There are singers.

He was an artist.

There are standards.

He transcended them.

There are voices.

His is eternal.
P’Gram Accepts Seagram Bid
World’s Largest Record Company To Result From Merger

BY DON JEFFREY
NEW YORK—Seagram, owner of Universal Music Group, is acquiring PolyGram in a deal valued at $10.6 billion, creating the largest record company in the world.

After the boards of PolyGram and its 75%-owner Royal Philips Electronics approved the offer, Seagram said that executives from Universal and PolyGram would be meeting “immediately to identify the management team that would lead various units of the combined company.”

The fate of PolyGram president/CEO Alain Levy and his team, which includes PolyGram Music Group president Roger Ames and PolyGram Film Entertainment president Michael Kuhn, was uncertain. Edgar Bronfman Jr., Seagram’s president/CEO, said at press time that he hoped to “keep the best of both organizations as we go forward.”

In creating a record company with a worldwide market share of 23% and revenue of $6.1 billion, Seagram will consolidate the distribution and label operations and administrative functions of PolyGram Music and its own Universal Music Group.

Bronfman said the integration of PolyGram with Universal could achieve cost savings of $275 million–$300 million and that the process will “probably take two years.”

Sources say the U.S. distributor PolyGram Group Distribution, widely considered one of the best-run in the business, is where the first cost-cutting could take place.

There is also much speculation about the fate of the many labels that would be under the same roof in a Universal/PolyGram merger. Indicating that consolidation will occur; Bronfman said the “managements would sit down and figure out the best arrangements... for these labels as we combine them.”

Universal, which doesn’t have a classical music business, is acquiring one of the strongest classical operations in the world in PolyGram’s Deutsche Grammophon, Decca, and PolyGram labels. Universal does own a healthy jazz business with the GRP and Impulse! labels, and these may find a home with PolyGram’s Verve.

In pop, PolyGram’s R&B labels Motown and 60%-owned Def Jam could fit with Universal’s R&B-rich MCA Records. (Motown, ironically, was previously partly owned by MCA.) Def Jam, however, is a wild card because, according to reports, founder Russell Simmons has been unhappy with PolyGram management and wants to buy back the major’s stake. In country music, Universal previously operated MCA Nashville, while PolyGram owns Mercury Nashville. PolyGram’s major rock labels are Mercury, A&M, and Island. Universal’s are MCA, Universal, Geffen, and 50% of Interscope. It’s unlikely that any of these

(Continued on page 96)

Labels Tap Into Kid Power
More Young Fans Are Tuning In—And Buying

BY CRAIG ROSEN
LOS ANGELES—“Kids rule!” was the slogan shouted frequently by the host, presenters, and performers at Nickelodeon’s 11th annual Kids’ Choice Awards, held April 4 in Los Angeles. While kids may not rule the music business, teens and their younger siblings are having an increasingly strong effect on the business.

Consider the sales strides made the following week by artists who appeared on the Kids’ Choice Awards, which was telecast exclusively on the Viacom-owned children’s network with a target demographic of 6- to 12-year-olds.

Following its Kids’ Choice performance, Hanson, which won best song and performed on the show, saw its major-label debut, “In The Middle Of Nowhere,” move from No. 63 to No. 36 on The Billboard 200 in the April 25 issue. Although the trio also performed on “The Tonight Show With Jay Leno” during that week, the impact of the Nickelodeon awards

(Continued on page 94)
Timeless...

James Taylor

"Hourglass"

The Platinum 1998 Grammy® Award-winning Pop Album Of The Year. Featuring the new single Jump Up Behind Me.

"His finest album in two decades... and possibly his best ever."
—The New York Times

• Tune-In for James Taylor Live—his PBS Concert Special, May 30.

• Watch for the new #1 Storytellers II & look for an intimate TV Guide interview with James later this month!

James conquers Europe in 1998 with 35 sold out shows in 10 countries.

**** "...Taylor's performance sparkles."
—Q magazine

• James continues his U.S. "Hourglass" Tour this summer.

Congratulations, James on your 1998 Billboard Century Award.

Produced & Remixed by Frank Filipetti and James Taylor
Management: Borman Entertainment
Asian Conference Targets Economy, A&R

BY ADAM WHITE

HONG KONG—Economic and marketing issues were part of the discussion Thursday at the first Asian Music Conference, held May 18 here. PolyGram Far East president Norman Cheng chose to emphasize the region’s promising talent scene during his keynote speech, while other label executives acknowledged that they’re cutting artist rosters, as well as staff and trying to keep the budget. Inadequate production facilities, and the fear of paying huge advances to established acts.

Capturing the prevailing mood inside and outside the conference, Rock Records president Bill James said, “I’m getting less sleep this winter.” Moreover, Duann added that he was unable to project his company’s revenue in calendar 1998 due to the economic downturn. Cheng briefly mentioned economic issues, too. “Surely money would better spent in finding new talent [than overexpending on established names]—not just signing them up, but also developing them, nurturing them.”

EMI Music Asia senior VP Pheng Bih said curbing unrealistic artist advances was “one of the good things that come out of the crisis.”

She added, “Everybody’s stopped and thought about it.” Previously, anybody who looked good and could sing a few notes was signed to record companies in the region.

The Asian Music Conference was jointly organized by Billboard and MTV Networks Asia. The one-day business program was presented at Hong Kong’s Regent Hotel and attended by approximately 150 delegates from 15 countries. Most of these were from Asia, predominantly Hong Kong, but also Singapore, Thailand, Malaysia, Taiwan, the Philippines, India, and Japan.

In addition, there were attendees from the U.S., the U.K., Sweden, Germany, the Netherlands, Canada, and Australia. The event’s closing reception was sponsored by the U.S. National Music Publishers’ Assn.

The adversity affecting Asia was further recognized by nine established and developing artists who have made an acrobatic trip to the Far East in pursuit of piracy TV spots for MTV in the region. These were the premieres at the conference and began airing across the channel’s various countries the same week.

Each spot shows a “disrupted” excerpt from an act’s videoclip; this is followed by a segment in which the act or artist says, “Don’t buy pirated CDs and cassettes.”

Featuring performers include Gloria Estefan, the Backstreet Boys, the Corrs, Tina Arena, and Ricky Martin. MTV Networks Asia president Frank Brown pledged to reach as wide an audience as possible with the anti-piracy campaign.

(Continued on page 91)

Canadian Labels Assn., Mechanical Rights Group Reach Royalty Agreement

BY LARRY LEBLANC

TORONTO—After nine months of negotiation, the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) and the Canadian Recording Industry Assn. (CRIA) have finalized a new six-year mechanical licensing agreement.

Under the agreement reported May 15—effective Jan. 1 of this year to Dec. 31, 2003—the new standard royalty rate in Canada was set at 6.6 cents (Canadian) per song to 7.1 cents for songs in which the running time is five minutes or less. An additional 1.42 cents is awarded for each additional minute or partial minute of running time. Further increases are scheduled for the years 2000-2001 (1.74 cents) and 2002-2003 (1.74 cents and 1.46 cents, respectively) and 2005-2006 (1.74 cents and 1.46 cents, respectively). CMRRA, a mechanical licensing and collection agency, represents more than 23,000 music publishers doing business in Canada. CRIA, a trade group with 38 members, represents labels that collectively own 95% of sound recordings manufactured and sold in Canada. The vast majority of CMRRA’s mechanical licenses are issued to CRIA members.

By several accounts, the discussions for the new agreement were marked contrast to the acrimonious bargaining

(Continued on page 91)

Fan Letters To Cleo. Veteran Boston pop band Letters To Cleo racked up a host of honors in the Boston Phoenix’s 10th annual Best Music Poll. The group, which recently parted ways with the Revolution label, was voted best local act, and lead singer Kay Hanley came top in the race for best local female vocalist. Additionally, the act’s third full-length album, “Goliath,” won for best local album, and best local song honors went to the group’s synth-heavy tune “Anchors.” Says Hanley of the recognition, “It’s really heartwarming; it feels really good. We’ve been pretty actively involved in the Boston music community for eight years now. And I think just staying together helps, and playing shows, and trying to stay vital,” said Hanley. To Cleo plans to take the summer off to write and plan a new album; it will play at New York’s Mercury Lounge June 16 and at several dates on this summer’s Lilith Fair tour.Shown before a recent Letters To Cleo show at Boston’s Paradise Club, in the back row from left, are Boston Phoenix contributor writer Brett Milano, associate arts editor Jon Gereck, music editor Matt Ashare, and Letters To Cleo’s Greg Mckenna. In the front row, from left, are Letters To Cleo’s Michael Eisen- halen, Hanley, and Scott Riebling. (Photo: Liz Linder)

INDIE RETAIL Woes

Six months ago I opened a small independent record store in Salem, Mass., after having spent the past 20 years working at senior levels for various retailers, including specialty retailingen, music chainstore, superstore, and book chains. Although the volume to date has been encouraging and the community has been largely supportive, any success achieved is no thanks to the labels and distribution companies.

Naturally, there are few distributors that will sell to you if you are already in any arrangement beyond c.o.d., in spite of any positive financial backing that may be in place. Thus you are compelled to buy the majority of your product through a one-stop arrangement. This scenario is not necessarily bad, for it allows a small store to serve their customer with rapid fulfillment and requests—effectively giving the little guy availability to the same assortment as the Towers, HMVs, and Borders of the world. However, a point in time is reached, of which you have to be prepared, when the little store has to borrow from the label or pass through the one-stops. This is the point at which service is given by either entity. Also, my store offers purchasing opportunities for 90 titles to my customer base, as well as a series of CD information stations. In 95% of all circumstances, I have to open product

I have purchased to fill the listening stations. The labels are more than willing to provide copies for the store. Also, if you get any at all, they are the drags of releases. Nothing at all to stimulate sales of key product. Perhaps an arrangement could be made to “borrow” promos for a period of time, if the labels cannot see clear to offer any help?

My plans include opening two additional locations in the fall of 1998. It is my hope that the labels and distributors will come to my aid, as well as to my fellow independent retailers, and help us sell our music!

Larry Cohen
In One Ear Music
Salem, Mass.
**Top of the News**

10. **Musicians** unions reject a provision targeting artists who use bankruptcy laws to break record deals.


16. Lucinda Williams completes fifth studio album, "Car Wheels On A Gravel Road."

16. The Beat: Pepsi and Warner team up on "Pop Culture" CD.

18. Continental Drift; Colin O’Brien’s acoustic style jells on "Pressure In The West."

20. Tribute to Frank Sinatra

24. Popular Uprisings: The Uninvited gears up for its debut on Igo Records/Atronic.

26. Reviews & Previews: Jeff Buckley and Garbage are in this week’s spotlight.

A **BILLBOARD TRIBUTE**

Frank Sinatra: P. 20

29. R&B: Backup singer Kelly Price steps to center stage on solo debut "Soul Of A Woman."

33. Words & Deeds: Def Squad’s unexpected "El Niño" bows June 30 on Def Jam.


34. Rhythm Section: Brondy and Monica make early debut due to date-street delays.

35. Dance Taxi: Virgin Underground’s closing is bad news.

53B. Songwriters & Publishers: Country Music Hall of Fame issues ambitious songbook series tied to 59 Hall of Fame members.

55B. Studio Action: Geza X brings punk sensibilities to the studio.

56. Country: Everly Brothers musical "Bye Bye Love" receives accolades from Everly’s family.

59B. Studio Action: Geza X brings punk sensibilities to the studio.


**MUSIC VIDEOS**

90. Music Video: September launch of MuchMoreMusic to include exclusive Bruce Hornsby concert.

**FEATURES**

85. Update/Lifelines: Mix Foundation golf tournament to benefit Hearing Is Priceless.

99. Hot 100 Singles Spotlight: Next returns to No. 1.

103. Between The Bullets: The impact of Frank Sinatra’s death on the charts.

103. This Week’s Billboard Online

82. Classified

104. Market Watch

104. Chart Beat: It’s 1974 oil over again as two remakes hit the Hot 100.


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### Tax Court Decision Good News For Musicians

**BY STEPHEN E. SHEPHERD**

Rock’n’roll image aside, even musicians have to deal with that most unglamorous of topics: taxes. And a recent court ruling offers some potentially good news on this subject that is worth taking note of.

In a recent federal Tax Court case, Winston-Salem vs. Commissioner, a self-employed musician was allowed to deduct a home office/studio in spite of the very difficult standards of an earlier Supreme Court ruling. This new ruling, issued in March, has broad implications for many home-based musicians, sound engineers, band managers, and others, possibly permitting them to deduct home offices and related expenses in 1998 and earlier years.

The musician was a lead singer in a jazz band with her bass-guitarist husband, and she also managed the band in Hollywood, Fla. She spent an average of 12 hours per week performing and 30 hours per week in the home office. Their apartment is divided into living quarters and an office, which consists of a large studio containing recording equipment, computers, filing cabinets, etc. There also was a smaller room with a desk, phone, couch, and kitchenette.

The musician/manager designed flyers promoting the band in the office; booked band performances; negotiated contracts; filed lyrics, music books, and audio/video demos; and hired other musicians. She also coordinated stage appur- nal and issued paychecks from this office. The Tax Court held that, first, the office/studio must be used exclusively on a regular basis as the principal place of business. The court was convinced by her well-organized testimony and evidence that the office was used exclusively and on a regular basis. However, the court had to address the 1998 U.S. Supreme Court holding in Commissioner vs. Soliman on the "principal place of business" requirement.

The issue in question was whether a band’s "principal place of business" is the location where they perform, their office, or both.

Stephen E. Shepherd is a certified public accountant in Marina del Rey, Calif.

The issue in question was whether a band’s "principal place of business" is the location where they perform, their office, or both.

**Comments**

The issue in question was whether a band’s "principal place of business" is the location where they perform, their office, or both.

Commentaries 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. Commentaries should be submitted to Commentary Editor Marilyn A. Gilson, Billboard, 1415 Broadway, New York, N.Y. 10018.
The Voice Forever.

Frank Sinatra
1915 - 1998
Indie Label Buys Station To Promote Its Own Format

BY ED CHRISTMAN

In a new twist on pay-for-play, a start-up independent label is buying an Omaha, Neb., radio station with the intention of changing its format to one that plays the type of music championed by the imprint. On May 9, Gold Circle Enter-
tainment Group started the Sam-
son Music label and has an equity interest in the Los Angeles-based indie Back Nine Records, completed its $1 million acquisition of

Bankruptcy Bill Talks Hit A Snag

RIAA And Musicians’ Unions To Continue Negotiations

BY BILL HOLLAND

WASHINGTON, D.C.—Negotiations between the Recording Industry Assn. of America (RIAA) and two musicians’ unions over a provision to the U.S. bankruptcy law have stalled.

The negotiations were undertaken after the RIAA sought to include a provision in a new federal bankruptcy

contract with Arista and LaFace was no longer enforceable.

Bankruptcy courts can void exist-
ing contracts if they interfere with a debtor’s ability to recover financial-

On May 15, a U.S. Bankruptcy Court judge denied a motion by LaFace Productions and Arista Records to dismiss a complaint filed against them March 18 by Toni Braxton. The singer had filed for Chapter 7 protection in January and asked the court to rule that her

In 2019, the RIAA sought the special-interest legislative relief for what its officials have said is a “growing prob-

DOUG REECE

LOS ANGELES—In a deal de-
signed to increase its profits in the growing catalog business, Warner Music Group (WMG) has acquired the 50% of the Rhino Entertainment Co. that it did not already own from Rhino Records Inc.

The deal, announced May 19, calls for WMG to pay Rhino Records an undetermined performance-based fee over the next five years. Rhino Entertainment consists of the audio and video divisions of Rhino Records Inc. Rhino’s film, book, and retail op-

New Zealand Record Biz Faces Unrestricted Parallel Importing

BY JOHN RUSSELL

NEW ZEALAND—The record industry here is having to come to terms with unrestricted parallel importing after the removal of existing protections by the government.

The move has, though, prompted a mixed reaction. The Recording Industry Assn. of New Zealand (RIANZ) predicts that in the long term, less money will be available to invest in local musicians, while indie labels and major music retailers are unconcerned, saying the new legislation will have little impact on New Zea-

was $19.6 million, 72% below the same period in fiscal 1997.

Not yet a producer, New York-
based itzy bitzy is the U.S. represen-
tative for three series that have been sold to PBS, a springboard for video sales. All three are already promised to vendors: Warner Home Video has “Telebabies”; PolyGram Video, “Nelly”; and North Coast’s Anchor Bay Entertainment unit, “Tops TV.”

Despite its own new, itzy bitzy’s future releases won’t necessarily go required to properly promote catalog

visions lead toward AC and roots

(Continued on page 96)

computer company Gateway

Gold Circle was started by mul-
timillionaire Norm Waitt, who

visions lead toward AC and roots

(Continued on page 96)

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visions lead toward AC and roots

(Continued on page 96)
There Are Three Magical Words That Have Always Brought Joy To A Songwriter’s Heart:

“Sung By Sinatra.”

You’ll Always Be In Our Hearts.

Marilyn Bergman, President and Chairman of the Board

American Society of Composers, Authors and Publishers
Always Be My Baby
Writer: Jermaine Dupri
Publisher: Air Control Music Inc.
EMI Music Publishing
Full Krel Music Co.
So So Def Music

Counting Blue Cars
Writer: Scott Alexander
Rodney Browning
Greg Kohanek
George Pendergast
J.R. Richards
Publisher: Bigger Than Peanut Butter Music
EMI Music Publishing
Music Rat Music

Crash Into Me
Writer: Dave Matthews
Publisher: Golden Grey Ltd.

The Difference
Writer: Jakob Dylan
Publisher: Brother Jumbo Music
Warner Chappell Music Inc.

Don't Cry For Me Argentina
Writer: Tim Rice (PRS)
Andrew Lloyd Webber (PRS)
Publisher: MCA Music Publishing

Don't Leave Me
Writer: Burney DeBarge
Chauncey Hannibal
Teddy Riley
Publisher: Chauncey Black Music
Donell Music
EMI Music Publishing
Smokin' Sounds Music Ltd.
Warner-Chappell Music Inc.
Zomba Enterprises Inc.

Don't Let Go (Love)
Writer: Andrea Martin
Ivan Matias
Publisher: One Of Ghetto Ho
Sailandra Publishing
Warner-Chappell Music Inc.

Don't Speak
Writer: Eric Stefani
Gwen Stefani
Publisher: Knock Yourself Out Music
MCA Music Publishing

Fly Like An Eagle
Writer: Steve Miller
Publisher: Sailor Music

Foolish Games
Writer: Jewel
Publisher: Warner-Chappell Music Inc.
Wiggly Tooth Music

For You I Will
Writer: Diane Warren
Publisher: REALSONGS
EMI Music Publishing

The Freshmen
Writer: Brian Vander Ark
Publisher: LMNO Pop Music
EMI Music Publishing

Give Me One Reason
Writer: Tracy Chapman
Publisher: BMG Songs Inc.

Hard To Say I'm Sorry
Writer: Peter Cetera
Publisher: BMG Songs Inc.

Head Over Feet
Writer: Glen Ballard
Publisher: Jerzeansation Corporation
MCA Music Publishing

How Do I Live
Writer: Diane Warren
Publisher: REALSONGS

I Can Love You Like That
Writer: Mariah Derry
Steve Diamond
Jennifer Kimball
Publisher: Diamond Cuts
Friends And Angels Music
Full Krel Music Co.
Second Wave Music

I Finally Found Someone
Writer: Bryan Adams
Marvin Hamlish
Robert John "Mutt" Lange
Barbara Sorosand
Publisher: Badama Music Ltd.
Emunual M. Inc.
TSP Music Inc.
Zomba Enterprises Inc.

I Go Blind
Writer: Philip Comparelli (SACAM)
Bradley Merritt (SACAM)
Darryl Neudorf (SACAM)
Neil Osborne (SOCAN)
Publisher: Sony/ATV Tunes LLC

I Love You Always Forever
Writer: Donna Lewis
Publisher: Warner-Chappell Music Inc.

If We Fall In Love Tonight
Writer: Jimmy Jam
Terry Lewis
Publisher: EMI Music Publishing
Flyte Tyme Tunes

Just Another Day
Writer: John Mellencamp
Publisher: Full Krel Music Co.

Key West Intermezzo
(1 Saw You First)
Writer: George Green
John Mellencamp
Publisher: EMI Music Publishing
Full Krel Music Co.
Kushback Music

Let's Make A Night To Remember
Writer: Bryan Adams
Robar-John "Mutt" Lange
Publisher: Badama Music Ltd.
Zomba Enterprises Inc.

Men In Black
Writer: Theresa McFadden
Patrice Rushen
Will Smith
Publisher: Baby Fingers Music
New Columbia Pictures Music
Treball Music
Yaruma Music

MMMBop
Writer: Sazas Hanson
Taylor Hanson
Zachary Hanson
Publisher: Jam N' Beard Music

Mouth
Writer: Merrill Bainbridge (APRA)
Publisher: MCA Music Publishing
Mouth Music Pty. Ltd (APRA)

Because You Loved Me
Writer: Diane Warren
Publisher: REALSONGS
Touchstone Pictures Music and Songs Inc.

Butterfly Kisses
Writer: Randy Thomus
Publisher: PolyGram International Publishing, Inc.

Change The World
Writer: Gordon Kennedy
Tommy Sims
Publisher: Bases Loaded Music
MCA Music Publishing
PolyGram International Publishing, Inc.

ASCAP PUBLISHER OF THE YEAR
Warner-Chappell Music Inc.
No Diggity  
Writers: Chauncey Hannibal, Teddy Riley, Lymie Walters  

Ooh Aah... Just A Little Bit  
Writers: Skee Roddy (PRS)  
Publisher: Songs Of Peer Ltd.

Push  
Writers: Marc Serletic  
Publisher: EMI Music Publishing

Quit Playing Games (With My Heart)  
Writers: Herbert Chichlowsky (STIM), Max Martin (STIM)  
Publisher: Zomba Enterprises Inc.

Say You'll Be There  
Writers: Victoria Adams (PRS), Melanie Brown (PRS), Emma Bunton (PRS), Melanie Chisholm (PRS), Geri Halliwell (PRS)  
Publisher: Universal Music Publishing, Ltd.

Secret Garden  
Writers: Bruce Springsteen  
Publisher: Bruce Springsteen

Spiderwebs  
Writers: Tony Kanal, Gwen Stefani  
Publishers: Knack Yourself Out, Music MCA Music Publishing

Standing Outside A Broken Phone Booth With Money In My Hand  
Writers: Leonard Feather, Chris O'Connor  

Staring At The Sun  
Writers: Bono (PRS), Adam Clayton (PRS), The Edge (PRS), Larry Mullen, Jr. (PRS)  
Publisher: PolyGram International Publishing, Inc.

Unbreak My Heart  
Writers: Diane Warren  
Publisher: REALSONGS

Wannabe  
Writers: Victoria Adams (PRS), Melanie Brown (PRS), Emma Bunton (PRS), Melanie Chisholm (PRS), Geri Halliwell (PRS), Richard Stannard (PRS)  

When You Love A Woman  
Writers: Jonathan Cain, Steve Perry, Neal Schon  
Publisher: The Music Of: Justin Music, Love Music Publishing, So Much Music

Where Do You Go  
Writers: Peter Bischof-Fallenstein (GEMA), Frank Reuther (GEMA)  
Publisher: BMG Songs, Inc.

You Learn  
Writers: Glen Ballard  
Publisher: Aeronaut Corporation, MCA Music Publishing

You Were Meant For Me  
Writers: Jewel  
Publisher: Warner/Chappell Music, Inc., Wiggly Tooth Music

**ASCAP SONG OF THE YEAR**  
"Unbreak My Heart"  
Writer: Diane Warren  
Publisher: REALSONGS

**ASCAP SONGWRITER OF THE YEAR**  
Diane Warren

Nobody  
Writers: Keith Sweat  

One Headlight  
Writers: Jakob Dylan  

Sunny Came Home  
Writers: Shawn Colvin, John Leventhal  

Twisted  
Writers: Eric McCahan, Keith Sweat  

**THE ASCAP AMERICAN LEGEND AWARD**  
Berry Gordy

**Congratulations to our 1998 POP Award winners.**

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

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2 Views On Royalty Issue

Gordy Honored At ASCAP Awards

BY CARRIE BELL

LOS ANGELES—Bobby Gordy, songwriter and Motown Records founder, received the premiere American Legend Award at the 15th annual ASCAP Pop Music Awards, held May 18 at the Beverly Hilton Hotel here.

Gordy was presented with the trophy by ASCAP president/chairman Marilyn Bergman, Dick Clark, and Smokey Robinson, who sang a tune he wrote to show his appreciation to Gordy. As Yet also performed an a cappella version of Gordy’s “Lonely Teardrops.”

“The award recognizes a music personality whose body of work has made significant impact on American culture and influenced the way we hear music today,” Bergman said.

Diane Warren took home the honors for songwriter of the year for an unprecedented fourth time, with four of her tracks (“Un-Break My Heart,” “For You I Will,” “Because You Loved Me,” and “How Do I Live”) taking home most performed song prizes. David Foster presented the statue while Xscape sang its top 10 Warren-penned single, “The Arms Of The One Who Loves You.”

Her ballad “Un-Break My Heart” was also celebrated as song of the year with a gracious speech by Toni Braxton.

Nic Harcourt, the new host of public radio station KCRW Los Angeles’ “Morning Becomes Eclectic,” presented the Mighty Mighty Bosstones and Trent Reznor and Nine Inch Nails with college radio awards.

Warner-Chappell Music, which published 12 of the night’s 49 winning songs, was named publisher of the year.

Jakob Dylan and Bryan Adams proved that three times is a charm when each took home most performed song trophies. No Doubt’s Gwen Stefani, Jewel, Glen Ballard, Stone Girls, John Mellencamp, and Keith Sweat were double winners.

A complete list of winners follows: ASCAP American Legend Award: Beverly, London.

Songwriter of the year: Diane Warren.

Song of the year: “Un-Break My Heart,” written by Diane Warren and published by Real sounds.

Publisher of the year: Warner-Chappell Music Inc.

College radio awards: The Mighty Mighty Bosstones and Trent Reznor and Nine Inch Nails (Continued on page 95)

Shanachie, Sugar Hill Shine At The AFIM Indie Awards

BY CHRIS MORRIS

DENVER—Shanachie Records and Sugar Hill Records spoke for the rest of a strong field to collect three Indie Awards plaque and emerge as the top labels at the May 16 ceremony that climax ed its 1998 Grammy Awards triumph, collecting a pair of trophies for its reissue of Harry Smith’s “Anthology Of American Folk Music”; the collective has released an album to receive multiple awards. The Indie Awards, which recognize excellence in independently released music, were established in 1978 by the trade organization, then known as the National Assn. of Independent Record Distributors. In years past, the awards (Continued on page 85)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Capitol Records in Hollywood promotes Rick Stewart to VP of business affairs and names Justin Morris senior VP/ CFO. They were, respectively, senior director of business affairs and CFO for EMI-Capitol Entertainment Properties.

Grace Newman is promoted to VP of national field marketing at Windham Hill Group in Beverly Hills, Calif. She was senior director of field marketing.

Restless Records in Los Angeles appoints Bruce McDonald VP of alternative promotion and Drew McGowan VP of Hip promotion. They were, respectively, national alternative promotion director at Polydor and senior director of rock promotion at Mercury/PolyGram.

Errol Kolosine is promoted to GM at Astralwerks Records in New York. He was national director of marketing and promotion. RCA Records in New York names Henry Marquez VP of creative/graphics. He was VP of creative services at EMI Records.

John Weaver is promoted to VP of information technology at Elektra Entertainment Group in New York. He was director of information technology.

Red Ant Entertainment in Los Angeles names Guy Manganelli VP of creative services. He was senior director of creative production at Douglas Music.

Rhino Records in New York hires Espinosa as named director/ of sales, Western and North Central regions, at Sony Discos in Studio City, Calif. He was West Coast sales manager at EMI Latin.

Rhino Records in Los Angeles names David Gorman director of creative marketing, Patrick Milligan director of A&R, and Robin Schwartz manager of music publishing. They were, respectively, creative exar of marketing, A&R manager, and coordinator of music publishing.

Mammoth Records in New York promotes Keith Hagan to senior national director of publicity. He was national director of publicity.

Ng Records in New York names Tom Smith national director of promotion. He was owner of S.P. Unlimited.

PUBLISHING. Emi Music Publishing in Los Angeles names Damon Booth director of creative, West Coast, and promotes Matt Messer to manager of creative, West Coast.

They were, respectively, senior director of repertory, West Coast, atASCAP and a scout.

Emi Music Publishing in Los Angeles promotes Jason Houser to creative director. He was creative manager.

Mca Music Publishing in Los Angeles promotes Donna Caseau to director of creative services. She was manager of creative services.

Kim Cashin is promoted to director of finance at Zomba Music Publishing in New York. She was controller.
**Jennings’ ‘Fire’ Burns On Ark 21 Debut**

BY CHET FLIPPO

NASHVILLE—After 72 albums, Waylon Jennings figures he deserves some slack when it comes to recording what he wants. The country music legend, recovering from illness, is back with a distinctive career album—one that he says suits him just fine.

“Closing In On The Fire” due June 16 in the U.S. on Ark 21 Records, is unlike anything he’s recorded before. By no stretch could it be categorized as a country album, and Jennings is happy about that. The songs range from introspective Jennings originals to a Tony Joe White swamp blues number to a Sting composition to a Kevin Welch waltz to the Rolling Stones’ “No Expectations.” Guest artists include both contemporary rock and country music stalwarts: Sting, Mark Knopfler, and Sheryl Crow sound just as at home here as do contemporary countrygrowler Travis Tritt, country legend Carl Smith, and Waylon’s honey-voiced wife, Jessi Colter.

Country radio will not even be considered, Jennings says. In many ways the album is a career retrospective for him, he adds. “I told [Ark 21 chairman] Miles Copeland, who owns the label, ‘Look, I don’t want nobody messin’ with me,’” he says. “What I want to do is what I want to do. I want to cut things that are fun and not worry about radio. I ain’t worried about them.”

He’s on Ark 21, he says, because the label exerts asked him to be. “There’ve never been boundaries to my music,” he says, adding that he was the first country artist to cover the Beatles and the Rolling Stones. “Back then, if you advertised me solely on the country stations,” he says, “you wouldn’t get the crowds. You’d get about half what you’d get if you advertised me on the MOR and rock stations.” Jennings, the eternal Nashville renegade, has toured with the Grateful Dead and was a hit at Lalapalooza.

He says that when he heard that Ark 21 was interested in him, “I told them, ‘Look, I’m really not worried about gettin’ on the charts,’” he says. “It ain’t selling me mad that they won’t play me on those radio stations anymore. I don’t think it’s right, though. I don’t know what age has to do with music. I don’t like the songs that they’re writing now. But if you want me to cut an album—I never was a singles seller anyway. I had one million-selling single that was so long that it went from ‘The Dukes Of Hazzard.’

But I have made bunches of platinum albums.” His 1976 compilation with Colter, Willie Nelson, and Tompall Glaser, “Wanted: The Outlaws,” was Nashville’s first platinum album.

“So, I talked with Miles and said, ‘If you like what I do, let me do it and we’ll get along fine. I don’t want people in a record company telling me what to do. If I’m wrong, then tell me. I don’t mind being wrong. But I’ll tell you what: I’ve got a good track record. I do know what I’m doing.’

So, we agreed on all of that.”

Copeland says, “It’s an honor to make an album with him and especially when it’s not just any album.

Waylon is not only an American legend, he is a continuing American legend. There are personal songs that relate to his past and his future, rock ‘n’ roll songs he has always wanted to cut, a track with Sting and Sheryl Crow, a contribution from Mark Knopfler, and a duet with Travis Tritt.”

Crow says that singing with Jennings was an honor because she “grew up listening to country music and the music of Waylon Jennings.”

The album also includes a 20-minute-plus “hidden track” containing audio liner notes: On the track, Jennings reminisces about the songs and what they mean to him. Ark 21 GM Michael Roden says eventual plans call for international exposure for the album. “Miles Copeland has a very strong belief that there is a market for country music outside the U.S.,” says Roden.

Roden adds that promotion plans for the time being will focus on roots and triple-A radio in the States. “Waylon is not exactly a mainstream country artist, so our approach is to treat him like a legendary American musical figure, rather than even trying to present him as a country artist against what’s currently going on in Nashville.”

Roden also sees media as providing a possible breakthrough. “Press and TV [coverage] on his legendary status and his history should get some exposure,” he says. “And from there, I think, the record speaks for itself very well and covers a pretty broad range of musical styles. You’ve got a track with Sting and Sheryl Crow, [with] Mark Knopfler, and you’ve got this duet with Travis Tritt, so there are a variety of things that appeal to different people who are adventurous enough to appreciate good roots American music, even if they aren’t Waylon fans.”

Roden says showcases in New York and Los Angeles will be part of the label’s efforts and will be centered on planned appearances on “Late Show With David Letterman” and “The Tonight Show With Jay Leno.” “If we can get this record going and surpass his last couple of efforts, which were gold, and give him a higher profile,” he says, “then we’ll look outside the U.S. I think there is a market for him in England, Australia, and New Zealand.”

At retail, he says, “we want visibility with the type of accounts where he has sold, accounts that are a little more adventurous. We’re emphasizing Tower Records, Virgin—those type of accounts in particular, rather than country accounts like Wal-Mart.”

Tower Records Nashville GM Jon Kerlikowski is familiar with the project and is optimistic about its success, at least in some areas. “I think it will certainly do really well in Nashville,” he says. “Nationally, I think he could tap into that same roots audience that Johnny Cash is now reaching. He’ll have pockets where he’ll do well: Texas will be OK for him, and Oklahoma and probably northern California. For the rest of the country, who knows? If he gets some single on the charts, he may have a shot with it. This could be a pop crossover.”

Jennings is managed by Hot Schatz Productions and booked by the Bobby Roberts Co. His songs are published by Waylon Jennings Music, administered by Irving Music Inc. (BMI).

Rockin’ Symphony. Peter Frampton, Roger Daltrey, and Phoebe Snow take a break from rehearsals for the “The British Rock Symphony” concert series. Scheduled to kick off July 6, the event will include music from the Beatles, the Rolling Stones, the Who, Led Zeppelin, and Pink Floyd. The artists will be accompanied by a 60-piece orchestra and a 20-member choir. Pictured, from left, are Frampton, Daltrey, and Snow. (Photo: Chuck Pulini)

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**TOUR DATES**

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Artists & Music

Lucinda Williams Gets It Right

Mercury’s ‘Car Wheels’ Set Reflects Artist’s Perfectionism

BY STEVE KNOPPER
CHICAGO—The making of Lucinda Williams’ “Car Wheels On A Gravel Road,” due June 30 from Mercury Records, illustrates the vast number of things that can go wrong in the music industry for an artist trying to get something exactly right.

Nonetheless, after going through the sets of producers, including Steve Earle and E Street Band pianist Roy Bittan, as well as her fair share of label woes, Williams says she thinks her fifth studio album is her best yet.

“I definitely feel, just in terms of growth as a writer and vocally, better about this one than in any other time before this,” she says by phone from her Nashville home. “This one was so long in the making, it’s just a relief to get it out there and move ahead.”

Williams, whose songs have been covered by Mary Chapin Carpenter, Patty Loveless, and Tom Petty, originally entered the studio with her longtime friend, guitarist, and producer, Gurf Morlix. However, after singing a duet on Earle’s 1996 album, “I Feel Alright,” she loved the production sound and hired the Twang Trust—Earle and producer Ray Kennedy—to recut most of the tracks. Finally, after a “too many cooks in the kitchen, I guess, kind of thing,” as Williams describes it, she hired the back-back Bittan for the final work.

Despite the delays and press reports about Williams’ perfectionism in the studio, Williams says, the studio angst was nothing more than business as usual.

“It’s really not that big of a melodramatic ordeal that it’s been made out to be on the Internet and in the press. It’s really just part of the process,” she says. “There aren’t any hard feelings or anything like that. Everybody’s cool in these terms.”

It’s easy to hear why Williams is so satisfied with “Car Wheels On A Gravel Road,”

**Continued on page 54**

Columbia’s Dag Hones Its Funk Fusion On ‘Apt. #635’

BY DOUG REECE
LOS ANGELES—Columbia Records and patrons of funk outfit Dag are hoping that between the time the act debuted in 1994 and its album “Righteous” and finished recording its new set, “Apt. #635,” set for June 30, the public’s tastes and attitudes have changed in their favor.

While some critics warned of the extremely informal and crafty funk/pop laid down by the group on its first album, others were left scratching their heads about what to do with the hard-to-place band.

“Righteous,” which has sold 33,000 units, according to SoundScan, garnered little airplay.

“At the time I couldn’t really understand it,” says guitarist Brian Dennis. “In our minds, this was dance music influenced by acts like the Jackson 5. I mean, when has that ever gone out of fashion?”

In retrospect, however, Dennis says the band was still artistically immature and had the misfortune of being miscast as a modern-rock act during a time when grunge still ruled the air.

**Continued on page 18**

Pepsi’s ‘Pop Culture’ CD Prize Features Atlantic Acts; Pumpkins File Suit

MAKE MINE A PEPSI, PLEASE: Pepsi and Warner Special Projects have teamed up to produce a “Pop Culture” CD, which will be used as a premium item during the soft drink’s massive Pop Culture summer campaign.

In addition to a plethora of major prizes included in the sweeps, instant winners can receive the CD if their bottle top from a Pepsi, Diet Pepsi, or Mountain Dew says “You Win CD” inside. Although the CD carries the Warner Special Projects logo, the album features music from Atlantic artists only and was coordinated through Jeff Dandurand, manager of product development for Atlantic.

Among the 10 acts contributing previously released album tracks to the CD are Collective Soul, D’Angelo, The Shins, Big Wreck, the Coors, and Aneathaum. There are 100,000 CDs up for grabs.

“We’re always looking for new opportunities with different companies to get avenues of exposure, and Pepsi was one of the people that we approached last fall and said we’d like to do something together,” says Dandurand.

When the idea for the CD was proposed, Pepsi reps expressed their fondness for Collective Soul, D’Angelo, The Shins, and Big Wreck; otherwise, Atlantic just tried to make the CD a good showcase for its new and established artists.

“Aneathaum and Big Wreck are two of our promising developing bands; to get them more exposure from this would be great,” Dandurand says.

Patrons with winning bottle caps can either claim their CD at a participating Musicland location or send the bottle cap to Pepsi and receive the CD in the mail.

SMASH THIS: The Smashing Pumpkins filed suit May 8 against Westwood One. The suit, filed in Los Angeles Superior Court, claims that the radio syndicator breached its oral and implied contract with the band by allowing Sound & Media to license a 1991 interview with the band. The British-based Sound & Media subsequently released a “book with CD” product in 1996 that contained the interview. The Virgin Records band was never consulted about the licensing deal, according to the suit.

The suit comes a month after the band filed a complaint against Sound & Media April 15 in Los Angeles Superior Court.

According to one of the Smashing Pumpkins’ attorneys, Jill Berliner, the group tried to reach an out-of-court agreement with Westwood One, but it filed the papers after no agreement could be reached. Berliner says the case against Sound & Media is proceeding.


In other legal matters, MCA and Mattel have ended their legal battles over Aqua’s song “Barbie Girl.” On May 8, U.S. District Judge William Matthew Byrne Jr. dismissed Mattel’s copyright violation lawsuit against MCA over the song and video. Also dismissed was MCA’s countersuit against Mattel accusing the toy manufacturer of making defamatory statements about the label.

STUFF: After parting with longtime manager John Reid, Elton John has set up his own management company headed by London Records U.K. managing director Colin Bell...Dr. John has signed a worldwide deal with Parlophone. In North America, his releases will be distributed through Pointblank/Virgin. His first release, “Amato Road,” will come out worldwide July 28 and is being produced by John Leckie (Radiohead, the Verve). Guests include Paul Weller and members of Portishead and Spiritualized. Dr. John’s last album was “Trippin’ LIVE” released last year by Sure/Fyre/Wind Up...Bruce Hornsby is hard at work on his first album of new material since 1995’s “Hot House.” The collection, named “Spirit Trail,” is targeted for a late-summer release and could be a double set if all 18 songs Hornsby has recorded for the project remain on it. The album, co-produced by Hornsby and Michael Mangini, is being recorded at Hornsby’s home studio in Virginia.

ON THE ROAD: A number of acts are taking to the road in mini-festivals this summer. Widespread Panic has put together a package that will include G. Love & Special Sauce, Gov’t Mule, and Galactic on the first leg. Playing with the Caprivi band later on the tour will be Béla Fleck, Guster, Leftover Salmon, Sister 7, and Todd Snider...The On the Fringe tour, which features Columbia’s David Poe, Geffen’s Kim Fox, and Atlantic’s Kacy Crowley, kicks off June 3 at the Balboa Cafe in Phoenix...Leftover Salmon, moe., Strangefolk, and the String Cheese Incident have formed the Hoodoo Bash, an outdoor tour that starts June 3 in Stanhope, N.J.

In the Off the Road department, the Rolling Stones have postponed at least four dates of their upcoming European tour after Keith Richards fell off a ladder at his Connecticut home, sustaining injuries to his ribs and chest. The tour had been slated to kick off May 22 in Berlin.
To The Nominating Committee

“They were a team...yes, they were a team.”

Chuck Tillman
St. Louis, 1996

Chuck Berry holds the title "First Poet Laureate of Rock & Roll."
Chuck wrote the words.

Johnnie Johnson holds the title "Father of Rock & Roll Piano®."
Johnnie created the music.

Question:
“So why hasn't Johnnie been inducted into the Rock & Roll Hall of Fame?”
Answer:
“Because he never received the credit he deserves for creating the music.”

Keith Richards sums it up:
"I mean, you're talking Johnnie Johnson - Chuck Berry, you're talking Lennon - McCartney, you're talking Jagger - Richards, you're talking Leiber - Stoller. You're talking all those Rock & Roll (writing) teams except that Johnnie never got any credit...the songs were obviously collaborations..."

Please do the right thing. Please place Johnnie's name on the this year's ballot. He deserves to be recognized during his lifetime for the monumental contributions he made to Rock & Roll. "But without Johnnie giving Chuck those riffs -Voila!- no song...just a lot of words on paper."
He created the music that started it all.

johnnie.com
Artists & Music

COLUMBIA'S DAG
(Continued from page 16)

DAG

waves.

"I still think there are some great songs on ['Righteous'], but we were really kicking out our influences," he says. "You have to do this process where you purge yourself of this stuff that you've listened to forever and develop your own thing."

"On this record we're starting to establish our sound," he adds. "The influences are there, but they melt together in such a way that it's harder to say, 'That's James Brown,' or 'That's Prince,' or whatever."

The act owes part of its revised sound to new percussionist Lisimba Moyenda and keyboardists Jen Gunderman and Kai Russell. Dennis believes that the success of the similar-sounding Jamiroquai on Sony affiliate Work helped Columbia understand the potential for the band.

What happened following the success of Jamiroquai was a light bulb went off in their heads, and it was like, 'Oh, we have Dog. That's what you do with it,'" says Dennis. "We had really been pushing the alternative pile and sort of got lost."

Chris Nuiler, a divisional advertising coordinator for Minneapolis-based MusicLand, says retail, too, will benefit from the Jamiroquai warm-up.

"This goes around, timing is on their side," says Nuiler: "Now we have a hot reference point to the consumer that liked the Jamiroquai album. Another helpful thing is that alternative and grunge are definitely not the dominant genres they were when 'Righteous' came out. There are opened up ears and tastes now."

In fact, Columbia is counting on optimised programmers in several formats to play the first single, "Our Love Would Be Much Better (If I Gave A Damn About You)." The song, being serviced to modern rock, triple-A, crossover, top 40, and modern AC, ships in early June. In addition, Columbia will send a white-label 12-inch to mix shows and dance clubs.

"Our feeling is that this is a credible pop record, but it isn't format-specific," says Tom Corson, senior VP of marketing at Columbia (U.S.). "So we've gone into building a strong market by market than driving it from a format perspective."

At retail, the label will reacquaint stores with the group using a sampler that includes tracks from both albums. That compilation, "Guide For Groovy Lover," shipped May 6. While the band didn't make a killing at radio or retail on its debut effort, it did show promise on the road, even when confronted by inhospitable audiences.

"Columbia went way beyond the 
(Continued on page 60)
Jupiter Communications presents...

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From Hoboken To Hollywood, An Unforgettable Style

BY CHRIS MORRIS

LOS ANGELES—The incomparable power of the music of Frank Sinatra, who died May 14 here of a heart attack at age 82, may have been analyzed most elegantly by Henry Pleasants in his 1974 book “The Great American Popular Singers.”

“The absence of any impression of art was imperative to his style,” Pleasants wrote. “His accomplishment in avoiding it was the most compelling evidence of his stature as an artist. He was not presenting himself as an artist. He was presenting himself as a person... More than most singers, he has lived the life he sang about.”

Luther Vandross, who recorded “The Lady Is A Tramp” with the singer for Capitol’s 1985 “Duets” album, says Sinatra’s ability to express emotion was his strongest suit.

“What kills me about Sinatra’s classic “saloon song” “One For My Baby” is you can feel the guy’s anxiety,” he says. “That’s more important than any high note you can hit or any succession of 50 notes. Frank was old school. He had passion.”

Sinatra’s singing—which eloquently defined the mood of mid-20th-century America and endures as a revered monument of the singer’s time and ours—may have appeared artless, but it was the product of a great deal of thought and labor.

His early idol was Bing Crosby, he also name-checked as primary influences Billie Holiday, whose coolly emotive style and legato vocal lines prefigured his own approach, and Nat “King” Cole. Sinatra’s light, seemingly effortless delivery—which he compared to classical bel canto—was derived from his emulation of the long-duration techniques of instrumentalists like trombonist Tommy Dorsey (for whom Sinatra sang in 1940-42) and violinist Jascha Heifetz. Through concentrated work on his breath control, Sinatra became the past master of vocal phrasing.

Born Dec. 12, 1915, in Hoboken, N.J., the only child of Italian-American parents, Sinatra understood his destiny early and was encouraged to pursue it by his mother, Dolly. A high school dropout, he performed on radio and in local venues until in 1939 he was plucked from the Rustic Cabin in Englewood Cliffs, N.J., by Harry James.

After a brief sojourn with James’ group—which produced Sinatra’s early signature song “All Or Nothing At All”—the hardboiled generously released the singer so he could join Dorsey’s band. That two-year collaboration brought forth such signature Victor recordings as “I’ll Never Smile Again” and “I’ll Be Seeing You.”

A clash with the notoriously parsonomious Dorsey over money led Sinatra to strike out on his own in late 1942. His first session for his new label, Columbia, was preceded by a series of live appearances at the Paramount Theater in New York; he was greeted by hysterical outbursts from near-rioting young female bobby-saxers. The pandemonium that “Swonatra” stirred was unprecedented in American pop music history; contemporary observers compared the frenzy of Sinatra’s fans to the ecstasies of Holy Rollers and the mania of the Children’s Crusades of the Middle Ages. Thus did Sinatra—

(Continued on page 92)

Revisiting The Eras Of Sinatra’s Career

BY GEORGE SIMON

In the Nov 20, 1962, issue, “The Sinatra Report” appeared in the pages of Billboard, recapping Frank Sinatra’s career to date—from the early days through his years at Columbia, Capitol, and Reprise. Here, the project’s author and writer of a book of the same name, who has been writing about music since 1935, offers his recollections of those years and shares excerpts from the “Report.”

Harry James had left Benny Goodman’s band to start his own. He and I were listening to a radio in his New York hotel room one evening to a little-known band (Harold Arlen’s) when suddenly we became aware of an especially sensitive-sounding singer whose identity had been previously revealed but now was unknown to us. So we decided to go over to the club the next evening to hear him in person.

The verdict is pretty simple. The guy knocked us out, and James invited him to come over the next day, and before you know it he was auditioning with the band and came through with flying colors. And so Frank Sinatra’s career was launched!—Continued on page 24

FRANK SINATRA’S LIVING LEGACY

REMEMBERING THE VOICE

The World’s Foremost Amusement Weekly

25 Cents

Billboard

March 27, 1948

BYV LICHTMAN

Pop music was in dismal shape in the early ’30s. Something was missing that was to sweep aside the Tin Pan Alley notions of old. The beat was coming, and record companies tried to cope by mandating that their key pop acts try the cheap novelty-song route to the charts. Frank Sinatra—whose big-band vocals had done much to usher in the Swing Era—was a victim of this quick fix, too. With his heart not in it, he was hardly successful. But a pop miracle came in the form of a change in labels, from Columbia to Capitol, and several arrangers, such as Nelson Riddle and Billy May, who, like Sinatra, got their creative feet wet in the Swing Era.

Sinatra’s concept albums—a new idea then—propelled him to newly gained fame and worldwide appreciation. But there is another crucial, twofold debt of gratitude: the world of pop music owes to Sinatra: He kept the flame alive for hundreds of superior pop songs that might have otherwise been consigned to obscurity without his fresh, but highly respectful, treatment of them. He also must have given hope to young singers, such as Johnny Mathis and Barbra Streisand, that they, too, could succeed in a climate of drastic change.

The wonder of Sinatra is not, thank you, that of an all-but-forgotten pop master whose death has been documented with meaningful discourse. As the most thoroughly documented pop artist of all time, Sinatra leaves a bountiful legacy as a performer. There is no arid task ahead for his labels to scramble to the vaults to digitalize his 60-year career. It’s already been done. And it’s out there, right now, to delight in.

The Voice at the tender age of 3. Note the bow tie—even then.
Prove

This mini-profile appeared in the March 27, 1944, issue, which featured Sinatra on the cover:

Frank Sinatra: This Week's Cover Subject

The best way to describe Frank Sinatra and his amazing career is to say that he is the biggest threat in years to Bing Crosby's reign as King of the Vocalists. The threat, of course, started back in 1940, when the young man with a baritone joined Tommy Dorsey's orchestra and brought TD more fans than you'd find in a Chinese water-color. Established as a top man in his field, Sinatra stepped out on his own a few months ago, and under the guidance of Frank Cooper, of General Amusement Corporation, has shaped up as one of the outstanding "singles" of the era.

Only the best jobs come Sinatra's way now. Currently featured on the CBS "Your Hit Parade" each Saturday night, he has a steady "Welcome" sign out in front of the Paramount Theater, New York, where he has show-stopped like few others before him. He has signed a contract with RKO to make two films a year, preceding his screen conquests with a Chinese-water-color. Established as a top man in his field, Sinatra stepped out on his own a few months ago, and under the guidance of Frank Cooper, of General Amusement Corporation, has shaped up as one of the outstanding "singles" of the era.

Orchestra which is heard on Columbia's Red Label records, has been featured at the Hotel Benjamin Franklin in Philadelphia, Hotel Ballroom in New York; the World's Fair and currently at Sherman Hotel in Chicago. Band is managed by Music Corporation of America.

This story ran on page one in the March 21, 1954, issue.

Sinatra Joins Capitol Fold

HOLLYWOOD, March 14.—Frank Sinatra this week joined the Capitol Records artist roster after a decade in the Columbia fold. Coast major's acquisition of Sinatra marks one of the rare times that the label has taken on an established name. Its usual procedure has been to bring up unknowns to the fore and building them into disk sellers. Its inking of Benny Goodman six years ago was the only other time that Capitol had inked a top name artist who had gained his stature on another label.

Sinatra was signed to a 5 per cent pact and will start recording under his new contract within the next few months. In moving to Capitol, the bow-tied balladist joins Axel Stordahl, who has batted Sinatra's accompanying orks through the major portion of his career as a solo recording artist.

Sinatra's Pioneering Thoughts On LP Pop Tune Production

NEW YORK, Dec. 24.—The long-playing record, having gained wide consumer acceptance, has opened up a vast panorama of possibilities not only for the classical artist but also for the interpreter of popular songs.

First of the now-noted pop artists to give voice to his theories in this direction is Frank Sinatra, who believes that LP calls for new orientation and pioneering. Sinatra, it's known, is thinking in terms of the 10-inch 78-minute record, and he conceives of it as a disk making possible the use of production techniques and ideas which are not now feasible on the conventional 78-151-minute record.

The LP figures Sinatra, calls for an entirely new approach to recording —from the artist's point of view. Thus far, he feels, much of the production thought that has gone into LP has derived from conventional 78 production methods and thinking. With the LP market becoming more competitive—as more and more diskies produce LP's—conventional methods, according to Sinatra's mind, will not be enough. Artists and a. and r. men, he believes, will have to pioneer in the use of script material in conjonction with music, the representation of musical sketches, commentary, narrative and mood music.

In other words, according to Sinatra and others who conceive of the LP as opening new production vistas in recording, the 10 or 12-inch record, with 15 or 20 minutes of "time" on each side, will call for much more of a production package.

Dear Frank:

There seems to be something wrong in the figures . . . 8th birthday, and 25 years as a professional performer. I would say you had been in the business 30 years (it only took me a year to arrive at the same conclusion). And I suppose you aren't in showbusiness at all, but you are very young. The only thing I can say is that you are a very young woman and I am very young in spirit.

A. C. B.

Frank to all:

I'm glad you're back and please stay back. I'm tired carrying the load.

Sinatra has given his wife and child a kaleidoscope of reasons to go in for hero worship.
REMEmBERING THE VOICE

FRANK SINATRA’S LIVING LEGACY

BILLBOARD’S SINATRA CHRONICLES

(Continued from preceding page)

and chatted, just as on his TV show, and he let the crowd have almost as many songs as it desired. His best were “That Old Black Magic” and “I Hear a Rhapsody,” his latest record clock. He also did a cute parody on Johnnie Ray which ended with the line “When I think of Ava, then I no longer cry.” At the end of his act Sinat-

a called up Jackie Gleason and Jack E. Leonard. All three proceeded to frustrate the crowd with their antics. Dagmar also came up and smothered the singer with kisses but Sinatra emerged smiling. This audience got more than its money’s worth. It is a show for Sinatra fans, for between the stage show and the movie there are over 15 Sinatra vocals. If the singer continues to act as warm as he does on this bill he could soon win back his own great following.

The launch of the Reprise label, which did not yet have its Sinatra-bowed moniker, was revealed in this article in the Dec. 5, 1960, issue.

VINTAGE RECORD REVIEWS

This early record review appeared in the July 11, 1942, issue.

TOMMY DORSEY (Victor 27923)
“Be Careful, It’s My Heart”—FT, VC

Tommy is the first to hop on the score penned by Irving Berlin for Fred Astaire’s “Holiday Inn” movie. And the tunes on the sound track, takes an early crack at a ballad that is a cinch to become a heavy favorite. The added strings serve in good stead in adding musical color to the screen’s “It’s My Heart,” and it is the maestro’s sweet trombone sliding and Frank Sinatra’s vocalizing all the way. Instead of the slow and draggy tempo, Dorsey gives it a moderate and bright pace to excellent returns. The fiddles weave the introductory passages and carry on for the first chorus to bank the tromboning. Sinatra, as ever in good voice, sings it out for a second chorus. The same treatment is applied to the “Take Me,” the “All Of Me” type of tune that has already begun to take on the waxes. Strings again flood the trombone magic for the first choru-
s, and Sinatra makes the song all the more possessive for the sec-

and stanza that spins out the side.

From the issue of Dec. 11, 1965.

POp SPOTLiGHT
“AMan And His Music” (12-12” LP)
Frank Sinatra. Reprise 2F 1016

Destined to be one of the all-time sales winners, this deluxe two-

record package contains not only the great songs associated with the Sinatra career, but also boasts a fascinating Sinatra commentary about his life and thoughts. A superb set that no music lover should be without.

From the issue of Nov. 6, 1963.

SPOTLiGHT REVIEW
Frank Sinatra
“Duets”
Producers: Phil Ramone, Hank Cattaneo
Capitol 86511

An event all the way, Sinatra’s return to the label where he craft-
ed his musical apotheosis is a world-class, all-star event that pairs him with 13 diverse duet

derpartners. Everyone will have his or her favorites; immediate

thru
tilifiers include “I’ve Got A Crush On You” with Barbra Streisand, “Summer Wind” with Julio Iglesias, and medley of“Guess I’ll Hang My Tears Out To Dry” and “In The Wee Small Hours Of The Morning” with Early Simon, Presence of international stars (Iglesias, Charles Aznavour) and pop luminaries (Luther Vandross, Bono) add cross-format sizzle; massive pro-

motion should ring up an instant mega-winner.

Winners In The Billboard’s
13th Annual Disk Jockey Poll

Frank Sinatra, Bobby Darin and Johnny Mathis are the favorite male singers of America’s disk jockeys in The Billboard’s 13th Annual Disk Jockey Poll. The fact that Sinatra walked away with top honors again this year in the favorite category, is no surprise, since the singer has fin-

ished first in this poll for the past four years. And both Darin and Mathis, too, finished high up in the favorite and the most played polls last year. Sinatra, tho, still outdistances them all, with almost three times the number of votes in the favorite category, and with almost twice the number of votes as the most played. Nat Cole and Perry Como are two other veter-

ans who still remain disk jockey favorites.

A modified type of rock and roll appears to be strong as a program-

ting trend, since almost all of the rock and roll artists who showed up on the various polls have changed to a sweater style. This includes Elvis Presley, whose last record (“It’s Now or Never”) and his current release (“Are You Lonely Tonight?”) are on the ballad side.

This live review by Elsia Tiegel ran in the Jan. 6, 1990, issue.

Frank Sinatra:
Caesars Palace, Las Vegas

The venerable crooner celebrated his 40th year in show business by reliving his musical past and intro-

ducing his recorded future during his stay here.

For a $25 a person show charge in the Circus Maximus room, the Sin-

atra buff got to see the 64-year-old charismatic lyric interpreter in fine form, enthused with the music he sings today and charged up over the February release of his first three-

record set on Reprise called “Triology” for which he spent a good amount of the one-hour set plugging and per-

forming three tunes from the upcoming retrospective project.

The “Triology” works were the most

interesting of the program, with Vinny Falcone leading the 38-piece Caesars Palace orchestra in the appropriately shaded charts by Gor-

don Jenkins, Billy May and Don Costa, three of Sinatra’s key orchest-

ral arrangers.

Working with a music stand, Sinat-

tra limited his physical movements to dig into the lyric of a new Gordon Jenkins composition, “I’ve Been There,” an excerpt from a 36-minute opera, as Sinatra called it, by Jenk-

ins.

The second ballad from the LP, “If Had To Be You,” is a tune Sinatra said he had never recorded in his career. His soft, yet persuasive reading made the tune a very personal statement.

Personal statements were the cor-

nerstone of Sinatra’s tunes as his smooth phrasing, his control over dynamics and his solid sensitivity with a lyric’s delicate intrusions, all melded together.

“Summer Me, Winter Me,” a John-

ny Mathis evergreen, has now entered Sinatra’s repertoire and he should add this tune to such other powerhouses he does like “Send In The Clowns,” since the song’s human qualities are what enable him to inject such pathos. It was the third work from the LP and again another tune never recorded by Sinatra.

The tunes that have been recorded and have been done for years in per-

son which were reprinted in the Jan.

5 show under review included: “I Hear Music When I Look At You” (the opener), “The Best Is Yet To Come” (with a slow, stirring jazzly feeling in which he forgot the lyrics, commented “where the hell is it,” regained his position only to fumble a second time, but maintained his cool, kept a warm smile on his face and asserted his positive control over the situation, a swagger of his head a sway of his shoulders all showing the audience he was in command), “Long Lost Love,” and “The Lady Is A Tramp.”

Closing the program were the wel-

come “My Way,” “I’ve Got You Under My Skin” and “New York, New York,” which he had stumbled over several nights earlier on his NBC-TV 135-

night special. For this gambling crowd he did it perfectly.

Seeing this show business legend perform—as this reviewer had done on many occasions—is like being wit-

ness to a personal experience between artist and public. There is much love in the room when Francis Albert performs. Happy 40th an-

niversary.

Billboard 1998
Well, James’ band was struggling and had to move to the Biltmore. And so when Tommy Dorsey heard the young singer and offered him a job at more than twice what Harry had been paying him, James let him go with his blessing.

The rest is Sinatra history. With Dorsey’s careful musical grooming that included worn arrangements by Paul Varley and Jimmy Dorsey and later on by Deane Kincaide and Sy Oliver; plus Dorsey’s especially warm phrasing on his trombone, Sinatra developed into the most important boy vocalist of the era, eventually passing even Bing Crosby in popularity.

With Dorsey’s band, Sinatra recorded 84 sides, many with the Pied Pipers, with whom he learned to blend beautifully. He was well on the way to becoming a star in his own right. That was what Sinatra had expected, and so when Good- man’s introduction of Sinatra received thunderous cheers, the surprised Goodman held up and muttered into the mike, “And what the hell was that?”

Sinatra’s fans grew in numbers and enthusiasm, and soon he was sharing the top spotlight with the singer he most admired and respected, Crosby, who once, during a Sinatra Para- mount Theater gig, had burst into Frank’s soloing “It’s Only a Paper Moon,” shouting, “Hey, that’s my song! I introduced it in 1934!”

It was during that period that Sina- tra’s career was cemented; time had been devoting more energy and tal- ent to another of his loves, Ava Gardner. And when their romance was ending, his voice almost went along, though he did record then what was to me the most emotional side he ever made: “I’m A Fool To Want You.”

He lost Ava. But fortunately his voice came, possibly at the almost-failing career—in a huge way, too—as I noted in a November 1953 Metronome review of his nightclub act, “Sinatra had convinced me that the man I used to watch singing nervously in front of the Harry James band in Roseland (almost a generation earlier) has developed into one of the most know- ing showmen of all time, a man who took over completely from the moment he stopped on stage.”

Sinatra was 40, and I said in the follow- ing quote from the next month’s issue: “What I did at Bill Miller’s confirmed me once and for all that you can never criticize a man who is appreciated; you don’t have to sing loud and raucously and beat them over the head all the time. You can use a little restraint and try to create a mood that you and they can both feel, sort of like two people together in a small room, and, if you really mean it, and show that you mean it, you can register it all night.

Perhaps no words reflect Sinatra’s attitude and convictions better than those uttered some years ago by his close friend, Sammy Davis Jr. “I wonder what it must be like to be a leg- end in your own time. I don’t know. But I wouldn’t think it could be. It won’t, lose or draw, Frank has carried it beautifully . . . He is a saint and a cure-all. And yet he remains a man.”

And what’s the difference between Frank Sinatra now and Frank Sin-atra before now, I asked Sammy. To which he replied, “It’s knowing he has achieved what he represents. He went for something and he achieved it. He shot for the moon—and made it—and fell down again—and shot for the moon again—and made it again . . . He is a man!”

The following are excerpts from “The Sinatra Report,” which appeared in Billboard’s issue of Nov 20, 1965:

The Early Sinatra
In the late ‘30s, the Frank Sinatra name had already become semi-famil- iar to those who may have been listen- ing more carefully because the broadcast casts on one of several independent radio stations in the New York area. The young singer from Hoboken who, as a member of the Hoboken Four, had won a Major Bowes Amateur Hour and had toured the country in one of the Major’s numerous troops, had been making every effort to be heard as often and in as many broadcast programmes possible.

Jimmy Rich, who coached and accompanied numerous singers on WNEW, recalls Sinatra well. “He was only on occasionally,” relates Rich, who now supplies singers for some of the country’s top jingles. “We had regularly scheduled singers like Dinah Shore and Barry Wood and Des Richards and before them Helen Forrest. But Frank always seemed to make himself available whenever there’d be an opening. He was a purist, always polite, but he was always interested in himself too.”

Stories have been printed that Frank and Dinah Shore sang often together on the station. That wasn’t. However, they did have one thing in common: both sang for the same fee. How much? A flat nothing per broadcast!”

Ara Parseghian, later had thunderous man’s introduction to the world, was much of a pretty band, thanks to Tommy’s horn arrangements by Axel Stordahl and Paul Weston, as James’ was a swinging outfit. Harry knew this. He also knew that Nancy was pregnant and that the Sinatras could stand the extra money and the additional security. So when Frank came to Harry with Tommy’s offer, I just told him to go ahead.”

The Columbia Sinatra
Sinatra left the Tommy Dorsey band in Indianapolis on September 10, 1942. Nine months later—almost to the day—June 7, 1943, to be ex- act—he recorded his first sides for Columbia.

During his recording pregnancy he remained by no means idle. He went from Indianapolis directly to the West Coast. Some reports say he intended to vacation. But Stitch Hen- derson, then as well as now a close friend of Frank’s, reveals that what Sinatra really wanted was to become the NBC staff singer in Hollywood. For all intents the job. However, he did land a small part in a pretty mediocre movie called “Reveille With Beverly” in which he had auditioned years earlier for Major Bowes and which he included on the four Blue- bird sides he had recently cut with Axel Stordahl. Henderson, by the way, who’s probably as familiar with Sinatra’s musical output as anyone, still lists that Bluebird side as his favorite of all Frank’s recordings.

Frank had appeared in movies twice before—as a member of Dor- sney’s band. The first of these, Para- mount’s “Las Vegas Nights,” was de- scribed at some time as “without a doubt the worst this reviewer has ever seen (this reviewer was the writer). . . . Frank Sinatra sings pret- tily in an unphotogenic manner.” The second picture, MGM’s “Ship Aloft,” wasn’t much better.

And yet Sinatra’s over-all picture brightened considerably during those months, thanks to his doing of arrangements and salesmanship. Much of this came from the late Marie Sacks, who was to remain a long-time and very close confidante.

Late in December of 1942, Sinatra made the first of many extremely successful appearances at the New York Paramount with Benny Good- man.

The papers and the publicists would later play up Sinatra impact on females. His spell, they said, just had got out, was now enveloping more than just the bobby-soxers. Even the mature ones were swooning.

In a very clever move, a letter from Leonard Fein in Metronome at that time, Frank deprecated his own prowess in the “leave-‘em-limp” de- partment. Said he about one particular middle-aged woman who had re- portedly fainted: “She was simply overcome by the heat.”

The Capitol Sinatra
Dave Cavanaugh, now pop album chief for Capitol, says: “The big Sina- troo booster at Capitol was Dex. He kept insisting we ought to give him a try.”

Dave Dexter Jr., once a jazz writer for Downbeat magazine, then a jazz producer for Capitol and now a big wheel in the record industry department, had good reasons for his persistence.

“We’d just signed Axel Stordahl and he and June Hutton, Stordahl’s wife, had written a first-rate song, telling me Frank’s singing great again” and suggesting we sign him. And at every a&r meeting, Alan Liv- ingston, whose judgment he re- member then (Livingston is now presi- dent of Capitol), would tell us that William Morris was submitting Frank to us.

The Morris Agency had taken over from MCA by this time. Livingston had also been hearing from Dick Tracy, who wrote in the trade, about how well Sinatra was singing. Dexter kept repeating what Mr. and Mrs. Stordahl had been telling him. Six months after Frank had made his last Columbia sides he signed a contract with Capitol.

It then came down to which a&r who wanted to inherit a singer who pumped out of twenty有了一个非常重要的任务，就是将这个优秀的歌手带到世界的舞台上。这件事就是找给吉尔莫·雷克斯，一个轻松愉快，富有激情的青少年，而且拥有非凡的年轻歌手。他以无与伦比的激情和才华，将他们的声音带到了全世界。这种充满热情和才华的表演，让每个人都为之倾倒。

吉尔莫，这位来自约翰·希尔的学生，曾经是WNEW电台的常驻歌手。他以自己独特的嗓音和音乐风格，征服了无数听众的心。他说，自己并不是一个纯粹的歌手，而是一个真正的艺术家。他喜欢在舞台上尽情地表达自己的情感，让每一个观众都能感受到他的热情。

此外，吉尔莫还是一位非常有才华的作曲家，他创作了许多脍炙人口的歌曲。他的歌曲充满了情感和深度，总是能够打动人心。他的音乐作品，被誉为是音乐史上的经典之作，直到今天，依然被人们传唱。

吉尔莫的音乐才华不仅体现在他的创作上，还包括他的演唱技巧。他的音色独特，音域宽广，无论是高音区还是低音区，都能游刃有余地掌控。他那深情的演唱，总能让人感受到音乐的美妙。

总之，吉尔莫·雷克斯是一位才华横溢的音乐人，他的音乐作品，不仅让人们感受到了音乐的魅力，也为音乐史增添了新的篇章。他是一位真正的艺术家，他的音乐，将永远地留在人们的心中。
The Heatseekers album 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 charts. An album must have sold at least 10,000 copies to appear on this chart. It publishes albums on cassette and CD. * Asterisk indicates vinyl LP is available. Albums with the greatest sales gains. © 1998, Billboard/EP! Communications.

**The release date for the self-titled album, which takes some material from the band's earlier, self-released recordings, has been pushed back to July 14. The first single, "What God Said," ships to modern rock radio July 6.**

**Fire Starter:** It's obvious that Shemekia Copeland picked up a thing or two about performing from the likes of Clarence "Gatemouth" Brown and James Cotton while tagging along to blues festivals with her father, the late blues guitarist/vocalist Johnny "Clyde" Copeland.

Blessed with a warm, powerful voice, the 19-year-old makes a promising start with "Turn The Heat Up," her debut album on Alligator Records.

The singer has appeared on CNN's "Showbiz Today" and will be featured on the cover of Blues Review magazine's August issue.

Meanwhile, Copeland will play festivals throughout June, including the Chicago Blues Festival June 6.

**Time Flies:** Seattle-based Sweet Mother Recordings released "Timestream," the lovely new full-length by Dragonfly, in April.

Brand New N'Dea. V2 will release the eponymous solo project from former Brand New Heavies singer N'Dea Davenport June 30. She will perform June 11 in Los Angeles and kicks off a string of U.S. dates June 28. Davenport's first single, the Dallas Austin-produced "Bring It On," shipped to R&B radio early May and is getting spins at WKVW Milwaukee, WVIF Cincinnati, and WCKX Columbus, Ohio.

Included on the collection, which features vocalist Om Johari, is "Angel Dust," the 1996 single that caused a minor stir in the U.K. big-beat scene.

Sweet Mother owner Nasir Rasheed says plans are under way to launch a label tour in the fall that would include Dragonfly, as well as other acts such as TSF and 3XInfinity.

Meanwhile, one album cut, "Another Day," is being used as part of Puma's advertising campaign for the 1998 World Cup.

**Roadwork:** Todd Ashley, formerly of Cap Shoot Cop, is back for the second time as ringmaster, this time with a loose collective known as Firewater. Final stops on the first leg of the band's tour include gigs June 11 in Washington, D.C.; June 12 in New York; and June 13 in Boston. The act's under-prepared 1996 debut, "Get Off The Cross, We Need The Wood For The Fire," was followed by the Foronzi "Sparkle Me" May 5.

In support of its live album, "The Oath That Sets Me Free," Victory act Earth Crisis continues its tour, playing Wednesday (27) in Tempe, Ariz.; Thursday (28) in San Diego; and Friday (29) in Las Vegas. The act, noted for its grass-roots development and outspoken opinions on animal and human rights, is working on its next album, "Breed The Killers," which will be released by Roadrunner this fall.
JEFF LORBER presents WATER SIGN RECORDS

Sonny Southon
All the Colors

THE DEBUT RELEASE
Produced by Jeff Lorber

IN STORES JUNE 9TH
REVIEW & PREVIEWS

ARTISTS & MUSIC

SPOTLIGHT

VARIOUS ARTISTS
In The World Cup—Alto Ole, Ole! PRODUCERS: variuos
Columbia 56544
For an event that galvanizes billions of people across every known boundary of nationality, race, religion, and color, the quadrennial soccer World Cup has left a measurer musical legacy. Fewer fans, for instance, remember the theme from the 1974 Cup than do their Dutch Johan Cruyff's spectacular moves. For this year's Cup, '98 event, a motley crew of musical spirits has come together to concoct a soundtrack as colorful as the tournament itself and with the potential for staying power. Highlights include Ricky Martin's "Evolution of Life," George Michael's "Oh, Eh," and Daniela Mercury's "My Paix Tropical." At the very least, "Music Of The World Cup" is a record that wouldn't have made his life not been tragically cut short a year ago, "Sketches" represents as Buckey's notorious "remain(s) of the late singer-songwriter; a soul-bearing musical document. Highlights of the studio sessions include the trenchant "Haven't You" heard," the hard-edged "Year Of Blonde Girls," the Eastern-sounding "New Year's Prayer," and the sparse, groove-heavy "Everybody Here Wants You." Of Buckey's intimate demos, standout includes the bawdy "You're In So Nice," the gregarious "Jewel Box," and his soaring cover of Genesis' surrealistic gem "Back In N.Y.C."

VORON SHEPARD
Songs From Allee McBee Featuring Vora Shepard
550 Music/Sony Soundtracks 69545
Like the Rembrandt, singer-songwriter Vora Shepard has amassed a remarkable body of work before her musical contribution to hit a TV show sent her career skyward. Not that Shepard did write the theme from the acclaimed series "Allee McBee," but she serves as the show's musical muse. This CD captures original songs and interpretations of '50s and '60s pop standards like "Ask The Lonely," "Hooked On A Feeling," and "The Answer Myself," Its is in his Kiss (The Shoop Shoop Song)" and "I Only Want To Be With You." Among her compositions are "Swearin' My Soul," "The Wildens Times Of Our Life," and "If You Give Me What I Want," Marry Me?" An album that should help Shepard achieve her long-deserved place among the top female vocalists and jazz guitarists.

MASSIVE ATTACK
Mezzanine
PRODUCERS: Massive Attack, Not David Vicente
Virgin 74643
The cream of Bristol returns with an album that signals the evolution of its art—the trip-hop genre the group helped define—into a musical form too fluid to pin down with any one label. Occasionally jazzy and gothic, "Mezzanine" is a cinematic work that draws from sources as varied as Isaac Asimov, Rumer Godden, and "Rospoing," toys with dancehall-inspired raps, italguesounding chansons, and futuristic industrial sounds. Other highlights include the Middle Eastern "Teardrop," with vocals by Elizabeth Fraser of "Dissolved Girl, featuring Sara Jay; and the title track. An album that deserves the attention of --martro rock programmers, club spinners, and other lastemakers.

THE PRISTINES
Scandall & Romance
PRODUCERS: Richard Goldberg, Jeremy Lesser
Elektra 56842
New York-based rock band infuses a late-'70s post-punk sound with an early-'80s girl group sensibility, bringing to mind a happy collision between the Ramones and the Supremes or the Bi-

THE JESUS LIZARD
Blue
PRODUCERS: Andy Gill
Capitol 7243 B 52966
The advance word on "Blue" had the album receiving mixed reviews of the Jesus Lizard, but it's obvious from the potent opening cut, I Can Learn," that the band is in top form. The Chicago quartet still boasts one of the most brusling sounds around, although it has toned down some of the more electrified elements and left the mix. The rhythm section is as relentless as ever—even with new drummer Kimiadi and vocal) vocals by Yow is a force of nature. "I Can Learn," "Postcoital Glow" are mania for fans from the group's indie days, while the Wire-meets-Party Birthday tour of "Eucl-
ytopus" and neck-snapping hooks of "A Tale Of Two Women" are good bets for newcomers.

ROCKFELL
What You Lookin' At?
PRODUCERS: Adam Moreau, Joe Toco, Sid Swoon
Rebels 75009
Add this New Yorker's name to the ever-
growing army of perky dance ingenuines vying for the attention of all America. As evidenced by the super-shiny synth sheen that coats nearly every cut, she's gunning for the rhythm-crossover radio play more than turntable action. Fortunately, Rockfell has the charm to pull it off. She's particularly strong on original cuts like the freestyle-tved "Take You Higher," and "I Fell In Love." Unfortunately, she's wailing in a few too many retro covers. While this may provide the intended nostalgia needed to draw short-term attention, it doesn't help the huge charismatic Rockfell establish the artist identity required for a long-term career.

COUNTRY

RECOMMEND

FEWER dates,

"Postcoital Glow" of new singles, and an

EGGLES

"Party For

Erie's"

Mum

"Do You

Evans

"Evil"

Bryan

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Rebels 75009
Add this New Yorker's name to the ever-
growing army of perky dance ingenuines vying for the attention of all America. As evidenced by the super-shiny synth sheen that coats nearly every cut, she's gunning for the rhythm-crossover radio play more than turntable action. Fortunately, Rockfell has the charm to pull it off. She's particularly strong on original cuts like the freestyle-tved "Take You Higher," and "I Fell In Love." Unfortunately, she's wailing in a few too many retro covers. While this may provide the intended nostalgia needed to draw short-term attention, it doesn't help the huge charismatic Rockfell establish the artist identity required for a long-term career.

COUNTRY

RECOMMEND

FEWER dates,

"Postcoital Glow" of new singles, and an

EGGLES

"Party For

Erie's"

Mum

"Do You

Evans

"Evil"

Bryan

500 Music/Sony Soundtracks 69545
Like the Rembrandt, singer-songwriter Vora Shepard has amassed a remarkable body of work before her musical contribution to hit a TV show sent her career skyward. Not that Shepard did write the theme from the acclaimed series "Allee McBee," but she serves as the show's musical muse. This CD captures original songs and interpretations of '50s and '60s pop standards like "Ask The Lonely," "Hooked On A Feeling," and "The Answer Myself," Its is in his Kiss (The Shoop Shoop Song)" and "I Only Want To Be With You." Among her compositions are "Swearin' My Soul," "The Wildens Times Of Our Life," and "If You Give Me What I Want," Marry Me?" An album that should help Shepard achieve her long-deserved place among the top female vocalists and jazz guitarists.

MACCABEE
Mezzanine
PRODUCERS: Massive Attack, Not David Vicente
Virgin 74643
The cream of Bristol returns with an album that signals the evolution of its art—the trip-hop genre the group helped define—into a musical form too fluid to pin down with any one label. Occasionally jazzy and gothic, "Mezzanine" is a cinematic work that draws from sources as varied as Isaac Asimov, Rumer Godden, and "Rospoing," toys with dancehall-inspired raps, italguesounding chansons, and futuristic industrial sounds. Other highlights include the Middle Eastern "Teardrop," with vocals by Elizabeth Fraser of "Dissolved Girl, featuring Sara Jay; and the title track. An album that deserves the attention of --martro rock programmers, club spinners, and other lastemakers.

THE PRISTINES
Scandall & Romance
PRODUCERS: Richard Goldberg, Jeremy Lesser
Elektra 56842
New York-based rock band infuses a late-'70s post-punk sound with an early-'80s girl group sensibility, bringing to mind a happy collision between the Ramones and the Supremes or the Bi-
It's been an incredible week and a half for the Jiltah Boys, giving the band the Booking the hit to their live shows, adding to their growing momentum. The band's recent performances have been sold out, and the energy in the venues has been electric. The Jiltah Boys have proven to be a force to be reckoned with, captivating audiences with their dynamic stage presence and soulful sound. Their upcoming album, "Travelin' Kind," is set for release on May 30th, and the band is期待着 across-the-board club success — and maybe even mix-show activity. On a more underground tip, another new study in the mix-tape world, the Jiltah Boys, give you the hard-hitting house-dance flour.
Gathered here in a new collection, the American Bouncer, are 14 brief, yet compelling, vignettes that capture the essence of life in New York City. Each story is a snapshot of a different time and place, allowing the reader to experience the city's unique character and the diversity of its inhabitants.

The stories are written in a variety of styles, from the straightforward and realistic to the more experimental and surreal. Some are humorous, while others are serious and introspective. Each story is a testament to the power of literature to capture the essence of human experience.

The American Bouncer is a collection that is sure to appeal to readers of all ages and backgrounds. Whether you are looking for a quick read or a deeper dive into the complexities of life in the Big Apple, this collection has something for everyone.
Kelly Price Puts ‘Soul’ Into Debut
T-Neck Artist Makes Transition From Backup Singer

BY ANITA M. SAMUELS

LOS ANGELES—With her debut album, "Soul On Fire," due June 23 on T-Neck Island Black Music, vocalist Kelly Price is set to join the ranks of backup singers who have moved on to become solo artists.

The label expects a simultaneous international release of the album in the U.K. and other territories.

The first single, "Friend Of Mine," was shipped to radio May 11. Angela Thomas, VP of marketing and artist development at Island Black Music, says the single is 100% "reactionary."

She adds, "Based on the excitement of the song, we are getting a lot of requests for interviews for her."

Price, who says she's a self-appointed "spokesperson" for women, hopes her album will reflect the thoughts of other women through songs like "Friend Of Mine." That song is a not-so-new "my best friend stole my man" tale of betrayal. Other songs in the album, according to the singer, address the need for what she calls a "healing" process between men and women in relationships.

Price is often compared to Faith Evans, another backup singer who has gone on to a successful solo career. But Price stresses that while she and Evans both sing in an "old soul" style, her voice is much lower and deeper. "It's more chesty," she says.

Tony Brown, PD of WVEE Atlanta, says Price has "a truly inspirational as well as powerful voice."

According to Broadcast Data Systems, "Friend Of Mine" garnered 132 spins at radio for the week ending May 14.

Stevie J., Dub, R. Kelly, Darren Jones of 112, Alvin West, and Sean Smith are among the writers and producers with whom Price worked on the project. There are also guest appearances by Kelly and Ronald Isley. Price produced "Take Me To A Dance," the gospel cut "Lord Of All," and the "Soul Of A Woman" interlude. Jones collaborated and co-produced "You Complete Me."

The singer is no stranger to the recording studio. "I learned everything I know in a church pew," she says. But like others, she quickly learned that being a studio singer and a gospel singer were two separate identities. "Gospel singers [when they record in a studio] end up learning how to bring down some of the harsh tones they use in church. The [recording] equipment is very sensitive," she says.

Making the transition from backup to lead vocalist, she says, hasn't been easy, but having the support from Island makes a big difference. "They have the same ideas as I have for myself. Island really believes in what I do as an artist," she says.

In 1992, Price sang backup for George Michael at his concert at Madison Square Garden in New York. The 25-year-old singer had begun working with Mariah Carey when she was just 18. She ended up touring with the singer for four years. In that time she learned the small tricks of the trade. "Mariah taught me how to be 'breathy,'" she says. "Cindy Mizelle, another background singer, taught me things like positioning my mouth," she says.

Since then, Price has racked up an impressive résumé as a backup singer, songs like "The Best Of Me," the Isley Brothers' "Lay The Guilt On Me," and they came as "Mama, Please Remember," for which she was nominated for an Grammy. She signed with Arista Records. And now she's signed with Arista Records. And now she's singing for her own record label, Jive Records.

Price was signed two years ago to T-Neck Records, which is owned by the Isley Brothers. The singer says Combs asked her to write the lyrics for the remix of the Isleys' "Floatin' On Your Love." "At the time, I was enjoying being a single artist. I was just starting to work with a lot of Mariah Carey, and a few months later, Angela Wimbush asked me to go on tour with the Isley Brothers in August of 1996 as a backup singer," she says.

"Every few years, someone like her comes along," says Isley. "When I heard her, I knew how special she was. She had that voice." In meeting Kelly, right away I wanted to sign her. It was a gift to have her.

In 1998, T-Neck became one of the first black-owned record companies that owned the masters of its records. During that time, the label was distributed by CBS Records, which later became Sony BMG Music. By 2006, the label was less active and became the medium for reissues on CD of early Isley Brothers catalog under Columbia Records. In 1996, T-Neck was relaunched with the release of the Isleys' "Mission To Please" album. That year, the label also signed a distribution deal with Island Black Music. Price is the third artist to be signed to T-Neck, in addition to Wimbush, Ronald's wife, who expects to

(Continued on page 32)
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<tr>
<th>TITLE (PRODUCER/SONGWRITER)</th>
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**NEW**

1. "THE BOY IS MINE" | BRandy & MONICA | 1 | 1 | 15 |
2. "DON'T KNOW WHERE U STILL DON'T" | JON B. & TIANA | 2 | 1 | 18 |
3. "BODY BUMPIN' YIPPIE-YIP-YA" | J.DUPRI | 3 | 1 | 15 |
4. "CHEERS 2 U" | T-IMBRA \\& C. MOSEY | 4 | 1 | 15 |
5. "NO, NO, NO" | P. MCGRIDER \& L. B. ROY | 5 | 1 | 15 |
6. "TURN IT UP (REMIX) FIRE IT UP" | BUSTA RHymes FEAT. Y. JUBA & D. BOSCO | 6 | 1 | 15 |
7. "NO ONE" | THE CULTURES | 7 | 1 | 15 |
8. "YOU MAKE ME" | S. HUFF \& D. BUSSEY | 8 | 1 | 15 |
9. "RAISE THE RAMP" | L. WILLIAMS \& D. BOWMAN | 9 | 1 | 15 |
10. "GET AT ME DOG" | THE LOX \& EMN (FEATURING SHEIKH OF THE LOX \& BRISSKA D. BROWN) | 10 | 1 | 15 |
11. "CRAZY FOR YOU" | E. HARRIS \& D. WILLIAMS | 11 | 1 | 15 |
12. "BACK IN THE WORLD IT'S ALL ABOUT THE BRAWL" | J. FRAZIER | 12 | 1 | 15 |
13. "BINGSEM" | W. T. PEETERS | 13 | 1 | 15 |
14. "BREATHE" | R. MURPHY \& P. ROSS | 14 | 1 | 15 |
15. "COME ON" | THE CULTURES | 15 | 1 | 15 |
16. "I DON'T WANT TO SEE YOU AGAIN" | U. MCNELLY | 16 | 1 | 15 |
17. "BRING IT ON" | KRISTEN \& THE FAMILY | 17 | 1 | 15 |
18. "CULTURE STRIKE" | TIMBALAND & MAGGIO | 18 | 1 | 15 |
19. "GET UP AND SPLICE" | L. MILLER \& C. JONES | 19 | 1 | 15 |
20. "A SONG FOR MAMA" | BOYZ II MEN | 20 | 1 | 15 |

**NEW**

1. "WHY YOU DO IT TO ME" | CHAKA KHAN & J. PENNY | 1 | 1 | 15 |
2. "NIGHTMARE" | B. RICKARDS \& D. MILLER | 2 | 1 | 15 |
3. "LIT" | DEAN G. \& D. FORD | 3 | 1 | 15 |
4. "MULTIPLY" | S. HOPE | 4 | 1 | 15 |
5. "POKER" | D. THOMAS \& E. KINGS | 5 | 1 | 15 |
6. "I'M A BOSS" | R. IVES \& D. MOORE | 6 | 1 | 15 |
7. "LIKE ME" | M. S. COX \& C. CAVAN | 7 | 1 | 15 |
8. "BRAHMAN" | J. L. MILLER \& C. JONES | 8 | 1 | 15 |
9. "WE'LL BE." | E. VERNON \& C. JONES | 9 | 1 | 15 |
10. "DON'T WANT TO BE A WOMAN" | U. MILLER \& D. WILLIAMS | 10 | 1 | 15 |
11. "HAPPY BIRTHDAY" | L. TURNER \& D. MILLER | 11 | 1 | 15 |
12. "SIT BACK ANDrelax" | J. MILLER \& D. WILLIAMS | 12 | 1 | 15 |
13. "DON'T GO" | W. MILLER \& D. WILLIAMS | 13 | 1 | 15 |
14. "YOU'RE A MAN" | D. MILLER \& D. WILLIAMS | 14 | 1 | 15 |
15. "YOU CAN'T FIT IN" | J. MILLER \& D. MILLER | 15 | 1 | 15 |
16. "DON'T PLAY MY GAME" | D. MILLER \& D. MILLER | 16 | 1 | 15 |
17. "YOU DON'T" | D. MILLER \& D. MILLER | 17 | 1 | 15 |
18. "WHO WANTS A MANSION" | D. MILLER \& D. MILLER | 18 | 1 | 15 |
19. "YOU CAN'T PLAY MY GAME" | D. MILLER \& D. MILLER | 19 | 1 | 15 |
20. "YOU CAN'T FIT IN" | D. MILLER \& D. MILLER | 20 | 1 | 15 |
### Hot R&B Airplay

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### Hot R&B Singles Sales

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### Hot R&B Recurrent Airplay

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Records with the greatest sales gains. © 1996 Billboard/Billboard Communications.
KELLY PRICE PUTS 'SOUL' INTO DEBUT
(Continued from page 29)

KELLY PRICE PUTS 'SOUL' INTO DEBUT

a drop a new album in early fall, and connect with Steve Harvey.

Thomas says Price’s marketing campaign is still in the planning phase. “Right now we want to target her in R&B first, then crossover, and later the pop audience and the young hip-hop crowd,” Thomas says. “We want to nurture her, not just go for the hit.”

Price performed a showcase at Impact SuperSummit XII May 1 in Reno, Nev. “We knew she would blow up the spot,” Thomas says. She also performed at Island Black Music’s Unity in the Community: A Celebration of Mothers and Motherhood, May 9 at New York’s Tavern on the Green.

Price served as assistant music director for the second leg of the Puff Daddy & the Family tour. In addition, she performed a solo set and sang backup for other acts on the tour.

Thomas says that while the label plans for Price to be a global artist, it wants her to be a priority in the U.S. first. “We want to make sure it comes from here in a big way. We want to hit everybody hard and then go straight up the charts.”

Closer to the album’s release, Price will go on a branch promotional tour to which the label will invite key regional tastemakers. A promotional tour with a band is still in the works.

Sonya Askew, urban music buyer for Camelot Music in North Canton, Ohio, says she was “blown away” by Price’s voice after seeing her showcase at the Impact convention. “If Island Records works this project right, she will be the kind of artist that will eventually have catalog down the line,” she says. Askew adds that while there will probably be some healthy competition between Price and Evans, there is room enough for success for everyone.

A video for “Friend of Mine” is to be shot on location in Los Angeles and directed by Billie Woodruff. It will be serviced to BET, the Box, MTV, and local video outlets.

According to Thomas, Island plans a TV campaign for BET, the Box, and local video outlets.

The Internet will be utilized to promote the site. Thomas says she’ll appear on Polycym’s Worldwide Web site, as well as sites for Island Black Music and Web magazine R&B Scope. “She’ll be part of RadioScope’s contest for Black Music Month in June along with Myron and Ali. The winner will go to Miami’s South Beach for the weekend,” she says.

Price is managed by Jeffrey Roile of Priceless Management. Her songs are published by MCA Publishing (BMI).
RAPPERS' DELIGHT: Although we've become accustomed to hearing the camaraderie of Kurtis Blow, Redman, and Erick Sermon on a variety of tracks, doing a collective group album as the Def Squad was an idea that they never actively worked toward.

“We were always looking to do a Def Squad album,” says Sermon, who produces the solo work by ray and Redman, as well as his own projects. “But we was always mad busy doing solo projects. Besides we was on two different labels. We couldn't just pick up and say, 'Hey, Keith, come make a tape.' We had to go through the label, and wait ing for those [label] guys it could never happen.” Murray is signed to Jive: Redman and Sermon, who also record with EPMD, are signed to Def Jam.

The opportunity presented itself when the trio's remake of the Sugarhill Gang's “Rapper's Delight” helped Priority Records' classic hip-hop compilation “In That Beginning There Was…” sell at retail. The set sold 108,000 units, according to SoundScan, and the trio's hip-hop-flavored video stayed in rotation at BET, the Box, and MTV.

The success of the single, coupled with the postmortem of the three's solo projects, led them to record “El Niño,” due June 30 on Def Jam. “Russell [Simmons] says, 'Y'all can talk and bid all y'all want, but nobody's going nowhere,'” says Sermon, who finds humor in how the project ended up on his and Redman's label.

“We felt like we had to come right now to capitalize [from it],” he says of the album's quick turnaround. “We had to catch the timing.”

Defining the project in a month and a half, the album was titled “El Niño” due to its unexpected nature: how it came to be and what it is.

“We didn't even want to do ['Rapper's Delight'] at first,” says Sermon. “But when we heard Puff was doing [the compilation, as well as] Mase, Yo, Short, and Snoop Dogg, we said, 'This is something to be involved in.' We definitely didn't expect to do a video behind it or for it to see so much; Priority was, but we weren't.’

“El Niño” will comprise approximately 12 tracks, including one on which the Def Squad tries out new rhyme styles, a Do Or Die/Mobb Deep Mob-ish “Ain't Ready”; another remake, “Rhymin’ Wit Biz”; and tracks permeated with the wise-cracking, schoolboy behavior they enjoy in one another's company.

“Def Squad is not Keith Murray, Erick Sermon, or Redman,” says Sermon. “It's one group, so of course the album is gonna be different because now we just doing what the -- we want to do as a group. But when it's time for [us] to make [our] solo tape, you gonna hear Redman's sh--...and you gonna hear EPMD's sh--...Def Squad for some reason makes a whole 'nother personality. We was like, 'Yo, we just gonna feel it. Do what we wanna do. Say what we wanna say.'

The first single, “Full Cooperation,” featuring Sermon's classic funk production, went to radio April 13; the video was serviced May 12. The group is expected to begin touring in mid-June with DMX and Onyx as part of Def Jam's “Survival Of The Illest” marketing campaign. The three will also do radio interviews and in-stores in New York, Washington, D.C., Philadelphia, and a few Midwest cities prior to the album's June 30 release.

"Rapper's Delight" got a lot of exposure on MTV, and it got a considerable amount of spins in the pop market, but we are going to try to stay in their hip-hop fan-based markets," says Chontia Floyd, director of marketing at Def Jam, of the group's touring schedule.

Each artist's respective solo set is due this fall. Redman is also slated to record an EP with Method Man. That project is slated for an early '99 release.

MAKING IT HAPPEN: KRS-One took to the radio and TV airwaves to promote the first Hip-Hop Appreciation Week, May 18-24. He outlined the purpose of the event and answered questions on WQHT-FM New York's “Street Soldiers” community issues program and nationally syndicated morning show, as well as on “NBC Nightly News” and Fox's “Good Day New York.” He also appeared nationally on “BT Tonight With Tavis Smiley.”

“What a lot of people don't understand is that Hip-Hop Appreciation Week is almost like Kwanzaa or Black History Month,” says event spokesman Lisa “Chase” Patterson, CEO of Meridian Entertainment. “It's a time for you to reflect on the impact hip-hop has had on your life and do things to show appreciation for it.”

In addition to reflection, KRS-One asks folks to wear a silver (an acronym for self, intelligence, love, vision, evolution, and revolution) ribbon. For those hungry for more information, he encourages Keith Murray, the Def Squad, and other hip-hop publicly in rap, DJs to increase the play of conscious rap, writers to promote hip-hop literature, and artists to increase the visibility of hip-hop dance on the streets. In addition, he held a concert May 22 at the Tramps nightclub in New York, along with Cape Cod, Nehtah Skeltah, Buckshot, and Funkmaster Flex.
Artists & Music

LUCINDA WILLIAMS GETS IT RIGHT (Continued from page 16)

Gravel Road," the superb-follow up to 1992's "Sweet Old World." Beginning with a wistful love song, "Right In Time," the country/bluegrass album alternates between melancholy (the soft-spoken ballad "Lake Charles" and the closing acoustic-blues "Jackson") and rocking ("Drunk Song," an indictment of a self-destructive rock star that recalls Bob Dylan's "Positively Fourth Street," and the loud, biting "Dog?").

"I was trying to get that feeling I had on the first album," she says, referring to her self-titled 1988 album, which Koch International is planning to reissue in mid-June. "The problem was going in with a bunch of songs cold in the studio and trying to get that feel that we had before. And you knew it wouldn't be there. Then I wanted to stop and go out and play the songs a whole bunch and kind of get them warmed up, then go back and do that. I could never settle for less than I had on that first album.

Williams, who recorded two albums of folk, blues, and country standards for Smithsonian/Folkways before putting out "Lucinda Williams" on the independent label Rough Trade, now has a new record company, and the album is a marked improvement. "I've had a lot of luck with record companies. Rough Trade, which folded a few years after putting out "Lucinda Williams," couldn't push it efficiently. And when Chameleon Records subsequently picked up the album, which contains the rich classics "Passionate Kisses" and "The Night's Too Long" and has since become a touchstone for the growing alternative-country movement, the company never gave it much support. Most recently, she signed with Rick Rubin's American Recordings label, which went through major structural changes last year before inking a new deal with Columbia, further delaying the record after the songs were finished.

Williams signed with Mercury in late April, after splitting with American. She expects more marketing this time, and the label agrees that there are now many more options for her than before. "She really pre-dates a lot of things that have been taken for granted in terms of marketing an adult artist," says Michael Krumper, Mercury's senior marketing VP in New York. "She really pre-dates the rise of triple-A radio; she pre-dates the rise of Borders and Barnes & Noble and daß whole new retail. Those are all areas in which she can really excel."

Radio stations, which rarely played Williams' songs when they first came out, are finally primed for her new material, Krumper says. In fact, some adult rock and country stations have already begun airing "Still I Long For Your Kiss," her song on the soundtrack to Robert Redford's "The Horse Whisperer." (A different version appears on "Car Wheels.") "We're getting a huge reaction to the song from the soundtrack," says Rita Houston, music director and middle air personality at Fordham University's WFUV New York. "It's a classic Lucinda song, and it's definitely holding over the Lucinda fans until the album is out. I think the new album is amazing. For a woman who takes a few years between records, this one is definitely worth the wait." "I really don't believe there's a magic potion for breaking an artist like this," Krumper says. "I think it's persistence and taking care of the little stuff.

Williams is occasionally portrayed as a difficult artist who alienates people in her quest to get things right. She says that's not the case. She compliments Mercury, for example, which has booked her for "Late Show With David Letterman" the night of the album's release date and for a couple of high-profile Lilith Fair tour dates this summer.

"I don't burn bridges if I can help it. I've managed to stay friends with everybody I've worked with," she says. "Gurf and I are having a little problem right now sorting things out — that goes back to a long friendship and a 10-year connection that we had with the band and all. I'm sure we'll get it sorted out at some point."
Robertson Shies From Rock

BY DYLAN SIEGLER

NEW YORK—Justin Robertson has been part of the New York scene for over a decade, always with the industry in mind. His latest project, “Dance TRAX,” is a departure from his previous work, which included a rock band that was signed to a major label. Now, he has moved on to a more experimental project, focusing on electronic music.

Robertson, who has been involved in music since his teenage years, says he was drawn to electronic music because of its ability to evoke different moods and emotions. “It’s a medium that allows for a lot of experimentation and creativity,” he says. “I’ve always been interested in pushing the boundaries of what music can be.”

“Dance TRAX” is a collaboration between Robertson and several other musicians, including drummer Paddy Steer and bassist Matt Johnson. The project is still in its early stages, but Robertson is excited about the potential it holds. “I think we’re onto something special,” he says. “I’m looking forward to seeing where this takes us.”

Despite the success of his previous projects, Robertson says he is not interested in being a part of the mainstream music scene. “I want to create something that is unique and true to myself,” he says. “I don’t want to be a part of the mainstream, because I don’t think it’s where my heart is.”

Robertson’s decision to move away from rock music and toward electronic music is not the first time he has made a significant change in his career. He started out as a rock musician, but eventually found his voice in the electronic music genre.

“I’m always looking for new challenges and new ways to express myself through music,” he says. “I think electronic music is a great place to do that.”

“Dance TRAX” is currently in its early stages, but Robertson is already looking forward to what the future holds for the project. “I’m excited about the possibilities,” he says. “I think we have something really special here.”

Robertson’s decision to move away from rock music and toward electronic music is a testament to his dedication to his craft. He is committed to creating music that is unique and true to himself, and he is not afraid to take risks in order to achieve that goal.

“I think it’s important to stay true to yourself as an artist,” he says. “If you’re not doing something that you’re passionate about, then what’s the point?”

“I want to create music that people can connect with on a deeper level,” he says. “I want to make music that moves people and makes them think. That’s what it’s all about.”

“I’m excited about the future of ‘Dance TRAX,’” he concludes. “I think we have something really special here, and I’m looking forward to what we can create together.”
So after the frenzy of the first album died down, Robertson says, “I started DJing a lot in the downtown, and it was like, ‘Welcome home!’ I remembered all the things that I liked about club culture—it was like a revelation, really.”

That homecoming was just what Robertson needed to inspire the second album, “City Delirious” draws substantial licks from the traditions of British ska (“Rude Boy Rock”), classic rock, club (“Wet Roads Glisten”), and even swing and surf rock (“Zip Gun Rumble”), but stays solidly rooted in the club culture Robertson feels part of.

Robertson’s wide musical knowledge, which his U.K. fans will recognize as the force behind the influential Rebellious Jukebox club night he started, informs Lionrock’s eclectic foundation. “I know so much more about music now than I did when I started out,” says Robertson. “The dance scene opened my eyes to loads of different things I didn’t know about.”

Robertson’s interest in live, “organic” instrumental sounds stems from his love of many kinds of music and does not reflect any criticism of the electronic music genre. “Machinery is not rigid. People should stop being so scared of it. When you think of it, there are people who are still whining about Bob Dylan playing an electric guitar!”

Peter Harper, product manager at Time Bomb/Concrete, says that in marketing Lionrock, the label hopes to develop Robertson’s dynamic, personal image by distributing an electronic press kit including video footage and an interview with Robertson, and a mix tape of Robertson’s non-Lionrock DJ work.

For “City Delirious,” Harper says, “our initial focus was record pools and underground DJs, because we wanted to build momentum through the underground scene and get a little story going” before moving on to mainstream outlets.

Through high-profile work with the Beatsteaks and the Chemical Brothers, Robertson has gained a loyal following in dance music circles. And for Robertson, making music becomes more challenging as his fame grows. “I always feel I have to work twice as hard,” he says, “because the pressure is always on to keep ahead of the pack. But that keeps you hungry.”

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**HOT DANCE MUSIC**

**CLUB PLAY**

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NASHVILLE MUSIC PUBLISHING

THE BILLBOARD SPOTLIGHT
NASHVILLE MUSIC PUBLISHING

Feels Like the FIRST TIME
Writers Recall Hearing Radio Playing Their Song

There's nothing like the first time, or so any songwriter will tell you who has just heard one of his songs on the radio for the very first time. Here are some touching, humorous, and unusual recollections from music row's top tunersmiths on what it was like to finally hear a song they wrote being broadcast on their local radio station.

BILL ANDERSON

The first song I ever got recorded was in the fall of 1956. I was 18 years old. The song was called 'No Love Easterv,' and it was on 78 rpm records by an artist called Arkansas Jimmie. The song wasn't very good, and the recording of it was even worse, but it was the first time I ever saw my name on the label of a 78 rpm phonograph record, and Arkansas Jimmie sounded like Elvis to me. The day my box of 25 copies arrived at the general-delivery window of the Athens, GA, post office, I picked them up and literally ran all the way to the studios of WREC radio. They had a country show from 11 to noon each weekday, and a DJ named Ned Swanson was at the controls. I gave one copy of the record but asked him not to play it until I could get back to my dorm room at the university of Georgia and hear it on the air. So I guess the first time a Bill Anderson song was ever played on the radio, I was there to hear it. It was a thrill I will never forget.

RICK CARNE

The truth is, I don't remember hearing my first song on the radio. The first one I can remember hearing is Neva McIntyre singing 'Can't Even Get the Blues.' I was writing a beat-up old marmon with a radio that only worked intermittently. The song came on while I was battling the brutal Nashville traffic of course, the radio went on the fritz just as Neva came in on the first verse. I stopped screaming at the traffic and turned my wrath on the radio, banging and kicking the dashboard. Somehow in the middle of the first chorus, the sound returned and I was able to have a blissful moment of pure ecstacy. It was the first time I ever thought to myself, 'Hey, I'm not able to afford a car with a heater.'

JOHN SCOTT SHERILL

I know it's probably a cliché to say you were driving along, I guess everybody does. I was Johnny Lee Camp on the radio singing 'When You Fall in Love.' I was on west end avenue, and it was the most incredible feeling I've ever had in my life. It was trembling and shaking. I think I was on the verge of crying. I was trying to pull over so I could hear it better. There was so much traffic, I just slowed down to a crawl, and cranked the radio up on my old old pickup. If you cranked it up too high, it would start rattling and buzzing, but I didn't care. I just played it as loud as that old radio would go.

Promoting In-House Producers, Developing Writer-Artists
And Delivering Complete Packages, Publishers Still Have To Focus On Good Songs

BY DEBORAH EVANS PRICE

in recent years, Nashville music publishers have developed a reputation for not only being home to great songwriters, but prolific producers as well. The advantages are obvious. As the direct conduit to the artists, producers with publishing ties have a ready-made outlet for getting songs cut. However, there are some who question the ethics of such enterprises and whether the temptation to be self-serving in fact leads to less-worthy songs getting cut and lowers the quality of what makes it on radio.

There are also some people who wonder whether, in their rush to develop a strong staff of writer/producers, publishing companies are losing their focus and neglecting their original purpose—to nurture songwriters and deliver hit songs. Obviously, there are numerous opinions on these issues, and many in the publishing community feel that expanding their role to include in-house producers just deepens their commitment to serving the music industry.

FINISHED PRODUCT

'I believe that publishers today are really being the A&R department when it comes to artist development,' says Wensong president Dee Guyer Buchanan, whose roster includes writer/producer Will Rambeaux (co-writer of Faith Hill's breakthrough single 'Wild One' and producer of Arista newcomer Sherrié Austin). 'We're being the A&R department because the labels can't afford to take three years to develop someone anymore. In the mid '80s, before the boom in '89, artists like Kathy Mattea and Reba McEntire made a name for themselves and deepened their ties to the music business. Now, the songwriters have become the A&R department.'

Are Pubs Becoming LABELS' FARM TEAMS?

n recent years, Nashville music publishers have developed a reputation for not only being home to great songwriters, but prolific producers as well. The advantages are obvious. As the direct conduit to the artists, producers with publishing ties have a ready-made outlet for getting songs cut. However, there are some who question the ethics of such enterprises and whether the temptation to be self-serving in fact leads to less-worthy songs getting cut and lowers the quality of

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Continued on page 42

by Donna Hilley, Sony/ATV Publishing

Atlantic Nashville president Rick Blackburn doesn't necessarily agree. "Some publishers have simply said, 'Look, maybe we can serve ourselves better if we provide the artist and the producer and pitch that as a total package,'" he says. "I'm not necessarily looking at publishers for that function. It's OK if they want to do it. That's fine, but 'keep the good songs coming to me' is the appeal that I'm making."

Blackburn acknowledges that each publisher operates differently, but he expresses concern that some publishers trying to be all things to all people could affect the caliber of songs in Nashville. "I don't want to make a general statement and say they all do

Continued on page 50
trend in country-music publishing is to increasingly take on roles that record labels previously held, according to directors of Nashville's major publishing companies. As country music emerges from a boom-but-rebounded mode into an uncertain immediate future, publishers increasingly are shaping the face of country music. To explore the changing face of publishing in Music City today, Billboard's Chet Flippo spoke with Donna Hillery, president/CEO of Sony/ATV Tree Publishing; Gary Overton, executive VP and GM of EMI Music Publishing; Tim Wipperman, president of MCA Music Publishing, Nashville; and Jody Williams, president of MCA Music Publishing, Nashville.

Williams: Because we have a production company that develops artists, all the record labels want to keep their doors wide-open to us. I know everyone is still a little nervous about whether the tide has not turned the other way just yet. But, proactively, we become an A&R department. We kind of have two A&R departments here. One is through our production company, and one is through our professional staff. The record companies know this, and talented songwriters tend to come by way of our talent-identified songwriters. The more high-profile your writer is, the more likely he's apt to be sent someone who's really viable. It's working for us. We've got this guy, Keith Harling, through our production company who looks like he has a hit with Decca Records right now. We have a delivery production system with labels, and then we want to be out of the picture as far as management is concerned.

Wipperman: Publishers are becoming more and more de facto A&R departments, as far as artist development is concerned. The labels don't have the time to develop the artists. So publishers are getting into the business and taking artists to record companies with a complete package. We're even involved in photography and looking into management situations. In essence, we're becoming production companies for labels. Michael Peterson is an artist we showed to different labels with showcases. That's probably the most successful instance last year of a writer being signed to us and then us working to get him a label deal.

Hillery: Record labels are not developing talent the way we are today. We have a production company, and every single act in that company has a deal with a record company now. Tree was built on signing a writer, getting him a record deal and making him happen. So, that's not new with us. A&R people at the labels still work closely with us.

What is the overriding function that publishing is assuming from record companies today?

Overton: With the new state of the industry, the job now is to develop writers. That's our job. We're representing writers, and we're driving their music. So, yes, we have to work very closely with the labels. It's a two-way street. They need writers, and we need labels. It's a business relationship.

Wipperman: We're in the business of talent development. Of course we help the labels out, but that's our main function. I think the majority of publishers are in that business. It's the job of the publisher to get people in the door. After that, it's up to the writer to make it happen.

Hillery: For us, it's a matter of getting the writers in the door and getting them in shape. Then it's up to the writer to make it happen. We're in the business of developing writers and talent.

What's happening with the matter of putting holds on songs?

Hillery: That's still a huge issue. For example, we had a label that held a song for nine months and not only assured us that it was going to be on the album but that it would be a single. It didn't even make the album. But we're not holding them that long anymore. At Tree, we're not holding songs nine to 12 months ever again.

Wipperman: There are far more artists now than there are great songs available. That opens the door to deals and takes on higher prices. This opens you to all sorts of difficulties with people holding songs strictly for defensive purposes. The universe of work that's available is exponentially greater than the universe of great songwriters. We now have a two-week hold policy on a song. We want communication about the status of that song. I have a certain cost investment in a per-song basis. Having a song inventory held up for months just becomes cost-prohibitive after a certain amount of time. It's also a problem for the writer. Their best work is being held up when it comes time for their yearly options to be picked up by the publishing company.
FIRST TIME
Continued from page 12

I'd written for Ike and Tina Turner titled 'work on me' hearing her voice come through that little speaker rocked my world, to say the least what a buzz.

STEVE SESKIN
The first song of mine I heard was Waylon Jennings' "Wrong." I was driving down Highway 1 in Northern California when I heard it. I just felt like screaming out the window to all the other drivers, "turn to 97.9, they're playing my song!"

KACEY JONES
The first time I heard "S-goo-obba" on the radio, the debut single from my debut album, was while driving down the street on the way to a costume party. I was dressed as the devil when my song came on the radio, I got so excited, I stopped my red van, threw the doors wide open so as to have the speakers blasting, and started to dance around the van. It wasn't long before a cop pulled up and asked me what in the devil I was up to. I told him my song was playing on the radio, and I just felt like raising a little hell. He told me to move my vehicle. I told him to go to Hades. He told me I could go to jail. I moved my vehicle.

MARK SELBY
I was driving along in my car and I heard the opening to a song and thought, "sounds pretty interesting. Like the way I would approach something" so I turned up the radio, and realize it was something I wrote. It's Kenny Wayne Shepherd's recording of "Bea Voodoo," nearly ran into a billboard

STEVE MANDILE
It was at night, and I was pulling out of my parents' driveway, and Sherré Austin came on singing "One solitary tear." I was so excited, I grabbed my cellular phone and called my parents from their driveway and told them, "my song's playing on the radio. turn on the radio!"

TERRY MCBRIDE
I was living in Austin, Texas, in 1990. The first single for McBride & the Ride was out, a song I co-wrote called "Every step of the way." My wife and I were leaving some friends' house one night, headed home, when the single came on an Austin radio station. My wife and I were so excited! We cranked the radio up, definitely wasn't thinking about anything else at the moment—Including the speed limit. The next thing I knew, blue lights were flashing. I tried to tell the officer that I had just heard myself on the radio for the first time and how excited my wife and I were. The cop looked at me and said, "oh yeah, I'm Johnny Cash, and here's your ticket!"

CONTINUED ON PAGE 49
Christian music has always had a way, every now and then, of slipping a big hit into the mainstream. For Christian music publishers, however, the occasional “Oh Happy Day” (Elwin Hawkins Singers, 1969) or “Put Your Hand In The Hand” (Ocean, 1971) have historically been mostly icing on a tasty-but-tiny cupcake.

Then came “Change The World,”

“Flood” and “Butterfly Kisses”—all smash pop hits in the past two years, and all from writers and artists previously consigned to the comparatively tiny Christian corner of the industry.

As major secular conglomerates have bought into all facets of the Christian industry at a dizzying pace in the last several years, avenues of exposure for Christian songs have broadened, and the capital required to support expansion into new markets has increased significantly.

Joel Osteen's eponymous album to achieve double-platinum. The band landed a coveted guest slot in January of this year on “The Late Show With David Letterman,” and its follow-up effort, “Much Afraid,” is at 800,000 units and climbing.

Bob Carlisle's “Butterfly Kisses” was one of 1997’s great success stories, with the single and renamed album, “Butterfly Kisses (Sharles Of Grace),” both selling multi-platinum and getting significant airplay on AC, top 40, contemporary Christian and country formats. Add to that, Carlisle and co-writer Randy Thomas' recent Grammy for “Country Song Of The Year” and a Grammy last year for Gordon Kennedy, Wayne Kirkpatrick and Tommy Sims' “Change The World”—a major pop hit for Eric Clapton—and it’s clear that something’s going on here.

If it isn’t a whole new ball game, it’s certainly a much larger playing field. And while mainstream producers, artists and labels are still not beating down the doors of Christian publishers, the heads of several of the Christian industry’s biggest companies unanimously agree that their secular counterparts are giving them and their catalogs a new degree of interest, respect and credibility.

**KEEPING AN OPEN MIND**

“The primary change has been an open-mindedness in the general market toward Christian publishers,” says Don Cason, VP and general manager of Word Music. “If we are committed Christians, God is in every part of our lives. So Christian songwriters are creat-

**BY GORDON ELY**
ing more songs with a broader perspective about their walk with the Lord in everyday living. That makes our message much more palatable, and it’s struck a nerve in the public at large. I think some of the resistance that existed in the 80s has diminished because so many people are identifying now with the message.

“I believe there’s a combination of factors at work at the moment,” comments Randy Cox, co-founder in 1981 of independent Christian publishing powerhouse Meadows-Green Music (now owned by EMI) and currently president of Randy Cox Music, a joint venture with

have changed the complexion of what we do and have opened a lot of doors. Still, we continually preach to ourselves not to ever forget our core business and what we’re really all about.”

Randy Thomas, longtime collaborator with Bob Carlisle and co-writer of “Butterfly Kisses,” sees Christian crossover as a matter beyond his creative control. “We wrote ‘Why’d You Come In Here Lookin’ Like That,’ which was a No. 1 country record for Dolly Parton in ’89,” Thomas recalls. “We write for Bob. I have a new duo called Identical Strangers, which we write for, and Gallin Raye is getting ready to cut one of our songs. So we do put on different hats and try to aim things in certain directions. But every time I’ve ever tried to think ‘write a hit,’ or ‘go for crossover,’ it’s been a total disaster. We just try to write great songs, and the best of them go where they will.”

Even as deep-pocketed, well-connected corporate partners give Christian music publishers an entrance into new and lucrative terrain, the importance of mainstream crossover still remains a dichotomous, yes/no proposition.

Those blockbuster songs can’t help but become targets for everyone,” concludes Cason. “Businesses are driven to deliver home runs, and it’s encouraging when you knock one out once in a while. But good music publishing is still built off a strong, diverse base of copyrights. A lot of solid singles and doubles—with the occasional triple—stacked in there add up to more runs than that one big homer.”

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Sony ATV Music: “Circumstances, events, luck...The record labels would like to believe it’s a trend, but I just don’t know yet if that’s the case. As I go out into the pop world and the film world, if they know about Christian music at all, it’s B.B.C. & CeCe, Kirk Franklin and Andra Crouch, or Jars Of Clay and Amy Grant. We have absolutely just scratched the very surface. At this point, I see no groundswell of everybody getting into the Christian music business. They’d just as soon leave it to the people who are already in it.”

Steve Rice, senior VP of EMI Christian Music Publishing, reiterates that observation. “[Amy Grant’s] ‘Every Heartbeat’ was a big pop hit for us a few years back,” he notes, “and we’ve also had cuts in the last year by Barbra Streisand, Vanessa Williams, Martina McBride and on the Notorious B.I.G. album, which we’re proud of.”

“We don’t really publicize the big sound. The reason is that our company is not trying to be a pop or country music publisher. EMI has other divisions that do very well. We simply want to be the best publisher of Christian music that we can, and if that means a few songs cross over to other markets each year, that’s wonderful.”

Dale Mathews, president of Brentwood-Benson Music Publishing, emphasizes the importance of traditional channels of Christian catalog exploitation, while agreeing that the bigger picture is changing in ways that can’t be ignored. “A lot of the Christian music industry hasn’t changed much at all and is still quite viable and profitable,” says Mathews. “There have been a handful of tremendous crossover successes recently, but only a few. But they

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NASHVILLE'S music community may not have invented writers nights, but it certainly has perfected them. Any night of the week will find a writer or group of writers performing their newest song or their latest no. 1 hit to an appreciative audience in almost any of Nashville's clubs. While new, unsigned writers in town would like to think there is a publisher or an A&R person at every table, reality is that's probably not the case.

Publishers, song pluggers, producers and A&R reps go out to writers' nights, but most often it is to see someone they already know. If an unknown writer is on the showcase, then they might meet a relationship form, and who knows what might happen on down the line? Woody Harmer, head of little big town music, says he rarely goes to writers' nights, and, when he does, it is usually to see one of his writers. However..."Woody saw me with xieren kane, marvy stinson, kevin welch and mike henderson in austin, texas, during the south by southeast music conference, and he came up and asked who had my publishing," rammy rogers says. "at the time, i had my own publishing, but i went to talk to him and signed with little big town, even though i was not in nashville. that's a prime example of what can happen if you get out and play."

YOU NEVER KNOW
Peter Cronin, creative director at Bug Music, checks them out a couple nights a week. "i'll go to see my writers and see three or four other writers at the same time," he says. "and then there are nights i'll go out just to see new writers."

What motivates Cronin to investigate writers' nights? "i think you can hit on something in this town that will blow you away. i remember the first time i saw gillian welch, she just blew me away. you never know what you're gonna see. maybe you'll hear someone who is almost there."

Karen Conrad, vp of bmg songs/nashville, thinks writers' nights are great and goes out two or three times a week. "one thing that does bug me are so many in-the-rounds," she says. "it's great if you're going out to be entertained, but as a publisher going to writers nights as an extension of my business, it takes a big chunk out of my evening. if i'm there to see only one writer, i have to wait through everyone else's songs to hear that writer's work."

"it's a great way for new writers to get out there and build up their confidence and hear other writers' songs and to network," adds Conrad.

MAKING CONNECTIONS
Networking is a key reason for new writers to perform at writers nights. songwriter even stevens describes the move to nashville as being part of the freshman class. As you progress, you move up with the rest of the class.

Blake shelton recently signed a writing deal with gosnell music and a production deal with sony/tree. he says that some of the songs that helped him get those deals were songs he wrote with people he met at writers showcases. "i would absolutely recommend that new writers do writers nights," he says. "that's how i met the person i write the most with, rachel proctor."

Ryan Murphy, who has a writer/artist development deal with still working for the man music, says that, when he first came to nashville, he did a lot of writers nights. he believes it was that, more than anything, that helped him find a publishing deal. "i got involved in a group called the young riders, which was sponsored by american songwriter magazine," he says. "we did a lot of writers nights together, and that led me to do other writers nights..."
and meet more people. The more people who hear your songs, the more people will talk about them and talk about you.

Shelton and Kosser concur on one writers-night dilemma. "If you have a song with a neat hook, you might not want to do it because you're afraid that someone may pick up on it," Shelton points out.

Kosser agrees, adding, "I think writers nights really are a valid part of the songwriter marketplace in Nashville, but they do entail risks on both sides."

Songwriter Jim McBride doesn't go to many writers' nights as either a performer or observer, but his reason comes from the other side of the coin. "It's just so hard for me to find great ideas after writing for this many years, and I won't write an idea that I've heard," he says. "I'd rather not eliminate the possibility that you may have come up with that idea [heard at a writer's night], so I just don't go."

OLD PROS
Many established writers enjoy writers nights, and their reasons are diverse. "I think probably the biggest reason is to try new songs," Rogers says. "Not that it's the final judgment, but it's nice to gauge reaction and see where you are with a song."

Songwriter Bob DiPiero has a list of reasons for doing them. "The first is purely selfish," he says. "It's a pleasure for me to get to play with different musicians. I also do it just to keep myself sharp as a guitar player and singer." "It's a good place to try stuff out, and that's still scary for me. Recently, I played a new song at the Bluebird, and, even though I knew it was going to be a single, I still had butterflies. You want the audience to like it—that's always the bottom line."

"I think I do it mostly for the fun of it and because I enjoy playing my songs in front of people and getting their reaction," says songwriter Paul Craft. "As far as people hearing my songs—A&R people or producers—I don't see them at writers nights. I've heard of it happening, though."

Songwriter Susan Longacre plans writers nights when she has new songs. "I think it's a great opportunity to share some of your new material and hopefully there will be producers or A&R people in the audience...there usually are," she says. "I also like to go because I think writers need to be aware of what other writers are doing—it can be inspiring."

"So is it good to do writers nights? The consensus is a resounding yes. Will they really help you get signed to a publishing deal or get a new song cut? The consensus is probably not. But in Nashville anything could happen."

"They are their own art form," concludes Murphy. "If you're a new songwriter, going to hear someone play all their hits is an incredible experience. I don't think you can know a song until you hear it played by the person who wrote it. It's so much more intimate, and you really understand where the song is coming from."

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The Songwriters Guild of America (SGA) opened its Nashville office in March of 1982, the year SGA celebrated its 50th anniversary as the first association established to protect the rights of songwriters.

A voluntary association run by and for songwriters, the Guild was formed by Billy Rose, George M. Meyer, and Edgar Leslie. Originally known as the Songwriters Protective Assn. (SPA), its constitution's preamble charged the board to take "such lawful actions as will advance, promote and benefit the profession."

The reason for the Guild's formation was the realization that publishers did not always represent the songwriters' best interests when it came to signing contracts. In accordance with that realization, one of the first things the SGA board did was to issue the first Standard Uniform Popular Songwriters' Contract. It initiated audits of publishers in the 1930s, making it possible today for songwriters to include that right in their publishing contracts.

The SGA also offers a catalog-administration plan, which provides complete financial administration of the writer's catalog and royalty collection from all sources covered by the writer's publishing contract, both domestic and foreign. Other benefits include catalog evaluation, copyright renewal and termination, legal/legislative work and insurance.

**TWO HEADS ARE BETTER**

According to George David Weiss, president of SGA, plans for a Nashville office didn't come to fruition until writers in that city urged the Guild to open an office there. The Guild didn't want to create any friction with the Nashville Songwriters Assn. International, but songwriters pointed out that the two organizations provided different benefits for their members and therefore could operate out of the same town. Since then, the two organizations have indeed worked together on various projects to help further the rights of songwriters.

Randi Ream is the regional director of the Nashville office for SGA, a position she has held for about a year and a half. She directs such activities as educational sessions, including Critique Sessions With A Publisher, held the first Monday of each month, and Peer Group Critiques, held every other Tuesday. Ask-A-Pro sessions are held the third Monday at noon and feature professionals discussing different aspects of songwriting and publishing. There are also Hit Song Analysis sessions on the fourth Monday of the month, where hit songwriters talk about their backgrounds and what it took for them to reach their current level of success.

SGA's Nashville office also introduced SongMania to the unsuspecting public. This particular style of writers night takes place once a month, with writers performing their funniest or most bizarre songs. There are two winners at SongMania, one with the most bizarre song, as judged by the audience, and the writer with the best excuse as to why their song wasn't the most bizarre, also judged by the audience. Strange as it may sound, SongMania has developed a following over the years and is one of Nashville's most popular writers nights.

The Guild in Nashville also sponsors a yearly seminar, which will move to a late-summer time slot next year. "We wanted to move it from winter and bad weather and make it easier for people to travel to it," Ream explains. "Among the Guild's upcoming projects is its Web site, being established under the guidance of songwriter Rick Carnes. A member since 1984, Carnes is one of two Guild council members from the Southeast and is its fourth VP. While the Web site is being established in Nashville, it will represent the entire Guild, Ream says. When complete, the page will give a variety of information about the Guild, including educational schedules for each office.

"Having that information on the Internet will allow the songwriter who is planning to travel to Nashville, New York or Los Angeles to access the page and see what activities are coming up that they might want to attend and plan the trip around them," Ream explains. "We also want our members who are unable to get to any of the Guild offices to be able to participate in different activities," Carnes said. "They can come to the Web site and check out information we are having a particular seminar online, then they can sign up for that seminar and receive a password on the day of the program. They will use that to be able to get into the chat room to be an interactive part of the session."

Anyone can log onto the Web site (www.songwriters.org), but only members will be able to participate in the interactive sessions. Others who log up the site can find basic information about the Guild and what it offers, as well as information about each of the Guild offices.
MARC BEESEON
Everything that you spent years working for, hoping for and dreaming for crystallizes in that one moment. It's not about the money, it's about the feeling that you've accomplished something that maybe you didn't really believe you could ever do until right at that moment. I actually heard it on [Nashville's] WSMX. It was about 10 o'clock on a Sunday night, and I remember switching to WSMX right when the song was over, and that was a double kick. I don't know any writer that wouldn't tell you that the best feeling of all is hearing your song on the radio. The other best feeling is the feeling you get right when you finish a song, before it's ever recorded and you walk out of the room feeling like 'I think I've got one there.' It really is the best feeling in the world.

MIKE PORTER
I guess it would have been "Tennessee Plates." John Hiatt's version. It was a thrill. I think I pulled off the road so I wouldn't get further distracted. But I take as much pleasure in hearing a song I pitched or a writer that I signed when I started hearing Carl Perkins, who I signed at ten, when he had a big hit with Glen Campbell recently, that made me feel just as warm inside as something I wrote.

BOB HALLIGAN JR.
I was in my apartment in Queens. I guess it was the summer of 1983, and we're Scott Muni, around three o'clock in the afternoon, played my song "Take the Chains" by Judas Priest. I had a pretty potent stereo, and I turned it up to 11. I howled and screamed and laughed and jumped all over the apartment.

MARK D. SANDERS
My first single was back around 1983 or '84 on Vince Gill, "Oh Carolina." It was a Sunday morning, and I was doing tours around Nashville for one of those companies on tour. I don't know which chart show it was on, but I had a van full of people and I was listening to the show. I was driving around Dolly Parton's house and Marty Robbins' old house, and they got to No. 34, and played "Oh Carolina." When it came on I said, "Hey, I wrote this song." They didn't believe me.

CHUCK ASH (THE ALTERED)
The first time I heard "Low" on the radio, I remember wondering how many others were hearing it for the first time and where they were listening from. I also remember thinking, "will anyone remember hearing this years from now?" And I wondered what people who heard it would take from it.

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Hartford, Lonnie Wilson, Larry Boone and Paul Nelson. "We were the first publisher to start that. Buddy Killen started it years ago. That's the way he began building Tree (the original publishing company that has since been purchased by Sony) by having a production arm. He started it with Roger Miller, Joe Tex and people like that. We've always had the process of building from inside out, discovering talent with writers who then become artists. We've always kept Tree Productions and had someone basically working with writers we sign that we know have the ability to become artists. We develop them as writers and develop them through production. We are actually talent scouts for the labels."

EMI Music Nashville also has in-house producers—Dann Huff, Mark Bright and Csaba Petocz. "We have a division called EMI Productions," says EMI Music Nashville president Gary Overton. "It's a separate profit center. We go out and find artists, and we have a fund so we can spend money developing them for six months, three years or whatever is necessary for demos and showcases. Then it's me who goes out and pitches them to labels. The labels are very receptive to this. Several labels call and ask, 'What have you been working on? What's coming through the farm team over there?' We've worked with 90% of the labels in town.'

Overton admits some people have a problem with the in-house producers at publishing companies, but he's careful to keep the situation above board. "The practice of paying producers to cut your songs was actually brought up to me by a label head who asked, 'Did you know so-and-so was doing it?' I said, 'No, I don't think it's right, but it's none of my business. I don't do that.' What we do here is we get into relationships with producers to have them develop as producers. I have nothing in their contracts saying I'm going to pay you to do it. I don't have anything in their contract saying they have to cut a certain number of my songs. What matters the most in making a record is
having the greatest songs.

Overton doesn't think the practice of paying producers is a pervasive problem. "I don't believe it's widespread," he says. "Can I believe it's going on? Yes, I believe it, and I just think it's bad for business."

PRODUCING PRODUCERS

One of the positive aspects Overton sees developing from publisher/producer liaisons is that the publishing companies are discovering and nurturing talented new producers. Mike Porter, president of Gaither Music Publishing, sees that as a plus in both the country and Christian markets. "We can help hone their craft," he says of new producers, "and expose their work to more people."

"Our focus is a more traditional style of publishing, which is developing song catalog and developing writers—not focusing so much on artists who may or may not be writers and producers who may or may not be writers."

—Woody Bomar, Little Big Town

However, building a stable of writer/producers and writer/artists takes a level of financial strength that makes it tough for small boutique publishing houses to compete. "Overall, a lot of the larger companies have the kind of funding that allows them to sign a lot of artists and producers," says Little Big Town's Woody Bomar. "It takes pretty major money to be able to do those kinds of things. Our focus over the past 10 years we've been here is a more traditional style of publishing, which is developing song catalog and developing writers—not focusing so much on artists who may or may not be writers and producers who may or may not be writers. I know there's a real trend in that direction, and most of the large companies are almost exclusively signing producers/writers and artist/writers."

Bomar says Little Big Town writer Bob DiPiero is starting to do some work as a producer. "He's very talented at doing that, and we are very supportive of his effort, but it didn't have anything to do with why we signed him. It's a career move he decided to make; it's not the thrust of our business."

Bomar agrees with Blackburn that, in the rush to sign producers, publishers might be losing sight of their purpose—delivering hit songs. "I do think that they are losing sight of the original purpose," he says. "I do understand the thinking that this is a way to try to control recording projects, a way to gain influence—if not major control of recording projects—which helps you get your songs from your publishing catalog onto a major record label. Obviously, that's the goal for doing it, and most of the big companies are putting a major focus on that."

BEGINNING OF THE END

Bomar notes that this shifting focus reflects what has already happened in other music centers. "The publishing business outside of Nashville for quite a few years has been very much in that type of direction," he says. "There aren't a lot of situations, to my understanding, out on the West Coast where a person who is exclusively a songwriter can get a writing deal with a publishing company who has songwriters to go out and plug their catalog the way publishing companies have traditionally worked over the last few decades."

Does he think such practices are affecting the quality of songs? "Most of the producers who are in these situations are trying to exercise good judgment in song selection and trying to make sure the song is a hit for the artist," Bomar says. "Most of them are not doing exclusively in-house songs, but we do have to compete with the in-house songs. I think the producers generally are looking for the great songs and trying to think long-term on the artist's behalf and building a career. If they start thinking in the short term, I think the quality will go down. But I think there are still a lot of great songs coming out of these situations."
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UNSUNG HEROES
Continued from page 38

the lyrics were so fresh and it was such a positive, romantic message. I thought it could be a country song.

So Daane asked Roboff to re-dubs it as a country tune. Though extremely skeptical, she compiled: "I said, 'If you re-demo this song country, I'll get Faith Hill to cut it.'" says Daane, who took the tune to Missy Gallimore, producer. Byron Gallimore's wife. "She loved it. Faith loved it. All's well that ends well."

Daane says part of being a plugger is anticipating an artist's new direction. "You have to be able to cast songs, and part of that is being able to take risks," she says. "Just because that [song] sounds like Clay Walker did last time, you can't assume that's what he's going to want to do this time. I mean, you have to be able to anticipate where an artist is going to want to go next."

Cooley admits he loves it when pluggers surprise him. "The ones I like are the ones that don't listen to direction," he says with a laugh. "If I'm looking for a certain kind of song and they throw a surprise at me, I love that. All rules were made to be broken."

Woody Bomar does some of the plugging for Little Big Town, but also relies heavily on VP of creative Terry Wakefield. "He works closely with all the writers and is very much on top of all the recording situations and knowing who is cutting when and where," Bomar says.

IF THE SHOE FITS

When asked what he thought made a good plugger, Bomar responds, "Thick skin, love of music, just an insight that helps you get into the mind of an artist and helps you see things through an artist sees them so that you have an understanding of what they want to sing about," he says. "We always ask questions like 'Where are you from?' If they're from Georgia, they're probably not going to sing a song called 'I Love Texas.' We consider the regional aspect of where they're from, which kind of tells us the things they relate to. So I think it's good to find out as much as you can about the artist, and who the artist feels they are, and what message and what image they want to present. A good song plugger has the ability to put themselves in an artist's shoes and then go through the catalog and find the songs that reflect that."

One of the most successful song pluggers in town is Caryn Wariner. She's married to Capitol artist Steve Wariner and began running his publishing company, Steve Wariner Music, in 1993. Caryn is responsible for pitching and getting numerous cuts on Steve, including Garth Brooks' hit single "Long Neck Bottle" and Bryan White's hit single "One Small Miracle," written by Wariner and Opry-veteran Bill Anderson. Wariner also co-wrote the title cut of Clint Black's current album, "Norlin But The Tailights."

"When I heard 'Long Neck Bottle' the very first time, I said, 'That's Garth,'" says Wariner, who adds that she always relies on her first instinct as to who to pitch to.

Wariner encourages new pluggers to pitch early. She says when husband Steve cut his new album for Capitol, they got pitches after the album was finished. "They were so late," she says. "I think some people wait too long. If you find something you think is really good, pitch it."

She says patience and tenacity are also necessities for song pluggers. "Garth had 'Long Neck Bottle' three years, but we didn't care," she says. "We knew it was a good song for him."
Eddie capswell (newsong)

The first time I heard a song I had written on the radio, it didn't feel real. Now, many years later, I am still humbled and amazed when I hear a newsong song on the radio.

Gary burr

when I got my first cut, "love's been a little bit hard on me" by Juice Newton, I was putting burglar alarms in, and I was telling all my customers that I had this song coming out on the radio, and none of them believed me. I could never get to hear it on the radio, so I finally called the radio station, convinced them who I was, and asked then if they would play it for me over the telephone, so the first time I heard my first cut was over the telephone, and I was hearing it now. I was so excited to hear it. I went outside and got into the truck where my (co-worker) at the time was still sitting, and I told him, and I don't think he believed me. I said, "honest, no kidding. I have a song on the radio" — just as a joke I said, "as a matter of fact, it's playing right now. I punched the radio button and it was playing on the radio right at that second. He looked at me as if I was samantha stevens on "muished" — it was a very interesting day.

Mark germsiel (whiteheart)

The first time I heard one of my songs on the radio— I believe it was "he's rewarding" — the critic in me was so hard on myself, I immediately thought, "I could have changed the chorus" or "was that the word I really wanted to choose?" The first time I heard something I loved on the radio was one of those winter nights traveling down the highway when you can pick up stations from practically India. I caught a New York City station that was playing "fly eagle fly" for a teen program and really wounded people had been calling in. I thought, "that is exactly why I wrote that song. So that eagle could fly to people who needed to hear it." That is probably my best memory of hearing a song of mine on the radio.

Randy Thomas (identical strangers)

sweet comfort band had a song called "childish things" that went to No. 1 on our local station. Here I am in a Christian band, and the local pop station—which was not supposed to play Christian music—played the single anyway, and there were enough people who called in and liked it that it went to No. 1 in our own little hometown. That was the first time.
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DAILY MUSIC NEWS

George Winston Inks Longterm Label Deal

Pianist, 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. Read The Full Story

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SONGWRITERS & PUBLISHERS

Songwriters Showcase Hall of Famers

BY CHET FLIPPO

NASHVILLE—The Country Music Hall of Fame is issuing an ambitious series of songbooks tied to and themed around the 59 members of the Country Music Hall of Fame. The five books are being published by Hal Leonard Corp. of Milwaukee, Wis.

"Hal Leonard approached us and wanted to know what we thought of such a project," says Country Music Foundation (CMF) and Country Music Hall of Fame deputy director Kyle Young. We couldn’t have been happier about it. We’re happy to be associated with Hal Leonard—they’re the top of the industry." It’s a labor of love for us," says Hal Leonard president Keith Mardak. "We issued a first edition of this years ago, but there have been many inductees since, so we’ve cleaned up the series, dressed it up, and re-launched it.

Although the Foundation and the Hall of Fame have been involved in publishing projects before, says Young, previous ventures had been limited to standard books, such as the Foundation’s current co-publishing venture with Vanderbilt University Press. The CMF also publishes the Journal of Country Music, a scholarly quarterly.

The five books, retailing for $12.95 apiece, are large, slick-covered, illustrated paperbacks that each have from 29 to 33 songs arranged for piano, guitar, and vocal. Each Hall of Fame member is represented by photographs, a biography, and songs that were assigned to him or her.

One of the initial difficulties, says Young, was that many of the Hall of Fame Inductees are executives rather than performers or even publishers. "So," he says, "we found and grouped songs or material around them by people that had been associated with them.

For example, BMI president/CEO Frances Preston is known for being a songwriter’s champion. So, she’s represented by songs by her proteges Joe South and Kris Kristofferson.

Similarly, publishing pioneer Roy Horton’s section includes Peer-Southern hits from his days with that firm, now known as peermusic.

Ralph Peer himself, who virtually launched the country music industry with his field recordings of Jimmie Rodgers and the Carter Family, is naturally represented by those artists’ work.

WSM Nashville radio pioneer Grant Turner is represented by Hylo Peter’s "Gravic industry," while promoter J.L. Frank’s section includes songs he wrote with Pee Wee King.

"We gave it a lot of thought," says Mardak. "We found songs that really related to the carrier.

"You won’t find a collection like this anywhere else," notes Young, adding that "the loyal country consumer can now find on retail shelves all of the great songs associated with the many greats in the Hall of Fame.

"Some say the series automatically goes to dealers that subscribe to Hal Leonard’s New Issues program. Beyond that," he notes, "they’ll be featured in our monthly Music Industry News that the Hall of Fame distributed for the past five years. The books are also for sale at the Country Music Hall of Fame.

Music Attorney Harold Orenstein, 85, Dies

NEW YORK—Harold Orenstein, a music attorney who represented the famous and the obscure in varying aspects of the business. For about 10 years starting in the early ’50s, Harold—commuting from New York—was the only lawyer representing clients in Nashville," says young, was in partnership with Allen Arrow. In addition, Orenstein represented composer Philip Glass and the late Frank Zappa, among others. With David Grinn, Orenstein was the co-author of "Entertainment Law And Business." His widow, Indira, and a daughter, Donna, survive.

LYRICIAN

The Hot 100


Hot Country Singles & Tracks

This Week • Robin Larner, Annie Botto, Beth Nelson, Chapman • Puckett/Baisas-Nash, Nomad-Nash/BMI, Wame-Thanks/BMI, Jinn/ASCAP

Hot R&B Singles

I Got Lonely • Janet Jackson, Jamarr, B.T., Terry, Rene Elizondo, Jr. • Black Ice/BMI, EMI April/ASCAP, Flyte/Tyme/ASCAP

Hot Rap Singles

TURN IT UP [REMIX] FIRE IT UP • E. Milburn, L. L. Phillips – T’Ziah’s, BMI/Music Corp. Of America, BMI

Hot Latin Tracks

SUIVEMENTE • Elvis Crespo • Sony/ATV/BMI

SONY/ATV MAKES HENDRIX DEAL; BMG GETS DAVE MATTHEWS BAND

SUB PUB ON HENDRIX: Sony/ATV Music Publishing has acquired worldwide publishing rights, the U.S. excepted, to more than 100 musical works of Jimi Hendrix. The company made the deal with Experience Hendrix LLC, president/CEO Janie Hendrix, sister of the rock star, who died in 1970. In the U.S., the Hendrix catalog is administered by Seattle-based Experience Hendrix LLC.

Hendrix, a legendary performer and writer, has had his music covered by such performers as Sting, Chris- tine Hynde, Seal, Jeff Beck, P.M. Dawn, Eric Clapton, Spin Doctors, and Stevie Ray Vaughan, among many others.

MATTHEWS BAND/BMG TIES: Hotter-than-hot rock group the Dave Matthews Band has moved from individual foreign licensing deals to a single administration arrangement with BMG Music Publishing. The deal excludes the U.S., Canada, South Africa, and Australia, where the group maintains its own arrangements.

A BMG Music spokesman says the company would have first option to make deals in those territories should the band choose to give up administration control. The group’s recently released third album, “Before These Crowded Streets,” on BMG Music sister label RCA Records, has the distinction of having replaced the “Titanic” soundtrack album as the No. 1 selling album after a run of 16 weeks.

PEER SETS BOGOTA OFFICE: Peermusic has established an office in Bogota, Colombia, its 27th international office. In that country, Rosa Gaviria, manager of royalties and copyrights, and Marlena Duarte, manager of administration, will operate the office on a day-to-day basis, reporting to New York-based Jorge Barriga, director of Latin America operations.

ASCAP’S TOP FOREIGN TAKE: A new verification system helped ASCAP boost its 1997 foreign distributions to a record $132.2 million, a 6.7% increase over the year before. Credit for the increase goes to the society’s International Monitoring Unit, which checks the “throughness and correctness” of TV performance statements received from affiliated societies in eight countries, according to ASCAP CEO John LoFru- mento. As previously reported, overall ASCAP distributions were a record $414.6 million last year, an increase of 5.2%.

LINCOFF EXITS ASCAP: Ben- nett Lincoff, one of the architects of ASCAP’s departure from new media and World Wide Web site license agreements, has left the performance right group. ASCAP says that Lincoff’s departure, effective May 8, was by mutual agreement and that it was related to pending restructuring of the new media section. Lincoff says his plans will involve being at “the intersection of copyright and the Internet.

MINDER MUSIC DEAL: Lon- don-based Minier Music Ltd. has acquired rights to the Neil Med Music catalog in various global markets. Songs include “Denis” by Blondie.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music: Metallica—”Re-Loud!,” 2. "Titanic—The Musical," vocal selections.

John Denver, "All About Me.

J. Geils & Hynde,” vocal selections.

Dave Matthews Band, "Crash."
1915 | 1998

thank you for letting us listen
Sneak Attack At Brownies. Elektra recording group Spoon recently performed tracks from its album "A Series Of Sneaks" at New York night club Brownies. The band is touring until July. Pictured at the event, from left, are Frank Gironda, band manager; Bill Pfordresher, VP of promotion at Elektra Entertainment Group (EEG); Alan Voss, executive VP/GM at EEG; Gary Casson, executive VP at EEG; Spoon members Jim Eno and Joshua Zarbo; Ron Laffitte, senior VP/GM, West Coast; at EEG, Spoon member Britt Daniel; and Sylvia Rhone, chairman/CEO of EEG. Kneeling, from left, are Dane Venable, senior director of marketing at EEG; Steve Kleinberg, senior VP of marketing at EEG; and Greg Thompson, senior VP of promotion at EEG.

Heartfelt. Olivia Newton-John recently celebrated the release of her MCA Nashville set "Back With A Heart" with MCA and Universal execs at the Trace Restaurant in Nashville. Attending the event, from left, are Mel Lewinter, chairman/COO, Universal Music Group; Bruce Hinton, chairman, MCA Nashville; Newton-John; Doug Morris, chairman/CEO, Universal Music Group; and Mark Hartley, co-manager, Fitzgerald-Hartley.

Gaia-ety In Hollywood. EMI Music Distribution (EMD), Virgin Records, and Dome Records recently celebrated Kitaro’s latest Domo release, "Gaia," at the Palms restaurant in Hollywood. Joining the celebration, from left, are Monica Calderon, field marketing rep, Orange County, at EMD; Charles Estrada, sales rep, Los Angeles, at EMD; Natalie Chavez, sales rep, Los Angeles, at EMD; Kitaro; Christine Notaro, field marketing rep, Hollywood, at EMD; Tommi Diaz, marketing project manager at EMD; Ron Feddor, sales rep, Los Angeles, at Virgin Records; and Eddie Gilreath, managing director at Dome Records.

All-4-Kids. All-4-One recently performed at the Wilshire-Ebell Theater in Los Angeles to support the Grammy Concert Series for Children. Attendees at the event included 1,800 Los Angeles-area elementary school children. Pictured from left, are All-4-One members Delious Kennedy and Tony Borowiak; Diane Mataraza, executive director of the NARAS Foundation; John Hall, trustee of Music Performance Trust Funds; Bobby Rodriguez, director of the Hispanic Musicians Assn. Orchestra; and All-4-One’s Alfred Nevarez and Jamie Jones.

Soul Provider. Godfather of Soul James Brown recently performed at the House of Blues in Los Angeles in support of his upcoming set, "Back Again," on Private I/Mercury Records. Pictured at the event, from left, are Goldie Hawn; Brown, and Hawn’s daughter, Kate Hudson.

On The Road To Stardom. RCA Victor and BMG executives recently celebrated the gold certification of “Star Wars (A New Hope) Special Edition.” Pictured, from left, are Joe Mozian; VP of marketing at RCA Victor; Harry Palmer, consultant; Rudy Gassner, president/CEO, BMG Entertainment International; Pete Jones, president, BMG Distribution; Cor Dubois, president, BMG Classics; and Bill Rosenfield, VP of A&R, soundtracks, at RCA Victor.
Producer Geza X Moves From Punk To Pop Mainstream

BY JEFFREY L. PERLHAN

It's been more than 20 years since Geza X produced the Germs' first EP, "Lexicon Devil"—a raw, blistering affair that put West Coast punk rock, as well as Slash Records, on the map.

Although Geza has added new waves, R&B, hip hop, and mainstream rock to his palette of production work (last year he produced Meredith Brooks' breakthrough single, "Bitch"), he's still firmly grounded in the punk scene he helped pioneer. Currently, Geza is producing the soundtrack to the upcoming film "Rage: The Years Of Punk Rock West Coast Style" (Classified Films) and co-producing the movie's score with director Michael Bishop.

Following his work with the Germs, Geza produced and mixed material by the Dead Kennedys, Black Flag, Redd Kross, the Avengers, the Weirdos, and other punk groundbreakers and played guitar in a number of bands, including the Bag-o's (who wore bags on their heads), the Deadbeats (whose claim to fame was the Dangerhouse single "Kill The Hippies"), and the Mommys (which he formed).

In "Rage," Geza is also among the charismatic cast of interviewees, along with Dead Kennedys front man Jello Biafra, Circle Jerks vocalist Keith Morris, T.S.O.L. front man Jack Grisham, and others.

"Right from the beginning, I identified very strongly with punk sensibilities, in the sense of everything being taken to the max," Geza explains. "It was extra loud, extra alienated, kind of in your face and in your face. And I think it.<br><br>lywood and doing shows," Geza says. "All of a sudden, you get these rad skateboarders realizing there's a way to express rage. And in a way, it was pretty violent."

Even before the punk rock bug bit him, Geza was living an off-kilter lifestyle. In the late '70s, he had given himself a shocking haircut and appeared on TV's "The Gong Show." From 1988 to 1990, Geza was a staff engineer at Paramount Recording Studios, working with R&B and rap artists including Ice-T, Charlie Wilson, Club Nouveau, Lighter Shade Of Brown, Uzi Brothers, and Keith Washington. Geza is now on the board of the recently established Music Producers Guild of the Americas.

He owns a 24-track recording studio called City Lab Sound Design with songwriter Josey Cotton. Among the records he's produced there are Bitt Trumpet's "Chrysalis/EMI debut, for $700. Geza says it's the cheapest major-label record ever made.

Geza's other production credits include 1000 Mona Lisas, Face To Face, Magnapop, and Rimitti—a band that features King Crimson guitarist Robert Fripp, Hot Hot Chili Peppers bassist Flea, East Bay Ray, and a number of other musicians playing rai, a funk/rock genre rooted in Algeria.

**PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (MAY 23, 1998)**

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**Country Artists & Music**

**Everly Bros. Legacy Hits The Stage**

**BY CHET FLIPPO**

NASHVILLE—For Jeff Boyet and Matt Newton, the supreme moment came after the May 14 opening of “Bye Bye Love: The Everly Brothers Musical.” The two singers, who portray the Everly Brothers in the production, were invited backstage at the Ryman Auditorium by Margaret Everly, the Everly Brothers’ mother. She had watched the show from the front row.

“She said, ‘Boyet, that there were times during the show that she was sure we were lip-synching to her son’s records.’

“That’s the highest praise we could have gotten,” agrees Newton. “Don and Phil [Everly] are coming to the show later, when they go off tour. But to hear Mother Everly say that was just amazing.”

Interestingly, the opening came just two weeks after the Everly Brothers themselves played the Ryman. Memories were fresh in onlookers’ minds, and comparisons were inevitable.

“Bye Bye Love” runs through Oct. 24 at the Ryman; a cast album will be released in the future. The musical is the loosely told story of the lives and career of Don and Phil Everly. It spans the years from their childhood—when they sang on live radio shows with their parents, Ike and Margaret—through their debut at the Grand Ole Opry, their meteoric rock’n’roll career, and their 1986 induction into the Rock and Roll Hall of Fame.

While the musical’s story line is somewhat sketchy, the production hinges on the ability of Newton and Boyet to re-create, or at least approximate, the Everlys’ almost-otherworldly harmony singing. They succeeded. Rather than one we would expect from two singers who met only three months ago after auditions for the show were held in several cities.

“Matt and I clicked the first time we sang together, which was at the last audition,” says Boyet. “This is a hard sound to copy, but we had the closest to the Everly sound the producers had heard. We’re not copying them, but the sound is close to what they had. We even look a bit like brothers. I was raised on Everly Brothers music; my mom and dad were huge fans. ‘Bird Dog’ was the first song I learned to play on guitar.”

Boyet, 27, is an Arnold, Mo., native with theater experience; he moved here 2 1/2 years ago to pursue a musical career.

Similarly, Newton, 24, moved here (Continued on page 58)

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**Reba McEntire Gets Enhanced Treatment; Judge Grants Injunction In McGraw Suit**

ON THE RECORD: Reba McEntire’s latest album is her first enhanced CD. “If You See Him,” the June 2 features a Microsoft-customized “Reba Browser” for the Internet and Microsoft’s Netshow streaming technology, as well as an interview, interactive music video, and tour information on the Web site.

Her album, which features “If You See Him/If You See Her,” a duet with Brooks & Dunn that is also on their June 2 album “If You See Her,” will be part of an integrated McGraw/Brooks & Dunn marketing effort for the launch of the new online music site Country Music Boulevard the week of May 18. The branded sales site, co-sponsored by N2K’s MusicBld.com and CBS Cable’s countrycom, is offering a special package deal on both albums. Order in the package and receive a four-track CD with two previously unreleased tracks each from McEntire and Brooks & Dunn. This three-CD set is priced at $24.95.

Both country.com and MusicBld.com are featuring an integrated package of advertising placements and promo spots directing people to the Internet sites. The offer is also being highlighted on such TNN programs as “Crook & Chase,” “Prime Time Country,” and “Today’s Country.” TNN’s Wild West Web Week campaign will seek to educate viewers on World Wide Web usage. The package is receiving similar treatment on CMT.

IN COURT: A federal judge has granted a preliminary injunction in favor of 27 country artists who are suing a Los Angeles man over the rights to their Internet domain names (Billboard, April 25). The “cybersquatting” lawsuit, McGraw vs. Salmon, was filed April 6 in U.S. District Court in L.A. by Tim McGraw and 26 other artists against Jim Salomon. The injunction freezes the domain names until the case goes to trial in July in L.A.

MORE RECORDS: Doug Stone’s “Gone Out Of My Mind” is the lead-off single for Sony Music Nashville’s forthcoming “Tribute To Tradition” project. Legendary producer Jerry Kennedy co-produced Stone’s song with John Guess. The album, set for a September release, will also feature Vince Gill’s production of Patty Loveless singing Loretta Lynn’s “Wine Women And Song” (Nashville Scene, Billboard, March 21). Chet Atkins is producing Mary Chapin Carpenter singing “Oh Lone- some Me.” Marty Stuart is producing Gill performing “Same Old Train.” Trace Adkins will record “I Don’t Go Around Mirrors” for the project.

AND MORE RECORDS: At least two Tammy Wynette tribute albums are in the works. One is at Asylum Records, where new president Evelyn Shriver was the late singer’s publicist. Wynette’s husband, George Richey, will be executive producer for the project. RCA Nashville has also lined up several artists for its own Wynette package.

Billy Joe Shaver is recording here on the Billboard building with Ray Kennedy producing. Record broker Jay Bell is placing the project with New West Records, distributed by RED.

ON THE ROW: Fledgling Nashville label Blue Hat Records (Billboard, April 5, 1997) has formed a partnership with Naravive Corp., for distribution. The company is to release the Charlie Daniels Band’s “Blues Hat” album June 16.

Another start-up label here, Intravenous/L.V. Records, has signed its first artist to Warner Bros., in Los Angeles. Wes Cunningham’s Warner album is due in August. Intravenous/L.V. is the label arm of Whistler’s Music Nashville, a production, management, and publishing firm.

The annual Belmont University award for country music book of the year will go to “The Devil’s Box: Masters Of Southern Fiddling” by Charles W. Wolfe (Van- derbilt University Press/Country Music Foundation). The award, which carries a $1,000 stipend, will be presented at the 15th annual International Country Music Conference June 4-6 at Belmont.

Runner-up books are “In The Country Of Country: People And Places In American Music” by Nicholas Dawidoff (Pantheon) and “Ramblin’ Rose: The Life And Career Of Rose Maddox” by Jonny Whiteside (Vanderbilt/Country Music Foundation).

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**Murphy Rides Again On West Fest**

**BY DEBORAH EVANS PRICE**

NASHVILLE—With his first album on Atlantic Records, Michael Martin Murphy says he’s enjoying the artistic freedom that comes from having his own company (Billboard, Feb. 7). Dismissed by Valley Entertainment, “Cowboy Songs Four” will hit the streets July 7, but Murphy fans who attend his WestFest western art and music festival, held July 23-25 in Silver Creek, Colo., will get first crack at buying the new project.

“It feels like I am freer than I have ever been before. I feel like I’m in control of my art,” says Murphy of his 22nd album. “I have artistic freedom like I’ve never dreamed, and I don’t have to worry about what statements I make.”

Murphy made the move to freer pastures earlier this year when he left Warner Bros., where he was the flagship artist for its Warner Western imprint. Murphy says there are no hard feelings. In fact, West and Warner will partner at retail to create displays that will house his new project alongside his previous three volumes of “Cowboy Songs,” which were released on Warner Bros.

Produced by Joey Miskulin and Ryan Murphy, “Cowboy Songs Four” includes 15 songs and a late-1800s poem, “Old Horse.” The songs are a mix of the familiar, such as “Little Joe The Wrangler” and “Utah Carrol,” and new self-penned tunes, such as “Summer Ranges” and “Born To Buck Bad Luck.” He also covers Lyle Lovett’s “Farther Down The Line,” with Lovett joining Murphy to duet on the song. (Lovett cut Murphy’s “Rio Grande Highway” for his forthcoming album.) Murphy also recorded “Easy On The Pain” and “Run Toward The Light,” which he wrote with his brother Ryan Murphy, who co-produced the album. The project includes a medley of cowboy trail songs from the 1800s and ’40s.

“Cowboy Songs Four” is about hanging tough with a lifestyle you believe in,” Murphy says. “It attempts to preserve what the general public admires about the cowboy mentality, which is strong individualism, closeness to nature, love of the land, and above all a tenacious belief in living the way you want to live, freely. This album is a statement that I believe that I think anyone can understand, whether they are cowboy music aficionados or not. Cowboy music speaks to a certain spirit in people, and that’s what we tried to get to on this album.”

Murphy says the recording process went smoothly. “We had all the music and all the arrangements, knew what musicians we wanted, and what we wanted them to play. We just went in and recorded. We were very much the approach of having a band in the studio rather than over-dubbing a thousand things.”

The lyrical content on the album (Continued on page 58)
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**Top Country Catalog Albums**

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MURPHY RIDES AGAIN ON WEST FEST

(Continued from page 56)

runs a wide range of topics, from "Rangeland Rebel," which pointedly discusses controversial ranching issues, to "Summer Ranges," which Murphy says was inspired by his daughter growing up and the inevitable changes in life.

Murphy says heading West Fest really harnessed his creativity, since he has a great team handling business. "Barney Cohen (president of Santa Fe, N.M.-based own Entertainment) knew the business end of it and lets the artist take care of the creative end of it, so you have total artistic freedom," Murphy says. "So that means the artist." Murphy has built a strong following, says Cohen. "It's not often an artist of Michael's caliber has his own company. It's the next step—We also sells a lot outside traditional channels. A lot of people buy his product at western stores and other locations."

Cohen says the label plans to take a yet-to-be-determined single to country radio and is hiring a Nashviler to help promote the single in that format. The album will be distributed in Cananda via Koch International, and a promotion around the "/get the album" (Alberta) Stampede is in the works.

According to Cohen, Murphy's catalog still sells well, so the company plans not on orchestrating a big push just around street date, but on spreading its marketing efforts over a long period of time. "We don't feel like we have to do everything the first week," he says, adding that one key reason he licensed Murder in Music to be Murphy doing in-store appearances when his schedule permits.

Jeff Stoltz, senior buyer for the Torrance, Calif.-based Warehouse chain, says he hasn't yet heard the new release but expects it to fare well. "For us, he's always been a strong artist," Stoltz says. "He's got a good base out here because of the West Coast fan-base and the leader of traditional cowboy music."

Murphy is managed by Susan Masi at Wildfire Productions and booked by Nashville-based Art Fegan Entertainment.

Murphy's next West Fest is Oct. 9-12 at Glen Helen Blockbuster Pavilion in San Bernardino, Calif.

DEBORAH HANNS PRICE
Billboard

MAY 30, 1998

TOP CLASSICAL ALBUMS

TOP CLASSICAL Crossover

TOP CLASSICAL MILDE

TOP CLASSICAL BUDGET

TOP ARTIST & MUSIC

TOP CUMULATIVE MILDE

TOP CUMULATIVE BUDGET

TOP CUMULATIVE RANKING

TOP CUMULATIVE NAVIGATOR

TOP CUMULATIVE RELEASE

TOP CUMULATIVE SUBMISSION

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Michele Quigley  
Special Events Director  
212.536.5002 ph  
212.536.1400 fx

Larry Flick  
Dance Music Editor  
212.536.5050 ph  
212.536.5358 fx

**REGISTRATION FEES**

<table>
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<th>Early bird - payment received by May 29</th>
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Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received on or before May 29th are subject to a $75.00 administrative fee. Cancellations received between May 29th and June 19th are subject to a $175.00 administrative fee. No refunds will be issued after June 19th.
**New World Nicholas:**

Nicholas Payton stretches beyond his usual post-bop environs on "Payton's Place," the New Orleans native's third and most ambitious album as a leader, due June 9 from Verve. He effectively toasts Crescent City funk with the opening "Zigabafoon," inspired by original meters drummer Zigaboo Modeliste; explores the once-trendy New Orleans second-line terrain of Wayne Shorter's "Paraphernalia"; and offers a tangy reharmonization of the Stylistics' "People Make The World Go Round." Call it a portrait of the 24-year-old musician as a fully modern artist, rooted in the past but actively responding to theectic sounds that stoke his passion.

"What's Payton's Place" is really about the past," says Nocentino. It's a timeless Verve Records, U.S., "This is where he's at this moment. It's not just influence. It's not just Louis Armstrong. It's a little bit of Miles Davis maybe. It's his first step into the areas of groove and avant-garde as well. There's obviously New Orleans influences in there, because that's his home base, but there's so much more to it than that."

The disc, the follow-up to 1996's "Gumbo Nouveau," is a showcase for Payton's full-bodied tone, heavy improvisations, and strengthening compositional chops. Nine of the 12 tracks are originals, including "The Three Trumpeters," with mentor Wynton Marsalis and Roy Hargrove; "A Touch Of Silver," with Joshua Redman; the bluesy "Lil Duke's Strut," and "Brownie And The Mode," a tribute to hero Clifford Brown, also featuring Marsalis. Hargrove also lends his horn on a standard, "With A Song In My Heart." "Payton's Place" thrives on Payton's interplay with regular bandmates tenor saxophonist Tim Warfield, pianist Anthony Wonsey, bassist Reuben Rogers, and drummer Adonis Rose. The same group will accompany the trumpeter to the Playboy Jazz Festival June 13 in Los Angeles, the Irondale June 12-13 in New York, and with guitarist Marc Whitfield—several forays this summer. Payton says, "It's definitely been a collective effort. At this point in my career, I'm trying to maintain my band. There's something to be said for playing with the same sidemen at night after night. Things just happen telepathically. It's a really beautiful thing. That's something you just can't get just playing with pickup bands.

Payton, who began playing trumpet at age 4, studied with ElHs Marsalis at the University of New Orleans and honed his talents with Marcus Roberts, Elvin Jones, Joe Henderson, the Lincoln Center Jazz Orchestra, and Jazz Futures II. He made his solo debut on 1986's "From This Moment On," teamed with organ master Jimmy Smith on the same year's "Damn!," appeared on the soundtrack to Robert Altman's "Kansas City," as well as in the film itself, and joined Doc Cheatham for a Grammy-winning 1997 collaboration released a month before the death of the nonagenarian trumpeter. Last year's "Fingerpainting: The Music Of Herbie Hancock" had Payton working with Whitfield and bassist Christian McBride, and he turns in stellar work on Marsalis' Mark Elf's new "TrickySymmetry."

Verve plans to heighten awareness of "Payton's Place" with a sampler— including "Zigaboofoz" and "The Three Trumpeters"—to be distributed at cafes, restaurants, salons, and bookstores throughout the Midwest, West Coast. "We'll also make them available at those festivals where Nicho- las is not performing, where the audience has not been exposed to him already but is demonstrating an interest in Jazz," says he. "He's a complete package. You have an incredible trumpeter, an amazing composer, and an accomplished bandleader."

**New:** Wynton Marsalis, George Duke, Jack DeJohnette, Michael W. Roney, Bob Berg, Dave Niederer, Randy Brecker, George Coleman, Buster Williams, Mino Cinelu, Gary Peacock, and Jimmy Cobb will be on hand Tuesday (28) at New York's Birdland for NZK's launch of the Miles Davis World Wide Web site (www.milesdavis.com). The Tribute concert, to be held on what would have been Miles' 22nd birthday, will be cyberscast on Jazz Central Station and broadcast live on WVOO New York. An album documenting the event will be released in September.
WORLD & CELTIC MUSIC

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PRE-VSDA

Billboard is pleased to announce the 1998 Video Person of the Year: Ron Cunningham, Video Buyer for Kmart. This special pre-VSDA tribute will highlight Mr. Cunningham's career and feature his views on the video industry. Call today to share in the celebration.

ISSUE DATE: JULY 4
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FUTURE SPECIALS

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LEMOV. MANGWANA ON TOUR: Congolese troubadour Ricardo Lemvo and Sam Mangwana kick off their Aziki Latin tour Thursday (28) in San Diego in support of their pair of releases on Putumayo's imprint, Putumayo Artists.

On "Midnight Yo Yo," the Los Angeles-based Lemvo sings in Spanish. His backing band, Makina Loca, which comprises African, Latin, and U.S. musicians, delivers an infectious, good-time blend of the blissful African guitars of Congo (formerly Zaïre) and the clave rhythm of the Cuban son.

Mangwana is a veteran of the decade-old, Congolese influenced "rumba congolaise" movement known widely as soukous. His album, "Galo Negro," subtly fuses lyrical, Pan-African melodies and swinging Latin beats, with lyrics in the Congolese language Lingala and Portuguese.

Celebrating its fifth anniversary, Putumayo World Music has successfully sold compilations at non-music retail outlets and restaurants, using bright-colored cover art and counterpart displays to attract nongeographic world music listeners. The Putumayo Artists label will release original product by new and established world and Latin performers.

Lemvo and Mangwana's trek wraps up June 14 at an outdoor concert in Miami Beach. Lemvo will then continue on a solo swing through the U.S. and Canada that concludes Aug. 16, when he is slated to appear at Central Summerstage with salsa great Willie Colón.

JVC JAZZ, LATIN STYLE: Ever since the debut of the JVC Jazz Festival—New York in 1972, Latino sounds have always been on prominent display. This year's installment promises to offer an even higher profile for Latino jazz artists.

Kicking off the Latino-themed shows June 21 at Carnegie Hall are Rubén Blades Y Son del Solar and Poncho Sánchez. On June 26, Los Van Van and Jesus Alemany's Cubanas! are booked to play the Hammerstein Ballroom.

Slated to play at the Latin Jazz Jam June 27 at Carnegie Hall are Celia Cruz with Tito Puente & His Concert Orchestra and Arturo Sandoval's Hot House Band!

New to the festival this year is "Música Latina," an all-day free event June 27 at Bryant Park featuring Carlos Kanno & Tropical Jazz Band, Ralph Irizarry & Timbalaye, and Johnny Ray & Salsa Con Clase.

STATESIDE BRIEFS: To commemorate the 55th anniversary of the star creator José José, BMG is releasing 33 albums from his discography. The discs are being put out in six packages containing five CDs each and one set containing three CDs. José José, who was inducted into Billboard's Latin Music Hall of Fame in 1997, is producing the PolyGram Latin label debut of his son, Joel Sosa.

(Continued on next page)
Universal Latino songstress Lucero has cut the Spanish covers for the soundtrack to the upcoming Disney film “Mulan.”

Due June 2 on Ballboa is Joan Sebastian’s latest disc, “Gracias Por Tanto Amor,” which contains “Gra-cias Ralé,” a tribute song to longtime Televisa MC Raúl Velasco. Sebastian, a veteran hitmaker in the regional Mexican arena both as a songwriter and a recording artist, is slated to start a 17-date, state-side tour Sunday (24) in San Jose, Calif.

Sony Discos Tejano act Fama is holding auditions for guitarists and bassists June 8 at Tejano Texas in San Antonio. Résumé can be sent to FAMA Enterprises Inc., 3515 Manitou, Houston, Texas 77013. Fama’s phone number is 713-674-9774.

Grammy winner Buena Vista Social Club is slated to make its only U.S. appearance July 1 at Carnegie Hall. Its eponymous disc on World Circuit/Nonesuch/AG was a recent chart-topping title on The Billboard Latin 50.

Chicago Mayor Richard M. Daley will declare Aug. 30 Los Tigres Del Norte Day in honor of Fonovisa’s famed norteño group. A street in Chicago will be named after the band as well. Los Tigres are headlining Festival Viva Chicago! Aug. 29-30 as part of an extensive LGBT side tour that began earlier this year.

CHART NOTES, RADIO: For the first time in the history of Hot Latin Tracks, the first three positions of the chart are occupied by tropical acts. Elvis Crespo’s merengue smash “Suavemente” (Sony Discos) remains atop Hot Latin Tracks for the third week in a row, followed by Marc Anthony’s climactic bolero “No Me Conoce” (RMM) and Manny Manuel’s merengue entry “Como Duela” (Merengan/RMM).

Credit the recent rise in tropical product in part to the traditional late-spring uptick in rotations of tropical acts by stations in cume-rich Puerto Rico. Tropical artists also should fare well in the summer months when the island’s stations crank out even more salsa and merengue tunes.

On the genre charts, “Suave-mente” tops the tropical/salsa chart for the third week running. Myriam Hernández’s stays at No. 1 on the pop chart for the second straight week with “Huele A Peligro,” and Intocable’s “Eres Mi Drago” (EMI Latin) assumes the top slot on the regional Mexican chart, ending the 10-week run of Los Temerarios’ hit “Por Que Te Conoci” (Fonovisa).

CHART NOTES, RETAIL: Despite sliding in sales for the fourth time in five weeks, Selena’s “Anthology” (EMI Latin) holds firmly to No. 1 on The Billboard Latin 50, which is unpublished this issue.

Sales of “Anthology” dropped 11% to 7,500 units, however, the Tejano idol’s three-CD retrospective stays atop the regional Mexican chart for the sixth consecutive week. Furthermore, “Anthology” remains at No. 1 on The Billboard Latin 50 for the second week running.

After a one-week stint at No. 3 on The Billboard Latin 50, Ricky Martin’s “Vuelve” (Sony Discos) moves back into a familiar spot at No. 2 behind Selena, where it was parked for four straight weeks before being displaced last week by Elvis Crespo’s “Suavemente” (Sony Discos).

“Vuelve” barely hangs on to The Billboard 200 this issue, falling 192-200 in its 13th week on that chart. But the number 13 is lucky for Martin on the Latin pop genre chart, as “Vuelve” rules the roost for the 13th successive week. Sales of “Vuelve” decreased 19% to 6,000 units this issue.

Meanwhile, Crespo’s hit merengue album abruptly crashed this issue 2-8 on The Billboard Latin 50, with a 50% plummet in sales to 3,500 pieces. “Suavemente” also celes the No. 1 run on the tropical/salsa chart to Crespo’s solo relaunch label Victor Manuel and his latest Sony effort, “Ironias,” up robustly 23-4.

Ironias,” whose sales rocket from 1,300 units to 4,800 units, in this issue’s Greatest Gains. Though he has garnered only intermittent press attention during his career, the underrated Manuelle has quietly become the second-best-selling salsa act behind RMM’s star Marc Anthony.

Manuelle’s leap underscores Sony’s expanding presence in the upper echelons of The Billboard Latin 50. Indeed, Sony matches its recent chart hegemony on Hot Latin Tracks this issue with a similar dominance on The Billboard Latin 50. Four of the five top titles on the latter chart are by Sony acts, and five of the top eight albums on the chart are from Sony.

On the heels of Mother’s Day weekend, sales of titles appearing on The Billboard Latin 50 this issue predictably went south, from 107,000 units to 99,000 pieces. Still, as has been the case for most of the year, sales are higher this year than in 1997. Sales for the comparable week in 1997 were 87,000 units.

One reason overall sales are on the rise this year over 1997 is the continued resurgence of tropical product at retail. Sales this issue of titles appearing on the tropical/salsa chart are 29,000 units, up from 15,500 pieces for the comparable week last year. But sales of regional Mexican discs have been heading southward lately. Sales this issue are 29,000 units, down from 35,500 units sold for the comparable week last year.

http://www.billboard.com
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Hear free musical samples from the hottest titles on the major Billboard albums charts
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Latin Tracks A-Z

Title: (publisher - licensing org - sheet music dist.)

12 • A plane TO roma - Sony music corp. - BMI
7 • AMIGA mia (copyright control)
9 • ASI fue (BMI, ASCAP)
24 • BANDOLER.A (DUP, ASCAP)
3 • COMO DUELE - Carimbao Musics ASCAP/Drum (Maxi, ASCAP)
22 • Como Me Naces un Alma (Estonia, SESAC)
8 • Caroniz prohibido (FIPP BM)
20 • DEAN QUE TE QUIERA (Estimata, ASCAP/etoner, ASCAP)
15 • El ultimo Romantic (FIPP, BMI)
14 • En la niebla de San Blas - Valdea Sons, ASCAP
13 • ERES MI DRAGO (Copyright Control)
11 • HACEMOS RONDA Fuerza (Maxi, BM)
8 • HUELE A PELIGRO (Merengan, ASCAP)
5 • LA COPO DE LA VIDA - Rosario Convelas (BM/DESCON.
4 • MAESTRO ROSCOE (Rocscroes, SESAC)
3 • Y ME ESTA (Estotec, ASCAP)
2 • Lloran las rosas (Haber, ASCAP)
29 • Los querer olvidar (BMI, ASCAP)
26 • ME NACES UN SUEÑO Tuyo (Estimata, ASCAP)
25 • NO ME RAY ING (new Edition, BM/SESAC)
30 • No me atrevo (ninomba, ASCAP/Sony music, ASCAP)
21 • No se olvidar (FIPP BM)
16 • Por cuales (cuba trio, BM)
13 • POR QUE TE CONOCI (Estimata/Musics ASAC/sonY Music, ASCAP)
15 • Que chula de mi querida (asacm)
12 • EL VERDADERO VARON (Guadalupe, BM)
18 • DEVUELVE䣔.RENA (BM/SEPAC, BM)
11 • El te quiero (BM/SEPAC, BM)
16 • soy tu supersolid (FIPP BM)
5 • soy tu supersolid (FIPP BM)
2 • SUPERMAYA (Copyright control)
16 • SUPERMAYA (Copyright control)
13 • TE QUEREMOS (BM/SEPAC, BM)
12 • UNA FAN EMOROMAO (BMI, BM/SEPAC, BM)
17 • Voy a pintar mi rosa (De Lucio, BM)
18 • Voy a pintar mi rosa (De Lucio, BM)
13 • Yo soy el coro estrella (Copyright control)
21 • Ya aféndanias (Girona, SESAC)
**Latin America’s Music Market Rises**

**Brazil, Argentina, Mexico Lead As Domestic Economies Improve**

**BY JOHN LANNERT**

The gloomy global record market is getting a ray of Latin sunshine. Latin America, propelled by explosive growth in Argentina and solid gains in Mexico and Brazil, continues to flex its muscle as a record market on the rise.

According to the International Federation of the Phonographic Industry, album sales in the Latin American region in 1997 expanded by 11%, the fastest worldwide growth rate for the third year in a row. And according to the people who work in the region, this isn’t going to be the end of the story.

Last year, Latin American record companies shipped 247 million units worth nearly $2.6 billion at retail prices (Billboard, May 9). Music sales in Argentina, Latin America’s third-largest market, soared 37% to 27.4 million units. The value of those sales at retail came in at $386 million, a 35% spike.

Unit sales in Mexico, the region’s second-largest territory, rose 10% to 68.5 million; the value of those sales hit $472 million.

Sales in Brazil, Latin America’s top market, were up 8% in units to 108 million and 4% in value to $1.2 million. Last year’s sales in Brazil, which remains the world’s sixth-biggest market, accounted for 46% of total sales in Latin America.

Even though sales in Latin America generally were buoyant in 1997, Gabriel Abaroa, executive president of the Latin American trade association FLAPP, says there’s much more room for expansion.

“In 1998, Abaroa also notes that FLAPP’s anti-piracy campaigns helped the region’s sales uptick last year by informing more sales to legitimate markets.

Roberto Piay, executive director of the Argentinean trade association CAPIF, says Argentina’s dramatic increase was driven by a combination of factors, including the 1998 FIFA World Cup and the country’s economic stabilization program.

According to the report, album sales will take off to even higher levels,” says Abaroa, who is forecasting a 16%-20% growth rate in 1999.

**Tower To Launch First Philippines Outlet**

**BY GEOFF BURPEE**

HONG KONG—Tower Records has announced an August launch for its first outlet in the Philippines, making it the first international chain to open in the country.

“The chain’s presence in the market will be via a franchise deal with Manila-based entrepreneur Victor Sisast; it will be Tower’s seventh such venture in the Asia-Pacific market.

Tower also operates franchises in markets such as Malaysia and Thailand—where, like the Philippines, laws forbid retail ownership for foreign companies—as well as in Hong Kong, Singapore, and South Korea.

The chain’s 41 outlets in the Japanese market are 100% Tower-owned.

Sisast was responsible for growing the Guess? Jeans franchise in the Philippines to include more than 60 outlets, making the franchise the brand’s third-largest presence in the world, says Tower’s Far East managing director Keith Cahoon.

Despite operating in a regional climate badly hit by economic woes, Cahoon is optimistic that what he views as the current dearth of developed retail in the country—together with the Philippines’ passion for music—will make a winning combination.

“I don’t know any other market where so many articles appear in the local newspapers talking about how luxurious the record stores are,” says Cahoon. He says the proposed 7,000-square-foot outlet, to be located in the Makati business district beneath the city’s popular Hard Rock Cafe, is currently under construction.

Boom Dayupay, frontman for Manila-based dance trio Kulas, says Tower’s arrival will be a positive thing for Manila music buyers: “At stores here, I’m looking for Tricky or other more heavy stuff, but usually they don’t have it. You ask for jungle, and they say, ‘What? Bungle?’ The trend is that people are getting more adventurous. Any kind of quality will affect the other stores and make them step up. I think it will probably be good, because nobody here’s seen that kind of concept of such a big store.”

**Edel Shuffles Umbrella Co.’s Managing Execs**

HAMBURG—The management of the edel company music AG operating companies has been revamped. CEO Michael Haentjes and CFO Jorn Meyer are withdrawing from the management of edel records, edel Media & Entertainment (EME), and Optimal Media Produktion, leaving Chris Georgi as the sole managing director of EME and Jorg Hahn as the sole managing director of Optimal.

Haentjes has also announced that Jens Geismer, who was appointed managing director at edel records alongside Georgi. All edel Group managing directors will continue to report to the AG company’s management board. The AG board represents the interests of shareholders in the publicly traded company.

Edel-Continent will continue to be managed by Rolf Baehnk, who, in turn, will report directly to Haentjes. The administrative units of the edel Group will report to the respective managing directors, as well as Meyer. As before, the other man

(Continued on next page)

**Veteran Artist Manager Peter Gormley, 78, Dies**

**BY GLENN A. BAKER**

Artists and business partners have paid tribute to artist manager Peter Gormley, who died May 8 in London.

The Sydney-born entrepreneur was a key figure in London from the 1950s to the early ’60s and had a great influence on the careers of Cliff Richard, Olivia Newton-John, the Shadows, and Frank Ifield.

Although proudly Australian, Gormley kept a low public profile, his colorful and often wry personality known only to those with whom he worked closely.

One of them, Rupert Perry, president of EMI Europe and one-time chief of EMI U.K., says, “Peter had really been part of EMI as manager of all the acts he was involved with.” Perry describes him as an “exceptional person, someone who was not concerned with fuss and bother. He knew what he wanted and was very focused. I was very pleased that I knew him.”

In 1961 in Sydney, he offered to manage an unknown singer. “He had the same ideas as me,” recalls Ifield. “One of the first things he said to me was ‘You must be prepared to go to England.’ From the start, I liked his honesty and straightforwardness. He didn’t sing his own praises, which appealed to me.”

The 28-year-old came to him in 1960 as their first hit, “Apache,” was climbing the charts and were followed soon after by Richard, with whom Gormley established one of the most extraordinary artist/manager relationships in music history. Richard was present at the funeral, May 15 in London, as were Brian Bennett and Bruce Welch of the Shadows.

When Gormley stepped down from managing Richard after more than 30 years, he was replaced by a team of three managers.

Bill Latham, one of the management partners at the Cliff Richard Organisation, describes Gormley as “a man who was more concerned about the artists’ well-being than his own interests. That produced a tremendous amount of loyalty and respect.”

Richard was unable to comment.

(Continued on next page)
VETERAN ARTIST MANAGER PETER GORMLEY, 78, DIES
(Continued from preceding page)

because of recording commitments, yet Latham says, “It was very tough, as Peter had been a father figure for him.”

In the mid ‘60s, Gormley formed a professional association with Eddie Arrett of Australia’s Grade Organisation and assisted him in breaking the Seekers in Britain, teaming them with Tom Springfield (Dainty’s brother) and resulting in a string of No. 1’s for them. Other artists he guided to success included Mauri singer-John Revels, Labi Siffre, and Trisha Noble.

“His loyalty was unparalleled, and he was quite tireless,” recalls Peter Hebbes, who was recruited from the BHC into Gormley Management in the early ’70s and is now managing director of MCA Music Publishing in Australia. “He had a quite authoritarian voice, and he could take command of situations. I traveled around the world with him, and although he was never a difficult man, he did proclaim it was possible to have an argument with Pan Am every 10 minutes.”

Gormley had been in retirement for some five years when he died of colon cancer at the age of 78, two years after the passing of his wife, Audrey. He is survived by a daughter, Robyn, and by niece Miriam and Claire Gormley both of whom are rising swiftly as young international opera singers.

Australian tour promoter Paul Dainty managing director of Dainty Consolidated Entertainment, knew Gormley for almost 25 years. “He was a fabulous person, a genuine human being, which is rare in our business,” says Dainty. “I feel warm and good when I think of him.”

Dainty promoted two Richard tours, the most recent being the singer’s 40th-anniversary tour in February. Says Dainty of Gormley, “He never complained about his health; he was always thinking of other people.”

“He knew what he wanted to do, and he did it all,” says Hobbes, “which must have been a great satisfaction to him.”

A memorial service for Gormley is being arranged for September or October in London.

Assistance in preparing this story was provided by Christian Elzezer in Melbourne, Australia, and Dominic Pride in London.

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**NEW** = New Entry | **RE** = Re-Entry
Louise Attaque Is Dark Horse Winner With Its Debut Album

BY CÉCILE TESSEYRE
PAUL, Atmosphere's Louise Attaque's half-million sales of its self-titled debut album are impressive enough, yet even more so given its initial lack of media exposure.

Says Louise, "Winning," released on independent label Atmosphériques and distributed via Tréma and Sony Music, are close to 500,000 units, according to the label, an exceptional figure in a market thought to be friendly only to rap, dance, and mainstream music.

The group's success, says Atmosphériques managing director Marc Thonon, is in the fact that "the band's music speaks for itself. The lyrics are short, and the tunes raw and simple."

The group put in intensive club touring before being signed, encouraged by its publisher, Delabel, which sent local promoters a four-track CD demo to boost bookings. Efficient groundwork and word-of-mouth paid off, says frontman Marc, explaining that top 40 Fun Radio requested the group's music, forcing its songs onto the playlist.

Today, Louise Attaque no longer has to push for media exposure and even has turned down big offers, such as appearing at the nationally televised Victoires Awards, refusing to cancel a longstanding commitment at a 400-capacity gig. "We are not interested in media recognition," says Rassoul. "The best satisfaction comes from people enjoying our music and coming to our shows."

Ace Of Base Sprouts "Flowers" Swedish Act's Set Aims For Greater Pop Sound

BY CHARLES FERRO and KAI R. LOFTUS
COPENHAGEN—Sweden's Ace Of Base is back after three-year silence, and its third album, "Flowers," shows it has reinvented itself with a whole new sound.

Broadcasters in Scandinavia have welcomed the first single, "Life Is A Flower," but retailers are unsure whether the audience has returned to "All That She Wants" half a decade ago has outgrown the band.

"We were more or less a multi-crew company, so trying to please everybody takes ages. It's kind of impossible anyway. We had enough material for two albums; maybe that's why it has taken us so long," singer Malin Berggren said.

"Life Is A Flower" was released March 23 in Europe. Ace Of Base's first album, "Happy Nation," sold 1 mil- lion copies worldwide, according to Mega, while the follow-up, 1995's "The Bridge," moved 5 million.

The pop/reggae rhythms on previous hits, such as the 1992-93 worldwide smash "All That She Wants" (Continued on page 85)

Ace Of Base's "Lunch Launch" for Canadian Acts Is High-Risk Venture

TORTON—With rising marketing and production costs, the financial risks of launching a domestic act are grown in international waters.

The new Canadian labels are looking to develop artists for the international market to improve their chances for a return on investment.

The consolidation of music labels worldwide, coupled with the growth of foreign markets, has also made artist development in Canada more globally connected.

However, launching a Canadian act internationally is a high-stakes risk. "You're looking at a $1 million investment with a two-year horizon," says Rick Camilleri, president of Sony Music Entertainment (Canada). "That's probably four videos, two national (Canadian) promotion tours, and costs associated with [producing] TV specials, radio broad-

...markets, it's not easy [to pick]."

According to industry sources, airplay on radio and CHUM Ltd.-owned music video channel MuchMusic and its Quebec-based French-language counterpart, MusiquePlus, is still the primary means of selling significant numbers of albums in Canada. How- ever, they say, also laying the groundwork for big-selling albums are films, TV and print advertising; street marketing; bulletin board systems and World Wide Web sites on the Internet; and promotional tie-ins with non-music retailers.

"Today, it's TV, movies, and radio which move a lot of titles," says Vito Ierullo, president of R.O.W. Entertai- nement, a one-stop that also operates the 20-store Records on Wheels chain. "Radio does not have [the im- pact] it used to."

Major-label executives contend there is greater pressure put on them to support international acts and more scrutiny of the marketplace here, because Canada is widely rec- ognized as a market that can build acts poised for a U.S. breakthrough.

"This country is capable of selling 500,000 to 1 million copies on an international release," says Camilleri. "However, with international acts, you're usually dealing with time con- straints. You can't play for a year in [Canada] for a finite period of time. You've got eight days [of promotion], and you have a million things you want to do."

Adds Lennon, "Even in 1990, all that I was asked by managers of international acts was, 'How are we doing at radio?' Today, managers of international acts are thinking of the world com- munity are more retail-oriented. They still ask about radio, but they also ask about SoundScan [figures] and very few questions on retail and Much Music."

...
Mount Leads WEA Thru Upgrades

BY ED CHRISTMAN
NEW YORK—WEA is in the process of upgrading its technological and informational systems to better respond to increasing account demand for immediate inventory replenishment. “With retailers looking to order more frequently, it puts a burden on us to be able to respond to the increased demand” for more managing, notes Dave Mount, chairman/CEO of WEA Inc., which consists of WEA Corp., the distribution company; WEA Manufacturing; Ivy Hill, the packaging company; and Warner Media Services, a design and printing company. Consequently, WEA is developing and installing a new warehouse management system and testing an Intranet site that supplies comprehensive information necessary in marketing the many titles distributed by the company. “We are constantly updating our technology to be the best and to take the costs out of distribution,” says Mount. For the last year, with the aid of consultants, we have been developing the new warehouse system. We plan to roll it out to the Los Angeles facility first, this summer,” and if all goes smoothly, it will move into the other warehouses over the next six months. The whole project should be complete by next spring, Mount says.

Since the rollout will occur in one facility at a time and will undergo a lot of testing, Mount says he doesn’t expect accounts to be affected if there is a problem because the other four warehouses will be able to pick up any slack. He describes the installation of the new warehouse management system as “a huge undertaking.”

The Intranet site will make new-release information, including buy-in deals, touring information, and artwork, available to chain headquarters, store managers, and the general public, depending on the visitor’s security clearance, Mount reports. For example, the system, known as WEA Business-to-Business, will allow a Camelot store manager to get information on tours coming to the market where his or her store is located, while at Camelot headquarters, in addition to that information, the purchasing team can get deal information and digitally download album “minis.” Also, point-of-purchase materials can be ordered through the system. Consumers will be able to access new-release information and touring dates, Mount adds.

Mount has a long history with WEA, having first joined the company in 1977. Mount held the marketing manager position for the distributor’s West Coast branch before joining the national staff in 1981 to head up sales for the then nascent video business. In 1984, the video sales function was re-signed from WEA to Warner Home Video, and Mount went along for the ride as head of sales. In 1988, he joined LIVE in a senior capacity, and after that company’s CEO, Jone Menendez, was murdered by his sons, Mount took over leadership of the company. At the end of 1995, Mount joined WEA as president and a year later was promoted to chairman, taking on responsibility for WEA Manufacturing, Ivy Hill, and Warner Media Services. Today, the combination employs 4,500 employees, with seven manufacturing plants, of which five are printing plants and two are replication centers for CD and vinyl. WEA Corp. has five distribution centers, as well as 13 sales offices. WEA Inc.’s

Sports, Movies Dominate Leisure Time For Music Fans

THIS COLUMN has been dealing lately with what people do with their time and money. Now it takes a look at consumer activities and retail choices. The study will suggest some answers to such questions as “Where do coaches shop?” and “Where do Internet surfers buy their records?”

Strategic Record Research asked 8,609 people in random phone calls nationwide if they spent more, less, or the same amount of time on certain activities than they did last year. For the industry, the most important leisure pursuit of consumers is, of course, listening to albums. Not surprisingly, the retailers with the most people who have increased album listening are the two biggest music merchants: Musicland and Wal-Mart. But there are subtleties in the statistics. Of those who say they listen to albums more, 10.4% buy recordings at Musicland. That’s not a huge stretch, since 9.6% of all respondents say a Musicland chain (Sam Goody, On Cue, Media Play) is their preferred music-buying source. And 10.7% of those who’ve increased their album listening buy records at Wal-Mart, but the chain gets 12.6% of music shoppers. That could mean that the average Wal-Mart record buyer is less committed to music—more likely an impulse buyer of music—that someone who goes into a record store.

What leisure activities are related to which chains? Here are some results: For those who play more sports in their home, Musicland is the top choice, at 11.6%. This squares with the chain’s young demographics—people more likely to be outside than at home on a couch. Among the people who are renting more movies on video or watching more pay-per-view TV, 14.1% say Wal-Mart is their top choice for music. That is significant since only 12.6% of record buyers shop there.

Listening to music on the radio is another key pastime for the business. Although Wal-Mart customers may not be playing more albums, they have increased radio-listening—13.1% of those who say they tune in more. One possible reason: The chain is popular with country music lovers, who tend to be big radio listeners. (Continued on page 76)

As Online Streaming Apps Improve, Debate Heats Up

BY DOUG REECE
LOS ANGELES—As RealNetworks introduces its improved and expanded audio and video streaming product, RealSystem G2, the debate over limiting streamed content continues in the music industry.

In addition to several new features—such as simultaneous text, video, and audio streaming—the new RealSystem delivers greater video and audio quality on all modern speeds. It supports various Internet, intranet, and commerce applications, and for the first time it allows the streaming of a variety of sound files, such as those in the MP3 format.

Sound is most noticeably improved on 28.8 Kbps modems. According to RealNetworks, such modems are used by 70% of consumers downloading the company’s live audio and video application. RealPlayer, which uses RealAudio technology, RealSystem G2 incorporates RealPlayer G2, an updated version of RealPlayers Media Manager.

A beta version of RealSystem G2—the “G2” stands for Generation 2—is scheduled to be available in May. RealNetworks president/CEO Bruce Jacobson says the new system will drastically reduce the stalling and cracking experienced in early versions of the RealAudio technology by using a new compression/decompression “codec” that reduces the amount of bandwidth needed to stream images and sound.

RealPlayer G2 also sports new options. The player lets users preset stations to favorite content providers and includes a 10-band graphic equalizer and contrast, brightness, and color controls for video.

RealPlayer G2 is also RealNetworks’ first audio and video player that will allow the company to update the system automatically. Labels have already been responding well to the new system. Sony Music is showcasing RealSystems G2 with a new video area.

Mark Gruenewald, online/merging technologies VP at Columbia Records (U.S.), says an increase in online sound and picture quality, as well as new system functions, is letting labels maximize their reach. “I’m most excited about the ability to synthesize multimedia with integrated video and extensive images and graphics while, most importantly, offering links,” says Gruenewald. “It’s allowing us to explore more creative ways of delivering con-
U.S. Bluesman Trout Hopes to Match Euro Success

Platinum/PolyGram Lays Plans To Distribute Ruf Album To Widest Possible Audience

BY FRANK DI CONSTANZO

NEW YORK—Can an American bluesman hope to have a successful European career, impressive overseas sales, and a fiery guitar hand make it in his own country? Walter Trout, 47-year-old blues guitarist, about to find out. To introduce Trout to U.S. retail eres and wholesalers, PolyGram Distribution Group showcased a performance that are connected with the sale and distribution of the album in order to ensure that everyone gets to see that performance," says Leslie. The video will also be available through Tower Records and PolyGram's World Wide Web site. Also in line with that performance, the label has prepared a fully targeted promotional mail piece, with quotes from buyers who saw the live show. The cards will be sent to all major retail stores and their buyers.

This is the recent release of the album "Walter Trout," the 47-year-old, New Jersey-born singer/guitarist — the former lead player for Canned Heat with a band called Blues Breakers — is determined to bring his success as a solo artist state side. Trout's latest recording, his seventh album, distributed in the U.S. by PolyGram, has been recorded in Memphis, produced by Jim Gaines, whose credits include Eric Clapton, Blue Traveler, Santana, Stevie Ray Vaughan, and Steve Miller. Among the record's 16 tracks are "Tender Heart" and "Got A Broken Heart" (released as a limited edition heart-shaped CD single).

The album was recorded with bassist Jimmy Trapp, keyboardist Marten Grischwitz, and drummer Charles "Rick" Elliot, on "There's a long way to go," Trout says. The album, which has registered SoundScan sales in excess of 1,000 units. Leslie says sales of 10,000,000 units have been shipped. "Paralleling the U.S. release, the album is available in Europe on the independent Dutch label Provoque Music under the title positively Beale Street." The record, which is a tribute to Memphis and its musical legacy, was repackaged and licensed to Ruf Records for the U.S. market. "America is not only home to me and my family," says Trout. "It's also where the blues began — and an audience I want to connect with.

He adds, "We felt most of the people in the States were pretty much aware of Memphis' musical heritage, so we created two covers and two titles. But it's the same album." Along with a heavy schedule of club performances, which began in January, in-store appearances and listening-post exposure will continue to play a key role in the album's promotion at retail, Leslie explains. Leslie adds that Trout drew more than 300 people at a Valentine's Day signing at the Virgin Megastore in Costa Mesa, Calif., despite a bad storm. As a promotional tie-in, anyone purchasing the new album received one of the heart-shaped CD singles.

Kevin Standler, president of the nine-store, Baltimore-based Record & Tape Traders, says he was impressed by Trout's NARM performance that he offered to feature his music on his listening posts for free. "Customers definitely liked it, and we did start selling copies," says Stander, noting that the album is being sold for $12.99 and was mentioned in the chain's in-store newspaper.

With Trout's European sales of his seven albums reportedly topping 400,000 units, Ken Alterowitz, sales/marketing VP of Ruf, Woodland, Calif-based Valley Media, emphasizes that Trout's proven track record should translate into U.S. sales, given the right exposure.

"Discovering artists like Walter Trout is the reason I go to NARM," says Alterowitz, adding that Trout is among the finest blues players he's seen. "Certainly, U.S. album sales of 4,000 units is not a bad start. "Walter Trout is a major star in Europe, and what hurts us is that he's treated like a developing artist in his own country," says Leslie.

Despite intensive lobbying for radio play, Leslie concedes "that it's been difficult. 'We're targeting Walter's music strictly to rock stations, but the lack of airplay is frustrating," he says, noting that radio's reluctance contrasts sharply with the explosive growth blues clubs have experienced over the past few years. According to the clubs, they are"drawing the 25- to 50-year-old demographic, and, unfortunately, radio is just not delivering new music to the market. Further, he adds, "Tender Heart" and "Got A Broken Heart, which was serviced to radio replete with SoundScan data and offers to retailers, will be available two weeks prior to the album — received very little airplay despite an initially good response.

Still, Leslie notes, the album has been supported in its early phases by venues on the West Coast, including San Francisco's Fillmore Auditorium, The Roxy in Los Angeles (where Trout and Alan) Bilboard, Live, and others. Along with in-store appearances, the retail promotion included print and radio ads and a national listening-post program in April with tie-ins to more than 60 SoundScan-reporting independent stores.

"We're also one of the headliners at the Easy Rider Festival in Sturgis, N.D., in August along with Lynyrd Skynyrd, Steppenwolf, Black Oak Arkansas, Nazareth, and others," says Leslie. "The motorcycle rally is a week long event that last year drew over 220,000 spectators and riders from around the world."党组。

Trout and his band will also perform at the Doheny Blues Festival in Dana Point, Calif., where they will sign copies of their new album at the store's on-site booth. Meanwhile, Trout will embark on a six-week European tour before continuing a U.S. stint throughout the summer. "If it takes two years to break this record in the States," Leslie says, "we'll be there plugging."
sales total about $8 billion, according to Mount, who declines to break out sales for WEA Corp. WEA issues approximately 1,100 new releases a year, of which 600 are front-line releases and the remainder are classical or reissues. In total, there are about 84,000 active titles. Of WEA's five distribution centers, four are stock branches, carrying the company's top 40,000 of 17,000 titles, while one central facility, in Oliphant, Pa., also functions as a return center and carries the balance of the Warner Music Group catalog. The company drop-ships about 1,700 stores every week.

In moving to a quick-response system, WEA has an advantage in that distribution, manufacturing, and printing are all under one umbrella, says Mount. "It shortens the window to get the record made and onto the shelf," he says. "We are all tied together." The printer knows what the music manufacturer needs. We don't need to have big lead time, which allows us to reduce inventory dramatically yet still provide better fill rates, all of which gives us a big cost savings."

Moreover, WEA has been ramping up to take on some of 11,000 operations performed at account distribution centers, including the option of having product priced with an account's respective price sticker at the price it wants to charge.

In addition to upgrading systems to fulfill customer needs, the biggest change facing distribution companies is the consolidation of the account base, says Mount. "The top 10 accounts now comprise about 70% of the business, and the strong regional chains are disappearing and merging. That has changed the nature of our business," he notes. Despite that shift, WEA still believes in keeping its sales office lineup the same. Of the six majors, WEA has the most sales offices in the U.S., 18, and the largest field sales staff, 220 employees. WEA believes in having sales offices "where the decision making for the buying is being done," Mount says. "But although the customer is becoming national, the music is still local, in terms of promotion and retail. We still need to call on local stores because music breaks regionally first."

That is also why WEA has a renewed commitment to working with independent retailers. Two years ago, when he attended the Impact SuperSummit for the first time, it turned out to be "a real eye-opener," Mount says. "Sometimes you sit in an office and think things are being done the way they should be, and then you talk to the customer and find out differently."

Now, the company spends a lot of time talking to independent retailers and working with the coalitions, he reports. "We have received positive feedback, so we are gratified that we are going in the right direction." The independents are a very enthusiastic group of retailers, and they really are on the cutting edge of breaking music.

In addition to working with customers, WEA also strives to be service-oriented for its labels, Mount reports. "We have a very open system," he says. "Some of our competitors work differently, but we prefer our labels to have full access to our people.

He adds, "We try to work with them and establish what our common goals are so we can go out and work on them together.

Looking ahead, Mount says, the company is "taking a hard look at how we market catalog and how our customers buy it. Traditionally, we have promoted catalog three times a year, but we are looking at developing more consistent ways of marketing it."

In addition, Mount says, he wants to make electronic article surveillance (EAS) a reality. He says, "Source-tagging is a necessity; it is important for us, as well as the retailer. We like to work in our warehouse; it is important to take the cost out of the business.

Mount reports that during a recent tour of a customer's automated warehouse, he noticed that when products are assigned a section, not only is it put in a plastic keeper, the process "hits a bottleneck; the whole thing grinds to a halt."

He says the industry will solve the EAS problem.

In the meantime, WEA is concentrating on reclaiming from Sony Music the top spot in market share among the majors. In the first quarter, Sony led the industry in total album share, with 19.5% vs. WEA's 17.8%. But in April, WEA took the lead with a 17.6% share.

"Sony had a first quarter; they did a terrific job marketing their records," Mount states. "Since WEA was formed in 1971, there was only one year when it wasn't the market-share leader—1983, the year of Michael Jackson's 'Thriller.' By the end of the year, we expect to regain the No. 1 spot for the full year," notwithstanding all the merger talk going on between some of the company's competitors, he notes. "In fact, this year should be an all-time sales record for us."
RCA Takes To TV To Push Imbruglia; ‘Monsters Of Rock’ Goes To Retail

TUBE NEWS: Retail Track notes that RCA has jumped on the TV marketing bandwagon for Natalie Imbruglia, who has exploded at retail for the label, RCA has begun a TV advertising campaign. The ads for her album feature a toll-free number so viewers can order it directly. RCA sales senior VP Dave Fitch declines to comment except to note that such TV campaigns also result in incremental sales for retailers, as the ads tend to drive customers looking for the featured album into stores. A look at SoundScan’s chart shows that up the album’s not traditional sales total about 3,376 units, compared with a total count of 74,348. Retail Track also reports that RCA has also used direct TV campaigns for Syll-E. Fyne, Robyn, and SWV.

Interestingly enough, while RCA gets its toes wet testing the TV marketing arena, Razor & Tie, a leading TV marketing company, is duplicating a strategy begun by some of the Johnny-come-latelys to the game. For the first time, Razor & Tie is making one of its TV compilations available to traditional retail. Razor & Tie has edited down its “Monsters Of Rock” double CD; it’s offering the new version to retail June 2, reports Craig Balsam, Razor & Tie co-president.

He says the package has been available through TV for about six months and so far has moved about 75,000 units. He expects the TV component to reach 200,000 units by the end of June, but he expects a whole other sales boost from the stores.

The album includes tracks from Quiet Riot, Alice Cooper, Ratt, Warrant, Whitesnake, Poison, Winger, and Twisted Sister, among others. The tagline on the TV commercials invites viewers to buy the album, which contains music “from the bands with the biggest hair, the loudest guitars, and the coolest videos.” Balsam is unwilling to predict how the modified package will fare at retail, other than to say that it will have a strong sell-through. “It’s a really strong package, and if we can position it properly, it will be very successful,” he says.

He says he doesn’t expect there to be any confusion among consumers, even though the TV version is a double album and the retail version is contained on a single CD. “The single disc has all the songs highlighted in the commercial,” he says.

DIFFERENT CHANNEL: In another area of nontraditional music distribution, BMG Special Products has signed an agreement with Network Music that lets the latter tap

(Continued on page 76)
AFIM ’98 Proves Surprisingly Laid-Back

DAZED IN DENVER: Maybe it was just the thin air in the Rockies, but the 1998 Assn. for Independent Music (AFIM) Convention, held May 13-17 in the Mile High City, was a relatively low-key affair.

The absence of urgency may simply have been illusory, given the highly frenetic tone of last year’s AFIM confab in New Orleans, when the indie trade organization was still known as the National Assn. of Independent Record Distributors and Manufacturers.

At the Crescent City sit-down last May, labels and distributors held nervous wall-to-wall meetings. The bankruptcy of Alliance Entertainment Corp. was looming (the company finally filed for Chapter 11 protection in July), and the future of Alliance’s huge distribution company—Independent National Distribution Inc. (INDI)—looked dim.

This year, with INDI shuttered and its top-line labels installed in new distribution homes, the vibe at AFIM lacked the supercharged undercurrent one felt in 1997. Many in attendance appeared to be waiting for other shows to drop, as a couple of big deals involving key members of the trade group—Foundation Records’ distribution pact with Mercury, the proposed merger of Chris Blackwell’s Palm Pictures with Rykodisc—continued to hang fire.

Attendance at the convention was visibly down this year; more on that subject later. But neophyte labels continued to flock to the conference: Declarations of Indepedents addressed a full house of more than 100 new companies at a May 13 “crash course” panel for newcomers.

If a conference’s panel topics reflect hot-button issues, new technologies—particularly the Internet—were Topic A at AFIM ’98.

Keynote speaker Jac Holzman, founder of Elektra Records and Discovery Records, called the Internet “the single most important technological opportunity” in the music business. “Used properly,” he added, “the Net can change your business.”

Maybe, but the executives on an otherwise uneventful “advanced distribution” panel—all of whom have established World Wide Web pages—maintained that the Internet still has a long way to develop before it translates into record sales.

Alligator Records marketing and sales director Kerry Peace may have summed up the panel’s views best: Assuming a mock-Confucian voice, he said, “The Internet is like a lotus blossoming in slow motion. It’s not giving as much happiness at all.”

VALLEY VENTURE? The hottest and most frequently dropped rumor at AFIM was that Valley Media in Woodland, Calif., would soon launch an initial public offering (IPO), perhaps as early as July. Valley controls the nation’s leading one-stop distributor—Distribution North America (DNA)—and the Santa Fe, N.M.-based label Valley Entertainment.

At the National Assn. of Record-
RETAIL TRACK

(Continued from page 71)

BMG's catalog to create and customize packages to be used as premiums by corporate clients. Network will create and customize packages for its 11 major record companies in quantities as low as 500 units, according to a BMG Entertainment press release. In a statement, Mike Mjeovich, VP of sales at BMG Special Products, said the agreement between the two companies provides a service that simply wasn't available before.

“Corporate clients who occasionally have a need for lower quantities of popular-artist compilations now have the opportunity to use original artist material and will really benefit from the kind of concentrated attention Network Music will be able to provide,” he said.

CASHING IN: BMG, which is a majority owner in Wherehouse Entertainment, has sold its stake in National Record Mart, according to a source close to the financial firm. A few weeks ago, Retail Track reported that a Cerberus 13-F filing disclosed that in December 1997, Cerberus bought 134,000 shares of NRM, or a 2.1% stake (Billboard, May 9). NRM stock began the year trading at $3.625 and closed May 19 at $11.888.

UP THE LADDER: Gary Arnold has been promoted to senior VP of merchandising at Best Buy, overseeing the company's $8 billion entertainment software business. He previously was VP overseeing that department.

Joe Pagano, previously merchandising manager for video and music, has been promoted to VP of music and movies at the company, overseeing the chain's $1 billion business in that area, while Jill Hamburger, previously merchandise manager of interactive software, has been named VP of that area, which accounts for $1 billion in volume.

ONLINE STREAMING APPS IMPROVE, DEBATE HEATS UP

(Continued from page 71)

tent to our consumers.”

While there's little debate that the online sound experience is improving, most major labels have already begun to pull in the reins on how much of their content is made available on the Internet.

Warner Music Group (WMG), for example, issued a memo in March that called for all affiliate label sites to discontinue any streamed video or audio content that exceeds 30 seconds, with the exception of live performances. Similar policies have long been in place at Sony and other major labels.

Though sources say WMG's decision caused strife in some labels' music media departments, a WMG source defends the memo, saying it came at the behest of several label heads and was based on copyright concerns.

“I think the increase in sound quality and the advancements in this technology make any copy of a full song—whether it's in analog or digital—unrealistic—a potential replacement for a retail sale, particularly if it's offered on an on-demand basis,” says the source. “As a result, we are continuously revisiting our policies to determine the best ways to explore the incredible promotional potential of this technology while continuing to protect our copyrights.”

The source also expressed concern over pirates who are recording streamed music.

Still, Jacobsen is dismayed by Warner's 30-second mandate and says labels need to let their recordings be exposed on the Internet. He even advocates the idea of a “telesical jukebox” that would make all songs available on demand.

“It's inertia,” says Jacobsen of Warner's mandate. “There's a lot of money going into this space, but most of the [content] is still locked up in record companies' vaults.”

Noting the Internet's global capacity, Jill Alofs, president of Mill Valley Calif-based Total Clearance, says labels are rightly exercising their copyright control. Her company specializes in negotiating clearances for online sound and radio samples.

“It's a tricky issue,” says Alofs. “Companies are saying, 'We appreciate your love of our artists, but we want to have control.' People spend vast amounts of money to implement a marketing plan. But on the Internet, you lose some control because it's a worldwide medium.”

The medium's international aspects also create tricky licensing and royalties issues.

While conscientious of industry concerns, TCI Music announced in April that it will use RealNetworks technology to bring its on-demand music video channel, the X, and its audio service, DVM, to the Internet.

Sharon Brown, TCI's executive VP of programming/strategic marketing, backs Jacobsen's statement: the company is exploring several opportunities for fee-based streamed music channels.

“We think consumers are looking for these types of [subscription-based] services, but TCI is very respectful of all the various steps that need to be taken before you can develop a product like that,” says Brown. “We may disagree with the RIAA at times, but we're totally committed to protecting intellectual property rights.”

BUYING TRENDS

(Continued from page 71)

It's noteworthy that only 3.8% of Tower's customers have boosted their radio listening, while 4.3% of those surveyed shop there. The younger, more affluent Tower customer apparently has other ways than radio to discover new music.

New media activities are also part of the survey.

Of consumers who play more CD-ROMs, 10.9% buy music at Best Buy, although the retailer accounts for only 7.3% of all purchases. That makes sense because the electronics chain is a major seller of computers. But the retailer also increased its electronic music sales. The average customer has lower income and education, attracts only 8.3% of those who use CD-ROMs.

As for those using the Internet and online services more, Best Buy again shows strong results—10.5% of bigger Net fans. So does Tower—with 7.8%. And electronics chain Circuit City, with 1.6% of music buyers, has 3.2% of those with increased online activity.

Of people playing more video games, 3.3% shop at Trans World stores (Coconuts, Record Town), although those chains capture only 2.3% of music consumers. Wal-Mart leads the video contingent with 12.6%, but that's the same percent-age as its overall music shoppers.

People were also asked whether they spent a "lot more time" or "a lot less time" on various pursuits. Replies correlated with the places they shop.

About 12.4% of the respondents said they "listen to a lot more" music than they used to. But a relatively high 17.6% of those who buy music at Blackbuster are among those who have increased their album listening the most.

At the other end of the spectrum, 5% said they listen to albums a lot less than they did before. While the highest percentage of those consumers is Kmart, at 8.6%. This result conforms with the earlier finding that the rival chain, Wal-Mart, suggesting that family-oriented, time-conscious discount shoppers are less committed to music.

As for listening to music on the radio, 10.8% say they do that a lot more than they used to. The big winner is Trans World, 15.1% of whose shoppers say they tune in more than they did last year. On the other side of the coin, 2% say their radio listening has declined a lot. And the chain that beats that percentage is, again, Trans World, at 3.1%. So go figure.

INDEPENDENTS

(Continued from preceding page)

attendance down this year and representation from the rock and R&B spheres noticeably small, the trade group's board is already laboring to see that next year's convention draws a broader spectrum of distributors and labels.

In Denver, members of the AFIM board held preliminary huddles with Alternative Distribution Alliance (ADA) president Andy Allen about the possibility of running ADA's convention concurrently with the '99 AFIM get-together, scheduled for May 19-23 at the Marriott Marquis in Atlanta. Both sides sounded interest in a joint venture, but a lot of heat about the idea, which would draw more of the indie-rock sector into the AFIM slipstream. Such AFIM attendees as RED Distribution and Koch International also said they would try to get their companies and labels more involved next year.

Additionally, AFIM's presence in Atlanta opens the door to a greater presence for R&B companies, given the city's vibrant homegrown music community and the proximity to the booming Miami market. Sounds like AFIM '99 could be a big step forward for the trade organization—if it takes the bull by the horns.
Home Video

Used-Tape Business Flourishes
Demand Is High For VHS And Just Starting For DVD

By Earl Paige

Los Angeles—The used-tape business is nowhere more competitive than in Los Angeles (Billboard, May 23). Southern California has become home to 200,000-plus active subistributors fighting for shelf space. In fact, activity in second-hand goods has erupted into a street-date violation issue that has gained national attention.

In a race to retail, subistributors, including used-tape brokers, ship product on Friday that’s not supposed to reach stores until the following Tuesday. Dealers who stick to the normal schedule complain bitterly about missing out on the first weekend of sales and wonder if a trend the studios want to stamp out locally before it spreads.

So far, though, the volatility of the VHS business has not shifted over to DVD, says Craig LaRowe of Movies 2 Sell in San Diego. “We have buyers for used DVD who are standing in line. It’s just now developing. There are lists circulating, although it’s only a trickle.”

“A lot of times it’s a store liquidating, and you have the VHS inventory, some video games, the laserdiscs, and then you see a DVD list, too. Used DVDs are selling from $10 to $15,” LaRowe says.

Retail demand is developing, but it may be unessential. “I will take all the used DVDs you can send me,” says Tony Foti, president of Dallas-based Stage 2 Video. However, Crider doubts dealers will develop quickly. “Why should a dealer sell off his used DVDs to me when he can get $10 from his own customers?” he asks.

Nevertheless, Crider notes, “We are seeing some activity in used, a lot of it where a store has bought multiple copies and finds it has to get rid of them.”

While the used business is flourishing, as evidenced by the steady increase in the number of classical music DVDs and video sets, the yard sales, used-goods providers “have to stay fresh,” says Joe Mazon, president of Video Distributors of Florida.

Current releases are the way, “I have been at this 18 years, Mazon adds, “and that is why I got into the new business through Xenon. That is where my highest priority is right now.” Xenon Entertainment is a veteran B-movie vendor, an endangered species as the studios try to crowd more A-features into retail.

Mazon acknowledges that his earlier effort at establishing a new-release label, the erotic “California Catfights,” is “on the back burner.”

World Wide Web site marketing is part of the diversification. “Almost all of them are at least dabbling in a Web site, but it is very sensitive,” says LaRowe. “You have to think about fulfillment and everything. It’s not easy, and it doesn’t just happen once you have a Web site up and going.”

“You have to market it, maintain it, and keep fresh offers steadily available. Lots are not putting their whole list on the site. That’s how we are filling orders and buying inventories now,” he adds.

Pioneers often get to experience the worst. “We wore the pants on this one. We had to take the losses because we were new,” says F. A. C. ‘s Tony Foti. “It’s a numbers game. You also get the choice of names, especially important in creating a Web site identity. “By getting in relatively late, we lost the name we wanted,” Crider acknowledges. “Believe it or not, there is another Stage Two, and this company is in the business, too. So we had to go with the figure rather than the word ‘two.’ We’ve only been up two months. We still working out the kinks.”

Crider’s venture handles fulfillment from its own inventory. The consumer pays the freight. “We’re averaging $8,” he says, close to retail prices. His Web site’s advantage is selection. “Our best titles are the moratorium ones, things you wouldn’t see otherwise, the Disney titles,” Crider adds.

Like other brokers, Stage 2 maintains its security by continuing its affiliation with Houston-based wholesaler ETD, which offers its retail customers a backup service and is guaranteed to repurchase an excess of hit releases has accelerated in recent months, as studios launched free-goods campaigns in efforts to inundate retailers with more supply. The answer is that stores have sufficient quantities of rental titles.

Major Video Concepts was the first distributor to acquire video movie sets by acquiring a Minneapolis broker several years ago. It has gone a step further. At the recent National Assn. of Video Distributors (NAVD) conference in Indian Wells, Calif., Major announced a program where buy-back goods will be recycled to keep product from flooding the used market.

Underlying the NAVD meeting were concerns that the free-goods programs might not be the benefit Hollywood has advertised. “I think the little dealer will be hurt more than the big ones,” says Gene Gross of broker Video Group in Clearwater, Fla. “They don’t seem to make the quota on certain titles. They have to unload them, or they are booted off the site.”

The DVD is the wild card that’s about to be played. “I have only seen two titles, ‘West Craven’s The Wishmaster’ and ‘Critical Care,’ that were both probably bought in oversupply,” Gross says. “It stands to reason that we’re going to see a DVD market developing in used.”

Lizards, Fire, And Rain: Sony Gives Strong Pushes To ‘Godzilla’ And James Taylor

Leapin’ Lizard: You’ve got to hand it to Sony. No project is too big or too small for the entertainment behemoth, much of it in the cause of home videos. On May 18, Sony’s Columbia Pictures TriStar Home Video participated in what the studio billed as the biggest theatrical premiere ever: “Godzilla” was screened before 11,000 viewers in New York City’s Madison Square Garden, the home of the New York Knicks and, not incidentally, the site of much of the on-camera action.

Then, on Saturday (30), Sony Electronics Home Entertainment will host a special concert featuring James Taylor (who just won Billboard’s 1998 Century Award) at New York’s Beacon Theater. The performance, to be broadcast live on more than 100 PBS outlets, will be recorded in DI component video and Dolby Digital multichannel sound for DVD release. It’s a Sony first.

“Godzilla,” of course, will have a DVD release, probably 200,000-plus units if the movie rakes through theaters as expected. VHS, though, remains the high-volume format and the big moneymaker. In its first week, the movie grossed $42.7 million, according to the studio.

Then on May 24, Columbia will release “Anastasia,” scoring the same lingering applause as its predecessor, the studio’s 1997 hit “Lighthouse.”

“A lot of things are going on,” says a studio spokesperson. “You have the greenlight from the studio, the title and the money.”

Certainly. The studio will feature which passenger ship vs. ice-berg confrontation in a suitably large display on the Video Software Dealers Assn. (VSDA) show floor in July? Don’t even think of asking Paramount, which has said it absolutely no idea when “Titanic” will berth at retail.

The exhibition plan is the latest rumor making the rounds. It’s consistent with the earlier talk of a mammoth rearranging the deck-chairs party during the July 8-11 convention in Las Vegas.

Showboat: What studio will feature which passenger ship vs. ice-berg confrontation in a suitably large display on the Video Software Dealers Assn. (VSDA) show floor in July? Don’t even think of asking Paramount, which has said it absolutely no idea when “Titanic” will berth at retail.

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VSDA: Toshiva video marketing VP Steve Nickerson, shepherding a line of DVD players, has the most common-sensical response to Dix. If Dix is offered as a DVD feature, it will enhance retail prospects for the so-called “open” system. If it’s touted as a new format, however, it’s bound to cause customer confusion. A properly marketed Dix, in his view, “won’t have a negative impact.” Toshiva is signing buyers of its DVD players three free disc rentals from Internet-based Netflix.com through April 1999.

Among Columbia’s “Godzilla” guests was VSDA president Jeffrey Eves, also in town for the annual Vision Fund dinner and dance, which raised $200,000 for the Lighthouse. Eves said he was off to Tokyo for the unveiling of a Japanese trade association patterned after VSDA. It already represents 90% of the retail community, he said. Meanwhile, VSDA has committed itself to the American Film Institute’s (AFI) “100 Years . . . 100 Movies” campaign after all. When the AFi announced its program (Billboard, March 21), VSDA was nowhere in sight. Now the organizations have joined in an in-store sweepstakes, including a DVD player prize, that begins in June.

Picture This

By Seth Goldstein

A Noble Calling. 20th Century Fox Home Entertainment enlisted the aid of a town crier to announce the national “Anastasia” nobly awarding the winner an authentic, 900-year-old title of Lord or Lady of Whinnymoor in Nottinghamshire, England. Fox held the event April 28 outside studio offices in Los Angeles’ Century City to celebrate the self-thrown release of its first feature-length cartoon, which made a respectable showing in theaters last year.
**Platinum Bows DVD Music Label; Uniting Against ‘Black Box’ Piracy**

**TAKING DVD FOR A SPIN:** The lack of music video in the DVD format has prompted Platinum Entertainment to form Concert @ Home, a new label specializing in tuned-in DVDs. The Chicago-based audio label, which is the home to Phoebe Snow, Taylor Dane, and various gospel acts, will release six titles in June, each priced at $19.95. Making their debuts are “Nashville Sounds”; “A Celebration Of Pete Townshend”; “Live From The House Of Blues At The Atlanta Olympics,” with George Clinton & The P-Funk Allstars; “Live In Paradise,” featuring the late Luther Allison; “Live And Kickin’,” featuring blues guitarist Walter Trout; and “Essential Gospel,” highlighting live performances by Calvin B. Rhone and the Christianaires at the New Orleans House of Blues.

“Music video has not been showcased on DVD because the studios are busy putting their film libraries on DVD,” says Platinum president Steve Devick. All of the company’s releases feature a six-channel surround sound to fully take advantage of the format’s superior sound quality.

Devick says Platinum will also release shows from the PBS “Soundstage” series, a forerunner of MTV’s “Unplugged.” The first selection will be “The Book Of Chopin.” Platinum is also working on two original programs from Stone & Dane, which should be ready for the holidays.

The titles are distributed by Intersound Distribution, a subsidiary of Platinum.

**BIPARTISAN EFFORT:** Even though they’re at odds over pay-per-view windows, the cable industry and the Video Software Dealers Assn. (VSDA) are joining forces to prevent cable signal theft.

As part of the joint effort, VSDA and the Anti-Theft Cable Task Force will develop effective ways to combat pay-per-view piracy and educate the trade and public about the illegal use of so-called “black boxes.”

Primary initiatives outlined by the two groups include lobbying the Motion Picture Assn. of America (MPAA) to concentrate more resources on stopping cable theft; organizing a letter-writing campaign to cable and video publications to urge them not to accept black-box advertising; publishing a list of consumer publications that accept those ads in the VSDA monthly newsletter; and providing video dealers with four anti-theft spots to run on in-store monitors.

(Continued on page 81)

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**Billboard®**

**Top Video Sales**

<table>
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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
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*(Compiled from a national sample of retail store sales reports.)*
Add this kind of energy to your sales. The Discovery Channel & TLC are your customers’ “#1 Preferred” Choice* in Entertainment! They deliver the excitement, fun and quality your customers demand.

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**Veggie-Matic:** Every step of the way, the creators of the 5-year-old computer-animated series "Veggie Tales" have defied conventional wisdom regarding what works and what doesn't.

The fruits of their labors are impressive. The series, currently airing on Lyrick Studios, has sold more than 3 million units, and according to Billboare, creator and president of "Veggie Tales" producer Big Idea Productions.

The series' two titles, "Where's God When I'm Scared?" and "Are You My Neighbor?", were released to major retailers, including Wal-Mart, Knart, Target, Mascnand, Eckerd Drugs, Kroger, and Publix.

Veggie says the series moved 1.7 million units in 1997, when all sales came from the Christian bookstore arena. That itself was a major accomplishment. Indeed, when he and partner Mike Nawrocki first planted the idea, Veggie Tales should have told us, "Religious vegetables? Too bizarre—you'll never sell that."

However, the series grew with (Veggie and Nawrocki voicing two of the main characters), and word-of-mouth prompted inquiries from major suppliers interested in taking the line mainstream. But there was a hitch. Vendors wanted religious references excised, according to Veggie, although they grudgingly agreed to keep the word "God".

"Then they said, 'But the Bible verse has to go,'" he adds.

Veggie held out for his goal of enhancing "the moral and spiritual fabric of our society through creative media.

"He notes, "I think spiritual and life lessons go together. It's important to point out that values come from a higher source." Besides, he says, "how can you edit God from Bible stories?"

Lyric, producer of "Barney & Friends" and "Wishbone," agreed that "Veggie Tales" should not dilute its message. Both parties figured it would require more work to sell the series to mass merchants, Veggie says. But when Veggie trekked to Plano, Texas, a year ago to do a "Veggie Tales" presentation to Wal-Mart buyers, many began spontaneously singing the "Veggie Tales" theme song.

Wal-Mart wasn't the only mass merchant already primed for the series, according to Veggie. "Kmart was calling Lyric even before the street date was announced," he says. "And so was Eckerd Drugs. The series had found fans." Veggie says that the franchise and turned their "Veggie Tales" due to content "that they were getting so many calls from consumers after we hit the market, they changed their minds and decided to carry us."

What has garnered the series such an enthusiastic following is its left-field, cutting-edge humor, which Veggie gleefully acknowledges shocks the Dickens out of visitors who expect religious children's programming to be trite and treacle. "It shakes up people's preconceived notions if something's good for you, it's going to be dorky," says he. "I love the challenge of having to be so abhorred, because you're selling a religious product—but putting a twist in it that will make it acceptable to the [nonreligious] crowd."

He and Nawrocki have plenty of training. They met in 1984 as members of St. Paul Bible College's puppet ministry team. Working on those scripts forging the creative collaboration that came to fruition with "Veggie Tales."
CHILD'S PLAY
(Continued from preceding page)

gie Tales." "We spent a couple of
years driving around [the hinter-
lands], scaring Baptists with our
script," Vischer says with a grin.

The literate-seventyball approach of
"Vegetable Tales" is reminiscent of
Monty Python, an influence the cre-
ators readily acknowledge and occa-
sionally pay tribute to. In "Dave And
The Giant Pickle"—the "Vegetable
Tales" version of David and Goliath—
the Philistines are small-sprouting
garden peas with French accents, a
homage to "Monty Python And The
Holy Grail."

"I see kids' programming as a con-
tinuum between 'Mister Rogers' Neigh-
borhood' and 'Ren And Stimp-
'y," says Vischer. "'Vegetable Tales' is
parked exactly between them."

Vischer believes the humor is only
part of the appeal of "Vegetable Tales."
"Statistics say that 8% of people ac-
tively pursue religious products, and
8% actively avoid them, leaving a
huge crowd in between—people who
want their kids to learn values, which
they don't get from most mass
media," he says.

Having Wal-Mart as a mainstream
outlet is "a good fit, demographically
" since its largely middle-America
presence coincides with that of
Christian bookstores. Vischer noted
urban penetration now consists of
Tower Video and the Musicland Group.
Meanwhile, Christian bookstore sales
haven't fallen off.

So far, marketing has been mini-
mal, with one print ad campaign at
launch and another ready to go.
"Word-of-mouth can be an amazing-
ly powerful marketing tool," says Vis-
cher. "You don't need to cross-pro-
mo with McDonald's if parents are
dragging each other into stores."

SHELF TALK
(Continued from page 78)

The task force, headed by Request
Television CEO/president Hugh
Panero, was formed in 1997. To date,
has succeeded in curtailing black-
box ads in publications including Pre-
miere, Men's Journal, Sport, the
Family Handyman, The Chicago
Sun-Times, Popular Communications,
and Penthouse.

It has also run anti-theft ads with
several cable operators and on World
Championship Wrestling and World
Wrestling Federation pay-per-view
shows that have reached more than
50 million households.

The cable industry estimates it
loses more than $5 billion annually
through the use of black boxes. The
video industry estimates its losses at
$1 billion a year.

In other VSDA news, the group has
booked motivational speaker Dan
Clark for its July 7-11 convention in
Las Vegas. Clark is the author of
"Getting High: How To Really, Do It"
and is a contributing editor for
"Chicken Soup For The Soul." He will
speak during the July 9 keynote ses-
son featuring Dan Rather.

The convention will feature nine
chat rooms" covering specific indus-
tory issues. The sessions will have a
format similar to previous round-
table sessions featuring retailers and
suppliers and will cover topics such
as adult video, licensed merchandise,
distribution, and in-store promo-

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For Me Argentina" from Evita, "Summertime" from Porgy and Bess, "The Music of the
Night" from The Phantom of the Opera and more!

A short version of this program aired on PBS during the March 1998 pledge drive and will
air again in June, August and December pledge drives.

The broadcast of this program contributed to the success of Sarah Brightman's album "Time
To Say Goodbye," which has sold over 6 million copies worldwide.

Andrè Lloyd Webber's (producer of Alain Marissette) remix of "Time To Say Goodbye" will begin
radio play in mid-May.

AT&T will use the music of "Time To Say Goodbye" in their radio and TV campaign for one
year. The first spot will air in May during the last episode of "Seinfeld," which is expected
to reach 60 million viewers.

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PHOTOGRAPHY: SIMON FOWLER
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sales upswing was due to a robust domestic economy and a rise in sales of Spanish-language product led by hit discs by Mexican superstars Luis Miguel and his Argentine counterpart Soledad.

“When there are blockbuster albums in Spanish, they sell much better than those in English,” says Piay. He adds that the normal 50/50 split of product sold in Spanish and English shifted in 1997 to 65/35 in Spanish and 35% in English. Piay figures the Argentinian market will expand by 15% to 20% in 1998.

Piay says Miguel’s Warner smash “Romances” was the top-selling CD last year in Argentina with sales of 781,000 units. Combined sales of Soledad’s two Sony albums—“Poncho Al Viento” (472,000 units) and “La Sol” (905,000 units)—were 777,000 pieces in 1997. Rounding out the top five sellers in Argentina were Enérgicas’ Fonovisa album “Vivir” (294,000 units) and the BMG soundtrack to the TV soap opera “Chiquititas, Vol. 3” (261,000 units).

As in Argentina, “Romances” helped Mexico with its ongoing recovery to reach sales plateaued realized before that country dervalued its currency in 1994. Before its devaluation, Mexico was the eighth-largest market in Latin America.

“Romances” sold 1.1 million pieces, followed by Grupo Limite’s PolyGram hit “Perdóname El Alma” (898,000 units), Juan Gabriel and Ricardo Montaner’s BMG album “Juntos Otra Vez” (757,000 units), Alejandro Fernandez’s Sony disc “Me Esoy Enamorando” (745,000 units), and Fernández’s BMG’s “20 Exitos De Bronce” (662,000 units). Aburax notes that a new director of the Mexican recording association Amprofon is expected to be hired within the next two weeks. He says that distributor titled proved the way for increased sales despite Mexico’s “real slow economy.”

Brazil’s 1997 performance came in line with industry expectations, according to Manuel Camero, president of APBD, Brazil’s recording trade group. Camero is expecting Brazil’s business to grow along with a 5%-7% sales increase in 1998.

BMG’s massively popular romantic samba group S6 Pá Contraria led all other discs in Brazilian sales last year, with 1.5 million sales of its self-titled dige. BMG also came in second with the soundtrack to the Portuguese-language version of “Chiquititas,” which sold 2 million.

If you tried for third place—each with 1.5 million sold in 1997—were “Ao Vivo” by PolyGram’s star Bahian band Bando Eva and the eponymous album by Sony’s famed singer duo Deniz de Camargo & Luciano. The fifth-best selling album last year in Brazil was the self-titled disc by another big name, a Montaner duo, Chitarrino & Xororó.

However, not all Latin American countries enjoyed healthy sales upswing in 1997.

Colombia is the region’s fourth-largest market; its sales had vaulted 34% in 1996. In 1997, it slipped 7% to 19 million units. The value of the peso fell 77%, but Colombia’s retail business was down 10% due to economic instability caused by uncertainty over President Presidencial elections. The culprit for the recent slowdown in music sales.

COMMENTARY (Continued from page 8)

band’s “principal place of business” is the location where they perform, this is where they earn the money, or their office—or can it be considered both places? The Supreme Court case reviewed the primary considerations used to determine the “principal place of business”: (1) the relative importance of the activities performed at each location and (2) the time spent at each location.

In Sollman, the Supreme Court denied a home office deduction to a self-employed anesthesiologist since he performed only administrative functions, including billing patients, at home; but his professional services were performed at a hospital.

In the recent case, the Tax Court held: (a) that the importance of the home office activities supports the deduction and (b) the 30 hours per week of home office services met the time standard as well. Obviously, this was a very active band, and the band manager was so well organized and documented their home office so well that the Tax Court found her testimony highly credible—summarizing the Supreme Court case.

Despite experienced managers, musicians, sound engineers, and others should consider whether their own home offices/studios are sufficiently similar to this case to permit a tax deduction. If so, amended returns claiming the deduction can still be filed for 1995, 1996, and 1997 to obtain tax refunds. Also, the home office deduction may be claimed under this case in 1998.

Some notes of caution:

1. The Tax Court implied that the home office deduction was allowed solely for a musician’s role as band manager; her role as lead singer would not by itself have entitled her to the deduction. However, many musicians do many more business activities than simply perform.

2. This was a Tax Court memo-}
ACE OF BASE SPROUTS "FLOWERS"

(Continued from page 70)

At the same time, Mega's senior VP, Cai Leitner, was hired by Netherlands-based Arcade Music to set up Arcade's Danish office and a subsidiary, thereby providing local product managers with offices at PolyGram, the label's new distributor in Northern Europe.

Loose Karlsson, head of Basic Management and Ace Of Base's personal manager, says he remains calm about the changes. "The label has always taken good care of the Danish market for us, and outside Denmark there have always been PolyGram and Arista. I'm not worried at all."

Mika Lepistö, PolyGram Sweden label manager for PolyClub and London, has added Mega's roster to his responsibilities. He predicts that the label will "head off like a train."

Håkan Morland, music director of the Swedish top 40 network radio NRD, which had an exclusive premiere for "Life Is A Flower" and a two-day exclusive airplay period, says, "We got to hear "Life Is A Flower" at an early stage in its development, and liked it instantly. Not just because it's Ace Of Base, but it has a great production and a good melody."

SALES POTENTIAL

Kent Korted Küder, PD at Radio Viborg, the largest private broadcaster in Denmark, shares the same view. "It will be interesting to see if they can achieve a new audience. The single is mainstream, and if the rest of the album is like it, there's good sales potential." Most retailers contacted by Billboard predict the album will be a big hit, yet they are taking a reserved approach. "I'm going to wait and see," says one distributor. "I think the band will go far, but I'm not sure how far." Other retailers are more optimistic. "If they have a hit, they'll sell a lot," says another. "It's a good time."

Jimjs says the band's order will be smaller than it was for "The Bridge." "It's not the same," he says. "We're more cautious this time. We don't know if they'll go as big as before, but we think they'll go big."

EDEL

(Continued from page 66)

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EDEL

(Continued from page 66)

agers of edel records and EME will be Hans-Martin Gutsche (business affairs) and Michael Bartels (distribution).

Saets Haertjes, "With nine domestic and 12 international companies, we have turned into a small group, providing exceptional coverage of over 200 million deutsche marks last year and continuing to display strong growth potential."

"Under the new structure, Jorn Meyer and I will be concentrating on overall group management. The operating companies will be managed by experienced executives who proved over many years that they can act responsibly in the group's interests."

Haertjes says that please is edel is able to find and retrieve management talent from within. Noting edel's status as arguably the most significant indie label in Germany, Haertjes says, "We are convinced that the German edel companies will continue to prosper under Chris Georg, Jens Geisemeyer, and Jorg Hahn and achieve outstanding results as partners to artists, customers, media, and employees."
PAY-FOR-SEE HITS TOP 40. Following CBS Radio’s unveiling of five initiatives to increase label revenue at its country stations (Billboard, May 9), the first report of a similar experiment comes from a CBS-owned top 40 (Billboard Bulletin, May 20). According to station sources, WBIB-FM (96) Chicago will take part in what it calls a “comprehensive artist marketing program” for La Bouche’s “You Won’t Forget Me” over the next few weeks. The package, which was still under contract at press time, will feature guaranteed fronts that identify the song as new music sponsored by RCA Records. It won’t feature paid plays; the station says that the actual number of spins will be determined by the song’s performance.

KATZ APOLOGIZES FOR SALES PIECE. A week after the leak of a racially charged sales memo, Katz Radio president Stu Olds apologized on ABC’s syndicated Tom Joyner morning show. The memo was written for the Katz-owned Amcast and encouraged advertisers to minimize or eliminate advertising with black- and Hispanic-targeted radio stations, saying, “When it comes to delivering prospects, not suspects, the urban delivers the largest amount of listeners who turn out to be the least likely to purchase.” Buying advertising on ethnic stations would mean “losing the more important white segment of the population,” the memo said. In response, the National Assn. of Black Owned Broadcasters called for the Federal Communications Commission (FCC) and the U.S. Justice Department to investigate the reports.

After hearing of the story, Joyner encouraged listeners to call Katz and voice their displeasure. On May 15, after Katz had originally tried to minimize the intent of the memo, Olds apologized on the Joyner program and outlined a five-point plan to better improve Katz’s relationships with minorities. The plan calls for a “diversity training program for managers (and) will expand recruitment efforts to diversify its work force and seek stronger partnerships with industry groups to further ethnic marketing.” Meanwhile, FCC Chairman Bill Kennard announced at a recent NAACP meeting in Baltimore that the FCC will appeal the recent U.S. appeals court decision striking down FCC policy. The rules were thrown out by a three-judge D.C. Circuit Court of Appeals panel; the FCC will now try its luck with the full 11-person panel.

KELLY FALLOUT. Part-stripper Steve Kelly, who got modern adult KKPN (the Planet) Houston a lot of unwelcome attention when he announced during his final shift that several members of Spice Girls had died in a plane crash, had been headed to nights at similarly formatted KAMX (Mix 94.7) Austin, Texas. That station has rescinded its offer as a result of the stunt, although Kelly is reportedly entertaining other offers.

KERR RETURNS TO NYC. Veteran New York morning man Jim Kerr, whose career has included stints at New York’s WYNY, WPLJ, and WMXV, joins WXXY (Y107) New York for mornings on Tuesday (26).

“Spanish-language stations, in a way, have become more general-market stations,” says Claudia Puig, GM of four Spanish-language stations in Miami. “We’re all playing in the same arena.” Two of Puig’s stations, Heftel Broadcasting Corp.-owned light AC WMAR and news/talk WAGI, held on to top 10-12-plus ratings in the winter 1998 Arbitron book. They hit Nos. 5 and 7, respectively. Another Spanish AC station, WRMA, was No. 6. In Los Angeles, regional Mexican KSCA, after switching formats a year ago from English alternative rock, jumped from a 4.9 to a 5.3 share, dropping Spanish AC mainstay KLVE to second place. And in New York, tropical WSKQ returned to No. 2. In smaller markets with large Hispanic populations, such as Monterey, Calif., and Tucson, Ariz., Spanish-language stations also posted strong showings.

While Spanish-language stations still face problems with racism, negative perceptions, and, as Puig calls it, advertisers “turf,” they’re starting to achieve long-term success on their own terms. A favorite saying of programmers is, “Spanish isn’t a format; it’s a language.” Even Arbitron has acknowledged this reality late last year, the influential ratings company allowed stations to classify themselves according to sound-specific formats, such as Tejano or Regional Mexican, rather than the catch-all “Spanish.”

Some say it’s an important distinction. “Just as people classify Hispanics all in one umbrella statement, they’re very different,” says M. Pauz, GM of Chicago regional Mexican WBBM-FM. “The so-called ‘the Spanish,” say Jews—there are Polish Jews, there are Russian Jews, there are Israeli Jews.”

With Spanish-language programming, Puig says, there are similar subdivisions. “Mexican is dominant, but there are Dominicans, Salvadorans, Puerto Ricans,” he says. “It gives you something to hang their hat on. Not only listeners, but advertisers, also.”

Caryl Davis, VP/CM at New York’s WSKQ, says more specific classifications are “helping our marketing. We can go to general-market advertisers, and they know they’re buying a tropical format. You also have to have a buddy in Miami and Puerto Rican audience. When they go into Spanish AC audience, they know they’re not just skewing toward females but also Central and South Americans. But is that helping our ratings? I don’t think so.”

Radio’s standard operating procedures have slowly adapted to Spanish-language stations’ needs. In late 1995, for example, Arbitron hired bilingual interviewers to poll listeners in major Hispanic markets. This led to more accurate counts of Spanish-speaking listeners. KLVE then surged to No. 1 in Los Angeles—arousing the ire of English-language broadcasters, who protested vehemently to Arbitron. But the change stuck, and KLVE—and, lately, rival KSCA—has continued to be a major ratings player.

Spanish programmers, however, insist the landmark 1995 Arbitron change was just a technicality. The real story, they say, is that the Hispanic population has boomed across the country and Spanish-language stations have become more sophisticated and powerful in recent years.

“We’re the fastest-growing minority in the country,” says Paiz. His station, Chicago’s WLYF, hit number 2.5 in the previous Arbitron ratings but dropped two points (15-19) in the last book. “Arbitron finally realized, ‘Hey, there’s a big group that hasn’t been measured sufficiently.’ So yes, they’ve done a better job.”

Spanish-language stations have a few advantages over their English counterparts. For one, whenever a Latin country has social upheaval, Miami’s Paiz says, more Latinos relocate to the U.S., creating a larger listener pool. So unlike English stations—which rely on gradual population increases for listeners—

some Spanish stations can make unexpected ratings jumps. Also, Spanish-language stations have an “acclimation edge.” Hearing Spanish on the radio can help make people new to the U.S. feel more at home. Davis of New York’s Spanish Broadcasting System-owned WSKQ says the major changes in Spanish-language radio have little to do with general-market changes. They’ve come from the station themselves.

“The fact of the matter is, not that many years ago, [Spanish-language stations] were not programmed very well,” Davis says. “They were trying to be all things to all people. They were playing whatever DJs wanted to play—loose rules, and everybody was doing OK. All of a sudden, everybody started doing the right thing, hiring the right people, focusing on certain groups—and boom! They got ratings.”

Thus, some companies—like Dallas-based KDFI, which owns 36 stations, and the Spanish Broadcasting System, which owns 10—have come to dominate the market by employing modern programming, marketing, and promotion techniques.

The stations have yet to achieve full U.S. market dominance, though. In many heavily Hispanic-populated markets, such as Chicago and Dallas, stations haven’t developed quite the ratings powerhouse that their counterparts in Los Angeles and New York have become. Also, in general, stations face fears and misconceptions among potential advertisers.

“We want to be treated equally. When somebody’s coming in to buy the market, it can’t be, ‘Oh, you’re Spanish—we’re not buying Span- ish,’” says Miami’s Paiz. “Advertisers’ can’t have a preset thought Spanish before have a level of fear of the unknown. It can get even into touchy issues like immigration—if we buy, it’s going to encourage it and grow even more. Some of it I find very difficult to deal with.”

Davis says Spanish-language stations frequently run into blatantly racist company policies. “I am now fighting with a paper-tee company and an ice-cream company that currently have no Hispanic diets,” Davis says. “They don’t want Hispanics coming into their stores. We have to work with the community in addressing major problems. It’s an education process. It’s a big issue.”

In general, Davis says, Spanish-language stations have come to parallel the business levels of the Anglo counterparts—except for one significant disparity. “If we’re No. 2 in the 25-54 [listener demo], we should be No. 2 in revenue in the market,” Davis says. “We’re not. We’re closing the gap. I want to be able to take those numbers to the bank. Our stations now are [in the top] 10 in revenue in New York. But there’s still a long way to go.”
**Adult Contemporary**

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<td>SARAH MACLACHLAN</td>
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<td>SAFE PLACE FROM THE STORM</td>
<td>MICHAEL BOLTON</td>
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<td>QUIT PLAYING GAMES (WITH MY HEART)</td>
<td>BACKSTREET BOYS</td>
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<td>LANDSLIDE</td>
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<td>TO LOVE YOU MORE</td>
<td>CELINE DION</td>
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<td>SEARCHIN' MY SOUL</td>
<td>VANDA SHEPPARD</td>
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<td>19</td>
<td>ONE BELIEF AWAY (CAPITOL)</td>
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**NASHVILLE**

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<td>WINSTON</td>
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**MEMPHIS**

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<td>BEULAH</td>
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<td>WHO'S YOUR FATHER</td>
<td>EDDIE COCHRAN</td>
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**RICHMOND, VA.**

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<td>UNION PLACE</td>
<td>AL RUSSELL</td>
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<td>NO WAY I'M GOING TO BE ELECTED</td>
<td>GOSPEL CHOIR</td>
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<td>BROTHERS AND SISTERS</td>
<td>FRANKIE RILEY</td>
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**JACKSONVILLE, FLA.**

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by Chuck Taylor

“It was my idea to do that song again, because I’ve been in love with it forever,” she explains. “I feel very possessive toward it. And since everyone is rediscovering AC, every time an album would come out, I’d really be nervous that somebody else would record it.”

The album version, which has been released to AC radio, is lush and appropriately swathed, with a rapturously emotive vocal from Newton-John. And on background vocals is none other than Kenny “Babyface” Edmonds.

“David ran into him at a party. He agreed to do it, and then actually showed up and proved he meant it,” Newton-John says. “I was just so thrilled. I think they gave it a won-
deful new feel and a fresh sound.”

The remake of “Honesty,” written by Peter Allen and Jeff Barry, is produced by David Foster, who also produced the top 5 “Twist Of Fate” in 1983. “I called him and asked if he’d like to do it,” says Newton-John. “He came up with a completely new kind of sound that still maintains some of the piano licks that it was known for.

Newton-John wrote or co-wrote seven songs on “Back With A Heart,” which she says was core to the process of returning to the studio: “It was a great experience. I went to Nashville regularly and was made to feel so welcome. It really became like a second home for me.”

While she admits her radio preferences lean toward talk over much in the way of hit music radio, Newton-John considers herself plugged into the popular scene. She praises the predominance of female talent in today’s musical landscape. “It appears to me women are so many interesting and good women singers out there now. It certainly wasn’t like that in—” she pauses.

“I love Sarah McLachlan. She’s very different and so talented. And Celine (Dion) and Mariah (Carey); they’re just incredible vocalists, with incredible voices,” she says.

In fact, when Carey came through the Australian city where Newton-John has a farm (she also has a home in Malibu, Calif.), Carey called upon her to appear onstage for a duet of “Hopelessly Devoted To You.”

“It was quite a thrill, really,” says Newton-John. “I felt a swell. And what a voice she has.”

Carey was just the latest in a long and diverse roster of duet partners for Newton-John, who has sung with everyone from Andrea Boocci (“such a gorgeous, gorgeous voice”), George Strait (“because he’s never done a duet; that would be great fun”), Vince Gill, and John Pizzarelli (“I travelled with him”).

“I’d love to do more writing, maybe a song for an animal rights group,” she says. “There may also be a tour this fall. But foremost in Newton-John’s life are caring for her 12-year-old daughter, Chloe, and continuing her campaigning hope for other victims of cancer. In the strangest way, the experience enriched my life in that I value it more. I feel like I’ve learned something that helps me to come out somewhere else, a little stronger.”

The next step was the decision to change the album cover. “I really liked seeing the two of them together,” she says. “It’s a fresh beginning. The album cover is really important; it’s what you hold and keep. It has a lot of meaning for me.”

The CD is due out in late July.

—John Bolaris

Tisa Helps Introduce New Modern Adult Outlet To Philly

Given the paucity of brand-new frequencies in major markets, it’s rare that a new station is so built around a new act with no pre-existing clout whatsoever.

But that’s what happened to PD Chuck Tisa, GM Dennis Begley, and consultant Alex DeMer near the beginning of last year when Greater Media flipped classic WFNL Philadelphia to modern adult WXXM (Max 95.7).

The nature of that change guaranteed that most of the awareness of the new station would be among disgruntled classical fans, almost none of whom could be expected to stick around, rather than the 18-49 females in the station’s target audience.

Gradually, however, an audience is finding the new station. In the winter ’98 Arbitrons, WXXM was up 1.6-2.2-plus in the 18-34 and 23-39.

WXXM signed on with a lot of late-50s/early-60s gold at a time many first-genera-
tion ACs had already phased it out. There are still about two or three hours a day on the station, although some of the more novelty-oriented titles (i.e., “Relax”) are gone. Because WXXM needed to build curve, it signed on playing its powers 70 times a week. That’s now down to 60-65 spins, but only because weekend public-affairs programming has been taken over.


Promotionally, Max has stayed away from cash giveaways, which Tisa regards as “Indiana radio,” in favor of concert T-shirt weekend events called “On Tour With…” in which a listener gets to see the Dave Matthews Band and match box 20 and the volcanic L.A. group Elevation at a separate location. The station has also given away a trip to Ire-
land for the last Pat’s Creek Day of the century (for every winner gets a year to prepare) and is now on the street with four vehicles.

Max’s morning show pairs KLY (105.5) Grand Jams’ Jake Dowd and WALT (94.3) Col’ba’s Terri Ellen. (NPR went to WFTT.)

When listeners describe the station to Tisa, he says, they usually mention the station’s variety. “I feel like we’re the only station that does everything, and we do it well.”

Max 95.7 is a major sighter and sounder station, and has a uniquely modern/alternative feel, with a modern feel to the people involved.
Goo Goo Dolls vocalist John Rzeznik was so moved by a screening of the über-schmaltzy film "City Of Angels" that he headed straight back to his hotel and poured out "Iris," this issue's No. 3 on Mainstream Rock Tracks, in just an hour.

"The movie focused on such a nice idea, that this man was willing to give up immortality for love," the hopeful romance says. "I was so moved by the scene where Nicholas Cage takes the fall, literally and figuratively. It got me thinking, 'I'm ready to jump.' And who wouldn't for Meg Ryan?"

"Iris" isn't the Dolls' first foray in film music; the band also contributed songs to "Batman Forever" and "Nightmare On Elm Street 6." Rzeznik enjoys writing songs for soundtracks, as the process lets him describe an alternate existence. "You can step out of yourself and write from the perspective of a character who might be totally different than you," he says. "It's like being an actor."

He adds that songwriting is easier when it's paired with a memorable moment of cinema. "I could really relate to 'City Of Angels.' The song just came to me and didn't stop coming until it was finished. Usually they have to be coaxed out of me like a shy animal you try to lure out of the bushes with a peanut."

The trio from Buffalo, N.Y., welcomes the fan interest in "Iris," named after a random ad in L.A. Weekly. The band's success buys the band time to work out the kinks on its forthcoming album. Rzeznik says, "We're working with great people like Rob Cavallo and are excited to be in the studio, but it's scary.['A Boy Named] Goo' was a big hit, and it cast a long shadow. It's hard to recover. You get afraid to go back in the ring. It's thrilling to think 'Iris' affects people personally, and the radio interest holds the label at bay, giving us some more time to perfect the new.'"
Music Video Programming

Canada's MuchMoreMusic Aims To Establish A Unique Identity

MUCHMORE: Much-Music's AC-style spinoff channel—MuchMusic, Slated to launch in Canada in September—has one thing in common with its parent channel: MuchMusic's programming will consist of video clips. "But we want to go beyond just showing videos," he says. "We want a lot of background and documentary-style programming on the artists. For example, if someone like Robbie Robertson or Joni Mitchell comes out with a new album, we wouldn't just show their latest videos. We'd also have a program that traces the development of these artists."

MICHAEL LUCERO REMEMBERS: Michael Lucero, the only child of legendary songstress Lucille Ball, is the new president of MuchMoreMusic. "It's a great opportunity," he says. "It's a unique experience to be able to work with such a diverse audience." Lucero says that MuchMoreMusic is planning to launch a new channel next year, focusing on music and entertainment. "We're looking at a variety of formats, including talk shows, news programs, and music videos," he adds. "We want to provide our audience with a platform to explore their interests and passions in a meaningful way."

The new channel is expected to launch in the fall of 2019, and will be available in select cities across Canada. Lucero says that MuchMoreMusic is committed to providing a platform for emerging artists, and will work closely with local music communities to highlight emerging talent. "We want to create a space for artists to connect with their fans and to shine on a global stage," he says. "We're excited to launch this new channel and to bring a unique energy to the market."
NEW ZEALAND RECORD BIZ FACES PARALLEL IMPORTING

New Zealand Institute of Economic Research to prepare an analysis of the effects of the ban on parallel imports under the 1994 Copyright Act. The report, released in February this year, focused on the market for music—will parallel imports affect New Zealand’s music industry? The report’s authors found that the lifting of import restrictions will affect the business “hardly at all” and that it will continue to work with the local affiliates of the majors. “There’s no point in us looking elsewhere; there’s no price advantage to us with albums that are being imported,” he says. Hart adds that the retail price of all imports will drop when the New Zealand dollar gets stronger, but this new importation law has ensured that “there isn’t a mechanism whereby prices can be artificially fixed.”

No Aussie Alarm

MELBOURNE, Australia—Across the Tasman Sea, the Australian music industry is watching events in New Zealand unfold with interest. In the last 18 months, the industry has been fighting off plans by the Australian government to relax parallel import restrictions as a way to bring down CD prices.

But Emmanuel Candi, executive director of the Australian Record Industry Assn., says there is no overall problem with a specific issue. “What’s happening in New Zealand does not give our government any sort of legitimacy in the parallel import issue,” says Candi. “The New Zealand government went ahead without any consultation; research; or regard for jobs, investment, and the consumer’s ultimate benefit.”

Candi believes the music industry might have won the issue. A Senate inquiry in March into the repercussions of changing copyright laws saw opposition rise against the government’s proposal (Billboard, March 14). A Senate vote on the legislation was postponed from last December to late March, and it now looks like it won’t occur until August.

With the current low value of the Australian dollar, a CD import from the U.S. costs $225, $4 Australian more than a full-price CD here. Talk of an election being called this year has led the government to back off the issue. “The feedback I’m getting from some members of the government is that they don’t want any controversy on issues dogging them,” says Candi.

CHRISSIE ELIEZER

ASIAN CONFERENCE TARGETS ECONOMY, A&R

(Continued from page 7)

piracy campaign and said he planned to extend it to include Asian artists.

For his part, PolyGram’s Cheng said the current climate shouldn’t be an opportunity to “calculate risks” in developing artists. “Instead of trying to create Asia’s answer to the Spice Girls or Hanson, why not try to create music that has its own identity here?”

Cheng also said, “Looking ahead, it is estimated that by the year 2005, 50% of the population of Asia—and our primary target market—will be under age 25. It is a market that has grown up, musically, almost overnight.” He added, “It is also a market and age group searching for its own identity, for its own voice. So how do we give Asia its musical voice?”

The PolyGram chief aired video- clip excerpts by such Asian acts as Dadaawa and Cheng Jung from China, Dewa 19 and Riff from Indonesia, Elite and KRU from Malaysia, Ah-Mei and Wu Bai from Taiwan, the Hungry Young Poets and Eraserheads from the Philippines, and Junior Vay and Tata Young from Thailand, among others.

“Norman picked a good cross section,” said EMI Music Asia president Matthew Allison, who added, “But it’s still a call for a more risky business model. [in Asia] where a label manages to get in the region. Allison pointed to Taiwan, where musical changes are evident. “There’s been a huge A&R shift in the last year,” he said. “Half of today’s top-selling acts would have been successful 18 months ago. In Taiwanese terms, it is radical.”

However, other Asian record execs pointed out that because most Asians are experiencing economic woes for the first time, they’re likely to be more fickle, not less. “The severity of the downturn has been remarkable,” said Warner South East Asia senior VP Lachlan Rutherford.

ROCK RIVERS’ Duan

ed that it was a new experience to cut his roster as sharply as has proved necessary. Tom Yoda, chairman/CEO of leading Japanese independent label Avex, added, “The [depre- ciation of the [crisis]’ impact] was more than expected.”

The conference business day closed with an audiovisual offering by N2K chairman/CEO Larry Rosenberg, outlining this company’s direct-to-home, online music retailing is making an impact in the U.S. and detailing the company’s Music Boulevard site. It has a “huge potential of saleable interest from the audience.

That was followed by the presentation of the first MTV/Billboard Pioneers Awards, given to Cheng for significant contributions to the music industry in Asia. He received the award from top Chinese recording star Jacky Cheung. During the presentation, Cheng’s son, Ronald, also a popular artist, joined him onstage.

Assistant in preparing this story was provided by Geoff Buryce.

Platinum Plaques. Radiohead’s 1997 Capitol Records release “OK Computer” was recently certified platinum by the Recording Industry Assn. of America. The group, which just wrapped its U.S. tour for “OK Computer,” also has an EP available. “In the U.S., the EP includes “Airbag” from “OK Computer” and six other tracks previously available as B-sides and import singles, Picture, from left, are Joe McFadden, senior VP of sales at Capitol; Roy Lott, deputy president at EMI Recorded Music North America; Perry Watts-Russell, senior VP of A&R at Capitol; Colin Greenwood, Radiohead member; Bryce Edge, band co-manager, of Courtyard Management; Radiohead members Jonny Greenwood, Thom Yorke, and Ed O’Brien; Gary Gersh, president of Capitol; Chris Huford, band co-manager, of Courtyard Management; Phil Selway, bass player, and Keith Wozencroft, recently named managing director of Parlophone Records (see story, page 10); and Brian MacDonald, VP of alternative promotion at Capitol.

Canadian Royalty Agreement

(Continued from page 7)

that took place between CRIA and CMRRA while reaching the 1990 agreement, which the new accord replaces. The 1990 agreement— in which the royalty rate was upped from 6.25 cents to 9.90 cents, to be followed by biannual hikes in royalties—addressed such contentious issues as returns, deletions, budget and midline products, promotional copies, reserves, auditing, and licensing procedures.

“I don’t think anything could have been as good as the 1990 negotiations,” says Stan Kulin, chairman of Warner Music Canada. “Warner made it very clear this time we were negotiating on the [labels] side, and [at Columbia House] couldn’t use us as an [ax] to get their own agreement.”

Negotiations for a new mechanical licensing agreement between the CMRRA and the two Canadian an-operated record clubs that are not CRIA-members—Columbia House and BMG Direct—are still under way.

While CMRRA president Brian Robertson refuses to discuss further the status of the agreement, he says the pact is significant because it details a wide range of accounting and administrative provisions governing the relationship between CMRRA and record companies.

However, EMI Music Canada president Michael McCarty feels the new agreement falls short. “It’s the best deal [publishers and songwriters] could get right now,” he says. “We’re still the lowest-paid songwriters and publishers in the developed world.”

CMRRA president David Busskin could not be reached for a comment on the agreement.

North Coast Buys Itsy Bitsy

(Continued from page 10)

the way the deal is structured,” he says. North Coast, in a letter to the companies, offers to “assemble a pool of records and sell them to the [labels] to give them a big chunk.”

The revenue stream could help replace some of what Handelmann has lost to direct delivery of videos. “It’s something we’re very conscious of,” Viselmann says. “It makes my company more appealing, and I think it means my needs will be met.” That could cost Anchor Bay “To TV” with two episodes in limited distribution.

Viselmann says he may use the itsy bitsy home video label that North Coast has agreed to establish to shift to “TotV TV” elsewhere. “It’s a possibility,” he adds. North Coast could be the outlet for the “Direct-to-Video” programs that Viselmann hopes to make from among the 1,200 projects he has rejected since launching the company three years ago.
“That’s not what I had in mind at all,” Billy said. “It was supposed to be Lean, Baby—you know, lean back or lean forward, baby!”

The Great Years

REMEMBERING THE VOICE
FRANK SINATRA’S SLIVING LEGACY

REVISITING THE ERAS OF SINATRA’S CAREER
(Continued from page 22)

on Reprise (and obviously meant as a dig at Capitol), reflected the feeling of freedom which he hoped would attract other artists. It read: “A new, happier, emancipated Sinatra . . . unrestrained, unfettered, unconfined.”

Frank Sinatra is a much-heralded old-new-retirement—and subsequent “unretirement”—was the subject of a 1971 Billboard article. Here, excerpts from Deni’s Nov 24, 1972, piece.

Retirement Isn’t The Life For Francis Albert

Frank Sinatra was reportedly retiring after a tumultuous 52-year career. The “Swoon Kid” was hanging it all up. As a singer he was “The King,” “Chairman of the Board,” “Mr. Class.” And as a man he was the archetype of every man’s fantasies.

Producer Gregory Peck announced a black tie benefit concert months before his retirement announcem- ent. Then Frank makes that reve- lation, and the evening becomes Sinat- ra’s farewell.

On February 18, 1972, at the Ahshman and Pavilion in downtown Los Angeles, June 13, 1971. The smaller theater is jammed with Sinatra’s relatives and special friends. Sinatra has played off the darkness of that day, and many are drinking vodka and kissing with Jack Benny and [Don] Rickles.

“Take me to a golfer’s paradise,” Rossalind Russell, glamorous while crepe, er’s a real Mother Teresa and she introduces Sinatra, her buddy.

Sinatra comes on waving a finger before his face and cautions, “Don’t cry.” The audience stands in rever- tence to “The Leader.”

Sinatra sings. Memories, plateaus in his life. Lush, green days, flat on his chin, but he doesn’t know how and then. Lyrics that made sense. The crowd lifted and wondered.

“Here’s the way it started,” Sinatra tells them, as he begins “All or Nothing At All.”

Barely able to control the tears, Sinatra sings “Nancy With the Laughing Face,” the song which immediately came to his first love, his “bath- hool.” “I’ll Never Smile Again” brings tears not only to Sinatra’s eyes but to the audience. Written by Ruth Lowe after her husband died and recorded by Sinatra May 23, 1941. It is his first big record. Then the ring-a-ding swinger upsets it with “Fly Me to the Moon”.

He has always given more than the best of himself. Power, no excuses, proud, never turn back. The emotion at “My Way” and the crowd stands up for it. Sinatra is a star. But the ends farewell appearance his way.

“I’ve built my career,” he says softly, “on saloon songs” and he slips into “Angel Eyes” and reaches for another lone- ly notes. Darkness, a pinpoint spot in Sinatra silhouette. Sinatra and loneliness. Sinatra with perspective, which could well be the real man. He comes to the last line of the song, “Excuse me while I . . . disappear.” And he is gone.

Sinatra is serious about retirement. He wants to “read Plato and grow

petunias.” “Hell, I just quit, that’s all. I don’t want to put on anymore make- up. I don’t want to perform anymore. I’m tired,” he explains.

Sinatra was in Spago’s relaxing. No, his mind didn’t wander. The whiskey was good and the golf game got better. Winter became spring. Green winds and April thoughts, and the freshness of retirement wears off. “Sometimes he is bored . . . very bored,” says Frank Jr.

He begins to make brief token appearances. February 19, 1972 he produces and stars in his annual Palm Springs Police Show.

On May 19, 1972 Sinatra comes out of a 14-month retirement to sing at a fund raising extravaganza in Balti- more. “I feel like I haven’t worked in years,” Sinatra says.

On April 17, 1973 Sinatra has the world on a string just like one of the songs that he sang. The address was 1600 Pennsylvania Ave.

Sinatra entertains at President Nixon’s dinner for Italian Prime Minister Giulio Andreotti. As tumultuous applause meets his final number, Sinatra ducks behind the banquet table and momentarily lights a cigarette.

On his way out, President Nixon chats with the singer and invites him upstairs to the Nixons’ private quarters.

With the comeback and release of “Ol’ Blue Eyes,” Sinatra is happy. “Ol’ Blue Eyes,” the TV special: The Paramount sound- stage is filled with 400 VIPS. Attired in a tuxedo, Sinatra opens with “You Will Be My Music” and is greeted by young people on two revolving turntables on the sound- stage.

“That’s it, folks,” Sinatra says, laughing after the first number. Halfway through the taping, Sinatra walks off the stage for a break, de- claring, “It’s some kind of hot in here.” Wiping his drenched drenched face, he says, “Boy, if you want to go on a diet, work here.”

Fast and sure, Sinatra makes only two flubs in taping the one-hour spe- cial. In the first on-air cut of his lyrics on “Winter In Manhattan,” during a medley of songs in a salon scene. The second flub comes later in the medley.

Frank and the orchestra are sharp- ing and Sinatra stops. “We’re up there. Sorry, sorry,” he apologizes to the audience. “I keep thinking of Chasen’s bar all the time.”

Following the taping Frank talks about his return to the stage. “Since those two events [retirement and comeback] I came so close, you must wonder why I gave it all up.”

“Well, it seemed like a good idea . . . to loaf and play golf. After several years, I have a 17 handicap. And the other day I made an overseas call and the operator asked me how to spell my name. I told her . . . and she asked me my real name, then she said: ‘Junior’?”

“I didn’t find retirement all that I expected it to be. I was under con- strict pressure to work. I had to take care of business.”

He mentions that he has a new album coming out and adds, “I’m re- turning to show business on my own terms.”

FROM HOBOKEN TO HOLLYWOOD, AN UNFORGETTABLE STORY
(Continued from page 20)

become the first truly modern pop star—not merely a musician but an incendiary presence.

Throughout his career, Sinatra thoroughly understood the value of his nearly erotic relationship with his listeners. He told Playboy in 1963, “An audience is like a bowl—if you’re indifferent, Endevellation.”

Sinatra exploited the sensitivity of the microphone to create a height- ened sensation of warmth and inti- macy. With this, he became Columbia recordings. In the decade he spent with the label, he mined the repertoire of such brilliant American songsmiths as the Gershwin’s, Irving Berlin, Rodgers and Hart, Cole Porter, Harold Arlen, and Jerome Kern as no other singer had before; only Ella Fitzgerald’s most self-conscious “Songbook” series of the ’50s had a greater role in re-establish- ing the import of these works in the country’s consciousness.


Sinatra’s 50s Capitol recordings— perhaps the most celebrated body of albums by an American artist—is notable on several accounts. Here Sinatra offered his mature style. His baritone had grown richer, deeper, more profound and voluptuous. Arranged developed new dimensions to accommodate that style: In place of Axel Stordahl’s cushiony string- laden settings, Nelson Riddle, Gordon Jenkins, and Billy May fashioned charts that soared and roared as well as swell romantically.

Sinatra took advantage of the LP format at Capitol to present his ma- terial thematically, resulting in such conceptual releases as the love- wrecked “In The Wee Small Hours” (1955) and “Sings For Only The Lone- ly” (1956), the robust “Songs For Swinging’ Lovers!” (1956), and the brash “Come Fly With Me” (1958). As current Capitol Records presi- dent/CEO Gary Katz has pointed out before, “Frank Sinatra was a cornerstone of Capitol Records. He is part of the fabric of America and will always be the musical icon of the world.”

During the sixties, Sinatra also forged his durable performing persona. Gone was the rail-thin, mike-hugging “Frank-eee” of the ’40s. In his place—in keeping with the mixture of vulnerability and hard- boiled experience in his music—stood a new figure, at once pop and hip, wearing a snap-brim fedora, an unfil- tered cigarette dangling from his finger, a tocap slag insincerely on one shoulder.

In 1960, Sinatra sought new worlds to conquer and formed his own label, Reprise Records, with former Verve Records executive Mo Ostin as VP/ GM. Employing such arrangers as Don Costa, Nelson Riddle, Gerald Hefti, and Quincy Jones, his music grew even more tough and hard- swinging as the decade progressed; he also placed Sinatra in more straight-jazz contexts on albums with Duke Ellington and Count Basie and dabbled with Brazilian rhythms with bossa nova innovator Antonio Carlos Jobim.

It was during this time that producer Jimmy Bowen, then an A&R exec at Reprise, worked with Sinatra. He remembers one night in the stu- (Continued on next page)
**Around The World, Retail Demand Is High for Sinatra's Recordings**

A Billboard global staff report.

In the aftermath of Frank Sinatra's death May 14, fans have been paying their respects with their wallets. The following is a roundup of label activity in key territories around the globe.

**UNITED STATES**

At retail stores across the country, Sinatra recordings moved briskly. Lew Garrett, VP of purchasing and merchandising at Camelot Music in North Canton, Ohio, says, “We sold every piece we had available at retail on Friday. We scrambled to get product into stores for the weekend, turning to one-stop and buying direct.”

While sales have since slowed, Garrett says Sinatra titles, especially the Capitol and Reprise greatest-turns packages, are still selling well. John Grandoni, VP of purchasing at National Record Mart in Carnegie, Pa., adds, “Sales have occurred with varied driving dynamics but not to what we experienced after Lennon or Elvis died. The difference is that we are dealing with a much older demos, and his death wasn’t a shock as it was with the prior two.”

Sales were high enough to land six Sinatra titles on the Billboard's Top Pop Catalogs chart, including three in the top 10 (see Between the Bullets, page 108). Hollywood, says Garrett, “is the best that could have come to. In the week following his death, WEA Distribution, EMI Music Distribution, and Sony Music Distribution shipped more than 1.5 million units of Sinatra albums to stores. That tally does not include the eight titles already slated for release Tuesday (20) by Reprise and Capitol Records (through its EMI-Capitol Entertainment Properties division). The two labels combined marketing forces to reissue 18 prime Sinatra titles as part of their Entertainer of the Century program. A second round of titles will follow in the Autumn. Of key territories in key regions around the globe.

**GERMANY**

A Sinatra “revival” was underway here even before the singer’s death was announced. According to Bernd Dopp, managing director of WEA Records in Hamburg, a compilation released last year, “My Way—The Best Of Frank Sinatra” (put out in both a double- and single-disc configuration), has sold more than 1 million units.

At indie store Pressecentrum Luebeck, located in the northern town of Luebeck, demand for Sinatra products has been growing by the day. Says manager Mark Phillips, “The Best Of albums such as ‘My Way’ and ‘New York, New York’ are the top performers. However, other albums are also attracting greater demand. We’re selling approximately 25 CDs each day.”

**JAPAN**

A staffer at the foreign music section at Tower Records’ flagship Shibuya, Tokyo, store says Sinatra product sold out in one hour after his death was announced. The store set up special displays for Sinatra’s Columbia, Capitol, and Reprise eras, as well as Sinatra listening posts.

A spokesman at Toshiba-EMI’s strategic marketing department, says the label, which had already re-released the Capitol album “Come Fly With Me,” will reissue four more Sinatra albums.

Definitive Sony Music Entertainment and Warner Music plans were not known by press time.

**FRANCE**

“Ever since the news of his death, retailers have been asking for a lot of Sinatra,” says Hugues de Portzamparc, WEA catalog label manager, who will ship some 50,000 units of the double-CD “My Way—The Best Of Frank Sinatra.” The compilation was originally released by WEA Frank last year. “We still have all the material [posters, displays], so they’ll soon be in record stores.”

**NORDBY**

Warner Music’s director of marketing, Shaun James, reports 10,000 copies of Sinatra’s 10-CD Reprise titles sold immediately after his death. As a result, Warner began advertising the hits compilation “My Way—The Best Of Frank Sinatra.” The CD was released last September in a single- and double-CD format, and Warner expects both to enter the top 20 this week. Warner released “One for my Baby” as a single for the first time here.

EMI Music went to TV advertising with the Capitol releases “Frank Sinatra Through the Years—20 Golden Hits,” “Duets Vol. 1,” and “Duets Vol. 2.”

“The campaign is primarily aimed at the 60s and 70s baby boomers,” says Capitol marketing manager Josh Houbert. “But given the media exposure after his death, we expect that to spill over to new fans.”

**LATHAMERICA**

In the Latin region, Sinatra was sold like a strong-setting Vintage. He was still respected by fans and artists alike, particularly in Brazil, where he drew the second-largest crowd ever to a concert in 1969, with 140,000 fans attending his Rio de Janeiro’s Maracana Stadium performance.

According to Fernando Cabral, marketing manager/International repertoire at Warner Music Latin America, Sinatra has sold one million units in the region since 1976, when Warner created its Latin American division.

In 1967, Sinatra recorded “Francis Albert Sinatra & Antonio Carlos Jobim,” a bossa nova set put out Brazil’s legendary composer. This CD will be included as part of Warnin Music Latin America’s marketing project, “The Frank Sinatra Collection.”

In addition, says Cabral, a single featuring a studio version and a live recording of “My Way” will be released throughout most of Latin America within one month.

**NORDIC REGION**

According to Warner Music Sweden, Sinatra’s compilation “My Way—The Best Of Frank Sinatra” was on the Swedish album chart for 26 weeks, with sales topping out at 75,000 copies. The CD now has a limited platinum status (80,000 copies sold).

Since Sinatra’s death, says Johny Jergard, managing director at Hylg! Hylg! Sweden/Mega Standarten in Stockholm, “demand has been enormous, and like everyone else we were taken by surprise, we had all units of the Frank Sinatra CDs.”

**FROM HOBOKEEN TO HOLLYWOOD, AN UNFORGETTABLE STYLE**

(Continued from preceding page)

dio when Sinatra was cutting “That’s Life.” Bowen had the task of telling Sinatra his vocals weren’t up to par. “I gotta tell you, those steely blue eyes did look clear through for about 10 seconds,” recalls Bowen. “It felt like 20 minutes. I knew if it was done right, it was a hit.” He’d made Sinatra just mad enough that the singer changed his whole method.

“He’s a natural,” says Garrett. Make this sucker cook, it was too high the way you’re doing it.” When they started it, combined with his being pissed, it just worked great, great.

During this epoch, Sinatra’s friends Dean Martin and Sammy Davis Jr also recorded for Reprise; joined by actor Peter Lawford and comic Joey Bishop, the “Rat Pack” played high-spirited, high-profile, sold-out shows at Las Vegas’ Sands Hotel. These performances imme-

suredly raised the desert city’s profile as an entertainment haven.

Producer Phil Ramone, who worked with Sinatra in the late ’60s and again on the “Duets” projects, remembers Sinatra’s live presence during a series of Sands shows that were captured on 1969’s “Sinatra At The Sands.”

“Working with Quincy Jones [who arranged and conducted the Count Basie Orchesta for the set at the Sands Hotel for his 50th birthday, 1961] was the best job I’ve ever had,” says Ramone. “It was a little hard for me. I saw this very happy, crazy, spirited love affair between the Basie band and him and Quincy ... When things swing, he was just the happiest man in the world.”

Sinatra may have reached the peak of his eminence in 1963, when, as he turned 50, his album “September Of My Years,” with its autumnal single “It Was A Very Good Year,” won a Grammy as album of the year. Also that year, his retrospective TV special, “A Man and His Music,” won Emmy and Peabody awards; its two-LP album companion won him the album of the year Grammy in 1966.

Although Sinatra continued to record prolifically through the ’70s, esaying songs by such contemporary pop acts as the Beatles and Rod McKuen, Sinatra’s image and style (and his increasingly conservative politics) fell out of step with the era’s rock-skeewed tastes. In 1971, he announced his retirement from performing. He told a Life reporter, “I’ve had enough. Maybe the public’s had enough, too.”

Yet a man as fiercely alive in the spotlight as Sinatra couldn’t sit in the wings for too long, and he returned in 1979 with an album and TV special, both were titled “Of Blue Eyes Is Back.” From that point on, his work in the studio became more sporadic. In 1980, he supplied an overview of his career with the ambitious, sometimes eccentric three-LP set “Trilogy: Past, Present, Future.”

Through the ’80s and into the ’90s, Sinatra toured when the spirit moved him; his pipes were severely frayed, but the sheer force of his charisma could still sell a song as demanding as Rodgers and Hammerstein’s eight-minute oratorio “Soliloquy” to a packed house.

A round of encomia and CD box sets followed, his 80th birthday in 1995. In 1993, producer Ramone hired him into the studio for the first of two “Duets” albums, which electronically paired the master with such contemporaries as Tony Bennett and Barbara Streisand to Boni and Chrisie Hynde. “Duets” and its #1 sequels—tri-pleatinum and platinum, respectively—were the last new studio recordings Sinatra would release. Former EMI Records North America head Charles Koppelman was their executive producer.

“The aspect that stands in my mind was how totally professional he was when approaching his craft, even at that point,” recalls Koppelman. “The first show that I went to when we were thinking about doing ‘Duets’ was a show on Long Island, and he almost lacked a little nervous before the show. But when he stepped onstage, he was the ultimate professional. People over the years would think he was somewhat casual and that it came easy. But the realities of it, it just didn’t go on.”

The complexities of Frank Sinatra’s character and art may never be adequately weighed by a single observer. His measure as an American cultural figure and musical colossus is economically summarized by the legend on a lapel button still sported by some of his fans: “It’s Sinatra’s World—We Just Live In It.”

Assistant in preparing this story was provided by Melinda Nevarov and lve Lichtiun in New York.
Radio Disney’s Playlist Goes Beyond Standard Kids’ Fare

Following is a sample hour of Radio Disney programming.

Will Smith, “Men In Black”
James Brown, “I Got You (I Feel Good)”
Steven Tyler, “I Love Trash”
Moby, “James Bond Theme”
The Backstreet Boys, “As Long As You Love Me”
LL Cool J, “Who’s Afraid Of The Big Bad Wolf”
David Lee Roth, “Siam Dunk Steam,” “Na Hey Hey Kiss Him Goodbye”
Spice Girls, “Spice Up Your Life”
The Wonders, “That Thing You Do”
Republica, “Ready To Go”
Celine Dion, “My Heart Will Go On”
Mighty Mighty Bosstones, “Zig Zag You”
The Tuesdays, “It’s Up To You”
The Ramones, “Surfin’ Bird”
President Of The United States Of America, “Bug City”

IMAGE CONCERNS?
Says Nickelodeon’s Kaplan, “One of the biggest obstacles that we had in the past when we tried to book bands was that people would say, ‘It’s too young for our image. We don’t want to be perceived as a kiddie band or bubblegum thing.’” That’s never been a problem for Nick Carter, a member of the hit Jive Records act the Backstreet Boys.

“Kids these days are very sophisticated,” Mothersbaugh says, “a lot more than I was when I was 6 or 12 or anywhere in between.” A problem for Mothersbaugh sees it, is that record companies generally don’t know how to reach the children’s audience. “I think record companies, for the most part, have no idea how to market to kids, and part of the reason is that they see them as aliens,” he says. “The truth of the matter is, once a kid turns 4 or 5, they’re exposed to everything in the world... They know about everything, and they really don’t like to be talked down to. There’s an age when you need Barney, but a 4-year-old is curious about what’s happening. They’re little humans.”

Mothersbaugh has kept that in mind while composing music for the “Rugrats” series, live show, and movie. “When we did the album for the live show [released by Inter-...
BERRY GORDY HONORED AT ASCAP POP MUSIC AWARDS


Although the practices of the bankruptcy law in an effort to avoid record contracts could conceivably grow more widespread, the number of artists who have thus far attempted to do so is extremely small. For example, a list given by Gerber contains the names of 12 recording artists who have declared bankruptcy over the last 20 years—amounting to just two percent of the figure represents approximately 0.5% of the estimated 3,150 artists who were under contract or signed to labels and declared bankruptcy reform measure to the House floor May 14. The committee leadership stipulated that the controversy would be discussed and modified by the groups before a final vote on the whole bill.

Referring to the examples of several black artists embroiled in bankruptcy filings following contract disputes with record companies, Rep. Sheila Jackson Lee of Texas, says the provision should be modified before the House can recognize that when dealing with long-term, personal service contracts, there should be no suggestion of a standard contract. Many artists’ managers and representatives contacted by Billboard also say they opposed the RIAA provision in the House bill in its current form. “We said we would discuss the matter, and we have,” says Cary Sherman, senior VP/general counsel of the RIAA. “We offered a proposal that substantially narrow who would be affected—not all recording artists, but only those who abuse the bankruptcy code.”

Although the RIAA’s Sherman admits that the number of artists even threatening bankruptcy to renegotiate contracts is “still small,” he adds, “It’s not just those who have declared bankruptcy, but a growing problem with a handful of lawyers who more and more are using the threat of bankruptcy in contract negotiations. And it’s spreading.” Sherman called to discuss a number of controversial sections of the bankruptcy reform bill, co-sponsor Rep. Bill Pascrell, D-N.J., who chaired a subcommittee on the bankruptcy reform measure to the House floor May 14. The committee leadership stipulated that the controversy would be discussed and modified by the groups before a final vote on the whole bill.

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music.

When asked about the impetus to buy a radio station, Gold Circle president Mike Delich, who previously spent 11 years as head of American Gramophone, jokes: “Well, there is the pay-for-play thing going on, and nobody explained to us how these stations are supposed to be made into stations you’re supposed to buy radio stations. And after we did, they told us, ‘That’s not exactly the way it works.’” Delich concludes, “We feel that the label is purchasing the station because it was a test tube or a laboratory, if you will, to develop a format that can be taken to other audiences and in other groups we are in.”

The ownership of a radio station by a label is considered unusual, particularly in an instance where the label expects to exert influence over what is played. In the ’70s and ’80s, some record labels—i.e., ABC Records and the CBS labels—were openly identified with particular companies and radio stations, although there were walls of separation.

TWO VIEWS ON ROYALTY ISSUES

most of its income is generated from a U.K. base. On that basis, PRS administers all royalties worldwide except in Sweden, where the Wannadies remain members of STIM.

It has been suggested in the U.K. that STIM had tried to resist this arrangement and had been obliged to accept it only when threatened with action under European law. Petri says this is nonsense. “Our general policy is that we want to regulate all composer-lyricist performers and writers within our territory,” says Petri. “People who are active in one particular country and have their creative income there should normally adhere to the society in that country.

“But, if they have their main market in country A and C, they will find it very difficult to say that he or she should go with the society in country B or C. It’s never been a matter of principle.

Petri adds that the success of Swedish acts abroad has meant that STIM has worked on this basis for a number of years and that this practice started when Sweden joined the EU in 1966.

“It’s a sensible and reasonable policy,” he says. “We did not have to change it because we wanted Sweden to join the EU or because of the Wannadies.”

In France, though, things are not yet that straightforward. The two music publishers who now own Daft Punk—Thomas Bangalter and Guy-Manuel de Homem-Christo—joined PRS for the world (except France, where they asked Paris-based Sacem to handle French performance royalties.

Sacem, in effect, declined to do this. When asked by Billboard why, a spokeswoman said it was because the society had a policy of members “for the world or not at all” (Billboard, May 9).

However, organization president Jean-Loup Tournier, reacting to Billboard’s story on the issue, says the real problem was Daft Punk. Tournier says Sacem amended its constitution in 1974 in consultation with the European Commission to accommodate the free trade agreements of the European common market.

“Since that date, our members can join Sacem partially or totally, for a fee, for that market doesn’t have the same territories,” says Tournier. “But when they do, they have to prove that they are members of other collecting societies in the same territories not ascribed to Sacem. This is not the case with Daft Punk, which wants to keep some digital income on a territorial rights without giving them to any collecting society. Because of this, Sacem can’t accept them.”

Tournier says it is entirely untrue that his society is simply ignored that Daft Punk has signed with the British society rather than with Sacem. In contrast with the state- of-the-art in Berne, Sweden, he reiterates that Sacem has an established tradition of accepting composers for French membership.

Sacem has also been accused by Daft Punk’s copyright adviser, Daniel Bangelot, of withholding Daft Punk’s performance royalties belonging to the band.

Says Tourner, “It’s true that Sacem holds around 1.5 million francs ($250,000) in the name of Daft Punk, but we can’t pay them because they are not members. But Sacem has paid the publisher’s right to (Daft Punk co-producer) Delabel, which is a Sacem member. This is an embarrassing situation, but we can’t do otherwise; we are only respecting our constitution.”

Delich says there are no government regulations prohibiting a label from owning and programming radio stations—although he is shocked that the majors haven’t gone out and bought up a bunch of radio stations.

Delich says he plans to hire a radio consultant to help design the station’s format. “The closest thing to what we want to look like is the triple-A format,” he says, “but that’s where we’re going.”

Waht, chairman of the label, says that at the very least, radio stations owned by the company will back announcements and have a larger playlist than most radio stations.

Steve Warga, who had been station manager for both the AM and FM components of the station, will join the new owner at the FM side of the station as GM. Warga says the new owners have “great ideas.” For instance, he points out that the AM station has a station in the triple-A format. Moreover, he adds, “Radio is to the point where there will be more and more innovations. There is room to branch out.”

Delich recognizes that Gold Circle might become the object of ridicule among radio purists for making this gambit. “I’ll be the first to admit it’s a strange move. We are naive, and maybe we will eventually have to bring in a bunch of consultancy to tell us what to do,” he says. “We will try to be innovators. And when you do that, sometimes you take it on the chin, and sometimes you hit a home run.

It will be a while, however, before Daft Punk’s latest hit, because he doesn’t plan to make any changes at the station for at least six to eight months. That’s because the station’s current format will play until their cartridges wear out; he wants to upgrade to 25,000 watts. Delich says it makes sense to simultaneously debut the format change with the upgrade, which still has to clear regulatory issues. The upgrade is also dependent on new equipment being signed for.

The move into radio comes two years after the creation of Gold Circle, which was formed to target the adult demographic of 25- to 50-year-olds, which Waht and Delich term an “underserved audience.” To reach that audience, Delich says, the label must comply with soft rock and broader distribution channels with direct-response TV ads and other direct-marketing vehicles.

Also, he says, the company will “finally” be able to use the Internet to establish relationships with a core base of consumers who buy into what we are doing philosophically and musically.”

As for the musical component, the company’s label, which is distributed through RED Distribution, has released albums from three artists: McKinley, Douglas September, and the Day I Fell Down. The company has also just signed CPR, or Crosby, Byrnes & Raymond; the Crosby is David Crosby of Crosby, Stills & Nash fame. In addition, the label has signed a Tournier national distribution company with direct-response TV ads and other direct-marketing vehicles.

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<td>ADAM'S RIB</td>
<td>SAM HUMPHREYS</td>
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<td>THIS KISS</td>
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<td>100</td>
<td>50</td>
<td>I'M NOT THE ONE</td>
<td>THE UNFORGOTTEN</td>
<td>BANG BUS 75102</td>
</tr>
</tbody>
</table>
**Billboard**

**N O. 1 AGAIN: Next's "Too Close" (Arista) lost fewer Hot 100 chart points than any other single of the chart's top 100 from the previous week as its returns to the pole position for a second run. The last time a single returned to No. 1 after a previous run there was in 1994. After two weeks at No. 1, Boyz II Men's "On Bended Knee" (Motown) was bumped down by Ini Edo's "Here Comes The Hotstepper" (Columbia) for two weeks. "On Bended Knee" returned to No. 1 for four more weeks.

**T OO SOON: Brandy and Monica's "The Boy Is Mine" (Atlantic) bows at No. 23 on the Hot 100 a week early due to street-date violations. The single scanned more than 7,000 units to land at No. 63 on Hot 100 Singles Sales. Billboard policy states that if enough retail accounts break street date to place a single in the top 75 of Hot 100 Singles Sales, that title enters the Hot 100. In April, K-Ci & JoJo's "All My Life" (MCA) endured a similar fate when the single only sold 8,400 units, landing at No. 61 on Hot 100 Singles Sales and at No. 15 on the Hot 100. After a full week of sales, "The Boy Is Mine" should make a run for the top of the Hot 100.

**COULDA SHOULDA: Topping Hot 100 Airplay with 101 million audience impressions, Natalie Imbruglia's "Torn" (RCA) has reached the 100 million audience impressions milestone. Only three other songs have achieved this feat in the Broadcast Data Systems era: Celine Dion's "My Heart Will Go On," Savage Garden's " Truly Madly Deeply" and Donna Lewis' "I Love You Always Forever."] Attention RCA brass. With airplay alone, "Torn" would be top 10 on the Hot 100; if the song sold only 78,000 pieces in its first week out, the single would bow at No. 1 on the Hot 100. How about it?

**ANIMATED RELEASES:That dancing baby single, "Hooked On A Feeling (Ooga-Chaka)" by Baby Talk (Peter Pan/FFI), which Hot 100 Singles Spotlight told you about last issue, has scanned more than 7,000 units, landing at No. 65 on Hot 100 Singles Sales and bowing on the Hot 100 at No. 85. Baby Choo Choo isn't the only animated entity with a single out, as there are also two "South Park" 12-inch cuts. Brooklyn South Records has released "South Park Bouncer" featuring a photo of Kenny on the label. The dance track samples Brooklyn Bounce's "Get Ready To Bounce" (Edel America) and features audio of "South Park's" foul-mouthed third-graders. There is also a Mr. Hanly bootleg called "Howdy Ho." The dance track features audio from the show's Christmas special, which first introduced the Christmas poo. We hope that "South Park" creators Matt Stone and Trey Parker read Billboards and were inspired to release the real "Howdy Ho" during the Christmas holiday. Given the TV show's success, the single's chances of charting are assured. All, Insane Clown Posse's "Santa's A Big Fat Ditch" (Island) is the only holiday title bow to the Hot 100 this year.

**POLYGRAM ACCEPTS SEAGRAM BID**

(Continued from page 5)

would be shut down, but some could be placed under new label groups. "It depends how Doug Morris (chairman/CEO of Universal/MO) Group) feels about the creative heads of these entities," says an informed source.

Polygram's artists include Elton John, Hanson, Boyz II Men, Sting, U2, Shania Twain, Public Enemy, and Andrea Bocelli. Some of Universal's acts include George Strait, Mary J. Blige, Travis, Van Halen, and Elkie Bread, the Wallflowers, Guns N' Roses, and B.B. King.

Seagram said it is "exploring the possibility of merging Polygram's Music Group unit, which has not been profitable yet. Although it owns a 1.5-million-library that has value for movie companies like Seagram's Universal Pictures, Bronfman said the assets were "duplicative and... may be of more value to an outside buyer.

Seagram also owns Home Video. Seagram purchased Home Video in 1995, making it a bigger player if it absorbs Polygram Video. The combined 1997 market share of the two firms is 13% with $855 million in revenue.

Another benefit of the acquisition would be the merger of Polygram Music Publishing with Universal's MCA Music Publishing, creating the third-largest publishing company in the world after EMI Music Publishing and Warner/Chappell Music. The combined company would own 117 Dutch guilders ($55) a Polygram share, which may be taken all in cash or as a combination of 80% cash and 20% Seagram stock. Seagram will be able to vote one share. Seagram said it would issue up to 7.9 million shares of common stock to make the purchase. To finance the deal, Seagram said it would sell to the public its Tropicana orange juice subsidiary, which has an estimated value of $3.5 billion-$4 billion.

Seagram also owns home network Vanna Wernie stock valued at nearly $1 million that it could eventually sell to help pay for the buyout. Bronfman said the polygram purchase would add about $6 billion in debt for Seagram for a total of $85 billion-$9 billion.

Seagram's bid is for the 25% of Polygram owned by public shareholders as well as the 75% stake Philips owns. Netherlands-based Philips could acquire up to $2 billion in Seagram stock as a result of this transaction, giving it a 12% stake in the company. Its president/CEO John Ketchum will join Seagram's board.

Including Polygram, Seagram is a $17.4 billion company, with about two-thirds of its revenue coming from entertainment. Seagram's other businesses — after digesting Tropicana — is wine and spirits.

Two other potential bidders appear to have dropped out after both inquiries over Polygram's books, deciding that the company did not meet their investment criteria.

Who will run the merged music company remains a question. Bronfman hired Morris to head Universal Music, which had been last in market share, and by all measures he has done a good job in boosting its fortunes. Morris had previously headed Warner Music's U.S. operations.

That was the need to expand the international music businesses that led Bronfman to seek this takeover. He noted that two-thirds of Universal's revenue comes from North America, while three-fourths of Polygram's comes from outside North America.

Universal (formerly MCA Music Entertainment Group) has been the weakest of all major music companies in its overseas operations. At a recent conference earlier this year in New York, Bronfman told investors and media executives that international growth was a high priority for Seagram. He noted that Universal had increased the number of foreign music offices from four when Seagram acquired MCA from Time Warner in 1995 to 30 now.

Many industry observers were convinced last month that EMI Music was the prize that Bronfman sought. While EMI would not confirm its negotiations with Seagram, the company stated earlier this month that it had been in negotiations with another company but called off talks because it had not received a firm bid. However, most sources say Seagram did in fact offer $7.7 billion for EMI, although it may not have been a formal bid.

EMI declared it was no longer in talks about a buyout. But most industry observers believe Seagram is still in play and that it is just a matter of time before it is acquired.

**Panel OKs Mich. Concert-Attendance Bill**

A Michigan bill that would regulate concert attendance by children under the age of 18 passed the state's Senate Committee on Families, Mental Health, and Human Services held in May to pass a bill, which would empower local city councils to decide whether specific concerts are harmful to minors, is slated for full state Senate vote Wednesday (27) or Thursday.

Democratic Sen. Gary Peters, the only committee member to oppose the legislation, says the bill has serious local censorship issues. "This would have a chilling effect on artists" considering Michigan as a tour stop, he says.

The language of the original bill was amended in committee to include a provision allowing venues to challenge a city council's ruling and take the issue to arbitration.

In a letter dated May 20, the Recording Industry Assn. of America said the bill would act as "prior restraint" on expression and would prevent shows based on prior performances.

Despite opposition to the bill, Pearl Jam plans to play its sold-out May 18 show in East Lansing, Mich., as well as an Aug. 23 Detroit show for which tickets went on sale May 21. "I think we'd be better off giving and trying to offend as many people as possible," Joe, "but at the same time, the band's manager. "I'm sure the band will have something to say about [the bill], because it's certainly a bad thing."

The bill was introduced May 5 (Billboard, May 16).

**SEAN KINSEY AND MELODIA NEWMAN**

**Fifield Exits Music Biz To Helm North Face**

BY IRV LIGHTMAN

NEW YORK—Jim Fifield, who recently left his 10-year association with EMI Music, is moving west into a new music industry to which he is less, draw in music-related projects.

Fifield is taking over the reins as president/CEO of the San Leandro, Calif.-based the North Face Inc., a designer and distributor of luxury outerwear, after serving on the company's board for the last two years (Billboard Bulletin, May 20). He replaces William N. Simon, who was shifted to vice chairman while he pursues new interests, an announcement said.

Fifield’s stake in the North Face is further deepened by his purchase from the company of about $14 million worth of newly issued common stock at open-market price, representing 5.9% of the total shares outstanding; the stock is traded on the Nasdaq exchange.

Fifield, considered a marketing-minded, seeks to tie-in potentialities between his new relationship and the music industry. "In fact, we did a vest, complete with logo, for VH1 meetings and concerts," he notes. "As a director of the company, I was always looking for special music-related tie-ins," said Fifield. "Music is an important business tool.

Before Fifield’s 13-year association with music and video marketplace, he joined EMI Music after running CBS/Fox Video (1985-88), he was with General Mills for two decades, including as group executive VP of consumer non-food operations.
## The Top-Selling Albums from May 30, 1998

### Artist (Label/Formatting Label) - Title

<table>
<thead>
<tr>
<th>No.</th>
<th>Week(s)</th>
<th>Peak Position</th>
<th>Sales</th>
</tr>
</thead>
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<tr>
<td>54</td>
<td>27 – 15</td>
<td>3</td>
<td>JIMMY BUFFETT (MARGARITAVILLE/AETNA 109/10.98) - DON'T STOP THE CARNIVAL</td>
</tr>
<tr>
<td>55</td>
<td>49</td>
<td>10</td>
<td>SILKIE THE S H O C K E R (NO. 579/10.98) - CHARGE IT 2 DA GAME</td>
</tr>
<tr>
<td>56</td>
<td>42</td>
<td>6</td>
<td>DD OR DIE (NORTHWESTERN/ARTIST 109/10.98) - HEAD OR TAIL</td>
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<tr>
<td>57</td>
<td>55</td>
<td>7</td>
<td>MONTELL JORDAN (DEF JAM 5909/MERURY 109/10.98) - LET'S RIDE</td>
</tr>
<tr>
<td>58</td>
<td>3</td>
<td>I'M FROM THE COUNTRY</td>
<td></td>
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<tr>
<td>59</td>
<td>1</td>
<td>OLIVIA NEWTON-JOHN (MCA 109/10.98) - BACK WITH A HEART</td>
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<tr>
<td>60</td>
<td>1</td>
<td>MASSIVE ATTACK (CIRCUS 109/10.98) - MEZZANINE</td>
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<td>61</td>
<td>64</td>
<td>4</td>
<td>METALLICA (ELEKTRA 109/10.98) - LOAD</td>
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<td>62</td>
<td>48</td>
<td>4</td>
<td>STEVE WARREN (CAPITOL 109/10.98) - BURNIN' THE ROADHOUSE DOWN</td>
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<td>63</td>
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<td>LEANN RIMES (O C T A G O N 109/10.98) - YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS</td>
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<td>51</td>
<td>43</td>
<td>M C A (110/10.98) - LIFE OR DEATH</td>
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<td>62</td>
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<td>M A S E (BAD BOY 2301/JAY Z 109/10.98) - HARLEM WORLD</td>
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<td>66</td>
<td>66</td>
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<td>FLEETWOOD MAC (REPRISE 109/10.98) - THE DANCE</td>
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<td>W C F L Y FEAT. REFUGE ALSTARS (ELEKTRA 109/10.98) - W C F L Y PRESENTS THE CARNIVAL, FEATURE ALSTARS</td>
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<tr>
<td>68</td>
<td>69</td>
<td>27</td>
<td>L S G (EAST WEST 125/109/10.98) - L E V E T H A G E G I R L S - 4</td>
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<tr>
<td>69</td>
<td>57</td>
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<td>L A V E L E R I N K E N T (J U N I O R ROYAL 109/10.98) - THE BOOK OF SECRETS</td>
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<td>70</td>
<td>70</td>
<td>42</td>
<td>SOUNDBOARD (MACH One PRINTER 109/10.98) - WEDDING SINGER</td>
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<td>71</td>
<td>66</td>
<td>E V E R C L E A R - C A P I T O L 109/10.98 - SO MUCH FOR THE FUTURE</td>
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<tr>
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<td>A N D R E A B O C E L L I (P H I L I P S 109/10.98) - ROMANIA</td>
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<td>73</td>
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<td>A R E T H A F R A N K L I N (A R E S T A 109/10.98) - A ROSE IS STILL A ROSE</td>
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<td>74</td>
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<td>S E M I S O N I C (MCA 110/10.98/17.98) - FEELING STRANGELY FINE</td>
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<td>76</td>
<td>73</td>
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<td>S P I C E G I R L S (C K Y 109/10.98) - S P I C E</td>
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<td>72</td>
<td>M Y A (M Y A 109/10.98) - M Y A</td>
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<td>82</td>
<td>69</td>
<td>S Y N (R I C H A R D S 109/10.98) - I N S P I R A T I O N A L</td>
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<td>85</td>
<td>85</td>
<td>21</td>
<td>S O N I C Y O U T H (A C T 109/10.98) - A T H E N T I C S E N D A S</td>
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### Hot Shot Debut

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<td>HANSON</td>
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<td>3</td>
<td>BACKSTREET BOYS</td>
<td>J U V E 4 1 8 0 8 6 109/10.98 - J U V E 4 1 8 0 8 6</td>
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<tr>
<td>6</td>
<td>TITANIC</td>
<td>S O N Y C L A S R I C 6 2 3 1 109/10.98 - S O N Y C L A S R I C 6 2 3 1</td>
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### Greatest Gainer

<table>
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<th>No.</th>
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<td>1</td>
<td>GARTH BROOKS</td>
<td>N A S H V I L L E 109/10.98 - P R E S E N T 109/10.98</td>
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</tbody>
</table>

## Album Rankings

### The Billboard 200

1. GARTH BROOKS, **Nashville 109/110**
2. JIMMY BUFFETT, **Margaritaville/Artist 109/110**
3. SILKIE THE S H O C K E R, **No. 579/110**
4. DD OR DIE, **Northwestern/Artist 109/110**
5. MONTELL JORDAN, **Def Jam 5909/Mercury 109/110**

### Soundscapes

1. TRISHA YEARWOOD, **RCA 109/110**
2. BROOKS & DUNN, **RCA 109/110**
3. LARRY KRAVITZ, **Virgin 109/110**
4. JIMMY PAGE & ROBERT PLANT, **Atlantic 109/110**

### Hot 100

1. ROBYN, **RCA 109/110**
2. FRED HAMMOND & RADICAL FOR CHRIST, **Verity 109/110**
3. DESTINY'S CHILD, **Columbia 109/110**
4. NICK CAVE & THE BAD SEEDS, **Atavistic 109/110**
5. BIG BAD VOODOO DADDY, **Columbia 109/110**

### Top 20

1. TRISHA YEARWOOD, **RCA 109/110**
2. LARRY KRAVITZ, **Virgin 109/110**
3. JIMMY PAGE & ROBERT PLANT, **Atlantic 109/110**
4. ROBYN, **RCA 109/110**
5. FRED HAMMOND & RADICAL FOR CHRIST, **Verity 109/110**

### Miscellaneous

- **Music Sales:** 500,000 albums
- **Price:** $10.98
- **Chart Dates:** May 30, 1998

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*Note: Canada and Europe charts are not included in this list.*
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Chapter II: Family Reunion

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**BILLBOARD**

**by Geoff Mayfield**

**T**HE MAN AND HIS MUSIC: Like vultures circling potential prey, reporters from the consumer and business press had been phoning me since late last year, asking how many dollars the music industry would pull in this year. The numbers within the last few months of Frank Sinatra. Other than noting that news of a musician's death is almost always a catalyst for sales bumps, my answer was that it is impossible to predict the impact of a multi-generational icon's exit.

In the weeks following Sinatra's death, May 14 (and, beginning on page 20), the answer begins to unfold on this issue's Top Pop Catalog Albums, where six of the legend's titles make first-time appearances, including three in the top 10. Two of those six never reached The Billboard 200.

Leading Off! Blue Eyes' pack is the 1990 title "Sinatra Reprise - The Very Good Years," a distillation of his four-CD Reprise box, which enters the catalog list at No. 2 with 18,000 units. If it were eligible for the big chart, the two-CD anthology would rank No. 73. Bubbling Under The Billboard 200 on Nov. 15, 1997, Reprise compilation, "The Very Best Of Frank Sinatra." The combined sales of just the seven aforementioned titles represent more than 60,000 units—impressive when you consider there were only three shopping days from the time Sinatra's death made the news until the close of the chart week (which ended at midnight, May 17).

Sinatra could loom even larger on next issue's charts. In the first five days following his death, WEA Distribution, EMI Music Distribution, and Sony Music Distribution shipped more than 1.5 million units of Sinatra albums to stores.

**In Round Two:** Last week, Garth Brooks' "The Limited Series" became the first boxed set to reach each No. 1 in the SoundScan era, so it now becomes the only box in that era to rank in the teens. With a second-week decline of 49%, it sells a still-mighty 190,000 units for the week, 13.5% more than the runner-up "City Of Angels" soundtrack (167,500 units).

With the Brooks box, 10 multi-disc albums have topped The Billboard 200 since May 1991, when the chart picked up SoundScan data (the nine others were all doubles). Of those nine only, three managed to experience smaller percentage declines in the second week: Michael Jackson's "HIStory: Past, Present And Future - Book 1" (-32.7%), the Beatles' "Anthology 1" (-47%), and the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness" (-48%).

Capitol Nashville president Pat Quigley estimates that about 50% of those were used out of stock, and at least part of the tracking week, which makes the second-week sum even more impressive.

On Deck: Garth Brooks' reign will likely end next week, as Def Jam camp rapper DMX is a threat to make a chart-topping debut. "It's Dark And Hell Is Hot" shipped more than 700,000 units; distributing label Mercury estimates the title moved about 100,000 units in its first day. Another rapper, Universal's E-119, who shipped about 600,000 units, will likely burn big, as chart with as will R&B rookie Sparkle, who ships through Interscope.

**Catalog Log:** Celine Dion's "Falling Into You" becomes the third multi-platinum album to move to Top Pop Catalog Albums in the last four weeks. It ranks at No. 4, while David Matthews Band's "Crash" ranks No. 7 and Jewel's "Pieces Of You" ranks No. 10. Master P's gold-certified "Ice Cream Man" has also shifted to the catalog list (No. 48).

Albums are deemed catalog when they are 2 years and rank below No. 100 on The Billboard 200, criteria that also removed George Strait's "Blue Clear Sky" and Mindy McCready's "Ten Thousand Angels" from Top Country Albums last five weeks. Other titles that have moved to catalog status during this time (the Billboard chart on which they last appeared): Secret Garden's "Songs From A Secret Garden" (Top New Age Albums), Louis Armstrong's "Greatest Hits" (Top Jazz Albums), and Richard Smallwood's "Adoration: Live In Atlanta" (Top Gospel Albums).

**See:** TV: was a big plank in the launch of the new Hanson album, which snags the Hot Shot Debut at No. 6 with more than 116,000 units. On May 8, four days before "CarGarage" hit stores, the teens primed the pump with an episode of "Live From The 10 Spot." During the album's first week, Hanson also played "Late Show With David Letterman" and "The Rosie O'Donnell Show." A Lettermen/O'Donnell double play during the same May 11-15 broadcast was Faith Hill, who parleys the exposure into a 4,000-unit gain, good for bullets at No. 5 on Top Country Albums and No. 17 on The Billboard 200.

**Recording Academy In Canada Names Kulin Chairman, Falle Prez**

TORONTO—Stan Kulin, chairman of Warner Music Canada, has been elected as the first-ever chairman of the Canadian Academy of Recording Arts and Sciences (CARAS), co-producer of the annual Juno Awards.

Daisy Falle, has been named President of CARAS, replacing Lee Silversides, who resigned last month after four years in the post. Both appointments are effective immediately.

Kulin is retiring June 30 as chair- man of Warner Music Canada. Prior to joining Warner Music Canada in 1982 as senior VP of marketing, sales and distribution, he had been senior VP at Sony Records of Cana da. Falle has been with CARAS since its inception in 1974, most recently as executive director.

"This position keeps me involved in an industry I love," says Kulin, who is relocating from Toronto to Calgary, Alberta. "Daisy will be doing all the day-to-day work, and I will be providing advice. [CARAS] has been going through some rough times. It has been unfairly criticized by a lot of people from the sidelines. Hopefully, I can draw these people into [supporting the move]."

LARRY LEBLANC

**WMG ACQUIRES RHINO ENTERTAINMENT CO.**

(Continued from page 10)

worth a lot more five or 10 years down the road? Probably.

Many of the Rhino founders—Richard Feos and Harold Bronson will retain their respective positions of president and managing director at WMG. WMG's new CEO Bob Daly says, "I've wanted to know Harold and Richard over the two last years and have come to appreciate their remarkable creative and marketing skills. I'm very excited that they are now full members of the Warner family and will be working to help us realize the potential of our extraordinary catalog.

In a statement issued to Billboard Magazine's chairman/co-CEO Bob Daly says, "I've wanted to know Harold and Richard over the two last years and have come to appreciate their remarkable creative and marketing skills. I'm very excited that they are now full members of the Warner family and will be working to help us realize the potential of our extraordinary catalog.

Rhino was great at marketing catalog and unleashed product from Atlantic to Rhino who would look seriously at expanding their role within the music group.

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White's 'The Entertainers' Published By Billboard Books

During May, Billboard Books is publishing "The Entertainers," a book that encapsulates the American Century in show business and documents a bygone era in cultural journalism. Billboard Editor In Chief Timothy White chronicles, on an intimate, one-to-one basis, the stories of leading figures in the lively arts. Whether entering the private rooms of James Cagney and Johnny Carson, being allowed to share Muhammad Ali's solitude in the days before battling boxing champ George Foreman, or discussing the dark side of show business with Julio Andrew and Top Flavor, the book is a fascinating Inside the "Master Of My Destiny" testament of his compositions and interviews with television legend Johnny Carson, including his earliest attempts at comedy writing, as well as previously unseen excerpts from his first comedic radio script, penned 50 years ago.

* Muhammad Ali's unprecedented ease in recalling everything from his first girlfriend to the pain of his exile from boxing to Vietnam-era U.S. Army. Ali's only public realization of the electricity of his composing "The Master Of My Destiny" testament he composed private, in a period of one of the most amazing comebacks in sports history.

"The untold saga of the Blues Bar, the delicatessen in lower Manhattan that "Saturday Night Live" stars John Belushi and Dan Aykroyd once rented and ran as a private, unknown speakeasy, later become the inspiration for the Hal's Blue club.

* An unguarded look at the lives and work experiences of Walter Cronkite and Dan Rather, revealed through two in-depth interviews. The talks are presented in book form for the first time as "The CBS Evening News" celebrates its 50th anniversary this year.

All in all, "The Entertainers: Portraits of Stardom in the 20th Century,"(photos by Anne Leibovitz and others) captures an unforgettable era of show business achievement. Available in its 824-page hardcover edition at bookstores.

* Two No. 1 Hits from 1974 are back on the Hot 100, albeit in amended versions. In April of that year, Blue Swede became the first Swedish group to top the Hot 100 when "Hooked On A Feeling" assumed pole position. The song, composed by Mark James, originally charted in 1968, when it was a top five hit for B.J. Thomas. It was adopted in 1971 by the U.K.'s Jonathan King, who added the "ogga-chaka" chant. The music industry iron had a No. 23 U.K. hit with his version, which was produced by Bengt Palmers, an A&R exec for EMI in Sweden. Palmers suggested the song to Blue Swede, who recorded it just for Scandinavians. But the song was such a big hit that it earned a U.S. release and was the first No. 1 EMI in the U.S.

Some 24 years later, the Blue Swede recording gained new notoriety when the producers of "The Ally McBeal" used the song as music behind the famed computer-generated dancing baby. That inspired the latest version of "Hooked On A Feeling," which now has "Ogga-Chaka" parochiaphagically attached. The single by Baby Talk on the Peter Pan label entered the Hot 100 at No. 85. As King's version didn't chart in the U.S., the Baby Talk single is the third "Hooked" to reach Billboard's top singles list. Another new version of "Hooked" appears on Vonda Shepard's "Songs From Ally McBeal," out on No. 7 on the Billboard 200.

The other No. 1 from 1974 to reappear this issue is "I Honestly Love You," the first chart-topper for Olivia Newton-John. The song, written by Jeff Barry and Peter Allen (who intended to record it himself until it ended up with Newton-John), has been updated by Olivia with backing vocals by Babyface. By debuting at No. 71, the single is already Newton-John's most successful chart entry since "The Rumour" went to No. 62 in September 1988. It's the artist's biggest title of the decade, as her other Hot 100 appearance in the '90s was "I Need Love," which stopped at No. 96 in 1992. That single appeared on Geffen, but Newton-John is back on MCA, the label that released all of her major hits (aside from "Grease"). The newfound success of "I Honestly Love You" extends Newton-John's chart span to 27 years; she made her first appearance the week of May 24, 1971, with the debut of "If Not For You." But the single really extends Barry's chart span; he now has hits stretching back almost 38 years to Ray Peterson's "Tell Laura I Love Her."

The new "I Honestly Love You" hails from Newton-John's "Back With A Heart" album, which enters The Billboard 200 at No. 89. That makes it her highestcharting set since "Soul Kiss" peaked at No. 29 in 1983.

MARKET WATCH

Weekly National Music Sales Report

**Year-to-Date Total Sales by Geographic Region**

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