32 Records recently organized a Tom Jones Lovefest aboard the Superstar Cruiseline in New York to celebrate the release of the two-CD set "Tom Jones—Greatest Performances." The event was hosted by WCBS-FM New York air personality Cousin Brucie and featured Steve McCoy, a Jones impersonator. Shown at the event, from left, are Robert Miller, president of 32; McCoy; Michael Weiner, label manager for 32; and Cousin Brucie.

It Was Written. Capitol Records execs recently presented Megadeth with Recording Industry Assn. of America-certified gold plaques for its latest release, "Cryptic Writings." The band, who performed two sold-out shows at the Joint in the Hard Rock Hotel in Las Vegas, is slated to co-headline this summer's Ozzfest. Shown standing backstage, from left, are Mike Renault, manager with ESP Management; Dave Mustaine, group member; Gary Gersh, CEO/president of Capitol; Dave Ross, VP of rock radio promotion for Capitol; Dave Ellefson, group member; and Bud Prager, manager with ESP. In front, from left, are group members Marty Friedman and Nick Menza.

FCS To Acquire Joshua’s Stores

Chain Is Becoming Force To Reckon With In Christian Retail

BY PATRICIA BATES

NASHVILLE—Family Christian Stores (FCS) has become a Goliath in Christian retailing with its acquisition of all 56 outlets of Joshua’s Christian Stores from TandyCrafts Inc.

Following this, FCS will have 280 stores, nearly twice as many as the next two largest chains combined. Baptist Bookstores and Lifeway Christian Stores have 74 not-for-profit operations through the Southern Baptist Convention, and Lamstone Books has 73 for-profit franchises.

Family Christian Stores

“The $8 billion Christian industry will still be under-represented,” says Bill Anderson, president of the Christian Booksellers Assn. (CBA) in Colorado Springs, Colo. “We just released a study by America’s Research Group in March that says we could double our sales and yet still not be close to our full potential.”

FCS, a Grand Rapids, Mich.-based private company, had $186 million in revenue for the year ending Jan. 25, 21% more than the year before. Sales from stores open more than a year rose 13%. Joshua’s grossed $32 million for the fiscal year ended June 30, 1997.

About 25% to 30% of Joshua’s inventory is Christian music, while the percentage at FCS is less than 23%, says Les Dietzman, FCS president/CEO. FCS senior buyer Bob Rush says the stores, predominantly stock new releases and catalog items but will now add more value-priced CDs.

“We’re all under siege by the immense popularity of Christian artists,” says Dietzman. “We think we will have to be more entrepreneurial in merchandising in the future.” FCS will wire its point-of-sale and reordering systems into Joshua’s computers after the acquisition is finalized May 31. FCS will also have access to a database of the 1 million people who are on the Joshua’s mailing list.

Video will be “maximized” in the stores because it’s “one of the fastest-growing areas for us now,” says Dietzman. FCS also started a new imprint, Family Christian Press, for classic religious books in February.

Dietzman says FCS won’t go into outlet malls, where Christian music and videos are being sold at lower prices. “The temptation has been great,” he says, “And maybe we would have diverted into it 10 or 15 years ago. But not now.”

He declines to comment about whether FCS will make a public stock offering.

FCS will “relocate, remodel, or re-layout” about 15 of the Joshua’s stores this year. It will rename all 56 of them by late July, before back-to-school promotions start. It may also rehire some members of Joshua’s executive team—which had already been reorganized in 1998’s first quarter.

The acquisition, announced April 21, was negotiated over three months, says Michael Walsh, president/CEO of TandyCrafts. As the parent company of the Fort Worth, Texas-based retail chain since 1988, TandyCrafts developed Joshua’s from five outlets to its present 56 stores in just 12 years. Joshua’s had 76 locations in the mid-1990s, but that number was eventually scaled back. Twenty-six of the chain’s stores are in Texas. Joshua’s first outlet was opened in 1982 in the Dallas-Fort Worth area.

“They were just starting to turn the corner, so Family Christian Stores should give that a boost,” says John Nardini, VP of Cordiant Distribution Group, which distributes Sparrow, Forefront, Harmony, and other labels. “We’ll have to wait and see what this means to distributors and suppliers.” All vendors will be retained, says Dietzman.

FCS will have its hands full after the Joshua’s merger, as the Christian Music Trade Assn. and the Gospel Music Assn. are promoting a new CD categorization system for Christian retailers. Starting Sept. 1, six-digit numbers will be marked next to the CDs’ UPC bar codes so employees in Christian bookstores will know where to display 22 main and 42 subcategories of CDs, from R&B to praise and worship.

“The summer will be the best possible time for Joshua’s to make this transition, before we get into the August and September releases,” says Mark Funkerberg, VP of sales and distribution/CM for Nashville-based Word Distribution. “When Family Christian Stores say they will do something, they’ve always followed through for us. The CDs are always price-pointed and positioned.”

FCS will call on 50 of its managers, led by Jeff Fite, to assist in the training at Joshua’s.

“By our own mistakes, we are getting better at this process,” says Dietzman. FCS has normally expanded by an average of five stores at once, so this huge acquisition will be a challenge, he says. (Continued on page 63)

APA Targets June As Month For Audiobooks

BY TERRI HORAK

NEW YORK—The Audio Publishers Assn. (APA) has declared June AudioBook Month and is planning an aggressive and comprehensive national promotion campaign, the first effort of this kind for the trade group.

The cooperative, industry wide thrust is “a great leap forward,” says Grady Heston, president of the APA. “The fact that we—publishers, recorders, manufacturers, and duplicators—are all working together to advance and improve awareness of audiobooks is a major accomplishment. Obviously, the next concern is to make the program as effective as possible and to make sure that millions of people not only hear about audiobooks but take the step to try them in the coming months.”

Bearing the theme “Are you listening?” and supported by cooperative efforts with audiobook month of various cities.

“We have kept the same this market identified as the most valuable elements and price will be a significant emphasis on publicity and promotion,” explains Judy McGuinn, chairwoman of the APA’s Public Relations Work Group, which is responsible for planning and implementing the campaign.

McGuinn, who is also VP/director of Time Warner AudioBooks, points out that the test results confirmed what publishers have asserted for some time: Merchandising and other types of in-store promotions are simple yet very effective ways to boost audiobook sales. That strategy, coupled with publicity, is what the industry is focusing on this spring.

A key aspect of the campaign is free merchandising seminars conducted in eight markets, including Dallas and Washington, D.C., Thursday, (7), and New York, May 12. The seminars are designed to provide basic education on the medium, as well as inform retailers, distributors, and others on the various ways they can participate in AudioBook Month and maximize the medium’s potential.

In addition, McGuinn will moderate a luncheon panel discussion May 29 at the APA’s annual conference in Chicago.

On May 30, the APA will stage an awards program to announce the winners of the third annual Audio Awards (see story, page 66).

On May 31, Heston will preside over a seminar in Chicago at the American Booksellers Assn.’s annual convention, Book Expo America.

The point-of-purchase materials available at the seminars and by request from the APA include posters, postcards, and sampler tapes. The APA has also established a toll-free listening line featuring audio excerpts that will be widely publicized.

In some cases, stores, publishers, and distributors are also creating their own programs and materials.

In addition, individual publishers have donated promotional materials ranging from posters and sampler tapes to key chains.

“There has been overwhelming interest in this project,” McGuinn says.
Spinners Thrives In Tourist Mecca

BY KAREN BRUNO

NEW HOPE, Pa.—On any weekend, more than 100,000 people may flock to this tiny town (population 1,000) on the Delaware River in Bucks County. And that, for Warren Green, owner of Spinners, a music store, makes it a retailer’s dream. “It’s an oasis between New York and Philadelphia,” he says.

Green moved to New Hope in 1969 when it was an artists’ colony. He opened Now and Then Records, which has been renamed Random Records. He calls that basement shop on the town’s main street “a 60s throwback—it’s got a neat ambience.”

Eight years ago, Green bought out Spinners from a competitor.

It is down the block from Random, giving him two record stores in this small town, which resembles Key West in ambience, if not climate.

Though many things have changed over the years, New Hope is still chain-free. The closest independent record store is eight miles away; the closest chain music retailer is 15 miles away.

Spinners carries about 5,000 CD titles in rock; 2,000 in jazz; 1,000 in reggae, ska, hardcore, and blues; and another 800 in vintage R&B.

“We’re getting more jazz in since Third Street Jazz [in Philadelphia] closed,” says part-time manager Scott Goodman.

In addition, there are a few hundred used LPs and cassette titles. The tapes, which had been selling at 50% off, will eventually be phased out. Spinners stocks a few new LPs, such as Pearl Jam’s “Yield” and selected imports. It also sells used CDs, paying up to $5 for a disc and selling it for $7.98.

Music and computer-animated videos, books, magazines, and posters make up the remainder of the merchandise.

“This store is basically the classic rock catalog store,” says Goodman. “We sell very little of the new stuff.”

Green appreciates the tourists who drive his business. Only 3% of his customers are from New Hope. “If I had to rely on local customers, I’d be dead,” he says.

The independent distributor of music and software says it will use “a portion” of the $19 million in net proceeds to “build music inventories.” The preferred stock is priced at $11.125 a share, which is convertible into five shares of Navarre common stock after June 30. It also includes a warrant to purchase five shares of Navarre common at $3.50 a share. At press time, the stock was trading at $14.25 on Nasdaq.

FOX INTERACTIVE has signed electronics act the Crystal Method to provide the soundtrack for its new 3-D video game “N2O: Nitrous Oxide,” slated for release in June on Sony PlayStation. The duo, signed to Outpost Recordings, is composing 10 tracks for the disc.

HOME VIDEO. New Line Home Video in Los Angeles promotes Sarah Olson-Graves to senior VP of marketing; Josh Lobis to executive director of rental marketing; Adam Langshard to director of sell-through marketing and DVD; Megan Knapp to manager of rental marketing; Lynn Knapp to director of national sell-through accounts, and Trinh Nguyen to manager of sales administration.

They were, respectively, VP of marketing, senior marketing manager, senior sell-through marketing manager, marketing coordinator, manager of national sell-through accounts, and sales coordinator. New Line also names Donald Evans manager of rental marketing. He was marketing analyst at Warner Vision.

Jeff Sanders is appointed VP of business affairs at WinStar TV & Video in New York. He was a lawyer at Pryor, Cashman, Sherman & Flynn.

DISTRIBUTION. RED in New York promotes Lou Tatulli to VP of field sales. He was director of national sales.

WEA Corp. in Dallas promotes Lonnie Pleasant to sales manager and Gus Masterson to field sales manager and names Daryl Dew sales rep. They were, respectively, field sales manager of special projects, sales rep, and continuity director at KVL-FM Dallas.

RELATED FIELDS. TRF Production Music Libraries in New York adds Gary Riback as a composer, and gas펠트 as a performing composer.

Mockus Giannini Associates in New York announces the following sales promotions: Claude Levy to VP, sales director; Derrick Ryan to director, West Coast; and Howard Gross to director, East Coast.

Gross sales for Spinners start from $25 million to $40 million and are...
SEDING RED: RED Distribution in New York has sealed three new distribution pacts—one of them with a label previously associated with the major distribution system.

RED has picked up GlassNote Records, the imprint operated by Daniel Glass, the former president/CEO of EMI Records and president of Universal Records (Billboard Bulletin, April 21). Glass’ company includes a distribution set-up from Mercury/PolyGram Group Distribution, which severed its relationship with GlassNote after a brief association.

Also joining the RED fold is Warlock Records, the dance-oriented New York company operated by Adam Levy, Warlock’s affiliated imprints include Miami bass specialist Cheethat Records; Quality Records, a well-known dance anthropologist; and Aeruse Records, a pop/funk outlet that serves all of the home of the Out Here Brothers.

Finally, Ron Fierstein’s Plump Records arrives following a hunt for a new home after the dissolution of Independent National Distributors Inc., its former exclusive distributor. The New York-based label is leading off with a strong title: the reissue of “Life ’88,” a concert set by recent Grammy winner Shawn Colvin (Billboard, March 14). Plump is also reissuing titles by acts such as Harvey Fierstein, folk artist Peter Himmelman, and country singer Darden Smith, and it will soon issue albums by such singer David Massengill and the American Indian performer Red Thunder.

A RED spokesperson says the company is coming off of a record-setting sales year. Thanks to strong performances by albums from Bone Thugs-N-Harmony, H-Town, Coal Chambers, Jonathan Butler, Candy Dulfer, Dave Grusin, and Oleta Adams, the company racked up the highest year in its 18-year history. The company’s fiscal year ended March 31.

STRICTLY PERSONAL: Declarations of Independents is not above pitching a bluht plug or two for projects involving close friends. So here are a couple.

Our old buddy Fred Patterson, who pitches music for film and TV at Warner/Chappell Music in New York, is serving as a co-executive producer for Zero Hour Records’ forthcoming James Brown birthday homage, “Super Bad @ 65,” due via Alternative Distribution Alliance on Turntable.

We’ve known Fred since his L.A. days, when, under the handle “Phat Phreddie,” he led his band Three Precision through an R&B-style set that sold more than one number originated by the Godfather of Soul.

With co-executive producers Jim Dunbar and Fiona Bloom of Zero Hour, Fred has corralled an interesting group of tribute guests, including Frank Black, Chris Whitley, Jules Shear, the World Famous Blue Jays, the Fleshtones, the Juacta’s newer Quartet, and the ad hoc groups Scarenew (Carla Bozulich and Nels Cline of the Geraline Fibbers) and Broke Dick Dog (Mike Watt, Stephen Perkins of Jane’s Addiction, and Beastie Boys collaborator Mone Mark Nishita). While some of the more radical interpretations might freak longtime JB followers, “Super Bad @ 65” is a suitably on-the-one salute to the man who’ll always be Soul Brother No. 1.

In another genre pocket, Red House Records in St. Paul, Minn., has just issued “From The Heart Of Studio A—The FolkScene Collection.”

The performances that the compilations were culled from the archives of “FolkScene,” a weekly show on the Pacifica station KPFK Los Angeles hosted by the husband-and-wife team of Howard and Roz Larrman for the last 25 years. Beyond their status as the L.A. area’s reining on-air promoters of the best in folk music, the Larrmans are also the parents of our amigo Allen Larrman, the esteemed roots-music buyer at Rhino Records’ Westwood store in L.A.

The lineup on the “FolkScene” album couldn’t be finer: its stars include Richard Thompson, Dave Alvin, Iris DeMont, Nancy Griffith, Greg Brown, Dar Williams, Jennifer Warnes, Tish Hinojosa, and Bruce Cockburn, to name only a few. If you live outside the L.A. area and can’t pull in the program, check out the Red House set and see what you’ve been missing for the last quarter-century.

FLAG WAVING: Rockabilly fillies are in short supply these days, but Kim Lenz & the Jaguars prove that a lady can hold her own with the ducktail set on the group’s self-titled new album, released by High Tone’s independently distributed HMG imprint.

“I didn’t really think of myself as a female performer; I think of myself as a rockabilly performer,” says the titian-haired Lenz. “I’m equally influenced by all of the guys… My role models are Carl Perkins and Gene Vincent.”

Lenz also namescheck such ditties as Wanda Jackson and Janis Mart in role models but admits that female rockers have always been in shorter supply. “The men just allow for a lot more wild,” she says. “They were the ones singing, ‘I got a rocket in my pocket’… Society hardly accepted a woman doing something as risqué as rockabilly back then. It’s more expected for women to do folk and country.”

FCS TO ACQUIRE JOSHUA’S STORES

(Continued from page 61)

“I greatly believe there aren’t enough Christian bookstores in the U.S.,” Dietzman says. “Family Christian Stores should be as abundant as Apple stores before we really start to tap the market. We will continue our policy of going where we think we will do well but not going after the other independents.”

About 10 of FCS’s 280 locations are larger than 10,000 square feet, and at least 60 are taking in more than $1 million annually.

About 53% of FCS’s current stores are in strip retail centers. Thirty-six percent are in malls, and 11% are in freestanding buildings. Thirty-eight percent are between 3,000 and 5,000 square feet, 34% are smaller than 3,000 square feet, and 26% are larger than 5,000 square feet.

Anderson says FCS will “centralize” its advertising with Joshua’s, which would give leveraging in some regions. FCS plans to become more directed toward Christian radio and will also venture more into TV, says Dietzman.

Nardini says independents should not be overwhelmed by the FCS-Joshua’s consolidation if they belong to Christian media and promotion alliances like the Parable Group (with membership of around 300 stores), the Munce Group (with more than 210), or the Covenant Group (with nearly 60 members). These alliances make national ad purchases and special events for Christian bookstores.

Family Christian Stores adopted its current name in 1997; it was previously Family Bookstores. Before 1987 it had been known as Zonder- van Bookstores. In 1994, Dietzman and other staffers bought Family Bookstores from the founders of Zondervan Publishing House.

As a retailer that is “Christ-centered,” FCS’s mission is to offer “exceptional value, products, and ser- vice.” The retailer’s Bibles, music products, gifts, Christian books, videos, apparel, and cards are also sold through the Internet.

CBA, meanwhile, is encouraging Christian retailers to grow; last year it began an awareness campaign promoting the goal of doubling annual membership by 2002. “Baptist Bookstores and Lifeway Christian Stores have been acquiring, and Lemstone Books is growing rather quietly,” notes Anderson.

“I liken all this expansion in the Christian field to a track meet,” he adds. “Each person stays in their own lane, and they run as fast and hard as they can. It’s not about one winning and the other losing. They spur each other on competitively...
Musicland Cuts Net Loss; Cerberus Invests In NRM

The Musicland Group continues looking like it's almost fully recovered from the financial woes that plagued it throughout 1996 and the first six months of 1997. Although it didn't turn a profit in the first quarter, which ended March 31, the company significantly reduced its net loss to $11.6 million, or 11 cents per share, down from the $21 million, or 63 cents a share, it had reported in the first quarter last year. More important, earnings before interest, taxes, and depreciation (EBITDA) were $11.7 million, up from its $3.5 million loss in EBITDA in the same time frame last year.

In addition, the Minneapolis-based company reported a trailing 12-month EBITDA of $100.6 million, inspiring Wall Street players to predict that the company might generate as much as $110 million in its current fiscal year, a figure dramatically higher than the $80.4 million in EBITDA it reported last year.

Fool's Gold: Interesting bit of information faxed to me anonymously. It seems that in April, Cerberus Partners filed a 13-F statement with the Securities and Exchange Commission saying it had bought 134,400 shares of the Carnegie, Pa.-based National Record Mart (NRM) in December. That means that Cerberus acquired 2.77% of the company's total outstanding shares. What's interesting about it is that Cerberus is the majority owner of the Torrance, Calif.-based Wherehouse Entertainment.

A word of caution to my readers: Don't get all worked up. I know that you're thinking hostile takeover attempt, which is what I thought when I first learned about it. But that ain't happening here, at least not yet, even though there's plenty of history to support such speculation. After all, Cerberus initially got involved in Wherehouse via NRM, when NRM's chairman/CEO, Bill Teitelbaum, was looking for financing to fund a Wherehouse acquisition. Initially, the two worked out a deal whereby National Record Mart would put up its stores and Cerberus would put up the funds to buy Wherehouse and merge it into NRM. But Teitelbaum didn't like the idea of losing control of NRM, so he backed away from that deal. Cerberus eventually wound up owning Wherehouse, and since then it has looked at every chain that has come up for sale in the last 15 months. Despite that history—and although I can't definitely rule out a hostile takeover, as Cerberus principals didn't return calls seeking comment (Continued on page 86)
SPINSTERS THRIVES IN TOURIST MECCA
(Continued from page 63)

up 5% from the previous year. Green attributes the increase to the "Titanic" phenomenon. "It's a multi-generational thing. I'm not sure how long it will last," he says, adding that he had a hard time getting the recording. Random grossed about $200,000 last year.

"Overall, gross margins are declining," he says. Green says the biggest challenge is knowing how much to order. "It's a big gamble, especially with limited funds. It's in your interest to order a lot, but sometimes you can't move it," he says.

Two years ago, Green started dabbling in the recording side of the business after an employee asked him for help. His label, called Random Records, has released an album by Phoebe Legere, which is sold in Spinsters. He also recorded an album with Jorma Kaukonen. Green hasn't yet made any money from his recording company.

"It's an expensive hobby," he admits.

Manager Scott Goodman runs the day-to-day operations of Spinsters record shop. (Photo: Karen Bruno)

Customers look through the bins at Spinsters, which sells mostly rock catalog. (Photo: Karen Bruno)

This is Lois Miner's cat... in Kirk Miller's Radio Flyer Wagon

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APA Announces Nominees For The Third Annual Audio Awards

BY TERRI HORAK
NEW YORK—The Audio Publishers Assn. will kick off its Audiobook Month intensive marketing program with the announcement of the third annual Audio Awards. The winners will be announced at a gala at the McCormick Center in Chicago following the association's annual conference.

The Audio Award nominees were announced April 23, and Simon & Schuster Audio and Audiobook Audio led the list with nine nominations each. Highbridge Co., a multiple-award winner at last year's awards, is second with seven nominations. All told, nearly 100 publishers received at least one nomination.

Following is an abridged list of Audio Award nominees:


APA TARGETS JUNE AS MONTH FOR AUDIOBOOKS

The American Foundation for the Blind, which celebrates its 65th anniversary this year, will also pub- licize Audiobook Month. The foundation originated the audiobook concept, though in a noncommercial vein, and the APA will mark the organization's anniversary at the upcoming conference.

"The APA benefits from recognizing all of the elements that have contributed to our growth," McGuinn says. "Though we approach two very different consumer groups, we have the medium in common, and we each respect the contributions the other group has made."
Siloona McCornick

by Moira McCornick

Imaginarium has two different distribution centers, one on the West Coast and one on the East Coast, through which orders are broken out for individual stores," says Harwood. She notes that Silo began supplying Imaginarium a month ago, after the chain's senior buyer, Karen Rhodes, worked with her extensively in developing a title list. "Karen knew that our own children's store is working with Imaginarium. She's very savvy," Harwood observes.

Silo, which in addition to distributing to numerous mom-and-pop stores has been the vendor of choice for national specialty toy chain Noodle Kidoodle for the last four years, will not be furnishing Imaginarium with listening stations right away.

"We want to establish a solid base with them first," says Harwood. "Fourth quarter would be an optimum time to begin the program." FOA Schwarz, who is adding Silo's listening stations in its flagship store on Fifth Avenue in Manhattan, as well as in four other locations, has been ordering kids' audio from Silo over the last year, according to Harwood. "We'd been talking about doing audio programs like the listening stations for a while."

Silo's listening stations are 18 inches by 2 feet and accommodate 40 titles. Touch pads showing the CD covers allow customers to make their selections, after which they hear 90-second snippets of music. The listening stations are available with or without headphones.

KIDBITS: Priscilla Herman, whose lullaby collection "Starbeamers" is one of the best-selling titles for Silo's in-house children's music label, Alacazam!, is back with another roundup of sleepy-time airs, this time on Chicago-based Redwing Music. Called "Moonbeamers," the album features mostly contemporary lullabies, including songs by Anne Hills, Bill Hartley, Silo's own, and Mary Chapin Carpenter.

Maria Muldau is back, and Music for Little People has got her. The veteran pop-folkie, whose first children's album, "On The Sunny Side," has been one of the most popular releases for the Redwing, Calif.-based label, covers vintage favorites on her new album, "Swinging." In The Rain" ($8.98 cassette, $15.98 CD), such as "If I Knew You Were Comin' I'd Have Baked A Cake," "Marry Me," "Sleepers," "Dreamers," and "A Bushel And A Peck." Special guests include Capt. Dan Hicks and David Grisman.

New from Bantam Doubleday Dell Audio Publishing is a full-cast BBC dramatization of "Prince Caspian," the fourth installment in C.S. Lewis' brilliant children's series "The Chronicles of Narnia." Running time is 120 minutes (abridged); the title is priced at $16.99 for cassette and $29.95 for CD. Also from Bantam is "Star Wars: Rebel Dawn" (Han Solo Trilogy Vol. 3), another BCC Audio production (120 minutes, unabridged, $16.99 cassette and $29.95 CD).

"Imagine that: Silo Music has added Imaginarium to the growing roster of specialty toy chains for which the Waterbury, Vt.-based wholesaler provides children's audio. Plus, FAO Schwarz is trying out Silo's children's listening stations in some of the upscale toy retailer's stores. "We're the vendor of record for Imaginarium," says Jennifer Harwood, managerial sales and marketing for Silo. Imaginarium, based in Maghill, N.J., operates 43 stores from coast to coast, "and they'll have 60 by the end of the year," says Harwood.

"We started talking about working together last year," she continues, "but the time was not right for either company. But now it is. We have the machinery in place, distribution-wise, to handle a chain this size of Imaginarium." Silo's 10,000-square-foot warehouse accommodates 14,000 active SKUs, according to Harwood, 5,000 of which are children's.
DVD Dealers Looking Beyond New Hits
Special-Interest Titles Prove Popular, As Long As The Price Is Right

BY CATHARINE APPLEDOLL OLSON
WASHINGTON, D.C.—No one would argue that the DVD format is being driven by hit movies. But a growing number of special-interest vendors are keeping shelves well-rounded with old features and non-theatrical titles at discounted prices.

Spicing up the DVD cornucopia are Simitar Entertainment, Miramar, a new venture called DVD International, and Madacy, which is releasing special-interest boxed sets on DVD.

Thus far, Madacy has released six five-disc selections, including series on Frank Sinatra and UFOs. Each disc contains two individual programs, rendering the sets as complements to Madacy’s VHS 10-packs. The disc packages carry a suggested list price of $49.99.

Jim Newhouse, Madacy national sales manager of video, says the company plans to put out another half dozen this year due to strong sales at home video.

From Newhouse’s Earthlight is one of several nontheatrical DVD titles that are starting to earn retail space in a market dominated by hit movies.

Wide Range Of Christian Vids Gaining A Foothold In Market

BY PATRICIA BATES
NASHVILLE—Christian videos will be renewing souls—as well as bodies and minds—in the weeks between Easter and Father’s Day. This year, there are more “God’s help” tapes coming from the industry, such as financial workshops, marriage advice, time and organizational planning, nutrition, and grief therapy.

However, the Bible remains paramount, from Rainbow Studies International’s 26-tape “Jesus: A Kingdom Without Frontiers” to Breslaw & Holzman’s “Love Stories Of The Holy Land,” which sells well in Jewish March. Cassettes are priced to sell.

Hollywood is helping in its own way. The apocalypse forefronted in novel “Left Behind: A Novel Of The Earth’s Last Days” by Tim F. Lahaye and Jerry B. Jenkins is being made into a movie. Co-producer Namesake Entertainment has already licensed T-shirts and hats, bolstering awareness of a book and two sequels that have sold 1 million copies.

The growing market for such products—the for the 200 owners belonging to our 330-store network, “says Jim Seybert, VP of consumer marketing for Divx Video Group in San Luis Obispo, Calif. It’s still driven by kid vid like “Vegeta Tales,” but parents are also buying for themselves. And purchases are made all year.

“Easter isn’t the sales holiday for Christians that you’d think it would be nationally,” says Chuck Wallington,

DVD International’s “Earthlight” is one of several nontheatrical DVD titles that are starting to earn retail space in a market dominated by hit movies.
Live Theater Vid For Kids Gets A Global Stage

ALL THE WORLD'S A STAGE: A husband-and-wife team of stock option traders in the Bay Area are plunging into the risky world of kids’ video with a series of live theater programs.

The company, called Global Stage, is the brainchild of Lizbeth Pratt and Craig Reznick, who like many parents found little quality video programming for their 11-year-old son. “There’s a vacuum in children’s entertainment for older kids,” says Reznick, who is also the company’s CFO. “Most of the programming available is too violent, with no redeeming value.”

Since Global Stage formed earlier this year, the company has released videos of staged productions of “Picnic,” “Frankenstein,” and “Cyracon.”

In addition to the performance, filmed by the BBC, the videos feature a discussion with the actors and the director.

Pratt attends children’s theater festivals around the globe to find product. One recent acquisition was “A Stranger Comes Ashore,” a Scottish folk tale presented by the Royal Lyceum Theater Company in Edinburgh, Scotland.

The target audience for Global Stage product is kids between the ages of 6 and 14. Global Stage plans to release a new video every two months. Each is to be priced at $19.98; consumers can subscribe to the series, which reduces the cost per tape to $22.50.

Director of sales Robert Knapp says retail distribution has been limited. Titles are advertised and sold through direct-response ads in magazines like The New Yorker, Sunset, Working Woman, Woman’s Day, MOTHER, Gourmet, Country Living, and Family Life. Global Stage also has a World Wide Web site, which can be accessed through www.globallstage.net.

Reznick says that his experience in the stock market didn’t translate well into the video market’s maze of third-party distributors.

“We really had no idea whatsoever how hard it is to get into retail,” says Reznick, “but we think we are at a disadvantage because most kids’ product is on the market in animation that caters to a younger market.”

He says the company is looking to link distribution deals and seek financing faster. “Right now, though, we are just growing through.”

Global Stage can also be reached at 888-324-5622.

SOUl SISTER: Orion Home Video will be releasing Stan- band’s fourth annual Soul Music Festival, scheduled for May 20-24 in Aruba.

The festival, started by the comic, will serve as a launch pad for the vendor’s Soul Cinema Collection, scheduled to hit stores May 26. It includes such ‘70s classics as “Foxy Brown” and “Cozy,” starring Pam Grier; “Truck Turner,” starring Isaac Hayes; “Black Caesar;” and “Hell Up In Harlem.”

At the festival, “Foxy Brown,” “Cozy,” and “Truck Turner” will be screened at a Midnight Movie Madness program. Hayes will make an appearance and host the sold out event and the Soul Cinema Party May 22. Approximately 10,000 people are expected to attend.

“This is a perfect match for the collection,” says MGM Home Entertain- ment marketing manager Alison Bish- gers. “These movies hold a special place for African-American audiences and are considered ground- breaking films.” (MGM now markets and distributes the Orion catalog.)

The resurgence of Grier’s career with the release of Quentin Tar- antino’s “Jackie Brown,” as well as a general fascination with anything from the ‘70s, has also heated up demand for the series.

In a separate promotion, cable’s Black Entertainment Television (BET) will advertise the series throughout June. On June 16, the network will begin midnight Sat- urday showings of “Black Caesar,” “Truck Turner,” “Foxy Brown,” and “Hell Up In Harlem.” Show dates are June 20, June 27, and July 4.

The series will also be broadcast weekly in conjunction with airing retail tags, scheduled to run from three to five times a day throughout June. BET will also feature the series on its Web site.

ROYAL CONTEST: 20th Century Fox Home Entertainment will bestow the title of “Jewel” or “Lady” to the writer of the best story explaining why he or she would want to join the nobility.

The marketing gimmick is all part of the April 28 release of “Anastasia” and is inspired by the title character’s search for her royal roots. The noble title is real, and the winner’s full title will be Lord or Lady of Whinnymoor, Nottingham- shire, England, a title that dates back to the 11th century.

A trip to the U.K. and Paris, plus $5,000 in cash, is part of the prize package. All purchasers of “Anastasia” are eligible. Entries must be postmarked by May 11. The winner will be selected May 22.
trivia section, dual soundtracks, and a bonus documentary called “Sci-Fi Monsters.”

They also are the first of Simitar’s DVD releases to include extra interactive elements for personal computer users, such as four full-motion video screens, a downloadable classic photo gallery, and links back to Simitar’s World Wide Web site.

“We are going to do a whole series of hybrid products,” says Goetz. Simitar is even going back to add interactive elements to several DVDs that were released earlier this month. It will start delivering selected titles in packaging specially created to sit alongside computer software.

The product will be contained in larger, software-sized boxes with discs housed in jewel cases rather than movie-ready Amaray packages.

Similarly is trying some aggressive promotion as well. For example, the company created 18,000 demo discs for Muscluland to distribute in its stores carrying DVD.

While supplies last, customers who purchase a Simitar title at a Muscluland store will get free copy of the demo disc plus three coupons good for $2 off any additional Simitar DVDs at Muscluland. Anxious not to disappoint, Simitar is packing in yet another coupon entitling consumers to a free disc.

The specialty arena is beginning to experience a phenomenon foreign to the studios: Direct-to-DVD releases. Simitar has several in the works, as does DVD International in Mountain, NJ.

DVD International was created last year by the former owners of U.S. Laser Video Distributors. Its sole reason for being is to release original nontheatrical titles. Because the discs are replicated without regional coding, it can be distributed worldwide, notes president David Goodman. “We’re interested in specialty product that will have a very long shelf life,” he says.

Thus far, DVD International has released two titles: “Video Essentials,” a disc that helps users properly calibrate their TV and audio systems, and “Earthlight.” The latter direct-to-DVD program consists of views of the Earth taken during various space shuttle missions.

Goodman says that since its release last December, the $49.95 “Video Essentials” has shipped more than 50,000 copies; the $29.95 “Earthlight” has shipped about 4,000 units since late February. Both titles include interactive elements created specifically for computer users. “Earthlight” has subtitles in eight languages, including Russian and Korean.

Next on Goodman’s agenda is a music and documentary disc made in conjunction with Michael Nesmith, whose “Elephant Parts” was a pioneering videocassette.
WIDE RANGE OF CHRISTIAN VIDEOS GAINING FOOTHOLD IN MARKET

(Continued from page 68)

president of Covenant Group and owner of Christian Supply in Spartanburg, S.C. "It's the period between Mother's Day and graduations of Father's Day that is second only to Christmas for us."

Demand for religious titles has tripled in 17 years to $3 billion, according to Bill Anderson, president of the Christian Booksellers Assn. (CBA). The video component isn't known because stores carry cassettes in various departments. Nonetheless, the medium should benefit from CBA's Impact x2 campaign, which aims to double total sales to $6 billion by 2000.

"Products don't have a ministry when they are on a shelf—they have a ministry when they enter someone's life," said Anderson in a recent interview in the association's magazine, CHA Marketplace.

"Vegetable Tails" has done that. The series remains the leader on the CBA's Videos Sales chart. The series has sprouted in Christian day-care centers and in college dorms. Two of its costumed characters, Bob the Tomato and Larry the Cucumber, now make appearances at Christian music festivals.

"We had guaranteed the series' creator Big Idea Productions that we would book 10 dates a year in 1996 with Covenant Group," says Wallington. "We had 31 by the fall of 1997, because everybody wanted to have them in-store."

Christian Supply sold 100 videos during a Bob and Larry breakfast last December in Spartanburg. Customers responded by ordering 850 cassettes from October through January, helped along by a couple of lunch appearances by the characters.

This year, Christian kids' videos are mostly about outer space, time travel, and computers. However, there's still room for sing-along titles like Charlie Victor Publishing's "Fabulous Day: Best Of Friends," which has sold 50,000 copies since its January release. Cross-promotions help.

Prizes related to "Adventures From The Book Of Virtues" were in 8 million Kids Meals from Feb. 9 to March 23 at Wendy's restaurants. Wendy's is spending $1 million on the marketing of the first two of 13 half-hour episodes from Warner Domestic, "Respect" and "Perseverance," that ran on PBS in February.

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BILLY ECKSTINE

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(Continued from page 68)

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**POSITION OPEN:**
Say Productions has a job offer for seven musicians to perform for entertainment at re- events, nightclub, and weddings. The musicians must sing and play Marachi music. They will be playing the guitar and singing 55:00 an hour person for four hours each week, with four hours each week. The musician must be open to traveling. Three years experience playing and singing is required. They will perform as a group, and book shows up across the valley area of Texas, Houston, LA, Phoenix, and Las Vegas. The job is located in Texas, and runs from June 1999 to May 2000.

**HELP WANTED:**
BUSINESS ASSISTANT needed for busy report writer, reporting directly to Chairman. Proven business experience. Excellent drafting and legal experience needed. Musicians to perform for entertainment at Sky Floor, Beverly Hills, CA 90212. Please contact Mr. Carmen Alvez, at (989) 843-8750 or send resume to 2181 Temple, Highland, Texas 78557.

**PRODUCTION COORDINATOR:**
Wanted by New York based production company with experience in all aspects of production for this very special project. Must be very detail oriented. Fax resume to: (212) 725-1532.

**PRODUCTION ASSISTANT:**
Position requires at least 3 years of record production administration expe- ience. Good attitude in fast paced environ- ment, and working in a fast moving industry. Knowledge about CD, Cassette and Vinyl scheduling (MEETING DEADLINES) and manufacturing. Position also requires label copy preparation and general information about the music production in- dustry. Computer knowledge a must (File Maker Pro, Microsoft Access, Word, Excel). Please fax resume and cover letter explaining interests to Shanna McCulloch (310) 385-1409 or mail to Red Ant Entertainment, 7928 Wilshire Blvd, 4th Floor, Beverly Hills, CA 90212.

**SALES REP WANTED:**
Budget Record Label seeks: Experienced sales representative with a minimum of five years in mass market and discount retail sales, strong accounts and business skills. Send Fax resume to: Steve Goldfarb, 40 West 39th St, 5th Floor, NYC, NY 10018.

**SALES PROMOTION BOOKING ASSISTANT:**
Wanted by New York based produc- tion company for a position that requires excellent experience, must offer skills a must. Fax resume to: (212) 725-1532.

**BIRTHS:**
Girl, Sara Anne, to Vickie and Steve Smialkowski, April 18 in Edison, N.J. Father is president of Sanimas- co, a Connecticut-based PolyGram Distributor. Boy, Nicholas August, to Elleene and Steve Barcelos, April 2, in Attleboro, Mass. Boy is senior VP of special projects at Aristas Records.

**DEATHS:**
Lillian Biggs, 64, of lung cancer, April 11 at her home in North Miami. A native of Allentown, Pa., Biggs, known professionally as Briggs, started her career as a trombonist in an all-female orchestra. A talent scout noticed her and launched her career as a soloist. Her first release for Epic Records, “I Want You To Be My Baby,” sold more than a million copies. She also recorded albums for Paramount Records, Coral Records, Sunbeam Records, and Phillips Records. She also starred in “The Ladies Men” with Jerry Lewis and was recently inducted into the Rock and Roll Hall of Fame. She is sur- vived by her brother, Joseph Biggs, and many nieces and nephews.

**GOOD WORKS:**
CARLING CONCERT: After coping with his son Igor’s juvenile diabetes, ex-Sepultura singer Max Cavalera founded the Iggy Diabetes Fund to help needy families with the costs of insulin and medical supplies. On May 10, Cavalera’s new band, Soulfly, will perform at Club Rio in Phoenix with Snot, HED PE, and Spinebreak to raise money for the fund. Donations can be sent to the Iggy Diabetes Fund c/o Phoenix Children’s Hospital Center for Childhood Diabetes, 909 E. Brill St., Phoenix, Ariz. 85006. Contact: Jaime Roberts at 212-274-7500.

PROTECTING PARADISE: Key- boardist Gary Patrick Rohillota’s new release, “Project: Montserrat,” benefits the Caribbean island of Montserrat, which was once home to the artist and has been severely affected by volcanic eruptions for more than two years. All money raised from sales will be given to the Montserrat Red Cross Volcano Relief Fund. Contact: Rock Holl- day at 608-690-9670.

**FOR THE RECORD:**
The photos of Linda McCart- ney and Paul and Linda McCart- ney are in the April 28 issue of Billboard should have been credited to Al Periera/Star File.

Chris Bregman is named presi- dent and Richard Crowley VP at Destiny Music in Los Angeles.

Billboard Classifieds May 9, 1998

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the expected audience reach will be more than 200 million households worldwide.

This is the real first opportunity for the music industry to simultaneously market acts globally on television,” says “World Beat” creator Les Dobbins. “We believe this show will act as a music digest. We want to educate and entertain the audience.”

The half-hour show will air Saturdays at 9 a.m., with half-hour repeats Sundays at 3:30 p.m. The program will include news segments, interviews, and an exclusive “World Beat” album chart listing the top 15 new releases, as well as a network show that will be produced in New York, London, and at CNN world headquarters in Atlanta. The program will also have “on the road” episodes taped on location from different cities around the world.

CNN International executive producer Bob Crampton also acts as executive producer of “World Beat.” He says, “This show will give consumers a chance to hear new music and be introduced to artists they might not otherwise have heard about. ‘World Beat’ will have the same journalistic integrity that you see on other CNN programs. This won’t be like ‘Entertainment Tonight’ or shows that don’t take a critical look at their subjects.”

“World Beat” will feature a New York-based award-winning music commentator, Lister, and a CNN-based award-winning music correspondent from London.

“Obviously, the music industry will welcome new opportunities for artists to get more exposure,” says EMI Records’ director of corporate promotion, Jeff Dobbins. “But first I asked PolyGram Netherlands how on earth this could happen,” says Dobbins. “We understood that PolyGram could not bring to us the powerful sales and promotion their U.S. offices do, which they confirmed to me instantly. Why would they sell 35,000 Bocelli albums under the official price? It would have been impossible in a marketing campaign for ‘Aria.’”

De Wilde says the whole of Trekpleister and Bööcker’s stock must have come from another European PolyGram affiliate, and he suspects that the German company is the most likely one. “Apparently, the German PolyGram office needed some quick turnover,” De Wilde speculates. “But that’s not the way it should work. Therefore, we have asked PolyGram International to take steps against such practices. Then we hope one can easily monitor large quantities being shipped from one territory to another.”

PolyGram International shouldn’t have allowed the Germans to do so. Instead, it should have interfered on the spot. Unfortunately, we haven’t received an answer to our complaint as yet.”

Dobbins tells Billboard that he is just as upset as De Wilde. “It’s a very unhealthy situation,” he says. “Selling at such an incredibly low price is absurd. It’s a most upsetting situation. Our prices wouldn’t allow the retailing of first-class albums at such a low price and still make a profit. However, we cannot discriminate against these drugstore chains. That would be illegal, as that’s anti-competitive. The practice is no good to anybody who can pay the prices.”

He adds, “We can’t prohibit PolyGram Germany from selling albums to drugstores, but we will stop these chains. Such low prices are definitely not in our interest, nor of Bööcker’s, nor of Dutch CD retailers. It’s not good business, especially since the value of top-quality albums has diminished in the consumer’s mind. In a market economy, we prefer to maximize our prices.”

**TRANSPORTATION (Continued from page 55)**

10% market share), a big nation like France only has 400 shops.

This new “importer” has been expressed to PolyGram by Martin De Wilde, chairman of stores organization NVG, in a letter to the major’s president of Continental Europe, Steve Badams.

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**RAB MEMBERSHIP REACHES RECORD HIGH.** The marketing arm of the radio industry, the Radio Advertising Bureau, has reached an all-time record of 5,003 members, more than a 113% increase over the past seven years, from 2,241 members in 1991. Members include radio networks, U.S. radio stations, and representative firms.

**COUNTRY MUSIC AND Y-107 SHARE WORLD TRADE CENTER AND BEYOND.** Big City Radio’s country WWXY/WWZY/WWYV Long Island, N.Y., has purchased WRNJ Belvidere, N.J., adding a fourth signal to the string of stations at 107.1 serving the New York suburbs. In other Y-107 news, a series of free concerts will be held July 9-Aug. 27 on the Plaza between the World Trade Center towers. Artists scheduled include Bryan White, Dixie Chicks, Lari White, Steve Wariner, and Suzy Bogguss.

**NBG SERVES UP A SLICE OF SIMMONS.** Fitness guru Richard Simmons has signed a multi-year contract with NBG Radio Network, a syndicator of 23 national radio programs, to write and host a daily, two-minute vignette focusing on health, motivation, and fitness issues. “Slice Of Life,” delivered on a market-exclusive basis, launches Monday (4).

**BEHIND THE CHART SUCCESS OF MANCOW MULLER’S THIRD ALBUM.** WRX (Rock 103.5) Chicago-on-air talent Mancow Muller’s third album, “The One-Eyed Man Is King,” offers a humanitarian angle this time around. Paying tribute to friend and comedian Chris Farley, Muller is giving part of the proceeds from the set’s sales to the Chris Farley Scholarship Fund. The album includes hits from Muller’s show and live appearances. The album debuted at No. 6 in the Chicago market April 5, according to SoundScan.

**Do R&B Outlets Gain By Billing As Top 40s?**

Los Angeles—When Duncan’s American Radio released its list of 1997’s 15 highest-billing stations, only one R&B station, KKB (the Beat) Los Angeles, made the cut, coming in at No. 9 with $84.2 million in ad revenue.

Although the presence of only one R&B station among the top 15 confirms R&B’s longstanding struggle for its fair share of ad dollars, it’s also significant that KKB came in ahead of its musical rival, KPWR (Power 106). Twelve years ago, Power 106 became one of the first R&B-driven outlets to insist that it be regarded in the industry as a top 40 station, not R&B, in the apparent hope of avoiding the agency and sponsor prejudice that R&B outlets often face. But if KKB is outdrawing KPWR—as well owned WQHT (Hot 97) New York—is there still an advantage to positioning oneself as a top 40 outlet? Although the L.A. numbers might lead you to believe that the top 40 station no longer has a sales advantage, a similar battle in Washington, D.C., suggests otherwise. And while top 40 stations also face advertiser obstacles, nobody thinks prejudice against R&B stations has gone away.

In Miller, Kaplan, Arase & Co.’s recently released 1997 power radio study, R&B stations were still underperforming other formats, although the formats’ numbers have improved over the past decade. In a market where a $1 share was worth a certain amount of revenue, R&B stations could expect to make only 87% of that, down from 90% in 1994 but up from 73% a decade earlier. Top 40 stations could expect to hit 118% of their share value, up from 110%.

“There’s no question that there are still stations that remain the darlings of the media buyers and the advertising community,” says Duncan’s J.T. Andersen. “It’s a fact that AC stations, N/T, country, and album rock still hit slightly higher than top 40, urban, and classical.” Only two top 40 stations made Duncan’s top 15: WKTU New York (No. 5, billing $35 million) and KIIS Los Angeles (No. 7, billing $34.3 million).

“There are marketers that discount that segment of the population, because they don’t think African-Americans patronize particular establishments or products,” says KKB senior VP/GM Craig Wilbraham. “The fact is, African-American consumers are passionate; they buy products they believe in. Once they accept a product or service, they take ownership and help move that product.”

Ironically, one of the few people who’s less concerned about anti-R&B bias is Rick Cummings, VP of promotions at Ellis, which owns KPWR “The reality was, in the early days at Power, we really didn’t tout the fact that our audience was primarily Latino or African-American,” he says. “Today, we brag about the fact we’re 70% Latino. The basic demographic issue hasn’t changed.”

**WHILE TOP 40 STATIONS FACE ADVERTISER OBSTACLES, NOBODY THINKS PREJUDICE AGAINST R&B STATIONS HAS GONE AWAY**

While top 40 stations face advertiser obstacles, nobody thinks prejudice against R&B stations has gone away.

**WHY BUYERS FELT THE BEAT**

KKB and Power 106 have seen back and forth in the ratings over the past year. Both are customarily in the top five. Both work the younger, more hip-hop-driven side of R&B’s musical spectrum, although KPWR tends to lean younger. Power’s younger skew explains the difference in billing. Cummings says, “It’s not about format definitions; it’s about demos,” he says. “The Beat does well 25-34. And while Hot 97 and Power 106 do extremely well, they don’t come close to the top 20 nationally because they’re 12-24 radio stations. That’s all we care about.”

“That’s because radio— unlike TV, specialty magazines, and the rest of modern media—has never moved off of the 25-34 demo box,” Cummings adds. “Even when Power was No. 1 in L.A., we barely cleared the top 10 nationally. That was in the late 80s, when the station was just so big. At the time, Power was a 7-share station and was actually top five 25-54 for over a year. That was before consolidation, and those 7-share days are over.”

Just when the industry seemed to have gotten away from its decade-long obsession with the 25-34 demo, Cummings says, consolidation has brought “undue pressure” on operators to increase revenue— usually by about 20% “Under those rules, a 12-24 station can’t ever be big enough to accomplish that,” he says.

Plus, he adds, “the labels do so little to embrace the young-end formats by not buying advertising on those stations. Then we wonder why so many companies under consolidation have abandoned contemporary formats in favor of 25-34 adult formats.”

But Wilbraham says Cummings’ comments. “Power 106 is really niched in teens, and there’s not a big demand for them by advertisers,” he says. “The unique nature of the Beat gives us a well-balanced attack and strength across the board: We’re No. 3 in teens, No. 3 in 18-34 persons, and No. 4 25-54 English-speaking outlet. Advertisers do segment English and Spanish-speaking broadcasters for certain budgets.”

But KKB also positions itself to receive money earmarked for R&B radio, while KPWR doesn’t.

“Some advertisers have black budgets, and we get it,” Wilbraham says. “So do KJLH and KACE to some (Continued on page 77)
### FALL '98 ARBITRONS

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Atlantic’s matchbox 20 Accelerates From Zero To Sixty With Yourself’ Set

MATCHBOX ROLLING ALONG: A year ago next week, matchbox 20 entered the top half of The Billboard chart for the first time. For Atlantic/Atlantic debut, “Youself Or Someone Like You,” climbed to No. 99. For the breaking mainstream rock band, sales were up 137,000 units sold since the project’s release seven months earlier, according to SoundScan.

But as they say, oh what a difference a year can make.

The five-member band’s disc has just pushed past the 4 million mark. The album has gone as high as No. 5 on the Billboard 200, generating two huge multi-format hits, “Push” and “3 a.m.”

On the strength of its widespread success, the Florida-based group was voted the No. 1 Rolling Stone readers as 1997’s best new band, while it was nominated for a Grammy and a pair of American Music Awards, not to mention becoming a fixture on the MTV and VH1 circuit.

These feats are particularly noteworthy, given radio’s current penchant for paying less regard for developing long-term acts.

In the last two years, promising bands have come and gone with the seasons, guaranteeing little security for even the well-glazed faces following the initial splash.

The boys from matchbox 20—Rob Thomas on lead vocals and the primary songwriter, Kyle Cook on lead guitar and background vocals, Adam Gaynor on rhythm guitar and background vocals, Brian Yale on bass, and Paul Doucette, the band’s guitarist and now working their fourth crossover single. The one that launched them, “Long Day,” peaked at No. 8 on Mainstream Rock Tracks chart and hitting the top 10 of Hot 100 Airplay, Mainstream Rock Tracks, and Top 40 Airplay Monitor’s adult top 40 chart; and “5 am” is still rising high on Hot 100 Airplay after peaking at No. 3, while it hit No. 1 on adult top 40 radio and top five on the modern and mainstream rock charts. The song also cracked the top 20 for the first time of the adult contemporary chart.

The band’s fourth single, “Real World,” is rising to the top 20 of the modern and mainstream rock charts and climbing Hot 100 Airplay and the adult top 40 chart.

“With the band’s music as a whole gets at you and into you,” says Atlantic VP Chuck Taylor, “you can’t help but sing along as you listen. The discs that Rob Thomas is singing about in all four of those songs. His lyrics have such guts and grit and heart and passion.”

“Most of the bands that have stood out over time have an absolute bona fide star in their lead singer; and Rob has it. He is enormously charismatic and just mesmerizing.” Shapiro adds.

Like any group of guys who suddenly find themselves living the rock star dream instead of pursuing it over a bowl of rubbery macaroni, matchbox 20 is conscious of remaining grounded and keeping the focus on the music. Thomas admits that the transition has its moments.

Overall, sales outside the U.S. are on the border of 1 million. “We intend to work this album well into 1999 here and abroad,” the band’s spokesperson says.

For Thomas, audiences continue to look familiar, no matter where the band may go. “Essentially, we’ve kept the radio on the line; it just grew,” he says. “There have always been 13-year-old girls and their mothers, fat boys and businessmen. We love it, and it’s great that all these ages are getting into the music. When we first started, there were 10 people, but they were a diverse 10. Now, there may be a thousand, and the audience is generating, only broader.”

All the while, matchbox 20 keeps an eye on album sales as another gauge of its acceptance. “We don’t watch the radio charts; we can’t, we have no clue how we do there,” Thomas says.

“The only thing we watch is sales of the record, because that means more people are listening to all the songs, not just one or two by format.”

The one aside that matchbox 20 has indulged in is a song it cut for “Legacies” and “True,” To Fleetwood Mac’s “I’m a Rocker,” released in mid-April on Lava/Atlantic. Sharing tracks with the likes of contemporaries Tonic and Sister Hazel, along with Elton John, Jewel, Shawn Colvin, and others, Thomas says, the group has been hesitant to get involved in side projects, but this one was too ambitious an opportunity to pass up. “We’re not going to use our songs to sell oatmeal, so we’re not going to use it to sell a movie,” he says.

The band’s version of “Never Going Back Again” reinvents the classic song’s unassuming demeanor with a subtly aggressive chug-along rock pulse. Says Thomas, “That song originally was just Lindsey Buckingham and a couple of acoustic guitars. We took the drums from ‘Task’ and put them in there and at the end, turned it into ‘The Chain.’ We used all minor chords and made it real brooding.”

Cook and Doucette had an opportunity to meet Buckingham and Mick Fleetwood face to face at a recent awards show. ‘Mick is a terri- bly short man. Scary,” Thomas says.

As for its own tall order of finding longevity in a fickle business, Thomas hopes that matchbox 20 has already demonstrated its capability to hang goods to hang in for the long haul.

“Every now and then, bands like us that are so-called ‘hip,’ that don’t have a radio hit, don’t make a record, are golden opportunities that make the bands [and listeners] loyal to you forever.”

Rossi draws from the widest possible universe. You’ve got pop alternative, rock, [and] adult alternative to pull from,” he says. “You don’t have to sit there and say, ‘Everything’s got to sound like Alice In Chains.’ Alternative can be the most classic-appeal format on the radio.”


When Rossi’s not worrying about radio, he’s worrying about support for new acts, he frets about localization being lost to automation and satellite broadcasts.

“Basically going to have the same format with the same jock,” he says. “You hear about the advantage that radio has, but radio does seem like it’s getting away from the local aspect.”

That gets back to his arrival in Birmingham. “It was almost like everybody had a truce in this market like, ‘You just do your thing, I’ll do my thing, and we’re not going to after one another. We’re not going to sit on each other’s face’.”

“Our station in Charleston was amazingly promotionally active. And I brought that here.”

Month by month, the station built a promotional method, a concept that, according to Rossi, seemingly no other station in the market had thought of.

“Two years ago, I was here for St. Patty’s Day, and it might as well have been any other day of the week,” he says. “We implemented a program, and it’s immensely successful.”

Rossi also put Romano’s concept of raising listener expectations to use in his own show, a concept that, during the event, during which streets are blocked off and 15 stages are set up for musical performances.

“That’s when we whipped out our Porta-Potties. ‘You were able to position it, as ‘We’re the little guys with no budget. We’re going to give you what you really want. We’ve got you VIP passes, so you can VIP hassle-free at Civic … and your personal own personal Porta-Potty, so you can go whenever you want.”

MARC SCHIFFMAN
Productions

Mafia's officials.

As for the soundtrack, the album features songs by artists such as the Rolling Stones, Bruce Springsteen, and Led Zeppelin. It's a collection of music that is not only representative of the era, but also a testament to the enduring appeal of the Ed Sullivan Show.

The Ed Sullivan Show's impact on American pop culture cannot be overstated. It served as a launching pad for many of the era's biggest stars, and its influence can still be felt today. Whether you're a fan of classic rock or contemporary music, there's something in the Ed Sullivan Show's soundtrack for everyone.
NASHVILLE’S POP/ROCK SIDE COMES TO THE FORE

(Continued from page 1)

fronts Nashville’s premier Celtic rock band, Ceilidn Rain, on the local Punch Records, says there is a lingering prejudice against non-country musicians and bands who are identified as being from Nashville. That prejudice, he says, comes from inside and outside the music industry.

"Most musicians here, whether they’re playing rock or Christian or country, are rock musicians," he says, "I actually have people in the industry tell me, ‘Oh, we have the Pogues from Ireland, why do we even, a Celtic band from Nashville?’ People tend to regard us as either green-toothed mountain folk or Jesus freaks. I mean, we have people here like Neil Masey, who’s recording for Punch Records. Neil Masey was discovered by [the late Columbia Records president] John Hammond, and the only reason he didn’t get recorded by John Hammond was because John Hammond died. What’s it going to take to get over this one big break, like Dave Matthews or Hootie & the Blowfish? I think it will take an event, one salient event that encapsulates the scene.”

Garry West, co-founder of Nashville’s Compass Records, concurs that musical identity is a shared dilemma.

"Compass is one of a series of small niche labels springing up here, along with Punch, E-Squared, BTM Records, Paladin Records, and Orby Records. Might have an international distribution: Compass is handled by Koch International, BTM by Select-O-Hits and Anderson Merchandisers, Punch by Navarre in the U.S. and Grapevine in the U.K. and guard Records) formed in 1986, has released several albums by various artists. "We have Farmer Not So John, who I think is the string band out of Nashville right now," he says, "and Victor Wooten, Kate Campbell, and Astral Project, a jazz band from New Orleans. So, we’re about all kinds of music.

Musical identities remain an issue for all concerned. The members of Farmer Not So John, for instance, are constantly amazed that they are booked by club owners on bills along with alt.country or retro/roots or rockabilly bands. The fact that the group incorporates a steel guitar and mandolin and has bluegrass great Peter Rowan playing on its current album—along with rock guests Clive Gregson and Matthew Ryan—confounds fabled observers who continually strive to categorize music.

THE COUNTRY FILTER

"There are definite realities about being from Nashville," says Farmer Not So John’s Richard McLaurin. "And most of them happen outside of Nashville. I mean, if you’re Maura O’ Connell before this band, we played a club in Philadelphia where they had printed up posters reading, ‘That’s not country music.’ And all this time, I had thought she was an Irish singer. If somebody learns that you’re from Nashville, the country filter automatically goes up.”

McLaurin, a South Carolina native, plays steel guitar and mandolin, although he says he was never a student of the instrument. "I think of Country Music," he says, "as a personal identity, of Country about Nashville that it’s as a, live music town, not a country music town.”

McLaurin says there’s a vital music circuit nationally for such groups. "We play the Bottom Line [in New York] and the Iron Horse [in Philadelphia]—medium to small clubs, he says, "On the other hand, we drove nine hours to Chapel Hill, N.C., and played the Cave for $18 and all the beer we could drink. There’s a healthy club circuit, but the money isn’t all that great.

"I think our new album (‘Receiver’) will do well on triple-A, but there is competition is getting so stiff that the major labels are battling it out there. Our approach is to keep doing what we want to do, and sooner or later someone will notice.”

The pitchers get from groups and from artists are from everywhere. We have all kinds of music.”

West says Compass, which he and Brown (who was formerly on Van-Pop/ROCK UN LTD

A June festival will celebrate Nash- ville’s pop side.

Europe, Paladin by WEA and the Alternative Distribution Alliance (ADA), and E-Squared by ADA.

Local artists are represented on a monthly basis on the Saturday Night Live program on WSM, and weekly on CSN’s Movers & Shakers. "The new station is on the air even in the late hours," says West. "There’s a certain audience, and it follows you everywhere you go. Alison [Brown, his label co-founder] may play banjo, but she plays jazz. The pitchers get from groups and from artists are from everywhere. We have all kinds of music.”

West says Compass, which he and Brown (who was formerly on Van-
Global Views on Pay-For-Play

Roger supplies UFPi has created a think tank in order to find the best way to stop those practices by proposing that the culture minister inaugurate a new law. The main trouble between record and media comes from the TV channels, which have created their own labels, and it seems that some radio stations are buying the labels.

The co-publishing structure also exists in Japan, where many other business practices differ from what is recognized in the U.S. Sometimes record companies and publishers will give a portion of the publishing rights to a station or its affiliated publishers, alongside a deal for "tie-up" songs used in commercials or TV dramas, thus ensuring more airplay.

One industry source says one way Japanese labels exert pressure on radio stations for airplay is to buy advertising time. "If a label buys, say, 14 or so ad spots, then don't worry, if one of those songs will get a lot of airplay, the station will play a song maybe 10 times," the source says.

However, there is a control in place. Most Japanese radio stations do not have a single music director who puts together playlists for the whole station. Instead, individual radio programmers and their specific shows are responsible for it. As a result, it is next to impossible to buy heavy rotation for a single song.

In Southeast Asia, the relatively new development of music broadcasting and the absence of regulatory control mean that buying or sponsoring airtime is neither illegal nor seen as unacceptable.

Most of the markets in the region, say executives, are littered with "payola." Radio stations are known as "This programming block sponsored by EMI, sponsored by Sony, sponsored by [fill in the blank]."

One executive described the state of the situation throughout Southeast Asia, "It's bad enough that you have limited radio outlets in each market, but to have formats programmed by the highest bidder ... it doesn't make it the greatest climate for breaking new music.

In Hong Kong, local and large indices are known to each regularly spend up to $70,000 Hong Kong ($9,400) per month on radio blocks to promote their music. While all Hong Kong broadcasters, including those who play-play and the DJs themselves are therefore removed from the loop of possible profiteers—payola is still considered a "no-no" by the heavens of influence programming.

Local broadcaster Metro Radio has what is referred to in the community as a "consultative pay-for-play deal," which is literally broken down into a dollar figure in exchange for a number of "spots." In some cases, the radio stations are formalized in the form of rate cards used for advertising.

(Continued on next page)
In French, the country format experienced a similar controversy last year. In 1994, a consultant for the BBC's World Service argued that the French airwaves were being flooded with too much French music. The French government decided to limit the amount of French music that could be played on French radio stations. This led to a controversy over whether this was a violation of the European Union's free trade laws. The situation was eventually resolved through negotiations between the French government and the European Union.

A similar controversy occurred in the United States in 1996, when a consultant for a local radio station in Los Angeles suggested that the station should limit the amount of music from Los Angeles artists. This led to a debate about the role of local music in the city's cultural identity. The controversy was eventually resolved through discussions between the station and the local music industry.

Pay-For-Play Utilized for Bocelli in Germany

BY CHRISTIAN LORENZ

LONDON—Hamburg-based Klassik FM doesn’t generally play opera music. But listeners currently can hear tracks from Andrea Bocelli’s operatic debut, “Aria—The Opera Album,” on the classical music station, thanks to the efforts of Bocelli’s label in Germany, his principal market outside Italy.

Philip Classics bought Bocelli’s airtime on Klassik FM, the country’s only nationwide classical radio station, as part of a multifaceted marketing campaign: “We are promoting Aria! in a cooperation with partners such as TV channel Sat1, retail chain E and Klassik FM,” explains Philip Classics German label manager, Elmar Kruise.

According to Klassik FM music director Rémi Bouton, the Bocelli spots are aired daily at 12:15 p.m. The station’s official rate card suggests that Philips would have paid an estimated $396,500—equivalent to the deutscher mark ($5,000)—for an advertising spot of the same length at the time the Bocelli tracks are broadcast.

This puts an estimated nominal value of $165,000 (or 1,000,000 deutscher marks) on the “soulful” Bocelli campaign, although this investment has to be seen in the context of shipments of some 300,000 albums in Germany so far.

The paid for Bocelli spots are currently the only opera to be found on the station. “Opera did not prove very popular with our listeners in the past,” says Bouton.

Assistance in preparing this article was provided by Bradley Bambarg and Linda Nadler in New York, and Chet Filippo and Philip Stenberg in Nashville, Chris Morris and Andu M. Sanchez in Los Angeles, and Marc Schiffman, manager editor of Rock Airplay Monitor.

LABELS’ MONEY

In February, the country format experienced a similar controversy when a consultant suggested that stations should limit the amount of music from local artists. The consultant argued that this would allow the station to focus on national and international music. This led to a debate about the role of local music in the station’s programming.

GLOBAL VIEWS ON PAY-FOR-PLAY

(Continued from preceding page)

In January, radio broadcasting is widely held to be rife with pay-for-play deals. The Phonographic Industry Association in Britain has already published a report on the issue. The report concludes that pay-for-play deals are common and that they are likely to increase in the future. The report recommends that radio stations should be required to disclose the terms of any pay-for-play deals they enter into.

In China, the government has taken steps to reduce the amount of pay-for-play deals. The government has announced plans to increase the amount of local music on the radio and television. The government has also announced plans to increase the amount of music from local artists on the internet. These steps are designed to promote local music and to reduce the amount of pay-for-play deals.

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In the United Kingdom, radio broadcasting is widely held to be rife with pay-for-play deals. The Phonographic Industry Association in Britain has already published a report on the issue. The report concludes that radio stations should be required to disclose the terms of any pay-for-play deals they enter into.

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The issue of royalty reform emerged in the late '80s as the recording industry began to confront the scourge of race-tripping opportunism. In the past, African American recording artists, particularly those recording blues and R&B, were offered recording contracts with generous royalty rates, or often no royalty at all in lieu of a one-time cash payment.

According to "The House That Brown Built" series of "Rolling Stone" reports, Atlantic was one of the few labels in the late '80s specializing in R&B recordings that consistently offered its artists a royalty.

"In 1987, Atlantic and at other labels of that era, many artists never saw significant royalty revenue because recording session costs, as well as travel, packaging, and other outlays—described by some music historians as examples of "artificially inflated accounting"—were charged against artists' 'unrecorded royalty' accounts."

The most famous case is that of Muddy Waters, who, despite years of best-selling blues hits, still showed a negative balance of $56,000 on the Chess Records accounting books in 1987.

That same year, according to MCA, which bought the Chess catalog in 1985, royalties from sales of Waters' catalog were more than $25,000. Soon afterward, MCA paid the royalty to Waters and his estate.

The case of jazz singer Chris Connor, who cut many albums on Atlantic in the '50s and early '60s that are now considered classics, is common. "She began with the label in the '50s," says her manager, Loren Muscarella. "But she didn't get her first royalty check until 1991. It took all that time just to pay off the unreleased royalty balance." Nearly all of Connor's royalties in recent years have come from sales in jazz- receptive Japan, she adds, since the recently released reissues of the award-winning singer's work have been released in the U.S.

**Bill Holland**

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**PAY-FOR-PLAY SPARKS DEBATE OF WHERE LABELS’ MONEY SHOULD GO**

(Continued from preceding page)

As a result, the track worked its way up the Hot 100, though it peaked at No. 57. Still, Left Bank Organization, the Bee Gees' management firm, says they're pleased with the experience.

"It helped brand the Bee Gees and gave them a much more sturdy platform for the next project," says Left Bank CEO Allen Kovac.

**A MARKETING ‘PARTNER**

Chancellor sister WHTZ (Z100) New York is giving away 5,000 tickets to a set of numbers—beginning at 5:30 p.m., according to Broadcast Data Systems data—for Aerosmith's "Pink" as "payment" for the band's appearance at its 1997 Christmas concert.

Says Z100 PD Tom Poleman, "It's not just a spins commitment from us; we're also acting as marketing partner to the project."

The week of Z100's concert, Atlantic sales album increases 94% in the market, according to SoundScan. The label notes that a popular song on the album subsequently spread to other major and medium markets, "saying Columbus senior VP of pop promotion Charlie Walk: "We’re very pleased with this a wildly successful venture." But what happens when deals like this are thriving at the same time as the uprising of pay-for-play and back-announcing?

"I don't think you can have it both ways," says Dave Douglas, PD of mainstream rock WAAF Boston. "If the labels are providing talent for shows, I don't see how you're going to also get money on a pay-to-play basis for the same act. I think stations will have to make a choice in most cases. It all boils down to how important it is to the label. They're the ones who need you to do what they want."

Steve Leeds, a promotion executive for Universal Records in New York, argued in a letter that appeared in the April 3 Rock Airplay Monitor that when an artist is dropped from the charts when records were picked through and programmed based upon the merits of the song. Labels are doing "little to no good job of promoting their artists at all time, and everybody was happy."

"Today, things are different," he wrote. "A sense of entitlement lurks about: if a station elects to expose a song, a sense of obligation is sought, usually in the form of a live- music situation."

Then there's the common practice of labels flying PDs to resort spots in the hopes that they'll be convinced to spin a particular record.

Scott Borchetta, a senior executive in promotion and development for DreamWorks, says there's occasionally redeemable value in assembling high-profile PDs to showcase an artist.

"Hopefully, you're offering artists and music that are so special that it impacts them and they go back and say they saw it and felt it," he says. But he stresses; "If you're just sending people on vacation, you're not going to get airplay from DreamWorks either."

Dene Hallam, VP of programming at country KBQB Houston, says that paying for an actual play or back-announcing beets the clumsy comments behind such trips any day. "This is absolutely a smarter way of using dollars," he says. "Anyone who invites me on a record junket is generally a really nice person, but as far as a nice hotel and a nice dinner making me add a record, they're smoking crack."

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**GRP RECORDING CO.**

(Continued from page 6)

operations with LiPuma, will give LiPuma the freedom to spend more time in the studio working with the labels' artists.

UMG and GRP are optimistic that Goldstein, who at Private was instrumental in taking Yanni from a niche newsstand disc to a major record selling superstar, will help GRP's artists reach a broader audience.

"Diana Krall, in our view, is a massage therapist," says GRP vp Mark Horowitz. "There will be a number of artists at GRP from time to time, who should be exposed to more than the traditional jazz audience. Certainly with Ron's background and skill set, he will help facilitate that."

The hiring of Goldstein reunites him with LiPuma. The pair worked together at Warner Bros. in the late '70s, when Goldstein served as VP of the label's jazz and progressive music division and LiPuma worked as an A&R executive at the label.

"Ron and I have been friends and working cohorts for years," says LiPuma, who reports to UMG chairman/CEO Mel Leventer, who replaced Ron is "have a lot of years of experience, and he did an incredible job at Private Music."

Goldstein will be instrumental in the label's plans to bring to a wider audience its new jazz label GRP at a time when the label has other big releases in the pipeline. LiPuma says: "We've got such great releases coming between now and the end of the year, including Joe Sample, Jeff Lorber, Dee Carstensen, Ramsey Lewis, and Acoustic Alchemy," he adds. "I feel that Ron is going to be able to help me bring those records home.

Goldstein, who reports to LiPuma, says he and the chairman are "a very close relationship and good match."

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FRENCH ACT DFACT PUNKE TAKES ON SACEM
(Continued from page 1)

the question of whether an act from another country—especially in this instance, the young French technoclub act Daft Punk—can use the EU's single market to have its royalties collected by an organization based in another EU member state.

Having first broken through in the U.K. underground, the band's two members, Thomas Bangalter and Guy-Manuel de Homem Christo—became members of the U.K.'s Performing Rights Society (PRS). The musicians asked PRS to collect the group's performance royalties outside France and then applied to the French society Sacem for membership in regard to French income.

Despite the fact that the musicians submitted their applications at the end of 1996, Sacem still hadn't admitted them because, a spokeswoman says, Sacem has always signed its members for the world and has no desire to change that tradition. We accept the authors and composers who apply to us, doesn't matter where they come from, or even if they accept them at all," says the spokeswoman. "Sacem is not deliberately obstructing the band's membership. We would discuss it in negotiation with them in order to solve this question."

Yet a resolution may be problematic. Daniel Bangalter—the band's thirtysomething son of Delabel's father—says he's on the point of instigating legal action to claim the royalties Sacem has collected on the band's behalf. "I would distribute that sum as I would distribute any other royalty," he says. "It doesn't get distributed."

He adds that if an agreement with Sacem can't be reached he'll instruct lawyers to lay a complaint alleging restraint of trade before the European Commission's DG34 com-

GULBAGA READE JEFF BUCKLEY'S 'SKETCHES'
(Continued from page 11)

The Columbia release of Buckley's "Sketches" is a more polished version of the live version of the album that was recorded during the Berserk tour. The album features a mix of Buckley's original compositions and covers of songs by other artists, including "The Sound of Silence" by Simon & Garfunkel, "Imagine" by John Lennon, and "Bridge over Troubled Water" by Simon & Garfunkel.

The album's artwork includes a photograph of Buckley taken during the "Journeys of a Lifetime" tour, as well as a setlist from one of his final concerts in 1997 at the Greek Theatre in Berkeley, California.

Across the country, though, I'm not so sure. I hope the label takes the time to build a case for his catalog.

The next Buckley release could be out in early 1999. Guibert says, with an album drawn from his live rec-
cordings most likely. Regarding future releases, Guibert and De Vito say the album will be the first in a series of "fans" for guidance, monitoring the chat on Buckley's active fan sites on the Internet.

A version of "Live At Siné" is possible, with the disc expanded to album length. And a possible rarities compilation could include solo re-

ELOY BERNAL
(Continued from page 8)
1984 were renamed El Conjunto Bernal and signed to Armando Marroquin's Ideal Records. Among their biggest hits were "Mi Unico Sol," "Aguas Verdes," "Por Amor De Dinerio," and "Me Regalo Contigo."

"Conjunto music had a big loss," says KEDA's Antonio "Gacho" Guerro Polka. "El Conjunto Bernal injected classic into conjunto music when they entered the scene. They played with two chromatic accord-
cions, dressed in suits, and sang in two- and-three-part harmonies."

In his book "The Texas-Mexican Conjunto," musicologist Manuel Ponce notes that the Bernal brothers were a major impact on conjunto music, through its "innovative genius, polished sound, and vocal harmonies."

By 1972, the Bernal brothers were burned out on the music scene and became born-again Christians. Pauli-

lof started a Christian label, Bernal Christian Music.
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| TRULY MADLY DEEPLY | ROXETTE | 1 | 2 | 3 | 4 | 5 | H \n| EVERYTHING I DO | MIKA WHEAT | 6 | 7 | 8 | 9 | 10 | H \n| LUCKY | JOSIE AND THE PUSSYCATS | 11 | 12 | 13 | 14 | 15 | H \n| I WANNA DO IT MY WAY | COUNTING CROWS | 16 | 17 | 18 | 19 | 20 | H \n| FIFTY SHADES OF GREEN | BEN PHILLIPS | 21 | 22 | 23 | 24 | 25 | H \n| SAY SOMETHING | DAVE MATTHEWS BAND | 26 | 27 | 28 | 29 | 30 | H \n| WHAT A BEAUTIFUL DAY | CROSSCUT SAW | 31 | 32 | 33 | 34 | 35 | H \n| IT'S A PITY | TRAVIS | 36 | 37 | 38 | 39 | 40 | H \n| HERE COMES THE SUN | THE BEATLES | 41 | 42 | 43 | 44 | 45 | H \n| LOVE IS A LONELY PLACE | HENDRIX | 46 | 47 | 48 | 49 | 50 | H \n| LULLABY | LEANN RIMES | 51 | 52 | 53 | 54 | 55 | H \n| LIVING IN THE SUNSHINE | ROBIN THICKE | 56 | 57 | 58 | 59 | 60 | H \n| THE COMING | LIL WAYNE | 61 | 62 | 63 | 64 | 65 | H \n| DON'T LOOK BACK IN ANGER | Oasis | 66 | 67 | 68 | 69 | 70 | H \n| SOMEBODY TO LOVE | THE TEMPTATIONS | 71 | 72 | 73 | 74 | 75 | H \n| IMMORAL | Gnarly Gs | 76 | 77 | 78 | 79 | 80 | H \n| SILENT TOWN | KARL DIMMERT | 81 | 82 | 83 | 84 | 85 | H \n| MERRY CHRISTMAS | THE KINKS | 86 | 87 | 88 | 89 | 90 | H \n| WALKING ON AIR | Peter Savage | 91 | 92 | 93 | 94 | 95 | H \n| WHAT I DO | JOSIE AND THE PUSSYCATS | 96 | 97 | 98 | 99 | 100 | H \n
**Notes:**
- "H" indicates a holdover from the previous week.
- "\n" indicates a new entry.
- The chart includes a variety of chart positions and weeks, indicating the performance of songs on the Hot 100 chart.
SIMPLY RED

BLUE

THE NEW ALBUM "THE AIR THAT I BREATHE"

IN STORES MAY 19

Produced by Andy Wright, Gota Yashiki, Mick Hucknall, Stevie J.

"The Air That I Breathe" remixed by Stevie J.
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**Notes:**
- The list includes albums that have spent at least one week on the chart during the week of May 9, 1998.
- Various artists and compilations are included.
- The chart includes information from Billboard magazine, which is known for its comprehensive tracking of music sales and popularity.
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**New Entry** | 199 | Various Artists | ROCKSTAR ROLLERCOASTER (10.98/17.98) | 1 |

**Returning** | 199 | Various Artists | THE BEST OF COLIN RAYE — DIRECT HITS | 1 |

**New Entry** | 200 | Tonic | POLARIZED | 1 |

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we were willing to go off into different
tangents," says Holzman, now a Los
Angeles-based digital audio technology
specialist for the Warner Music Group. He
was Holzman's stockbroker in the heyday of
Elektra, which began when he was 19, lasted through 1973—three years after the
company's sale to Warner Communications.

"The attitude that the music
drives everything," he continues. "I
loved music and didn't want to work for
somebody else. That put me into the
music record business put them out and wait until I made enough money back
to start the next one.

Having long ignored pleas from family
members to settle down and write a book
about his experiences, Holzman finally
started the project in 1991 in a narrative
format. "But I got stuck and finally
began to tell the story," he says. "I wanted it to
have the same kind of feeling that the company
had, where everyone had the opportunity to present what they wanted to do and be listened to, but
that wasn't happening."

So Holzman dropped the project for a while, but then he ran into
Daws, who had just completed an interview with Holzman for Gold-
mine magazine. Eventually some
5,000 pages of interviews were trans-
scribed, and the 441-page document
took shape.

"I realized that the purpose in
doing the book was not to capture a point in time, such as for con-
vention, but to show that it was always the music first," continues Holzman. "I also wanted to encourage people who might be
thinking about starting a record label or book or record company to do it
on their own, rather than to attach themselves to something already
established, because it gets very difficult to do if they have to con-
form to the accepted Zeliggeist of whatever they join.

At Elektra, Holzman adds, "we
paid attention to the music and
were rigorous about not getting
killed by a record or going back and
fixing things, which is very difficult to do. But people trusted the

LABEL HEADS ENCOURAGED AFTER RUSSIAN TRIP
(Continued from page 8)

that Kiryenko intends to stream-
line current systems.

"The problem we have at the moment," says Russell, "is that the issues of piracy, legitimate trade,
copyright protection, and such are
dispersed across a number of gov-
ernment bodies. It's been very diffi-
cult for Western companies to find
their way through that process and
get the protection and the rights that we need."
The heads-up that we were making a "truly live" date packed into the show. "I'm putting up a 'Live' date for the band and the show," he adds. "The last one to me, was the first to get the singles, which I love to even to the sometimes horror of my bandmates."

Whatever Wilson's intentions, "Feeling Strangely Fine"—penned by the rock radio success of the bittersweet nightclub send-off "Closing Time"—has delivered the mainstream success that evaded the act on its first full-length effort. Semisonic became a Heatseeker Impact act when its album moved into the top half of The Billboard 200 at No. 118 in early May 2000. According to SoundScan, the album sold 18,000 units since its March release, while "Great Divide," released in 1998, has sold 123,000 units.

Meanwhile, "Closing Time" is at No. 2 and No. 13 on this issue's Modern Rock Tracks and Mainstream Rock Tracks charts, respectively. MCA executive VP/GM (U.S.) Abbey Konwitzky says the band's latest effort laid vital groundwork for the label's big-budget investment. "We were lucky on the first record," says Konwitzky. "There were gatekeepers at radio and retail that could have passed this second LP, and we were glad that they didn't. Although it wasn't as successful as we hoped it would be, what we did accomplish was an authenticity of quality, not hype, that has definitely paid off."

One place where the band was welcomed back was at key radio stations like WBCN Boston, KROQ Los Angeles and Z-Rock in Chico, Calif. These stations and others were early on "Closing Time."

"It's got a big hook, a mellowstart, and it builds to a lot of intensity in the middle," says Fitz, PD of modern rock KEDG Las Vegas. "It's very easy to program."

Meanwhile, the label held off serving a clip for the song in the hope that the video would get more play if the song was already an established radio hit. "It's always now is in heavy rotation on MTV. Meanwhile, early signs at top 40 radio, which received the track April 27, are solid."

The act has already appeared on "Late Night With Conan O'Brien" and is likely to appear on "MTV Live" and "The Tonight Show With Jay Leno" in the future. Peter Kapp, music buyer for the 39-store, Carteret, N.J.-based Nobodys Beats the Wiz chain, credits Semisonic's success to MCA for keeping the band's second album at a developing-artist price and giving exceptional support to "Great Divide."

"It just took one specific hit song to get people to focus on what a terrific band this is," says Kapp. "It was the same case with [Hollywood's] Fastball."

"This could have easily fallen through the cracks when so many people are looking for whatever flavor of the week, particularly these days," he adds.

The need for a longer gestation period, says Konwitzky, is partly due to competition from new forms of music and dissatisfaction with others. "All records at the end of the '90s need to be set up over a long period," he says. "Consumers of white rock music are increasingly distracted and maybe less passionate."

"There is a split between the young white kids who are intrigued by the sixstring story and the older hip-hop or disinterested by more traditional rock that for the most part doesn't speak to them," he adds. "Semisonic has lyrics with a meaning that they can connect to."

The songs on "Feeling Strangely Fine" are as published by WB Music Corp./Semeluminum Music ASCAP and Warner-Tamerlane Publishing Corp./S. As in Sem Music/BLM. The act, which is booked by Monterey Peninsula Artists and managed by JHM, will be touring through the summer, also stopping for several major radio festivals. The larger shows, says Wilson, have helped prep the act for the new audiences that have begun showing up since the band scored a hit single. "We're getting shows where there's half die-hard and half new-comers, but we were spoiled enough during the first album to have all die-hards," says Wilson. "It's a different act getting used to, but luckily we've been doing some of these radio festivals where all of a sudden you're introducing yourself to these huge audiences."
New Look Eases Use Of Billboard's Online Edition

Billboard Online, the Internet home of Billboard magazine, now makes it easier than ever to read the current issue of Billboard electronically via the Internet.

The electronic edition of the weekly Billboard is included in the subscription-based “Member Services” area of Billboard Online (www.billboard.com), which also offers Web access to the daily Billboard Bulletin, plus Billboard’s searchable archives and other databases. The site also has a robust public area with leads of freestanding.

Until recently, members accessing the current issue were faced with a bewildering array of headlines to guide their reading. Now, with the redesign of Member Services, the electronic Billboard is divided into the same sections as the print edition.

Members can now log in and go directly to a Table Of Contents screen listing 10 sections, including Cover Stories, Top Of The News, Artists & Music, International, Merchants & Marketing, Reviews & Previews, and Programming. Clicking into the individual sections provides access to precisely the same stories and features that appear in the corresponding print sections.

To make things even simpler, Billboard Online now provides a synopsis of each article. No more clicking blindly on headlines to find what you are looking for!

The current issues also have been redesigned to more closely resemble the printed charts. The site also has added an easy index to find just the chart you want.

 Authorities can choose one of two ways to access Member Services: The Music Lower Plan is $9.95 per month and provides access to all current articles and charts; the Professional Plan is $19.95 per month and provides complete access to the current issue, the searchable archives and other valuable music-industry databases. Down載 changes also apply.

To introduce its improved service, Billboard offers five free downloads of information each month to all online subscribers.

In addition to enhancing the subscriber area, Billboard Online also has greatly improved the presentation of sample charts in the public area. Music fans can get free access to partial versions of The Billboard 200, the Hot 100 Singles chart, and other key charts, all of which are posted every Thursday at noon EST.

These charts also have been redesigned to more closely resemble Billboard’s printed charts. Several of the charts also have musical notes next to many of the titles, indicating the availability of current releases and ongoing singles, which are provided by the Music Previews Network.

For more information on all of the site’s offerings, go to www.billboard.com and click on “Member Services,” or call Rachel Voss at 212-536-5041.

Music & Media has strengthened its sales team with the appointment of Christine Chinetti as director of advertising sales.

In her new capacity, Chinetti will supervise all aspects of M&M’s advertising operations, working alongside Ben Benet, who continues as international sales director. Chinetti will also take responsibility for ad sales in the GSA markets.

Born in Luxembourg, Chinetti has worked from the London-based international offices of Billboard since 1996 as senior European sales manager. She retains a portion of her Billboard sales territory in addition to her new responsibilities at M&M.

An incoming appointment, Billboard Music Group president Howard Lande says, “Ten years of industry experience makes Chinetti extremely well qualified for her new post.”

Before joining Billboard, Chinetti worked for U.K. music exporter Lasso and U.K. trade magazine Music Week.

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THERE HAS BEEN the year to expect the unexpected. The anticipated march to No. 1 for Shania Twain’s “You’re Still the One” (Mercury) has been halted by the staying power of Next’s “Too Close” (Arista) and the Hot Shot Debut of Mariah Carey’s “My All” (Columbia) at No. 2. The next single keeps within the pattern established in 1996 by every No. 1 having a two- or three-week reign. If it renews the advance of Carey or the backward-inflating Twain next issue, it will be the longest-running chart-topper of the year. The Carey single shouldn’t be considered a disappointment because it debuted at No. 2, although it might seem so given that the refresh is the only artist in chart history to have three singles enter the Hot 100 at No. 1. “Fantasy,” “One Sweet Day” and “Honey” are the three debutting chart-toppers, but “Always Be My Baby” opened in the runner-up slot in April 1996 and then proceeded to pole position.

“Billboard’s” only second single from Carey’s “Butterfly” album. The first was the aforementioned “Honey,” which spent three weeks at the summit last September. Eight months is a long time to wait for a follow-up from the same album; in fact, it may be an unprecedented event. “My All” also makes impressive debut on two other charts and, unusually, is a two-sided hit on both, albeit with different titles. On Hot R&B Singles, “My All” is the Breakdown, which features Krizzy Bone and Wish Bone of Bone Thugs-N-Harmony. The double-sided hit is tied at No. 4. On the Hot Dance Music/Maxi-Singles Sales chart, “My All” is backed with “Fly Away Butterfly (Reprise)” and enters at No. 1. If Carey moves up one slot next issue, she will collect her 13th No. 1. That will tie her with Michael Jackson in third place among artists with the most chart-topping singles, behind only the Beatles (20) and Elvis Presley (17). It also will extend Carey’s lead over Whitney Houston and Madonna, who have 11 No. 1 hits apiece. If “My All” does go to No. 1 and remains there for three weeks, Carey will pass the Beatles for having the most weeks at the top. Despite their 20 No. 1 hits, the Beatles were on top only for an aggregated 59 weeks. Carey’s total stands at 57 without “My All.” Once she surpasses the Beatles, she’ll have her eye on Presley’s 79-week total. The advance of “My All” will also keep the Columbia label in the lead among imprints with the most No. 1 hits. The company has 82 chart-toppers to its credit to date. With “Truly Madly Deeply” by Savage Garden and “Gettin’ Jiggy Wit It” by Will Smith having already achieved No. 1 status this year, “My All” would be Columbia’s third single to reach pole position in 1998, the most of any label this year.

MARK TWAIN: Do you remember the teasing of Jermaine Jackson and Pia Zadora on the Hot 100? That unlikely duo went to No. 54 in 1985 with “When The Rain Begins To Fall,” from the soundtrack to Voyage Of The Rock Aliens, a film that counted Zadora among its stars. The Jackson/Zadora duet was actually a remake of the original recording by BMG, a German-based trio that included the song’s co-writer, Peggy March (No. 1 on the Hot 100 in 1963 with “I Will Follow Him”). March, currently in Munich to promote the German-language greatest-hits album, was delighted to discover a cover of “When The Rain Begins To Fall” on the German singles chart. A rapped version by Poppa Bear on Universal, dedicated to the artist’s mother, falls 9-12.
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