IN THE NEWS

Domestic Push Seen As A Cure For '97's Flat Global Sales

BY JEFF CLARK-MEADS
LONDON—The international record industry is looking in its own backyard for new people to sell music to. In addition to pressing into new markets around the world, record companies are exploring ways of boosting relatively flat global music sales by seeking buyers closer to home.  (Continued on page 87)

REACHING 110 COUNTRIES • MAY 9, 1998

IN THE NEWS

EMI Group Confirms That An Unnamed Suitors Is Seeking To Buy Company

Page 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • MAY 9, 1998

Paid Play Changing Biz Landscape

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

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

NEW YORK—The rules that have long defined how record labels and radio stations interact are being dramatically recast amid 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, spurred 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 how to 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, including 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 Tarasso backed away from the pay-for-play concept.

Soon after, it surfaced that American Radio Systems’ mainstream rock KUPTO Portland, Ore., was paid around $5,000 by Flip/Interscope Records to play “Counterfeit” by its new hip-hop/metal act LiMP Blikit 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 locally. These deals are aimed at the four primary current-based formats: top 40, country, rock, and R&B.  (Continued on page 82)

NEWS ANALYSIS

Independent labels about the direction of the music business at large.

Pop Thrives In Nashville

BY CHET 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.

There’s a snake 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

New CNN Show Puts Weekly Spotlight On The Global Music Scene

BY CARLA HAY
NEW YORK—In an effort to give more television exposure to a wide range of music artists, CNN is launching “World Beat,” a weekly music series that debuts June 6. It will have a newsmagazine format and feature artists from around the world (Billboard Bulletin, April 20). CNN will televise “World Beat” in the U.S. and all of its international markets. According to the network,

(Continued on page 81)
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
"DEJA VU (UPTOWN 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 -
HIS YEAR'S MOST ANTICIPATED SOLO DEBUT ALBUM

"OH MY GOD! THEY'RE RELEASING AN ALBUM!"
Atlantic Vows Royalty-Reform Payouts

BY MELINDA NEWMAN

NEW YORK—Islandlife, the new enter-
tainment company started by Chris Black-
well following the departure from Poly-
Gram, is already making waves throughout 
the music community.

Among the nascent company’s first 
move is a bid to purchase Rydosome. 
Islandlife has signed a short-term market-
ing and distribution deal with Rydosome to 
distribute the first four releases through 
Islandlife’s new record, film, and DVD divi-
sion, Palm That.

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

Blackwell acknowledges that the two companies are in discussions. “We met with 
the people at Rydosome 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 a workable agreement.”

Rylophone president Don Rose declines to 
comment on the alleged letter of intent. “As a matter of policy, we do not comment on the type of our business relation-
ships,” he says. However, he adds, “I think there’s opportunities to broaden the relationship with (Islandlife) beyond the dis-
tribution deal, and I would certainly wel-
come that.”

Blackwell founded Island Records in 1959 and sold the label to PolyGram in 1995. Since then, he’s been involved in a “prett-
ifying” few months of tension between himself and Polygram president/CEO Alain Levy, 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 label’s en-
tity, but they declined,” says Blackwell.

(Continued on page 87)

islandlife Eyes Rydosome Deal

Canadian Broadcasters Get Ownerless Rights Rules, Higher CanCom Regulations

BY LARRY LEBlANC

TORONTO—A proposal that 
changes radio station ownership rules 
and calls for an increase in the amount of 
Canadian-generated music that 
commercial stations air was announced 
April 30 here.

Multiple-licence ownership is a policy decision by the Canadian 
Radio-television and Telecommuni-
cations Commission (CRTC) that 
immediately goes into effect.

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 commercial radio 
stations. In markets with fewer than eight 
commercial stations, a broadcaster 
would be permitted to own as many 
in any given language, with a maximum of two 
(Continued on page 87)

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

Letters should be submitted to the Letters Editor, Billboard, 1153 Broadway, New York, N.Y. 10038.

I thank Timothy White for the beautiful piece on Paul Robeson. As a 7-year-old child, I was present at many of the concerts where license plate numbers [of attenders] were taken. In addition to being the Pek-
skill riots and a weapon for presidential rally (Henry, not George!) in 1948.

Wendy Newton
Green Linner Records
Darien, Conn.

HIP-HOP & LIVE BASICS

I want to Jawwane Smith know how 
point-on she was in her column about live 
rap shows (Words & Deeds, Billboard, 
April 18); I’ve seen a lot, and most were 
disappointing. Smith’s DJ paragraph was 
the one that made me throw down the 
magazine and say, “Damn, somebody else 
figured it out!” Stop passing the DAT button 
and do some acting! The DJs must be 
artists that will make your boys set up on stage; 
that’s the way it used to be and still should be. 
Styles can change, but the DJ is timeless.

Bruce Negrin
Instore Marketing
New York

I greatly enjoyed Smith’s column on live 
show basics. The rap world would be a 
better place if more artist’s words took her words to heart.

Max Nichols
A&R, Tommy Boy Music

New York

Paul Robeson’s Lasting Legacy

Timothy White’s scholarly column on Paul Robeson (Music to My Ears, Bill-
board, April 11) was brilliant and did 
service to both history and the humanities. 
My reminiscences of Robeson were as a 
younger mesmerized each summer by his 
performances at Lewisohn Stadium. 
Robeson touched a rainbow of Americans who felt social and civic injustices and 
were uplifted by his presence and contribu-
tions, particularly his “Ballad For Americans.” Read or hear its words in the context of ’90s America and see 
a national treasure! Thank you for reawak-
ering America to Robeson.

Cly Leslie Newman
The Leslie Group
New York

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skill riots and a weapon for presidential rally (Henry, not George!) in 1948.
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 degraded standard operating procedure that is brought to light in the book “Have Gun Will Travel: The Spec- tacular Rise And Violent Fall Of Death Row Records,” by Ron Itc (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 D. of a number of assaults, 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 1990. 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 dressed up a three-page, hand-written contract for the late artist Tupac Shakur, while he was incarcerated, that bore little resemblance to any standard industry contracts? Where were they when.errant Death Row employees were taken for a “bead down” by Knight’s gang-member associates 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 extortion 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
EMI.U.K., Ireland Names Wadsworth As Prez/CEO

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

Wadsworth, 39, once a songwriting/guitarist with a little-known British band called the Youngs, was elevated April 27 to the top of the EMI Group’s flagship record company in the U.K. (Billboard Bulletin, April 28). He succeeds Jean-François “JP” Cecillon, whose exit was announced at the same time.

The latter is “considering his options,” according to an EMI statement, but he was president/CEO for exactly three years.

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

Programming Co. Sunbow Acquired By Sony Wonder

BY SETH GOULDSTEIN
NEW YORK—Will Wonder never cease? On the heels of last week’s successful release—Elmopalooza!, which shipped 1 million audio and video units (Billboard, April 20)—and new releases with Golden Books, Sony Wonder has acquired Sunbow Entertainment, a veteran producer and distributor of TV and video programming. Sunbow currently has “Salty’s Lighthouse” on PBS and the Discovery Channel and is preparing an animated series, “Brothers Flub,” for Nick-olodeon.

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...
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

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

Don Edwards
SADDLE SONGS

Also Available - 2 CD Set!

From your friends at:

Western Jubilee & Shanachie

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

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
'new art of cowboy poetry.'” — BILLBOARD

Instrumentalist Rich O'Brien 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'Brien plays as if he
is never in a hurry, even when he's picking a
lightning-fast solo." — ACOUSTIC GUITAR

Western Jubilee & Shanachie
Legrand Among ASCAP Honorees

BY CARRIE BELL

LOS ANGELES—Five-time Grammy and three-time Oscar winner Michel Legrand received the Harry Mancini Award for Lifetime Achievement, as ASCAP celebrated musical achievements by songwriters, composers, and publishers at its 33rd 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/CEO Marilyn Bergman, Quincy Jones, director Norman Jewison, and lyricist Alan Bergman, all of whom gave lengthy tributes containing bits 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, Joseph LoDuca, and Jonathan Wolff were the big winners, with three awards.

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 Legendarium” 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.

Diane Warren (“For You I Will” from “Space Jam” and “How Do I Live” from “Con Air”) was the only songwriter to win two awards for most-performed songs in music pictures. Other double-fisted winners included Ed Alton, Michael Karp, Dan Poliart, John Debney, Michael Skloff, Mark Snow, and David Zippel.

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 unrehearsed, original song composed for the film and making a stab at triple-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: “Can’t Let Go (Love)”

(Continued on page 75)

Heads Of European Labels Encouraged After Russian Trip

BY JEFF CLARK-MEADS

LONDON—The promise of record companies having smoother rides through Russian bureaucracy is being welcomed by the Western music industry. New Prime Minister Sergei Kireyenko is reported to have promised label chiefs that he’ll bring under one roof the wide range of agencies that music companies currently must deal with.

“That will be a giant leap forward,” says Paul Russell, president of Sony Music Europe and part of an International Federation of the Phonographic Industry (IFPI) delegation that visited Moscow April 23-24.

The delegation included the European heads of all major labels. Russell says they were told during a meeting with Mikhail Krasnov, legal adviser to president Boris Yeltsin, that the state was embarking on a major project to loosen the grip of the committee that was reported to have a hard-to-navigate structure.

According to official, 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 Paulino Bernal, formed the nucleus of the seminal group El Conjunto Bernal, which from the late ’60s to the early ’70s was considered the premier conjunto ensemble.

While still in their teens, the brothers started performing as Los Hermanitos Bernal.

(Continued on page 85)

Conjunto Vet Bernal Dies

BY RAMIRO BURR

SAN ANTONIO, Texas—As the 17th annual Tejano Conjunto Festival prepares to get under way May 12-17 at Rosevale Park here, the industry is mourning the passing of conjunto pioneeorbo el otoño player Eloy Bernal.

Bernal was killed April 22 when his tour bus flipped over on the outskirts of Corpus Christi, about 150 miles southeast of here. He was 61.

According to official, 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.

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(Continued on page 85)

SONY’S MOTTOLA ADDS CEO TO HIS NAMEPLATE

BY DON JEFFREY

NEW YORK—With Sony Music emerging as the leading record company this year, parent Sony Corp. has given its music unit’s president, Thomas D. Mottola, the additional title of COO.

Mottola has been overseeing worldwide operations of Sony Music Entertainment as president and chief operating officer. 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 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 12.6% a year ago. It accounted for 31.9% of singles, up from 30.6% in the same period last year.

The company has had the top two albums of the year in the “Titanic” soundtrack (Sony Classical) and "Love" (Sony Music/Epic), which were first and No. 2 albums, respectively, on "The Billboard" 200 for several weeks this year.

Mottola maintains that the stability of his management team—striking in comparison to executive turmoil at other major record companies in recent years— is 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 strong managers that you stay with them and work with them, for the purposes of continuity and morale,” he says.

Mottola, who was named president/COO in 1993, continues to report to Sony Corp. chairman Norio Ohga and president Nobuyuki Idei.

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.

Diamon 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 Holla 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/A&M & Associated Labels and executive director of business and legal affairs.

Arista Records in New York appoints Adam Lowenberg as associate director of artist development, Shari Rothstein as associate director of A&R administration, and Charley Londono as 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 Coram to integration manager, and Anthony Johnson to publicist, media relations. She was artist relations manager.

Kenyatta Galbreath is promoted to director of A&R at Jive Records in New York. He was associate director of A&R.

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

Disney Records in Burbank, Calif., names Nicole Johnson-Phillips manager of marketing and publicity information services.

Larry Johnson is 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 director of production and creative services. She was manager of production at Volcano Entertainment.

Publishing. Greg Hill is named creative director at EMI Music Publishing Nashville. He was GM at Magnatone 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. Baumann director of legal affairs. He was manager at Scott H. Baumann Personal Artist Management.
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**Worldwide Specials and Directories 1998**

**WORLD & CELTIC MUSIC**

**MUSIC PUBLISHING/SONGWRITERS HALL OF FAME**

**DVD**

**SOUNDS OF THE CITIES: MUNICH**

**R&B**

**NASHVILLE MUSIC PUBLISHING**

**1998 LATIN MUSIC BUYER'S GUIDE**
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 believing 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 (Continued on page 72)

Book Recalls Elektra’s Pioneer Days

BY JIM BESSMAN
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 $20.56 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 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 Anderie—“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—“lean 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 guitarist sitting on a conga-shaped barrel). Later releases encompassed the likes of Theodore Biel, 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)

Radio Boosts Heatseekers

‘Counterfeit’ 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-per-view (see story on 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 agenda. (Continued on page 93)

MCA’s Semisonic Strikes A Chord With ‘Closing Time’

LOS ANGELES—Dan Wilson, lead singer of MCA rock act Semisonic, writes hits songs in spite of himself. “Honestly speaking, we really pulled right or the reins and turned to a completely different direction during the recording of this album, he says, comparing the band’s 1996 debut, “Great Divide,” to its equally hoky current hit album, “Peeling Strangely Fine.”

“I kind of warned everyone in the beginning that I was in a murky folk-song mood, writing stuff with just an acoustic guitar, so I could give them (Continued on page 54)

Columbia Readies Buckley Release

BY BRADLEY BAMBERGER
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 fruits 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 covers tunes. As a fitting conclusion to the entire set, the album ends with the folk/blues number “Satisfied Mind,” in a solo performance taped live for radio broadcast.

Buckley’s mother, Mary Guibert, was instrumental in compiling “Sketches,” starting with persuas- (Continued on page 85)

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BILLBOARD  MAY  9, 1996  11
Artists & Music

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 1995 debut, was an integral part of its sound.

Surprisingly, those fears seemed unfounded. The departure of Kimble—who is continuing to produce other acts—not only hasn't hurt the band, it's invigorated it. Followers of GLB and label insiders 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 just 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 Sonic bassist Dan Rothschild as a new member.

Based on the recommendation of friend Robin Hitchcock and its manager, Peter Leak of the New York End Ltd., GLB recruited producer Paul Fox (XTC, Hitchcock, 10,000 Maniacs) to helm the sessions at A&M Studios in Hollywood.

"We started talking about his feeling concerning our previous records 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. Tempered to a certain 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 honest rapport."

With Fox in the control booth and the band seemingly taking to heart the advice of the title of "Jubilee" track "Change Your Tune," GLB went on to record the dozen songs (published by Storm Hymnal Ltd./BMI) with a revived spirit and sense of purpose. As Phillips explains, the

(Continued on page 14)

Was (Not Was) is Back In The Present Tense: EMI Publishing's Lamberg in A Capitol Deal

Was (Not Was): Good news for fans of that distinct crossbreed of rock, funk, soul, and dance music that is Was (Not Was). Don Was and David Alazraki of Was (Not Was) have signed a joint venture deal, along with Capitol Records' senior vp of promotion Danielle Venable, co-producer/guitarist Andrew Williams, and vp of marketing Brian Cohen. Sitting, from left, are drummer Sandy Chila, singer/guitarist/producer Scott Thomas, executive vp/GM Alan Vass, and senior vp of marketing Steve Kleinberg.

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 modern fuzzy pop gem. Eight albums, a Lollapalooza gig, drug and assault arrests, a few soundtracks, 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/songwriter/ instrumentalist, who is joined in the band by his brother, Jim Reid.

"There is a similar thread running through the new album as our older records. If you know and like the Mary Chain, you will probably like 'Munki.'"

The album, recorded at the Reid's studio, the Drugstore, will be released June 1 in Europe through Creation Records and June 22 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.

"He thought it would be a wise move on our part," Jasper says. "Everyone here flipped, because they were either old Jesus fans or thought it was an opportunity to make a great album. When we got the tape, it was all you could hear blasting out of all the offices."

Reid says the enthusiasm made him eiger 's work with the Sub Pop team and rejuvenated his feelings about the new songs, which are published by BMI.

"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 Sunny Day Real Estate and Seabed releases to give it a run for the money. We went over old SoundScan numbers and tried to gauge what markets to hit hard and how many copies to order."

The label plans to ship 25,000

(Continued on page 18)

Shine On. Elektra Entertainment executives surround the Scott Thomas Band following its show at New York's Shrine. The quartet's debut album, "California," will be released May 26. Shown standing, from left, are bassist Curt Schneider, senior vp of promotion Greg Thompson, vp of production and senior director of Dave Venable, co-producers/guitarist Andrew Williams, and vp of marketing Brian Cohen. Sitting, from left, are drummer Sandy Chila, singer/guitarist/producer Scott Thomas, executive vp/GM Alan Vass, and senior vp of marketing Steve Kleinberg.
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★★★★★
 Belgiam Group k’s CHOICE Plots ‘Cocoon Crash’ Course Via Sony

BY MARC MAES  
BRUSSELS—With the release of k’s CHOICE’s third album, “Cocoon Crash,” June 9 on 550 Music in the U.S., the Belgian band hopes to expand its international career.

“The album is produced 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 Records,” explains Thys, the group’s label in Belgium.

In January, SINE took a substantial stake in the Belgian indie, launched in 1992 by former BMG chief Jaffee and PolyGram product manager Kristof Turksein 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 Thys, “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 the bands we represent, now we have 550 Music as our license partner,” adds Turcksein. “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 Subconscious Club” (1995) and “Paradise 1 in Me” (1996) have sold more than 800,000 units combined worldwide, paving the way for “Cocoon Crash” 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 beginning June 18.

“The thing with k’s CHOICE is it’s never jarring the record down people’s throats,” says Vince Bannon, 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 Morissette (united by a nationwide U.S. tour in 1997.

In fact, Bannon credits Morissette and her manager, Scott Welch, for giving k’s CHOICE invaluable side exposure. “The greatest thing that happened at [1996’s] Pinkpop is Scott fell in love with the band,” says Bannon. “He promised to invite us to come by giving us 23 Alain dates. At that point, the band wanted to crack America; they’ve had good success in continental Europe. What a great entry to come to the U.S. to open for Alain.”

That opening slot led the way for “Paradise In Me,” which came out in the U.S. in 1996 and sold more than 200,000 units, according to SoundScan. The single “Not An Addict” peaked at No. 6 on Billboard’s Modern Rock charts.

Not surprisingly, touring is a big part of the plan to propel “Cocoon Crash.” This year, after returning to the Pinkpop festival June 1, k’s CHOICE will headline the second stage at Lillith Fair in the U.S., starting June 18.

Again, k’s CHOICE will not play Belgium’s biggest music festival, the Torhout-Werchter festival July 4–5. Instead, the group will play the Axion Beach Rock festival July 18 in Belgium, as co-headliner with the Cure.

In the past, k’s CHOICE’s singer Sarah Bettens has not always believed that Belgian concert promoters supported the band. “Sometimes we felt the difficulty of [Belgian] promoters thought we were too commercial,” says Bettens. “But just because our music isn’t incredibly difficult, it doesn’t mean that k’s CHOICE is a fake band. I was hurt to see that this [idea] was going round, and I regretted playing Pinkpop and other major festivals—but not at home.”

Bettens also feels that a concert tour will help expand the band’s fan base. “It’s more about the success of the band, and we feel that 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 a 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 Japan, will become a priority,” he says. “By being successful in those territories, we want to show the U.K. that they’ve been wrong to neglect k’s CHOICE.”

k’s CHOICE is managed by Wil Sharpe. In the U.S., it is booked by Monterey Peninsula Artist; in Europe, by Primacy.

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

Artists & Music

GRANT LEE BUFFALO RIDES AGAIN
(Continued from page 12)

feel of “Jubilee”—such as the smoldering, groove-oriented “Testimony” and the upbeat celebration of “Truly, Truly”—“gives you to its physical. Maybe even before it gets to your head, it gets to your body,” he adds. “That’s a new way to make music.”

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

“Even at that point, the record had a very wide and essential, but it seemed like an exciting idea to open the doors and allow some of these other personalities to come into play,” Phillips says. “With Robyn Hitchcock, 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 record they’ve ever made,” says Warn-
er Bros. (U.S.) VP of management Peter Standish.

Warners Bros. intends to share its enthusiasm by mailing advance copies of the album to hundreds of artists and managers, aside from the usual suspects at press, radio, and retail. “They’re aware of the group within the music community.”

As proof of the immediate favorable response to the album, Standish says its demand has already been secured in June 25 performance or “Late Show With David Letterman.”

The album’s focus track, “Truly, Truly,” will ship to modern and mainstream rock and triple-A.

The label has also service commercial and college radio and press with “Yours Truly,” a four-track EP which also includes album tracks “Truly, Truly” and “My, My, My,” plus the bonus track “Were You There” and the 4-track demo of “Mockingbirds.” The EP will also be 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 carnival-themed album artwork, including a cigar box that includes playing cards, postcards, and stickers. The label will also utilize its World Wide Web site to promote “Jubilee.”

Bob Say, EVP executive of the six-store, Record & Calif.-based Moby Disc, is optimistic that the push will help rekindle fan bands with the fans. “We will put it on sale out of the box and give it plenty of in-store play, since we have fans of the band that works in our stores,” he says.

In addition, the label will distrib-
ute 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 club tour.

That tour, booked by William Morris, kicked off April 29 with dates at Largo and will run through May 28.

The title track, which was written by Sarah’s brother and fellow band member Gert Bettens, “is a metaphor referring for [us] stepping outside the protection of [our] own home into the 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—she reckons that part of it has to do with the fact that only a few Belgian acts have met with world-wide success. “Today, people know how internationally 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 a 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 Japan, will become a priority,” he says. “By being successful in those territories, we want to show the U.K. that they’ve been wrong to neglect k’s CHOICE.”

k’s CHOICE is managed by Wil Sharpe. In the U.S., it is booked by Monterey Peninsula Artist; in Europe, by Primacy.

For assistance in preparing this story was provided by Melinda Newman in New York.
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Artists & Music

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. Attic 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. “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 fan who heard “Closely Dancing,” a seashore bolero track from the CD, said Sandoval 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 be in a second 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 are mailering 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 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 tumbao 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 and 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 (Sundays) airing the sets in Latin American 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 Latin 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 Berkley and CAMI, with a retail campaign featuring listening station bays, 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 the album to put together a one-hour Sandoval special that would air after 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 Latino retail indie Rimo Latino.

“You can’t run before you walk,” says Massery. “First you have to get 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 idiom. In 1977, Sandoval met Gillespie, with whom he recorded and performed. In 1989, 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 ’96 Grammy for Cuban roots disc “Danzón (Dance On).”

Sandoval’s manager, Carl C. Valdeejuil, says that on July 3 Sandoval, Puente, and Steve Winwood are slated to launch their Latin Crossings tour, which is being overseen by BPI, at the Montreal Jazz Festival. Valdeejuil adds that Warner Bros., in conjunction with HBO, has signed a deal to do a biopic on Sandoval.
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copies of the album to retail, where posters, window decals, and T-shirts will accompany in-store play copies and clean samplers for listening stations (to ensure nobody is offended by spicy language).

“We are concentrating on big one-shot, influential indies, and mid-sized chains like Tower and Borders,” Jasper says. “Although the band has name recognition and cult status, they haven’t had a hit album in a long time. We have to do everything 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 60,000 copies; 1992’s “Honey’s Dead” (Def American) has moved 122,000 units, and 1994’s “Stoned & Dethroned” (American) has sold 130,000.

“We’ve done OK with all their releases, especially in the days of the cassette, but never great,” says Renee Hodges, head buyer for the nine-record Store Den, 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 buzz at radio, this summer; the band’s last single, “Sometimes Always.” The 1994 track, a duet with Mazzy Star’s Hope Sandoval, peaked at No. 4 on Modern Rock Tracks. Although Sandoval lends her voice to “Perfume Tree” on “Munki,” the label chose as the album’s first single “I Love Rock ‘n’ Roll,” Jim’s reaction to Billy’s earliest efforts, “If I Hate Rock ‘n’ Roll.” The release date is May 19, and campaigns will be made at public college, public, and modern rock stations, as well as at specialty shows.

Jim McGuinn, PD at modern rock WPLY (Y100) Philadelphia, says JAMC is, unfortunately, stuck in a genre with no airplay. “They’ll come out, even modern rock heritage artists, but stations will deal with them like breaking 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 Jim 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 March. JAMC, which is managed by Cohn/Waller PR, will be back to 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 how our songs would come out live and lacked confidence. Our answer to that was to get really fucked-up drunk. Now I know we’re selling, because we’ve 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.”

HOPE FLOATS: 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 soundtracks vibe. And true to the film, the soundtrack is like a big slice of warm apple pie. Executive-produced by director Forest Whitaker and Don Was (in a rare role as producer of an entire soundtrack), the album seeps through traditional demographic 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 artists. "We are doing a broad campaign across a lot of genres 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 Are”—to country and AC radio, “but we want 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 the U.S.

Retailers will also be inundated with posters, pin cards, and dump bins. Capitol is also tying in 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’s an unusual soundtrack,” Heller says. “We’re doing everything for everything. 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 carwash and airports to all those damned places where we don’t normally get to do radio. “The patches and nails have responded early on. Usually when you launch a record like this, it takes a while to build this kind of support, but these people have come in very early because of the caliber of the artists.”

Contemporary VP Bill Boarding adds the early support for the album to its collection of top-selling acts. “We see this as being a big mass-merchant chain album, and it will also do well with the independents. It’s not too often you see this diversity of so many multi-platinum artists.”

Transcending the marketability of the soundtrack artists was a strong vision of the music that inspired the creative team from the beginning, according to Laura Ziffer, VP of music and creative affairs for 20th Century Fox. “We had always talked about that the soundtrack should be really organic to the region in the sense that it would be very American and could transcend categories and genres,” she says. “We wanted it to be really American and something everyone could embrace.”

The movie was set in Texas, but it could be anywhere in America, and I think that is paralleled somewhat in the musical tastes of the people who live in this country,” says Was. “The same people who buy Garth Brooks records might also buy Rolling Stones albums. Radio tends to format things, but this is not the way people listen to music.”

However, befitting the movie’s novelistic feel, McGaffin attributes the final glory was hard-won, was. “It was a long haul. We had a master plan of taking seemingly disparate artistic leanings and weaving them together in the fabric musically.”

But ultimately you are beholden to the picture, and when songs you think are perfect don’t fit into the scene, you have to go with the movie first.”

Was says working alongside Whitaker was particularly enlightening as he gears up to direct his first movie, “The Knockout Artist,” based on the novel by Harry Crews. “I learned a great deal about everything from filmmaking to how to deal with the pressures of living up to your benefactors’ expectations,” Was says of his “Hope Floats” experience.
Soundtracks’ Ship Has Come In

Demand For Popular Compilations And Scores Has Increased
The Cost And The Success Of Soundtrack Albums

BY CATHERINE APPLEFELD OLSON

It 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 swelling 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.

Even before Sony Classical’s unsinkable “Titanic” hit multi-platinum status this winter, soundtracks had been taking on a more integral role in record companies’ bottom lines. “Every company has a very aggressive soundtracks area, and now the film studios all have got tremendous and very savvy music departments, all run by very strong music executives. As opposed to one-off patronizations and experiments, soundtracks are a significant element of each company’s performance,” says Danny Bramson, senior VP of soundtrack development at Warner Bros. (U.S.), which recently released the high-caliber “City Of Angels” soundtrack complete with new tracks from Peter Gabriel, the Go-Go Dolls and Alanis Morissette. “What were considered unique, synergistic marketing moves between records and movies and videos have become all but pro forma now.”

FILM EXPOSURE

Aside from benefiting labels, the boom in soundtracks is also a boon for artists looking to broaden their horizons into the film world. “Artists are approached by many more filmmakers to be 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 Rachtman 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 non-recoupability in soundtracks than there used to be because artists have done more and can demand more.” Capitol will release the Don Was-produced soundtrack to “Hope Floats” in early May, to be followed by soundtracks from “Chubbuck,” “The Chinese Box” and “Dogma,” among others.

Of course, the decision on which music will appear in a given film still rests largely in the hands of the filmmakers. “So much of the business is driven by the film companies,” says Charlie D’Atri, marketing director at Hollywood Records. “Some are more progressive and aggressive about using music as a viable element of the appeal of the film and working with the soundtrack. When done right, the music markets the film implicitly. A great action song does more in 30 seconds to position the appeal of the picture than any amount of dialogue they could use.”

Although conversations between film company and record label generally take place long before a movie even begins shooting, decisions about the accompanying music still often come down to the 11th hour, some executives note. “The focus of the film company is to make the film,” says Paul Burgess, TVT Records (U.S.) VP of marketing, “and the ancillary properties like the soundtrack are secondary, even though very important.” Just out from TVT (April 21) is the soundtrack to “The Big Hit,” 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 bidding wars “definitely separate the men from the boys,” says Maureen Crowe, Arista Records (U.S.) VP of A&R, soundtracks. “If there is a strong project that has a strong musical package, the studios want to have someone 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 riskier.”

Toby Pienick, COO of Milan Records, agrees that the market has gotten much more competitive. “To some extent, this is good in the sense that there’s a greater awareness of soundtracks,” he says. “On the other hand, it is bad in that it raises the competition and also probably creates a scenario in the industry that says, ‘If we want this soundtrack album to do well, we better put a lot of songs in the film.’” And that

Continued on page 26
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Keeping Scores
"Background" Music Takes Center Stage As Composers Bring Instrumental Music To A Receptive Film-Going Audience

BY CATHERINE APPLEFIELD OLSON

W
ile 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 and a similar amount overseas," says Glen Brunman, executive VP of Sony Music Soundtrack. "One of the reasons we so confidently acquired "Titanic" is that we had the feeling that "Titanic" would be the next album in that line of succession." However, Brunman is quick to note his company's long-standing interest in score 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 Marshall Solomon, a VP at newly established soundtrack-marketing 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 copycats 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 ran 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 without 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 Ken Russell'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 the 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 soundtracks and are open to interesting styles of music," he says.

Solomon also thinks "Titanic" is going to increase the interest of labels minline a 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 Picnick, COO of Milan Records, which releases primarily score 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 generated 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 lenient business, and "Titanic" might make some new deals less do-able," says Charlie D'Atri, marketing director at Hollywood Records. "It will elevate some people's idea about 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 LEEY
Yet, despite the general enthusiasm on the part of the labels, some longtime Hollywood composers paint a less rosy picture of the score-album sensation. "Mysterious" is how 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 on 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. It is one of the darker mysteries of the industry.

Burwell does acknowledge, however, that the business is opening up. "The fact that there are more record labels (releasing score 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 this 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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### ZORRO
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- 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.

### 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.
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Talent often manifests itself in many mediums,” says Phil Carson, president of new soundtrack label TSG 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 done 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 throwing caution to the wind and stepping up to the mike. Kevin Spacey, Clint Eastwood and Alison Eastwood delivered flashy standards for the Warner Bros. “Midnight In The Garden Of Good and Evil” soundtrack. Lyla 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 Susanna Hoffs (under the moniker Mimi Tea) for Hollywood Records’ grungy “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 Geoff Kulawick, 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 a few cast members working together,” Kulawick continues. “A driving force behind the trend is that more scripts have characters that do something artistic, like sing or paint. If 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 musician sisters in 1996’s “Georgia,” lending raw vocals to the soundtrack. Dan Aykroyd and John Goodman reprised their singing mission for the “Blues Brother 2000” film and Universal soundtrack. Sarah Polley portrays a small-town girl whose hobby is playing guitar and singing songs in “The Sweet Hereafter.”

“Sarah had never sung before,” Kulawick says. “But it was part of her character, so she tried, and we discovered she had a very sweet and workable voice. These are unusual material, and I loved the film,” says Brown. “I’m most grateful that the music and the songs have lasted all this time.”

—SALLY 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 after Nino Rota, who scored many films for Federico Fellini (the most notable being “La Dolce Vita”), 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’ works, a special concert and show—featuring an original performance of previously unreleased material from each of the winners—and performance were held during the awards ceremony and released by CAM, last year’s winner. Nicola Piovani, whose soundtracks included a performance that included some of his more recent experimental work with Italian theater, Piovani has composed more than 100 film scores for Italian and international films, including Fellini’s “Ginger & Fred” and Nanni Moretti’s “Caro Diario (Dear Diary).” Ennio Morricone presides over the jury for the Premio Rota, and a newer prize for aspiring young film composers was introduced in 1996. CAM’s website (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 two-volume CD set celebrating one of Italy’s greatest film satirists, Toto, who was born in Naples 100 years ago.

—MARK DEZZANI

TOKYO—In Japan, animated features form a huge chunk of the movie business. Among the biggest recent hits were two “Evangelion” feature-length films that came out in 1997. Without going into too much detail (Japan’s fans of anime) usually feature plot lines of Byzantine complexity), “Evangelion” deals with a group of 14-year-olds who find themselves saving the Earth from nasty alien types after the Antarctic icecaps melt. The box-office success of the films was matched to a large degree by the solid sales racked up by the albums and singles of soundtrack material. Pop vocalist Yoko Takahashi sold 880,000 copies of her single “Tamashi Ruraruan (Soul Refrain),” which was culled from the soundtrack album of “Evangelion: Death & Rebirth” released by King Records’ Starfield label in February 1997. The film’s soundtrack album, a collection of instrumental pieces by Shiroi Sagisu, sold some 540,000 copies. These are unusually high figures for film soundtracks,” points out Takashi Yoshikoh, of Starfield’s A&R department. “But, in this case, I think the music really suited the scenes in the films.” The second entry in the series, “The End Of Evangelion,” was released last July, and this time the single Starfield culled from the soundtrack, “Thanatos (Life’s Big Song),” was by U.K. soul unit Lore & Mash. 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 42,000 units. Look for more examples of the anime-music connection in the years to come.

—STEVE MCCLOSE

MUSIC LOVERS

There are also the actors who do it out of love for music, not as an extension of their film careers, like Belushi and Hopper.

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 “Niagara. Niagara” 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 bass (C.D.D.). I listened to it, and I was edging to put some stuff on a CD, and I needed a jockebox track for a bar scene, and Henry’s song happened to speak to the scene. So I decided to use it.”

Deen’s album, 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, everyone was stoked on the soundtrack work and is also good practice for your band’s first CD.”
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SOUNDTRACKS’ 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.”

Piernick says Milan’s experience releasing score 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 soundtracks 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 invested in artist development, 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 hit singles and really important pieces of real estate for a film,” says TTV’s Burgess. “And the competition between labels to secure rights to film music has become pretty fierce as well.”

But like Piernick, Burgess says there are some benefits TTV can offer a film company that the more cumbersome conglomerates cannot. “We can give the stu-
dios some advantages over some other labels, because we have a wide variety of music 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 video division to include film soundtracks and in late March released its first project, the soundtrack to the HBO miniseries “The Pill.” “Since we aren’t a major label working primarily with better 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 becoming increasingly frustrated with full albums they buy with 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, the stakes are higher,” says Hollywood’s D’Armi. “The game is becoming increasingly supply and demand, 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 part with Danny De Vito’s Jersey Films/Jersey Records.

“The soundtrack business has changed in a sense that it is more competitive on the one hand, but there are fewer titles selling large numbers of units and even fewer titles are selling tonnage,” says MCA Records president Jay Boberg. Boberg 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 Jersey situation provided us the opportunity to work with the team that has been responsible for ‘Pulp Fiction,’ ‘Reservoir Dogs,’ ‘Get Shorty’—a string of successful soundtracks. And they really understand how to incorporate music not only into the marketing and promotion of a movie, but into the fabric of the movie as well.”

The first soundtrack to come under the MCA-Jersey deal is “Sliding Doors”—featuring Acura, Jamiroquai and Elton John, among others—and Boberg 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, soundtrack albums to television series are heating up as well. Among the companies that are ensconced in the TV soundtracks genre are Mercury Records, which recently released the “Face L.A.” soundtrack, and Warner Bros., which will release a “Friends” soundtrack sequel this spring. Another heavy hitter, Sony Music Soundtrax, is also getting into the TV soundtracks game for the first time. Slated for May on 550/Fear Records is the album accompaniment to “Ally McBeal,” with soundtracks to “Friends” and “Boy Meets World” 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 Glen Brunman, 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 for the works, including “Last Days Of Disco,” “Godzilla,” “Have Plenty,” “Uroboro” and “Dance With Me.”
Atlantic

The soundtrack record continues...

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 Darren 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 APPLEFELD OLSON

Before a record label even begins to crank the marketing machine for a soundtrack comes the business of filling the music cues for a given film with the most appropriate source and score music. This is the work of the music supervisor, the behind-the-scenes person who works with the director to help set the aural atmosphere of the movie. Following are snapshots of a few music supervisors who represent some of the various flavors of work in the film-music world.

SHARON BOYLE & JOHN HOULIHAN

The team of Sharon Boyle and John Houlihan has been going strong since 1992, when Houlihan packed up life as a label manager in New Jersey and relocated to Los Angeles. "I knew I wanted to be a music supervisor, so I went to the soundtrack section in a record store and wrote down the name of the music supervisor on the ones I liked. Sharon's name kept coming up again and again," he says.

Calling Houlihan "the only one who could keep up with me," Boyle says the pair does a lot of work together these days, but also keep some individual projects. Their recent joint efforts include "Music From Another Room," "Phoenix" and "Mortal Kombat: Annihilation"; Boyle recently supervised "The End Of Violence," and Houlihan oversaw music for "Austin Powers."

Boyle and Houlihan recently launched the music-supervision department of a new company called Soundtrack Music Associates, which also operates a composer 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, as well as an international contact base," says Houlihan.

Boyle, who has been in the business since the mid-80's, says the process of selecting film music "has become a bigger committee effort than it ever was before. There is a lot more involvement from the labels at every level, which can be very supportive when everyone is working in sync. When we're not creatively on the same page, it can be a killer."

Houlihan says the high part these days is securing strong talent. "There are so few viable hit singles out there and so many soundtracks competing for them," he says. "The problem is not finding the second single; it's finding the first single that can cut through and have an impact on MTV in time to help open your film."

RANDY GERSTON

After serving as music supervisor on "Titanic," Randy Gerston has been in 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, who co-supervised the first two film music supervisors. "True Lies" and "Strange Days," and he hasn't looked back since.

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 résumé 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 acts 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 period pieces—"Titanic," "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 Pictures Group, is way too busy these days to music supervise even a fraction of the films being churned out 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. "I'm there to be the music where I closely supervise but bring other people in. For the very heavy music projects, where we need the music to do a certain thing, he's 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 hiring 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 both television and film, everyone does sort of fight 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 real—nothing more than a lack of communication." To help smooth any potential wrinkles, Nelson brought in two stalls 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 major 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 "He Got Game"; upcoming is Ang Lee's new film, "To Live On." Although nowadays much of his supervision work is of the major-studio ilk, he also has indie label exposure, 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, but also indie label is a way, for the time being, 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, Windswept Pacific. "You need some kind of support system, an infrastructure to create situations where you can have different relationships that will be beneficial to the films and, at the same time, benefit the people you have relationships with," he says.
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 chorus with driving guitar crashes in a perfectly fluid and natural way. But it’s not something that came easily, says Litany’s drummer/vocalist, Stephanie Bourke.

“I’ve been playing classical music since age 9, but we’re very into rock music like Spurlock,” she says. "Stylistically, we’re all over the place, so it took us a couple years to pull it all together and make our own sound.”

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

“I started 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 a sold-out band and borrowed instruments and eventually offering classes in publicity booking, and other necessary subjects, RnRHS became the breeding ground for Litany and other signed acts, such as Birdie 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 their school.

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

Badd Boy Entertainment seems to be making a move to diversify its roster with the signing of Fuzzbuzz, an act that—along with artists such as Dave Grohl, Rob Zombie, and Tommy Stinson—backed by Sean “Puff Daddy” Combs on the rock remix of his “It’s All About The Benjamins” single.

Prior to pairing with Bad Boy, Fuzzbuzz already had a version of its album in the can co-produced by Red Cross’s Eddie Kurzdzej. Dave R, VP of A&R at Royalty Records, the band’s former home, describes the act as released Beatles meets Rolling Stones.

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 Celinephone Square, for instance, reports the album is a consistent top seller. What’s more, the story is spreading to spread, as Spin and Rolling Stone highlight the group.

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

Billboard’s Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Albums indicated in yellow are available.**

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Moonrise. Elektra’s Dakota Moon, whose eponymous debut bowed April 14, launched its album 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 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).

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VITAL REISSUES

JOHN COLTRANE

Living Space
ORIGINAL PRODUCER: Michael Cuscuna
ORIGINAL PRODUCERS: Bob Thiele, John Coltrane
Imprint: 246
Collecting some of the last tracks recorded by the great John Coltrane Quartet as an integral "Living Space" is the latest in Impulse!'s exhaustive reissue series of the jazz giant's legacy. The album includes four tracks tapped in 1965 Coltrane Quartet sessions. 

RANDY TRAVIS

You And You Alone
PRODUCERS: Randy Travis, Bryn Gallimore, and Randy Travis
Reissue: 50034
Randy Travis' return to prominence in country music is a welcome signal that the genre both returns to its roots and strengthens: 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 acts whose artistry is often watered-down. Travis, who rallied country music back to its core in the late '80s, may be doing the same again with his strongest songs. The first single, "On 'O My Bones," a well-crafted song by veteran writers Gary Baker and Dennis Walker, is Travis' most introspective hit. 

STEVE WARNER

Burns' The Roadhouse Down
PRODUCERS: Steve Warner, Bill Stein, Capital 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 guitar wizard, Warner is also a gifted singer and songwriter. The title song (which he co-wrote with Rick Carnes) is a breezy, lightweight love song, leaving little mark. 

EMOTION, THEIR PRICE

Randy Travis' "You And You Alone" offers an introspective look at what it means to be a genuine artist, and it's this sort of vulnerability that makes the music of Travis'贴吧 tiezli. 

The lyrics are inspired, the emotions are genuine, and the music is plain-speaking. It's a welcome signal that country music at its best is still able to stand up for what it means to be a true artist.
CHURCH

DANCE

Country

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NEW & NOTEWORTHY

TAKE "IT'S a tad too dated to be a genuine hit at pop radio. However, die-hard fans at AC may find this cut a pleasantly nostalgic trip. Taken from the forthcoming album "Old Trick, New Dog," Contact: 310-441-1200.

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TOWER: VOLUME 1
Warner Bros.

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 Things, The Goblin Gobbler, and Captian Bat, 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 his preschool audience. Contact: 800-485-9887.

WISHBONE: DOG DAYS OF THE WEST
Warner Bros.

Inspired by a collection of short stories by O. Henry, this video barks back to the days when men were men and dogs were, well, men. The plot line begins at a pre-Civil War, carnival where the protagonist, Wishbone, longs to rid himself of his leash and be free like his Wild West ancestors. His imagination transforms him to a dusty town at the turn of the century, where he takes on Henry's character of "Long Bill." Longly, Longly Long is from Chaparral, Texas, and he strives to tame the disappearing American frontier.

Walters put a microscope to the personal lives of six married couples who agreed to be guinea pigs for eight months. This video follows these candid souls like a shadow, as their relationships change and their exchanges could fill a second tape titled "12 Angry Men And Women." The couples agreed to meet with each other for taped interviews and attend a workshop conducted by Stephen Boxer whose theory is that men and women communicate so differently that they might as well be from different planets.

Most people will feel they're getting to know the subjects a little better than they'd care to, and this is where the fast-forward button comes into play. But overall, the video makes for some interesting viewing.

Lamb's the perfect host for the hip Christian-based credo "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 group of a half million Christian rock fans, the companion longform video should see strong sales with its target audience. The tape includes 14 videos 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 have broad appeal. On the roster are Steven Curtis Chapman, De Talk, Grammatrash, Bleach, and the O.C. Supertones, whose work (and aptly titled track) "What Would Jesus Do?" is a highlight. Contact: 615-771-2900.

The THE PHOTOGRAPHERS
Natural Geographic Home Video/Visual Earth Home Video $59.95, and at times, overlooked. One photographer talks about how he's contracted malaria 12 times, and another describes how the plane he was traveling on to a photo shoot crashed. Many of their stories would make the less courageous among us shudder, but the photographers' clear love of their work shines through. Without a doubt, this is the best photography book for these artists whose job isn't as glamorous as one might think.

MEN ARE FROM MARS, WOMEN ARE FROM VENUS: WE HAVE TO LIVE ON EARTH
MPTV Home Video

This is a perfect piece of trivia: John Gray's book "Men Are From Mars, Women Are From Venus" has sold more hardcover copies in the "Mars" 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 six married couples who agreed to be guinea pigs for eight months. This video follows these candid souls like a shadow, as their relationships change and their exchanges could fill a second tape titled "12 Angry Men And Women." The couples agreed to meet with each other for taped interviews and attend a workshop conducted by Stephen Boxer whose theory is that men and women communicate so differently that they might as well be from different planets.

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

MOTHER’S 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 Salt ‘N Pepa and Hiram Hicks, president of Island’s black music division. The celebration will be held Saturday (5) at the Tavern on the Green in New York’s Central Park.

According to Hicks, attended by about 25 of the mothers live in New York City shelters and were selected to attend based on compositions by their children, students, 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, Valetta Wallace, mother of the late Christober Wallace, aka the Notorious B.I.G., and Rita Owens, Queen Latifah’s mother.

Hicks hopes “A Celebration of Mothers and Motherhood will become a national event next year. In a women’s magazine, I said that he doesn’t intend to overlook fatherhood 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 soundtrack to the 1997 film “Eve’s Bayou,” “Rosewood,” “La vie en rose,” “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.

Latifah Is Back in Motown’s ‘Court’

BY ANITA M. SAMUELS

LOS ANGELES—Flavor Unit Records/Motown will usher in “Order In The Court,” the latest album by Queen Latifah, in “Night Moves Madness” in-store appearance June 15 at the Virgin Megastore in New York. The rapper will be carried into the store on a throne by muscle-bound men.

Latifah will follow with another in-store June 17 at the Virgin Megastore in Los Angeles.

“Order In The Court,” due June 18 worldwide on Flavor Unit/Motown, is her fourth album.

On her first single, “Batamanas” (featuring Apachel, was serviced to

crossover and R&B radio April 17 with a May 19 airplay date. However, the label has no plans to release it commercially.

Jay Stevens, music director for R&B WP格 Washington, D.C., says there is great anticipation for Latifah’s new album. “We need a strong project like this for this format. She’s hitting at a good time.”

Latifah, born Dana Owens, helped pave the way for a number of female rappers over the years. It was her positive lyrics on such albums as 1989’s “All Hail The Queen,” with singles like “Ladies First,” and 1991’s “Nature Of A Sister,” with tracks like “Latifah’s Had It Up To Here” that made her a household name.

In 1994, Latifah won a Grammy for the single “U.N.I.T.Y.,” for an album “Black Reign,” which peaked at No. 60 on The Billboard 200 and has sold more than 491,000 units, according to SoundScan.

In her time away from music, Latifah—who is managed by Flavor Unit partner Shakim Compere and based by the William Morris Agency—has been doing acting work, garnering acclaim for her roles in the movie “Set It Off,” and her syndicated TV sitcom, “Living Single.” She’ll appear in two other films, “Sphered and ‘The Kiss,” later this year. But now Latifah is focusing her attention back on her music career.

The rapper says the title of her album has a lot to do with the fact that so many things have happened in the hip-hop community since the release of “Black Reign,” which she says ended with a “wein of unity.”

Latifah, whose songs are published by Queen Latifah Music Inc./ASCAP, says that “Order In The Court” is focused on positivity. “This is like a wake-up call on a hip-hop tip, but it’s a listenable album that’s like a party album, it keeps moving,” she says.

In “Black On Black Love,” which features Next, she dreams about changing the black community by bringing back order, respect, and love. Later in the song, she wakes up, but realizes that it isn’t too late to change.

Latifah says the track “What You Gonna Do,” is a sequel to “Wink’s Scene,” the last song on “Black Reign.” Both are dedicated to her brother. “This song brings it back to God. I don’t think a lot of people have God in their lives,” she says. “I’m saying that no matter what you’re going through in your life, you can give it to God.”

OSCAR Fields, executive VPAGM at Motown (U.S.), says “Order In The Court” shows tremendous growth. “I’m predicting it to be multi-platinum,” he says. “Saleswise, we have retail excited about it, from the major chains to the indies. We feel we’ll have a great run at retail with this.”

Violet Brown, urban buyer for the Farrance, Calif.-based Whorehouse Entertainment, says she is anticipating the album. “(Latifah’s) coming back with a good project. There will be a lot of interest in her; her label just has to work to put the product out,” Brown says.

Among the writers and producers who worked on the project were Pras of the Fugees, Marcus L. and Markita Ferguson, Diamond D., Clark Kent, and Kay Gee of Naughty By Nature. Latifah and Company will give a concert on the album. Faith Evans, Nikki D., Female Fatale, Dru Hill’s Sisqo, and the group Next also contribute the cover of a song.

According to Virgil Sims, senior VP of marketing at Motown (U.S.), the label is planning a “full-fledged, unexpected-up” campaign that will include the “Queen’s army” a group of 20 young women who will distribute postcards and guitars at music industry conferences across the country, such as the Imus convention, which was to be held April 29-5 in Reno, Nev.

Flavor Unit, Sims says, will spearhead the “black-up” campaign, which will include streamers, T-shirts, and snippet cassettes being distributed at barbershops, hair salons, nightclubs, independent record stores, major street mix shows, and other street-oriented venues. For the month of June, Sims says, the label is planning a snipe campaign and a massive “coming soon . . .” and “coming in . . .” billboard campaign in New York’s Times Square. The same campaign is planned for Los Angeles.

Sims says the advertising campaign for “Order In The Court” will target MTV, BET, the box, and “The Jerry Springer Show.” Motown is planning a weeklong contest on the box, in which listeners will be able call a 800 number to enter. The grand-prize winner will be flown to one of Queen Latifah’s record release parties in June in Los Angeles or New York. Some runners-up will receive a copy of the album. According to Sims, plans are also in the works for a larger contest on MTV.

In addition to the “Midnight Madness” campaign, Latifah plans to visit indie stores around the country. Sims notes that there will be

(Continued on next page)
## Billboard Top R&B Albums

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY**

<table>
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<tr>
<th><strong>#</strong></th>
<th><strong>ARTIST</strong></th>
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<th><strong>MILLION SALES</strong></th>
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<td>49</td>
<td>Erykah Badu</td>
<td>Badu 1</td>
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### Notes:
- **#1** indicates the album was the top selling R&B album of the week.
- albums with the greatest sales gains this week.
- **NEW** indicates a new release.
- **RE-ENTRY** indicates an album that dropped out of the top 10 last week but returned.
- **EVOLUTION** indicates a significant change in sales from the previous week.

### Additional Information:
- **Top Artists** includes hit singles:
  - *County Jail*
  - *Fill My Cup*
  - *Dopest On The Planet*
- **Featuring THA Homeboys**
  - *Ice Cube, Mack 10, and THA WESTSIDE CONNECTION Album in Stores May 5*
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William Orbit Gains Attention With The Speed Of ‘Light’

BY MICHAEL PAOLETTA

NEW YORK—In the case of Crave act S.O.A.P., sisters are truly doing it for themselves. Siblings Heidi and Line (pronounced “Lay-nee”) Borensen are the latest European act to come down the slippery, increasingly crowded “girl power” pike created by Spice Girls. Unlike many of today’s pop-culture wannabes, however, the Danish natives are making an immediate and impressive splash in the States with their first single, the buoyant “This Is How We Party.”

“Quite honestly, we couldn’t have asked for a better start,” says Michael Ellis, VP at Crave. “The duo arrives to this country with a single that spent 10 weeks in the top five of Denmark’s chart. It has the distinction of being the most-played song on Danish radio.

Shipped to domestic retail March 31, “This Is How We Party” was receiving radio airplay for this past March 16 airplay solicitation date. The song has been getting exposure on stations like W2Z Washington, D.C., WITF New York, KDBW Minneapolis, and KKIQ San Diego.

Lisa Wolfe, VP of pop promotion at the label, attributes the song’s radio success to hard work, luck, and—most important—timing.

“Right now, there are many huge ballads on radio, and then along comes this upbeat, feel-good record,” she says. “It’s working in our favor because radio was looking for a song to balance the numerous ballads.”

While Crave executives are working hard to spread the gospel according to S.O.A.P., DJs are already in the streets across Europe on a press and promotional tour. They arrive on these shores May 1. “We can’t wait to come to America,” says the 18-year-old Heidi with a giggle. “My sister and I are really looking forward to meeting everybody who likes the music we make.”

And that’s a good thing, because Hakim Abdal-Khalil, senior director of marketing and artist development at Crave, has had his sights set on the sisters. “Since the song is doing so well at radio, we must now concentrate on putting a face with the music. We will accomplish this in two phases. The first being a radio, press, and retail tour that will start in May and go through July. In August, we’ll start phase two, which is an official mall tour in 10 major markets. It will include live performances, fashion shows, and in-store signings. It will allow people to touch them.”

Blunted Steve. Steve Stoll is trekk ing across the U.S. in support of his first album, “The Blunted Boy Wonder.” The native New Yorker makes the label transition after recording on his own Proper indie label for several years. The project also continues to mine aggressive techno ground while incorporating elements of funk and ambient pop. While DJs are multiplying, singles “Model T.” “The Blunted Boy Wonder” has a wealth of turntable-worthy jams—notably “Mosquito,” with its unabashedly happy disco feel, and “Reciprocate,” a frenetic, anthem ripe with radio potential.

Meanwhile, Shaw will maintain his active sideline as a club DJ. He’s also pondering the idea of starting his own dance label. Regardless of his future direction, we’re optimistic that he’ll be a smashing success. Though he’s not the level Shaw has and maintain it for so long without an immeasurable degree of talent.

Also, Popular Records is undergoing a severe restructuring in the wake of the recent bankruptcy of the label’s partner, Critique Records. Although popular president Jungule Korduletsch will keep the label functioning on some level, much of the staff has been encouraged to begin seeking new gigs. It remains to be seen where label acts like France Joli and Rozalla will land.

BACK IN ACTION: Are ya ready for the return of the B-52’s?

The venerable new wave band is currently prepping its first tour in nearly a decade, as well as firing up the promotion machine in support of “Time Capsule: Songs For A Future Generation,” a Reprise best-of collection due May 26.

The set boasts 18 cuts, including the classics “Rock Lobster,” “Private Idaho,” and “Love Shack.” It also sports the new tunes “Debbie” and “Hallucinating Plato,” which reunite the band’s surviving members. Both cuts show the B-52’s in exceptional form.

The group hits the road for a summertime jaunt with co-headliners The Pretenders, starting June 18 in Holmdel, N.J. Along the way, they’ll also be playing a string of radio station fests.

“We’ve been performing over the past year, and we do get together, says guitarist Fred Schneider, “we’re still friends. We’ve gone our separate ways in a lot of ways, but we’re still committed to our friendship and the B-52’s.”

Although all is rosy among the members, don’t get too excited; it looks like this reunion will be temporary at best. “We have to really get together and work on it,” says Schneider. “Everybody lives in different places. But who knows? Maybe this will start the fire under our butts. But I don’t want to get fans hopes up.”

In the Mix: Budding L.A.-rooted producer Stephen Nicholas continues to make a solid argument for more thoroughly investigating the underappreciated club wares of West Coast goombies. He is among the many remixers who have cooked up a new version of Ultra Nate’s red-hot single “Foul A Cure”; he’s also remixed “Dreamweaver” by Erin Hamilton (Corin Burnett’s daughter, by the by), “Shed Your Skin” by Indigo Girls, and “Hopelessly Devoted To You” by Olivia Newton-John. He’s also writing material with Kristine W. and Wild Orchid for their future albums.

Speaking of “Hopelessly Devoted To You,” where is that record, anyway? In addition to Nicholas, Victor Calderone has reconstructed the song for the house generation. It would seem that it’s time for Polydor to release this intriguing 12-inch package in coordination with the recent film revival of “Grease.” Talk about a lost opportunity.

The painfully hip French duo Air is seriously counting the mainstream with its forthcoming Astralwerks single, “Kelly Watch The Stars.” Not only has it lensed a spiffy video with director Mike Mills, but it’s also recorded a new version of the song with Etienne de Crecy.

Whilst we have Astralwerks on the brain, we’ve pleased to report that electronic duo Luke Vibert has signed his act Wagon Christ to the label. Import-hounds will note the act from its brief run on the defunct U.K. label Rising High. Look for the EP, “The Power Of Love” in mid-June and the album, “Tally Ho!” in September.
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212.536.1400 fx

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REGISTRATION FEES

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### CRAVE IN LATHER OVER S.O.A.P.

(Continued from page 38)

Written and produced by Remee Zhivago, the group's eponymous album is a smooth blend of sultry ballads ("Wishing"), funk jams ("Stand By You"), and dance grooves ("Remoe & Juliette"). It was released in March on Sony/Plaidcompagniet under the title "Not Like The Other Girls." The project is set to hit state-side retail later this spring.

"It's a range of a lot of music we like," says Line. "There's something for everybody.

"Even though we didn't write any of the lyrics, the songs detail what my sister and I go through in life, the problems we have, all that kind of stuff," explains Heidi. "We tell Remoe everything. He is a very close friend of mine, and we trust each other.

Line continues, "It's really a book about our lives. So, it has a meaning; it has a message. People can relate to it. As my sister and I say, 'Be yourself. Be simple. And make every day in life something special.'"

With a Danish father and a Malaysian mother, Heidi and Line spent much of their childhood traveling between Malaysia and Denmark. Both parents were amateur musicians and encouraged their daughters to participate in local charity shows and talent contests.

In 1995, Heidi befriended Zhivaga, who was a Danish pop star with his own group, Sound Of Working. At the time, Heidi was working at Teen magazine and wanted to do a story on him. "He was performing in a disco, and since I was too young to go alone, I brought my father along," Heidi recalls. "After the show, I interviewed Remoe, and at one point during our talk my father mentioned to him that I sing. Remoe became very interested. He asked if I wanted to do a solo album. I said no and explained that I always sing together with my sister." One year later, S.O.A.P. was formed and the three were in the studio.

"Everything about them is different compared to other state-side acts," enthuses Abdul-Khallaq. "They have a different look, a different attitude. They have a definite European feel to them. Let's face it, kids are looking for something that is a little different. Those girls are young, they have great energy, and they offer a fresh perspective. They really are the perfect pop package. Every element is there."
Hal Ketchum Changes His Mood On 'Light'; Heather Myles Hits 'Highways' At Full Speed

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 the duo recorded with Reba McEntire, "If You See Her/If You See Him." Her album, "If You See Him," also comes out June 2. Artists and MCA are working in tandem to promote the projects.

"I think it's an incredibly strong album," says Nashville president Tim Dube. "It's the first time the duet has really been a chef," says Dube. The album was co-produced by Brooks, Dunn, and Don Cook, with the exception of the duet with McEntire, which was produced by Dube and MCA Nashville president Tony Brown. Brooks takes the lead on "South Of Santa Fe," which DuBois describes as a "great story song." Brooks co-wrote the song with Larry Nelson and Byron Boone. "It once again chases that Southwest thing and I have always done," Brooks says.

Dunn sings lead on "I Can't Get Over You," which DuBois describes as a "classic Ronnie Dunn thing." The duo also does an appealing cover of Roger Miller's "Husbands And Wives," which Dunn says came about on the spur of the moment.

DuBois says there are two layers of marketing for the album. "First, there's been an unprecedented kind of cooperation between us and MCA," he says. "I don't think anything like this has ever been tried before, where two major labels work together to line up their calendars and line up their muscle behind a single and have simultaneous album releases."

"The second layer is the campaign (Continued on page 44)"

Arista's B&D Set Ties In With Reba

BY LAUREN SCHMITZER

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

Last March, the famous nylon guitar and vocal producer Ray Dotrice moved to Nashville from Tokyo. He is part of the team that produced studio albums for the Japanese acts like Seiko and Tetsu Yamaguchi. Dotrice has also been working with Nashville artists like Mary Chapin Carpenter and Lee Ann Womack. He says that Nashville is a great place to record and perform.

However, the biggest news for Nashville's recording industry is the resurgence of the country music scene. The Nashville Sounds, a minor league baseball team, have been drawing huge crowds and have even started a country music festival. The city is also home to the Grand Ole Opry, which attracts thousands of fans every week.

The city's recording studios are also doing well, with high-profile clients like Garth Brooks, Reba McEntire, and Dolly Parton. The city's music schools are also producing talent, with students like Taylor Swift and Miranda Lambert gaining national attention.

Despite these successes, there are still challenges facing the city's music scene. The city's economy is still dependent on tourism, and there is a lack of major recording companies based in Nashville. However, the city's creativity, talent, and work ethic continue to attract artists and fans from around the world.
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**Notes:**
- **NEW** indicates songs that are new to the chart.
- **UP** indicates songs that have moved up in the chart.
- **DOWN** indicates songs that have moved down in the chart.
- **STAY** indicates songs that have remained in the same position.
- **Dropped** indicates songs that have dropped out of the chart.
- **Reissues** indicate rereleases of previous chart entries.
- **(RIAA)** indicates songs that have been certified by the Recording Industry Association of America.
Two Airlines Fly Nonstop To Los Angeles For The Same Fare.*

Here's Why There's No Competition.

<table>
<thead>
<tr>
<th>AMERICAN AIRLINES</th>
<th>OTHER NONSTOP AIRLINE</th>
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<tr>
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<td>HOT INFLIGHT MEAL SERVICE</td>
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<td>WORLDWIDE FREQUENT FLYER PROGRAM</td>
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<td>ADMIRALS CLUB® IN NASHVILLE AND LOS ANGELES</td>
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ARTISTS & MUSIC

COUNTRY CORNER

by Wade Jessen

THE LAND OF SILK & MONEY: With three hours of prime-time network TV exposure during country music's annual westward migration, the April 22 Academy of Country Music (ACM) Awards gala on CBS hit another all-time rating record for the network, according to AC/MEP tell at No. 10 for the week. As the last shuffling of sturdy-gaited cowboy boots echoed from the sidewalks of Los Angeles, the ACM showered inspired viewers to purchase sets by winners and performers.

Personal friend George Strait, who took trophies for top male vocalist and album of the year for "Carrying Your Love With Me," opens at No. 1 on Top Country Albums with "One Step At A Time" (MCA Nashville) and snaps up an impressive collection of trophies on The Billboard 200 (see Between the Numbers on page 9).

With more than 85,500 scans, Faith Hill bows in the runner-up position on the country chart with "Faith" (Warner Bros.) after capturing four awards with husband Tim McGraw for "It's Your Love." That track appears on McGraw's "Everywhere" set (Curb), which increases its sales and adds the CMA Male Vocalist award at No. 5 on the country chart and No. 28 on the big tally. Hill also performed "This Kiss," the lead single from her new set.

PAYOFF FOR PLAY: It's not unusual for awards show performers to benefit more at the cash register than those who win without performing, but the Top Country Albums chart displays evidence that it's not necessarily the prevailing rule. Rising 97-32 on the country chart with a 539% gain, traditionalist Lee Ann Womack, who didn't perform on the show, collected the ACM's top new female vocalist award and earns a Pacesetter ribbon on Top Country Albums with her self-titled debut package (Decca), which also bulges 29-20 on Heatseekers. Likewise, Kenny Chesney didn't sing but took the award for top new male vocalist. His "I Will Stand" set (BNA) bullets at No. 17 with a 30% gain on Top Country Albums while rising 188-135 on The Billboard 200.

Garth Brooks took the night's grandaddy trophy for entertainer of the year and performed a duet with Steve Wariner; yet his "Sevens" (Capitol) set declines more than 1,500 units. The duet is the title track from Wariner's "Runnin' The Housedown Down" (Capitol Nashville), which debuts at No. 6 on Top Country Albums with more than 900,000 units, his biggest opening ever. Warner, who began in May '91, Wariner opens on No. 41 on The Billboard 200.

Meanwhile, another seasoned pro, Randy Travis, DreamWorks' first Nashville signee, who changed the ACM spotlight into a debut hit, No. 7 on Top Country Albums with "You And You Alone"; it's No. 49 on the big chart, his highest standing since "Greatest Hits, Vol. 1" peaked at No. 44 in '92. Southern country rocker Charlie Daniels is pre- sented with the Lifetime Achievement Ribbons "Pioneers Of the Year" set (the hits) largest the increase of any title on Top Country CATALOG Albums, up approximately 1,500 scans (6-3). Meanwhile, his "A Decade Of Hits" scans 4,000 units to rise 12-7.

ARISTA'S B&D SET TIES IN WITH REBA

(Continued from page 1)

will focus on the album as a whole. "We always work it from the angle of using Kix and Ronnie to do what they do most effectively," Dunn says. "They reveal they do any kind of public appearance thing great. And we're out there pricing and positioning and doing all the stuff we were up to." Dunn admits it's an unusual move for Arista and MCA to release both Brooks & Dunn's and McEntire's albums so close to each other, with the Mercury single moves to No. 19 this issue on Hot Country Singles & Tracks.

"It's going to be a huge No. 1 smash for them," says K/2/A: FM Los Angeles PD John Sebastian. "It's a very powerful song, and I think their rendition of it and their articulation of it—both Reba and Brooks & Dunn are excellent. I think it's a home run."

KSON San Diego PD Mike Shep- ard agrees. "I think it's an adrenaline shot for the format," he says. "It's an event record. It sounds great on the radio, and it's caused lots of excite- ment. This has done a lot for the format, and I think it's going to do a lot for the label." With two labels and two major acts involved, there was a lot to be worked out in order for the single to happen. Dunn says he was hesitant about the two acts touring again. "I felt like it was going to be so successful again, it needed a shot in the arm. Not that there was any indi- cation that it wouldn't, and Mercury Nashville is no stranger to acts that defy categorization. Kim Richey, for example, is worked to triple-A. But she'll be much more of a pop project," says Mercury Nashville producer Luke Lewis. "We're going to break one yet out of this country star thing." Warner/Reprise is currently focused on Dutch country singer/songwriter Ilse de Lange. Signed in 1997 and hasn't been placed with either division yet. According to Warner/Reprise's A&R director Jim Croy, marketing manager Yumi Kimura, her debut project has been mastered and will be released soon in Holland.

Producer Barry Beckett says this album "attempts to bridge European and American country styles to ap- peal to both demographics." Beckett, who also produced Topley's "Black Gold," is encouraged by what Nashville interna- tional appeal is that "it's one of the few places where you can record with musicians who understand the taste for both American and European music."

Warner/Reprise plans to establish Lange in Holland first, "then use that success to market her in the States," Kimura says.

Kimura sees an overseas base as paramount for separating Lange from other international country acts, such as Australian Sherrill Austin and Canadians Paul Brandt, Terri Clark and The Stellas.

Citing Warner/Reprise's geographically diverse roster—Dwight Yoakam in Los Angeles and Detroit's Andy clones in Chicago, "I don't think we limit ourselves to where a person comes from. If the talent's there, we are always looking for anybody. You can be from Mars; if you sound good, we don't care."

De La Garza says, "I feel all of Nashville is growing by leaps and bounds still, especially to the outside world, because we've shown the world that we can realize what kind of impact we have into other areas until you start meeting with other countries who, in 10-20 years, don't know what you down. They remember all the records you worked on. So I think Nashville's impact is really strong and will continue to be so."
Artists & Music

In the Spirit™

by Lisa Collins

BREAKING THROUGH: For all his pioneering efforts and success as host of BET’s “ Bobby Jones Gospel,” one of the nation’s highest-rated gospel TV shows, success on record has long 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 cable, and I wanted to reach another segment,” says Jones, Besidek, “he says, pausing, “I like to tell the story, too.”

Later this month (May 20-21), Jones will host his third annual National Recording Executives Retreat at the Rio Hotel in Las Vegas. The forum, focused 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 Canton Spirituals lead Harold 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 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, Miss.-based label, will record the sophomore effort from the Bolton Performerence of Prokofiev’s “Romeo & Juliet” in San Francisco’s Davies Symphony Hall, the commercial debuted in late March during CBS’ broadcast of the RCAAs “final four” basketball championships and will roll through the year.

Since the ad started running, the San Francisco Symphony has received call after call “from people wanting to know what to music is that, where they can buy a recording of it, and if the orchestra will be performing it next season,” says the group’s director of marketing and publications, Patricia Gensser. Also on the board of TOPS—a 33-member coalition of orchestras nationwide—Gensser says that while the TV campaign has helped 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 53-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 a 27% increase in new subscribers as well as 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 “Romeo & Juliet”—earned a ’97 Grammy for best orchestral performance. Since that album, the label has released a belting Thomas/San Francisco take on Mahler’s “Das Klagende Lied,” as well as the fine “Copland The Modernist,” which includes Garrick Ohlsson in Copland’s underrated Piano Concerto.

New this month is an album of Berlioz’ “Symphonie Fantastique” and excerpts from “Le Lia.” Thomas is also principal guest conductor of the Lon.-

(Continued on page 48)
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GMA WRAPUP: It was a night of long-overdue recognition. The 25th annual Dove Awards, held April 23 at the Nashville Arena, recognized such perennial favorites as Steven Curtis Chapman, but the evening also served up several surprises. Big-voiced Crystal Lewis was a radiant first-time winner; taking home the female vocalist and Spanish-language album accolade. “It’s almost too much for me to handle,” Levin said. It’s nearly impossible to believe that Kathy Troccoli, winner of inspirational recorded song for “A Baby’s Prayer,” had never won a Dove. Such recognition was long overdue.

The most often overlooked artist to win a Dove was the evening’s artist of the year—the late Rich Mullins. The Athens, Ga.-born artist was honored to receive the Dove Lifetime Achievement Award. Everyone agrees that he was more than deserving, but that the fact that he was never recognized while he was alive made the victory bittersweet. “I’m sure he would have had a lot of things to say,” noted Mullins’ brother David.

Since it’s in heaven, I think he’s finally over any hang-ups he had about this whole business,” Chapman said. “I hope he has a sense that this was the best way we know how . . . as a community, to pay tribute to him and honor his commitment.”

For as the Dove program itself, there were some technical glitches, but overall it was an entertaining evening. Chapman commented backstage, “I watch all the awards shows, and not to put any of the other ones down, I still think we have the best talent, the most diversity, and the greatest singers and songwriters.”

There were numerous great performances, Chapman’s included, and one of the highlights was Bob Carlisle’s “We Fall Down.” One of the disappointments was that the gifted and grace Michael Crawford appeared as a presenter, but didn’t perform.

According to GMA president Frank Breeden, attendance was about 1,900, about the same as last year.

Monday morning, during the opening ceremonies, Phil Vischer accepted the Grady Nutt Honor Award for the popular “Veegle Tales” series. Providence chair/CEO Jim Van Hook accepted the Impact Award on behalf of Clive Caleb and Zomba. CCM Communications publisher/president John Styll accepted the Lifetime Achievement Award. The International Award went to the U.K.’s World Wide Message Tribe.

The family of Bob Gregory accepted the first Scott Campbell Award on the late broadcaster’s behalf. Wade Deerans, who was the master of ceremonies for the United States’ Ministry of Contribution to Gospel Music Award for Billboard. I can’t tell you how much I appreciate our efforts being recognized. In my nervousness while making my acceptance speech, I neglected to acknowledge you. You couldn’t live without our intrepid assistant, Mary DeCroce.

During the week, ASCAP, BMI, and SESAC recognized their top songwriters and publishers. Chapman, Toby McKeehan, and Troccoli were honored at BMI’s event. Charlie Daniels and Les Beasley were awarded.

(Continued on next page)

**KEEPING SCORE**

**HIGHER GROUND**

by Deborah Evans Price

don Symphony Orchestra and artistic director of Miami’s New World Symphony, and RCA has issued recent albums of him leading the former (“Stringsky In America”) and the latter (“Music Of Villa-Lobos”). An album featuring Thomas and the New World in jazz-inflected works by the likes of Gershwin, Milhaud, Hindemith, Bernstein, and John Adams is due this fall. And to help celebrate the Gershwin centen- nary, the New World Symphony will open Carnegie Hall’s season with an all-Gershwin program Sept. 23 that will be taped for PBS’ “Great Performances.” The release of a two-disc “Gershwin set”—including “Catfish Row,” “An American In Paris,” and the Piano Concerto (with Ohlsson) —will coincide with the perfor- mance. The New World Symphony will continue, with Thomas’ discs carrying an “as seen on TV/remember to use your Visa card” sticker; moreover, a nationwide radio program is in the works with the Musicland chain.

For BMI—which has had a co-branded card with Visa for a couple of years—this San Francisco Symphony campaign is the epitome of its alternative marketing efforts, with the goal being to “connect the music to the artists and make it more tangible for the consumer,” says Scott Richman, director of marketing for BMG Entertainment. And Visa sees tying into classical music—at least classical music as embodied by a big-city orchestra like San Francisco’s and a readily appealing con- ductor like Thomas—as akin to cashing in on the cachet of pinnacle sports events. Says Visa USA VP of corporate relations Albert Cosecia, “We consider a great symphony orchestra an aspirational property, like the Triple Crown, the Super Bowl, or the Olympics.”

**The Long Goodbye:** Sir Simon Rattle is in the midst of his farewell tour as music director of the City Of Birmingham Symphony Orchestra. The London-born conductor has led the San Francisco Symphony since 1988. Having covered Europe, Rattle and company start a U.S. trek May 11 in Iowa City, Iowa, and then a trio in Chicago, Washington, D.C., New York, and Montclair, N.J., before winding up May 20 in Los Angeles. The May 17-18 stop at New York’s Avery Fisher Hall is part of Lincoln Center’s Great Perfor- mer series and features a suite from Rameau’s “Les Boréades,” Haydn’s Symphony No. 86, and Beethoven’s “Eroica” Symphony in the first concert and Oliver Knus- sen’s Symphony No. 3 and Mah- ler’s Symphony No. 7 in the second.

After the Los Angeles date, Rattle and the Birmingham band go to Japan; they finish the summer with a run at the Salzburg Festival in Austria before an Aug. 31 grand finale at Birmingham’s Symphony Hall. That last concert showcases Mahler’s Symphony No. 2, the work that initiated a long line of stellar Rattle/Birmingham recordings for EMI with a Gramophone record of the year award in 1988.

An exclusive EMI artist for more than a decade, Rattle has some 60 recordings to his credit, including a raft of Gramophone Award winners beyond that Mahler Second. His recent albums with Birmingham include a stunning account of Bruck- ner’s Symphony No. 7. From earlier this year, the maestro will have an album of Elgar’s Violin Concerto with Kennedy, and a just-released take on Mahler’s Symphony No. 4 with the Netherlands Philharmonic. Up- coming Rattle releases include a pairing of Mahler’s Symphony No. 9 and Richard Strauss’ “Metamor- phosis” with the Vienna Philhar- monic Orchestra on a September album and a coupling of Walton’s Symphony No. 1 and “Belshezzar’s Feast” with Birmingham and bari- tone Thomas Hampson for October.

And a long-expected program of Szymanowski’s music. Rattle will record the composer’s opera “King Roger.”

Widely regarded as the most tal- ented conductor of his generation, the 43-year-old Rattle worked won- ders at Birmingham on last season becoming one of the prime movers in British music. Although he has been bandied about as a likely successor to Berlin Philharmonic music direc- tor Claudio Abbado when he steps down in a couple of years, Rattle has said he plans to freelance and stick close to London for the foreseeable future, with Wagner taking up a good chunk of his time at Glyndebourne, Covent Garden, and the Netherlands Opera.
ed special certificates for their contributions. Entertainment included Wes King, the Voices Of Metropol-itan, Kelli Williams, an all-star gospel chorus performing Jacky White’s “When Men Pray,” and Daniels closing with “How Great Thou Art.”

Mark Heimermann was honored as ASCAP’s songwriter of the year. Crystal Lewis hit “Beauty For Ashes” was honored as song of the year, with EMI netting the publisher accolade. The evening also marked the first time ASCAP honored the 25 most-performed Christian songs of the year. Chris Rice and Michael W. Smith were also honored for their Dove nominations in the songwriter of the year category. In addition, ASCAP announced the formation of the ASCAP/Rich Mullins Scholarship.

At SESAC’s awards, Reggie Hamm was named songwriter of the year for the third consecutive year. After the awards, Hamm entertained the crowd with his own version of “Butterfly Kisses” that included lines like “I never knew I could make so much money off a song I didn’t write.” (Hamm wrote other cuts on Carlisle’s multi-platinum album “Shades Of Grey”.) SESAC also recognized its songwriter and publisher affiliates who received Dove nominations.

Congratulations to Breeden on his first GMA Week as president of the organization. In a wrap-up interview, he said the week had “the best spiritual emphasis ever. I think there was more depth and planning in our seminars. The Southern Gospel Music Guild (including its Spiritfest event) was a smashing success. We had a great Canadian task force, which talked about organizing a chapter. We had a great meeting with European and U.K. leaders.”

GMA Week ‘98 offered informative seminars on everything from getting signed to effectively surveying your market. In another video seminar, Whiteheart’s Mark Gershmehl and Newsong’s Doug 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:

• The introduction of a 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.

• De Talk and God’s Property will hit the roof this summer on the 1998 ERACE (Eliminating Racism and Creating Equality) festival tour with 13 dates. Out Of Eden, the Katimas, Gritz, and comedian John Gray will also appear on the tour.

• Benson has signed Russ Taff. Daywind Records will release the first-ever Broadway show album in Christian music, “Smoke On The Mountain.”

• ForeFront will celebrate its 10th anniversary with a double album, “X: The Birthday Album,” due July 14.

• A new radio show, “Live From The Lamb’s,” will debut in July from the Lamb’s Theater.

The main attraction of GMA Week was music, music, music. Every genre was well-represented, from the Southern sounds of the Bishops to the modern rock of Sixpence None The Richer and the Altered To such major Christian pop acts as Smith and Jaci Velasquez. The Gotee Group was the place to be for the sounds of Out Of Eden, Temple Yard, Zilch, Curious Fools, Jennifer Knapp, Gritz, and the Katimas.

TO OUR READERS

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

Artist Uses Apartment/Recording Space For Live Sessions

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 in 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 fanatics (not including two hip run-of-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 Luzinski and Miss Peanut).

Fans have been alerted to the concerts by notices sent out to the 700 people currently on Dawson’s tri-state mailing list. They then get to watch Dawson and long-time collaborator Seth David Walter perform for two hours in a homey, intimate setting with studio sound quality, with their admission fees funding the production of a forthcoming series of “D & W—The Studio Concerts” albums compiled from the live taping.

The control room, meanwhile, is in what formerly was Dawson’s bedroom and is linked to the living room proceedings via taped-down cables running from the instruments, mikes, 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 hall closet, for which the ceiling was dropped four times and the floor raised. It’s opposite a table facing the apartment door displaying Dawson 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, if 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, “and I’ve become a crazy old man about the 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 booked, so we’re putting the Yankees in a sandlot in the Bronx: Yes, they’re playing baseball, but it’s not the same game! So we’re offering—for a $25 fee—to let fans bring in their own headphones, snacks, and drinks, and wire them into the music in a comfortable, unheavily 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)

Jim Dawson, right, and longtime collaborator Seth David Walter perform in their apartment/studio in front of a live audience.

Hawkins At Ocean Way. Columbia Records artist Sophie B. Hawkins worked at Ocean Way 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 Way’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. Goggin)

THE MUSIC PRODUCERS GUILD OF THE AMERICAS (MPGA) is set to hold its first 5.1 Multichannel Music Mixing conference Saturday (2) at the Doubletree Hotel in New York. The all-day program includes panels and presentations featuring MPGA 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 Bogert (Studio C Productions), Melissa Brannan (Sound Emporium), Grant Fowler (Love Shack Recording), Lee Groitzch (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 Crughead (Javelina), Robert De La Garza (Starstruck), Michael Krosche (Sound Stage), Joe Nuyen (the Castle), Chas Sanford (Secret Sound), Robert Solomon (Woodland), Preston Sullivan (Sixteenth Avenue Sound), and Cari Tate (Recording Arts).

MEALIA 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, Peavy 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 Sorokin president/CEO. Sorokin is a veteran of the satellite mapping and automotive industries who has been instrumental in business development. In another executive appointment, Quantery 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.

DREAMHIRE, 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 3348HR 24-bit 8-track recorder; and the Genex GX9000A 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 3348HR will be, without doubt, the new industry standard for digital tape-based recording, while the Genex GX9000A is the first magnetic-optical recorder capable of recording up to three tracks of 24-bit, 96-kHz audio when used with external analog-to-digital converters such as the DB Technologies AD122-96, which is also available from Dreamhire.”

PRODUCTION CREDITS

BILBOARD'S NO. 1 SINGLES (MAY 2, 1998)

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**NEW PRODUCTS & SERVICES**

**DBX PROFESSIONAL PRODUCTS** of Sandy, Utah, introduces its Silver Series with the 568 dual-channel tube microphone preamplifier. A two-rack unit, the 568 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 568—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 switch with 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 568 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 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 269A compressor/gate, popular among project-studio users. Now known as the 269XL, the unit features XLR-balanced inputs and outputs in addition to TRS-balanced connections, plus improved, light-pipe switch-es 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 pacted with Yamaha Corp. of Buena Park, Calif., to offer TC Unity, the first plug-in effects card for Yamaha's groundbreaking O2R digital recording console. Equipped with two independent, 24-bit, mono-in/stereo-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 O2R'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 ad-

ominishes his living room attendees that "he who applauds gets check-

ed out the door," and in fact, all is silent during the tapings except Dawson on guitar and piano, Walter on key-

boards, harmonica, and duet vocals, and the barely perceptible hum of an aquarium on a dresser in the oppo-

site 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 al-

bum for DW Records) and "Simple Song" (an airplay hit for Dawson in the early '70s), and covers like Leon-

ard 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 se-

quencer to put in keyboards, strings, horns, bass, and drums," says Daw-

son. Other equipment used in the control room under engineer Paul "Morty" Morganthaler's supervision includes a Panasonic SV-5500 DAT, a Tascam board, a Roland JV-1080 64-

voice synthesizer module, and an Otari MX50 two-track analog rec-

order and an old Tascam S-track analog, both "to get kids in who don't want to spend money for the hard drive," says Dawson, who with Wal-

ter runs Dawson-Walter Produc-

tions, a full-service production/rec-

ording company, out of the facility.

Dawson and Walter now look to get "J.D. & Walter: The Studio Con-

certs, 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 "with-

out having to rely on a major label and distribution—which requires
giving something up."

Aiding in this endeavor, Dawson notes, is the just-up www.jimdaw-

son-songman.com World Wide Web site. "That's the real thrust in this business these days for us and mil-

lions like us," he says. "We have to
do it all 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 fans from 'the old days'—and keep the career going."

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CONTEST SPOTLIGHTS MCCASSO MUSIC

BY NIGEL HUNTER

LONDON—For the winners of song contests, such competitions can be shortcuts to success and fame. Yet even for those who don't win, the surrounding publicity can still lead to good things for the songwriters and performing artists, especially when the finalists receive nationwide TV exposure.

Mike Connaris and his music company, McCasso Music, were hoping for good news on March 21, when the results of the 1998 Great British Song Contest were announced on BBC-1 TV's "National Lottery," a show with an audience in the millions. The finalists had previously been announced on the show.

With Paul Brown, Connaris had written "Don't It Make You Feel So Good" for the 17-year-old performer Albert. The song was one of the top four from which the audience got to vote for a winner; it came in second.

The song won—and that will represent the U.K. in this year's Eurovision Song Contest, to be held Sunday (9) in Birmingham—is "Where Are You," written by Scott English, Phil Mandika, and Simon Stirling and performed by Imaina.

"Of course it was disappointing," acknowledges Connaris, especially as the four were pretty close. Imaina got 70,421 votes, while Albert's total was 66,278.

"Nevertheless, RCA is very impressed with the group. Albert was up against some experienced, professional singers in the contest," Connaris adds. "And we're now into talking about a meeting with them right after the show. A video was planned for the end of April, and

her single will be released in June or July. Paul and I are busy writing songs for her first album.

McCasso Music was formed in 1979. Despite what its name might suggest, it has no African connections. The name was derived from the initials of its three founding members: Mike Connaris, Alan Swinden, and Stephan Orynych. During the '60s, the three partners worked together in bands like Whistle, which recorded for the erstwhile York Records. Later they were in Rambler, which toured in the mid-'70s with Gary Glitter and Scott Fitzgerald.

Connaris, Swinden, and Orynych set up a four-track studio in the Battersea area of south London at the same time they formed McCasso Music. It was the end of the '60s, and they felt their days of touring in bands were numbered. For a period Connaris also worked for the Sounds Aquarian studio off Carnaby Street, doing demos and masters for West End jingle companies.

In 1983, McCasso Music opened its current offices in Carnaby Street. It's now involved in music publishing, film and TV themes, incidental music, and production (including music for commercials and corporate films). It also manages a roster of record producers, acts, and songwriters. Among those producers is Toby Jarvis, who works with Ben Keen under the remodeling identities of 'Twick, BBM, and 'Flightmix'. Connaris tips Ben Smith as a McCasso songwriter to watch.

Connaris 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 Dog,' which I wrote on my own. (It was) recorded by Sugar as the new anthem for the Chelsea Football Club.

Song contests have always figured prominently in McCasso's activities. Two years ago, the company had two of the top eight candidates in the Song for Europe event (the previous name of the Great British Song Contest). One of them—"For The Life You Don't Yet Know," sung by Sam Blue—made it to the top four.

Conneris appreciates the uses the latest technological resources, particularly digital sound. He has words of caution for those who too much of it. "All the latest equipment and drum loops won't write the song for you," he says. "It's still a hard slog at the keyboard. You must work out the song first and get the basics right before starting the production and putting on other tracks. A good song will always be the necessary starting point. Budding songwriters should listen to the Beatles' package of original mixes and then get the 'Antithetical' and see how those songwriters developed why not write more songs instead of constantly remixing existing ones?"

Words & Music

by Irg Lichtman

THE HOT 100


HOT COUNTRY SINGLES & TRACKS

RPM

BY THE HOT 100


HOT R&B SINGLES

RPM

BY THE HOT 100


HOT RAP SINGLES

TURN IT UP (REMIX) FIRE IT UP • T. Smith, Glen Larson, Stu Phillips • Z'Ybar, BMI/ASCAP Corp (ASCAP)/BMI (4.8 4.0) (BMI, ASCAP)

EARLIEST ODE TO LINDA MCCARTNEY

A ‘SIEGFELD’ TRIBUTE HITS THE STORES

SONG TRIBUTES: Fans of pop music of another era were reminded of a rip 1967 hit—"Linda," as recorded by Buddy Clark on Columbia Records—with news of the death of Linda McCartney on April 17. The late, late favorite entertainment attorney/publisher Lee Eastman, apparently requested that songwriter Jack Lawrence write a special message 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 M.P.L. publishing catalog established by Eastman's son-in-law Paul McCartney, who paid tribute to his wife in a number of songs he wrote in his period Beatles career. Lawrence, who celebrated his 80th birthday April 7, 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 "Maniac (With The Smiling Face)," as penned by Phil Silvers and James Van Heusen. Of course, her dad made the best-known recording of the 1945 copyright.

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 famed indie recently revived by its affiliate, Universal. One Stop in Philadelphia.

According to Jamie's Frank Liphsius, 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 11 "Seinfeld"-related tracks that serve as a contest for which Jamie is contributing prizes. The release is Jamie's first newly recorded effort in 30 years.

MORE DEALS: Billy Meshel's ever-active Los Angeles-based company, 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 & Lehm's Lehm Songs (BMI). It has also acquired the songs of Capitol Nashville recording artist Chris LeDoux and his publishing firm, W y o n g Brand Music, with whom it has also been assigned to Lehm Music.

Meshel's company has acquired the rights to The Little Horn Music and Bigger Horn Music, owned by songwriter/producer Nathan Crow. In addition to Lehm's BMI affiliate, songs have also been entered into an ASCAP firm, Lehm LLC. Meshel has made a co-publishing and administration agreement with writer/producer Kenny McCloud, including several compositions from the first two best-selling albums by Bone Thugs-N-Harmony, notably "Other Side of a Badass." A similar agreement has been reached with writer/artist Weldon Irvine Jr, for the composition "I'm The Best." Included on the 2Pac album "R U Still Down? (Remember Me)

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

2. AC/DC, "Bonfire" (guitar tab).
nings, composers of Celine Dion's "My Heart Will Go On" (550 Music/Epic/Sony).

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

Fiel A La Vega, 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 CDI. The quest 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.

Elías 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 Discos' Ana Gabriela and José Luis Rodríguez, WEA Latin's Ricardo Montaner, PolyGram Latin's Yuridia, and EMI Latin's Álvaro 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 10 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 smoker Tony Vega, "Si Tu Superas," Vega's current single, which

(Continued on next page)
NOTAS
(Continued from preceding page)

reached No. 5 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 14a:
Though the April sales of the titles appearing on The Billboard Latin 50 were only 506 pieces lower than the 3,144,500 sold in March, the April tally was almost 14% above the 3,099,000 units sold in the same month in 1997. Likewise, sales through the first four months of 1998 (1,541,500 units) are almost 14% higher than the corresponding period last year (1,345,000 units). Sales in April were tabulated by SoundScan from March 31 to April 28.

As if that were not enough, sales this issue of 86,000 pieces are—you guessed it—just shy of being 14% over the 76,000 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 29,500 units. Sales of the albums on the regional Mexican chart were 28,500 units; in the corresponding issue last year, 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 “Anthemology” rules The Billboard Latin 50 for the third week running, but sales of the three-CD package fell 15% to 7,900 units. “Anthemology,” which slipped 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 disc 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/Noneuch/A4G remains at No. 1 on the tropical/salsa chart.

CHART NOTES, RADIO: After knocking 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 past five albums from Panama’s Selena are released on March 1. 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.

Los Temerarios owns the longest streak on the genre charts, as their Fonovisa ballad “Por Que Te Conece” puts at No. 1 on the regional Mexican chart for the eighth week in a row. Alejandro Fernández’s “No Se Olvidar” (Sony Discos/Sony) remains atop the pop chart for the sixth consecutive week.

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

LATIN TRACKS A-Z

TITLE Artist / Label / Artist / Label
1 PEQUEÑO TODESOS (Greatest Hits, Sony, ASCAP)
2 ARIOLA 1998 (1998, Sony, ASCAP)
3 ABANDONADA (En Espaol, ASCAP)
4 AMIGA MIA (Copyright Control)
5 ASI EL ME (En Espaol, ASCAP)
6 ARCÍN (Copyright Control)
7 BANDEIRAS DE PÁNAMA (Copyright Control)
8 DISCOS/SONY (Copyright Control)
9 DISCOS/SONY (Copyright Control)
10 EN ESPAOL...¿QUE TE CONECE? (Copyright Control)
11 EN ESPAOL...¿QUE TE CONECE? (Copyright Control)
12 EN ESPAOL...¿QUE TE CONECE? (Copyright Control)
13 EN ESPAOL...¿QUE TE CONECE? (Copyright Control)
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BY GEOFF BURPEE
HONG KONG—A leading customs officer here has been arrested as part of his territory’s anti-piracy clampdown. The government has also successfully completed Asia’s largest anti-piracy raid.

Gregory Wong Pui-sham, 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 crime slated for April 30.

“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 Assn. Board, Ng See-yan.

Tung’s comments followed a report 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 machines) 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 33 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 Contop-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 Photographic 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 complaints 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 musical theme 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 Norwood Ravenswood. Shown with Blair, from left, are “Hammer” committee members Harriette Goldsmith, Steven Howard, and Andrew Miller.

Tough Times For Hong Kong Pirates
Leading Customs Officer Arrested; Asia’s Biggest Raid Completed

Trans-Shipments Issue Flares Up In Netherlands

BY ROBERTO TILLI
AMSTERDAM — The problem 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 Bocelli’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 prices 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 17.5 guilders. Subsequently, Blokker lowered its price from 26.35 guilders ($13.60) to 17.75 guilders.

The price war has created a large amount of resentment among dedicated music retail chains. Juan 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 now the 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 boost an infrastructure of some 1,400 retail outlets (of which Free Record Shop has a...

(Continued on page 75)
**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 hit-rich sur pop band Root-joose, the key act on Avex’s now-closed British rock imprint, trapse, is among those looking for a deal after the closure. 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.”

**Avex**

In Japan and the rest of the Far East, we’re still very aggressive,” Yoda adds, stressing that the U.K. label’s 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 Eurothym 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 balance 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 in handling promotion and distribution for the Tokyo-based label. In another change, Avex U.K. GM Shingo Miyazaki returns to Tokyo at the end of the month. Miyazaki is tipped to run the Taiwan company. His former assistant, S.C. Song, takes his place in London as GM. Avex has another Asian subsidiary in Hong Kong.

Avex U.K.’s new assistant GM, Shungo Oda, who joins 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.”

A concentration on dance means a return to the label’s strengths, says Oda. Avex was started as a dance label.

**Anouk Lights Up Netherlands’ Edisons**

BY ROBERT TILLI

HILVERSUM, Netherlands—The revamped Edison Awards could help break Hollande’s latest female rock star, 22-year-old Anouk (Dino/BMG), 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 Borsato (Polydor) and American R&B diva Erykah Badu (Kedar/Universal), who each won two awards.

“It’s hard to say what the exact effect of these awards will be,” says industry execs. “There are lots of promotion expenses, and chart action is very quick and come.along-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.”

TV so far, it has only been broadcast as a video. Her fans are in her own age group, which is good, but this live TV performance might have paid off as a whole new market,” he says.

Berk, currently negotiating a licensing deal for Anouk with Columbia in the U.S., says “such prestigious prizes can only help you to 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 calendar years 1997 and 1998, with gold sales in prime time by RT 4 the day after the ceremony.

Juan da Silva, GM of the country’s largest music retail chain, Free Ice, says the prize was “too early to measure the effect of the awards the day after their broadcast. But now that therello’s of the past has been wiped out completely, there will undeniably be a stronger commercial reaction than before.”

Rejuvenated to boost its appeal to younger audiences, the Edison Awards came across as a TV-driven event rather than the chie gala it has been known for: The history of the awards show’s previous hosts—artists like Kate Bush, who was 40 years ago, and made as the career of Sir Cliff Richard, who came to pick up the international lifetime achievement award; the German music prize was won by Dutch veteran troubadour Bo Wijngaard (Mercury).

All the other winners represented the current generation, including the show’s presenters, Dutch soap star MTV VJ Katja Schuurman and TV celebrity Carlo Boszhard. The duo went along with “Titanic”-mania by kicking off the shoe singing Celine Dion’s “My Heart Will Go On.”

Natalie Imbruglia’s sparkling live (Continued on next page)

**EMI Electrifies**

EMI ELECTRONEA is cutting 50 jobs at its headquarters in Cologne, Germany, as it restructures for the new fiscal year. The company now has two marketing divisions. The first, under Peter Burzio, handles artist marketing for all artist-related activities in the A&R, marketing, promotion, and catalog-marketing areas. The second division, under Roman Rybnik, handles strategic marketing for media product, joint-venture activities and worldwide strategies for international distribution deals. EMI Electronea managing director Rudiger Fleige comments, “The unambiguous allocation of duties, clear responsibilities, and an efficient team structure were our goals in restructuring our marketing operations. We regret that we have to part ways with some of our staff as a result.”

**LEVIN is returning to Universal Music Asia as GM of its Hong Kong affiliate. He was the label’s regional marketing manager before joining MTV Asia, where he served as manager of talent and artist relations. Lo replaces Francis Chan, who left the company in January. Lo says that in addition to locally promoting Universal’s existing international acts, such as Aqua, the label will focus on building a domestic roster.”

**BORDERS & BOOKS & MUSIC has appointed its U.K. music buying team. Bob Reardon is the new director of Mercury Records, previously holding similar roles at CBS and EMI. Reporting to Brian Berg, managing director of commercial marketing, Nelson will focus on projects from Mercury, Polydor, and PolyGram’s Classics & Jazz and commercial-marketing divisions.**

**SONY MUSIC INTERNATIONAL executive VP Michele Anthony was wrongly identified in a photo caption in last issue’s International section.**

**Exit Sony Music International to join Sony BMG**

**COLUMBIA/Sony BMG Music Entertainment has appointed Yoko Taneishi as its new group president. Taneishi, who has been with Sony BMG since 1986, is currently president of Sony Music Japan. She will oversee all domestic and international operations for Sony Music International, as well as the music and entertainment businesses in Sony BMG’s Japan and Korea. Taneishi will report to Ken Oda, Sony BMG’s new chief operating officer.**

**Anouk, left, and Marco Borsato (Polydor)**

**Anouk, left, and Marco Borsato**: "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 de la Fuente. "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 appearances at the end of April.”

**BMG Chile director of A&R R One Sanchez**

**BMG Chile director of A&R R One Sanchez**: “Sales of ‘Suerte’ should hit 10,000 by the end of May. Gold discs are awarded in Chile for sales of 15,000 units.”

**Stevie McCargue**

**A GENERAL STRIKE among Danish blue-collar workers has threatened a number of musical events in the country. Two concerts featuring opera star Barbara Hendricks have already been canceled. One of the shows was to have been held in the Copenhagen amusement park Tivoli, which closed due to the strike. The other was to have been in a town near the capital. Bookers say that most shows on the main island of Zealand, where Copenhagen is located, will go on. Staffs rushed to get equipment into place before the strike began at one second after midnight April 27. A techno gathering called Hyperstate, slated to be held in Copenhagen, was in some danger because international performers may have problems getting to Denmark. Janet Jackson is scheduled to play Copenhagen May 11; promoter DKB says it is confident that the conflict will have been settled by then.”

**Charles Ferro**

**SONY MUSIC INTERNATIONAL executive VP Michele Anthony was wrongly identified in a photo caption in last issue’s International section.**
ANOUK LIGHTS UP NETHERLANDS' EDISONS
(Continued from preceding page)

appearance was warmly greeted by industry insiders, as opposed to the absence of double award winner Badu (best international, R&B & dance act).

Borsato, who received the best national male award for “De Waarheid” and the publicly voted single award for “Werdel Zonder Jou” with Trijntje Oosterhuis, told Billboard how happy he was: “Of course, winning is /I/ winning it; I've got a whole warehouse at home stuffed with silverware. I'm much happier that I'll be a daddy soon!” Mark Marshande n, manager of Dutch-language rock band Van Dik Hout (Columbia), which won the award for best national group, was a proud man, too. “More or less it's a confirmation of what we already know. So we don't expect to sell more albums now or to do more gigs. But it's always good to know that you get an official recognition in your country, especially as we are crossing a wide section of industry exes, media people, and retailers.”

Similar words of pride were echoed by Jan Grass, the enigmatic singer of Friesian rock band De Kant (CNR), which won one of the two new prizes decided by the public (best Dutch artist/group). “Suddenly we find ourselves be tween the really big names in show business such as Borsato and Anouk, which we take as a big compliment,” he remarked.

Anouk’s speeches while receiving her three awards confirmed her un compromising image that made her big in the first place. Starting with the best single in the show business category, she accepted her first prize, she went on to say, “It's getting a bit tedious. See ya!” for the last one. If somebody had to prove the Edisons’ newly acquired youth appeal, Anouk personified this best.

Another national winner was the Sun Club (Fiesta/Epic), which won for dance/R&B act.

Following is a list of some of the other international winners:

Male: Andrea Boessi (Sugar/Polydor).
Female: Erykah Badu (Kedar/Universal).
Group: Radiohead (Parlophone/Capitol).
Nordstedt, Na, all (Ariborg/RC).

IMPOSIBLES ON ‘SUERTE’
(Continued from preceding page)

describe “La Suerte” as “one of the most important releases of the year.”

Recorded in Chipping Norton Studios in Oxfordshire, England, “La Suerte” features musical settings of Frisian folk songs as Radiohead and Blur—a departure from the pop-leaning “Corte En Tramit.”

The band’s sonic evolution was tied to a personal transformation and slow developing sales life of “Corte En Tramit.” Though released in 1995, the album was still being actively worked on until recently.

The band’s lead singer, Javier Parra, scion of one of Chile’s most famous musical clans, explains that his foray into recording “Corte En Tramit” with his old collaborators Alvaro Henriquez and Roberto “Titae” Lind, was looking for “a clean band without acts that would emulate the Motown sound.”

“But when we formed the new band, we picked up new influences, and the door was opened to experimentation with a great variety of electronic sounds, sequencing, and loops. It might sound a little pretentious, but we want this for the album to maybe help raise the level of rock music in Chile a little bit.”

Parra’s new backing ensemble is guitarist/songwriter Cristian Leblanc on bass, with ex-Cutie Asst, bassist Fernando Julio, and drummer Marcelo Phillipi. As Parra and her band begin their series of visits to Chile’s record stores, the album’s first single, “Alacer” (Scorpion), continues to find considerable airplay on national radio stations.

In addition, the Tragically Hip has approached Massenburg’s management about his producing their Christmas album, but he had other commitments. He then saw

AXEV DOWNSIZES ITS U.K. OPERATIONS
(Continued from preceding page)

bel. Also, with dance we don't need to have so many artists on our roster.”

Among the well-known acts affected by the closure was RootJones, a Melbourne, Australia, band whose self-titled debut released last summer with “Can't Keep Living This Way.”

The label chief James Cassidy, also RootJones’ co-manager and advis or, was among those let go. A-dept’s chief, Steve Wren, is still working as a consultant.

Jo Partridge, owner of Airfield Productions, which owns and licenses the rights to RootJones’s material, says Aevex has another six years left of the seven-year license deal struck in March 1997 for the album “Kha barb.” Aevex has the rights to that album outside North America and Asia, however, though it has not been promoted in the U.K. since January, says Partridge. “It was a good first album from a band with something special,” Partridge says. “It deserves more than to have copies sitting in a warehouse. It sold 15,000 copies, and at one point they were selling a thousand a week.”

Adas Cassidy, “I'm just disappointed that no one has put out a positive statement about this.” He notes that trade confusion has cast a shadow over the band’s career.

The band are currently recording material for a new album.

Distinctive has 16 acts—mainly dance/funk/hip-hop/indie artists. However, the soul singer Adeva also remains on Distinctive. One of Distinctive’s key upcoming releases will be the single “Get Up Stand Up” from Phunky Phantom, which gets a U.K. release May 4. The central Lon don office, now down to a staff of six, will relocate at the end of this year from its current Soho premises.

As assistance in preparing this story was provided by Steve McCleere in Toronto.

the act at Toronto’s Molson Amphitheater last summer and was greatly impressed.

The Rankins—brothers John Morris and Jimmy and sisters Raylene, Cookie, and Heather—hail from Mabou in Inverness County, Cape Breton Island, where singing, dancing, and playing instruments came as naturally as walking and talking. Their music just got to me,” says Massenburg. “I love music with strong cultural references. They are really close to the roots.”

“Uprooted” took far longer than any previous project of theirs to complete, according to Jimmy. Pre-pro duction began in October 1997, and the album was completed in late March. “My mom passed away in December, but we got back at [record ing] soon afterwards,” he says.

The 14-song album is, in fact, dedicated to Kathleen “Kayley” Rankin, who passed away Dec. 11 following a long battle with breast cancer, and to her late husband, Alexander Joseph “Buddy” Rankin. Kayley was pivotal in advancing the musical careers of her children, driving them to performances and selling their records from the back of her car in their early years and running their fan club through the years.

The Rankins delivers a handful of traditional songs, as well as originals by other members. The album is firmly rooted in Jimmy’s richly textured and soulful vocal styling, and the Rankins’ loss, and reminiscences of time past.

With the band’s significant track record and profile, the release of “Uprooted” is a major Canadian music-industry and media event. The group is widely credited with sparking Canadians’ interest in the East Coast musical scene in the ‘90s.

“We’ve always done very well with the Rankin Family,” says Roger Whiteman, VP of product support at the 97-store HMV Canada chain. “The first four albums sell consistently through the chain.”

EMI Music Canada serviced Canadian country and AC radio with the country release of “The Lonesome Stone” on March 23. The track is No. 14 on the Broadcast Data System-based chart for Monday (4).

The Rankins delivered a record Canadian radio has wholeheartedly embraced, says Diemer. “For the first time, we’ve had [national across-the-board] support for [a record]. We’re just getting going at AC, with airplay in Vancouver and [eastern Canada]. When we have a strong retail debut, we’ll get AC.”

Sire Makes Tragically Hip Deal

TORONTO—Sire Records has made a worldwide licensing deal outside of Canada for a new album to be released in the U.S. and Canada. The deal covers worldwide distribution of the Canadian band’s eight-album catalog and three future albums.

In addition, the Tragically Hip has negotiated a six-album deal with Universal Music Canada, which continues to retain Canadian rights to the band’s recording catalog. Both deals include the band’s upcoming album, “Phantom Power,” to be released worldwide July 14.

“This is like signing R.E.M. when Warner Bros. [in 1988],” says Randy Miller, GM of Sire Records. “The Hip could still be on the verge of their biggest commercial audience breakthrough (internationally). They have an amazing repertoire. What has connected with a Canadian audience should be able to connect with a U.S. audience.”

Sire president Seymour Stein says, “I’ve watched [their success in Canada] since seeing them at the Juno Awards in 1991. I never expected to sign them. It has always struck me that, as with the Barenaked Ladies, there’s no reason why their music shouldn’t cross over [in the U.S.].”

The Tragically Hip has been unable to mirror its Canadian success in the U.S. despite substantial touring there since signing a wide recording deal with MCA Records in 1989. After the band released its first three albums, two sets were licensed in the U.S. by Atlantic Records, while Universal Music retained rights outside the U.S. and to the band’s five most recent releases. With the new Sire pact, Sire will release the 1997 concert album “Live Between Us,” which had only been available in the U.S. on Music Boulevard, the online retail site.

“For whatever reason, a window to U.S. audience hasn’t been fully opened for them yet, and I don’t know if we’re going to be able to open that window any further, but it’s certainly worth a try,” says Miller.

Under the Canadian deal, the Tragically Hip gains control of its catalog outside of North America for the first time. The band had gained U.S. rights to the catalog before reaching a deal with MCA.

This year marks the 10th anniversary with the Tragically Hip, and we’re celebrating 5 million units of their albums sold in Canada,” says Randy Lernoux, executive VPGM of Universal Music Canada (previously MCA Records Canada).

Band co-manager Jake Gold, of the Management Trust in Toronto, is jubilant about both agreements. “The [Canadian] deal was certainly worth it only because we got our catalog back,” he says. LARRY LEBLANC
AUSTRIA: Cordrazine, whose debut, “From Here To Wherever,” has entered the national Australia Recording Industry Assoc. album chart at No. 9, has attracted offers from U.S. labels after recent showcases in Los Angeles, New York, and Austin, Texas. Its top 10 placing is a coup for independent record label, Robber Records, whose managing director, David Ver- icka, signed Cordrazine on the strength of its demos. The Melbourne band was propelled from obscurity when the Triple J radio network picked up its “Time To Leave” EP putting the group atop the national independent chart and helping sell 15,000 copies. Cordrazine’s emotional live shows became sold-out, with music ranging from Bea- tesque-sounding Melodrons to jazz flavors. Says singer-songwriter Hami- lon Cowan, “To me, Pink Floyd’s debut album, ‘Piper At the Gates Of Dawn,’ is the most remarkable record ever, more groundbreaking than [Beach Boys]’ ‘Pet Sounds’ or ’Sgt. Pepper.’” Robber’s other signings, Even, Sherré Austin, and Ice Cream Hands, have also gained international interest.

CHRISTIE ELIJER

SWEDEN/U.S.: “These are the 12 songs that the Replacements never wrote,” Mads Erik- son, vocalist of the Skellefteå-based This Perfect Day, says of the influences on the quintet’s fourth long-player, “C-60” (Soap Records/MNW). 560 Music/Sony VP of A&R Mio Yuki- kov secured the band to a U.S. distribution deal, and the company plans to release the album in the U.S. May 15, following a five-month promotion tour. The deal was negotiated with the act’s manager, Petri Lundén, who also manages the Cardinals. “C-60,” the band’s best-selling album in Sweden, has sold 17,000 units since February ’97 and features a 43-minute set of neatly produced rock gems with loud guitars and sweet harmonies.

KAI E. LOFTUS

GERMANY/EUROPE: Depeche Mode will embark on a four-month tour of Europe and North America this fall. Announcing their plans in Cologne, Germany, all three members said they were looking forward to the Singles Tour 86 to 88, which kicked off Sept. 9 in Helsinki. In Octo- ber, their label, Mute, will also release the sequel to “Singles 1981-85” through its licensees. The compilation will also contain a new single, “Only When I Lose Myself,” due in September. Andrew Fletcher underscored the “historical perspective” of the tour and album, yet stressed that “we like to see ourselves as a ’90s band.” The live shows will not bring too many surpris- es. Martin Gore says, “There are about 16 songs over the last 12 years that we feel we have to play.” Tim Simenon, who produced last year’s album, “Ultra,” will perform with the band. “He may come out and scratch,” says Gore, “whatever that is—we heard it’s quite hip.”

CHRISTIAN ARNDT

FRANCE/EUROPE: The pure, operatic vocals of 23-year-old Emma Shapplin, anchored to the European pop production of Jean-Patrice Capdevielle, is shaping up as a classical crossover hit for EMI France. “Spente Le Stelle,” the first single from her debut album, “Carmine Mee,” is more at home on pop radio, and airplay has helped place the album at No. 11 in the Netherlands and at No. 7 in Belgium. “I asked Jean-Patrick to write me an album around my voice,” says Shapplin, who says she was converted to opera at an early age by Mozart’s “Magic Flute.” The label, which has licensed the record from Capdevielle’s Fen- dragon Records, claims that more than 200,000 copies have been sold domestically, as well as 250,000 outside France. The week of April 27, she is on promo duties in Canada, where her album has gone gold (50,000 units) and peaked at No. 6. Showcases and TV appearances have left the singer yearning for more, she says. “So far, I’ve only done three or four songs at once. I have not sung the whole album onstage.” Plans for a concert tour in Novem- ber are being discussed.

DOMINIC PRIDE

THAILAND: Alternative rock band Lo So has just released its second album, “Lo So Entertain- ment” (Grummy), which follows on the stunning success of its debut album, “Lo So City,” two years ago. Taking its name from the Thai slang for those at the bottom of society (“Lo So” or “low society”), the band proved that success could come without pretty faces and a big mar- keting campaign. Songs on the new album focus on the current economic crunch and include “Rak Muang Thai” (Love Thailand), a song about patriotism. The current hot single, though, is a song about the “girl next door,” “Yak Hen Na Khan” (“I’d Like To See Your Face”)

JOHN CLEWLEY
Newsmakers

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 Nicolò, president of Ruffhouse; Michael Mauldin, president of black music for Columbia; Chris Schwartz, CEO of Ruffhouse; Kenon Glickman, senior VP/general counsel of Ruffhouse; and Demeté Guiday, 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 Darian Dash, COO of Roc-A-Blok.

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 Meltzer, 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 Cameron, managers with Hanson Management and Promotion.

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 Wexler, 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.

Harris Goes Red For Blue. Blue Note Records recently signed vibraphonist/percussionist/composer Steven Harris. His debut set, "A Red Cloud Of Dust," is slated for release Aug. 25. Shown at the signing, from left, are Marvis Evar, 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 Kennedy, manager; Saul Shapiro, VP of sales and marketing for Blue Note; and Eli Wolf, A&R manager for Blue Note.

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; David Effelsson, group member; and Bud Prager, manager with ESP. In front, from left, are group members Marty Friedman and Nick Menza.


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.
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 Limestone Books has 73 for-profit franchises.

“We’re all under siege by the immense popularity of Christian artists’ AudioBooks,” says Dietzman. “We think we will have to be more entrepreneurial in [merchandising] in the future.”

FCS will wire its point-of-sale and recording systems into Joshua’s compters 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 lists.

FCS says it will not go into outlet malls, where Christian music and videos are being sold at loss 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 25% of the Joshua’s stores this year. It will finance about 50% of the expansion from FCS’s own capital.

The acquisition, announced April 29, was negotiated over three months, says Michael J. Walsh, president/CFO 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 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, industrywide thrust is “a great leap forward,” says Grady Hunters, president of the APA. “The fact that we—publishers, resellers, manufacturers, and distributors—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?” the promotion expands on last year’s successful test campaign in which five major publishers teamed up with distributor Ingram Book Co. for a multifaceted marketing effort in several cities.

“We have kept what the test markets identified as the most valuable elements and will place 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, Hesters will present 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 audiobook 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 (Continued on page 66)

Your Best Connection to the Music Retail Industry ... Billboard’s 1998 Record Retailing Directory

Billboard’s Record Retailing Directory is the essential tool for those who service or sell products to the record retailing community.

Relayed upon by the entire music and audiobook industry, Billboard’s 1998 Record Retailing Directory contains over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jampacked with listings:

- store names and addresses
- phone and fax numbers
- e-mail addresses
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- store genre or music specialization

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, & DC. Orders payable in U.S. funds only. All sales are final.

BRLD3017
Merchants & Marketing

newsline...

BEST BUY is making its first foray into New England this year with the signing of six leases in three states. Construction is expected to begin within two months, and the 45,000-square-foot stores should be open by late fall, says a spokeswoman. The new stores are in Portsmouth, Manchester, and Nashua, N.H.; Braintree and Framingham, Mass.; and South Portland, Maine. The Eden Prairie, Minn.-based Best Buy expects to open 25 stores this year and have 300 by year's end.

NZK reports that its first-quarter net loss widened to $13.7 million from $4.92 million during the same period a year ago. But the New York-based online music company says revenue grew more than six-fold to $7.09 million from $1.11 million last year. The number of page views rose 69%.

NZK also reports two new alliances. It will be the exclusive music retailer on AOL Europe, a venture between America Online and BMG, and on Ticketmaster's World Wide Web site. NZK is paying Ticketmaster $12 million in the two-year deal, under which ticket buyers will be directed to NZK's Music Boulevard online music store.

NOMURA CAPITAL ENTERTAINMENT FINANCE reportedly completed a long-anticipated deal with Rob Stewart in which the artist will receive a $15.4 million loan backed by cash flow from his music publishing catalog. The company declines comment. This is the third music-royalty securitization, following transactions by Pullman Structured Asset Sales Group with David Bowie and Holland-Detzner-Holland.

RENTRACK announces that it has formed a long-term deal with MGM Home Entertainment to provide home video titles for Rentrack's revenue-sharing system of distributing videos to retailers. The first title under the deal is the James Bond film "Tomorrow Never Dies," which will be available May 12.

HANDLEMAN has purchased the stake it did not already own in its Grupo Video Viso joint venture in Mexico. The Troy, Mich.-based rack-jobber has been strengthening its Mexican operations and moved the headquarters of its international operations to Mexico City May 1.

THE NATIONAL ASSN. OF RECORDING MERCHANTISERS (NARM) says its Classical/Jazz Issue Forum is releasing its first NARM Jazz CD sampler, "Jazz...Discover An American Original," May 19. Featuring 14 artists, the sampler will be distributed by the Alternative Distribution Alliance with a list price of $1.98. Proceeds will be donated to the NARM Scholarship Fund.

NAVARRE says that it has made a $20 million private placement of convertible preferred stock "to support future growth." The independent distributor of music and software says it will use "a portion" of the $10 million in net proceeds to "build music inventories." The preferred stock is priced at $13.125 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 $15.50 a share. At press time, the stock was trading at $4.25 on Nasdaq.

FOX INTERACTIVE has signed electronics act the Crystal Method to provide the soundtrack to 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.

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 Spin- sters, 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 1965 when it was an artists' colony. He opened New 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 Spinsters 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 in 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.

Spinsters carries about 5,000 CD titles in rock; 2,000 in jazz; 1,500 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 about 300 cassette titles. The tapes, which had been selling at 50% off, will eventually be phased out. Spinsters 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 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.

"If I never see the same person twice, that's fine with me. I don't have to deal with special ordering or people coming in and asking me when such and such is coming in. I also don't have to change anything in the store. My front window has been the same for the past year."

He adds, "My customers are in a great mood; they're on vacation and ready to spend.

That directly influences his pricing structure. Front-line CDs are priced at $1-$2 below list. He holds sales whenever there is stock on hand.

"My customers are not price-sensitive. They don't care how much something is. This is what saves me. For example, Green is selling the CD version of Madon- na's "Ray Of Light" for $14.98. The store buys most of its product from one-stop-abled Milk.

Since Green's customers come "from all over" (about a 100-mile radius), he doesn't have an adver- tising program in place, "I don't know how to reach them," says Green. "I've tried radio, local cable, and print, to no avail."

The typical Spinsters customer is a 20- year-old male.

One drawback to catering to tourists is that business is seasonal. "The winter months are tough. Some days I am losing money," Yet, Green says, the town is virtually recession-proof since people always want to vacation and buy music.

Goodman adds that he is "trying to get the business back to the point where it's not just tourists. That's only two or three weeks a year."

In addition to Goodman, Spinsters has two part-time employees; Random has the same.

"Random Records is what I call a hippie store," says Green. "There, I sell a lot of vinyl, some of it rare, both used and new, and collectibles. It carries about 1,000 titles of LPs and 500 CDs."

Green, a musician, got his start in retailing by selling pot pipes that he and a friend made for the Woodstock Festival in 1969. Though he didn't make any money, he got hooked on retailing. "I thought that it would be a neat way to make a living."

Gross sales for Spinsters range from $250,000 to $350,000 and are (Continued on page 65)
Selling RED Distribution Ties Up Deals With GlassNote, Others

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, formerly Zondervan Records, the independent label operated by Daniel Glass, the former president/CEO of EMI Records and president of Universal Records (Billboard, April 21) 28% of the company comes to its new distribution setup 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 Cheetah Records; Quality Records, a well-known dance ethnologist; and Aureus Records, a pop/dance outfit that serves as the home of the OUt Here Brothers.

Finally, Ron Fierstein’s Plum Records, who Distribution was following a hunt for new representation after the dislo- nation of Independent National Distributors Inc., its former exclusive distributor. The New York-based label is leading off with a strong title: the rerelease of ‘Live ’88, a concert set by recent Grammy winner Shek-e-Fish (Billboard, March 14). Plum is also reissuing titles by actor/playwright Harvey Fierstein, folk artist Peter Himmelman, and country singer Jarden Smith, and it will soon issue albums by folk singer David Massengill and the American Indian performer Red Thunder.

A RED spokeswoman says the company is coming off of a record-setting sales year. Its top sellers included performances by albums from Bone Thugs-N-Harmony, H-Town, Coal Chambers, Jonathan Butler, Candy Dulfer, Dave Grusin, and Oleta Adams, pushing the company to the top of the biggest sales in its 18-year history. The company’s fiscal year ended March 31.

Strictly Personal: Declarations of Independents is not above pitching a blunt 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 Big Apple 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 Atlantic Distribution Alliance on Tuesday (5).

We’ve known Fred since his L.A. days, when, under the handle “F*ast-seene” (Fred and his wife Dolores are executive producers for the album), he led his band The Precision to the top of our R&B-style style chart that included more than one number originated by the Godfather of Soul. Fred has handled the big gigs and the small gigs, and in July he will release the long-awaited James 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

by Chris Morris

Blue Jays, the Fleshstones, the James Taylor Quartet, and the ad hoc groups Scareena (Carla Bozulich and Nels Cline of the Geral- dine Fribbers) and Broke Dick Dog (Mike Watt, Stephen Perkins of Jane’s Addiction, and Beastie Boys collaborator Money Mark Nishita). While some of the more radical interpretations might break time 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 released “From the Heart Of Studio A—The FolkScene Collection.” The performances on the compilation 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 Lorman for the last 25 years. Beyond the status as the L.A. area’s reigning on-air promoters of the best in folk music, the Lormans are also the parents of our amigo Alton Lorman, 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, Eric Andersen, Darol Anger, Iris DeMent, Nancy Griffith, Greg Brown, Dar Williams, Jennifer Warren, Tish Hinojosa, and Bruce Cockburn, to name 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 HighTone’s independently distributed HMG imprint.

“I don’t really think of myself as a female perform-er, I think of myself as a rockabilly performer,” says the titty-haired Lenz. “I’m a bit influenced by all of the guys ... My role models are Carl Perkins and Gene Vincent.”

Lenz also namechecks such distaff ’50s fillies as Wanda Jackson and Janis Martin as role models but admits that female rockers have always been in short supply.

(“The men were always allowed to be a lot more wild,” she says. “They were the ones singing, ‘I got a rockabilly guitar’”). Lenz regularly outfit-ted a woman doing something as risqué as rockabilly back then. It’s more expected for women to do folk and country.”

Declaring Independence

DEFYING those expectations, Lenz and her Jaguars have been formu- lating a highly authentic brand of rockabilly in the Dallas/Fort Worth area for two years. So authentic, in fact, that the group decided to record its full-length debut for HMG in mono.

“We recorded it live to 1-track,” Lenz says. “We used all vintage equipment—none of the equipment was made after ’58. It was hard. I have an even greater respect for the original rockabilly musicians. It’s hard to have everybody giving their best performances all at once.”

The sessions, produced by Wally Horsom of L.A.’s Big Sandy & His Fly-Rite Boys, involved as many as 30 takes on a song. In the wake of that arduous experience, Lenz admits, “I think next time I might try to track out the lead vocals and lead guitar.”

In late April, Lenz and the Jag- uars began a monthlong tour that will take them through the Midwest, South, and East; West Coast dates will come during the summer.

While Lenz says that certain major markets like L.A., San Francisco, and Seattle are the biggest rockabilly strongholds, devoted fans of the music show up in the strangest places.

She recalls a recent show in Lin- coln, Neb. “It’s just a bar gig,” she says. “We get there, the place is packed, there’s a bunch of rockabilly people there ... There are these pockets of rockabilly maniacs all over the place.”


d采访了Joshua’s Stores

(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. “FCS is a Christian store that could be at 1,000 before we really start to tap the mar- ket. We will continue our policy of going where we think we will sell but not going after the other inde- pendents.”

About 10 of FCS’s 280 locations are larger than 10,000 square feet, and at least 66 are taking in more than $1 million annually.

About 52% of FCS’s current stores are in strip retail centers. Fifty-three percent are in malls, and 11% are in freestanding buildings. Thirty-eight percent are between 3,000 and 6,000 square feet, 34% are smaller than 3,000 square feet, and 28% are larger than 5,000 square feet.

Anderson says FCS will “central- ize” its advertising with Joshua’s, which should give leverage in some sections. FCS plans to become more directed toward Christian radio and will also move into more TV, says Dietzman.

Nardini says independents should not be overwhelmed by the FCS-Joshua’s consolidation. “It’s an exciting opportunity for the Christian media and promotion alliances like the Parable Group (with membership of around 300 stores), the Mune Group (with more than 210), or the Covenant Group (with nearly 600 members). These alliances make national deals and create special events for Christian bookstores.”

Family Christian Stores adopted its current name in 1997; it was previ- ously Family Bookstores. Before 1987 it had been known as Zondervan Bookstores. In 1994, Dietzman and other staffs 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- vices.” 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 instituted an awareness campaign promoting the goal of doubling annu- al sales volume by 2002.

“Baptist Bookstores and Lifeway Christian Stores have been acquir- ing others,” the company executive adds, “so we believe they are going rather quietly,” notes Anderson.

“I liken all this expansion in the Christian field to a truck meet,” he says. “Some 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 spar each other on competitively.”

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BILLBOARD MAY 9, 1998 63
The Musicland Group continues looking like it's almost fully recovered from the financial woes that plagued it throughout 1996 into 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 $3.6 million, or 11 cents per share, down from the $21 million, or 63 cents per share, it 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 $85.4 million in EBITDA it reported last year.

Cerberus'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 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 there 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 definitively rule out a hostile takeover, as Cerberus principals didn't return calls seeking comment (Continued on page 66)
SPINSTERS THRIVES IN TOURIST MECCA

(Continued from page 62)

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 Spinster. 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.

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

Manager Scott Goodman runs the day-to-day operations of Spinsters record shop. (Photo: Karen Bruno)
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 May 30 presentation 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 Dove 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, more than 25 publishers received at least one nomination.

Following is an abridged list of Audio Award nominees:


"Pour Your Heart Into It," by Howard Schultz and Dori Jones Yang, read by Eric Conger; Highbridge Co.


RETAIL TRACK
(Continued from page 61)

— I do know that a 13-F filling is made when mutual funds and other investment firms make a passive investment in a company. If Cerberus has bought any more NRM shares, we probably won’t know until the end of the second quarter what investments, if any, they made in NRM in the first quarter. Based on the timing of the stock buy and the buying from the earlier go-round, it appears that there’s a 90-day window to report such investments. However, as I write this on April 28, we can be sure that, as of 10 days earlier, Cerberus’ interest in NRM hadn’t changed from being passive toward attempting a negotiated buyout. I believe this is because the company hasn’t made what’s known as a 13-D filing, which a company must make within 10 days of its stake reaching the 5% level of outstanding shares in a publicly traded company.

Also, while the NRM stock value appreciated accordingly from Jan. 1 (when it was $3.625) to April 28 (when it was $7.50), the usual volatile trading patterns that accompany possible takeover targets haven’t occurred.

FINANCIAL TIDBITS: Speaking of National Record Mart (NRM), it has finally completed a private placement, receiving $15 million in exchange for subordinate notes issued to a group of institutional investors. As previously reported, NRM will use the funds to open 30 new Waves stores, which feature computer workstations that let shoppers access databases on music-oriented World Wide Web sites. NRM will also convert a portion of its existing NRM stores to that concept. NRM currently operates 140 stores in 27 states from North Canton, Ohio. Cameleon Music announced that it intends to file a registration statement with the Securities and Exchange Commission in late May.

Meanwhile, up in Albany, N.Y., Trans World Entertainment was successful in doing a secondary offering of 3 million shares priced at $26.25. Of that, 2 million were sold by Bob Higgins, Trans World’s chairman/CEO, while 1 million were new shares sold by the company. The sell-off by Higgins leaves him with 8 million shares, or 39.2%, down from about 50%.

DESPITE PRESS reports to the contrary, Joe Parker is still unemployed and is seeking opportunities. He can be reached at 516-432-5580.
Silo Picks Up Imaginarium, FAF

by Moira McCormick

IMAGINE THAT: Silo Music has added Imaginarium to its growing roster of specialty toy chains for which the Waterbury, VT-based wholesaler provides children’s audio. Plus, FAS Schwartz is trying out Silo’s children’s listening stations live in the upscale toy retailer’s stores.

“We’re the vendor of record for Imaginarium,” says Jennifer Harwood, manager of sales and marketing for Silo. Imaginarium, based in Mayhill, N.J., operates 43 stores from coast to coast, “and they’ll have 60 by the end of the year.”

“We started talking about working together last year,” she continues, “but the time wasn’t right for either company. But now it is. We have the machinery in place, distribution-wise, to handle a chain the size of Imaginarium.”

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. “We note that Silo began supplying Imaginarium a month ago, after the chain’s senior buyer Karen Rhodes, worked with her extensive with developing a title list for the new children’s store before 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.”

FAO Schwartz, which is adding Silo’s listening stations in its flagship store at Fifth Avenue in Manhattan, as well as four other locations, has been ordering kid’s 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. Each push-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 Herdman, whose hallmark collection “Stardreamer” is one of the best-selling titles for Silo’s in-home children’s music label, Alacazam!, is back with another roundup of sleepy-time airs, this time on Chicago-based Redwing Music Inc. Called “Moondreamer,” the album features mostly contemporary lullabies, including songs by Andy Stilla, Bill Harley, Si Kahn & Fred Koller, and Mary Chapin Carpenter.

Maria Muldaur is back, and Music for Little People has got her. The veteran folk-pop, whose first children’s album, “On The Sunny Side,” has been one of the most popular releases for the Redway Calif.-based label, covers vintage favorites on her new album, “Swingin’ In The Rain” (off. $15.98 cassette, $21.98 CD), such as “If I Knew You Were Comin’ I’d’ve Baked A Cake,” “Maizy Dozes,” “Sleepers, Creepers,” and “A Bushel And A Peck.” Special guests include Capt. Dan Hicks and David Grisman.

Now 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 $23.99 for CD. Also from Bantam is “Starr Wars: Rebel Dawn” (Han Solo Trilogy Vol. 3), another BBC Audio production (180 minutes, unabridged), $16.99 cassette and $23.99 CD.

May 9, 1998
BY CATHERINE APPLEFORD 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 Madison, which is releasing special-interest boxed sets on DVD.

Thus far, Madison 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 Madison’s VHS 10-packs. The disc packages carry a suggested list price of $49.95.

Jim Newhouse, Madison’s national sales manager of videos, says the company plans to put out another half dozen this year due to strong sales at the Musicland Group and Best Buy.

Newhouse maintains the boxed sets are the perfect complements to movies. “These products are like a little instant library,” he says, noting that the disc collections also contain feature-specific books. A collection of John Wayne titles from the ’30s, for example, includes 15 biographies, trivia questions and answers, and a complete Wayne filmography.

“This is not just about putting the movies on DVD,” Newhouse adds. Nor is it about keeping the collections intact. Some merchants, such as Borders Books & Music and Tower Records, are breaking up the boxed sets and selling the single discs for $19.98 apiece.

While hard competing against the studios, which are using to dominate shelf space. Simitar Entertainment, with more than 130 DVD titles, is in the midst of reducing prices because its newer releases aren’t selling as quickly as before.

In early May, Simitar will drop more than $10 below $19.98 from $29.98, says president Ed Goetz. Meanwhile, the company will launch a $9.98 DVD line in time for the fourth quarter; it will feature licensed movies and special-interest fare.

“We’ve got some travel products and some Old West releases that right now have a decent video niche,” Goetz says. “We are trying to move this business more than A-titles released by major studios.”

Goetz makes it clear what has prompted his new strategy. In 1998, the first releases sold really well when other titles in market were priced a little higher,” he says. “But when ‘Contact’ comes out with a minimum advertised price of $19.98, it’s pretty hard for us to put ‘Skinner’ in at $19.98. We needed to come down in price with our product.” The trade-off of lowering prices, he says, is wondering whether the volume of sales will increase.

In this particular case, we have reduced our authoring costs and our replication costs,” he says. “But the [packaging] costs have gone up slightly when we went to the Amway case.”

In early April, Simitar shipped the original “Godzilla” movie plus four other “Gothilda” titles; all are $19.98 each because they contain an abundance of interactive features, Goetz says. Each disc contains a set of trailers, frequently asked questions, and a (Continued on page 70)

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, these 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 29-tape “Jesus: A Kingdom Without Frontiers” to Broadman & Holman’s “Love Stories Of The Holy Land,” which reached stores in March. Cassette sets are priced to sell. Hollywood is helping in its own way. The apocalypse foretold in the 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.

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.

Wide Range Of Christian Vids

Amaing A Footlool In Market

REVERSAL OF FORTUNE: It’s not “Man Bites Dog,” but it’s close. Rentrak, which shares video-rental and well-through sales with 10,000 stores, is suing Hollywood Entertainment, until recently its largest customer, for $100 million.

The question for the industry is whether the action signals the start of a judicial free-for-all. The Internet has been the “we’re here” letter from independent retailers threatening legal responses to the favoritism the studios are thought to be showing Hollywood Entertainment and Blockbuster.

At issue are the terms given chains to bring more copies of hit rental titles into stores. One ad hoc organization, the Independent Video Retailers Group, already claims to be in talks with a Beltway law firm, General & Block, about the issue of unfair competition. Revenue sharing is key to much of what happens, so it’s appropriate that Rentrak went first.

On April 17, in Oregon’s Multnomah County Circuit Court, Rentrak charged that Hollywood had violated an exclusive pay-per-transaction (PPT) agreement by leasing cassettes from other sources, among them Hollywood studios, and ceasing to provide stipulated sales data.

In addition, Rentrak alleges that an audit of Hollywood showed 185,630 leased cassettes—worth $18.1 million—were missing.

Rentrak is seeking that sum, more than $2 million for the cost of the audit, and another $100 million for Hollywood’s breach of the exclusivity provision in a contract that was first negotiated in 1992, renegotiated in 1997, and amended several times since. Hollywood senior VP and general counsel Donald Ekman wasn’t available for comment at press time.

The two companies are neighbors in suburban Portland, Ore. Rentrak, in fact, was an early investor in the first 1,000-store chain and remains a big shareholder. Hollywood Entertainment chairman Mark Wattles began in home video as a provider of Rentrak’s PPT software and ultimately became a user.

At one point, Hollywood accounted for about 10% of PPT revenues. It took Rentrak’s agreement to install the revenue-sharing system in several thousand Blockbuster outlets to push Wattles into second place. Nevertheless, the relationship has been difficult.

Wattles periodically criticized PPT in public comments that trade observers considered contract-negotiation plays. The present confrontation is similar, according to comments included in Rentrak’s suit. In a March article in The Oregonian, Wattles said Hollywood would have studio revenue-sharing “agreements” by year’s end.

His comments were guaranteed to infuriate Rentrak, which complained that the agreement was in danger of being trampled. In an April 25 letter, Ekman responded that Hollywood “will continue to negotiate direct agreements with the studios and will continue to revenue-share directly with the studios.”

While PPT participants can buy cassettes from anyone, Rentrak zealously guards its right to control leasing, the sale of leased tapes after the rental period has ended, and the revenue split. Rentrak claims Hollywood ignored “eight separate written requests from December 1997 to March 1998” to provide such materials as a list of PPT invoices “on a standing basis”.

Meanwhile, Divx creator Digital Video Express has signed a five-year renewal agreement with Nimbus CD International for an estimated 150 million discs.

IN, AT LAST: Paramount proved us a prophet, defined as someone with access to good information. As it taking its cue from our last column (Picture This, Billboard, May 29), the studio finally announced its entry into DVD, complementing a Divx commitment made last year for features including “Breakdown,” “The First Wives Club,” “The Ghost And The Darkness,” and “Star Trek: First Contact” (Billboard, Jan. 24).

That’s all Paramount announced. Regarding the first DVD selections, street date, and suggested list price, the answers were the same: “It has not been determined.” About all spokesman Dorrit Ragonos would say is that Paramount will have titles in stores this year. Divx has “no impact whatsoever” on the DVD strategy and that the studio hasn’t decided when “Titanic” docks on VHS, much less another format. Paramount is a candidate for a 39-member DVD Video Group, she adds.

In a brief press release, Worldwide Home Video president Eric Doctorow said Divx was gaining “the moment necessary” to succeed. Of the majors, only 20th Century Fox Home Entertainment remains unconvinced, although it is a registered Divx vendor.
**SHELF TALK**

_session_ 14

by Eileen Fitzpatrick

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 “Coiffs,” starring Pam Grier; “Truck Turner,” starring Isaac Hayes; “Black Caesar”; and “Hell Up In Harlem.” At the festival, “Foxy Brown,” “Coiffs,” 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 perfect for the collection,” says MGM Home Entertainment marketing manager Alison Biggers. “These movies hold a special place for African-American audiences and are considered ground-breaking films.” MGM now markets titles and distributes the Orion catalog.

The resurgence of Grier’s career with the release of Quentin Tarantino’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 campaign, cable’s Black Entertainment Television (BET) will advertise the series throughout June. On June 13, the network will begin midnight Saturday 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 trumpet on the channel with ads, including retail tags, scheduled to run three to five days 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 “lord” or “lady” to the writer of the best essay 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 title will be lord or lady of Whinnymoor, Nottinghamshire, 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.

Simitar, who are the first of Simitar's DVD releases to include extra interactive elements for personal computer users, such as full-motion version of a downloadable classic photo gallery, and links back to Simitar's Wide Web site. We "are going to do a whole series of hybrid products," says Geota. 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 products will be contained in larger, software-sized boxes with discs housed in jewel cases rather than movie-ready Amaray packages. Simitar is trying some aggressive promotion as well. For example, the company created 18,000 demo kits for Musilcand to distribute in its stores carrying DVD.

While supplies last, customers who purchase a Similar title at a Musicland store will get free information on how to order the demo disc plus three coupons good for $2 off any additional Similar DVDs at Musicland. Anxious to not disappoint, Similar is playing in yet another coupon entitling consumers to a free disc.

The specialty arena is beginning to experience a new genre of software-the studio: Direct-to-DVD releases. Miramar has several in the works, as does DVD International in Mountain Lakes, N.J. 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, standard on Hollywood DVDs, they can be distributed worldwide, notes president David Goodman. "We're interested only 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.
president of Covenant Group and owner of Christian Supply in Spartanburg, S.C. "It's the period between Mother's Day to graduations to 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 #2 campaign, which aims to double total sales to $8 billion by 2003.

"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 with the association's magazine, CBA Marketplace.

"Veggie Tales has done that. The series remains the leader on the CBA's Christian Video 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 Walling-ton. "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.

Cust-omers responded by ordering 610 cassettes from October through Jan. 1, 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 Charlot Victor Publishing's "Fab-ulous Day: Best Of Friends," which has sold 50,000 copies since its Janu-ary. Cross-promotions help.

Prizes related to "Adventures From The Book Of Virtues" were in 9,000 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 Resound, "Respect" and "Perseverance," that run on PBS in February.
POSITION OPEN: Sky Productions has a job offer for seven musicians to perform for entertainment at reunions, nightclubs, and weddings. Musicians must sing and play Mason’s in an ensemble. The position requires label copy preparation and general knowledge of pre-production industries. Computer knowledge and music software proficiency is required.

MAY 4-8, Computer Game Developers Conference, Convention, San Jose, Calif. 300- 477-4647, extension 300
MAY 4-6, World Music Awards, Sporting Club, Monte Carlo. 877-534-3236.
MAY 13, Second Music Industry & New Technologies Conference, sponsored by the Country Mu-

LIFELINES

BIRTHS
Girl, Sara Anne, to Vickie and Steve Smialkowski, April 11, in Edison, N.J.
Boy, Nicholas August, to Eileen and Steve Bartels, April 20 in Connecticut.
Girl, Syndye Janae Ann, to Janae Perry and Carl “Scooney” Nelson, April 21 in Harbor City, Calif. Mother is production coordinator for Sony Music Entertainment. Father is a store owner.

MARRIAGES
Janine Richardson to David McDonald, March 14 in New York. Bride is director of events and co-

SALES REP WANTED
Budget Record Labels seeks: Experienced sales representatives with a minimum of five years in mass market and discount stores. Ideal candidate should have excellent verbal and written skills. Send resume to: The Budget, 2112 75th Street, Brooklyn, NY 11204

PRODUCTION COORDINATOR
Wanted by New York based production company. Inde-pendently expedient a must, other skills a plus.
Fax resume to: (212) 725-1532

GRAPHIC/PROMOTIONS/ BOOKING ASSISTANT
Dynamic assistant needed for busy music production company. Must be familiar with West- Wood. Must know Quark, Photoshop, L.A. music scene, etc. Fax resume to: 310-651-7211

BILLBOARD CLASSIFIED
CALL: 212-536-5174
FAX: 212-536-8864

GARIN CONCERT: After coping with his son Igor’s juvenile diabetes, ex-Senatela singer Max Cavallera founded the Iggy Diabetes Fund to help needy families with the costs of insulin and medical supplies. On May 10, Cavallera’s new band, Soulfly, will perform at Club Rio in Phoenix with Snot, HED PE, and Spineshank to raise money for the fund. Donations can be sent to the Iggy Diabetes Fund c/o Phoenix Children’s Hospital, 30 W. Thomas Blvd., Phoenix, 85013. Contact: Jame Roberts at 212-274-7560.

PROTECTING PARADISE: Keyboardist Gary Patrick Robilotto’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 808-695-6907.

Gloria Estefan (Continued from page 11)

Europe in support of the project, which will be released international-

ly June 1. Again, the focus will be on TV and club-related events in the U.K., France, Italy, Germany, and Spain. On Wednesday (6), she flies to Moscow to host the World Music Awards ceremony, which will air on various dates in May throughout the world. And while Estefan will be in New York June 2 for a rare retail appearance at the Virgin Megastore, she will return immediately to Europe last week after additional press and TV work.

It makes a huge difference to have signatures on your CD. For Im- caine, VP of international mar- keting at Epic, “It’s so important to people in Europe to have the artist in their backyard, so to speak.”

According to Cramer, Estefan’s shows in Europe and around the world have helped her break records, and she’s asking people to sign his letter, writing that one of the reasons for the importance of setting up this record on a global basis, says Bar-
net, Epic’s senior VP of worldwide markets.

Initially, “gloria” was planned as a remix compilation of the singer’s hits, with one or two fresh tunes. It was a twenty-song project titled “Love An- tenue as Billboard’s No. 1 dance artist of 1995—as well as her unusu-

Many of those twists came from the infusion of several unique produc- tions perspectives into the recording sessions. “With husband Emilio Estefan Jr. at the helm, I really felt like the album actually took on the free-flowing party vibe of Estefan’s vintage Miami Sound Machine records, but with a few more commercial elements,” explains Berman.

The photos of Linda Mc-Cart- ney and Paul and Linda McCart- ney that appeared in the May 2 issue of Billboard should have been credited to Al Periera/ Star File.

Chris Bremigan is named pres- ident and Richard Crowley WP at Destiny Music in Los Angeles. The company name and location were incorrectly reported in the April 25 issue.

multimax Platinum “Into The Light.”

“Hell’s What I Feel” shipped to top 40, AC, and rhythm-crossover radio April 15 and got immediate strong reaction. Flushed with warm retro-disco ingredients, the Emilio Estefan/Tony Moran production is getting airplay at 40 stations, with audience impressions of 11 million, according to Broadcast Data Systems. It enters the Hot 100 Airplay chart this issue at No. 61.

A perfect vehicle for re- mingding people that she’s a superstar who is still a highly competitive en- try in the pop market,” says John Bou- lorski, Epic’s VP of publicity. “Erik Bradley, music director at WBIM Chicago, agrees. “She’s been an important artist to our audience for a long time. It’s great to have someone with such a rich history con- tinue to make records that are rele- vant to our listeners.

Retail enters the picture on Tues- day (6), when “Heaven’s What I Feel” is released commercially. With a bat- ray of club and radio remixes from Moran, Love To Infinity, Soul Solu- tion, Prince Quick Mix, the Trouser Enthusiasts, and Victor Calderone, the track is poised for equally quick and widespread acceptance.

“We’re fortunate that people those records that people keep coming in and asking for,” says Marlon Creamer, manager of Record Kitchen, an indie outlet in San Francisco. “Most importantly, there are a lot of kids asking about this record.”

Estefan has embarked on a lengthy press spree, stressing the important emphasis on major TV appearances and club-rooted events. Her TV agen-
tica includes an episode of VH1’s popular “Behind The Scenes” series, as well as A&E’s “Live By Request.” Added TV exposure should be gener- ated by the special effects-filled video-clip for “Heaven’s What I Feel,” directed by Billy Boyd.

At the top of the club list is a launch event for “gloria” May 28 at Studio 54 in New York, during which Estefan will perform three songs from the set.

“In our minds, Studio 54 was the only place we could’ve launched this event,” says Frank Ceraso, senior di- rector of marketing at Epic. “He and the history and vibe of the club is still quite strong…I think it’s a good night only reopening of the club.”

For the Street Fair, Epic is hosting a string of clubs and radio-sponsored parties across the U.S. throughout May and June. Estefan, who is managed by Este- fan, is marketing the tour through Epic’s list of the next three weeks trekking around

FOR THE RECORD

May 7, 20-21, MTV/Asian Music Conference, Regent Hotel, Hong Kong. 212-536-
5225.
May 27-30, Electronic Entertainment Expo, George World Congress, Atlanta. 800-315-

AUGUST 1998 BILLBOARD 75
**CNN Launching Daily Music Series (Continued from page 1)**

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

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

The half-hour show will air Saturdays at 3 a.m. (ET) and will repeat on weekdays. The episodes repeated Sundays at 3:30 p.m. The program will include news segments, interviews, and an exclusive story or new music and special programs for the top-selling albums worldwide.

The show will be produced in New York, London, and at CNN world headquarters in Atlanta. The program will also have “on the road” segments.

**TRANS-SHIPSMENTS (Continued from page 55)**

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

The music industry’s anger has been expressed to PolyGram by Martin De Wilde, chairman of stores’ organization NVG2, in a letter to the music services director of the European Union, London-based Rick Dobbs.

“First I asked PolyGram Netherlands how on earth this could happen,” says De Wilde. “We understood that they couldn’t have done it, which they confirmed to me instantly. Why would they sell 35,000 Bocelli albums without mentioning it? It would have frustrated their own marketing campaign for Aria.”

De Wilde says the whole of Trekpleister’s and Blokkeler’s sales must have come from another PolyGram affiliate, and he suggests 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 Internationales to take steps against such unfair activities. These days 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 complaints as yet.”

Dobbs tells Billboard that he is just as upset as De Wilde. “It’s a very unhealthy situation,” Dobbs 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 can’t discriminate against these drugstore chains. That would be illegal, as that’s anti-competitive legislation. We are able to do anything to anybody who can pay the bills.”

He adds, “We can’t prohibit PolyGram Germany from selling albums to drugstores, such as Philips, that then sell on to these chains. Such low prices are definitely not in our interest, nor of Bocelli’s, nor of Dutch CD retailers. It’s clear that the price the用药 of the value of top-quality albums has diminished in the consumer’s mind. In a market economy, we prefer to maximize our prices.”

**SONY WONDER (Continued from page 6)**

original output has been limited to direct-to-video releases. Sales of those titles, although respectable, pale in comparison to the “Sesame Street” titles it licenses from Children’s Television Workshop.

“This deal truly takes Sony Wonder into a different league,” says Chris Green, who also heads Sony Music Video. As part of the agreement, Green gets 35 series and 1,100 hours of programming; some of which went on the air on the Sunbow network. The series include “Little PONY,” “Transformers,” “The Littlest Pet Shop,” and “G.I. Joe.”

Most of the video distribution rights have reverted to Sunbow, according to president C.J. Ketter. Green adds that it will be several months before Sony Wonder fully evaluates what to release and where to release it. “This increases our library very significantly,” he says. Ketter joined Sunbow 10 years ago after spending a decade at Vestron Video, which in its time was a kid-vid pioneer. She stays on as president with responsibilities for all day-to-day operations, including a West Coast animation studio and the company’s international distribution out of New York.

Sony Wonder senior VP Becky Mancuso-Windling continues to oversee the company’s marketing, but she is not in a position to acquire programs. “We’re going to run these as separate entities,” Green adds.

Meanwhile, BMG Video is spreading its wings in the children’s market with a literacy series called “Between The Lions.” A co-production of Sirius Thinking and WCET-Boston, the series is expected to debut on PBS in the fall of 1999.

“We’ll put up to 18 titles a year,” says BMG Video president Al Reuben, who expects to see the first cassettes three or four months after the series’ broadcast debut.

“When they go on the air, we’ll be running with our kids’ programming,” BMG is stepping up to become a major player in the kids business.”

**ASCAP (Continued from page 8)**


Top TV series: Ed Alton, “The

The “World Beat” album chart will be exclusively compiled for the show by the Media Research and Information Bureau (MRIB), a London-based company founded by Crompton.

According to MRIB head of research Peter Compton, the company will have the data from the Top 40 chart for albums sales data from countries around the world, then weighting the sales according to market share.

Because the U.S. has the largest market for albums, its sales have to be given the most weight on the charts.

“We’re going to make every attempt to make the charts up to date,” says Compton. “The technology exists where we can get the latest information immediately.”

Although “World Beat” will occasionally have theme-based episodes, the program will usually have a potpourri of music news and features.

Lister notes, “The profile segment of the show needn’t always be focused on an artist. We also plan to include music industry executives and producers. We’ll also be breaking music industry news that’s not necessarily about artists. For example, if there’s a major executive shake-up or corporate buyout anywhere in the music conglomerates, we would report it. Our regular segments of the program will be “Fresh Cuts,” focusing on new releases, and “Flipside,” a primarily European-focused news segment presented by corre-spending World Service reporters.”

According to Lister, there is also a possibility of spinoff “World Beat” specials on CNN. “If someone like a Bob Dylan or Paul Simon wanted to be on ‘World Beat,’ we might devote an entire half-hour special to them.”

Lister concludes, “‘World Beat’ is a long-term project. We can’t imagine the program lasting for only three months, or for only three years. We plan to be on for much longer than that.”

**ASCAP**

(Continued from page 8)


Most performed themes: Dan Fogel, Michael Karp, James Lathum, Shelly Palmer, and Jonathan Wolff.

Most performed underscore: Joseph LoDuca, William Olvis, Gary Renal Malkin, Jef Rona, and Mark Snow.
newsl ine... 

R& B MEMBERSHIP REACH ES 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 13% increase over the past seven years, from 2,341 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/WWVY Long Island, N.Y., has purchased WSNJ 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 Warner, 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. WRXW (Rock 103.3) 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, KPW (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 outsourcing KPW's as well as co-owned WQHT (Hot 97) New York—there is still an advantage to positioning oneself as a top 40 outlet? Although the L.A. numbers might look good to radio buyers, 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 advertising 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 format's numbers have improved over the past decade. In a market where all share was worth a certain amount of revenue, R&B stations could expect to make only 87% of that, down from 90% in 1986 but up from 75% a decade earlier. Top 40 stations could expect to bid 118% of their share value, up from 110%.

“There's no question that there are still certain formats that remain the darlings of the media buyers and the advertising community,” says Duncan's J.T. Anderson. “It's a fact that AC stations, N/T country, and album rock still bid 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/PM 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 programming at Ellis, which owns KPW. “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.”

WHY BUYERS FELT THE BEAT KKB and Power 106 have seen sawed back and forth in the ratings over the past year. Both are customarily in the top five. Both have newer, 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 25-29. 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 television, specialty magazines, and the rest of modern media—has never moved off of the 25-54 demo buy,” Cummings adds. “Even when Power 106 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 25-54 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 25-54 adult formats."

Willbraham echoes 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 the No. 4 25-54 English-speaking outlet. Advertisers do segment English and Spanish-speaking broadcasters for certain budgets."

But KPWR also positions itself to receive money earmarked for R&B radio, while KPWR doesn't. "Some advertisers have black budgets, and we get 3%," Wilbraham says. "So do KIIS and KACE to some extent."

(Continued on page 77)
DO & R&B OUTLETS GAIN BY BILLING AS TOP 40?

(Continued from page 76)

extent. Power 106 doesn’t get any of that. In the past, they felt they were too Latino-targeted, and they were excluding a large segment of the audience that they could appeal to by being open to other people. They’ve since backed off from that, because they’ve seen the success of our multicultural approach.

And while Mando has never publicly denied being an R&B station, it makes a point of stressing to advertisers that R&B can be mass appealing. “We’ve advertised up five years ago as a multi-ethnic outlet,” says Wilbraham. “Although L.A. is 8% black, and they do super-serve them, we couldn’t be a top-ranked station if that’s all. We’d probably be in the mid-3s. Thanks to our ‘color lines’ marketing and multicultural air staff, we’ve managed to cross all cultures.”

“The Beat has done an exceptional job of addressing and positioning themselves to the concerns that an advertiser might have,” says Charles Warfield, newly named senior VP for urban regional operations for Chancellor Broadcasting. “Things that have worked for them can work in some of our other markets. It just shows the potential for these stations to continue to grow and to continue to maximize the revenue opportunity against their dominant positions in the marketplace.”

As for Cummings’ contention that age, not race, was the determining demographic in 13.2 vs. 13.6, Warfield says, “I would argue that if an advertiser has a bias against a young urban audience, then they probably see bias against listeners. So what we have to overcome is what that bias is.”

The L.A. situation is reversed in Washington, D.C., where Mando—including WMFQ— is still the No. 1-billing station in the market by a wide margin. It pulled in $22.9 million, or about 10% of the market’s money. Among R&B stations—WMFQ—which has historically positioned itself as a top 40—has publicly embraced the black audience more over the past year, it continues to report as a top 40 station to other trades. Rival WKYS—which despite a nearly identical musical posture has always billed itself as an R&B outlet—has been neck and neck with WPGC over the past year. The station came in at No. 10 with $9.9 million.

Some of the difference in billing between WMFQ and WKYS stems from the fact that WKYS has only recently returned to the top of a ratings battle that WMFQ has dominated for years. The reason: reports say that WKYS “that any image they give off that their audience is not 100% urban must carry some weight in the advertising community.”

By contrast, he says, WKYS, after having “almost fallen apart,” is “now on the comeback trail.”

Even in WPGC’s region, there is a good sign for the R&B format, according to Anderton. “Washington is probably the richest urban market in the country,” he says. “The perception is that the majority of the black Washington population is affluent and professional. Plus, he adds, a high percentage of African-Americans work for the federal government, including D.C. one city where the race issue is almost transparent.”

KEVIN CARTER
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 200 for the first time as its Lava/Atlantic debut, "Yourself Or Someone Like You," climbed to No. 99. For the three breakthrough hitmakers, whose album is currently at No. 11, sales are optimistically brisk, with 137,000 units sold since the project's release seven months earlier, according to SoundScan.

But ask Taylor, oh, what a difference a year can make.

The five-member band's disc has just pushed past the 4 million mark. The album, which has gone as high as No. 5 on the Billboard 200, generating two huge multi-format hits, "Push" and "3 am." On the strength of its wide-spread success, the Florida-based group was voted by 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深情地 find themselves living the rock star dream instead of pursuing it over a bowl of rubber macaroni, matchbox 20 is conscious of remaining grounded and keeping the focus on the music. Thomas admits that the transition has its moments.

by Chuck Taylor

"Every day we're able to digest a little more of it. It's not something we're aware of all the time," he says from a Sydney hotel room. For instance, "We're No. 2 here, and I went out to this bar and saw this guy looking at me. I'm thinking, 'What are you looking at?,' thinking someone wants to fight me. It never occurred to me that he's a fan.

"You enjoy it, but it doesn't seem at all like it's real. We goggle and say, 'Wow, we're huge,' but it's really like a comic-book world," he adds. "What helps is that we are all the same bunch of stupid retards that we were when we started." And how does celebrity compare with the fantasy of fame? "Little pieces of it are what you thought it might be, but you never consider that everything is still going on in

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," he says.

For Thomas, audiences continue to look familiar, no matter where the band may play. "Essentially we've kept the same audience over all this time; it just grew," he says. "There have always been 13-year-old girls and their mothers, fat boys and business men. 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 they're still diverse, only louder.

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 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 formats.

The one aide that matchbox 20 has indulged in is a song it cut for "Legends in Concert," which was released on Lava/Atlantic. Sharing tracks with the likes of contemporaries Mike & The Mechanics, John, Jewel, Shawn Colvin, and others, Thomas says, the group has been hesitant to get involved in side projects. "This was one we were ambitious enough to try to compete with, and when we realized that that station was an overly wide active rockiner in Rossi really has a very little broad radio town," Rossi and Jacobs Media flipped the station modern but were hampered by a 6,000-watt signal that only half of U.K. station's own employees could pick up in their offices. (The station's new frequency is significantly stronger.

A year after its modern launch, Jacobs and WRAX parted company. Rossi began to rely on what he had learned from Gene Romano when the new group PD was a concept from WAVF.

"He's the best programmer in the country, period," Rossi says. "He implemented the philosophy of 'What fits, we play. What doesn't fit, we drop!' We can be weird, as long as it fits what you're doing. You don't always have to play the hits one after another.

That direction has let Rossi be aggressive on new music and even change labels' agendas. Matchbox 20's "Push" became a work track for Atlantic only after WRAX began playing it in fall '96 to support a station concert.

Rossi says most modern rockers now play the top 20, singing the nature of alternative music fans is, "Throw some shit at me that's going to totally blow my mind. I want to put on the radio and look at it and go, 'What the hell is this?'

While Rossi says radio is "getting away from breaking bands," he believes that "the more that you block the kids away from these bands and break bands, those 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 alternative, [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.' Alternatives can be the most mass-appeal format on the radio.


"You're basically going to have the same format with the same jocks," he says. "You hear the advantage that radio's local, but rock seems 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 give up anybody's agenda to the other.' Our station in Charleston was amazingly promotional activity. And I brought that here.

"Month by month our station built a promotional calendar—a concept, 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 pub crawl, and it's immensely successful.

Rossi also put Romano's concept of raising lunch money for use in the annual City Stages event, during which streets are blocked off and 15 stages are set up for musical performances.

"That's why we roped out our Porta-Potty giveaway," he says. "We 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're going to give you VIP passes, so you can VIP hassle-free at City Stages... and your own personal Porta-Potty, so you can go whenever you want.'

MARC SCHIFFMAN

ROSSI'S BROAD MODERN SOUNDS REVITALIZE WRAX BIRMINGHAM

SINCE IT MOVED to a stronger frequency in November '97, modern rocker WRAX Birmingham, Ala., has been more than double its numbers. It rose 5.5-6.0 from summer to fall and was up to an 8.3 share 12-plus in the second winter sweep.

In a market that has been without a true mainstream top 40 for years, WRAX's determinedly broad mix has let it fill several niches. Yet at a time when many modern outlets are going more conservative to compete with modern AC and a reinvigorated top 40, WRAX PD Dave Rossi remains one of the format's most outspoken advocates for new music.

After five years at modern WAVF Charleston, S.C., Rossi signed on as PD at WRAX in 1994. He says that was an overly wide active rockiner in Rossi really has a very little broad radio town," Rossi and Jacobs Media flipped the station modern but were hampered by a 6,000-watt signal that only half of U.K. station's own employees could pick up in their offices. (The station's new frequency is significantly stronger.

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Rossi draws from the widest possible universe, "You've got pop alternative, rock alternative, [and]...
Give it to the Urge. Everyone else is doing it. You know you want to sing along with the kid's school-band anthem on "Jump Right In," currently No. 20 on Modern Rock Tracks. You hear the band on the radio. You see it performing at your local record store or club. If you buy its latest album, "Master Of Style," you get a free video game that lets you become a member of the St. Louis septet. Resistance to peer pressure is futile.

You can say we'll all do anything to get people to listen to the music, but the Urge is pure and honest. We believe in the product we peddle," says bassist Karl Grable. "Jump is such an upbeat song. It's a bouncy, hip-hoppie reggae sort of thing with a really good melody. People don't want to be brought down anymore."

But the jump in the Urge's anthem is deceiving, as the lyrical matter is quite intense. According to Grable, vocalist Steve Ewing wrote the song "to vent about a situation that freaked him out."

"He was with a girl, and he had unprotected sex one time. He jumped right in, so to speak," Grable explains. "You go through experiences in life that you have to bring into the light to feel at peace with the situation. Music is our own psychiatric way of healing."

Although Grable admits sex is the way to go, he says the Urge in no way intended to write a melodic public service announcement. "We aren't a soapbox kind of band," he says. "Steve and I are vegetans, but the last thing I'd do is tell people what to eat. We just told a story."

The latest story for the Bad Brains boys is an appearance on the upcoming Clash tribute album."We go to raid the Epic CD closet and do trippy things to 'Radio Clash,'" Grable says. "Could life get any better?"

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**Billboard Mainstream Rock Tracks**

**Billboard Modern Rock Tracks**
TNN Awards Performers Announced: Vince Gill, LeAnn Rimes, Billy Ray Cyrus, Sawyer Brown, Trisha Yearwood, Alan Jackson, and Neal McCoy are among the artists who will perform at the TNN Music City News Country Awards. TNN will televise the show live June 15 from the Nashville Arena.

Ed Sullivan Returns: The "Ed Sullivan Show" will be making a TV comeback of sorts on May 18 with two specials on different broadcast networks. "The Virtual Ed Sullivan Show" will air 9-10 p.m. EDT on UPN; it will feature an all-star cast of entertainers. The real Ed Sullivan hosting a programcontesting entertainers. The cast, at 10-11 p.m. EDT CBS will televise "The Really Big Show: Ed Sullivan's 50th" in celebration of the 50th anniversary of the debut of "The Ed Sullivan Show." Both specials will be produced by Andrew Solot Productions, the same company that produced the syndicated "History Of Rock N' Roll" mini-series a few years ago.

But that's not all: In June, VH1 will begin airing "Ed Sullivan's Rock & Roll Classics," which will consist of musical highlights from "The Ed Sullivan Show" (Billboard, Jan. 24).

"Ed Sullivan Show" has its place in history as being one of the first TV outlets to break new musical acts to the mainstream. A two-hour special on CBS will feature performance clips from luminaries such as Elvis Presley, the Beatles, and Ella Fitzgerald. "The Virtual Ed Sullivan Show" is also a plot that may be picked up by UPN as a regular series.

New "MTV Unplugged" Specials: Although no air dates have been scheduled yet, sources at Mtv confirm that Bruce Springsteen and Eric Clapton are in negotiations for upcoming "MTV Unplugged" specials. Springsteen's "MTV Unplugged" appearance will reportedly be an edgy performance, unlike his 1992 MTV concert special, which was non-acoustic and originally slated for "MTV Unplugged." Clapton's upcoming "MTV Unplugged" appearance will be his second since 1992.

Universal Studios Promo Video: Universal Studios Florida in Orlando, Fla., has started a marketing campaign to bring more music video production to its location and to central Florida. Part of the campaign includes a promotional video that's been making the rounds to production companies and directors.

The video is essentially a local band doing a cover of the 1985 Katrina & The Waves hit "Walking On Sunshine" amid a bevy of extras, many of whom look like tourists, on the set. The Universal Studios lot serves as backdrop. During this video, the location's assets are flashed on the screen to VH1's "Pop-Up Video.

The video is very cool, and very fun, and something you might expect from an amusement park. Although it's a good effort at promotion, this video ultimately might be a bit too smarmy for some people's tastes.

This & That: The Los Angeles band A+R Group has signed directors Kevin Godley and Kneeler Orlando for representation in the U.S. and London. . . . NY City Selects Award Performers; Get Ready For More Ed Sullivan

TNN Selects Award Performers; Get Ready For More Ed Sullivan

Los Angeles: Chris Robinson directed three Maffia's "Late Night Tip" and Canibus "Second Round K.O. Semisonic's "Closing Time" Go.

Nashville: Steven Goldmann directed Michael Peterson's "Too Good To Be True" and Ty Herndon's "A Man Holdin' On (To A Womanlettin' Go)"

Production Notes

Music Video Programming

For Week Ending April 24, 1999

The Most-Playecl Clips as Monitored by Broadcast Data Systems

"New Clips" Are Reported on the Networks (Not by BDS) For the Week Ahead

5/4/99

5/6/99

5/8/99

5/10/99

5/12/99

5/14/99

5/16/99

5/18/99

5/20/99

5/22/99

5/24/99

5/26/99

5/28/99

5/30/99
NASHVILLE'S POP/ROCK SIDE COMES TO THE FORE
(Continued from page 1)

fronts Nashville's premier Celtic rock band, Ceilidh 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 both 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, though, 'When we have the Pogues from Ireland, why do we need you, 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 Ned Massey, who's recording for Punch Records. Ned Massey 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 it's going to take to get over this is one big breakthrough, like Dave Matthews or Hootie. It'll take a major event that encapsulates the scene."

Gary 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 Otis Records. The current national and international distribution: Compass is handled by Koch International, BTM by Select-O-Hits and Anderson Merchandisers, Punch by Xanar in the U.S. and Grapevine in the U.K. and Canada.

Guards Records) formed in 1991, has released some 30 titles from various artists. "We have Farmer Not So John, who I think is the strongest band out of Nashville right now," says West, "and Victor Wooten, Kate Campbell, and Astral Project, a jazz group 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 annoyed 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 roots guest Gracie(elm) Grogan and Matthew Ryan—confounds casual 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 was playing with Maura O'Connell before this band, we played a club in Philadelphia where they had printed up posters reading, 'Music from Compass: A Festival of Country Music.' And all this time, I had thought she was an Irish singer. If somebody learns that you're from Nashville, a record filter automatically goes up."

McLaurin, a South Carolina native, plays steel guitar and mandolin, although he says he was never a student of country music. "I thought Charlie Rich was just amazing, and I loved Hank Williams," he says. "But I don't play country music. I mean, there's a lot of country music, but I'm not a student of that man's record, and no one calls her country. It's not a matter of how we sound, but it's where we're from that might make people perceive it. Country about Nashville is that, as a live music town, it's 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 $15 and all the beer we could drink. There is a healthy club circuit, but the money isn't all that healthy."

"I think our new album ["Receive"] will do well on triple-A, but there 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 take notice."

Other local acts equally defy categorization: Knoxville native B.B. Morris, on the local Oh Boy Records, could be described as a folk singer or a poet. Victor Meyssane on Sweetfish Records is totally unclassifiable. The Floating Men's new album on Chelseamusic is a diverse, high-energyl and soulful album. Lab Recordings were co-produced by Bob Johnston (Bob Dylan). Jodie's "Baby Grand" album on Sol 3 Records is getting airplay on top lists this year. The EvrinRubes have just been signed to Mercury in New York.

Andy McNeroy, who has seen the Nashville pop scene for years, thinks that music fans have just begun to notice bands who are "a lot more of a power of the song. This is the last place on earth where the song is still all-important."

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"Before," he says, "most Southern bands were rooted in R&B and country, like Lynyrd Skynyrd. Now, most of the Southern bands, from a classic rock-oriented, like the Kinks or the Beatles or the Who, or even Big Star, out of Memphis. The term pop/or pop rock on records is a lot more of a Southern band. Pete Townshend when he was de-scribing early Who records."

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Proponents of pay-for-play and pay-for-say are quick to distance these activities from the infamous 1990s "payola" scandals under a new banner of "Cafaro's Pay-For-Play" (CPFP). The new methods are considered perfectly legal by the Federal Communications Commission (FCC), as the money goes to stations and not individuals. The methods are treated like any other form of advertising, and the money is not considered to be "bribe" money—note that paid songs are sponsored. Billboard recognizes paid spins when compiling its chart data, although it is not clear how much weight they carry. The field says the magazine will continue to monitor and evaluate the practice as it evolves.

The most dramatic testament to what some are already tagging the era of the "audio infomercial" is a series of five initiatives that CBS Radio is offering to country record labels. "We've put together a Ray Price Record Sales Impact Program." In a document obtained by Billboard and Country Airplay Monitor, CBS outlines a "Superficial Impact" that includes announcing initiative with voice-overs by artists; this would cost a label $14,740 and $19,600 depending on the promotion in announcements. Related to that is a "radio endcaps" program in which DJs tag songs by a label's artists with 10-second "radio add" announcements. What I would actually welcome an environment where I knew exactly how much it costs to get my record played on radio is that the price I was being charged was the same as what the majors were being charged. If this could level the playing field, then I'm all for it. "If the music is good, listeners will be drawn to it, whether it's paid or not," adds Valerie Geller, president of New York-based Geller Media Inter- (Continued on next page)

Pay-For-Play Sparks Debate Of Where Labels' Money Goes

A Billboard staff report.

NEW YORK—While labels and radio stations debate the pros and cons of the various forms of direct play-pay-for-play (see story, page 1), they're also confronting serious questions about whether rise of these new methods of securing radio airplay will ultimately affect numerous facets of the industry.

Chief among the issues for labels is whether pay-for-play will really mean in what some see as spiraling costs for getting airplay—by independent consultants, tip sheets, new technologies, and programmer giveaways—or push them still higher.

A&M puts the spotlight on one current cost of doing business—the indie promoters' sheet—in December's issue of The Billboard. Al Cafaro canceled a contract with Hitas magazine and vowed to consider advertisements on a case-by-case basis. The Los Angeles-based group, which canceled the deal was worth $700,000.

Though Cafaro declined to comment on the reasons for the move, an informed source told Billboard that the decision was tied to Cafaro's desire to invest the money in his own advertising and programming plans that will more directly address consumers. No other record labels, however, follow led his lead on this front.

INDIE EXCLUSIVITY DEALS

In R&B circles a couple years ago, group owner Radio One, owned by Warner Bros., was literal in cities like Baltimore, Atlanta, and Washington, D.C., signed an exclusivity deal with an independent consultant. While similar deals weren't uncommon in top 40 radio, Radio One's contract caused a furor in the R&B community. The deal was never pursued outside of Baltimore, and in time the issue died down. (Continued on next page)

PAID AIRPLAY CHANGING BUSINESS LANDSCAPE

(Continued from page 1)

Global Views Vary On Pay-For-Play

A Billboard international staff report.

The sharply drawn borders between programming and advertising requirements are breaking down in clear in some parts of the world. Different business cultures, established without reference to the U.S., continue to play a role in different relationships between labels and broadcasters in each country.

In Europe, legal pay-for-play is now nothing new in many territories where advertising regulations permit its usage, although there is some evidence from around the Continent that, as in the U.S., it is becoming more common.

In Germany, one record company executive who opposes pay-for-play claims the country's niche broadcasters will play records by the label. "It's a matter of perception, and that's what I'm running up against," he adds. "The music industry is concerned about the labels sponsoring the music, which is a different concept from the labels sponsoring an ad on television."

In Italy, Italy has a history of innovative relationships between broadcaster and artists. The country's small stations in Milan are using for the music industry to "sponsor" shows—exactly like what's going on in the U.S.

He adds, "The music industry is developing a new market for music and pay-for-play to put the product on a retail shelf, and that's what they want to do, because they have valid programming.

Italy has a history of innovative relationships between broadcast- ers and artists. Several national Italian networks have "power play" slots, flagged by advertising, which are paid for by the labels. This kind of programming is usually aired in full as the first or second song at the top of the hour, following the news.

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"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, majors and large indie labels 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 stations are not strictly payola, and the DJs themselves are removed from the loop of possible profiteers—"payola is illegal," they there are ways of influencing the programming. Local broadcast Metro Radio has what is referred to in the community as a "commercial programming" block, which is simply down to a dollar figure in exchange for a number of "spots."

Such deals, available from various stations, are formalized in the use of rate cards used for advertising.

(Continued on next page)
The real issue is that there’s plenty of advertising dollars being spent by record companies, and radio is getting virtually none of this.

says the experiment with Limp Bizkit should be enough to halt the trend. “They got 50 spins, and the record went away,” he says. “It doesn’t help anybody. If radio wants us to pay for every time they’re played on the radio, they should probably help us pay for all the recording costs, artist development costs, etc. If they just want to have whoever has the most money to throw around get the most play, then there’s a bad imbalance.”

Referring to the deal DreamWorks made with CBS, he adds, “I’m not going to pay anyone to play Randy Travis.”

But, he says, “I applauded CBS, (which is saying), ‘We don’t want just the time buy; we want to grow the market.’ We want to help you sell records. Without that, I would feel it’s disjointed working with radio for a better result.”


globally VIEW OF PAY-FOR-PLAY

In Taiwan, radio broadcasting is widely considered pay for play. The country’s International Federation of the Phonographic Industry chapter has run afoul of industry observers for its apparent reluctance to chart positions that were statistically impossible and had been rigged through payment (Billboard, March 14). The charts have no societal value, and a vote of confidence recently, which would have suspended its publication.

In Chinese markets such as Beijing, while pay for play is again legally illegal, one source he’d been approached about a 100 renminbi ($15) Lai See (or "red envelope," the Chinese New Year holiday gift hong bao that serve as a quasi means of distributing graft) to secure a write-up on his company’s Scandinavian pop band. As he recalled his experience, "I’ve never seen anything like this."

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know what they're waiting for," Adds
Connor, who is 50 and still touring and
recording, "I think they were probably
loving it in 1997. Well, what's taking them
so long?" When told of the August target
date, Connor says, "We'll see what
happens."  

The artist most identified with the
royalty reform movement is Ruth
Brown. In the '50s, Brown had a series
of hits including "Mama (He Treats Your Daughter Mean)," that were so important to the early suc-
cess of the company that Atlantic be-
came known as "The House That Ruth
Built." Brown appeared on ABC's
"Nightline" with other music industry
activists to address the issue of royalty
reform.  

Upon hearing of Atlantic's August target
date, Brown's representative, attorney
Howell Blegen, says, "This has been mov-
ing at a snail's pace. I mean, Ruth Brown
is 70 years old. I'm relieved to hear it's finally going
to happen."  

O'Brien says there will be a note of ex-
pressionism when accompanying the new
royalty statements.  

Among the prominent artists who
recorded for Atlantic in the '50s and '60s
are Aretha Franklin, Drifters, Muddy
Watkins (LaBelle) & the Bluebells, T-Bone
Walker, the Rascals, the Mar-Keys, John
Coltrane, Sam & Dave, Wilson
Pickett, Little Richard, and the Mod-
ern Jazz Quartet.  

Atlantic was the first label in the
industry to upgrade its royalty pay-
ments when it instituted reforms in 1988, as
part of its 40th-anniversary celebration,
that would provide a lump sum 
revenue royalty payment to 350 Atlantic
artists. The company also contributed $1.5
million to establish the Rhythm & Blues
Foundation.  

Besides Brown and the Crawlers,
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, Bank Organization
"We were a small company, w
firm, deems the experience positive.
"It helped brand the Bee Gees and
gave them a much more sturdy plat-
form," says Left Bank CEO Allen Kovac.  

A MARKETING 'PARTNER'
Choreographer sister WHIT (Z100)
New York also agreed to guarantee a
set number of spins—at least 300,
according to Broadcast Data Sys-
tems data—for Aerosmith's "Pink"
airplay. For Left Bank, "It's like add-
ance 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 part-
ners on the project."  

The week of Z100's concert, Acoeffi-
mochum album sales increased 949% in
the week following the broadcast. "Based on Z100's exposure, 'Pink'
subsequently spread to other major
and medium markets," says Colum-
bia senior VP of pop promotion Char-
lie Walk, "We consider this a w" 

But what happens when lives like
these are thriving at the same time as
the upbringing of pay-for-play and
back-announcing? I don't think you can have it both ways," said Baragues, PD of
mainstream rock WAAF Boston. "If
the labels are providing talent for
shows, I don't see how you're going to
have a pay-for-play-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's plans. They're
the ones with the money."  

Steve Levis, a promotion executive for
Universal Records in New York,
argued in a letter that appeared in the
April 17 issue of Billboard, that the
"landscape has changed from the
times when records were picked through and programmed based upon the merits of the song.
Labels sold records, radio sold
time, and everybody was happy. 

Today, things are different," he wrote. "A sense of obligation to
works, that is, where 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 fying PDs to resort spots in
the hopes that they'll be convinced
to spin a particular record.

Scott Borochela, a senior executive in
promotion and development for
DreamWorks, says there's occasion-
ally 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 send-
ing people to play the music, just not going to see DreamWorks involved."  

Dene Hallam, VP of programming
at country KKBQ Houston, says that
paying for an actual play or back-
ground PDs does not begin to cover
the millions of dollars DreamWorks
invested in promoting Styx.  

"This is absolutely a smarter way
of using dollars," he says. "Anyone
who invites me on a record junket
knows I'll evaluate it for what it is,
but as far as a nice hotel and a free
dinner making me add a record, that's just silly. 

Still, with radio stations' corporate
parent's now writing airplay deals with
labels, some in the industry wonder if radio stations themselves might suffer in the long run.

"In the end, anybody with X dol-
ars can get their song played on the
radio, then it'll go the other way—
there'll be too much bad diversity, and people won't like anymore," says
Ryloide's Rose.  

"I think it's different," however, says
that no station would jeopardize listener
ship by playing a bad record. Many
also dismiss the idea that their audi-
ence would be averse to pay-for-play, and other revenue-enhancing pro-
gramming techniques.  

"I don't think the vast majority of
to make the connection, and if they
do, they don't care," says WAFJ's
Douglas.  

"They only care if the song sucks,"
quiets consultant Tom Barnes of Sin-
clair Broadcast Group.  

But Damien Bell, a DJ at WPAL
Charleston, S.C., disagrees, claiming
that "pay-for-play eventually hurts listeners by misleading them into
thinking they're getting something
popular. Actually, what they're getting
is manufactured." 

This article was prepared by
Chuck Taylor, Bradley Bambarges,
and Melissa Newman in New York,
Chef Figgis and Phyllis Stark in
Nashville, Chris Morris and Anita
Samuels in Los Angeles, and Marc
Schnittman, managing editor ofRock
Airplay Monitor.

GRP RECORDING CO. (Continued from page 6) operations with LiPuma, will
give LiPuma the opportunity to go more
time in the studio working with the
label's artists, Horowitz says. UMG
and GRP are optimistic that Goldstein, who at Private was instru-
mental in signing Yanni from a niche
new age artist to a multi-platinum-
selling superstar, will help GRP's artists reach a broader audience.  

UMG and GRP say that Goldstein
will be a "high-profile, no-nonsense
artist, not just a jazz artist," says
Horowitz. "There will be a number
of artists at GRP, from time to time,
who will be exposed to more than the
typical jazz audience. Certainly with
Ron's background and skill set, he will help facilitate that.

The hiring of LiPuma also
factors in 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 for the label.  

"Ron and I have been friends and
working cohorts for years," says
LiPuma. "His management and
KNOWLEDGE music industry ex-

CEO Doug Morris, UMG co-
chairman/COO Mel Lewinter, and
Horowitz. "I've got a lot of respect for
Ron. He's got a great reputation and a lot of years of experience, and he
did an incredible job at Private Music."  

Goldstein will be instrumental in
designing the program for David
Krell to a wider audience, and he joins GRP at a
time when the label has other big
releases in the pipeline, LiPuma
says.  

"We've got such great releases coming out in the near future," says
June—George Benson, Marc Anto-
tine, Dee Carstensen, Ramsey
Lewis, and Acoustic Alchemy," he
says. "I feel that Ron is going to be
able to rally the troops here and
bring those records home.'

Goldstein, who reports to LiPuma,
assumes the position "in an ex-
remely compatible in terms of our
taste in music and artists."  

GRP has four titles on the Top Jazz
Albums chart in this issue, including
Diana Krall's "Love Scenes," which
has been No. 1 for 19 weeks. The
label also has two titles on the Top
Contemporary Jazz Albums chart.
EDITORIAL (Continued from page 4)

retailer forcing consumers to purchase albums by his acts. Death Row releases by Dr. Dre, Snoop Doggy Dogg, and Shakur all qualified for platinum or multi-platinum certification by the Recording Academy of America, and the label played no small part in the genre's share of overall sales, which ranged from a low of 6.7% to a high of 10% in the years 1990-1996. In 1997, rap sales outpaced pop for the first time.

Some argue that Knight co-opted a violent sense of black culture and packaged it for voyeuristic suburban white kids. Others say his label's hits were a nerve with the very young who were living the "life" while the police were looking for them. Knight himself claims that it is not his intent to provide bigger, louder, splashier ways for people to kill one another. Death and destruction are the themes of many video games. TV talk shows and talk-radio programs feature mostly black public figures and family members. And the evening news is full of stories about human beings showing depraved indifference to themselves, one another, and animals.

Is this all a case of giving the people what they want? Consumers have choices, and they vote with their dollars, their viewing habits. But the people creating this material have choices, too. Profit is too often used to justify a lack of ethics: They're buying it, so why not make it available?

But Death Row did more than just reflect street criminality through the lyrics of its artists. The operation itself has been the focus of an ongoing criminal investigation. Where does the responsibility lie? Like all of us, Knight made decisions about what mattered to him and how he wanted to behave. He also made choices about the behavior that he tolerated in people around him, and about how he wanted to conduct his business practices. But choices were also made by the companies that were involved with him—which chose to do nothing.

Would Knight have been open to input, guidance, or criticism from montgomerie in the face of greats who passed away in the last 14 months: singer/songwriter Cornelio Reyna and accordionists Camilu Cantu, Fred Zimmerle, and Joe Mur-
## Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 343 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled from the best-estimating exact times of airplay with listener details data. This date is used in the Hot 100 Singles chart.

### TOP 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;She Will Be Missing You&quot;</td>
<td>Whitney Houston</td>
<td>8</td>
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<tr>
<td>2</td>
<td>&quot;I Love You&quot;</td>
<td>Fugees</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I'll Be Missing You&quot;</td>
<td>Notorious B.I.G.</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Can I Fly&quot;</td>
<td>D'Angelo</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I Love You&quot;</td>
<td>D'Angelo</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>&quot;I'll Be Missing You&quot;</td>
<td>Notorious B.I.G.</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>&quot;I Don't Feel Like Dancin'&quot;</td>
<td>J. J. Cale</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>&quot;I Love You&quot;</td>
<td>D'Angelo</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>&quot;I Don't Feel Like Dancin'&quot;</td>
<td>J. J. Cale</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>&quot;I Don't Feel Like Dancin'&quot;</td>
<td>J. J. Cale</td>
<td>10</td>
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</table>

### Hot 100 Singles Sales

Compiled from a national sample of RPM (point of sale) retail sales and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

### Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>1</td>
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<tr>
<td>2</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
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<td>Will.I.Am</td>
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<tr>
<td>9</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>&quot;I Like to Move It&quot;</td>
<td>Will.I.Am</td>
<td>10</td>
</tr>
</tbody>
</table>

### Footer

Records are those which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.
In many major Western markets, 50% of the population still does not buy music in any form, says Paul Russell, a board member of the International Federation of the Phonographic Industry (IFPI) and president of Sony Music Entertainment Europe. However, if these consumers were offered a wide range of repertoire and a broader selection of places to buy music from, he argues, they could offer substantial growth to the music industry in otherwise mature markets.

IFPI international sales figures for 1997, released April 30, show that total units sold in the year were up 2% to 4.2 billion from the 1996 total; the market’s value at retail prices also rose 2% to $81.1 billion.

“But it was a stellar year compared with what we have been in the last few years,” says Russell of the 2% rise. “It’s not by no means a bad year in the sense that more people across the world are buying more music than ever before.”

Russell notes, though, that in the U.S., Germany, the U.K., and other established markets, the market for compilation doesn’t buy music. According to IFPI figures, this situation persists in the U.S. despite the fact that it’s the fastest-growing market for compilation sales. 

Consumers in that untapped market keep buying the same compilation albums year after year. Time after time, as Russell notes, “it’s the same old songs from the same old compilation albums. The big players could see a major expansion of the compilation market.”

Established music retailers, particularly in Europe, have been happy that general-goods supermarket chains have been using music as a loss leader. Russell says he is pleased that nontraditional retailers sell music but shares the concerns over compilation albums being sold too cheaply.

“That devalues music and the work of artists,” he says. However, he adds, “This is a short-term problem. It’s cyclical. We’ve been used as a loss leader before, and we will be again.”

“This time last year, IFPI representatives were suggesting that the scope for growth in the world music market would come from newer territories, Southeast Asia in particular. However, the Russian consumer market has not been able to either support or sustain major labels. The market here has lowered the area’s short-term potential. The IFPI says sales in the countries worst affected by the crisis—Korea, Thailand, and Indonesia—were off by around 30% each in 1997 compared with 1996, even though those countries are relatively small markets. IFPI board member Robert Perry, president of EMI Music, says that the full impact of the economic difficulties will not be seen until this year’s statistics are compiled.

On a positive note, the IFPI says the world’s fastest-growing region for music sales last was Latin America, with sales up 18%. Within that total, the market in Brazil increased 8% in units and 4% in value to $2.1 billion.

IFPI sector general Nie Garrett says the organization still has faith in the emerging markets.

“With an average of 0.8 album sales per capita in the world, there are reasons to be optimistic that there is untapped potential out there for us.”

The rise in the value of the U.S. dollar means IFPI has used a new method to calculate the market’s value this year. The figures are based on local currencies weighted by the size of each country’s contribution to the global market.

** Changes in Canadian Broadcast Regulations (Continued from page 4) **

Roman blasts the CanCon proposal. "Our music industry friends have no regulatory requirements," he says, "All we get is another chance to boost CanCon to 35%.”

To qualify as having “Canadian content,” a musical selection must fulfill at least two of the following four conditions: the music was composed entirely by a Canadian; the lyrics were written by a Canadian; the music or lyrics were performed principally by Canadians; or the musical selection was recorded wholly in Canada.

** ISLANDLIFE (Continued from page 4)**

Instead, he launched Islandlife, which has New York offices on Columbus Circle—as well as offices in a number of other cities (Billboard Bulletin, April 29)—and brought with him his various companies under one umbrella. Among the top executives at Islandlife are Hooman Majd, former Island executive VP, and Larry Costello, previously executive VP/YCO at Island.

For more details, see next week’s Billboard.

** Assistance in preparing this story was provided by Ed Chastain. **

** MTV MUSIC FOCUS (Continued from page 6)**

Music already, so MTV Indie would be a duplication of our efforts,” says M2, “MTV Indie would be a duplication of our efforts,” says M2.

But not all TVE/VHI senior VP programming enterprises and M2 GM.

In addition, M2 has changed the channel’s hard-rock spinoff channel (from MTV Rocks to MTV “X”), while its Latin music channel will be called MTV “S” in reference to its Spanish name, MTV “S” (April 29, Billboard, p. 29). M2 will also start a multi-channel ad campaign; launch a multi-act MTV tour in September; and increase promotion of its Buzz Clips and Breakthrough Clips. If TVE also says this will be the last year for the popular “MTV Unplugged” series. "It’s time for us to try new things," he says.

** BUBBLING UNDER **

<table>
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<th>WEEKS</th>
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<td>AMNESIA</td>
<td>18</td>
<td>Attorney/Pro-Capital/Universal</td>
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<td>2</td>
<td>YOUTH’LL NEVER KNOW</td>
<td>MORTY'S CRACKERS</td>
<td>12</td>
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<td>LI'L RED BOAT</td>
<td>ANGEL ROCKS</td>
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<td>4</td>
<td>PUT YOUR HEART INTO IT</td>
<td>NIKE</td>
<td>16</td>
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<tr>
<td>5</td>
<td>NOW THAT I FOUND YOU</td>
<td>TERRY CLARK</td>
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<td>SUPERHERO</td>
<td>ROXY</td>
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<td>SCOTT BUCKHANS</td>
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<td>LOVE LETTERS</td>
<td>ALI ISLAND</td>
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<td>YOU ONLY HAVE TO SAY I LOVE YOU</td>
<td>DINIA TULL</td>
<td>14</td>
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<td>10</td>
<td>2 LIVE PARTY</td>
<td>KARL KUHL</td>
<td>13</td>
</tr>
</tbody>
</table>

** DOMESTIC PUSH SEEN AS A CURE FOR ‘97’s FLAT GLOBAL SALES (Continued from page 1) **
SIMPLY RED

BLUE

THE NEW ALBUM FEATURING “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.


www.elektra.com
**TOP 100**

**Artist**

**NEW**

1. The Ultimate Experience: Whitesnake (Geffen) (10.98/16.98)
2. Bette Midler (Atlantic) (10.98/16.98)
3. The Carpenters (Elektra) (10.98/16.98)
4. Enya (Elektra) (10.98/16.98)
5. Michael Jackson (MCA) (10.98/16.98)
6. The Boss Hoss (MCA) (10.98/16.98)
7. Genesis (Atco) (15.98/17.98)
8. The Boss Baby (Atlantic) (10.98/16.98)
9. The Alarm (Capitol) (10.98/16.98)
10. The Isley Brothers (Epic) (10.98/16.98)

**Continued**
we were going to go off into different
tangents," says Holzman, now a
Los Angeles-based digital audio
technology specialist for the Warner
Music Group. "I recall applying for a
part of Elektra, which began when he
was 19, lasted through 1973—three years
after the company’s sale to Warner
Communications.
"The attitude was that the music
drives everything," he continues. "I
loved music and didn’t want to work
for a company that would just make
records and put them out and wait until I made enough money back
to start the next one." 

Having gained some pleasurable
from his friends to write a book about
his experiences, Holzman finally
started the project in 1991 in a
narrative format. "But I got stuck
and then I don’t know why, but I
decided to take out the story," he says. "I wanted it to have
the same kind of feeling that the
comp, 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 more than a year. He went to
Daws, who had just completed an
interview with Holzman for
Goldmine magazine. Eventually some
5,000 pages of interviews were
transcribed, and the 441-page
document took shape.
"I realized that the purpose in
doing the book was not to capture a
moment but to convey a story,"
continues Holzman. "I also wanted to
courage people who might be
thinking of starting their own
music or book or record company
to do it on their own, rather than
to attach themselves to something already
established, where they have to
conform to the accepted Zeitgeist of
whatever they join."

At Elektra, Holzman adds, "we
paid attention to the music—no
rigid structure, no plugging in
not to issue crap, killing a lot of records or
going back and fixing them, which is
very difficult to do. But people trusted the
label and understood that we cared
about what we did, based on our
catalog, sound quality, and packaging.
"And the same things that applied
to an avant-garde rock band applied to
more traditional acts. I’d told books on
the music business don’t sell, that it
should be a third-person narrative.
That’s why I was determined that this
book is an oddity, and if I was really
doing it to get people to do things on
their own, I needed to join forces
courage and creativity."

Eventually Holzman was
responsible for bringing in the MC5 and
the Stooges to the label.
"People told me years later that
they look at a butterfly logo on it with
greater attention because it was
invariably produced with remarkable
quality—far beyond the artwork of
both in music and packaging," notes
Fields, now an entertainment writer
and producer at SJN Entertainment.
"And it gave Elektra the week
before the Doors’ 1967 No. 1 hit,
"Light My Fire," was released.
For Doors keyboardist Ray
Manzarek, who like Fields is liberally
quoted in Holzman’s book provides
"a great look into the mind of one
of the pioneers of avant-garde rock ‘n’ roll.
It packed a nostalgic note in my
heart—let’s not forget the artists
Elektra’s [West Coast] office and
recording studio, where we could walk
right across the street to the Doors’
soundstage, as Jim [Morrison]
did a few times.”

Fellow contributor Collins also
salutes Holzman’s vision. "He
started and he ended with the
major player in the music industry and
made it one of the major companies," she
says. "It was a time when you
made a record and another and built
an artist and a legacy, instead of
destroying every record and artist as
the next one comes along."

Holzman now looks to use some of
the participating artists, including
Collins, Simon, and Browne, to
touch "star power" to any upcoming talk-
show appearances supporting
the book and that’s how much
money it’s gotten on the music press, for which the
Green Galactic Communications PR
firm has been hired, and radio, with
potential spins. And their book-
friendly programs like “Fresh Air”
and “World Cafe” prime targets.

Holzman is plotting phone
interviews with his titles, classic
radio stations, and he’s setting up a
World Wide Web site that will
feature book excerpts and reviews,
as well as unpublished material.
"Follow The Music" is letting
Holzman “reline the best of the Elektra
days—and finally understand what
the Elektra Zeitgeist was all about,”
he concludes. "I’ve watched this busi-
ness very closely over the years, and
it seems to me that the joy in record
companies has to a great extent dis-
appeared."

"But Elektra was one of those
companies where we were all on
the same side, and I wanted to show
what it was like when you love
the music first—and the amount of
fun you could have, and the good
taste you could leave in people’s
mouths 30 years later.”

TONY WADSWORTH

A statement from Barry said EMI
"will not be the same without JF”
and Cecillon’s energy and
enthusiasm.
In the same interview, Cecillon
appeared to relish the prospect of
his successor. "British pop
musicians are extremely
French, more arrogant” in his
third year as president. He
was passionate about the
responsibility, he said. "I’m
angry at the way they
used to say they can kick a
town in the city and
have 25 kids queuing at
the door for the
cjob.” Cecillon also
told that the year that
ended March 31, 1997, was
the company’s most profitable
to date.
For the 12 months that ended
March 31 this year, according to
insiders, EMI Records Group U.K.
and Ireland also achieved its
financial goals. Among its successful acts—
aside from those on Parlophone—are
Robbie Williams, whose “Life Thru a
Camera” was certified gold.
On February 28, he released
"Live—At the BBC“ with
Katie Lee, and Burt
Bacharach’s TNT special and a
nonmusical stop on "MTV Live." And
VH1’s “Divas Live” had a
hot batting average
on last issue’s Billboard 200, as
Shania Twain (17-9), Mariah
Carey (40-30), Sarah McLachlan
(41-31), and Aretha Franklin
(48-38) each bulleted.

FUTURES: April shows bring May—flowers and
apparently a rosier release schedule. As noted above, the
Dave Matthews Band, which hit stores April 26, seems a sure bet to debut at No. 1—but don’t
expect a long ride there. On Tuesday (5), the new LeAnn Rimes and
the controversial Garth Brooks box hit the market, with the former looking like a solid candidate to make a chart-topping debut; Rimes’
second and third albums entered The Billboard 200 last year at No.
1. A new Hanson arrives the following week.

WHEN WORLDS COLLIDE: If I’d told you a year ago that the
soundtrack following Spike Lee movie would debut on Top Classical Albums in
the same issue that a hip-hop soundtrack to a Warren Beatty film
would jump into the top five on Top R&B Albums, you would have thought I was crazy, right? The topic of each film makes the
seemingly flip-flop all the more surprising.

"Double Exposure," which is politics, scoops
the R&B list’s Greatest Gain as it jumps 22-4 a week after street-
date violations forced an early debut; it also debuts at No. 21 on The
Billboard 200 (45,000 units). Lee’s basketball-themed film is repre-
sented by a color photo of the rapper Tupac Shakur, who appears on
No. 6 this issue’s unpublicized classical chart. . . . A re-entry at No.
15 on Top World Music Albums by Afro-Cuban All Stars gives the
Atlantic Group six of that chart’s 15 positions. In the chart’s eight-year
history, the only other time that one distributing label held so much
clear real estate on the world music list was two weeks ago, when Atlantic
placed the same titles.
FLIP/INTERSCOPE’S LIMP BIZKIT

Taken from Billboard, May 9, 1998

Free entrance, and we should do what we could to capitalize on a market-by-market basis,” he added. “We wanted to keep up the grassroots work laid by Flip and [band management the Firm] so that there would be a marketing event—be it press-driven, retail-driven, or radio-driven—around each of the band’s performances.

Even with limited airplay of the band’s debut single, “Counterfeit,” that focus sustained the act to the point where its album edged into the top half of The Billboard 200 at No. 100 in the March issue, making Limp Bizkit an Heatseeker Impact Act.

The album is No. 125 this issue; more than 200,000 units have been sold since its July 1997 release, according to SoundScan.

The act, which is booked by Creative Artists Agency, has been on the road with Sugar Ray, the DeLtones, House Of Pain, Korn, and Faith No More. It will join the Ozzfest tour in July, followed by appearances on Korn’s Family Values tour.

Early this year, the band also headlined its own Ladies’ Night in Cambodia tour, an “Apocalypse Now” themed series of gigs that offered

LIMP BIZKIT

VOLUME 119/NO. 20/1998

WORLD OF BILLBOARD

19/11/98

 Acrobat

The band’s music—which in its essence sounds similar to that of Korn—has an aggressive metal edge set off on certain songs by scratching, rapping, and other hip-hop influences.

Limp Bizkit vocalist Fred Durst says he expects the band’s next album, already being written, will continue to borrow from various influences while showing new depth and commercial potential.

There are four or five different things that influence us, but it’s still our style,” says Durst. “We wrote [‘Three Dollar Bill, Y’All’] in six days, and that was a year before the album came out. So we’ve matured a lot. Now we’re at the level where we’re writing some really catchy songs that are still original.

‘Nothing was ever expected to happen’—it’s this either/or situation. We figured we would bust our asses and sell a few records and then go in and write the bomb record. But all this happened, so we’ve really grown out of it.”

Those early songs—published by Big Bizkit Publishing/ASCAP—have been

the heads-up that we were making a very low-key record. “It’s funny, but I would have thought that this project, he adds. “The last one, too, was more about singles, which I love even to the sometimes horror of my bandmates.

Whatever Wilson’s intentions, “Feeling Strangely Fine”—propelled by the rock radio success of the bit-tier nightclub send-off “Closing Time”—has delivered the mainstream success that evaded the act on its first full-length effort.

Seemisonic became a Heatseeker Impact Act when its album Look into the top half of The Billboard 200 at No. 96 in the May 2 issue. According to SoundScan, the album has sold 48,000 units since its March release, while “Great Divide,” released in 1996, has sold 50,000 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 Konwitzh says the band’s last effort, “The Head On The Door,” was a big groundbreak for the label to be used. 

“We were lucky on the first record,” says Konwitzh. “There were some retail pressure to radio and retail loved this band with the same passion we loved them. Although it wasn’t as successful as we had hoped it would be, what we did accomplish was the authentication of quality, not hype, that has definitely paid off.”

One place where the band was well received was at key radio markets like WBNC (93.1 FM), KROQ (106.7 FM), Los Angeles, and WHFS (105.7 FM) in Washington, D.C. Those stations and others were early on “Closing Time.”

“It was a high yellow start, and it built 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 clipping for the song in the hope that the video would get more play if the song was already an established radio hit.

The video is now in heavy rotation on MTV. Meanwhile, early signs at top 40 radio, which received the track Aug. 9, 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 Nobody Beats The Wiz chain, credits Seemisonic’s success to MCA for keeping the band’s second album at a developing-artist price and giving the act 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 Konwitzh, 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 into the sexism and visual style of hip-hop or dissatisfied with traditional rock that for the most part doesn’t speak to them.

Seemisonic has lyrics with ‘Closing Time’ that can connect to them.

The songs on ‘Feeling Strangely Fine’ are published by MCA/Semidelicious Music/ASCAP and Warner-Tamerlane Publishing Corp./S. As in Music/BMI.

One act, which is booked by Center Peninsula Artists and managed by JGM, will be headlining a tour this summer, also stopping for several major radio fests.

The legendary act, says Wilson, has 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-dead-heads and half newcomers, but we were spoiled enough during the first album tour to see a lot of hards,” says Wilson. “It took some getting used to, but luckily we’ve been doing some of these radio fests where all of a sudden you’re introducing yourself to these huge audiences.”

DOUG REIDER

MCA’S SEMISONIC STRIKES A CHORD WITH ‘CLOSING TIME’

(Continued from page 11)

Billboard

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BILDBOARD MAY 9, 1998

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Billboard Online, the Internet home of Billboard magazine, has made 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 loads of free content.

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 on the 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 charts also have been redesigned to more closely resemble the printed charts. The site also has added an easy index to find just the charts you want.

Users can choose one of two ways to access Member Services: the Music License 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 all current issues, the searchable archives and other valuable music-industry databases. Download charges also apply.

In addition to enhancing the subscriber area, Billboard Online 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, the Top 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, reflecting the actual sounds of the relevant sound samples, 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 Wilson at 212-516-9500.

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 McGraw-Hill's advertising operations, working alongside Ron Bart, who continues as international sales director. Chinetti will also take responsibility for all sales in the CSAKs markets.

Born in Luxembourg, Chinetti has worked from the London-based international offices of Billboard since 1990 as senior European sales manager. She retains a portion of her Billboard sales territory in addition to her new responsibilities at McGraw-Hill.

Announcing the appointment, Billboard Music Group president Howard Lazier says, "Two years of music industry experience makes Chinetti extremely well qualified for her new post."

Before joining Billboard, Chinetti worked for U.K. music exporter Lasgo and U.K. trade magazine Music Week.

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Carey’s Debut Blocks Twain Ride To Top

This has been the year to expect the unexpected. The anticipated march to No. 1 (for Shania Twain’s “You’re Still the One”) 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. Shania’s single keeps within the pattern established in 106 of every No. 1 single having a two- or three-week reign; if it resists the advance of Carey or the backward-bulleting “T'Wain 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. 4, although it might seem so, given that the thrust is the same artist in chart evolution to have three singles enter the Hot 100 at No. 1. “Fantasy,” “One Sweet Day” and “Honey” are the three charting chart-toppers, but “Always Be My Baby” opened in the runner-up slot in April 1999 and then proceeded to pole position.

“My All” is only the 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 debuts 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 B-side to “Breakdown,” which features Krayzie Bone and Wish Bone of Bone Thugs ‘N Harmony. The double-sided hit is new at No. 1. 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 12th 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 will also 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 for an aggregated 50 weeks. Carey’s total stands at 57 without “My All.” Once she passes the Beatles, she’ll have her eye on Presley’s 31-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, it was no surprise this year, “My All” would be Columbia’s third single to reach pole position in 1999, the most of any label this year.

March Showers: Do you remember the theme of Jermaine Jackson and Pia Zadora on the Hot 100? That unlikely duo went to No. 51 in 1989 with “When the Rain Begins to Fall,” which was the soundtrack to “Mayo On the Rock, Alien,” a film that counted Zadora among its stars. The Jackson/Zadora duet was actually a remake of the original recording by BMW, 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 a German-language greatest-hits album, was delighted to discover a cover of “When the Rain Begins To Fall” on the German singles chart. A rap version by Papa Bear on Universal, dedicated to the artist’s mother, sells 9-12.

Sunday Market Watch Weekly Sales Report

The weekly market watch report is a weekly market watch sales report.

YEAR-TO-DATE YEAR-TO-DATE
UNIT SALES ALBUM FORMAT
TOTAL 231,882,000 247,891,000 (UP 6.9%)
ALBUMS 191,040,000 206,020,000 (UP 7.8%)
SINGLES 40,842,000 41,871,000 (UP 2.5%)

Overall Unit Sales This Week
13,658,000
Last Week
14,079,000
Change
Down 3%

This Week
13,350,000
Last Week
11,399,000
Change
Down 3%

This Week
10,758,000
Last Week
11,056,000
Change
Up 2.5%

This Week
2,602,000
Last Week
2,680,000
Change
Down 2.9%

This Week
2,565,000
Last Week
2,602,000
Change
Up 1.4%

Total Year-To-Date
Cassette Sales by Store Type

COMPILLED FROM A NATIONAL SAMPL OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY

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DAILY MUSIC NEWS

George Winston Inks Longterm Label Deal

Folkist, composer, and producer George Winston has re-signed with his label, Windham Hill Records, for an exclusive, multi-album deal. Winston will record five solo piano albums as well as an additional five albums of other styles. Winston's Dancing Cat label will continue to be distributed by Windham Hill as well.

Breaking News...

• Three Top 10 Albums
• Top 10 Albums
• Top Country Album

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MY ALL
THE NEW SINGLE.
From the album that also includes the hits Honey, Butterfly, The Roof and Breakdown.
...And that says it all.

Don’t miss Mariah on the Essence Awards Thursday, May 21 and on the World Music Awards.

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