Reggae Re-Examines Spirituality
New Generation Covers Spectrum Between Secular And Sacred

BY ELENA OUMANO

KINGSTON, Jamaica—There has been much talk this year about reggae's alleged return to "conscious" or "cultural" themes, as if the entire industry has suddenly seen the light and subsumed itself under a banner of spirituality. While it's true that many contemporary reggae artists are determined to reform the "Babylon system," at least an equal number have simply fortified their party resolve. There is much nostalgia for the past and its missed opportunities; many gifted Rasta-reggae artists never crossed to mainstream U.S. audiences. This has undoubtedly warmed the welcome for this new generation of message-bearers. But now, those with the most commercial promise view music more as entertainment than inspiration.

Reggae's crossover hopes currently rest on the slim shoulders of Beenie Man—a DJ, or reggae rapper, who broke through to U.S. audiences this year via hit teasingly titled "Many Moods Of Moses" album (Shocking Vibes). The hit lead single, "Who Am I," answers its own question with the lyrical statement "the gal dem sugar"—a wise choice of persona. But "ladies' man" is merely one of several faces Beenie reveals on "Many Moods."

"When you have an album now, you have to do a lot of different types of music, 'cause it's not one type of people who listen to music," explains the 24-year-old. "You have Spanish, hip-hop, different types of people. So I sing gospel, country, Spanish music. But we're still coming straight dancehall, 'cause that is what we want to get across."

Through the many years Beenie Man has worked in collaboration with the label/production house Shocking Vibes, he's demonstrated an exceptional—but to reggae purists, suspicious—willingness to experiment. "You can't be backward," Beenie says. "You have to go forward. But regardless of which place or how far you take reggae, the music all comes back to one thing: the one-drop beat. We want to take the music as far as it can go, but you cannot take a reggae artist and make him a hip-hop artist. Reggae [is] reggae, hip-hop [is] hip-hop, regardless of how they sound familiar or the beat sound familiar."

Red Rat, another dancehall sensation and object of female teenage fantasies, drills his girl-themed rhymes over the riddims like a stateside rapper. His new album, "Oh No... It's Red Rat" (Mainstream/Greenleaves), is selling well in the U.K., but without strong support on this side of Atlantic, it's doubtful he can complete the last leg of the Jamaica/U.K./U.S. breakout progression Beenie has just (Continued on page 85)

Left Bank Bows 'Beyond'
Record Co. Includes Many Labels, Genres

BY PAUL VERNA

NEW YORK—Allen Kovac's Left Bank Organization, an entertainment firm renowned for its work in the artist management, promotion, research, and advertising fields, is forming Beyond, a diverse record label family that will aim to break artists across a broad spectrum of popular music, from rock, pop, and R&B to hip-hop, country, and swing.

Wholly owned and operated by chairman/CEO Kovac, Los Angeles-based Beyond will comprise core imprint Beyond Records, whose acts include established rockers Molley, Coral, Motley Crue, Blonde, Sponge, and Yes, as well as newcomer Al's Not Well; Crowbar Records, a label co-owned and operated by rap star Coolio that will sign new hip-hop, R&B, pop, and rock talent; Slim (Continued on page 87)
Back to

Titanic

Music composed and conducted by James Horner.

The most anticipated soundtrack sequel in history.

Album street date August 25.
(Home video release September 1.)

Featuring more music from the motion picture

Highlights include: The world premiere recording of “Titanic Suite” featuring the London Symphony Orchestra and vocals by Sissel.

“My Heart Will Go On” performed by Celine Dion, with movie dialogue.

Irish dance music by Gaelic Storm and Riverdance fiddle sensation Eileen Ivers.

The piano version of “Rose” performed by James Horner.
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—When you have an album now you have to do a lot of different types of music, ‘cause it’s not one type of people who listen to music, “explains the 34-year-old. “You have Spanish, hip-hop, different types of people. So I sing gospel, country, Spanish music. But we’re still coming straight dancehall, ‘cause that is what we want to get across.”

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(Continued on page 81)
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www.sonyclassical.com
Billboard

BY JEFF CLARK-MEADS

LONDON—PolyGram is repeating its promise that its music performance will pick up in the second half of the year. The company is relaunching its record in the wake of a second-quarter performance that saw its music division's operating profit fall significantly despite a rise in sales (Billboard/July 23).

However, we are encouraged by the solid improvement in music performance compared to the first quarter of this year, predominantly in the month of June. In a period of transition, PolyGram's ability to achieve this positive trend firmly demonstrates the dedication of our staff around the world to the business.

PolyGram has announced the reorganization of its U.K. company. This is seen as a key step in the company's recovery from the weak year-to-year sales and cost reductions that have been implemented in the U.K. market in the past year. The company has also announced the appointment of new management to drive the U.K. market forward.

The PolyGram results are the first to be issued since Seagram announced May 21 its intention to purchase the company. Michael Nathanson, international media analyst at the New York firm Sanford C. Bernstein, says that if the purchase is completed, Seagram will buy PolyGram at a low end for the company. "It's like buying a house when the walls are collapsing and the roof is falling in," says Nathanson. "You pay the lowest price, and you think, 'There's room for doing this up.' I suspect next year's results will be much better than 19.8%.

Nathanson also argues that PolyGram's results in the first half have been adversely affected by the company's relatively large exposure in the faltering Asian markets.

In a statement accompanying the results, CEO Jan Cook commented, "As expected, PolyGram's music performance in the first half of 1998 faced a difficult comparison with last year, when a number of international and local releases achieved very strong sales."

In the U.S., the company's weak sales performance in the first quarter was due to weak sales from the U.K. and Latin America, as well as weak results in Europe. The company's management has been working to improve its performance in these regions, and the results show some improvement in these areas.

In the U.S., the company's strong performance was due to the release of new albums from major artists and a focus on improving the company's performance in the second half of the year. The company has announced the appointment of new management to drive the U.S. market forward, and the results show some improvement in these areas.

Overall, PolyGram's results show some improvement in the second half of the year, and the company's management has been working to improve its performance in the second half of the year. The company has announced the appointment of new management to drive the U.S. market forward, and the results show some improvement in these areas.
Gospel Choir Stalwart O’Landra Draper Dies

By Lisa Collins

LOS ANGELES—The gospel music industry is mourning the loss of O’Landra Draper, a five-time Grammy-nominated gospel recording artist whose Memphis-based choir, the Associates, was dubbed “the choir of the ’90s.”

Draper died July 21 in Nashville of renal failure. He was 34.

Draper’s death came as a huge shock to a gospel community that had viewed him as a solid force on its increasingly competitive choir scene since his 1990 Word Records debut, “Do It Again.”

Draper founded the 70-voice choir in 1986. It got its first professional break singing backup on Shirley Caesar’s 1989 release, “I Remember Mama.” Six releases have followed, five of which received Grammy nominations. His biggest-selling album, "Above & Beyond," which sold nearly 70,000 units upon its release in 1991, earned him a Stellar Award and a Dove nomination. In 1994, he and his choir were selected to perform with Billy Joel on the live telecast of the Grammy Awards.

A move to Warner Alliance in 1995 yielded two releases—"Gotta Feelin’" and his current album, "Reflections," which was released in April. Stressing professionalism, Draper said once that his vision was "to present a better and more disciplined chorale sound and to show that gospel choirs are not just about the shouting, but the performance and the message."

Draper, who was in Nashville for a series of meetings with executives at Warner Alliance Records regarding future releases, became ill upon his arrival in the city and was hospitalized at Meharry General Hospital, where he later died.

Draper is survived by his mother, Marie Draper; a sister, Teresa; and his fiancée, Patrina Smith, who is a member and co-director of the Associates. He will be remembered in a series of memorial services, beginning with a private funeral July 24 in Memphis, and culminating with a memorial service at the Gospel Music Workshop of America, where he had been scheduled to perform. A date for the memorial service had not yet been set by press time.
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Nile Rodgers Ramps Up Music Firm
Venture Includes Former Touchwood Distrib., New Label

BY ED CHRISTMAN
NEW YORK—Nile Rodgers, co-founder of Chic and a well-known record producer, is getting back in action on the business side of the music industry with the purchase of an independent distribution company and the start-up of a new label.

Rodgers has acquired Touchwood Distribution and renamed the company Sumthing Distribution to coincide with the launch of his Sumthing Else Records label. The first release from the Sumthing label will be a live album from Chic, recorded in Budokan, Japan, in 1990 on the day before the group’s co-founder, Bernard Edwards, passed away. That album will also include the last four studio tracks completed by Edwards and Rodgers.

Touchwood, a 4-year-old company previously affiliated with the label of the same name, is currently on the map through the distribution of the self-titled album from the DLR Band, the latest project from David Lee Roth. The set has scanned 25,000 units since its release in June, according to FinishScan. Terms of the acquisition were not disclosed.

Touchwood, the label, sold its distribution company because it wanted to focus its energies on music. The label recently merged with Zero Hour to become the Touchwood Zerohour Entertainment (Billboard, July 18).

As to why he acquired a distribution company, Rodgers says, “I really wanted to be in a position to influence the destiny of product, especially my own product.”


The company also is distributing the Touchwood family of labels, with a decision pending from Touchwood Zerohour as to whether that relationship will continue.

Sumthing Distribution executives decline to provide current sales volume, but Billboard estimates that the company will generate $7 million in sales in the current year. Rodgers adds, however, that with the labels he is negotiating to bring on board, Sumthing could generate $15 million to $20 million in billing in its first fiscal year under the new ownership.

Sumthing Distribution is overseen by Irv Biegle, president. Biegle’s history in the record business includes stints at Motown, Bell Records, Casablanca Records, and Boardwalk.

Andy Uterano, previously VP of Soundtrack (Continued on page 29)

Columbia Has Big Plans for ‘Godzilla’ Video

BY EILEEN FITZPATRICK
LOS ANGELES—Another giant movie is heading to retail this fall, but this one is no low cost.

“Godzilla,” the latest incarnation of the classic Japanese monster movie created by Toho Co. in the 1950s, will stomp its way onto shelves Nov. 3 with no suggested retail price.

“Godzilla” (Continued on page 30)

VSDA Keeping Door Open For Adult Exhibitors
Rival L.A. Expo Planned For ’99; Adult Absence Could Hurt Main Show

BY SETH GOLDSTEIN
NEW YORK—The annual Video Software Dealers Assn. (VSDA) probably won’t have several relations with the adult exhibitors that have pulled out of the annual VSDA Convention to start a show of their own next year (Billboard, July 25).

“We are studying the situation,” says VSDA spokeswoman Kelli Clayton.

“We can work with us in any capacity,” says Paul Fishbein, president of AVN Publications, which has sponsored the VSDA adult exhibit area since 1996.

Fishbein’s 50,000-square-foot Adult Entertainment Expo will be held next year at the Shrine Auditorium in Los Angeles, a short ride from the VSDA’s show at the Convention Center. Both conventions are scheduled for July 8-11, 1999.

The big question is whether the adult departure will significantly affect VSDA attendance. Retailers, even those who don’t carry porn, like to see the sights and collect performers’ autographs.

However, Fishbein says, “I can’t tell you if we had an agreement with AVN to be there. Clayton describes the “financial impact” of the adult section, which usually occupies 5%-10% of VSDA floor space, as “not very significant. It’s less than 5% of our income.”

But adult veterans like David James, president of VSDA in Los Angeles, think the ripple effect will severely damage VSDA.

Without the Expo nearby, James says, “attendance could be cut in half” (Continued on page 30)

WIPO Bill Making Headway, But Web Issues Still Loom

BY BILL HOLLAND
WASHINGTON, D.C.—Congress passage this session of legislation that would establish an international convention for the use of U.S. copyright policy (WIPO) international treaties grows more certain as lawmakers prepare for a House floor vote in early August.

At this juncture, Speaker of the House Newt Gingrich has said he wants the vote scheduled before Congress breaks for recess Aug. 3.

The House vote on H.R. 2281—the Digital Millennium Copyright Act of 1998—follows a July 17 markup of the bill by the House Commerce Committee (Billboard/Bulletin, July 18).

However, insiders also forecast that final agreement in the House may come only after a jurisdiction “turf” battle on the floor between members of the Judiciary Committee and the Commerce Committee. A growing debate over copyright and licensing issues between companies that digitally transmit music online and record labels represented by the Recording Industry Assn. of America (RIAA)—which was to be the subject of July 23 meeting (Continued on page 30)
If only you had known the secret of cashing in without cashing out.

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<table>
<thead>
<tr>
<th>MATCH THE VMA NOMINEE TO THEIR PROBABLE ACCEPTANCE SPEECH</th>
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<tr>
<td><strong>WILL SMITH</strong></td>
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<tr>
<td>• Denounces the entire industry and implicitly slams record company with which they just signed a multi-million dollar deal...and thanks Doug Morris.</td>
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</tbody>
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| **CHUMBAWAMBA**                                          |
| • Extends public invitation to Rammstein to record with them "anytime, anywhere." |

| **PRODIGY**                                              |
| • Fueled by near-lethal combination of malt liquor, Krispy Kreme donuts and Viagra, delivers a rambling nine minute speech on the "underappreciated genius of Kraftwerk." |

| **THE VERVE**                                            |
| • Wears a "We believe you Monica" T-shirt. |

| **FIONA APPLE**                                          |
| • Thanks spiritualist, astrologer, herbalist, colonicist, vegan chef, yoga instructor, and "Larry, Sid, and all of the guys over at ICM." |

| **MADONNA**                                              |
| • Mistakenly thanks the Dust Brothers for "making me take all of those piano lessons" and parents for "turning me on to that phat Opcode IV midi interface." |

| **GARBAGE**                                              |
| • Wears something that they don't realize TV lights will render completely see-through. |

| **PUFF DADDY**                                           |
| • Makes vague, lewd reference that involves her tour manager, Ike Hanson and a six-pack of Zima, and thanks Doug Morris. |

| **DAVID BOWIE**                                          |
| • Sprints to stage and proceeds to get inappropriately jiggy wit it. |

| **MARIAH CAREY**                                         |
| • Changes their medication 20 minutes before stage time, and forgets to thank Doug Morris. |

| **BUSTA Rhymes**                                         |
| • In a bizarre turn, pays homage to recently-deceased parent by singing "Papa Can You Hear Me?" in note-perfect Castilian Spanish. |

| **NATALIE IMBRUGLIA**                                    |
| • Sends Yanomano tribesman to accept award and thanks "the fans, MTV, Ahmet Ertegun," and then yells "and I'll see the rest of you at Sky Bar later!" |
### Categories

#### Best Video of the Year
- Brandy & Monica / The Boy Is Mine
- Madonna / Ray Of Light
- Puff Daddy & The Family featuring The Lox, Lil’ Kim, The Notorious B.I.G. & fuzzbubble / It’s All About The Benjamins (Rock Remix)
- Will Smith / Gettin’ Jiggy Wit It
- The Verve / Bitter Sweet Symphony

#### Best Male Video
- David Bowie featuring Trent Reznor / I’m Afraid of Americans (nine inch nails remix)
- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Eric Clapton / My Father’s Eyes
- Brian McKnight / Anytime
- Will Smith / Just The Two Of Us

#### Best Female Video
- Fiona Apple / Criminal
- Mariah Carey featuring Puff Daddy & The Family / Honey (Remix)
- Natalie Imbruglia / Torn
- Madonna / Ray Of Light
- Shania Twain / You’re Still The One

#### Best Group Video
- Backstreet Boys / Everybody (Backstreet’s Back)
- Garbage / Push It
- matchbox 20 / 3 A.M.
- Radiohead / Karma Police
- The Verve / Bitter Sweet Symphony

#### Best Rap Video
- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Master P featuring Fiend, Silkik The Shock, Mia X, & Mystikal / Make Em Say Uhh!
- The Notorious B.I.G. featuring Mase & Puff Daddy / Mo Money Mo Problems
- Pras featuring Ol’ Dirty Bastard & Mya / Ghetto Supastar (That Is What You Are)
- Will Smith / Gettin’ Jiggy Wit It

#### Best Dance Video
- Backstreet Boys / Everybody (Backstreet’s Back)
- Janet Jackson / Together Again
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Will Smith / Gettin’ Jiggy Wit It

#### Best Rock Video
- Aerosmith / Pink
- Foo Fighters / Everlong
- Dave Matthews Band / Don’t Drink The Water
- Metallica / The Unforgiven II

#### Best Alternative Music Video
- Ben Folds Five / Brick
- Garbage / Push It
- Green Day / Time Of Your Life (Good Riddance)
- Radiohead / Karma Police
- The Verve / Bitter Sweet Symphony

#### Best New Artist in a Video
- Cherry Poppin’ Daddies / Zoot Suit Riot
- Chumbawamba / Tub Thumping
- Fastball / The Way
- Natalie Imbruglia / Torn
- Mase / Feel So Good

#### Best Video From a Film
- Aerosmith / I Don’t Want To Miss A Thing (Armageddon)
- Beck / Deadweight (A Life Less Ordinary)
- Celine Dion / My Heart Will Go On (Love Theme From Titanic) (Titanic)
- Goo Goo Dolls / Iris (City of Angels)
- Pras featuring Ol’ Dirty Bastard & Mya / Ghetto Supastar (That Is What You Are) (Bulworth)
- Puff Daddy & Jimmy Page / Come With Me (Godzilla)

#### Best R&B Video
- Brandy & Monica / The Boy Is Mine
- Wyclef Jean featuring Refugee Allstars / Gone Till November
- K-Ci & JoJo / All My Life
- Usher / You Make Me Wanna

#### Breakthrough Video
- Busta Rhymes / Put Your Hands Where My Eyes Could See
- Garbage / Push It
- Sean Lennon / Home
- Madonna / Ray Of Light
- Prodigy / Smack My Bitch Up
- Roni Size / Reprazent / Brown Paper Bag

#### Viewer’s Choice
- Celine Dion / My Heart Will Go On (Love Theme From Titanic) (Titanic)
- Green Day / Time Of Your Life (Good Riddance)
- matchbox 20 / 3 A.M.
- Puff Daddy & The Family featuring The Lox, Lil’ Kim, The Notorious B.I.G. & fuzzbubble / It’s All About The Benjamins (Rock Remix)
- Will Smith / Gettin’ Jiggy Wit It
**Plug In Is Epicenter For Net Topics**

**BY DOUG REECE**

New York—Plug In’98, the “new media meets new technology” conference held July 15-16 here, proved the springboard for a spate of music-related announcements from the封锁 industry. Among the deals for lively industry debate about hot-button issues like online licensing fees and World Wide Web strategies.

Kicking off the series of panels and roundtables was Mark Moordan, senior analyst of host company Jupiter Communications, released study results that projected annual growth in revenue from digital-downloading—the digital distribution of music—by 2002. Moordan advocated, however, that labels continue expanding into digital distribution as a means of undermining the demand for pirated music online.

The battle pits new media collective the Digital Media Assn (DIMA) vs. the Recording Industry Assn. of America and hinges on legislation being considered under the World Intellectual Property Organization copirights and treaties (Billboard, June 27). The debate was slated to be discussed July 23 in Washington, D.C. (see story, page 6).

The issue is not isolated in halfways and during panels, including the "New Music Meets New Technology" session. Kevin Conroy, senior VP of marketing for Universal Entertainment, said the issue was threatening the label group's relationship with DIMA members, which include RealNetworks and Promethean Audio.

"In the absence of a negotiated settlement, it will adversely affect our ability to move forward and continue to enjoy the benefits of work- ing with these companies," said Con- roy. "We think this issue should be addressed immediately, and we should move forward to build business and capture opportunities."

Jan Andersen, senior VP of sales and marketing for Nettwerk, raised the question at a later panel and accused labels of being short-sighted.

"The focus seems right now to be on a short-term opportun- ity," he said. "[Labels] say, 'Let's get in and share up front some of the revenue,' but by doing so they're making it a lot harder to roll out the Web broadcasting industry. Ultimately, we believe the labels will make a lot more money and sell a lot more records if they make it easier for us instead of increasing our costs."

Regardless of their differences over some issues, labels were enthusiastic about the idea and offered them online streaming and downloading.

Atlantic Records (U.S.) GM Ron Shapiro, noting MTV programming guidelines, said that the Internet is providing a valuable new means of exposure. "Effectively, [MTV] told us that until something is in a hit, it's not going on the channel, except in some interesting cases, so I've shrunk the video budget," he said. "I'm making far fewer videos for MTV and VH1 and putting far more money into the Internet because the consumer is speaking back to us there."

The recently announced plans to launch its own online video channel, INSTAVID. Sony is doing the same (Billboard, July 25).

At the anniversary celebration Big Bands To The Fan: Selling CDs Online, Mike Farrace, VP of Tower Online, raised another prickly issue when he told fellow online retailer CDNow to task for allegedly commodifying and devaluing music with deep-discount programs such as its controversial Grammy sale (Billboard, March 7).

Launch CEO David Goldberg, meanwhile, speaking at the session The Role Of Web-Based Musical Content, questioned the wisdom of major labels withholding such content as well as sales and personal managers. "If MTV didn't exist, if the labels had stifled it and stomped on it when it started and said, 'We're not going to pro- vide any content; there's a rights issue here,' the music business would be worse off than it is," he said.

All the clashing opinions aside, the wealth of announcements at and sur- rounding the conference indicates that the new media business continues to grow rapidly. Among them:

- David Bowie announced the for- mation of BowiewieNet (www.david bowie.com), an Internet service provider (ISP) that will launch Sept. 22. "Creating The Next Earth, the American residents, then go global by the end of the year.

- Liquid Audio made several announcements, including the bow of the Liquid Music Network, which will sell, via digital download, content.

(Continued on page 93)

**Pioneering Label Exec Jim Tyrrell Dies At 67**

**BY IRV LICHTMAN**

New York—Jim Tyrrell, who had a varied, pioneering career in the music industry as an executive, musician, and personal manager, died of heart failure July 20 in New York. He was 67.

Tyrrell, a sometime low and studio musician in his native New York, had a 15-year career at what was then CBS Records, starting in 1968 as a product manager at Columbia. From 1970 to ‘78, he worked at Epic Records and CBS Associated Labels under Ron Alexenberg, now head of the National- al Record Co. in New York.

At the time, Tyrrell was believed to have been the first African-American to hold the title of senior VP at a major company. Alexenberg says Tyrrell also was a pioneer as a major-label black executive who handled sales for both black and white acts. During his years at CBS Records, he mapped sales programs for such artists as Clint Holmes, Jeff Beck, LaBelle, Harold Melvin & The Blue Notes, the O’Jays (via Philadelphia International Records), Cheap Trick, Ted Nugent, and REO Speedwagon, among many others.

After leaving CBS, Tyrrell formed T-Rex Records, which was distributed by MCA Records. Later, he served as managing director of the Kingston, Jamaica-based Tuff Gong Ltd., founded by the late Bob Marley.

In recent years, he was a con- sultant and personal manager.

Tyrrell was a founding member and officer of the Fraternity of Recording Executives and of the Black Music Assn. He conceived and founded the PACE Scholarship Fund to benefit high school gradu- ates with intentions to go to college.

He is survived by his wife, Ruby; two daughters, Joy and Cheryl; a son, Milton; and grand- children Cord and Ryan.

A memorial service is scheduled for Monday (27) at the National Black Theatre in New York.

The family requests that in lieu of flowers donations be made to the National Black Theatre or WBAI New York.

**New Label To Produce Games Music**

**BY DON JEFFREY**

New York—As record companies start to bet that the explosion in soundtracks would spread from movies to games, a new label, RED Interactive, has formed to produce music for video and computer games and market the audio albums at retail.

Mitchell Wolk, VP of finance and administration for RED Distribu- tion, which has launched the new label, says, "We're becoming a bridge between the gaming world and the music world."

Label executives say that they will focus on taking the albums, which will include previously released music as well as newly commissioned tracks, into main- stream retail. "We see an opportunity to take some of the new music and come up with new acts and older licensed tracks and put them together," said Paul De Goezy, director of marketing and A&R for the label, which will market the releas- es. "The record stand should own its own," he says.

There has been a surge of inter- est in game soundtracks following the revitalization of the industry through the development of more advanced gaming platforms and the increased penetration of personal computers into homes. The games market was about $7 billion in 1998 and industry sources estimate that it will exceed $6 billion this year.

Other labels in recent years have tried to market game soundtracks, but without much success so far. One of the biggest titles con- nected solely to a video game has been (Continued on page 93)

**RECORD COMPANIES.** Trauma Records in Los Angeles names Mike Jacobs senior VP of artist development. He was CEO of Way Cool Music.

Mercury Records in New York promotes Dave Lory to VP of artist development and international marketing and Robert Rangel to national director of pop/alt sales. They were, respectively, VP of international marketing and man- agement.

Scott Finck is appointed VP of pop promotion at Hollywood Records in Burbank, Calif. He was national director of CHR promotion at Universal Records.

Collin A. Stabnan is named director of A&R at Virgin Records in Los Angeles. He was an A&R rep at Geffen Records.

Lauria Swanston is promoted to senior VP of publicity and Buddy Deal is appointed Los Angeles local promotion manager at A&M Records. They were, respectively, senior director of na- tional publicity and Los Angeles regional promotion rep at Republic Records.

Scott Richman is promoted to senior director of marketing at BMG Entertainment North America in New York. He was director of marketing.

Arista/Nashville promotes Mike Sistad to director of A&R. He was manager of A&R.

RCA Records in New York names Len Hans as visitor director of finance and administration. She was director of finance and administra- tion at BMG International.

J.R. Rich is named director of publicity for Blue Note Records in New York. She was senior account executive at DL Media.

Orbison/Orby Records in Nash- ville appoints Keith Gibson direc- tor of sales. He was director of sales at Honest Entertainment.

Rykodice in Salem, Mass., pro- motes Ron Decker to director of business management. He was produc- tive manager.

Ralph Cavallaro is named direc- tor of information resources and technologies at MCA Records in Universal City, Calif. He was project manager with Universal Studios Information Technology Group.

GoodNoise Corp. in Palo Alto, Calif., names Samuel Pearlman VP of A&R and media development and Gary Culpepper executive VP of business affairs. They were, respectively, president of 415 Records and an entertainment lawyer.

PUBLISHING. BMG Songs in Los Angeles promotes Brian Lambert to senior director of film and TV music, Ron Pollack to manager of film and TV music, and Stacy Wallen to manager of TV licensing. They were, respectively, director of film and TV music, manager of TV music licensing, and film and TV music assistant.
40 Years Of The Top 40

What was the highest entry by a debut artist?
Which male artist has the most Top 10 hits?
Which label has the most #1 hits?
Who has the most consecutive years with a Top 40 single?
What are the top HOT 100 “Love” songs of all time?
Which producer has the most #1 hits?
What group has the most charted hits?
What song spent the most weeks at #1?
Which female artist has the most top 40 hits?

Celebrating the Top Achievers of the Hot 100 Singles Chart over the Past Four Decades

Issue Date: September 19 • Ad Close: August 25

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ISSUE DATE: AUG 22
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NARM 40TH ANNIVERSARY - Issue Date: Sept. 12 • Ad Close: Aug. 18

CLASSICAL MUSIC - Issue Date: Sept. 12 • Ad Close: Aug. 18
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Hill Gets Head Start on New Solo Set
Early Radio Play Bodes Well for Ruffhouse/Columbia Album

BY ANITA M. SAMUELS
LOS ANGELES—With two tracks currently among the most played at R&B radio nationwide, rapper/vocalist Laury Hill has quickly laid to rest any doubts about her viability as a solo artist while providing a solid starting point for the release of her debut solo album, "The Miseducation of Lauryn Hill.

The set is due Aug. 25 in the U.S. on Ruffhouse/Columbia, with simultaneous international release planned.

Hill, one-third of the Grammy-winning rap group the Fugees with Wyclef Jean and Prakazrel Michel, has scored at radio this summer with "Can't Take My Eyes Off You," a Frankie Valli cover, and "Lost Ones." Only the latter is on the album, although it is not the first label-sanctioned single.

According to Broadcast Data Systems, "Lost Ones" garnered 524 spins at radio for the week ending July 9. "Can't Take My Eyes Off You" meanwhile, had 434 spins in the same time frame.

Vinnie Brown, PD of WBLS, an R&B outlet in New York, says that "Lost Ones" "seems to be getting a good reaction based on the anticipation of the album by listeners... If this is a taste of what she can do on her own, it will work."

R&B on Radio

According to Chris Schwartz, CEO of Ruffhouse, "Can't Take My Eyes Off You" was picked up by radio stations from the home video version of the 1997 Warner Bros. film "Conspiracy Theory." The song, he adds, isn't part of the soundtrack and serves as background music during the film's opening credits.

"Lost Ones" began its radio journey as what Schwartz calls a "limited-edition" vinyl single. "We felt it was important to re-establish her with the core hip-hop audience. We did an exclusive mailing to top mix-show jocks," he says, to kick off the label's pre-release campaign for the album.

To follow up at radio, the label will ship the album's first official single, "Doo Wop (That Thing)," to R&B outlets Aug. 19; there are no plans for a commercial release.

On Aug. 4.

(Continued on page 29)

Rammstein Hits U.S.
German Band Makes Impact Via Motor/Slash

BY DOUG REECE and WOLFGANG SPAHR
LOS ANGELES—It wouldn't be a stretch to call German industrial hardcore act Rammstein the most unlikely Heatseeker Impact story of the year.

The Motor/Slash band, known for darkly themed music sung in the group's native tongue and an outrageous live show that includes members setting themselves on fire or crowd-surfing in an inflatable raft, has parlayed a word-of-mouth following and 10 U.S. shows into regular MTV and radio airplay, as well as a flood of mainstream and underground press.

As an indication of the act's burgeoning popularity, its album, "Sehnsucht," broke into the top 100 of The Billboard 200 in the July 25 issue at No. 80, up 28 spots from its previous week's standing of No. 108. The album, which moves up this issue to No. 60, has sold more than 113,000 units since its U.S. release Jan. 13, according to SoundScan.

Petra Husemann, head of progressive music at PolyGram's Berlin-based Motor affiliate, attributes the German-speaking group's U.S. success to the fact that the German language has become part of the music that fans sing along to. PolyGram Germany president Wolf-D. Gramatke, on the other hand, sees the Rammstein phenomenon as a sign of a young generation trying to escape everyday life and career pressures.

(Continued on page 65)

Boukman Eksperyans Sets Off
A 'Revolution' on Tuff Gong

BY ELENA OUMANO
Founded in 1980 by husband-and-wife team Mimerose "Manze" and Theodore "Lolo" Beaubrun, Boukman Eksperyans has always been much more than a band, and its sway over Haitian hearts and minds has never been stronger.

Taking its name and direction from the Jamaican Jacob Boukman, who unified Haiti's slaves by creating voodoo, this rance or roots ensemble's fourth album, "Revolution," released worldwide by Tuff Gong International on July 21, reincents the warrior/priest's powerful legacy. Recorded in Fugee Wyclef Jean's New Jersey studio and mixed in

(Continued on page 92)

Dreams Come True Plots U.S. Breakthrough
Virgin Campaign Aims to Help Japanese Pop Trio Overcome Odds

BY CHUCK TAYLOR
NEW YORK—When Japanese superstar pop act Dreams Come True releases its first English-language album in the U.S. Tuesday (28), its band name will become a self-fulfilling prophecy.

Positioned as a long-term worldwide priority for Virgin Records, the project, "Sing Or Die," opens a chapter in the decade-long career of the act, which has long had a goal of spreading its brand of joyous musical romance and hope far from its own home turf.

Since forming in 1988, Dreams Come True—comprising thr tesomemings Masato "King Moses" Nakamura as the musical mastermind, lead vocalist/lyricist Miwa Yoshida, and keyboardist Takahiro Nishikawa—has released nine albums in Japan, with sales exceeding 25 million, according to album sources. In addition to being one of the all-time best-selling artists in Japan, the group has garnered 18 hit singles that have sold more than 17 million copies. It has also toured in support of each project, reaching an audience high of

500,000 fans over the course of 10 dates in 1995. In addition, the act has been active in TV and film soundtracks, video game soundtracks, and producing other artists. In short, Dreams Come True is a household word in Japan.

The band's attempt to crack the U.S. market isn't its first foray overseas. In recent years, the act has broken through in Hong Kong and Taiwan, selling more than 100,000 copies of its 1996 album, "Love Unlimited," in the latter territory, according to Sony Music Entertainment Japan, its former label.

Until now, the act's presence in the American market has been limited

(Continued on page 77)
Artists & Music

Smith Follows Up ‘Good Will’ Boost
Oscar-Nominated Artist Makes DreamWorks Debut With ‘XO’

BY DYLAN SIEGEL

NEW YORK — More upbeat events than Oscar nominations have been known to delay albums. But for Elliott Smith, who was making good time in recording his DreamWorks debut, “XO,” his Oscar nomination for the track “Miss Misery” from “Good Will Hunting” was an obstacle. “That slowed me down way, says the musician.

That Smith’s Oscar-ceremony performance should coincide with his signing to DreamWorks is, according to the label, a happy coincidence. But judging from the unprepared packed houses at recent gigs and Smith’s unlikely spot on the Academy Awards show, the hit film’s soundtrack helped alert others to his talent.

“XO,” due Aug. 25, is Smith’s fourth album. His previous outings—“Roman Candle,” released by Cavity Search, and the next two, a self-titled LP and “Either/Or,” by Kill Rock Stars—have been albums of a loyal fan base cultivated by Smith’s songwriting. With predominantly acoustic guitar numbers and occasional forays into full-band arrangements, Smith applies a sweet-voiced, poetic style to lyrics on indie rock’s staple: hard drugs, failed relationships, angst, and insecurity.

The circle/ellipse that Smith’s album cover bears a striking resemblance to the one Smith drew on his first record, “Altar of Love.” “I did that one with a pencil and a washer and I thought it was just really beautiful,” he says. “I didn’t know it was a big deal.”

Luke Wood, DreamWorks A&R exec, maintains that “XO” is being interpreted as a concept album, one that adds to his value for the label. But that vision also makes Smith a challenge to market. “El-

(Continued on next page)

MTV’s ‘fanatic’ Is Antidote For Industry Cynicism; Setzer Enjoys A Resurgence

MUST SEE TV: No matter how cynical one may be, it’s impossible to remain so while watching MTV’s “fanatic,” a nightly show devoted to admirers meeting their heroes. The “fanatic” of rock–n–roll, as its name suggests, was debuted July 6, surprises people who have submitted a videotape explaining the influence a musical artist, sports figure, or actor has had on them by flying them (with a friend) to meet and interview that person. “fanatic” should be required viewing for all music industry executives and artists as a reminder that every record sold isn’t represented by some bar code but by a living, breathing human.


While Setzer’s manager, Dave Kaplan, is more than willing to concede that Setzer’s success is partly due to the swing movement sweeping the country, he’s quick to add that this is also the “culmination of years of hard work on Brian’s part. Six years ago, when he first started with the BSO, no one was really into the music. It was a guy with a square head and one eye going into a modeling agency . . . For five years, he’s crisscrossed the country, every year going up to larger and larger venues without benefit of radio or video play. So there has to be a tip of the hat to word-of-mouth from all that touring—that can’t be underestimated.”

The first single from the album, a remake of “Jump Jive An’ Wal,” is making inroads on Billboard’s Modern Rock Tracks chart and is certainly benefiting from exposure the song received in a Gap Khakis TV spot, even though Setzer’s version is not used in the ad. Setzer’s song is also being worked at top 40, hot AC, and triple-A. The BSO is on tour through August.

STUFF: Alanis Morissette’s newest album will be out Nov. 5 on Maverick/Warner Bros., will do a U.S. club tour beginning in October (Billboard/,”July 20” . . . Keener ears than mine pointed out that Joe Pesci, whose upcoming Columbia set we wrote about last issue, also had an album out in the 90s on Brunswick Records . . . Entertainment law firms Epstein, Levinsohn & Weinstein and Bodine & Hurwitz have merged into Epstein, Levinsohn, Bodine, Hurwitz and Weinstein, LLP. The two companies have shared New York office space since 1994 . . . APA senior VP Troy Blakeley is relocating from New York to Los Angeles, where he will be head of the booking agency’s L.A. music department.

(Continued on page 89)
RODNEY "DARKCHILD' JERKINS

On The Edge Of Tomorrow Today
With THE NEW MILLENNIUM Darkchild Sound

From behind the keyboard to the top of the charts the self-contained writer and producer does it again. The "Darkchild" has produced and co-written the now double Platinum Brandy and Monica Duet,

"The Boy Is Mine"

has been nominated for an MTV Video Of The Year Award, MTV R&B Video Of The Year Award, and has held a #1 spot on the Billboard Charts for 8 weeks.

This young phenomena is also an Executive Producer of Brandy's Platinum Album,

"Never Say Never"

which has peaked at #1 according to the soundscan R&B overall album sales chart and now Brandy's second single, "Top Of The World" featuring Mase is quickly climbing up the charts.

WHAT'S NEXT?

MADONNA

MICHAEL JACKSON

MONICA

WHITNEY HOUSTON

MARY J. BLIGE

BLACKSTREET

COKO (SWV)

JANET JACKSON

www.rodneyjerkins.com

Top Of The World: Produced by Rodney Jerkins and Brandy.
Written by: Rodney Jerkins, Frederick Jerkins III and Lashawn Daniels.

The Boy Is Mine: Produced by Rodney Jerkins and Brandy.
Composed and arranged by Rodney Jerkins.
All music by Rodney Jerkins. Monica's vocals produced by Dallas Austin and Rodney Jerkins.
Written by: Rodney Jerkins, Brandy, Frederick Jerkins III, Lashawn Daniels, Japhet Tejeda.

Advertising by Shirin for Showcase Plus 818-755-4634
Design by Jeeve

Assistance in preparing this story was provided by Jenny Land in New York.
Local H Moves To Power Rock On Island’s ‘Cats’

BY CARRIE BORZILLO

LOS ANGELES—Local H deserves a lot of credit. While the Chicago-based guitar-and-drum combo has been one of indie rock’s most enjoyable and versatile bands, the local music scene’s hipster contingent, Local H, whose “Bound For The Floor” was a No. 5 Modern Rock Tracks hit in 1996, has boldly taken a decided and un-indie rock turn with the band’s third album, “Pack Up The Cats.” For the Sept. 1 Island Records release, the band worked with producer Roy Thomas Baker, best known for the big, power rock sounds of Queen and Journey.

“We’ve always tried to make our records and our band sound as huge as [they can],” says guitarist/singer Scott Lucas, whose partner in crime is drummer Joe Daniels. “It may only be the two of us, but it’s supposed to sound pretty big. And when it came time to pick a producer, we weren’t interested in everyone who’s making records now. I mean, we couldn’t really call the Dast Brothers.”

A deciding factor in choosing Baker was Queen’s “Killer Queen.” I’ve been listening to a lot of 70s stuff for the past year, like [Pink Floyd’s] ‘Dark Side Of The Moon,’ a bunch of Stones records, Cheap Trick, that kind of stuff,” says Lucas. “We were driving around Home, hearing the Killer Queen on the radio, and we were like, ‘You know, that record sounds really good.’ We wanted to make this a record where everything ties together and all the songs flow into each other, so Roy seemed the obvious choice.”

The one blatantly obvious Baker stamp on “Pack Up The Cats” appears on “What Can I Tell You”—at one point the music drops out and there are a couple of seconds of backing harmony a la Queen or even the Beach Boys.

Other surprises on the album include a guest guitar solo by the Stone Temple Pilot’s Dean DeLeo on “Cool Magnet” and an indistinguishable sound on “Fine And Good,” which Lucas explains: “We put tinfoil on the piano strings and through the string of a 12 [guitar] on the accompanying track, it make it vibrate more, and we run it through a bunch of effects. It’s actually a combination of those sounds.”

To pull it off live, the band plans to have a guest musician make a cameo appearance. “Basically, we’ll have another guy come out and play the full bit and walk off,” says Lucas.

Island has a lot of road work in store for Local H, whose last album, “As Good As Dead,” was powered by two solid years of touring as well as airplay for “Bound For The Floor.”

A five-week, headlining, all-ages club tour is scheduled to kick off Sept. 16.

“Touring is really what built their base on the last album,” says Jill Tomlinson, director of marketing at Island. “They did everything with Brownies [in New York] to Madison Square Garden, and the Stone Temple Pilots, who they toured with for a little while. We’re planning more road work, because they’re good at that.”

The label is also banking on early acceptance at radio to help launch “Pack Up The Cats.” “Radio is going to be a key element, and we’re expecting radio will be quicker to embrace the band than before,” says Joe Riccitelli, Island senior promotion VP. “The first single, ‘All The Kids Are Right,’ went to modern rock and mainstream rock stations July 20.

To help remind radio about Local H, Island re-serviced its last album to stations in July. “I don’t think a lot of people made the connection between Local H and ‘Bound For The Floor,’” says Tomlinson. “They do have a huge, core young following, though. I wrote to a kid who had a Local H fan Web site over a year ago and posted my screen name, and he just get 20 E-mails a day from kids on the site. We put together a mailing list from that, and we’re sending them stickers to let them know the album’s coming.”

Another tool includes a sniping campaign of the album cover in Chicago, New York, Atlanta, Boston, and Detroit and two weeks of TV spots running on “South Park,” MTV, ESPN, and ESPN2 starting Aug. 21 in Chicago, Los Angeles, Atlanta, Boston, Washington, D.C., and some secondary markets, including Hartford, Conn.

Dave Richards, PVStatation manager at mainstream rock WRCX Chicago, hears at least three singles. “The album’s going to do great,” he says. “It has that absolute, pure Chicago power pop in the fine tradition of Cheap Trick. The record is amazing.”

...
**GOOD WILL HUNTING:**
Embrace's album "The Good Will Out," due in the U.S. on Geffen Tuesday (28), debuted at No. 1 on the U.K. chart and garnered the act a slew of rave reviews in its homeland, in addition to comparisons to Oasis, thanks in part to the band's penchant for pop songs and its sibling team of Danny and Richard McNamara.

Previously, the band recorded three EPs, "Fireworks," "One Big Family," and "Come Back To What You Know." In addition to its first single, "All You Good People," Geffen will service that single, which was recorded with orchestral accompaniment for the group's album, to radio later this year.

O M: Triloka Records' Jim Donovan and Krishna Das will begin a series of five dates dubbed "The Chant And Meditation Series" Sept. 15 to correspond with the launching of their respective albums, "Indigo: Music For Evolution & Exploration" and "Pilgrim Heart.

Donovan, a member of Mercury act Rusted Root, will accompany vocalist Das on drums and tabla. "Indigo" is Donovan's first solo album.

Das, who studied in India for several years, specializes in a mix of contemporary world music and Hindu devotional chants. Staging guests on "Pilgrim Heart," taking up singing duties on "Mountain Hare Krishna" and playing Monster Junkies. Broadcast Data System tracks 43 mainstream rock stations playing "Mountain Side," the latest from Big Cat/VO2 group Addict's album, "Stones." The English trio's biggest supporters include KTXT Shreveport, LA., WPTT Greenville, S.C., WXKC Charlotte, N.C., and WXBT Tampa, Fla.

**The Regional Roundup**

**REGIONAL SEATHEEKERS NO. 1S**

<table>
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<tr>
<th>ARTIST</th>
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<tbody>
<tr>
<td>JAGGED EDGE</td>
<td>A JAGGED ERA</td>
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<td>MONSTER MAGNET (A&amp;M)</td>
<td>POWERTRIP</td>
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<td>THE TRAGICAL HIP (JIVE)</td>
<td>PHANTOM POWER</td>
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<td>ELVIS CRESPO (SONY A&amp;M)</td>
<td>SUAVEMENTE</td>
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<td>RICK NULLINS AND A RAMAGUFFIN BAND (WEA)</td>
<td>THE JESUS RECORD</td>
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<td>BLACK EYED PEAS</td>
<td>ABBEY ROAD</td>
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<td>CLEOPATRA</td>
<td>COMIN' ATCHA!</td>
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<td>SEVEN YOUT HS (7:30/10:30/9:56)</td>
<td>SEVEN DUST</td>
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<td>MARK WILLS</td>
<td>MERCURY (NASHVILLE)</td>
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<td>NEW</td>
<td>VISION OF DISORDER (RUNNERUP)</td>
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<td>TRIN-TEE 5-7</td>
<td>THE DUDE</td>
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<td>COAL ROAD RUNNER (1:50/1:56/1:50/1:56)</td>
<td>COAL</td>
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<td>LINK RELATIVITY (1:45/10:12/9:56)</td>
<td>SEX DOWN</td>
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<td>CHARLIE ZIA</td>
<td>SONGS (9:56/9:43/9:43/9:43)</td>
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<td>GARY ALLAN</td>
<td>DECCA (10:56/10:56/10:56/10:56)</td>
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<td>ROY D. MERCER</td>
<td>CAPITOL (NASHVILLE)</td>
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<td>FIVE ARISTA</td>
<td>ARISTA (10:50/10:50/10:50/10:50)</td>
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<td>VOODOO GLOW SKULLS</td>
<td>EPIPHANY (8:53/8:53/8:53/8:53)</td>
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<td>ALEJANDRO FERNANDEZ</td>
<td>SONY DISCS (9:56/9:56/9:56/9:56)</td>
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<td>EMI (10:33/10:33/10:33/10:33)</td>
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<td>WEA-LATINA (8:55/8:55/8:55/8:55)</td>
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<td>VICTOR MANUELLE</td>
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**THE REGIONAL ROUNDUP**

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

**MOUNTAIN**

1. Phunk Junkee Fear Of A Work Planet
2. Monster Magnet Powertrip
3. The Tragical Hip Phantom Power
4. William Tyler Mystic Moodin
5. Cleopatra Comin' Atcha
6. Sevendust Never
7. Linkin' Seren
8. Syle-E Fane Raw Spl
9. Vindata Growl Death's Black Metal Marka
10. Black Eyed Peas Behind The Mask

**WEST CENTRAL**

1. Monster Magnet Powertrip
2. Monster Magnet Powertrip
3. Monster Magnet Powertrip
4. Monster Magnet Powertrip
5. Monster Magnet Powertrip
6. Big Radio Sturgis
7. Good Charlotte
8. Stone Sour
9. Volbeat
10. Gym Class Heroes

**SOUTH CENTRAL**

1. Jagged Edge A Jagged Era
2. Monster Magnet Powertrip
3. Monster Magnet Powertrip
4. Monster Magnet Powertrip
5. Monster Magnet Powertrip
6. Monster Magnet Powertrip
7. Monster Magnet Powertrip
8. Monster Magnet Powertrip
9. Monster Magnet Powertrip
10. Monster Magnet Powertrip

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Adjectives indicate vinyl LP is available. The albums with the greatest sales gains, © 1998, Billboard/Billboard Communications.*
A veteran pop craftsman who emerged at the height of the new wave frenzy of the early '80s, Marshall Crenshaw has only flirted with the acclaim he deserves. This one-CD retrospective collects the singer-songwriter's earliest, crucial home recordings, which were made on D-battery-powered "stomp boxes" (hence the title) soon after he moved from his native Detroit to the New York area. Consisting mostly of demos of songs which would wind up on Crenshaw's albums and singles, the disc includes a smattering of early studio sessions, radio broadcasts, and live dates. Among the high lights are the demos of Crenshaw's breakthrough hit, "Somewhere, Somehow"; a demo of "You're My Favorite Waste Of Time' that's different from the demo that was released as a B-side to "Somewhere, Somehow"; and an alterna tive version of Crenshaw's debut single, "Something's Gonna Happen." As the back cover artwork suggests, these tracks include a "metronome" dial, "medium-fm" to "lo-fm" - whatever the level of the 'fms" it must always through.

**Quando Quando Quando**, and "Good Morning Heartache".

**MACON**

**The Boy Who Mint**

PRODUCERS: Marky Mark

R&B

**MONICA**

"Time After Time," "Long And Far" and "Till The Sun Comes Up" are several of his well-known songs on tap, including "It Was A Very Good Year."
**SINGLES**

Shaggy featuring Janet
**Luv Me, Luv Me**

**PRODUCERS:** Jimmy Jam, Terry Lewis

**WRITERS:** not listed

**LABEL:** not listed

**FIVY From:** Tiff 5523

This release doesn’t repackage any charted successes. It comes with a two-sided single that looks to keep the group’s momentum going. After a string of hits, Shaggy has released a new single that’s sure to please his fans. The music is a blend of reggae and hip-hop, with catchy lyrics that are easy to remember. The remix adds a电子 element to the track, making it even more popular. Overall, this release is a great addition to the artist’s discography.

**BARENADED LADIES One Week (34)**

**PRODUCER:** David Levine

**WRITERS:** not listed

**LABEL:** Warner Bros.

**REMIXER:** Tom Lord-Alge

**REPLICA:** 9233 CD

These remixed tracks that are a throwback to the 1990s. Barenaked Ladies make a foray into rhythm, spoken words on this new track. More akin to Shaggy than to the Beastie Boys, this track is a great example of how to make a song that stands the test of time. The lyrics are clever and the beat is catchy, making it a hit among fans old and new.

**BOOM TRAX**

**RHYTHMICFANS**

**PRODUCER:** Shaggy

**WRITERS:** not listed

**LABEL:** not listed

**REVERSING:** Tom Lord-Alge

**REPLICA:** 9233 CD

This track is a great example of the Rhythm City sound. The lyrics are thoughtful and the beat is catchy, making it a hit among fans old and new. The track’s message is clear and the music is easy to follow, making it a great addition to any playlist.

**NEW & NOTEWORTHY**

**JOEY NEGRO FEATURING TAKO BOOM**

**Can’t Get High Without u (cassette single)**

**PRODUCERS:** Marco Dall, Steve Lukan

**WRITERS:** T. Kearsley

**LABEL:** A&M

**FIVY From:** Tiff 5523

This track is a great example of the new urban sound. Joey Negro’s production is top-notch, with a beat that’s hard to resist. The vocals are smooth and the lyrics are catchy, making it a hit among fans old and new. The track’s message is clear and the music is easy to follow, making it a great addition to any playlist.

**RAP**

**FAT JOE**

**Don Cartagena (1.16)**

**PRODUCER:** Richard "Youngblood" Harris

**WRITERS:** Fat Joe, C. McGhee, D. Hunt, T. Kearsley

**LABEL:** Jive

**REVERSING:** Tom Lord-Alge

**REPLICA:** 9233 CD

This track is a great example of the new urban sound. Fat Joe’s flow is tight and the beat is catchy, making it a hit among fans old and new. The track’s message is clear and the music is easy to follow, making it a great addition to any playlist.

**REVIEWS & PREVIEWS**

Shaggy featuring Janet
**Luv Me, Luv Me**

**PRODUCERS:** Jimmy Jam, Terry Lewis

**WRITERS:** not listed

**LABEL:** not listed

**FIVY From:** Tiff 5523

This release doesn’t repackage any charted successes. It comes with a two-sided single that looks to keep the group’s momentum going. After a string of hits, Shaggy has released a new single that’s sure to please his fans. The music is a blend of reggae and hip-hop, with catchy lyrics that are easy to remember. The remix adds a电子 element to the track, making it even more popular. Overall, this release is a great addition to the artist’s discography.
ARTROCK ONLINE
www.artrock.com

The Beatles were never again a man with such integrity, good taste, and shrewd business savvy guiding their careers.
Holland Becomes Source Of R&B
Dutch Industry, Audience Begin To Embrace Local Acts

BY ROBERT TILLI

AMSTERDAM—Amid the monotony of R&B techno and "gabber" beats, which are losing popularity in the Netherlands' big cities, the more suave pulse of R&B dominates today's "sound of the city" in Amsterdam and Rotterdam.

With a large black population originating from Surinam, the Dutch Antilles, and Morocco, these metropolitan areas have turned out to be natural providers of home-grown R&B talent.

Yet Dutch R&B isn't new; it evolved from 1980s-era "swingbeat." Virgin Benelux A&R manager Flip van den Enden says, "Finally there's a musical genre for non-native youth that they can fully identify with. Compared with techno, it is more peer-friendly, traditional, and social. You don't have to pop pills until 6 in the morning to dig it. Lovers take each other to the dancefloor again."

SADDIQ'S "POOKIE": Raphael Saddiq was dressed to the nines at a video shoot for the female trio WillIam Blake. But it actually wasn't there to floss; he was making a guest appearance in the clip for "Can't Get Enough," the first single from the group's forthcoming debut, "Bonafide."

Officially, radio is til Sept. 1, a number of real-life sisters Rose, Sky, and Lyric Smith, is the first act on Saddiq's label, Motown-distributed Pookie Records.

Saddiq, a former member of the now-defunct Tony Toni Tone, is a partner in the venture with Ruth Carson, who acts as executive VPGM.

"My vision for this label is to have quality groups; it's what everybody wants," says Saddiq. "I don't think that's group is that much different than other girl groups, except that their harmonies make them different. They have lived together all their lives, and when you get a blend like that, it's like Bob Marley & the Wailers—the drummer and the bass player were brothers, and you don't beat that rhythm section."

Saddiq likens the trio to the Bad Boy group Total, who he says "do what they have to do to win."

"My group is the same way," he says. "They do what they have to do... They sing good, and they are still growing. They are not who they're going to be yet."

Saddiq met the trio in 1988, when the girls were 12, 13, and 14, and he signed them to a deal in 1996.

The album, produced by Lathan Grady, will, according to Saddiq, contain a lot of radio-friendly material. Saddiq adds that he wrote a song with the trio and produced two of the tracks, but he says the majority of the writing was done by the group.

"It's not going to sound like 'Raphael Saddiq.' Their first album needs to be a really radio-friendly record; that's what it is," he says. "Radio has received their songs from me, but it's not my song; it's their song."

In addition to computing royalty rates, Saddiq says, the software will generate recording budgets, let artists know when royalty rates are due to them, indicate discrepancies in current royalty rates from labels, and project future royalties. It will cost about $450 at retail.


Pookie Label Bows With Sister Act Willie Max; Kashif Develops ' Honest' Royalty Software

The Rhythm and the Blues

by Anita M. Samuels

Pookie Label Bows With Sister Act Willie Max; Kashif Develops ' Honest' Royalty Software

R&B ARTISTS

Total, to ers—the that "It's first "be Saddiq's former to artists singing in their mother tongue, Re- Play (Rhythm Records) and Arnhemsgewijs (Mercury) are the most popular.

Newcomers to the niche include Claudia Nelson (VAN Records), Chap- ter One (Virgin), and Vogelrij (EMI).

So far, Rotterdam-based foursome Roméo (Dureco) is the only act to have managed to sell albums. Its self-titled debut, released May 20, has sold 21,000 copies, according to Dureco, peaking at No. 8 on the Mega Album Top 100 chart. The set has been propelled by the breakthrough single "Coming Home." Released Feb. 27, the ballad peaked at No. 2 on the Mega Top 100 and Rabo Top 40 charts. The gold single (for 50,000 copies sold) was kept from the top slot by Celine Dion's "My Heart Will Go On."

STICKING TO POP ROOTS Bobcat's crossover hit and album will be released by BMG in 52 countries around the world. A U.S. deal is under negotiation. While its third single, "Secret Love," is out at home, airplay for "Coming Home" is (Continued on page 88)

DIGNITY

"It has always been there from the days of sweet soul music," he adds. "On their parents' record collec- tions they've picked up '80s soul mu- sic by Sam Cooke and Otis Redding, '70s Stevie Wonder and Marvin Gaye, and '60s Luther Vandross. As R&B is the dominating genre in the charts—like disco in the '70s—it's only logical these kids want to do it as well. It's just like white youth playing Britpop."

Today, Virgin's roster includes R&B, is a dignity and male vocal group Sat'day. Van den Enden got involved with Dignity via the Virgin-distributed "No Sweat" R&B sampler. Released by the government-subsidized national organization Family Life (NPI) last year, it was part one of NPI's "Unsinged" series, a project set up to help new talent secure record deals. The tracks were recorded at Cruise Control, an Amsterdam-based studio where Dutch R&B started some years ago under the guidance of Rutti, a producercreat Crosce. "Just have a look at the charts, and you'll see that R&B is the new pop music," Cose says. "To distin- guish itself from its Afro-Americ- anese make, the European R&B variant should necessarily be more poppy to guarantee a crossover to a wider public than the niche market it is now, even more so as a potential export product to the U.S.""For pure R&B, the market is too small to get a return on investment," says Polydor Holland A&R manager Paul Zijlstra, who signed male quartet Voices In Motion, another act fea- tured on "No Sweat."

"Pop songs will be the key to success for home- grown R&B. Unfortunately, the lack of great-sounding material is its weak point. We shouldn't try to sell out local R&B instantly by banging out albums after only one hit single. Instead, we should take our time to develop careers."

Voices In Motion's debut album is scheduled for release this autumn, months after the group's first single. "I wanted to get everything sorted first, including the search for man-
Top R&B Albums

Complied from a national sample of retail store sales reports compiled, and provided by Billboard.
Our highest honors for two of the music world’s greatest!

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Santa Monica Civic Auditorium Thursday, September 3, 1998, 5:00pm PDT
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rapidly building across Scandinavia. Group member Clifton Gierstner attributes the success of his group to firmly sticking to its popsyde. “We don’t want to be at the deep end of R&B. Instead, we like to be ‘pop’ as in Boyz II Men’s ‘End Of The Road,’” he stresses.

Unlike Roméo, Këshaw, another Rotterdam-based group, doesn’t shy away from R&B like its U.S. influences, Jodeci and Blackstreet. In fact, Croese actually got the act signed directly to Motown Records in the U.S. But after the PolyGram takeover, it was deleted from the label’s roster. “We struck bad luck,” says group member Clyde Weiboldt, a “Stee.” “We were thrown a release party at MIDEM in 1992, but our debut album has never seen the light.” Last year, EMI Holland offered Këshaw another chance. Its EMI debut, a completely new set coming this fall, is eagerly anticipated by Holland’s R&B fraternity. “We haven’t come out of it frustrated. Talent alone is not enough to make it, we’ve learned,” Weiboldt says, adding that both the Dutch market and industry have only become more open to R&B over the years.

At radio, R&B stations, such as Amsterdam’s City FM and Rotterdam’s San FM, a really youth-oriented Radio 538, have nationwide support to R&B. “When the possibility for

riding itself.

Where She Wants: Despite an increase of more than 5 million listeners, Nicole’s “Make It Hot” (The Gold Mind/EastWest/EG) is forced to hold at No. 3 on Hot R&B Singles due to fierce competition at the top of that chart. Nicole is less than 500 points from the No. 1 single, and with things looking so close, the top spot is fair game for any of the top three records in the next issue.

What What: When last issue’s charts showed that “N.O.R.E.” by Noreaga (Penalty/Tommy Boy) had the second-largest number of street-date sales since Billboard adopted SoundScan data, I knew it meant big things to come. Now, that sets jump 11-1 on Top R&B Albums and scores Greatest Gainer on The Billboard 200 for sales of 153,000 units, moving 136-3. The single, which is the album’s title track, secured little airplay, with the majority of sales based on street buzz. However, for those who didn’t now, Noreaga’s half-rap duo Capone-N-Noreaga, whose last album, “The War Report,” peaked at No. 4 on Top R&B Albums. Meanwhile, street-date headlines early by now on this issue’s R&B list for Cam’Ron (No. 69) and Jermaine Dupri (No. 94).

BUBBLING UNDER...

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PROMOTION LABEL</th>
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VOICES IN MOTION

regional commercial radio first appeared, immediately checked the demand for an R&B station in Greater Rotterdam. The positive vibe I’ve got was most promising. I feared relevent music streets.

If Van der Meijden and Rutti are the male benefactors of Dutch R&B, then Tempo VI Sylvia Simons is the genre’s female populist. As the popular presenter of “Syvilla’s Soul,” she is a woman with a mission. “R&B is here to stay, that’s for sure,” she says. “Talented kids have always been out there. But you need money to break it. In the three years of Tempos’ existence, the quality of locally produced videos has improved significantly. R&B’s current popularity is based on the industry’s greater understanding of the genre and the bigger investment. But labels are aware you can make a profit on it. In a way, that applies to local repertoire in general, which fares better than ever with a 90% market share. R&B can benefit from the upbeat mood the entire industry is currently in.”

Hot Rap Singles

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>LOOKIN AT ME</td>
<td>MASE (FEATURING PUDDY DADDY)</td>
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<tr>
<td>WOOF WOOF</td>
<td>THE 69 BOYZ</td>
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<tr>
<td>WHAT DO U WANT</td>
<td>XZIBIT</td>
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<tr>
<td>THE ACTUAL</td>
<td>HEATHER B.</td>
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<tr>
<td>YOU</td>
<td>B.B.H.U.N.</td>
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<tr>
<td>I WANT YOU</td>
<td>BEENIE MAN</td>
</tr>
<tr>
<td>I GOT THE HOOK UP</td>
<td>MASTER P FEAT. SONS OF FUNK</td>
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<tr>
<td>GOODIE MOB</td>
<td>OUTKAST</td>
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<td>BUSTA RHYES</td>
<td>HYDE PARK'S FT I TUP GEE &amp; S |</td>
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<tr>
<td>GENERAL GRANT</td>
<td>DOJO |</td>
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<tr>
<td>RUTHLESS FOR LIFE</td>
<td>DJ SMURF</td>
</tr>
<tr>
<td>DING-A-LING</td>
<td>HI-TOWN DJs</td>
</tr>
<tr>
<td>IN YOUR WORLD</td>
<td>RESTLESS CITIZEN</td>
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<td>JUICE</td>
<td>CREATION</td>
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<td>THE PARTY CONTINUES</td>
<td>JF</td>
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Space Egg's Moontripper Takes House-Dub To New Realms

**TRIPPIN’ ON THE MOON**: It's not easy to elevate the creative standard of house-dub culture beyond a raw beat and a smattering of samples. And few of the leading groovesmiths ever bother trying anymore—this is so easy to get over on minimal effort. Well, thanks to an intriguing young trumpeter named Vladimir Rebek, that's finally about to change.

The New York-rooted newcomer has just issued "In Search Of Frankenstein's Clone," an incredible full-length disc of intense house melodrama on his own Space Egg Records. The album, crafted under the name of Rebek's alter ego, Moontripper, provides everything hardhead producers and candle-p néat— and a pile of things they may have forgotten they enjoy. Yeah, the beats are forceful and the basslines muscula— but it's all a bit of complex melodies and instantly insinuating hooks at every turn.

Rebek is clearly approaching each track with the mind of a traditional songwriter, creating tightly structured compositions that follow a logical progression and never ramble into obscurity (like most house-dubs). And while this makes for more con- cise tracks than the nine-minute-plus folder created by his competitors, it also makes less gams like that— the donny- thumper "Regulate Your Pres- sure" or the tubristic "Raxxx" any- less viable. If anything, the style invites you to delve deeply into the set's deeper cuts. Adding to the pleasure of this pro- ject are more experimental passages like "2500 Camels," which melds drum’n’ bass rhythms with pure jazz, "Lunar Attack," which frames a lean trip-hop beat with metallic guitar tendrils and Zen-like chants. Not all of Rebek's deviations from house ter- ritory, but his adventurous spirit is commendable— and most appre- ciated. After even a cursory spin through "In Search Of Frank- enstein's Clone," you might find your- self losing patience with the run-of- the-mill stuff while gazing on the street. We certainly are.

**ESSENTIAL IMPORTS**: It's always a good day when a new Mira Parra single lands on our desk. Carefree shows the enduring chanteuse in tip- top vocal form, floating a glorious, deceptively simple performance over a deliciously soulful groove. Equally appropriate for club turntables and home sound systems, this Cottolengo U.K. release leaves you desperate for a full-length album.

Speaking of fierce divas, Ultra Naté feeds her U.K. audience (which has elevated her to much-deserved pop-star status) with a third slice of her sumptuous "Situation Critical" opus. This time, she's flexing her earthy alto voice on "New Kind Of Medicine," a sparkling disco baulo produced with an old-school hand by D-Influence. Talk about sticky hooks! Baby, you won't be able to shake the chorus from this winner after one spin.

Now available abroad on AM:FM Records with a state-side release (Strictly Rhythm due imminently), "New Kind Of Medicine" benefits from the post-production input of Danny Tenaglia and David Morales, both of whom take the song in a timely house direction on their respective remixes. However, we're glued to the album version, which gives the listener the full Naté vocal effect. This woman has grown into a supreme singer.

K-Rass christens its deal with "Hooverphonic" by working a single proving that the act has been working mighty hard since leaving the deConstruction label fold last year. This is the kind of hand-gen- er air-porn anthem that classics are made of, replete with rollicking piano lines, firm house beats, and a chorus that demands to be in the air—always.

The coolest part of "Burnin'" is that the act has sewn several subver- sively subtle melodic threads into the arrangements—the kind that become apparent after several spins and enhance the listening experience each time. Joey Negro splices up the 12- inch package with a disco-happy remix that will keep trend-chasers kiddies in tow, while the Sharp Boys will tap into that. The use of strings adds to that mysterious atmosphere and makes it more interesting.

Originally signed to Sony Belgium and designated a global priority by Sony Europe, the act first scored international success in 1997 with the single "2Wicky," which also appeared on the soundtrack to Bernardo Bertolucci's film "Stealing Beauty." It seems fateful that the act's music would eventually be con- nected to a film; Callier and Duchine met in film school.

"[We] did a lot of orchestrations for short films, so it is quite normal that we have those influences," Cal- lier says. "It is obvious that our music is quite soundtrack-inspired."

With "Blue Power Water Milk" comes a new lead singer, Arnaert, who replaces Liesje Sadaomin. Yet an underlying continuity remains: the act's music more so than the new songs. Why the vocalist change?

"It's difficult, especially in Bel- gium, to find singers that like the entire package," Callier says. "You can tell someone that it's a lot of work and a lot of travel, and they may think they are prepared, but they are not. Liesje got very homesick and very depressed being away so much. We were apprehensive at first and worked with Geike as a session singer and toured with her before officially having her join the group. After the tour, we knew she was the right singer for us."

Geike was thrust into Hooverphonic when the group renewed a major U.S. tour opening for Fiona Apple. Even Callier thought the mix- ture of the two acts was odd at first, but the only likely better to enhance the similarities between Apple's music and the band's. He now recalls that tour as one of the best experiences of his musical career.

With "Blue Power Water Milk" doesn't pour onto shelves in the U.S. until Aug. 11, it's already making a splash in Belgium and throughout Europe. The album entered Belgium

**Leaning Left**: Chicago-based new- comer Beech has begun to gather interest from underground DJs for his eponymous EP of alterna-club jams. Produced by Matt Warren, the set lands off with the abrasive but instant- ly memorable "Suite Of Pain," which combines chunky funk beats with edgy, induced synths and fuzzy guitars. It adds up to an aggressive industrial sound à la early Nine Inch Nails and Meat Beat Manifesto. Also notable is "Bitter," which undermines Beech's quirky tone poetry and dis- voceted vocals with an insincere trance disco beat.

DeVit was scheduled to tour the States later this month in support of his recent release, "Trade," a beat-mix compilation for the Egil Music label. As a resident turntable artist at the legendary London night- club Trade, DeVit became famous for his ability to drop classic tracks.

"Needless to say, this is a terrible loss for the music world," says Egil Music head Egel Aalvik. Adds DeVit's manager, Jay Marstersen: "He was dearly loved by DJs throughout the world... I have lost a very dear friend."
Hot Dance Music

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

**MAXI-SINGLES SALES**
Compiled from a National Sample of Retail Store Sales Reports, Collated, Compiled, and Prepared by SoundScan.

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**No. 1 / Greatest Gainer**

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**New**

1. **INTERGALACTIC** (GRAND WOLF, SITRO / GQ) - BEATLES BOY
2. **CHILL SUMMER** (JP / ARISTA 13506) - ACE OF BASE
3. **I.C.** (JUNIOR JAMBOREE) - ROMEO
4. **GONNA GET LONELY** (JP / VIRGIN 38322) - SPICE GIRLS
5. **STOP (I'M FEELING) LIKE A WINNER** (JP) - ROBBINS 72025

**Week 1**

1. **FOOTMIND** (JP) - BUZZ
2. **BORN AGAIN** (JP) - BOBBY BROS.
3. **FREAKIN' OUT** (JP) - ROBBINS 72025
4. **I'M IN LOVE** (JP) - ROBBINS 72025
5. **BELIEVE** (JP) - ROBBINS 72025

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**Hot Dance Debuts**

**New**

1. **THE NIGHTLIFE** (DISCO / TOWER RECORDS 78035) - INDIA AND NAYANDURAN
2. **DONT STOP (THERES NO STOPPING THE RHYTHM)** (JP) - ALL NIGHT LONG
3. **THE DANCE OF MY LIFE** (JP) - JOEY G.
4. **DON'T STOP** (JP) - JOEY G.
5. **ALRIGHT** (JP) - JOEY G.

**Week 1**

1. **THE DANCE OF MY LIFE** (DISCO / TOWER RECORDS 78035) - INDIA AND NAYANDURAN
2. **DONT STOP (THERES NO STOPPING THE RHYTHM)** (JP) - ALL NIGHT LONG
3. **THE DANCE OF MY LIFE** (JP) - JOEY G.
4. **DON'T STOP** (JP) - JOEY G.
5. **ALRIGHT** (JP) - JOEY G.

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**Epic's hoe down scores with moody 'blue'**

(Continued from preceding page)

Tank's grum's chart at No. 5. A video has been lensed for the first single, "Club Montalegreana," and released in Europe to further the group's exposure to widespread club approval. What about the U.S.? "It's an exciting time at retail, because artists like Madonna are exposing people to a sound they may not listen to on a daily basis," Greer says. "Now, Hoe down [has] a much different record than, say, 'Ray Of Light,' but people are open to different kinds of music now!" A series of record-release parties in the top 10 markets are being planned, and Hoe down comes to the States to begin showcasing Aug. 11 in New York, followed by Los Angeles and San Francisco. In September it will start a proper tour to support the project. "The thing that separates them from the rest of the groups in the genre like Massive Attack and so forth is that they are a true band, a touring entity," Greer says. Audience members may be surprised when they see Hoe down perform. While it's easy to throw the band into the electronica category, songs such as "Batteme" and "This Shit Goes On" demonstrate that listeners sit and listen to what is going on melodically with the track. The vocals blend into a big harmonic poppurrin. "We see the vocals as an extra instrument that is part of the whole combination," Callier says. "The combination is what counts. Like a movie: It's a combination of script, visual, sound... it all has to come together in a balanced way."

Balance is what "Blue Wonder Power Milk" is all about. Callier and company have struck an astringent blend of old and new, contemporary and classic to bring forth an album that can serve as a soundtrack to any musical outing where sheer listenability is the goal. But what about this title? The always-witty Callier is quick to explain the evolution of the name. "It started out as just a phrase, but (the concept of) 'Blue Wonder Power Milk' has turned into some kind of healthy Prozac," he says. "It makes you feel better, and it's good for your health. 'Blue' is like feeling blue, and 'Blue Power' is the thing that gets you out of the 'Blue.' The 'Milk' stands for the healthy stuff. We hope that it's 'Blue Wonder Power Milk' for the people that listen to that, that makes them feel better."
### PROGRAM/OPERATIONS DIRECTOR OF THE YEAR

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<th>Country</th>
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### MUSIC DIRECTOR OF THE YEAR

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### LOCAL AIR PERSONALITY OF THE YEAR

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### NETWORK/SYNDICATED PROGRAM OF THE YEAR

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<th>R&amp;B</th>
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### NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

Award for personalities whose daily full-day program is syndicated for broadcast on radio stations throughout the United States. (Vote only for one of the following nominees)
Please fill out this ballot and mail in the attached envelope.

BALLOTS MUST BE RECEIVED BY AUGUST 14, 1998

### Radio Station of the Year

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<th>Mainstream R&amp;B</th>
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<td>KICQ San Diego</td>
<td>KKDQ Dallas</td>
<td>WALR Atlanta</td>
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<td>WSHE Jackson</td>
<td>WNCI Columbus</td>
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<tr>
<td>WRCH Hartford</td>
<td>WSM-FM Nashville</td>
<td>WRIR Orlando</td>
<td>WIVR Indianapolis</td>
<td>WOIO Wisconsin</td>
<td>WRXQ Indianapolis</td>
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<td>WUPE Cincinnati</td>
<td>WRLZ Milwaukee</td>
<td>WRAX Birmingham</td>
<td>WSDE Milwaukee</td>
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### Station Promotion/Marketing Director of the Year

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<thead>
<tr>
<th>Adult Top 40</th>
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<th>Mainstream Rock</th>
<th>Modern Rock</th>
<th>Mainstream Top-40</th>
<th>Rhythmic Top-40</th>
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<tr>
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<td>WNCI Minneapolis</td>
<td>KGSR San Antonio</td>
<td>KGSS Austin</td>
<td>KABX Seattle</td>
<td>WMGG Chicago</td>
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<td>ROBERT CUBES</td>
<td>WBBM Chicago</td>
<td>WURM Washington</td>
<td>WFMN New York</td>
<td>W2BM Chicago</td>
<td>KZON Las Vegas</td>
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<td>JEN MARSHALL</td>
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<td>WRQX Green Bay</td>
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<td>JAY SHANNON</td>
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<td>WQWM Green Bay</td>
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### Radio Consultant/Group PD of the Year

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<th>R&amp;B Top 40</th>
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### Record Label Promotion Team of the Year

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<th>R&amp;B</th>
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<td>ATLANTIC</td>
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<td>RCA</td>
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<td>BNA</td>
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<td>RCA</td>
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<td>COLUMBIA</td>
<td>RCA</td>
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<td>MCA Nashville</td>
<td>ELECTRA</td>
<td>ELECTRA</td>
<td>RCA</td>
</tr>
</tbody>
</table>

### Individual Voters May Submit Only One Ballot!

Please print your name, address, and other details as required.

NAME: _______________________________
TITLE: _______________________________
COMPANY: ___________________________
CALL LETTERS: _______________________
ADDRESS: ___________________________
STATE: _____________________________
ZIP: _______________________________
CITY: _______________________________
TELEPHONE: _________________________
FAX: _______________________________
SIGNATURE: _________________________
LAURYN HILL GETS HEAD START ON 'MISEDUCATION'  
(Continued from page 1)

a video for the single will be serviced to BET, the Box, MTV, and local video outlets.

Hill says the album is mostly about enlightenment and empowerment. "It's for all the young women," she says. "It has less to do with what society wants for you and more (about) those things you want for yourself, what you need. A lot of women are women of action and have the inspiration and development," she says.

The vocalist notes that live instrumentation dominates the project. "It's an album that is very much hip-hop but very musical. When I started, I filled the studio with every instrument I loved, (and) I got with some really good cats. Certain songs just have a specific vibe; it was less about perfection and more about feeling." Carlos Santana, James Poyser, and Chris Knowles are among the musicians who worked with Hill, who also plays guitar on some tracks. "I'm excited about this project, because it's not a production. It's a very gut-by personal record for her."

In addition to producing the set, Hill wrote all the songs, which are filled with what she considers to be "messages that were meant for me to get out." Hill, whose music is published by Sony Music Publishing, says that none are tailored to be different, not to "stay in one place."

Don Lenner, president of Columbia Records Group (U.S.) and chairman of Columbia Records Group, calls Hill a "true talent," "She approaches her work from the heart. She really relies on her strong sense of self," he says. "I think Lauryn set out to chronicle her own life; she has a lot of courage. She wanted to be completely in charge of her musical project. She's not just a female rapper; she's a singer's singer and a rapper's rapper and can sing with the greatest singer or rapper in the world. Her reach is pretty amazing."

In addition to a remix version of "Sweetest Thing," which Hill originally cut for last year's "Love Jones" soundtrack, songs include "It Really Doesn't Matter," a duet with D'Angelo, and "I Used To Love Him," with Mary J. Blige.

Peter Kapp, a buyer for Nobody Beats the Wiz in Secaucus, N.J., expects the albums to do well. "There is great anticipation in the stores. We had great success with the Fugees, and Wyclef was a strong seller for us. We anticipate it being as strong a seller," he says.

FOR MR. JONES’ ALI DEE, BAND’S DEBUT IS DESTINY 
(Continued from page 14)

then arranged for him to come out here and see everyone at A&M. It felt like a hit, so why wait?"

One of the high points of the quick turnover on "Hail Mary" has also been unusual, as it's exciting too. "Very often the excitement you feel at a hit record is before it even turns gold," says Caffaro. "The Deanna Music/Music Corporation of America (BMI), the Atom Smasher Productions/Boogie Bang Entertainment/BMP, and MCA-Duchess Music Corp/Kings Road Music Company is especially secure about the strength of "Destiny," which was serviced to top 40 June 29 and modern rock two weeks later. According to Broadcast Data Systems, 62 of the total reporting stations are pinning the single.

We felt we had a potentially explosive hit on our hands and we need to test it on the people," Wiggins says. "We believe in a simple equation: You hear it, you like it, you go buy it. Radio will do the really effective job of driving people into stores. Stations are adding it right and left, calls are good, reaction is immediate.

Paul "Cubby" Bryant, music director for top 40 WHIT (Z100) in New York, is a little more hesitant about assigning hit status. "It's still early in the scheme of things for top 40. We have to make sure people want to hear it," he says. "It's very summery with pop potential and a hook, but I don't know if it will be a smash on top 40."

Although A&M is using radio as a road map for the marketing journey, a music video for "Destiny" was shot recently and will be serviced to MTV, the Box, and VH1. Posters, flats, and other decorations will be available for retailers.

But "Destiny" is a departure for a group from the North Carolina, Ohio-based, 450-store Cameoel Music chain, feel the record will benefit from good timing.

"August is a tremendous traffic time for us, and back-to-school shopping brings people into our mall stores for hot bands," Varchow says. "We've had a recent renaissance in buying of the rock/top 40 crossovers like Smash mouth and Third Eye Blind. If Mr. Jones strikes that same vein, they will do well."

In hopes of igniting interest, A&M will use its strongest push for the first 10 major markets to hand out stickers and 100,000 cassette samplers with four song snippets and personal greetings. The group, which includes John Guidry, is bidding "Destiny" is "Godzilla’s" twin.

"We're looking at pricing as phase two of the marketing plan in the winter," Wiggins says. "But it is more up to the band and the manager."

But Ali Dee isn't off the hook for in-store promotion or radio station visits.

"Ali is a sharp, charismatic, and talented guy with a vision. Everyone he comes across seems to respond to him. So we will definitely have him out shaking hands and kissing babies."

The band is managed by Louis Levin and booked by the William Morris Agency.

NILE RODGERS BUYS DISTRIBUTOR, STARTS LABEL 
(Continued from page 6)

those albums—and others on the Sumthing Else label—will fill a void in the current marketplace.

"Almost 99.99% of all R&B rec- cords today are done the same way, with sequencing, drum machines, and loops," he says. "What my label is going to be about is recording artists that make records that are "live" and are played live, instead of singing to track or with a DJ.

"Where I come from, music is played and recorded live. Sonically, that's a different sound than the way R&B music is recorded nowadays," Rodgers says.

"Godzilla" is the third "event" movie to enter the fourth-quarter schedule following "Titanic," which arrives in stores Sept. 1 from Paramount Home Video, and "Lost In Space," which hits stores Oct. 6 from New Line Cinema.

Culberg says that he isn't "comfortable" with "Godzilla" versus the prime movers, with Edwards, of the disco movement in the late '70s/mid-'80s. In addition to its band, the duo wrote songs for several other bands, includingTalking Heads, Grace Jones, and Diana Ross. After Chic disbanded, Rodgers went into producing full time, helming David Bowie's "Let's Dance" and Madonna's "Like A Virgin," among other projects.

The upcoming Chic album, expect- ed in September, includes a perform- ance by former Guns N' Roses gui- tarist Slash. Rodgers also plans to record a solo album. He believes "Destiny" was the obvious first single, but there are several other songs that people will dig," says Ali Dee. "If it sounds good, we laid it to tape. From start to finish, it flowed like a dream. So the more tracks people hear, the more they'll be encouraged to "buy it."

Although the act played a showcase July 16 in New York, no tour plans have been made.

"We're looking at touring as part of the marketing plan in the winter," Wiggins says. "But it is more up to the band and the manager."
BY JIM BESSMAN
NEW YORK—No one seems more surprised that he has a major-label deal than Bill Anderson himself.

"If there's such a thing as a bolt out of the blue, this was absolutely it," says the legendary country hitmaker, during a phone call in which Steve Wariner reported Warner/Reprise Nashville president Jim Ed Norman's interest in signing him.

"Jim Ed called Steve in to sing on Anita Cochran's 'What If I Said,'" Anderson says. "He knew we were good friends and said that he'd like to make a record with me, and would Steve like to produce? He took us out to lunch and said he believed I still had fans out there and could sell a lot of albums if they could only find out about it."

Wariner did, in fact, produce Anderson's Reprise Nashville debut album, "Fine Wine," which is due Aug. 26. It's Anderson's first album of new material since a 1991 inspirational country album for Curb and his first new country product since a 1991 double album for Swansong containing re-recordings of past hits and new material. (Two volumes of Anderson's original hits on Decca and MCA have recently been released by Varèse Sarabande, at a time when Anderson has returned to writing new hits with the likes of Wariner and Vince Gill.)

Wariner—who had a hit in 1992 covering Anderson's first hit, "Tips" and "Rollin' Back," which was previously covered by Roy Clark, Eddy Arnold, and Jean Shepard—also had a hand in writing three of the album's 11 tracks. All were at least co-written by Anderson. The album's other collaborators included Hal Ketchum, Gary Nicholson, Lee Ann Womack, Sharon Vaughn, Jim Weatherly, and Jim McBride.

"I must have known Steve from when he was playing with Dottie [West], but the first time we really spoke was at a date in Cincinnati, when he was playing bass for Bob Luman," says Anderson. "But it wasn't until he did 'Tips' that I realized what a special human being he is, and we developed a relationship. There was about a 10-year period where I hardly wrote at all—from '82 to '92 or '93. I think I got it in my head that music had changed to such a degree that I was a little intimidated. Then when Steve hit with my song that had been laying around 30 years, it was a wake-up call."

A version of "The Tips Of My Fingers" featuring Anderson, Clark, Arnold, Shepard, and Wariner is the only old Anderson song on "Fine Wine."

"There's no way I can go in there and sing a song that a 20-year-old would sing," says Anderson, "so we tried for a more mature level song-wise than what's being recorded by younger singers. Those songs—"A Perfect Fallin' In Love," 'Before,' and 'It Feels So Good'—have to do with at least a second relationship in a person's life, and 'Forgiveness' has to be done by somebody who's been around enough to have made mistakes to ask forgiveness for."

Andersonliquen Wariner to the late (Continued on next page)
WARNER'S ANDERSON SAVORS COMEBACK (Continued from preceding page)

Owen Bradley, his producer for his first 16 years as a recording artist. "Steve reminded me a lot of Owen in his attention to detail and his willingness to tolerate the sordidness of the records," says Anderson. "Listen to Owen's records. He always let the song shine and picked wonderful sounds, so let's hope the heroics matter how great the session players." On his new album, Anderson says, "there wasn't any pressure, like in the '70s, when we were packing it with a Bill Anderson home video and book title and ship orders out of the fulfillment house we used to tape."

Mayne adds that Anderson's continuing career as "one of Nashville's most viable and successful artists, although he may not fit the niche of contemporary country radio, offers many press opportunities. We're not just talking about one of yesterday's legends but someone whose consistently remained active as a great songwriter, entertainer, and human being. There's been a great deal of negative rhetoric by and about country music legends being denied access to the marketplace, but Bill shows how you maintain a positive attitude and go out and carve your space."

Anderson relates that Warner/Reprise national publicity director Susan Niles said the label was going to work him hard. "And I said, 'That's what I'm here for! No one's suffering from the devaluing of grandpa talent. This is going to knock Garth Brooks off the charts. But at the same time, no Bill Anderson fans died the day Garth hit town.'"

BRADY SEALS GOES INTERNATIONAL (Continued from preceding page)

led for the past," says Crowell. "Here's a guy who was in Little Texas. He's the guy who felt it was too cheesy, and he wanted to do something with a little more integrity and make a statement as an artist. I got penalized for the same thing, and it just doesn't feel right. There needs to be somebody in his age group who stands for integrity. And he's got that. And his music is commercial. I think he can be a real star. Usually, the industry doesn't know what it needs until it gets it."

The album contains seven songs and a new version of his "Little Texas" release, with guest vocal appearances by Vicky Gill, Timothy B. Schmit, Max Carl, John Cowan, Ricky Skaggs, and Crowell, and Bela Fleck that really "One thing about Brady that really impresses me," says Crowell, "is his ability and courage to throw something new out. He will write a song and then say, 'No, this doesn't do it,' and then throw it away. Not many people can do that. His first [solo] album, as far as I'm concerned, was a true record. We created an A-Side, B-Side with that one. We were smart enough with this one to say, 'Let's make it so it works for the record company. And at the same time, let's make it work for the artist.'"

At Warner Nashville, support is strong for Seals. Warner Bros.

COUNTRY ARTISTS & MUSIC

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TILE (Publisher – Licensing Org./Sheet Music Dist.
21 26 CENTS Golden Phoenix, SOCAN/Musycorp, SOCAN
22 BIG TIME Song/NTY Tree, BMI/Weaver Corporation
23 THE BIRD Song/NTY Tree, ASCAP/Ray Conniff
24 HOW ABOUT YOU Song/NTY Tree, BMI/Billboard
25 COMPARTMENT B Ray ASCAP/Ashcroft, BMI
26 COMPARTMENT C Ray ASCAP/Ashcroft, BMI
27 THE CHEESE Ray ASCAP/Ashcroft, BMI
28 THE CRY Ray ASCAP/Ashcroft, BMI
29 I'M SORRY Song/NTY Tree, BMI
30 HANGIN' ON A STRING Ray ASCAP/Ashcroft, BMI
31 I'M THINKING OF YOU Ray ASCAP/Ashcroft, BMI
32 THE LADY Ray ASCAP/Ashcroft, BMI
33 WHEN THE CLOVER Ray ASCAP/Ashcroft, BMI
34 WHEN THE CLOVER Ray ASCAP/Ashcroft, BMI
35 WHEN THE CLOVER Ray ASCAP/Ashcroft, BMI
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47 WHEN THE CLOVER Ray ASCAP/Ashcroft, BMI
48 WHEN THE CLOVER Ray ASCAP/Ashcroft, BMI
49 WHEN THE CLOVER Ray ASCAP/Ashcroft, BMI
50 WHEN THE CLOVER Ray ASCAP/Ashcroft, BMI
"I knew from the moment that I first heard Mark sing the demo on "Just To See You Smile" that not only was he a gifted writer, but an incredible singer. I can't wait to hear him on the radio."

Tim McGraw

"I met Mark Nesler when I was 18 years old and said to myself, 'I have just met the most talented person I will ever meet.' I still believe that today."

Tracy Byrd

"Mark Nesler is the best new act to come along in quite a while!"

JD Cannon, WFMS, CMA Station of the Year

"What we have here is an incredible new talent and a record where song, performance, and production mesh into a powerful package. There's smoke and grit in Nesler's voice that makes him totally believable as he sings about pain and resignation... The format needs more talent like Nesler's."

Larry Flick, Billboard

"I got the shivers and shakes. This communicates loneliness with such hurtin', manly dignity. Add a Waylon-esque backbeat and you've got charisma on plastic. There is no question that Mark Nesler is the DISCovery Award Winner."

Robert K. Oermann, Music Row

"Mark Nesler doesn't subscribe to the latest country music on his debut release. His affecting tunes provide a through life."

Said just a kiss

KISS


Said just a kiss

KISS


Said just a kiss

KISS

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"Mark Nesler doesn't subscribe to the latest country music trend on his debut release. His affecting tunes provide a window to the soul of a real person on a journey through life, trying to accept, and sometimes questioning those things that still remain a mystery to us all."
Tom Weaver, Country Weekly

ASYLUM RECORDS
CRAZY FOR COUNTRY
I'm Just That Way

Asylum Records is a subsidiary of Elektra Entertainment Group, a division of Warner Communications Inc., a Time Warner Company.
HOT COUNTRY SINGLES & TRACKS

AUGUST 1, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND JACK SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY

Billboard

Top Country Singles Sales

AUGUST 1, 1998

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<td>1</td>
<td>&quot;I'LL GO ON LOVING YOU&quot; (ALAN JACKSON)</td>
<td>ALAN JACKSON</td>
<td>ARISTA / 16A967</td>
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<tr>
<td>2</td>
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<td>&quot;OMG (YOU'RE THE ONE)&quot; (LINDA DAVIS)</td>
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<td>3</td>
<td>&quot;THE ANGEL&quot; (SHANIA TWAIN)</td>
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<td>WARNER BROS / 16370</td>
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<td>4</td>
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<td>&quot;YOU'RE THE ONE (I CHERRY)&quot; (GEORGE STRAIT)</td>
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<td>&quot;I'M NOT THE ONLY ONE TO BLAME&quot; (MARTI NAAP)</td>
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<td>8</td>
<td>&quot;DON'T GO BREAKING MY HEART&quot; (LINDA RONSTADT)</td>
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<td>HR MUSIC / 16150</td>
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<td>9</td>
<td>9</td>
<td>&quot;SOMEBODY TO LOVE&quot; (SHANIA TWAIN)</td>
<td>SHANIA TWAIN</td>
<td>WARNER BROS / 16370</td>
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<td>10</td>
<td>10</td>
<td>&quot;IF IT MAKES YOU FEEL GOOD&quot; (TRAVIS TILLIS)</td>
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<td>CAPITOL / 72055</td>
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**TOP 25**

1. "I'LL GO ON LOVING YOU" (ALAN JACKSON) - ALAN JACKSON - ARISTA / 16A967
2. "OMG (YOU'RE THE ONE)" (LINDA DAVIS) - LINDA DAVIS - DREAMWORKS / 6012
3. "THE ANGEL" (SHANIA TWAIN) - SHANIA TWAIN - WARNER BROS / 16370
4. "YOU'RE THE ONE (I CHERRY)" (GEORGE STRAIT) - GEORGE STRAIT - MCA / 72040
5. "I'M NOT THE ONLY ONE TO BLAME" (MARTI NAAP) - MARTI NAAP - ROLLING STONE / 16149
6. "SITTING ON THE DOORSTEP" (RICKY SKAGGS) - RICKY SKAGGS - MCA / 72034
7. "DON'T ROCK THE CRIB" (SCOTT WC) - SCOTT WC - EMI / 16260
8. "DON'T GO BREAKING MY HEART" (LINDA RONSTADT) - LINDA RONSTADT - HR MUSIC / 16150
9. "SOMEBODY TO LOVE" (SHANIA TWAIN) - SHANIA TWAIN - WARNER BROS / 16370
10. "IF IT MAKES YOU FEEL GOOD" (TRAVIS TILLIS) - TRAVIS TILLIS - CAPITOL / 72055
ASCAP To Deploy Web Tracking System

BY CATHERINE APPLEFIELD OLSON
WASHINGTON, D.C.—In a collaboration it believes will greatly enhance its ability to track the performance of its members’ works online, the performance rights society ASCAP has paired with Online Monitoring Services (OMS) of Alexandria, Va., to launch a new technology called EZ-Seeker.

The application uses a proprietary set of World Wide Web “crawlers” designed to locate Internet sites that use commonly available audio and video file formats and identify songs being performed (Billboard Bulletin, July 14). The technology also has the ability to decode the “watermarks” that record labels, music producers, and distributors may use to identify digital versions of their works.

Once EZ-Seeker has identified a prospective licenseable Web site, it can automatically E-mail a license form to the site operator. It also archives all of the sites on which it has traced music performance; this would be important if ASCAP decided to take legal action against potential copyright-infringing site operators.

Competing performance right organization BMI has launched a similar Web search and database program—dubbed MusicBot—in October 1997, and it has just announced that the second version of the software will be available this fall.

Additionally BMI has entered into a joint marketing and development agreement with the music technology company Liquid Audio under which Liquid Audio will distribute BMI music performances agreement to all of its licensed sites and provide BMI with a list of all Web sites using Liquid Audio technology. The organizations also will collaborate on the development of an interface between BMI/MusicBot and Liquid Audio licensors that will generate information about the writers, artists, titles, and composers of musical works transmitted by Liquid Audio sites (Billboard Bulletin, July 14). ASCAP entered into a similar agreement with Liquid Audio last spring.

Marc Morgenstern, ASCAP senior VP for new media, says that up until now the organization has been using human resources and various search engines and listing services to search the Web looking for sites that use music. The organization already has turned up hundreds of sites that are currently licensed, and twice—in June 1997 and June 1998—it has distributed fees to its members in connection with the use of music on the Internet. The allotments were less than $100,000 in total.

“We’ve been able to find out about and qualify the sites, but the volumes we are talking about as music use explosives on the Internet requires a technology solution,” Morgenstern says. “We realized we were going to need something that reached far beyond what was currently in use or purported to be in use.

“Key to EZ-Seeker’s ability to weed out promotional and other non-revenue-generating sites is a set of filters it engages to determine whether a given site is designed to make money.

“It’s not enough to just find music files. What we are looking for are commercial sites that are licenseable and are making money,” says Phil Croslad, ASCAP VP of marketing.

“EZ-Seeker looks at things like: Do they have ads available? How many music files do they have? Do they have certain key words that indicate a commercial enterprise?”

Morgenstern says that while ASCAP has had little trouble detecting and contacting the largest sites that use music, new sites are mushrooming in cyberspace.

“There are going to be a limited number—maybe three dozen—big music-making sites, some tied to traditional media companies, some Web only,” he says. “But there is a second group of sites, some 20,000-40,000 of them, and not all small, that are also performing music. This technology will help us license those sites.”

Founded in January 1997, OMS developed a proprietary technology that secures the Internet for copyright-related material. The company has customized its proprietary technology for the Recording Industry Assn. of America, the Motion Picture Assn. of America, and Time Inc. New Media, among other clients.

“EZ-Seeker provides ASCAP with a way to manage an unmanageable amount of information,” says Christopher Young, OMS president/COO.

ASCAP has determined a threestep licensing strategy for Web sites; the minimum yearly fee is $250. The organization and OMS plan to take their technology to sister rights organizations around the world.

“The way the software was designed makes it very easy to change the criteria,” Morgenstern says. “One of the filters could be the country of origin, for example.”

Long Time No See (Or Hear). The B-52’s, an EMI Music Publishing act, played the Big Apple for the first time in four years at Radio City Music Hall recently. Shown, from left, are the group’s Cindy Wilson, Fred Schneider, and Keith Strickland; EMI Music executive VP Bob Flax; and the group’s Kate Pierson.
Artists & Swing Revival Could Stay Awhile

It's new, again: Even the most ardent followers of the music biz and pop culture at large, those well-versed in the industry's cyclical nature, can justifiably register surprise at the nation's newest passion. Swing—the dance music of the 1930s and 1940s, the music of big bands and good times—is back, and it continues to increase in popularity. Swing clubs are opening around the country, swing is played in popular TV advertisements, and consumers are purchasing swing CDs in increasing numbers.

"The swing revival started in Los Angeles and San Francisco and spread to Seattle, Chicago, and New York," explains Michael Kauffman, GRP's national director of sales. Kauffman suggests that swing's newfound popularity lies in its connection to an era that was "optimistic and happy. It's a real positive scene where people can get dressed up and dance and, through the music's history, have a connection to something that conveys a sense of quality." Kauffman sees the recent swing convert being as approximately between 25 and 45. "Going to a club, you see a younger demographic, probably a bit younger than your typical jazz consumer, almost 50% female," he says. Kauffman believes that, unlike many fads, swing has the potential to stay around for some time. "There is a certain amount of investment that the consumer is making, beyond purchasing just the one CD of the moment," he explains. "People are taking dance lessons, and they're buying great up-tempo outfits to wear to the dances. The fact that there is an element of investment can give swing the staying power." The dramatic rise in swing's popularity is confirmed by Lincoln Center's Rebecca Weller, producer of the New York institution's "Midsummer Night Swing" series. Lincoln Center has dance-oriented bands play outdoors for 24 nights; Weller describes roughly one-third of these artists as "true swing." According to Weller, the turnout for the swing bands has been "phenomenal.

"Our dancefloor accommodates 850 people, and we have approximately 5,000 people a night turning out, dancing around the [outdoor] plans," she says. (Annual attendance at the events has risen from 8,000 in 1989 to 96,000 in 1997.) Like GRP's Kauffman, Weller sees the demographics for swing skewing younger than ever, noting that she's seen "more twentysomethings showing up than ever before.

And the swing fans are purchasing music. Chris Osborne, jazz buyer for Tower at Lincoln Center, reports that in a sample week, three of the store's top 15 jazz titles, which include new titles as well as perennial sellers, are swing compilations.

"We have a separate big-band section, and I always put swing albums in our listening posts," notes Osborne. "In addition, a number of swing compilations are being sold in the pop department, which has increased sales by attracting a wider range of people.

Perhaps most significantly, the store has seen an increase in swing sales to young customers who come to Tower after attending the swing nights held right across the street at Lincoln Center.

To reach the fledging swing consumer, GRP is introducing a midline "Swingsation" series, which features classic swing from the GRP catalogue. The current "Swingsation" titles include artist-specific compilations from Count Basie, Jimmie Lunceford, Lionel Hampton, and Ella Fitzgerald with Chick Webb. In addition, a sampler features three cuts each from the aforementioned artists, along with tracks from Benny Goodman, Glenn Miller, Tommy Dorsey, and Artie Shaw.

(Continued on page 43)
TAKING REGGAE INTO THE NEXT MILLENIUM.

www.vprecords.com
Ready To Break: New Artists And Producers Set To Shake Up '98

BY ELENA OUMANO

For the past several years, reggae seemed mired in crises of direction—stick to its roots or come hard with dancehall? Praise the girls, Jah or God? Bend to the wishes of the international pop market or stay true to the hardcore audience? Yet these conflicts are proving illusory. As reggae continues to develop and reinvent itself, it's becoming an expandable envelope, able to accommodate—and find an audience for—its various musical flavors and worldviews.

"Over the years, the reggae audience matured so much that reggae's no longer pop; it's gone back underground," says Main Street and Juvenile labels owner/producer Danny Brownie. "That roots market is established; so the Bob Marley and Burning Spear fans are there. But the second or third generation of West Indians crossed over to hip-hop—we were losing that flavor that makes dancehall reggae popular, and we had to create a new audience with a new set of artists who people can identify with."

Two years ago, Brownie voiced a DJ named Goofie over his new "scandal" riddim, which deviated sharply from typical dancehall riddims, most of which derive from Steely and Clevie's "pujanny" and Dave Kelly's "peppeserox." The result was "Fudgee," a catchy No. 1 Jamaica hit featuring a brief, easy-to-understand hook and an ice-cream-truck bell.

"I deliberately played the drum beat straight, like it was a stomping beat," explains Brownie. "The feeling that comes out of it is like hip-hop, but it's more of a pop beat, like disco." When Brownie sent "Goofie" to England, "they played it in nightclubs, at rave parties—dipped it down in the middle of house music," he says. "When Radio One playlisted that song, I said, 'Well, this is definitely something.' Then, when Beenie Man [entered the U.K. charts at No. 10] with 'Who Am I,' I was so happy! I felt the ingredients are there, and something is happening."

DIFFERENT DELIVERY

Mad House and Extra-L labels owner/producer Dave Kelly is another soundbanger steering away from the typical dancehall beat. His "backyard" riddim will debut as the track for "The Alias Project," an album that will be voiced entirely by well-known artists using pseudonyms. "If Spragga appears on the "backyard" riddim, he's not going to be Spragga Benz—he'll have an alias," says Kelly. The intent is to "put the music first," he explains, to counter the industry's self-destructive habit of over-hyped artists. For Kelly, the "backyard" is a "groove," rather than a "riddim." It has roots in reggae or dancehall, but the delivery is different," he clarifies. "We want dancehall's energy, but something that won't be confined to an ethnic level. And we're creating a vocal that goes across the board, that can be appreciated and understood, whether you're Jamaican or Spanish or American or English.

The Jamaican producer's economy—voicing a string of artists on the same "riddim"—transforms, under Kelly's direction, from monotony into a deep groove no one wants to climb out of, because each track plays like a single destined to be a hit. "I don't record filler songs," says Kelly. "I go to each one with the intention for it to be a single." The proof is in his contagious—and best-selling one-riddim compilation albums—"Pepperseed," "Arabian Jam," "Showtime," "Showtime Juggling" and the dance-floor-filler "Joy Ride."

Producer and 2 Hard label owner Jeremy Harding is also raking up sales by doing it his way. Harding had barely returned to Jamaica from Canada (where he worked for four years as a club DJ and hip-hop/reggae radio jock) before "Who Am I?" voiced over Harding's sizling "playground" riddim, hit the U.K. running last spring, then soared up U.S. charts. Harding also manages DJ Sean Paul, the breakout talent from the Dutty Cuppy Crew, who is currently scouring Jamaica with his own "playground"-based tune, "Infiltrate."

Unlike other crossover reggae artists of past years, "We're managing to get this exposure by doing straight-up dancehall tracks," says Harding. "The same mix of ["Who Am I?"] that was popular in Jamaica is (the same one that's) getting big over there. It's really about creating music that doesn't have to fit a certain sound and fits with other music [like hip-hop]."

UNLIKE OTHER CROSSOVER REGGAE ARTISTS OF PAST YEARS, "WE'RE MANAGING TO GET THIS EXPOSURE BY DOING STRAIGHT-UP DANCEHALL TRACKS," SAYS HARDING. "THE SAME MIX OF ["WHO AM I?" THAT WAS POPULAR IN JAMAICA IS (THE SAME ONE THAT'S) GETTING BIG OVER THERE. IT'S REALLY ABOUT CREATING MUSIC THAT DOESN'T HAVE TO FIT A CERTAIN SOUND AND FITS WITH OTHER MUSIC [LIKE HIP-HOP]."

Global Reggae Pulse

Dub Poets, Distaff Japanese And Parisian Politicos Stir It Up

LONDON—Linton Kwesi Johnson, the Jamaican-born, London-bred pioneer of dub poetry (or "reggae poetry") as he calls it, celebrates 20 years as a recording artist with his new album, "More Time," released in the U.K. late last month on his LKO label. "It's the high point of my career as a poet and as a recording artist," says Johnson, who released two of the earliest dub-poetry albums: "Dread Beat An Blood" (Virgin, 1978) and "Forces Of Victory" (Island, 1979). Recording in Switzerland with a band including producer/bassist Dennis Bovell, guitarist John Kplaye and saxophonist Steve Gregory (all of whom have released solo albums on LKO), Johnson has engaingly mixed his usual pointed socio-political songs (such as "Liesense Fi Jago") with some personal tragedy ("Reggae Fi Benard") and the odd love song ("Hurricane Blues"). BBC Greater London Radio presenter Dotun Adeyabo comments, "If you feel like laughing, crying, dancing and feeling the heartbeat of the last 20 years of black life in the U.K., you need 'More Time.'"

Says Johnson, "I think the main thing is that I've been able to establish a genre of music which is recognized internationally." After spreading the dub-poetry vibes in several European countries in early summer, he'll be touring the U.K. with the English poet Brian Patten throughout October. Patten himself is also a fan and says, "In 'More Time,' there's a brightness in the music that does not belittle the subject matter, and a weight of love and care in the words that separates Linton Kwesi Johnson from his imitators."

TOKYO—Yet more evidence that Japanese reggae has moved way past the novelty stage and put down permanent roots is provided by the recently released album "Irorima Iro." It's a compilation of tracks by various female Japanese reggae artists (Continued on next page)
STOCKHOLM—Sweden's most notable and consistent reggae-rooted artist, Papa Dee, returns this summer with his fifth album, "Island Rock," for Warner Music Sweden. The release follows a brief but successful foray into a more pop-influenced sound on his previous album, "The Journey," which was produced by Denniz Pop and Max Martin (Robyn, Backstage Boys, Ace Of Base), yielded two top-10 hits in Sweden and generated credible airplay in Japan, Korea and Brazil. "Island Rocks" signals a return to a more Kingston-based feel—that has been Papa Dee's métier during his decade-long recording career. "Island Rock" was released last month and was preceded by the title-track single, which displays a distinctly "old-school" Caribbean sound. Although Papa Dee is signed to Warner Music worldwide, the single is also released in Jamaica on the legendary Dynamic Sounds label. A video for the single, filmed in New York, is set for prominent exposure on select music-TV shows and will be followed by a tour of Sweden in late summer. Papa Dee is also playing a show in New York this summer on a date to be confirmed, backed by the Brooklyn Funk Essentials. According to Mattias Wachtmeister, head of international A&R for Warner Music Sweden, international promotion plans are still being discussed. "Island Rock is a superb summer single, reggae-tinged or not. It's an almost novelty hit followed up by a very strong and well-crafted album that is guaranteed to see that rare combination of chart action and excellent reviews," predicts Wachtmeister. —KRISTINA ADOLPHSSON

PARIS—"When I first saw Sinsemilia play, I realized that there was no other such group in France," says Hervé Deplasse, GM of the Double T Music label, which signed the French reggae group early this year. "We met over 10 years ago when we were all teenagers," says Mike, Sinsemilia's lead singer, who uses only his first name, describing the genesis of the group. "Reggae music was not our first love; we were more into the Cure, but our elder brothers had some Bob Marley records." To be sure, Sinsemilia's music is not hard-core reggae. Although deeply influenced by Jamaican music, the group members have added personal touches with rock guitars and a new use of traditional "chanson Française." Two years ago, the band released a self-financed album in English, "Premiere Recolte (First Crop)," which managed to sell more than 40,000 units without any sort of promotion nor media support. Sinsemilia's remarkable stage performances also built their following, says Deplasse. "That was proven again this past May when the group packed a 1,500-capacity venue in Paris days before the release of its second album, "Résistances."" The new album shows a slight change in direction as the band now sings mostly in French. "They are a controversial band, and the album's first single, "La Flamme [The Flame]" is concerned with the National Front, France's extreme right-wing political party, so they have difficulty getting airplay on radio networks," says Deplasse. Promotion of "Résistances" again is focused on the band's live performances, and a spring tour culminated at the Paris-Bercy reggae festival on June 27. Double T Music expects to go gold [100,000 units] with Sinsemilia's new album. —CECILE TESSEYRE
a product that appeals to a cross market, that sounds a little more involved, a little more musical than the standard dancehall [track].

"A lot of the older producers work from a standpoint of being musicians who played in bands," he continues. "I am a musician, but I produce from the standpoint of turntables and clubs—like a hip-hop producer. I start with turntables and samples, whereas most producers start with keyboard melodies or baselines. The approach and the type of sounds you choose are different. Hip-hop production teaches you how to dig for sounds and how to twist and turn them and take stuff off records and make new stuff from it, instead of just relying on what you buy in a box.

Harding advises "applying the technique of building hip-hop to dancehall," rather than simply sticking dancehall beats under hip-hop samples.

DEPENDING ON KILLERS

The right riddim is key for a reggae recording artist. The talents of established stars like Bounty Killer, Beenie Man, Buju Banton, Luciano, Wayne Wonder, Richie Stephens, Anthony B., Capleton, Sizzla, General Degree, Red Rat, Bucanneer, Spraggga Benz, Lady G, Lady Saw and Tanya Stephens, as well as two veterans of remarkable staying power, singers Beres Hammond and Coco Tea, override the changing whims of musical fashion, but newer artists depend on the latest killer riddim in order to be heard.

Harding was the first to voice reggae sensation Mr. Vegas, at least in his second, strikingly original "singjay" incarnation.

Clifford Smith, a.k.a. Mr. Vegas, started as a singer. After a few futile years, he dropped out, until he met DJ/producer Don Yute, at singer/producer Freddie McGe- gor’s Big Ship recording studio and they collaborated on a "Killing Me Softly" reggae cover. But it wasn’t until someone took a crowbar to his jaw in a dispute over a DAT that Vegas’ career took off. “I spent six weeks with a wired jawbone,” recalls the 25-year-old. “Before the accident, I sang pretty. But in Jamaica nowadays, you have to be real hardcore to really reach the people. They just love the more faster riddim.”

When Vegas heard Harding’s "playground" riddim bubbling under “Who Am I,” he ran to his doctor to get unwired, then headed straight for Harding’s place. “I didn’t even eat,” he says. Unable to open his jaw wide enough to round the notes, Vegas recorded “Nike Air” with a unique, driving sound—holding notes yet thinning them out—working somewhere on the border between singing and rapping.

L.U.S.T.

Vegas and Harding’s work has, for sure, impressed the riddim world. But a "real hardcore" artist who is even more impressive is Master KG.

"We haven’t heard anyone like this since [the late] singjay legend Tenor Saw,” says Wee Pow, owner of reggae’s top sound system, Stone Love. When "Nike Air" was released last fall, “it mash up the whole of Jamaica,” says Vegas. “If my jaw wasn’t broken, I would have done it too pretty, and it wouldn’t have taken off.”

Anxious to avoid the all-too-common “one-hit wonder” fate Vegas hustled down his next riddim. “After that now, it was Danny Brownie turn,” he says. “Went around Main Street [studio], and said I have to voice on his filthy riddim bad. I told him he must call the police; I’m not leaving. I went in, did ‘Heads High’ in one lick.”

By virtue of the right riddims, catchy lyrical hooks and his dazzling vocal style, this canny artist has made himself a constant top-10 chart presence—most at No. 1—for nearly a year.

PLAYING THE STATESIDE GAME

L.U.S.T. (Love, Understanding, Sensitivity and Togetherness) is just as fresh on the scene—at least as a unit. Singers Thriller U (Eustace Hamilton), Singing Melody (Evelton Hardware) and Tony Curtis (Cur- tis O’Brien) have all enjoyed suc.

(Continued on next page)
READY TO BREAK
(Continued from preceding page)
cessful solo careers, and Rikrok (Ricardo Ducent) toured with Patra as backup singer, but they are now committed to their four-man con-
federation. Though L.U.S.T. hasn’t been together long enough to score more than one hit, “Sweetness Of Your Love” (on manager Paul Gris-
come’s Bankeyous label), only Beanie Man took home as many awards at last spring’s JAMI (Jamaican Music Industry) show.
But Jamaica can’t hold their super-
heated harmonies. L.U.S.T. and the Stateside R&B audience were des-
tined to be. For Jamaican artists, the determining factor in international success is not only talent; it’s knowing how to play the American-majors game. Griscombe and the group’s music director, Nigel Staff, both former members of the highly effective Shabba Ranks’ Patra team, are veteran players.

“I learned a lot on the road with Shabba, and you learn from your mistakes,” says Staff. “Knowledge is power. If you’re a [Jamaica-based] artist, you’re thinking limited. You just go to N.Y.—Brooklyn, Queens—make money and come back. The main thing for us right now is the road, touring all over North America for huge, mixed audiences. You’re not going to see the money right now, but you’ll see the record sales later, cause that’s promotion.”

SCARE DEM CREW
Another crew cut-to-measure for the Stateside hip-hop/R&B audi-
cence is Scare Dem. DJs Elephant Man, Harry Toddler and Boom Dannemite and singer Nitty Kutchie took their name from sparring part-
ner Buster Killa’s hit tune “Big Gun Scare Him,” then stormed into the Jamaican consciousness via the Sting ’96 stage, wearing army fatigues, hair dyed various impro-
bable colors and cutting up like a band of hyperactive clown-warriors. Scare Dem’s comic improv and hip-
hop references woven into a dance-
hall base have won a huge, devoted following, including many female fans or “Scareeshas.” “Hip-hop kids, we have the flavor for them,” says Elephant Man. “We got a lot of nice tunes out there, rocking the fans. We got the hype, we got the performance. Harry Toddler’s daintiness; I got handy legs. We got the bodies, the looks, the girls. We ain’t teaching the kids nothing wrong. We got the Almighty, and that’s who come first.” N.Y. indie Blunt/TVT will release the group’s first album, “Scared From The Crypt,” some-
time this year.

Riddim Ratings
The Year-To-Date Charts
The recaps in this Spotlight provide a year-to-date preview of reggae sales from the beginning of the chart year, which began with the Dec. 6, 1997, issue, through the July 4 Billboard. The rankings are determined by accumulating SoundScan unit sales totals for each week a title appeared on the Top Reggae Albums chart—including weeks in which the chart did not publish.

Top Reggae Artists
Pos. ARTIST (No. Of Charted Albums) Imprint/Label
1 BERNIE MAN (1) Shocking Vibes/VP
2 BOB MARLEY (2) Island/Island
(1) Jod/Koch
(1) Madacy
3 BUJU BANTON (1) Germania/VP
4 FINLEY BUAJE (1) 550 Music/Epic
5 DIANA KING (1) WORK/Epic

Top Reggae Albums
6 SHAGGY (1) Virgin
7 HEP CAT (1) Epitaph/Epic
8 BORN JAMERICANS (1) Delicious Vinyl/V2
9 ZIGGY MARLEY & THE MELODY MAKERS (1) Eklektik/Egg
(1) Virgin
10 CAPETON (1) African Star/Del
Jah/Mercury

Top Reggae Imprint
Pos. IMPRINT (No. Of Charted Albums) Imprint
1 VP (4)
2 SHOCKING VIBES (1)
3 GERMAIN (1)
4 VIRGIN (3)
5 550 MUSIC (1)

The real Jamaican deal. The spiritual vibes: the thundering beat, the wailing voices. The reggae riddims will be jammmin from August 2-8, 1998, at Reggae Sunfest. For more info, call 1-800-JAMAICA.

If you believe in the Sound, the Love, and the Soul of the music, come to Jamaica and feel all right.

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AUGUST 1, 1998

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EngineeRing School Ready For U.S.
Global Operation To Open Schools In NYC And Nashville

By Dan Daley

The professional audio education market in the U.S., which already has more than 600 programs of various types and sizes, is poised to become even more crowded as the School of Audio Engineering Technical College (SAE) moves forward with plans to open schools in Nashville and New York.

Since its founding in Sydney in 1976, SAE has established educational facilities in London, Paris, Glasgow, Scotland; Vienna, Stockholm; Milan; six cities in Germany; two each in the Netherlands and Switzerland; seven in Australia/New Zealand; and one each in Singapore and Malaysia. Two more sites, in Athens and Seoul, South Korea, are slated to open.

Covering 1.25 million square feet of educational and studio space on three continents, SAE is the largest such enterprise in the world. It has a global enrollment of approximately 7,000 students at any time, paying an average of $12,500 (tuition varies depending upon the operating costs associated with various territories).

The force behind this scholastic empire is Tom Misner, who perceives himself as being as boundless as his business. Born in Austria and raised largely in Australia since his adolescence, Misner speaks four languages and does not identify with any particular nationality.

The scion of a family that once owned a large steel manufacturing company in Europe, Misner parlayed the family fortune into his own business empire by making a series of shrewd decisions, including selling a major publishing group he had founded to Australian entrepreneur Rupert Murdoch.

Misner has left few angles untouched in building SAE to an asserted $100 million in annual revenue. For instance, a major part of his strategy in entering new markets is to establish its educational facilities in rental real estate. Depending upon the rate at which the business there begins to grow, he will later purchase either that site or another—a tactic that builds and acts as a hedge against future rent increases.

The financial rewards of such an operation can be substantial. Misner says SAE’s staff and physical space grew 100% in 1997, and he expects 40% growth this year. In addition, SAE draws handsome ancillary revenues from text-books—several of which Misner has written himself—and by marketing items such as T-shirts and caps, all of which are prominently displayed in cases in the reception areas of the schools.

“Every action we take is planned several moves ahead, like chess,” says Misner, who broke into the audio business at a Sydney television broadcaster and then quickly established himself as a self-taught and in-demand engineer.

An active risk taker, Misner believes he can capitalize on the volatile Asian market at a time when it is undergoing a financial crisis. “What better time to go in,” he says of Korea. “Overhead costs are lower, and students have fewer resources with which to travel overseas for an education. We bring it to them.”


COMING TO AMERICA

SAE’s U.S. operations will start in Nashville and New York. Plans have been put in place to move into the buildings currently occupied by the RCA Foundation, which was bought by BMG and Arista Records, in Nashville early next year. The New York location in Times Square will likely open after the Nashville school. It is also near space used by the Disney organization, with which SAE recently concluded a deal to supply all of the Orlando, Fla.-based music academy’s audio and video technical training globally.

Accreditation with the Tennessee and New York education departments is under way, helped along in Nashville by the Chamber of Commerce and the mayor’s office.


METHODOLOGY

While Misner will not reveal every aspect of SAE’s curricula and its methods, he explains that students can attend full time or part time and choose from certificate and degree programs in sound engineering, recording arts, and multimedia.

In contrast to classroom situations in which only a handful of students gain hands-on experience, SAE encourages all its students to actively participate in the subject at hand.

“If you have a group of six people trying to learn to use the same piece of equipment, then human nature dictates that one or two of them will become dominant over the course of the project, and others may learn less,” explains Misner.

According to Rudi Greime, GM for European operations at SAE, about 80% of the curriculum is standardized throughout the school’s campuses, with the remaining 20% adaptable to local needs. For instance, at the campus in the Islington section of London, school manager Christian “Pozzie” de Haas offers a seven-week DJ program that has access to the massive don club Ministry of Sound, where students can spin one or two nights as part of the program.

On the other hand, Mike Bruick, manager of the facility in the Aubervilliers suburb of Paris, prefers not to have aspiring DJs in any of his programs, citing too narrow an educational focus.

In the U.S., SAE’s operations will reflect New York’s DJ/hip-hop culture and Nashville’s reputation as a haven for acoustic, ensemble live recording.

“You can’t look at the U.S. as a single culture,” explains Misner. “And no other school has had the kind of experience that we have in adapting to different cultures.”

STUDIOS

The SAE schools tend not to be flashy; most have two or three studio complexes, one of the several manufacturers that SAE has affiliations with, although Misner notes that SAE is the only campus to have a significant volume and does not need to make exclusive deals that might limit the school’s access to technology.

The schools collectively use 175 digital audio workstations, 300 multimedia studios, and 60 recording consoles, including a dozen Neve VR8 and five SSL 4000 desks. Misner recently bought four boards off the floor at the Amsterdam Audio Engineering Society Convention for distribution to various campuses.

The SAE control rooms tend to have a common design—an informal, live-and-dead-end (LED) approach, something that Misner and his staff concede is not state of the art. “The point is not to be in a fabulous acoustical space but rather to be in something more like what students tend to encounter when they first go out into the business,” says Greime. “If you can make it sound good here, you can make it work anywhere.”

Most schools have enrollments of less than 300 students in various stages of progress, with two supervisors and 15 to 20 staff teachers.

Graduation is encouraged—supervisors will work with those whose grades are lagging—but not assured. Overall, more than 80% of the 7,000 students enrolled throughout the world in any given semester finished classes satisfactorily.

Although he has succeeded in building a global business empire, Misner says he considers himself “an educator first, then a businessman.” He adds, “That’s the challenge in the U.S., where the business part is coming too often ahead of the education. If you’re just in it for the money, then you’re going to lose in the end.”

P R O D U C T I O N  C R E D I T S

BILLYBOARDS’ NO. 1 SINGLES (JULY 25, 1998)

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© 1998 Billboard/PI Communications, Hot 100, R&B & Country appear in this feature each time, Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

42 BILLBOARD AUGUST 1, 1998
## Top Contemporary Christian

<table>
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<td>YOU LIGHT UP MY LIFE — INSTRUMENTAL SONGS</td>
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**NEW**

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### Additional Information

- **JAZZ BLUE NOTES** (Continued from page 38)
- Additional artist compilations are expected early next year.
- The summer’s most aggressively pursuing new swing fans, developing a grassroots awareness for the “Swingathon” titles. “We’re going to the clubs, setting up displays, and handing out flyers,” says Mike Kaufman, “Most importantly, we’re getting the music played on the sound systems. This music (on "Swingathon") is the real deal, but we don’t want people to feel that we’re forcing it on them. It has to be natural, and we have to facilitate it in such a way that they will want to be interested in it.” Kaufman has high hopes for the “Swingathon” series and for the swing movement in general. “I have to believe that if we can turn more people on to jazz, even peripherally, and make them aware of some of the forerunners of the music, that they listen to now, then ultimately it can be a great thing for jazz,” he says. “Our big objective is to get to that point. Get these people into the classic catalogue that is out there.”

## Higher Ground

by Deborah Evans Price


The consensus among record labels and retailers to be that business is good and the future looks bright. “We did more business on Monday of CBA than we did during last year’s convention,” says John Stewart, VP of sales for Pamplin Distribution. He attributed the upswing to the distribution relationships with labels and also to new talent attracting attention. “Our No. 1 priority now as a distribution company is Nikki Leonti,” says Stewart. “And we’re going 20% over on our projected sales on our initial orders. Everybody’s excited.”

Stewart and Pamplin’s marketing Jenny Lockwood were playing Leonti’s new project for the Parable Group’s music and video merchandiser, Tom Rhodes, and I have to admit that I heard was impressive.

Showing new talent was also an integral part of EMI Christian Music Groups’ “Listen To Our Hearts” contest Wednesday night (July 15) at First Baptist Church of Dallas. In addition to enjoying such personal favorites as Margaret Hecker; Phillips, Craig & Dean; Aaron Jeoffrey; Sierra; CeCe Winans; and host Steve Green, the audience enthusiastically responded to Michelle Tunes and newcomer Nicole Nordeman, both of whom demonstrated their unique voices and outstanding songwriting talents.

Congratulations to Chordant Distribution, which was named supplier of the year and Impact X 2 supplier at CBA. “Being pro-retailer is a major part of our business,” says Chordant’s VP of sales Rich Peluso. “We want to serve them totally. In fact, it’s part of our mission statement. This award tells us that we are succeeding, and for that we are grateful.”

Among the other key winners were Bible Book Store & Solid Rock, Billings, Mont. (store of the year); Chordant’s Cathy Hulup (telephone sales rep of the year); Mike McCuske of Northwestern Products Inc. (sales rep); Big Idea Productions (CBA Marketplace Editor’s Choice Award); Word/Integrity Music (best overall promotional campaign, for “Get A Jump”); and Provident Music Distribution (best music booth).

CHANGES AT WCD: Warner Christian Distribution has changed its name to WEA Christian Distribution. Along with the name change comes increased power for GM/VP Melinda Scruggs Gales, who can now sign direct-distribution and manufacturing deals. Among the new signings are Dez Dickerson’s Absolute Records and New York-based Tommy Boy Gospel. (Absolute is one of the first to sign a manufacturing deal.) In the wake of the changes, the company is expanding. Among the newly hired are sales Bill Robinson and retail sales director Charley Redmond.

GOWOYS & CHRISTIANS: In addition to being in Dallas for CBA, I had the pleasure of hearing further word to Fort Worth for the third annual Will Rogers Country Music Festival. Presented by the Academy of Western Artists (AWA). My thanks to the AWA’s Bobby Newton

(Continued on next page)
Dorothy Norwood and Malaco Records present the debut recording of the, the Smith Family, Savannah Community Choir. It is most definitely Alright Now!

DOROTHY NORWOOD & THE SMITH FAMILY
SAVANNAH COMMUNITY CHOIR
IT'S ALRIGHT NOW!

GONE NEW GROUND: Bishop D.T. Jake took time out during his annual Woman Thou Art Loosed Convention—which drew more than 57,000 to the Georgia Superdome in Atlanta July 10–11—to announce the launch of his exclusive part with Island Black Music for the companion CD to his newest book, "The Lady, The Lover & Her Lord" from G.P. Putnam. The Dallas-based author/evangelist/pastor discussed the project at a luncheon at the Superdome with Atlanta civic leaders. The album, which was produced by Donald Lawrence, will feature vocals from Shirley Murdock along with intermittent narratives between songs and over vocals from Jake.

BRIEFLY: Due this month from Gospel Centric is the sophomore set from the Full Gospel Baptist Church Fellowship Mass Choir, "Bow Down & Worship Him." The album features guest vocals from Doug and Melvin Williams, Marvin Winans (who has a rousing duet with Bishop Paul Morton), Byron Cage, and BeBe Winans. Tuesday (28) marks the long-overdue debut release of Hezekiah Walker’s church choir: The album, “Pastor Hezekiah Walker Presents LFT Church Choir”—already fielding high-volume prereaders and airplay—was recorded live at the Love Fellowship Tabernacle Church. Part of the aggressive rollout launched by Verity Records is a street-team marketing blitz throughout New York’s five boroughs. Also benefitting from that blitz is Here I Praise, a Boston-based gospel ensemble whose album, "Give Me Nothing But Praise," is presented by Daryl Coke. The 7-year-old group was founded by keyboardist Robbie Lewis and is being released on Verity—by the way, Coke was behind the creation of "Who's Who" which was the debut of Luther Vandross. Daryl Coke was to be named pastor of the Metropolitan Tabernacle of Faith during installation services scheduled for Saturday (25) in Charlotte, N.C.

KEEPING SCORE (Continued from preceding page)

compares favorably with the justly acclaimed (two-disc) version by the Juilliard Quartet; and one of the Hilliard Ensemble’s best albums yet, a richly varied survey of Lassus’ “Missa Pro Defunctis” and also contained in the album—by an erred and overwhelmingly moving denouement. Henze’s work is also everlution, and also includes a set of five string quartets played by the German-Austrian Arditti Quartet. And for EMI Classics, star British tenor Ian Bostridge is poised to record a song cycle that Henze has written for him. But the major Henze composition before the public right now is his Symphony No. 9 as a grand choral symphony. His "symmaunscum," as is written in the liner notes, the Symphony No. 9 is a long way from "Undine" not only in time but temperament. This is due to "the heroes and martyrs of German anti-fascism." The great work deals with the composer’s experience as a young German soldier in World War II, and as such it "represents the most extreme experience I have ever had," Henze says, "both in terms of the events of the time and as regards the artistic endeavor.

HIGHER GROUND (Continued from preceding page)

for inviting me down to present the entertainer of the year award. I thoroughly enjoyed the show. Trudy Fair was an engaging hostess. Two years ago, the 72-year-old German composer was the subject of an impressive 14-disc retrospective that tapped open the floodgates of records made in the 60s and 70s. Although hardly available in the U.S. as a whole, “The Henze Collection” can still be found in individual volumes; the two-disc set of Symphonies No. 1-6 is especially worth seeking out, as

is the set featuring the eerie amalgam “Tristan”—a work for piano, tape, and orchestra that quotes Wagner, Chopin, and Brahms on its way to an individual and overwhelmingly moving denouement. Henze’s work is also featured at length on Schott’s Wergo label, including a set of five string quartets played by the German-Austrian Arditti Quartet. And for EMI Classics, star British tenor Ian Bostridge is poised to record a song cycle that Henze has written for him. But the major Henze composition before the public right now is his Symphony No. 9 as a grand choral symphony. His “symmaunscum,” as is written in the liner notes, the Symphony No. 9 is a long way from “Undine” not only in time but temperament. This is due to “the heroes and martyrs of German anti-fascism." The great work deals with the composer’s experience as a young German soldier in World War II, and as such it “represents the most extreme experience I have ever had,” Henze says, “both in terms of the events of the time and as regards the artistic endeavor.

the Christian music column, Steagall also took home the CD of the year accolade in the comedy poetry division for "A Faithful Man." The hit single "Pilot 314," also from the album, is a wonderful project about faith and values from the heart of a very talented Christian cowboy, on the Warner West Records label. "A Faithful Man" is one of those projects that further demonstrates the persuasiveness of the Christian perspective in every musical genre and how faith can’t be confined to any one deno. Congrats once again to Red and all involved in the AWA.

Where It All Comes Together: The site is Philadelphia, the dates are Aug. 8-15, and everyone who’s anyone in gospel knows all too well the—The 1st annual session of the Gospel Music Workshop of America. Key players, hopefuls, announcers, manufacturers, afficionados, retailers, and gospel executive alike will mix with some of the biggest names in gospel for what is billed as the most important event on the gospel calendar. Nearly 100 workshops and sessions will cater to an expected audience of up to 20,000, while showcases will spotlight the latest from the likes of Fred Hammond & Radical For Christ, Kirk Franklin & the Family, John P. Kee, Hezekiah Walker, Bobby Jones, the Canton Spirituals, Shirley Caesar, and Yolanda Adams.

Al Hobbs, executive vice chair of the convention, reports that with its theme, "Preparing praise for the new millennium," the convention is "challenging all elements in the industry to continue to heighten the awareness of the role of music in the church and the role of the church in the gospel industry as well.

Hobbs will also preside over the Gospel Announcer’s Guild—the group’s industry truck—which is set to kick off Aug. 8 with the annual showcase from Malaco/Savoy at the Pennsylvania Convention Center featuring LaShun Pace, James Moore, and the Mississippi Mass Choir.
With yet another year of double-digit growth and record-breaking sales, gospel no longer has to prove its case as it wings its way into the 21st century, widening its lead over classical and jazz to rank as the sixth most popular music genre in America behind rock, country, R&B, rap and pop.

The platinum performances of Bob Carlile's "Shades Of Grace" and God's Property From Kirk Franklin's Nu Nation underscore gospel's heightened popularity, while a 63% increase in mainstream sales punctuate the reaction at retail. National chains like the National Record Mart—with 150 stores—have increased their gospel inventory by about 75%, and discount retailers like Wal-Mart, Kmart, Best Buy, Circuit City and Target are also stocking up.

Fueling gospel's flight is a marketshare ratio that pushed 1997 revenues upward of $345 million, while year-end SoundScan data reported a record high 44 million units scanned.

PARTNERSHIPS AND PURCHASES

The biggest factor in the growth continues to be the acquisition of once-independent gospel labels by mainstream imprints and increased partnerships between gospel and secular labels, providing for broader distribution and greater clout at retail. Just last year, Interscope purchased a big chunk of Gospo-Centric Records stock (home to Kirk Franklin & The Family), after already having jointly ventured in the 1996 launch of B'Girl Records (God's Property and Trim-i-tee 5:7). Tommy Boy expanded into gospel, Atlantic Records signed BeBe Winans, and EMI Christian launch-

WARNER ALLIANCE'S Alexander

ed EMI Gospel. Pioneer Records signed CeCe Winans, teaming with Sparrow for the release of her latest project, "Everlasting Love." And, with a change in leadership, Warner Records decided to take its gospel music arm off the selling block.

With increased sales have come increased expectations. "A hit record in gospel now means 150,000 units," reports Gospo-Centric CEO Vicki Mack-Latallafe. "I would have been thrilled to get 50,000 units on my first act, the Tri City Singers. ["A Songwriter's Point Of View."] That was six years ago. Today, if I only sold 50,000 units, I'd cut my throat." (The record has subsequently topped 100,000 units.)

While 150,000 units is the norm for major gospel labels, the numbers for hardcore gospel purists are lower, but, as Central South Gospel GM Larry Blackwell points out, just as relative.

"The Williams Sisters selling 75,000 units is just as important as Fred Hammond doing 200,000," notes Blackwell. "In that sense, gospel independents are not hardly dead, which is good news for the industry, because everybody doesn't have the secular machinery behind them."

IMPROVED EYESIGHT

With increased opportunities for exposure, labels have grown more technically competitive, employing everything from increasingly popular concept videos and premium rotation on BET to the Internet.

"The whole picture has changed dramatically—from packaging to imaging to distribution," Jerry Mannery, executive director of the gospel division at Malaco Records, points out. "If we're going to increase our shelf space, we have to understand we're competing against every genre out there. Clearly, gospel has grown out of the mom-and-pop retail arena. Costs
“TODAY, GOSPEL HAS BECOME SO MULTIFACETED,” SAYS ONE LABEL EXEC, “THAT, IF YOU DON’T SHAKE ALL THE BUSHES, YOU’RE SHOOTING YOURSELF IN THE FOOT.”

BY LISA COLLINS

Commercial success, growing mass appeal and increased exposure may not have changed the message of gospel music, but it sure has helped change the look and feel of it—all the way down to its traditional core. For, right along with the 32% growth rate reported by SoundScan in 1997, $549 million in revenues and increased visibility on mainstream TV programs—like UPN’s “Good News” and HBO’s “Comic Relief”—as well as films like Warner’s “Why Do Fools Fall In Love” (starring Lorenz Tate, Lela Rochon, Halle Berry and featuring Shirley Caesar)—has come a whole new image.

It’s an image that is being dictated by younger audiences, greater multimedia access and a growing culture among gospel marketers hoping to enlarge the genre’s already-expanding consumer profile. It’s a market sector designated by the R.I.A.A. as representing 4.5% of the American record-buying public—though gospel analysts would argue that number is closer to 9%. “There’s a new game for gospel labels, and it’s called multimedia marketing,” notes Milton Biggahm, executive director at New York-based Savoy Records. “It is serving as a springboard for putting gospel into the homes of more broad-based and multicultural audiences throughout the nation.”

Multimedia marketing is not all that new, but, until now, gospel firms have not had access to the kind of resources that made them competitive. However, with the new alliances gospel labels have forged with mainstream distributors it has come more access, as well as new channels of exposure and even corporate support for the likes of Nike, Revlon, Coca-Cola, Sears, Wingley, Hunt-Wesson, Gapstore and Jerome Craig.

CROSS MARKETING

Today, gospel executives are employing the methods that are commonplace for their secular counterparts. “We market gospel as aggressively as any other form of music,” declares Hezekiah Walker, VP of marketing for Jive/Verity Records. “And, if you’re trying to achieve gold or platinum, you need cross-marketing opportunities or you may have to partner with another entity to make things happen. Whatever the case, we’ve only approached gospel one way—as music.”

For Jordan and an increasing number of gospel executives, it is paying off. Verity, for example, is enjoying success in the marketplace with a number of artists, including Hezekiah Walker, John P. Kee and, most recently, with Fred Hammond.

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whose April release, "Pages Of Life," had scanned more than 100,000 units in eight weeks.

Jordan and Verity also played a key role in the release and subsequent success of WOW Gospel, which has been certified gold. He expects the project—comprised of the top-30 gospel hits from various artists (and labels) over the last two years—to ultimately go platinum. In the meantime, he is among those at the forefront of a trend toward aggressive marketing campaigns tapping TV, print and radio in a way never before seen in gospel.

With WOW Gospel, the label joint-ventured with the A&E cable network for a Black History Month promotion. With Fred Hammond, Verity introduced the gospel marketplace to the viability of double-CD sets, and they’ll team with Hunt-Wesson for a "Ladies Of Verity Music Tour" in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.

"Because of their mass-market appeal and visibility," Jordan adds, "we're going to use our resources to push them into even higher gear."

"Gospel is in a tremendous growth mode," notes Teresa Hairston-Harris, publisher of Gospel Today magazine. "With the success of Kirk Franklin and God's Property, there's an overwhelming interest from the mainstream that's driving the trend, but just as impactful is the spotlight on religion in general. The parallel to Kirk and GP's "Touched By An Angel." When you have that kind of excitement on both sides of entertainment, it's even better for us."

TV BOOKS AND INTERNET

Television is embracing gospel in a big way. So much so that BET—called the "Bobby Jones Gospel," is the nation's highest-rated weekly gospel show—is planning to have an all-gospel network operational by mid-1999.

Mainstream book publishers are also getting in on the act. Simon & Schuster will publish Bobby Jones' "Touched By God" this fall. Thomas Nelson releases Shirley Caesar's "bin—The Lady, The Melody And The Word"—this month and a book from Kirk Franklin is forthcoming.

"The Internet has shown us that traditional gospel is finding another marketplace with jazz and blues aficionados," reports Gospel Centric CEO Vicki Mack-Latallade. "Then too, projects like DreamWorks' 'Prince Of Egypt' soundtrack are putting gospel in front of more mainstream audiences than ever before."

Indeed, DreamWorks is generating a great deal of excitement in the gospel community with its inspirational soundtrack, to the forthcoming story of Moses, due for release in December. At press time, the label was in negotiations for a stellar lineup of artists, including Kirk Franklin, Shirley Caesar, Donnie McClurkin, Boyz II Men, CeCe Winans, Carman, D.C. Talk, BeBe Winans, Fred Hammond, Jars Of Clay and Trin-i-tee 5/7.

The power-packed artist lineup brings assembled them together, but they need fresh music for continued success.

Continued on page 75.
“we saw the light”
Late '98 brings a host of highly anticipated releases, including titles by Kirk Franklin And The Family, Rev. Milton Brunson's Thompson Community Singers ("50th Anniversary Celebration") album and Yolanda Adams' release, the first since her 1996 release "Yolanda: Live In Washington." Following is a selective list of gospel albums to be released in coming months.

**AIR (Atlanta International Records)**
"Sunday Sampler" compilation feat. Dottie Peoples and Luther Barnes

**BORN AGAIN RECORDS**
Judy Peterson, "Judy Peterson," Lois Sneed, "Somebody (Must Be The Lord)"

**CRYSTAL ROSE RECORDS**
The Whitfield Company, "Pure Gospel Compilation"

**FIRST LITE**
Doc McKenzie And The Gospel Highlights, "Live In South Carolina"

**HARMONY RECORDS**
Dawkins & Dawkins, "Focus"

**HOSANNA MUSIC**
"Women Of Worship" (part of the Women Of Faith series), compilation of previously released material by CeCe Winans, Yolanda Adams, Vicki Winans and Dottie Peoples

**INTEGRITY**
Fred Hammond, "Word In The House," feat. Motor City Mass Choir

**MALACO RECORDS**
Savannah Community Choir, "It's Alright Now."

**SING FOR YOU**
S. U. M. (Souls Unlimited Ministries) RECORDS
Bishop Ronald E. Brown, "Live: Having Good Old Fashioned Church Part II"

**SAVIOY RECORDS**
Rev. Timothy Wright, "Been There, Done That"
Alvin Darling And Celebration, "A Blessing Coming Through"

**TYSLOT RECORDS**
Mark Hubbard And United Voices For Christ, "A Different Level"

**VERITY RECORDS**
Maurette Brown Clark, "How I Feel"
Here II Praise Choral Group, "Giving You Nothing But Praise" feat. Daryl Coley

**WORD RECORDS**
Greg O'Quin "N Joyful Noise, "Conversations"

**GOSPO CENTRIC**
Kirk Franklin And The Family, Title TBD

**HARMONY RECORDS**
Christmas album feat. Nancey Jackson, Deniece Williams and Dawkins & Dawkins.

**IN SYNC MUSIC**
Tim Bowman, "Paradise"

**MEEK RECORDS**
Rev. Clay Evans And The Fellowship Mass Choir, Title TBD
The Earn Family, Title TBD
Darrell Halman and For His Glory Ministries, Title TBD

Continued on page 50

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**Gospel Music**

**COMING SOON**

**A Rising Tide Of Fall Titles**

**BY ANTRACIA MERRILL**

---

**FEATURING**

**Bishop G.E. Patterson**

**PRESENTS**

**RANCE ALLEN & THE SOUL WINNERS' CONFERENCE CHOIR**

**THE VOCALS OF ONE OF THE WORLD'S GREATEST GOSPEL MESSENGERS AND TELEVISION EVANGELISTS, BISHOP G. E. PATTERSON AND NATIONAL RECORDING ARTIST AND PASTOR, THE ELECTRIFYING REV. RANCE ALLEN. THESE TWO "GIANTS" HAVE TEAMED UP WITH THE SOUL WINNERS' CONFERENCE CHOIR OF MEMPHIS FOR SOME ANOINTED, HAND-CLAPPING, FOOT-STOMPING MUSICAL RENDITIONS THAT WILL HOLD YOUR LISTENING EAR FROM CUT ONE ON THE CD, CASSETTE OR VIDEO, TO THE FINAL CUT.

This production is a MUST for your Gospel Music Library!
ROOTED IN TRADITION

Branching Out Into Tomorrow

The Malaco/Savoy Gospel Family is very proud of our beginnings... and we are very passionate about our future.

Visit our website: www.malaco.com
THE Jimi Hendrix family
launch their first gospel artists on
GRINDSTONER RECORDS

Kenny Smith

So real

Dove and Stellar nominees Kenny Smith incorporates a smooth blend of gospel lyrics with urban contemporary grooves. He is now being called the urban gospel music lovers dream. With songs such as "If There Is No You" & "Tell Me Something Good," the incredible gospelized remake of the Rufus & Chaka Khan anthem, Kenny is taking the gospel message to the mainstream on an elevated level. This is a phenomenal project.

FALL TITLES

Continued from page 48

MUSCLE SHOALS RECORDS

Men Of Standard, Title TBD

TOMMY BOY GOSPEL

"Keeping It Real," compilation

featuring new material by Fred Hammond, Radical For Christ

and John P. Kee, plus new artists

Kim Burrell, "Everlasting Life"

VERITY RECORDS

Volanda Adams, Title TBD

“The Real Meaning Of Christmas” Vol. 2, feat. various

Verity artists

VIP Mass Choir, “Any Day”

WORD RECORDS

Rev. Milton Brunson’s

Thompson Community Singers,

"Fifty Blessed Years"

New Direction, "New Direction"

Shirley Caesar, "Shirley Caesar At Christmas"

Marvin Sapp, Title TBD

Midterm Report

Year-To-Date Gospel Charts

The recaps in this spotlight are compiled from the Dec. 6, 1997, issue (the beginning of the chart year) through this year’s Aug. 1 issue and offer a year-to-date preview of how the Top Gospel Albums and Top Gospel Catalog Albums will look in the Year In Music issue. Rankings are determined by accumulating SoundScan sales information for each week a title appears on the chart including weeks that the chart does not publish. Titles are considered catalog two years after the date of release unless they remain in the top half of the Billboard 200.

There are two listings for the eponymous Kirk Franklin and The Family album on the Gospel Catalog recap. In May, Gospel Centric changed its distribution from EMD to Universal. The titles are tracked separately and enough units of the Universal product sold during the recap period to ensure its inclusion. Similarly, the Kirk Franklin and The Family title, “Whatcha Lookin’ 4,” appears on both the Top Gospel Catalog Albums list and the Gospel Albums list because it moved to Catalog in May and sold enough units to make the list.

The recaps were compiled by Gospel chart manager Datu Faison with assistance from Anthony Colombo and Michael Cusson.

25 Live at Azusa 2 Precious Memories—Carson Pearson

26 Grace and Mercy—Marvin Sapp

27 No One Else—Kurt Carr Singers

28 Yolanda Live in Washington—Yolanda Adams

29 Heart Of A Love Song—William Benton & Friends

30 Testify—Debbie Peoples—Atwater Int’l

31 SO Good!—Colorado Mass Choir Featuring Jose Pace

32 Adoration: Live In Atlanta—Richard Smallwood With Vision

33 Gospel’s Greatest Hits Volume III—Various Artists—Platinum/LightMix

34 Under The Influence—Anointed—Word/Epic

35 Reflections—D’Andra Dopper & The Associates—Warner Alliance

36 Don’t Give Up—James Greer & Co.—Born Again/Pandisc

37 So You Would Know—The GMWA Gospel Announces Guild

Radical Angels—Meho Int’l Music/

Wave 91

38 Now That I’m Here—Beverly Crawford—Warner Alliance

39 Hello Christmas—Donald Lawrence Featuring The Tri-City Singers—Crystal Rose

40 All To The Glory Of God—Wanda Nero Butler—Sound Of Gospel

Top Gospel Artists

Pos. ARTIST No. Of Charted Albums Imprint/Label

1 Kirk Franklin (1) 5-Rite/Interscope

2 God’s Property (1) 5-Rite/Interscope

3 Bebe Winans (1) Atlantic/AG

4 Karen Clark-Sheard (1) Island

5 CeCe Winans (1) Pioneer/AG

6 Radical For Christ (2) Verity

7 Fred Hammond (2) Verity

8 Donnie McClurkin (1) Warner Alliance

9 New Life Community Choir (1) New Life/Verity

10 John P. Kee (1) New Life/Verity

Top Gospel Albums

Pos. TITLE—Artist—Imprint/Label

1 God’s Property—God’s Property From Kirk Franklin’s Nu Nation—5-Rite/Interscope

2 Wow Gospel 1998 — The Year’s Top Gospel Artists

3 And Songs—Various Artists—Verity

3 Bebe Winans—Bebe Winans—Atlantic/AG

4 Finally Karen—Karen Clark-

Sheard—Island

5 Strength—The New Life Community Choir Featuring John P.

Kee—New Life/Verity

6 Pages Of Life: Chapters I & II—Fred Hammond & Radical For

Christ—Verity

7 The Preacher’s Wife—Soundtrack—Atwater

8 Everlasting Love—DeCe

Winans—Pioneer/AG

9 Donnie McClurkin—Donnie

McClurkin—Warner Alliance

10 Today’s Gospel Music Collection—Various Artists—CGI

11 Live In Detroit—Nicke Winans—

CGI

12 Living The Dream: Live In Washington D.C.—The Canton

Spirituals—Verity

13 A Miracle In Harlem—Shirley

Caesar—Word/Epic

14 Live In London At Wembley—Herekoh Walker & The Love

Fellowship Crusade Choir—Verity

15 Whatcha Lookin’ 4—Kirk

Franklin And The Family—Gospel

Centric

16 The Spirit Of David—Fred

Hammond & Radical For Christ—

Verity

17 Live In Oakland—Home

Again—Dondi Coley With The New

Generation Singers Reunion Choir—

Verity

18 Greatest Hits—Bebe & CeCe

Winans—Staple/EMI

19 Come Walk With Me—Oleta

Adams—Harmony

20 Bold—Angie And Debbie—

ATF/Diamond

21 Virtue—Virtue—Verity

22 Shout In The House With The

Motor City Mass Choir—The

Motor City Mass Choir—Integrity/Word/Epic

23 T.D. Jakes Presents Music From

Woman, Thou Art Loosed—

T.D. Jakes—Integrity/Word/Epic

24 Still Standing—The Williams

Brothers—Blackberry/Malaco

25 Live At Azusa 2 Precious

Memories—Carson Pearson—

Warner Alliance

26 Grace And Mercy—Marvin

Sapp—Word/Epic

27 No One Else—Kurt Carr Singers—

Gospel Centric

28 Yolanda Live In

Washington—Yolanda Adams—

Verity

29 Heart Of A Love Song—William

Benton & Friends—CGI

30 Testify—Debbie Peoples—Atwater Int’l

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Crawford—Warner Alliance

39 Hello Christmas—Donald

Lawrence Featuring The Tri-City

Singers—Crystal Rose

40 All To The Glory Of God—

Wanda Nero Butler—Sound Of Gospel

Top Gospel Labels

Pos. LABEL (No. Of Charted Albums)

1 Verity (14)

2 Interscope (2)

3 AG (2)

4 CGI (13)

5 Epic (6)

Continued on page 52
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and, even though they are not always reflective of your base, you have to compete in their world. For us, the biggest growth is in packaging. We didn’t used to have stylists and makeup people. Now, you’ve got the whole nine yards.

Some observers, like Crystal Rose Records CEO Brian Spears, are concerned about the dramatic increase in costs. “The majors are clouding what we’ve tried to establish as core gospel labels and setting some unrealistic standards,” Spears contends. “It’s nothing for them to sink $100,000 into a core marketplace, but we’re dealing with budgets of anywhere from $20,000 to $50,000. They’ll manufacture 70,000 records and then leap on the charts. We have to be much more prudent.”

Fact is, rising costs are what’s behind the groundswell movement toward the creative mergers and alliances that have become too commonplace—as independent gospel labels recognize the need for distribution at mainstream retail outlets as well as the increasingly lucrative CBA (Christian bookstore) marketplace.

“The CBA marketplace is still a sleeping giant,” Central South’s Blackwell maintains. Known in the CBA market as the gospel one-stop, his company, Central South Gospel, services major record chains like Family Bookstores, Lemstone’s and Baptist Bookstores—all of whom are reporting a dramatic upsurge in gospel sales. “If you don’t have a solid CBA distributor, you’re cut.

Inspirational/R&B cuts like ‘Stomp’ are pretty safe, but people are still tiptoeing around the more traditional gospel.”

For those like Carla Williams, director of marketing at New York-based Verity Records, that is not a concern. “We’re not looking for a song to cross over,” Williams states. “The mandate we’ve been given is to maintain the integrity of gospel, so we’re not necessarily targeting urban radio. If it happens, we will get behind the record, but I believe it’s a mistake to go after urban radio.”

PRODUCTION UP.
STEREOTYPES DOWN.

Besides, discernment is not only up 8.9% at Christian radio, but the number of radio stations programming gospel into some—if not all—of their dayparts has skyrocketed over 1,200 throughout the nation.

“I’ve never seen the potential for sales so much as I have in this market,” observes Alan Freeman, CEO at Centella’s International Records. “Production is up, and stereotypes are down, and that’s across the board. There was once a general perception that traditional was not as sophisticated or polished. These days, traditional artists are just as talented and sophisticated, and lines between the two are being blurred.”

Indeed, the tides have turned. Where the musical mix was once 70/30 in the ratio of traditional...

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Jerry Mannery, Malaco Records

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GREAT IN '98
Continued from page 52

gospel to contemporary gospel music being played on gospel formats, the mix is now 40/60, with the bulk of the airplay—particularly during premium dayparts—going to contemporary and urban-contemporary gospel cuts.

HOOK, LINE AND SINKER
“The consensus is that the marketplace is going contemporary, but, as long as there are churches, there will be traditional gospel,” declares Mannery, whose label is known for their solid traditional roster, including such stellar names as Willie Neal Johnson & The Gospel Keynotes, Dorothy Norwood and the best-selling Mississippi Mass Choir. “What makes gospel is the gospel and not the music. It’s like fishing. All of us are using different bait and tackle, but the idea is to catch fish—and down here at Malaco, we’re not going hungry.”

Malaco isn’t the only traditional label doing well. The fact is, pre-orders on the latest project from Patti Peoples—AIR’s biggest seller—reached 45,000 units. Peoples joins the ranks of such Shirley Caesar, the Canton Spirituals and the Williams Brothers, who are helping to drive sales from gospel’s traditional base.

In many cases, remarks Doug Williams, president/CEO at Blackberry Records and member of the...
DreamWorks, and savvy gospel producers Louis “Buster” Brown and Scott “Shavon” Parker underscores a growing receptiveness towards inclusion of gospel artists on hit-budget soundtracks, as well as a significant trend among gospel producers toward collaborations with artists outside the gospel genre.

Just last year, the Williams Brothers teamed with New Edition on a song and video on their 1997, “Still Standing” album. Word Records is hoping to up the ante with a CGI “Beyond the Line” movie on the fall debut of a group called New Direction. And Kirk Franklin & The Family’s September release will feature a duet with Kirk’s Hammond and Donnie McClurkin, along with Mary J. Blige, Crystal Lewis and Bono.

**Prime Time**

“We’re in our prime,” stresses Marvie Wright, marketing manager at Word Records. “It seems to be an effortless increase, and multimedia is the wave, especially through the year 2000. Everybody will be forced to create more multimedia avenues in their marketing plans for the development of new artists. That means more money, but it will also mean more revenue and exposure.”

Such moves are paying off. B-Pige Records dug deep for a concept video, directed by K. Kelly and starring Kirk Franklin, for its July debut of a new female trio dubbed “Trinity 5:7.” But before its official release, the lead single was logging airplay on urban stations and pre-orders nearing 100,000.

“We’re learning to leverage our dollars more effectively with choices that have a multiplied effect in different venues, be it magazines or gospel tours,” states Chuck Myricks, VP/GM for Word Gospel. “That’s as long as we continue to play by our rules. We can’t go mainstream and lose our distinctions. We don’t just do music. We do gospel music.”

**Gatorade and KFC**

“Brothers and sisters, gospel is fitting a broader format,” explains Hairston-Harris. “What gospel marketers are finding is that not only do people who like gospel no longer fit the stereotype of what people once thought, but the same is true with gospel music. It just wasn’t marketed in places where they could get it.”

“In years past, if radio didn’t pick up on it, you dropped it and moved on to the next release,” recounts Myra Walker, director of A&R for

Kirk Franklin recently signed an agreement to open 15 Church’s Chicken restaurants. (Franklin will become one of the firm’s celebrity pitchmen.)

The Internet is yet another source of gospel growth, though the majority of gospel executives admit that they are only now beginning to see how valuable a tool it can be.

But for all its technical advances, Walker and others are enthused about an even more exciting trend on the gospel front. “It’s become almost fashionable for celebrities and athletes like Denzel Washington, Magic Johnson and Deon Sanders to admit that they have a relationship with the Lord,” Walker maintains. “They just are about the best endorsements the gospel industry can get, and they’ve come free.”

**The Verity Imprint**

The Verity imprint will team with Hunt-Wesson for a “Ladies Of Verity Music Tour” in the Southeastern U.S. Tour dates will be tagged on bottles of Wesson Oil as part of the regional promotion.

**The Collection**

“Songs Of Faith, Hope & Love”

**The Collection**

“Songs Of Faith, Hope & Love”
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VERSAL (Continued)

The Billboard Latin 50

Complied from a national sample of retail sales and radio plays reports collected, compiled, and provided by

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Australia’s Shock Slashes Roster
Label Reacts To Repeal Of Parallel-Imports Restrictions

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Within a week of Australia’s repeal of parallel-import restrictions (Billboard, July 25), Shock Records has announced it will slash up to 60% of its 100-strong roster. The acts are direct signings or on small indie Shock distribution.

The Melbourne-based company has also warned retained acts such as the Angels, Bodyjar, and Pearly Gatescrachers that advertising and marketing budgets will be tightened.

“It’s already hard enough for new Australian acts to get retail space, and it will become even more so when stores will go for sure-bets of cheap cutouts and imports,” says Shock co-managing director David Williams.

Williams rejects claims by the Australian Consumer Assn. that Shock’s move was “an outrageous stunt.” Labels here have warned throughout the debate on parallel imports that lifting restrictions would result in cutbacks in all areas of investment.

Edel Group Plans Public Offering

HAMBURG—The independent label and publishing group edel is planning to capitalize on the buoyancy of the German stock market by going public.

According to the company, the flotation is planned for October or November, with the music company’s equity to be traded on the Frankfurt exchange.

The flotation will result in a capital injection, though the size of this has not yet been finalized. The company is planning to use the money to extend its international distribution network. According to a company spokesman, edel’s owner, Michael Haentjes, will remain the principal stockholder.

Last year, the edel group posted revenue of $130 million. The group has its own CD manufacturing plant with an annual capacity of 20 million units via its subsidiary Optimal Tonträger-Produktions-GmbH in Rosel in the German state of Mecklenburg-West Pomerania.

WOLFGANG SPAHR

(ARIA) continues its call for Prime Minister John Howard to intervene.

Shock has terminated its agreement with Melbourne independent Corduroy Records. Corduroy has 10 acts from four cities. Its president, Nick Phillips, plans to approach other independent distributors to form a distribution group.

“Obviously, it will be harder to get our CDs into big stores like HMV and Sanity,” Phillips says. “But our discs have never suited those shops anyway.”

Record companies have continued to react with fury against the new parallel-imports legislation, which passed in the Senate in an unexpected early-morning session July 12 and was ratified by the House of Representatives three days later.

While some labels contemplate moving operations offshore, the Australian Record Industry Assn.

BMG A&R And Marketing Senior VP Henn Replaced By Two Executives

LONDON—BMG Entertainment International is putting a renewed focus on both A&R and marketing by, in effect, appointing two executives to replace Heinz Henn, who left the company in June.

Henn was senior VP of A&R and marketing. Now Gary Dale has been named senior VP of international marketing, while current international A&R VP Richard Swert has been given more responsibility for all A&R functions outside North America. Previously, some A&R there was handled by the marketing department.

Dale, currently VP of the company’s London-based interactive and video unit, will assume his new New York-based post in September. Like Swert, he will be responsible for all territories outside North America. Both men will report to BMG Entertainment International president/CEO Rudi Gassner.

Gassner says, “I believe today’s marketplace demands an intensified focus on global marketing strategies. I can’t think of a better executive to make that happen for our artists than Gary. He has a terrific track record of being a visionary marketing executive and leader.”

Dale joined BMG in 1994 as senior VP of multimedia-international. In 1996, he became president of the interactive and video entertainment division. Prior to joining BMG, he was Asia-Pacific VP for the Walt Disney Co. (Buena Vista Home Video).

New York-based Swert joined BMG International in 1996 from Arista Records, where he was VP of A&R.

In a related move, Gaby Sappington, previously director of media relations for the international marketing department, has been appointed VP of international marketing. Sappington takes up the new post immediately and will report to Dale.
LONDON—Overseas interest in the annual Country Music Assn. (CMA) Awards staged at Nashville’s Grand Old Opry is mounting, as a string of European TV and radio broadcasters have confirmed their plans to cover the Sept. 23 event.

TV stations in Norway (NRK), the Netherlands (KRO), Sweden (SVT), Denmark (TV2), Finland (YLE), and Norway (NRK) will air the awards in edited forms a few days after the event. Broadcasters in Germany, Austria, and Switzerland are expected to be on board in the coming weeks.

Country artist Vo Gill will host the awards for the seventh year running. He has received more CMA Awards than any other artist.

Karen Holt, CMA representative for Benelux and Scandinavia, says, “European broadcasters are confirming their coverage of the awards earlier than ever this year. This will be the first time NRK will air the program, making for a groundbreaking Scandinavian sweep.”

National U.K. MOR public broadcast- er BBC Radio 2 will cover the show live as the highlight of its Country Music Week, Sept. 19-25. Public TV and radio broadcaster KRO in Denmark has also agreed to pay Hunter’s medical bills. The Sydney concert, in May, yielded a double CD and video titled “Good Vibrations” to raise further funds, as did a Dragon hits package through reissues label Reel.

Hunter, 44, was a flamboyant and outgoing performer, and Dragon also created woodcarvings for his offstage antics. Says Glenn Wheatley, manager of Farnham, “I loved his irreverence and his unpredictability. He was truly one of the great rock acts in Australian history.”

Addo Hooxus bassist Rick Grossman, “I first saw Dragon play to a huge crowd in the Sydney Opera House [in Sydney], and what I remember most is Marc’s incredible attitude. He was so into the performance and genuinely up for it.”

Guitarist Tommy Emmanuel, who played with Dragon for a time, says, “When he sang from his heart, there was no one who had a tone and sincerity like him.”

Hunter was born Sept. 7, 1955, in Taumaranui, on New Zealand’s North Island, the son of a mailman and his elder brother Todd’s band Dragon.

The act’s free-form progressive music was captured on two top selling 1974 albums on PolyGram New Zealand. Their orchestral antics included destroying pianos and furniture, transvestite mime troupes, and mounting pigs’ heads on microphones.

Dragon relocated in 1975 to Sydney, where its music became more radio-friendly. Between 1976 and 1977 (Continued on next page)
International

India Faces ‘Cover’ Dilemma

BY NYAY BHUSHAN

MUMBAI—The Indian music industry is having to grapple with a uniquely Indian problem at the same time it is countering the global scourge of piracy.

This country’s huge and successful film industry—known affectionately as the “Bollywood” industry—is at the moment looking like the soundtrack album market it has spun off has produced the longstanding headache of cover versions and plagiarism. The problem is highlighted by the effort of the Indian Industry to define its parameters.

Vijay Lazarus, president of the Indian Music Industry (IMI), says, “When it comes to plagiarism and cover versions, it is not contained within the framework of the Indian copyright law, which allows cover versions. The reason for this difference is that the Indian Copyright Act can be defined to cover versions on the line card is enough, which is not so. And, second, the major issue is the original owner’s moral right. Today, any composer can abuse another artist’s work.”

“Take one of Bally Sago’s remixes, ‘Chura Liya.’ The original composer did not have Bally’s permission. Plagiarism and cover versions are two different things. The industry doesn’t understand—‘the former is without permission, the latter is with permission.’ I would still say that in India, all cover versions are illegal because of various factors. One, creators think that they own the copyright, as does the IMI. The Copyright Act [which pertains to cover versions] on the line card is enough, which is not so. And, second, the major issue is the original owner’s moral right. Today, any composer can abuse another artist’s work.”

AUSIE ARTISTS TO MEMORIALIZE HUNTER

(Continued from preceding page)

1995, Dragon had 11 top 20 hits, including the chart-toppers “April Sun In Cuba,” “Get That Jive,” “Rain,” “Burning Desire” and “Talking To The Sun.”

Five of nine albums, issued through Sony, PolyGram and BMG, were certified platinum, for sales of 70,800. Some, like “This Time,” “O Zambesi,” and “Dreams Of Ordinary Men,” are classics. The act toured the U.S. in 1978, when it was signed to Portrait, and in 1991 it opened for Tina Turner on a European tour.

Solo albums by Hunter reflected a love for cabaret. He received positive reviews for his appearance in the musical "Rasputin.”

Hunter was diagnosed with cancer in November.


Blue Rodeo Front Man Steps Out

by Larry LeBlanc

Toronto—Blue Rodeo front man Jim Cuddy is Ames at being tired with the idea of being a solo artist. Cuddy was one of the first acts to record and release a solo album. He had previously worked with his band Blue Rodeo as a solo artist. Cuddy’s solo album, "Tremolo," was released in 1997 and was a commercial success. The album featured a variety of songs, including folk, rock, and country. Cuddy's solo work was praised for its raw and honest lyrics, and his unique vocal style. Despite his success as a solo artist, Cuddy continued to perform with Blue Rodeo, and the band's popularity grew even further. Cuddy's decision to step out as a solo artist was a bold move, as it required him to leave behind the comfort of a band and take on the challenge of creating music on his own. However, his courage paid off, and he was able to carve out a successful career as a solo artist. His story serves as an inspiration to other musicians who may be considering stepping out on their own and taking on the challenge of creating music on their own terms.
**HITS OF THE WORLD**

### JAPAN

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<thead>
<tr>
<th>Artist</th>
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<td>Various Artists</td>
<td>Love in the Time of Garbage</td>
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<td>Best Of The Best</td>
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<td>Now &amp; Then</td>
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<td>Various Artists</td>
<td>Very Best Of</td>
<td>Sony Music Entertainment Canada</td>
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<td>It's A Wonderful World</td>
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### NETHERLANDS

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**NEW** = New Entry  
**RE** = Re-Entry

*Hits Of The World is compiled at Billboard (London) by Dominic Pride and Alson Smith. Contact: 44-1-71-326-6689, fax: 44-1-71-2314-2316.*
**FRANCE**: East-West France has confirmed its signing of French rap artist MC Solaar. It has been known here for more than a year that Solaar would not renew his deal with Poly-dor France. Neither East-West nor MC Solaar manager David Margules would comment. He is planning to move around Europe. Solaar has released four albums with PolyGram; his latest, "MC Solaar," stands at No. 28 at the end of the week. Industry watchers put total sales of the four albums at more than 3 million units. Solaar is now with the same record company as his girlfriend, Ophélie Winter.

**NETHERLANDS**: Four domestic hit singles have drawn international attention to Breakin’ Records/Violent Music dance pop act Vengaboys. In Holland, the group’s fourth single, "We Like To Party," peaked at No. 2 on the Mega Top 100 in June, while the third, "Up & Down," is at No. 14 in Germany. Officially, Vengaboys are two Spanish DJs—DANSE and DJ Delmundo—but those in the industry know that Delmundo is Wessel van Diepen, a DJ on Radio 538 and a VJ on the cable music station TMF. Van Diepen was also behind the global dance smash "(I Like It) Bigger Is Da Deal," for L.A. Style seven years ago. The album, currently No. 9 in Holland, is well on its way to gold (60,000 copies sold). Danse and Delmundo are not featured in the "live" Vengaboys show, which features two girls (including Kim, pictured) and two boys. The album "Up & Down" and the single of the same name are out in Germany (PolyGram), Italy (Time), Belgium (Ljoe), Spain (Max Music), France (Scorpio), and Asia (Avex).

**IVORY COAST/ISRAEL**: Reggae singer Alpha Blondy’s gig scheduled for July 23 in Tel Aviv was canceled, largely due to a police crackdown on illegal Africans in the country, says the show’s promoter, Gil Bornstein. “I had expected to sell 3,000 tickets, but when only a few hundred were sold, I canceled the show,” he says. Bornstein blames the poor sales on two factors. The Ivory Coast star’s latest song, “Yitzhak Rabin Lives” (also the title of his album on French label Une Musique), is “just too strong for our political situation,” he says. Also, in the past month, the Interior Ministry decided to get tough with the tens of thousands of African workers who remain in Israel after their work visas expire. Blondy, a Muslim, often sings in Hebrew. Even in Arab nations that are strongly anti-Israel, he appears on stage wearing a huge Star of David and carrying a Torah. Says the singer: “To me, Yitzhak Rabin is a symbol of peace.”

**INDONESIA**: Pop soloists Reza and Chrisye are the "most wanted" singers in Indonesia, according to viewers of the private TV station ANTeve and MTV. Both were winners in the first Most Wanted Indonesian Video Awards ’98, which was held June 23. Newcomer “Reza” Artamovia Adriana Eka Suel was named most wanted female for "Pertama" (First) from her first album, "Keajaiban" (Miracle). Chrisye took most wanted male with "Kala Cinta Menggoda" (When Love Flirts) from his November 1997 release, "Chrisye." I’m proud to say that people still like my song," said Chrisye. Both are working on new albums. Chrisye’s video is nominated for the MTV Video Music Awards 1998 Asian Viewer’s Choice Award, to be held Sept. 11. Other winners included Dewa 19 for most wanted band/group/duo (for "Aku Disini Untukmu" (I’m Here For You)) from its latest album, "Pandawa Lima" (Billboard, Dec. 6, 1997). The awards show, held at Jakarta’s Hard Rock Cafe, is expected to become an annual event.

**FRANCE**: For those who had hoped and boppies didn’t get well with rap, this nation disagrees: a Celtic rap song is No. 1 for the third week. Polydor act Manu’s debut single, “La Tribu De Dana” (Dana’s Tribe), has sold more than 600,000 units, according to the label. The band members—Martial Tricoche (28), Cedric Soubiron (25), and Hervé Lardic (24)—all live in northern Paris. The band, which formed in 1996 under the name of the Gaelic term for the Isle of Man, blended a traditional Celtic song—"Trimarlot," most famous in the 70’s by Celtic artist Alan Stivell—with hip-hop technology. "Celtic songs almost had me dreaming," says Tricoche, "but hip-hop is the music we listen to." Manu’s first album, "Pascale Celtique" (Celtic Panic), was released July 7 and is currently No. 2, having sold 150,000 units.

**BARRY CHAMISH**
**BIRTHS**

Girl, Lauren Mae, to Amy and Will Galley, June 19 in Orlando, Fla. Father is VP of marketing for Pinecast Records.

Girl, Antonia, to Carol and Bob Frank, June 20 in New York. Father is president of the Velvel Music Group.

Boy, Jaden Christopher Syre, to Jada Pinkett Smith and Will Smith, July 8 in Los Angeles. Mother is an actress. Father is a Columbia Records recording artist and actor.

Boy, Aaron Atwood, to Eve Edwards, July 8 in Norristown, Pa. Mother is comptroller for Music Video Distributors Inc.

**DEATHS**

Robert Brian Butler, 48, of a heart attack, June 28 in Orlando. He was house sound engineer for Brooks & Dunn and worked with Waylon Jennings, Randy Travis, K.T. Oslin, and other country artists over the last 35 years. He was also an audio engineer for USO tours. He is survived by his parents, Dr. Thomas and Virginia Butler; his wife, Kathy; daughter Angelica; sister Caroline V. Shears; and brother William Butler.

Billie Hughes, 50, of a heart attack, July 3 in Los Angeles. Hughes was a Texas-born songwriter/artist/producer who began playing the violin at an early age. His recording career began as lead singer of the Lazarians, which recorded two albums produced by Peter Yarrow and Phil Ramone for Albert Grossman’s Bearsville label. Going solo in 1976, Hughes cut an album with producer Henry Lewy and toured the U.S., Canada, Japan, and Italy for the next four years. In 1983, he formed a partnership with lyricist Roxanne Seeman, which set in motion a career of recording, producing, and songwriting for film and TV. His material was performed by Philip Bailey, the Jacksons, Bette Midler, Sisters Of Mercy, Al Jarreau, and Melissa Manchester. In 1991, Japan’s PONY Canyon Records released his “Welcome To The Edge,” a top 10 album there. The title song was used in the American soap “Santa Barbara.” The song was also a hit in Japan for female duo Wink.

Herbert Colling Wallaham, 83, of undisclosed causes, July 7 in Los Angeles. Known professionally as Wally Brady, he started as a saxophone player before becoming an agent/manager in the big band era to Jimmy Dorsey, Henry Bussie, and Phil Harris. As a music publisher, he introduced Terry Gilkyson to the music industry with “Marriedane’ and gave Van Dyke Parks his first arranging job with “Bare Necessities.” He published such hits as Dean Martin’s “Memories Are Made Of This” and Frank Sinatra’s first million-selling record, “Something’s Stupid.” For the last 10 years, he managed Mariachi Vargas De Tecaliotl. He is survived by his wife, Evita; a daughter, Kelly; a brother, Bruce Wallaham; a granddaughter; and two nieces.

Charlie Perry, 74, of heart failure, July 14 in New York. Perry, whose real name was Charles Periconc, was a jazz drummer, teacher, and author of books and articles on drumming. A lifetime New Yorker, Perry spent much of his 60-year career with the “52nd Street” jazz elite which included Sonny Stitt, Dizgie Gillespie, Bud Powell, Charlie Parker, Stan Getz, and Buddy DeFranco. He performed with several swing-era bands, such as Jimmy Dorsey, Stan Kinton, Alvin Ray, Buddy Morrow, and Benny Goodman. He also performed with the John LaPorta Quartet at the 1958 Newport Jazz Festival. Starting in the 50s, Perry taught numerous seminars and workshops, including the Indiana University program instituted by Kenton. He also wrote many columns in Modern Drummer magazine and other periodicals. His books include “The Art Of Modern Jazz Drumming,” co-authored with former student Jack DeJohnette. Perry is survived by his wife, Eve; two daughters; and a granddaughter, Christine Weingart; three grandchildren, Alexandra, Britanny, and Jackson; and sons-in-law Ed Weingart and Paul Schindler, an entertainment attorney.

**LIFELINES**

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90020.

**JULY**

July 6, 26 Women In Jazz, Amosu Center, Los Angeles, 8:14-8:60 PM.


July 30, How To Get To The Top Of The Charts, panel offered by the Learning Annex, New York, 212-371-0280.

**AUGUST**


Aug. 4, Urban Music Today—The Manager’s Workshop, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York, 212-349-5400.

Aug. 7-14, Lidithfield Jazz Festival, Gushen Fairground, Geelong, Conn., 860-567-4162.

Aug. 12, Second Hawaii Media Marketplace, Hotel Nikko, Los Angeles, 808-539-3424.


Aug. 13-17, Popkomm, Congress Center, East Germany, 49-22-912-655-0.

Aug. 20-23, Act Like Me Convention, Miami Beach, 888-775-4057.


**SEPTEMBER**

Sept. 3, Lady Of Soul Awards, Civic Auditorium, Santa Monica, Calif., 310-859-1633.

Sept. 4-7, Festival Of Mountain And Plain... A Taste Of Colorado, Civic Center Park, Denver, 303-478-7878.

Sept. 4-7, Annual BammFest, Seattle Center, Seattle, 206-281-7788.

Sept. 8, Torch Of Liberty Awards Dinner, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles, 213-467-9121.

Sept. 8-12, National Ass’n Of Recording Merchandisers Fall Conference, San Diego, 609-279-7100.

Sept. 10, MTV Music Video Awards, Universal Amphitheater, Universal City, Calif. 212-528-8000.

Sept. 12, How To Start & Run Your Own Record Label, a seminar with Dayanne Schwartz, New York Hotel, New York, 212-688-3504.


Sept. 18-20, 41st Annual Monterey Jazz Festival, Monterey, Calif. 650-655-5000.

Sept. 19, Jazz At The Vineyards III With Diana Krall, benefiting the Starlight Children’s Foundation, Napa Valley, Calif., 310-207-5555, extension 304.


Sept. 23, 22nd Annual Country Music Ass’n Awards, Grand Ole Opry, Nashville, 615-224-7440.


**OCTOBER**

Oct. 6-8, East Coast Video Show, Atlantic City, N.J. 209-256-4700.

Oct. 11, Environmental Media Awards, Will Rogers State Historical Park, Los Angeles, 310-477-6244.


Oct. 16-21, Salone Della Musica Trade Fair, Turin, Italy, 59-11-433-1074.


Oct. 22-24, Amsterdam Dance Event, Felix Meritis art center, Amsterdam, 31-0-65-621-8748, anna.knaps@cosinus.nl.

Oct. 23, VH1 Fashion Awards, Theater at Madison Square Garden, New York, 212-252-7800.


**NOVEMBER**

Nov. 4, City Of Hope Dinner Honoring Timmy White And Howard Lander, Barker Ranger, Santa Monica, Calif. 213-626-4111, extension 6795.

Nov. 4-6, 4th Annual Billboard Music Video Awards Conference & Awards, Sherraton Universal, Universal City, Calif. 212-536-5002.
something the passive consumer could pick up and recognize."

"At a music retailer, the shelves are so crowded," says Forman, "that if you walk into a music store with $20, you might just as easily walk out with [Priority rapper] Master P [as

with a Bad Boy artist]. You walk into FootAction, you're buying a $100 pair of sneakers, [and] you say, "For $9.99 give me the Bad Boy CD too."

There's no Master P to compete with this."

Jackson stresses, however, that the

label's traditional music retailers are its "friends and silent partners, and

that's why we made the CD mostly already-released or new material.

In this way, the label avoids alienating its traditional retailers, and con-

sumers can find the featured artists' material at those stores.

Jim Swindell, senior VP of sales and joint-venture operations at the

Special Markets division of Bad Boy joint-venture partner Arista, points

out that inside each CD is a $2 coupon toward a Bad Boy CD at

Cameolot or the Wall.

"It's all about exposure and driv-

ing the customer into our traditional outlets as well," he says.

According to Forman, the promo-

tional partnering of Bad Boy and

FootAction works because of "the

additional marketing support [Foot-

Action] brought to the table."

A Bad Boy-produced spot runs on

Z100 in FootAction stores four times

er hour. In addition, FootAction's

Star magazine, a promotional publi-

cation that reaches 2.2 million fre-

cquent buyers, recently featured Bad

Boy artist the Lox on the cover, with

a facing interview and an advertise-

ment for "Nothin' But The Hotness" inside. At the store, custom fixatur-

ing and point-of-purchase materials

create what Forman calls "total mul-

tilevel marketing support" for the

project.

Chrisie Lindsey, associate direc-
	or at Arista Special Markets, notes

that "the whole marketing concept

... is innovative and creative. This

made it ideal for Bad Boy to partici-

pate, since innovation and creativity

are an integral part of Bad Boy's

reputation and success."

"Usually a label will do something

like this when it's over the crest and

on the way down," says Mjeohvic.

"This, to me, is a breakthrough in

that Bad Boy could do a 'best of' and

sell a million units, but they saw that

they could go to their consumer and

provide them with something

unique."

"By integrating FootAction and

Bad Boy," says Steve Bartels, senior

VP of Arista Special Markets, "the

consumer is exposed to a unique way

of enjoying their favorite activities

together with their favorite music."
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SACRAMENTO, Calif. — Distribution
North America (DNA), which dis-
tributes releases from more than 100 record companies, held its first Mov-
ing Music Convention in June to
showcase that scope of talent to its
labels. More than 200 people attended
the three-day event, which com-
minated with Nova Music’s Jazz/Tal-
scene set at the Sacramento Vizoya
music hall, then became afloat on a
Friday-evening river cruise accom-
panied by the music of Roy Harper
and Peter Case, and rallied with an
Afro-Latino finale at Sacramento
bar/restaurant Harlow’s. Labels
from as far away as Europe to
get a taste of this year’s talent.

Artists, sales staff, and label executives mingle Saturday evening at Harlow’s, where Putumayo sponsored an
evening of Afro-Latino music from Ricardo Lemvo and
Ozric Tentacles. Shown, from left, are DNA marketing
managers Melinda Hawkes, Valley Media senior VP of purchase-
ing Ron Phillips, Lemvo, DNA field marketing rep Steve
Robinson; DNA national sales rep Scott Cameron, and
Putumayo executive Susan Anderson.

Shown hobnobbing at Putumayo’s Afro-Latino night, from
left, are Tower Records video advertising manager Bruce
Walker, Putumayo recording artist Sam Mangwana, and
DNA West Coast regional sales manager Curt Swedlow.

Week/Vanguard recording artist Peter Case strums some
tunes for the DNA folks aboard the River City Queen boat trip.

Michael B. Thomas photo.

Week's lead story is continued on page 67.

DNA field marketing rep Judy Rabinowitz, far left,
and Orange County sales rep Laura Ellsworth look on as Voice-
print recording artist Roy Harper and sales rep Tim Corner-
ford ham it up, with Outer Music owner Shilvin Ahearn on the
right.

CHILD’S PLAY

(Continued from page 67)

leased tracks “Moo Kaluka” and “Bayou Sandwich.” All tunes were
written and performed by Smith and
Merrill, as well as by the voice actors
of Space Ghost and Zorak: George
Lowe and Clay Martin Croker, res-
pectively. (Croker also supervises
animation.) TV commercials for the
new album will be running on Cartoon
Network, TBS, and TNT.

Lazzo says there’s also a possibil-
ity of a “Space Ghost Coast To Coast
album” featuring an indie rock roster:
“We had been in discussions with
Malade about doing a record using
their artists,” he says, “but we also
wanted to use other acts, which was
a bit of a sticking point for them.
We’re still trying to find a way to do
it, to get it to a place where it’s a
best-of-indie-music project that also
supports independent record stores.”

KIBBITS: Grammy-nominated
R&B singer/songwriter/producer
Kenny Lattimore recorded and co-
produced “Love Will Find A Way,”
the closing-credits song for “The
Lion King II: Simba’s Pride,” the
direct-to-video sequel to “The
Lion King” due Oct. 27. Recorded as a
duet with Heather Headley (cur-
rently on Broadway in “The
Lion King”), the track will be available
on two albums: Lattimore’s Columbia
Records release “From The Soul Of
Man,” out Sept. 8, and Walt Disney
Records’ soundtrack to the video…

Kevin Roth of “Shining Time Sta-
tion,” whose latest release is “Train
Song Sing-Along,” is recording a
collection of lullabies and other chil-
dren’s favorites for American Baby
music, due in fall. Latest from Music
to Little People is “A Child’s Celebration Of Lullabies,” the

DISTRIBUTION: Koch International in
Port Washington, N.Y., promotes Mi-
ichael E. Rosenberg to senior VP. He
was VP of sales and marketing.

Sony Music Distribution in New
York promotes Kevin McGarry to
manager of finance and names Mi-
ichael Levin director of packing
and separations at SMEI Purchas-
ing. They were, respectively, senior
staff accountant and associate direc-
tor of packing and purchasing at
Sony Disc Manufacturing.

President Music Distribution in
Nashville names Tom Brown field
account representative. He was ter-
ritory account manager at Pampin
Music Distribution.

Universal Music and Video Distri-
bution in Los Angeles promotes
Larry Harlton to senior VP of
direct account management. He was
VP of direct retail planning and cat-
egory management.

Alliance Communications Corp., in

www.americanradiohistory.com
Alliances Between Big Chains And Studios Could Squeeze Two-Stop Distributors, Too

**TARGET PRACTICE, PART TWO:** Independent retailers, who make up the bulk of the membership of the Video Software Dealers Assn. (VSDA), sought and received the sympathy vote at the association’s July 8-11 convention in Las Vegas. The big chains—Blockbuster, Hollywood Entertainment, et al.—and the studios have struck an uneasy alliance that’s driving us out of business, they argued.

Maybe, even subtracting overheated convention rhetoric, the Indies have some valid complaints. But before the last of the fools, another segment of the trade will be virtually squeezed out of existence.

Two-step distributors are caught in the studios’ cross hairs, and Hollywood has its tricky trigger finger. Salvation for a largely regional wholesale niche like Sign & Sound and WaxWorks/Videoworks may be as video one-stops, filling holes in retail inventory but barely touching the original orders. Valley Media, sensing the change, has drastically condensed the network of branch offices and warehouses it bought from Star Video, replacing them with a giant all-media depot in Kentucky.

Major suppliers are starting to apply the same strategy of direct shipment that swept Handleman and Anderson Merchandisers out of the mass merchants that stock sell-through releases. Blockbuster and Hollywood Entertainment buy direct; other video chains soon will be, once their computer systems are in place. Revenue sharing is the point of entry. According to Rentrak’s 1998 annual report, studio sales are “not yet clear,” but everyone knows which way the wind is blowing.

On paper, at least, there’s no reason to worry about delivery to several thousand store fronts, at one time a prime concern. Duplicators Technicolor, Deluxe, and Mediacopy have had plenty of practice shipping to Wal-Mart, Kmart, and Target outlets hither and yon.

History hasn’t been kind to distributors. The few survivors of the 60 or so middlemen who helped launch home video nearly 20 years ago never could leverage their positions to fatten bottom lines. If anything, not profits have kept shrinking to less than 1% of sales. Now revenue sharing and depth-of-copy programs threaten to white out what’s left.

Attending the Independent Video Retailers Group protest meeting during VSDA, National Assn. of Video Distributors executive director Bill Burton said, “I’m as concerned for distribution as for the rest of the industry. These are tenuous times. The scarcest part of it is, it all seems to be trial and error. We’re building the plane as we fly.”

Burton was referring to the explosion of studio depth-of-copy plans that have added to his members’ overhead. Hollywood’s goal is to shoehorn more rental product into stores; without the extra tapes, retailers will drive off frustrated customers to cable or satellite-delivered pay-per-view. “I’m not sure that any of these premises are accurate,” Burton adds. Accurate or not, they could drive several remaining distributors into the history books.

**CORRECTION:** We goofed a couple of weeks back in describing DVD’s impact on laserdisc (Picture This, Billboard, July 18). Our leaft was Image Entertainment, which said it has suffered in the transition—not Pioneer Entertainment. The information and quotes came from Image’s latest quarterly report. Pioneer had nothing to do with it.

**MAN** ALIVE: Maybe there is something new under the sun. DVDs International in Mountain Lakes, N.J., has introduced “I’m Your Man,” called the first-ever interactive movie on DVD and the first to pay equal attention to game players. Made three years ago, “it was just waiting for DVD,” says president David Goodman.

“I’m Your Man” takes advantage of the format’s programming capabilities, letting players construct their own version of the feature from multiple plots. It’s playable anywhere: The movie, which lists for $29.98, isn’t region-coded and can be distributed worldwide. DVDs International and producer Planet Theory have two more interactive titles in the works, “Ride For Your Life” and “Bombshellist” each with a wider choice of story-line options.

Goodman thinks he’ll deliver 20,000 units, compared with 15,000 for the DVD edition of “Elephant Parts,” the Michael Nesmith video released on tape in 1991. He has reason to be optimistic, noting that the company has just replicated the 60,000th copy of DVD International’s “Video Essentials.” “I’ve got a letter from WAMO [Warner Advanced Media Operations] congratulating me.” About 45,000 copies of the home-theater instructional have sold through, he says.

**Fitness Suppliers Focus On Franchises**

As Exercise Market Tightens, Catalog Titles Get Renewed Campaigns

**BY CATHY APPLEFELD OLSON**

NEW YORK—Suppliers have trimmed their lines to stay healthy in the fitness business (Billboard, July 25). Unlike the bad old days, which were typified by floods of new releases, vendors are now restricting product flow to better exploit catalog titles.

Due to the continued success of the “Crunch” line, Anchor Bay Entertainment in Troy, Mich., will release only two new tapes in the line in October rather than the usual three or four.

“We already have 12 titles now, and we need to go back and rework some of them that got lost in the shuffle,” says the VP San- dra Weisenauer. “That happens when you have such a long line of product. Some good ones really get lost. We want to trim down and pull out the good concepts.”

Anchor Bay has had success bringing attention to its catalog by mingling the old and the new. It bundled a recent Donna Richardson cassette with catalog releases and ran a promotion in Blockbuster stores in which an established “Crunch” title was packaged with a T-shirt.

“We will primarily keep doing that kind of promotion with catalog titles,” Weisenauer says, “but we are looking at using some of the older titles for a premium use.” PPI Entertainment in Newark, N.J., also seeks to squeeze the maximum for its veterans like Denise Austin.

Anchor Bay does not intend to make over individual “Crunch” titles. “We’re not talking about re-releasing footage and re-selling to the retail market,” Weisenauer says. “To redo one or two, I would have to redo the whole line.”

Breaking out new product isn’t easy these days, Weisenauer says. “To bring in a whole new fitness line that is not a brand would be extremely difficult, which is why we have really limited ourselves to.

(Continued on next page)

**Hollywood Conference To Examine DVD Planning, Production Concerns**

**BY STEVE TRAUMAN**

NEW YORK—“DVD Production ’98,” the only Hollywood-based conference devoted to DVD planning and production concerns for entertainment industry executives, is scheduled for Aug. 12-13 at the Universal Hilton Hotel in Los Angeles. It’s co-sponsored by the International Recording Media Assn. (IRMA) and Miller Freeman PSN.

A total of 12 million DVD Video discs were replicated in the U.S. and Canada last year, according to IRMA research. The estimate for 1998 is at least double that number, as part of a 70 million-unit worldwide forecast for video and DVD-ROM.


Panelists, including Paul Culberg of Columbia TriStar Home Video, Jeff Fink of Artisan Entertainment, Ed Goetz of Simitar Entertainment, Michael Karaffa of New Line Home Video, and Bill Sundheim of Poly- Gram Video, will address such topics as what consumers are buying and what they will be offered.

“There’s more to DVD than just creativity,” says J.D. Sussman, special products VP at Enterprise DVD and moderator of what should be one of the most interesting sessions, “A DVD Producer’s Guide To Retail: What’s Hot . . . What’s Not.”

“This session will serve as a reality check,” he adds. “Everyone wants to know how DVD is doing in the stores. Are retailers providing the rack space needed to help the format grow? Are studios producing DVD with sufficient [point-of-purchase material], consumer education, and advertising?”

Helping with the answers are Peter Buehler of the Musicland Group, John Thrasher of Tower Video, Mark Elson of Dave’s Laser Video, consultant Ben Toms, and Paul Brindize of Divx Entertainment.

Also on the agenda:

**Tips For Educating Your Customers And The Market About DVD,” with Wendy Moss of Sony Wonder, Sarah Bradley of Abbey Road Interactive, and Panos Nasiou of Daikon U.S. Comtec Laboratories.**

**Making The Most Of The Replacer Relationship,” will have Scott Bartlett of Sony Disc Manufacturing, Bob Pfannkuch of Panasonic Disc Services, Ram Nomula of Tech.**

(Continued on page 74)
Sony Music Video has turned to TV and cable as a way to increase sales of its "Grind" catalog. Last September, Sony began airing spots featuring "The Grind Workout: Hip-Hop Aerobics" on A&E, ESPN2, VH1, the Game Show Network, and several local cable systems. The channel, and MSNBC, among other national and local channels.

"It brought the videos to another level of exposure and has been just as beneficial to (traditional) retail as it has been to" direct response, says Alex Beeman, senior manager of marketing at Sony Music Video. Sony Wonder. Beeman notes that "Hip-Hop Aerobics," the first "Grind" title, is VideoScan’s current best seller, 30,000 units ahead of its closest competitor. She says Sony will air spots featuring other "Grind" titles.

"All of us are doing a lot more with the accounts individually and trying to put together special programs for them," Beeman says. "For January, the ‘special gift with purchase’ type of programs are big. For Black Music Month this past January, for example, every fitness video title took it in had to have a special program associated with it. They are all looking for added value."
Stagnant Sell-Through Market Could Get DVD Boost, Says VSDA

STATE OF THE INDUSTRY: Although the rental business appears to be recovering from the 1996 downturn, sell-through is feeling a wall, according to the annual report of the Video Software Dealers Assn. (VSDA).


That growth isn't bad, but it's nowhere near the double-digit increases of years past. For example, in 1995 revenue jumped to $8.2 billion from $5.4 billion in 1994, Adams says, noting that the market grew by a billion dollars from 1995 to 1996.

Adams doesn't attribute the slowdown to poor title selection or overcrowded shelves. Rather, the company says, consumers have reached a saturation point. "Historically, households who purchased one video tended to go on to purchase many more," Adams reports.

"So long as new households kept entering the market, sales continued to accelerate," the company adds. But in 1997, "the pool of first-time video buyers began to decline as a percentage of all households, diluting their overall impact."

Thus sell-through is showing the early signs of the dreaded word "maturation," which leads to slower sales expectations.

To one surprise, the solution to driving up sales is DVD. The new format has worked for Best Buy, which is carving out a 50% market share. Of the 2.8 million software units that the DVD Video Group says consumers have bought, Best Buy has sold 1.5 million—in less than 10% of its 220 stores.

Video merchandiser Joe Pagano says the chain will double the space devoted to DVD from 28 to 56 linear feet of shelf room.

"DVD is the product the consumer wants," Pagano says, speaking at a DVD Video Group luncheon during the VSDA Convention in Las Vegas. He added that DVD represents 58% of the chain's video revenues.

Hollywood Video has also seen the DVD light and will expand its initial 80-store test that began in May to 100 stores by the end of the year. The chain has just more than 1,000 stores. Each retailer points out that the format is providing "incremental" sales and does not appear to be cannibalizing VHS catalog sales.

Meanwhile, Wal-Mart is rolling out DVD in 1,300 stores, and Tar-...
Ronald Stein, president of Crest National, center, chats with New Line Home Video's Pam Kelley, left, and Crest executive VP Lorraine Ross.

Howard Kowalsky of Handleman, left, and Mark Welu swap convention tall tales.

Billboard's party at the Video Software Dealers Assn. Convention, co-hosted by Los Angeles-based DVD specialist Crest National, drew a cross section of conventiongoers, including indie retailers and studio executives. Everyone, it seemed, participated in the 20-question contest about home video's favorite subject, movies. Lucky guessers walked off with certificates for a digital camcorder, a DVD player, and a 35-inch combination TV/VCR, all from Sony.

Kmart's Mark Welu, subbing for the absent Ron Cunningham, accepts the video person of the year plaque from home video editor Seth Goldstein, left. Tim Harris of retailer Country Home Video, right, was a Billboard movie trivia winner. Associate publisher Irwin Kornfeld awarded him a Sony DVD player.

PPi Entertainment's Shelly Rudin, left, and Cal Pozzo take a conversational (and culinary) pause to ponder the quality of Las Vegas Hilton smoked salmon.

nicolor, John Town of Nimbus, and Richard Marquardt of Warner Advanced Video Operations.


“The Packaging Perspective On Producing A Successful DVD” has


“Decoding DVD's Alphabet Soup: A Prequel Of What's To Come” has Ed Overacker of Hewlett-Packard, Andy Parsons of Pioneer, and Lou Skirlof of Gig Media Production.

Billboard Hosts VSDDA Soiree

DVD MAKES GAINS WITH CONSUMERS

(Continued from page 65)

who use PPV said the main advantages are that they don't have to go to stores to rent or return videos.

Another challenge to the adoption of the new format is recordability. Yankelovich asked consumers if they have used their VCRs to record programming. Approximately 69% said yes.

“This is a challenge,” said Kramer, “because DVIx and DVD are not re

cordable.”

The survey showed that 53% of VCR owners were “somewhat interested” in recordable DVD—more than the 48% who expressed interest in nonrecordable DVD—but this technology is not yet available in the mass market.

In breaking out DVD and DVIx support by demographics, the researchers found that the greatest interest by far comes from gen-X. Some 60% of VCR owners who are “extremely/very interested” in DVIx are from this group, while 56% of the most ardent DVD supporters are gen-Xers.

Boomers make up only 26% of those who are most interested in DVIx and 30% of those who support DVD.

It's the older consumers, the matures, who indicate the least support for the new technologies. Only 18% of VCR owners who are greatly interested in DVD are age 50 or over.

And just 10% of the DVIx supporters fall into this demographic.

Yankelovich concluded in its report that the home video industry, in order to meet the threat of pay-per-view services, would have to refocus on problems such as making returns easier...and perhaps improve technology by adding DVIx.

The researchers added, “DVD is positioned to defeat DVIx, although widespread adoption of either format will be limited.”

HOLLYWOOD CONFERENCE (Continued from page 71)

Top Special Interest Video Sales

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<td>SHERMAN'S GREATEST ONE'S AND THE NEXT ONES</td>
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<td>3</td>
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<td>7</td>
<td>PURE PAYTON</td>
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<td>THIS WEEK IN BASEBALL: 30 YEARS OF UNFOREGETTABLE PLAYS &amp; ODDBALLS</td>
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<td>11</td>
<td>MICHAEL JORDAN'S PLAYGROUND</td>
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<td>NBA HARDWOOD HEROES</td>
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(Top 30) Sales: Week Ending May 16, 1998

HEALTH AND FITNESS

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<th>TITLE</th>
<th>Program Supplier, Catalog Number</th>
</tr>
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<tr>
<td>1</td>
<td>CRUNCH: BEST ABS AND ARMS</td>
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<td>2</td>
<td>RICHARD ROYAL: IMPACT CONNECTION</td>
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<tr>
<td>3</td>
<td>THE GRIND WORKOUT HIP HOP AEROBICS</td>
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<td>4</td>
<td>AMV ADVANCED: TOTAL BODY TRAINING</td>
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<tr>
<td>5</td>
<td>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</td>
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<td>6</td>
<td>THE GRIND WORKOUT: FITNESS WITH FLAVA</td>
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<tr>
<td>7</td>
<td>THE GRIND WORKOUT: FAT BURNING GYMNO</td>
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<td>8</td>
<td>DENISE AUSTIN: COMPLETE WORKOUT WITH FLAVA</td>
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<td>CRUNCH: FAT BLOSTER PLUS</td>
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<tr>
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<td>DENISE AUSTIN: A HOT NOT FAT BURNING WORKOUT</td>
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<tr>
<td>17</td>
<td>THE FIRM: BODY SCULPTING BASICS</td>
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<tr>
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<td>THE FIRM: ABS, HIPS &amp; THIGHS SCULPTING</td>
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<tr>
<td>19</td>
<td>THE FIRM: LOWER BODY SCULPTING</td>
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<tr>
<td>20</td>
<td>FIRM PARTS: SCULPTED BUNS, HIPS &amp; THIGHS</td>
</tr>
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</table>

(Top 30) Sales: Week Ending May 16, 1998

- USA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. **(USA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

AUGUST 1, 1998

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BILBOARD AUGUST 1, 1998
India Faces "Cover" Dilemma

BY NAYA BHUSHAN

MUMBAI—The Indian music industry is having to grapple with a unique Indian form of theft at times it counts the global scourge of piracy.

This country’s huge and successful film industry, known as Bollywood—and the mammoth soundtrack album market it has spawns off has produced the longstanding headache of cover versions and plagiarism. Copyright owners are under-exploited because of their capacity for undermining sales of the original work and diluting its artistic integrity; plagiarism is a problem because, in its way, it is piracy.

The '90s has seen a range of debateable cover versions of popular film-based catalog hitting the market in the wake of U.K. DJ/producers Baby Sago’s 1994 breakthrough hit here, “Bollywood Flashback” (Columbia), which remixed some of Indian film's popular tunes.

Vijay Lazard, president of the Indian Music Industry (IMI), says, “We take into consideration only the title and cover versions, IMI has to work within the framework of the Indian copyright law, which allows cover versions.

“Previously, a cover version could come from any part of the original recording,” he adds, “but now that period has extended to at least two years from the date of recording. But they can’t just come out and say ‘here are all the songs that do allow new singers to break into the market with established songs.”

Sanjay Tandon, director general of the Indian Performing Rights Society (IPRS), elaborates, “Plagiarism and cover versions are two different things that the industry doesn’t understand—plagiarism is when there is(KIPROF) without permission, the latter is with permission. I would still say that in India, all cover versions are illegal because of various factors. One, creators think IPRS Act (1952) or Copyright Act [which pertains to cover versions] on the inlay card is enough, which is not so. And, second, the copyright owner is unaware of moral rights. Today, any composer can abuse another artist’s work.

Take one of Bally Sago’s remixes, called "Chura Liya.” The original composer of the song, the late R.D. Burman’s estate, can take an injunction and ask for damages, as the cover may have changed than the original. The Copyright Act says major alteration is not allowed. In the West, if they redo a song inside out, they do so with the permission of the right to the original. This is not the case today. This is not the case today. This is not the case today. This is not the case today. This is not the case today.

AUSSIE ARTISTS TO MEMORIALIZE HUNTER

(Continued from preceding page)

1995, Dragon had 11 top 20 hits, including the chart-toppers "April Sun," "Chura Liya," "Rain," and "Are You Old Enough?"

Five of nine albums, issued through Sony, PolyGram, and BMG, were certified platinum, for sales of 70,000. Some, like "Time," "O Zambesi," and "Dreams Of Ordinary Men," are classics. The act

toured the U.S. in 1978, when it was signed to Portrait, and in 1991 it opened for business for Tina Turner on a European tour.

Solo albums by Hunter reflected a love for cabaret. He received positive notices for his appearance in the musical "Raspoutine." Hunter was diagnosed with cancer in November.

In the first session I wrote a Lost Gongol Band set of songs for myself. Next there were Blue Rose songs [for "Tremolo"], which were back to [unoriginal] ones. Then, realizing, my record needed some genre [different songs] and different emotions, I wrote songs like All in Time to have some balance. 

Fred Scott, Cuddy knew exactly what style of music he wanted for his album. “I wanted to be like the Lost Gongol Band like Wire did when they had fiddles and pedal steel.”

Executives at Warner Music Canada were immediately impressed by Cuddy’s early demos. Jim knew what he was going to do, and we had a good idea, too.”

The album’s leadoff single, "Disappearance," is being issued to Canadian radio Aug. 4. An UHF-directed video of the track will be released to Canadian video outlets Aug. 18.

In the fall, Cuddy is scheduled to tour Canada with his own band in support of his album. “We’re not treating ‘All In Time’ as a Blue Rodeo record; it really is a solo album by Jim,” says Candy Higgins, marketing manager for Warner Music Canada. “He’s always written very accessible songs, but this is quite a mainstream record.

While Blue Rodeo’s catalog is available in the U.S. through Sire Records, Cuddy says there are no plans as yet to release his album there. “I want to find out what [Warner Music Canada] think of it and what they’ll do with it,” he says. “Once I determine that, I think will have a home in the U.S.”

Cuddy says he initially was threatened by Keelor’s decision to record an album without the group, but he later felt encouraged to do his own recording. The album, however, failed to make an impact commercially. “Greg had decided to do a solo record on his way back from India, and I felt maybe it was better to go off on that tangent for good,” he adds.

The layoff period for Blue Rodeo that was prompted by sessions for Keelor’s album enabled Cuddy to work on songs for both the band’s “Tremolo” set, released in July 1997, and “All In Time.” However, when he began writing songs for his album, Cuddy realized artistic moral rights are still under-exploited. So he started a solo album until this year so it would not conflict with those two albums.

Through the fall of 1996, Cuddy wrote and recorded 38 solo songs. By late last year, Greg Keelor, the quintet consists of keyboardist James Gray, drummer Glenn Michelson, bassist Bazil Dono- vou, and Jim Cuddy, knew it was time to lay down some tracks. Despite its stature in Canada, including winning Juno Awards for top group in 1988-91 and in 1996, Blue Rodeo has failed to make headway in the U.S. While the band has always recorded for Warner Music Canada, its catalog has bunched around various Warner-affiliated labels in the U.S., which probably has dinted its impact there. Atlantic Records released "Outskirts" (1991) and "Diamond Mine" (1992); EastWest/Atlantic issued "Casino" (1990) and "Lost Together" (1992). "Five Days In July" (1995) and "Nowhere To Here" (1995) were discovered by, and "Tremolo" (1990) was issued by, Warner Music Canada. Although Blue Rodeo has recorded several tracks for another studio album, its next release will be a live album culled from last year’s Canadian tour. "An encore," says Cuddy. "With Blue Rodeo" is due in early 1999.

"It’s a monster task culling down 70 shows, 210 hours of music," says Cuddy. "We didn’t realize it was going to be so hard as it is.”

LARRY LEBLANC

Billboard AUGUST 1, 1998
**U.K.:** Jane McDonald has stunned the British music business with a No. 1 entry on the official chart for her self-titled debut album. The cabaret singer from Wakefield, Yorkshire, was already a household name thanks to her appearances on “The Cruise,” a BBC-TV “docudrama” about life on the cruise ship the Galaxy. McDonald is signed to Focus Music International, a joint venture between Gut Records and producer Don Reedman. The album contains standards such as “When I Fall In Love” and the first single, due Aug. 3, “You’re My World.” It also includes one of McDonald’s own compositions, “Some You Win, Some You Lose.” McDonald tells Global Music Pulse: “It’s a dream come true to have your own music recorded. It’s also a great thing to be taken as a recording artist, which isn’t the case with a lot of club singers.” A 90-date U.K. tour begins in October, and international releases are planned to coincide with showings of “The Cruise,” which has been sold to TV stations worldwide.

**FRANCE:** EastWest France has confirmed its signing of French rap artist MC Solaar. It has been known here for more than a year that Solaar would not renew his deal with Poly-Dor. Neither EastWest nor MC Solaar manager Daniel Margules would comment on the move. Solaar has released four albums with PolyGram; its latest, “MC Solaar,” stands at No. 23 this week. Industry watchers put total sales of the four albums at more than 5 million units. Solaar is now with the same record company as his girlfriend, Ophélie Winter.

**NETHERLANDS:** Four domestic hit singles have drawn international attention to Breakin’ Records/Violent Music dance pop act Vengaboys. In Holland, the group’s fourth single, “We Like To Party,” peaked at No. 2 on the Mega Top 100 in June, while the third, “Up & Down,” is at No. 14 in Germany. Officially, Vengaboys are two Spanish Dais—Danksi and DJ Delmundo—but those in the industry know that Delmundo is Wessel van Diepen, a DJ on Radio 538 and on the cable music station TVM. Van Diepen was also behind the global dance smash “Macarena,” which was rediscovered by DJ’s Like an Army seven years ago. The album, currently on sale is out in Germany (Motor Music), Italy (Time), Belgium (Guj), Spain (Max Music), France (Scopilot), and Asia (Axxa).

**IVORY COAST/ISRAEL:** Reggae singer Alpha Blondy’s gig scheduled for July 23 in Tel Aviv was canceled, largely due to a police crackdown on illegal Africans in the country, says the show’s promoter, Gili Bornstein. “I had expected to sell 3,000 tickets, but when only a few hundred were sold, I canceled the show,” he says. Bornstein blames the poor sales on two factors. The Ivory Coast star’s latest song, “Yitzhak Rubin Lives” (also the title of his album on which he raps in French), is “a strong political song, and the administration here is very sensitive to political situation,” he says. Also, in the past month, the Interior Ministry decided to get tough with the tens of thousands of African workers who remain in Israel after their work visas expire. Blondy, a Muslim, often sings in Hebrew. Even in Arab nations that are strongly anti-Israel, he appears on stage wearing a huge star of David and carrying a Torah. Says the singer: “To me, Yitzhak Rubin is a symbol of peace.”

**INDONESIA:** Pop soloists Reza and Chrisye are the “most wanted” singers in Indonesia, according to viewers of the private TV station ANTeve and MTV. Both were winners in the first Most Wanted Indonesian Video Awards ’98, which was held June 23. Newcomer “Reza” Artamovia Adriana Eka Suci was named most wanted female “for Pertama” (First) from her first album, “Kejaiban” (Miracle). Chrisye took most wanted male with “Kalna Cintanya Menggoda” (When Love Flirt) from his November 1997 release, “Chrisye.” “I’m proud that people still like my song,” said Chrisye. Both are working on new albums. Chrisye’s video is nominated for the MTV Video Music Awards 1998 Asian Viewer’s Choice Awards, to be held Sept. 11. Other winners included Dewa 19 for most wanted band/group/duo for “Aku Diari Untukmu” (“I’m Here For You”) from its latest album, “Pandu Lima” (Billboard, Dec. 6, 1997). The awards show, held at Jakarta’s Hard Rock Cafe, is expected to become an annual event.

**FRANCE:** If you thought harps and bagpipes didn’t go well with rap, this nation disagrees: a Celtic rap song is No. 1 for the third week. Polydor act Manu’s debut single, “La Tribu De Dana” (Dana’s Tribe), has sold more than 600,000 units, according to the label. The band members—Martial Troite (25), Cedric Soubrin (25), and Hervé Lardic (24)—all live in northern Parisian suburbs but hail from Brittany Manau, which took its name from the Gallic term for the land of Man, blended a two-week-old, 17-year-old, and a 19-year-old, and made famous in the ’70s by Celtic artist Alan Stivell—with hip-hop technology. “Celtic stories always had me dreaming,” says Troite, “but hip-hop is the music we listen to.” Manau’s first album, “Pauvte Celtique” (Celtic Panic), was released July 7 and is currently No. 2, having sold 110,000 units.
LIFELINES

BIRTHS
Girl, Lauren Mae, to Amy and Will Gailey, June 19 in Orlando, Fla. Father is VP of marketing for Pinecastle Records.

Girl, Antonia, to Carol and Bob Frank, June 29 in New York. Father is president of the Veluc Music Group.

Boy, Juden Christopher Syre, to Jada Pinkett Smith and Will Smith, July 8 in Los Angeles. Mother is an actress. Father is a Columbia Records recording artist and actor.

Boy, Aaron Atwood, to Eve Edwards, July 8 in Norristown, Pa. Mother is comptroller for Music Video Distributors Inc.

DEATHS
Robert Brian Butler, 48, of a heart attack, June 23 in Orlando. He was house sound engineer for Brookes & Dunn and worked with Weylon Jennings, Randy Travis, K.T. Oslin, and other country artists over the last 35 years. He was also an audio engineer for USO tours. He is survived by his parents, Dr. Thomas and Virginia Butler; his wife, Kathy; daughter Angelica; sister Caroline V. Shears; and brother William Butler.

Billie Hughes, 50, of a heart attack, July 3 in Los Angeles. Hughes was a Texas-born songwriter/artist/producer who began playing the violin at an early age. His recording career began as leader of Lazarus, which recorded two albums produced by Peter Yarrow and Phil Ramone for Albert Grossman's Bearsville label. Going solo in 1978, Hughes cut an album with producer Henry Lewy and toured the U.S., Canada, Japan, and Italy for the next four years. In 1982, he formed a partnership with lyricist Roxanne Seeman, which set in motion a career of recording, producing, and songwriting for film and TV. His material was performed by Philip Bailey, the Jacksons, Bette Midler, Sisters Of Mercy, Al Jarreau, and Melissa Manchester. In 1991, Japan's Popy Canyon Records released his "Welcome To The Edge," a top 10 album there. The title song was used in the American soap "Santa Barbara." The song was also a hit in Japan for female duo Wink.

Herbert Colling Wallahan, 83, of undiagnosed causes, July 7 in Los Angeles. Known professionally as Wally Brady, he started as a saxophone player before becoming an agent/manager in the big band era to Jimmy Dorsey, Henry Busse, and Phil Harris. As a music publisher, he introduced Terry Gillikson to the music industry with "Marimane" and was the first recipient of the first arranging job with "Bare Necessities." He published such hits as Dean Martin's "Memories Are Made Of This" and Frank Sinatra's first million-selling record, "Something Stupid." For the last 10 years, he managed Mariachi Vargas De Tecaliotl. He is survived by his wife, Eloidia; a daughter, Kelly; a brother, Bruce Wallahan; a granddaughter; and two nieces.

Charlie Perry, 74, of heart failure, July 14 in New York. Perry, whose real name was Charles Peronec, was a jazz drummer, teacher, and author of books and articles on drumming. A lifetime New Yorker, Perry spent much of his 60-year career with the "52nd Street" jazz elite, which included Sonny Stitt, Dizzie Gillespie, Bud Powell, Charlie Parker, Stan Getz, and Buddy DeFranco. He performed with several swing-era bands, such as Jimmy Dorsey, Stan Kenton, Alvino Ray, Buddy Morrow, and Benny Goodman. He also performed with the John LaPorta Quartet at the 1965 Newport Jazz Festival. Starting in the 60s, Perry taught numerous seminars and workshops, including the seminal Indiana University program instituted by Kenton. He also wrote many columns in Modern Drummer magazine and other periodicals. His books include "The Art Of Modern Jazz Drumming," co-authored with former student Jack DeJohnette. Perry is survived by his wife, Eve; two daughters, Shannon and Christine Weingart; three grandchildren, Alexandra, Brittany, and Jackson; and sons-in-law Ed Weingart and Paul Schindler, an entertainment attorney.

GOOD WORKS

DREAMING OF SELENA: The Hard Rock Cafe started offering its second Selena commemorative pin July 21 at its Dallas, Miami, Houston, and San Antonio locations. The pin features Selena and Chris Perez with a white rose pin retails for $8 with proceeds benefiting the Selena Foundation for music scholarships. Contact: Christie Conti at 218-909-2826.

TREE TIME: Bad Religion picked Lenna Shapiro and featured her on the first record of the Bad Religion Research Fund. The University of Michigan graduate student, who will put the $3,898 to good use on her forest health and renewal project, was chosen from more than 200 applicants. Contact: Bobbi Gale at 212-707-2000.

STRIKING OUT DISEASE: Through Sept. 15, the Les Turner ALS Foundation will collect new and used musical and electronic instruments and other items for the 21st annual Mammoth Music Mart to be held Oct. 8-18 in Skokie, Ill. Proceeds will go to the fight against amyotrophic lateral sclerosis, or Lou Gehrig's disease. Donations of video, audio, equipment, sheet music, software, and audio/video equipment can be dropped off at a number of Chicago locations. Contact: Liz Malkin at 312-751-5620.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

JULY
July 6, Women In Jazz, Amas.center, Los Angeles. 818-848-8496.
July 30, How To Get To The Top Of The Charts, panel offered by the Licensing Annex, New York. 212-371-0280.

AUGUST
Aug. 7-9, Litchfield Jazz Festival, Goshen Farm, Center, Conn. 860-567-4162.
Aug. 13-17, PopKomm, Congress Center East, Cologne, Germany. 49-221-91556-0.
Aug. 20-23, Act Like Me Convention, Miami Beach. 888-775-4057.

SEPTEMBER
Sept. 3, Lady Of Soul Awards, Civic Auditorium, Santa Monica, Calif. 310-859-1633.
Sept. 4-7, Festival Of Mountain And Plain ... A Taste Of Colorado, Civic Center Park, Denver.
Sept. 12, National Confetti Awards, Ponte Hilton at Tapatio Cliffs, Phoenix. 212-536-5002.
Sept. 11-19, 3rd Annual Music Marketing Conference & Expo, Musiczone Center, San Francisco. 800-545-DEPO. www.conmexpo.com

OCTOBER
Oct. 6-9, East Coast Video Show, Atlantic City, N.J. 203-256-4700.
Oct. 16-21, Salone Della Musica Trade Fair, Turin, Italy. 39-11-433-7054.

NOVEMBER
Nov. 4, City Of Hope Gala, Honoring Timmy White And Howard Lander, Barker Hanger, Santa Monica, Calif. 312-626-4611, extension 6540.
Nov. 4-6, 20th Annual Billboard Music Video Awards Conference & Awards, Sheraton Universal, Universal City, Calif. 212-536-5002.
DVD Makes Gains With Consumers
Survey Finds Awareness Of Divx Trailing Its Rival Format

BY DON JEFFREY
LAS VEGAS—There's good news in recent research for those counting on the success of DVD to revitalize the home video industry.

A study commissioned by the Consumer Video Software Dealers Assn. (VSDA) shows that consumer awareness of DVD has more than doubled in the past year.

The research also indicates that consumers are looking more favorably upon DVD than on the competing digital format for home video, Divx.

Yankelovich Partners was retained by the video trade group last year to sample consumer attitudes. In the first wave of that research last November, more than 1,800 consumers who own VCRs were polled. Some 18% of them said they were aware of DVD. In the second wave of the research, more than 1,900 were polled in May, and 37% said they had heard of the new format.

Penetration of DVD players, though, remained low. According to the study, only 3% of VCR owners had the machines. Yankelovich reports that 17% of VCR owners were considering buying a DVD player in the next 12 months, of which 6% said they were "extremely very likely" to buy one, and 11% said they were "somewhat likely."

That means 88% are unlikely to buy a player. The study also found that a crucial element in the success of DVD will be the availability of titles for rental. Some 60% of those who are likely to purchase a DVD player said it was "extremely very important" to their decision that their local video store rent DVD.

At the VSDA Convention in July here, retailers and suppliers alike expressed support for DVD rental (Billboard, July 18). Video chain Hollywood Entertainment said it had expanded DVD rental to 100 locations from 30 two months earlier. And Warner Home Video announced the expansion of a DVD rental program that it had been testing.

Who are the most likely DVD buyers, in terms of demographics? Yankelovich divided its respondents into three categories: "gen-X" (18-34), "boomers" (35-49), and "matures" (60 and over). The group suggested the highest percentage of likely DVD purchase were gen-X men (30%). Next came gen-X women (24%). Boomer men were third (20%).

The researchers found that only 38% of consumers were "somewhat interested" in the Divx format, while 48% held that opinion about DVD. Divx, which was devised by consumer electronics retailer Circuit City Stores, has been tested in two markets and will roll out nationwide in September.

At the VSDA Convention, though, many executives said there was little retail support for Divx (Billboard, July 25). They also maintained that consumers had not shown much interest in the format. But the survey shows 38% of VCR owners have some interest in Divx.

Presenting the research findings during a seminar at VSDA, Jason Kramer, a senior associate for Yankelovich Partners, said, "Divx is targeting a different audience—those who dislike returning videos." A customer renting a movie on Divx pays about $5 and is allowed to view it as many times as he or she chooses within a 48-hour period. After that, additional fees are levied. The disc does not have to be returned to the store.

Tom Adams of Adams Media Research said the VSDA study that "if [Divx] catches on, it addresses two critical issues: stores being out of hits and no returns. Consumers who dislike going to video stores because they can't find the movie they want or because they object to returning the tape are the ones who have gravitated toward pay-per-view movie services from cable and satellite TV companies. The study shows that 89% of those

(Continued on page 71)

BY DYLAN SIEGEL

Bad Boy Links With Shoe Retailer For CD

New York—In a creative marriage of interests, the Sean "Puff Daddy" Combs-owned label Bad Boy Entertainment and the athletic apparel retailer FootAction have paired this summer for a comprehensive promotion focusing on a Bad Boy compilation CD.

The CD, "Notin' But The Hotness '96," begins with a track from Puff Daddy & the Family and includes songs by Bad Boy baby acts Tanya Blount and the modern rock group fuzzbuble. The disc sells exclusively at FootAction for $9.99.

Fundamentally, the promotion serves to increase awareness of the Bad Boy roster and brand name with suburban mall shoppers—teenage boys in the same demographic as Bad Boy's core audience—who come to FootAction for fashion wear.

In the suburbs they know about Puff and Mase," says Bad Boy marketing VP Jayson Jackson. "But fashion are two very important things in a teen's life. [Association with Bad Boy] makes us credible, and I think it makes us relevant with teens." Cinccita names the exclusivity of the CD as another important benefit to the chain.

The plans for the CD arose through the initial efforts of Robin Forman, a custom-music products specialist working with the background music company Muzak. FootAction depends on Muzak for in-store music/video programming over ZTV, a service that, according to Forman, "creates a retail/theater environment" appealing to a store's shoppers. FootAction's ZTV programming includes music, interviews with athletes, and promotional time.

According to Forman, the retailer's executive producer conceived the project that represented "the best out there" in the R&B genre. She suggested an all-Bad Boy compilation to BMG Special Products, which made a deal to include the BMG Entertainment umbrella to nondirectional retail channels. Says BMG Special Products sales VP Edward Mejia: "The idea is that we're actually taking the music to the consumer instead of making them come to the music store."

Bad Boy's Jackson says, "This is

(Continued on page 69)

BY FRANK DICOSTANZO

NARM’s Jazz Sampler Scores $1.98 Set Aims To Widen Genre’s Appeal

New York—The National Assn. of Recording Merchandisers' (NARM) first CD sampler, designed to introduce consumers to new and established jazz artists, has proved to be a hit at retail.

The sampler arrived in the marketplace in June with a high-profile retail campaign, an irresistible price, and the collaboration of NARM members.

The compilation, titled "Jazz...Discover An American Original," offers new listeners and jazz aficionados alike 14 tracks and nearly 60 minutes of traditional and contemporary jazz music for $1.98.

"We couldn't be more thrilled with the results," says Holly Rosum, NARM's director of membership and member services. "Our hope is the sampler will inspire consumers outside the core market to explore jazz in all its forms."

Says Joe Micallef, president of Allegro Music and chairman of NARM's Classical/Jazz Issue Committee, "The album is well-balanced, both in terms of jazz styles and the mix of major and independent label music that is being represented." The committee, which coordinated the special project, consists of retailers, wholesalers, and labels devoted to raising awareness of classical and jazz music.

The $1.98 price has clearly drawn impulse buyers and attracted consumers to giving the set a try, says Kent Anderson, VP of sales at N2K Encoded Music and associate producer of the album. But he also credits much of its success to the efforts of retailers.

"We had no co-op programs or advertising to support the release, nor could we accept returns, so retail positioning, in-store play, and word-of-mouth have led the way," he says.

He notes that all proceeds from the album's sales will benefit the NARM scholarship fund and that all royalties and distribution fees have been waived in the interest of promoting jazz and keeping the album's price low.

"We've already seen some modest increases in sales of jazz catalog, but it's still early," adds Anderson.

At HMV, the album was offered for sale and as a free gift with any CD purchase, says Ken Feldman, director of marketing. "We moved every single unit," he notes, adding that the special offer was being made in all 14 participating stores.

"When you present a gift with purchase that is also sold separately, it elevates the perceived value of it as well," adds Feldman.
TIME WARNER reports that Warner Music Group's operating cash flow, or earnings before interest, taxes, amortization, and depreciation, fell 9.3% in the second fiscal quarter to $86 million from $104 million a year ago. The company attributes the decline to “lower results from direct marketing activities,” specifically the Columbia House record club. Revenue for the three months that ended June 30 increased 10.1% to $905 million from $822 million. Warner’s distribution company WEA had the leading 12% in the market share in the quarter.

The company’s filmed entertainment unit, which includes Warner Bros. Pictures and Warner Home Video, posted a 10.9% increase in cash flow to $122 million from $110 million last year. Revenue rose 5.9% to $1.33 billion from $1.26 billion. Overall, the New York-based company reported net income of $101 million on $3.6 billion in revenue.

BROADCAST.COM, a Dallas-based provider of audio and video programming over the Internet that was formerly known as AudioNet, saw its shares more than triple in value on the day of its initial stock offering July 17. The stock was offered at $18, quickly rose to $74 in Nasdaq trading, and then closed at $32.75. More than 6.5 million shares traded.

CDNOW, the Internet music retailer, reports that its revenue in the second quarter nearly quadrupled to $11.6 million from $2.9 million the year before. The net loss, however, also skyrocketed, to $8.8 million from $1 million in the earlier period. The company added 137,000 customers during the quarter for a total of 569,000 since its inception.

NAVARRE, an independent distributor of music, reports a net profit of $27,000 for the first fiscal quarter, compared with a loss of $0.1 million in the same period a year ago. Overall revenue rose 33.7% to $53.2 million. Music sales were up 29.2%.

VIRGIN ENTERTAINMENT GROUP says it will stage a grand-opening ceremony for its second New York Virgin Megastore, in Manhattan's Union Square, Aug. 28. Richard Branson, chairman of the Virgin Group of Cos., will be on hand. In addition to the 60,000-square-foot, two-level music, video, and software store, there will be a 12-screen United Artists movie theater complex.

BEST BUY says that it will be sponsoring Janet Jackson’s summer Velvet Rope tour nationwide. The retailer will distribute at each date vouchers redeemable for a two-CD set that includes a Jackson interview and various R&B tracks. Best Buy is also sponsoring the current Jimmy Page & Robert Plant tour.

NATIONAL RECORD MART reports that sales from stores open more than a year increased 7% in the four weeks that ended June 27 over last year. The chain operates 165 stores.

IMAGE ENTERTAINMENT, a distributor of laserdiscs and DVDs, says it has agreed to distribute the Redemption home video line, which includes titles like “Cold Eyes Of Fear” and “Nightmare’s”.

KING BISCUIT ENTERTAINMENT GROUP says it’s releasing through Internet music retailer Music Boulevard a new concert album from B.B. King recorded in New York. The album is available exclusively through the online music store Aug. 4-24. The company controls the archive of “The King Biscuit Flower Hour” radio show, which is 25 years old. As part of the promotion, Music Boulevard will also put on sale the label’s catalog, which includes albums by America, Deep Purple, and Iggy Pop.

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The item as opposed to being just another giveaway,” says Feldman. “The low price really made it work,” says Ted Allweil, buyer for the five-store, Manhattan-based Record Boutique. “Customers often don’t want to buy samplers because they may only recognize one name on it, but for $1.98 they’ll give it a shot.”

Still, for Larry Mandosky, buyer for the 18-store, Boston-based Newbury Comics, it’s a matter of style and substance, especially when it comes to customers’ jazz tastes.

“The price is great, the compilation is well-done, but our customers tend to buy more experimental-type jazz as opposed to traditional or smooth jazz that this sampler reflects,” he says. The chain ordered 540 units and has sold 150 since its release.

Meanwhile, brisk sales of the album are being reported by Bargain Books & Music, where it is being used as part of the cassette, and other mid-price point sales.

To that end, NARM is a partner with graphic designer Studio 3 NYC, Nimbus Manufacturing, and Ross Ellis Printing Co. to provide a clever packaging with a jewl case, hologram disc, and eight-page booklet.

The Alternative Distribution Alliance, which was formed by a consortium of record labels, distributes the album to independent stores and chains throughout the U.S.

“We consider ourselves an artist development company, so I suppose NARM has the necessary reach into independent stores and major chains to do the job,” says ADA’s Allen. The company does not distribute any of the artists on the sampler.

“This is the only jazz album we’ve ever distributed, so it’s a little out of character for us, but it’s nice to have it on the charts,” Allen says.

He adds that the company is proud to be working alongside NARM members like Warner Bros. Records, N2K, and others that have contributed their efforts without compensation in the interest of promoting jazz. “We’re especially thrilled at how well the other records are doing to work the record.”

“It is for a good cause,” says Allegro’s Micallef. “Retail is behind it, and all the industry participants have either worked for cost or direct out-of-pocket expenses only,” he adds. Notes that the companies that made the sampler available at such a low price are the same chains that normally compete for artists and shelf space. “So, obviously, this project is very special.”

Walmart projects like this will be discussed at NARM’s upcoming fall meeting, Micallef notes, “we’ll probably follow that old music industry maxim—that if it works once, do it again.”
Space Ghost Hangs Ten: “Space Ghost’s Surf & Turf,” the second album spun off the popular Cartoon Network series “Cartoon Planet,” shoots the curl into retail stores Aug. 19 on Rhino Records.

Its predecessor, “Space Ghost’s Musical Bar-B-Q,” sold an extremely healthy 100,000 copies, which, as anyone in the kids’ audio business knows, is a major hit.

“Space Ghost’s Surf & Turf” contains 22 musical numbers and 14 comic vignettes, courtesy of the series’ superhero star, Space Ghost, and his former archenemy turned reluctant sidekick: the 6-foot praying mantis Zorak and the vaguely feline, idiot-savantish Brak. (All were seen on ’80s TV as part of the Hanna-Barbera cartoon series “Space Ghost And Dino Boy”)

An article on Space Ghost’s other Cartoon Network series, the intergalactic talk show “Space Ghost Coast To Coast,” appeared in the Reviews & Previews section of the June 20 issue of Billboard.

“Cartoon Planet” is a spinoff of “Coast To Coast,” which features Space Ghost, Zorak, and another vanquished enemy, masked lava man Moltar. Child’s Play recently caught up with Cartoon Network’s senior VP of programming and production, Mike Lazzo, in Chicago and spent an absorbing few hours exploring Space Ghost mythology.

“Space Ghost Coast To Coast” features actual live celebrity guests being interviewed by, and interacting with, the cartoon characters, and it has a sizable adult following due to its satirical, wholly unconventional nature.

According to Lazzo, an executive at Cartoon Network’s owner, Turner Broadcasting, asked the “SCG2C” crew to come up with something featuring the same characters that could run on the TBS channel—in other words, something a bit more like other kids’ cartoon shows.

Lazzo and company proceeded to develop “Cartoon Planet” as a showcase for cartoon shorts by Bugs Bunny, Daffy Duck, Tom & Jerry, and others, with interstitials by Space Ghost and his sidekick. Some of those interstitials were original music videos of songs penned by Lazzo. “Kid Rhino had had success with an album consisting of theme songs from Hanna-Barbera cartoons, and they asked if they could release a record of songs from ‘Cartoon Planet.’ The result was ‘Space Ghost’s Musical Bar-B-Q’.

“Space Ghost’s Surf & Turf,” like “Bar-B-Q,” is a stylistic quirky quilt of rock, pop, blues, jazz, rap, and reggae performed by Space Ghost, Brak, and Zorak. (Child’s Play’s fave character is the mantis, by the way.) Selections include show favorites “Pokin’ Around,” “Sitnam,” “Mashed Potatoes,” and “It’s Not Easy Being Evil,” as well as the previously unreleased...(Continued on page 70)

by Moira McCormick

...staffers Pete Smith and Andy Merrill. (Merrill also co-produces the show and provides the voice of Brak, the series’ most popular character.) “We’re all frustrated musicians,” observes Lazzo. As “Cartoon Plan-
et” went on, “the songs started getting a lot of feedback,” so much so that “we dropped the [Warner Bros.] cartoons.” Now “Cartoon Planet” consists of music videos punctuated by comedy bits from the three stars. As to why Brak replaced Moltar on “Cartoon Planet,” Lazzo says, “Moltar is more of a straight man, while Brak is funny. And in this setting, we wanted as much funny as we could get. The first shows actually didn’t have much Brak. And he was very dada-esque—yelling into the microphone, etc. But after he did Dylan and Hendrix takeoffs, it showed he had more potential.”

With “Cartoon Planet” now bringing with musical numbers, it was a natural progression to release an album. Time Warner’s merger with Turner had “brought us to the [conglomerate’s] record labels,” says

by Moira McCormick

Space Ghost, Zorak, And Brak Fly High On Rhino’s ‘Surf’
Merchants & Marketing

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Majors Debate Whether To Go Direct With Net Retailers

ONLINE MUSIC RETAILING continues to gather steam as more bricks-and-mortar merchants launch World Wide Web sites, intensifying competition. But even without the influx of music specialty chains to the already-crowded online market, Internet-only merchants continue to make retailling on the Web a high-stakes game.

Take, for example, Amazon.com, which opened for music business June 11. Every day on its home page Amazon.com offers a different title with a 40% discount. On July 20, the featured album was Semisonic's "Feeling Strangely Fine" on MCA. That $16.98 title was offered to consumers for $10.18. In addition to that sale offer, Amazon offers its top 100 sellers for 30% off.

Some of Amazon's competitors are a little miffed and called Retail Track to complain that the retailer's strategy violates the majors' minimum-advertised-price (MAP) policies.

Actually, it doesn't.

That's because Amazon doesn't buy directly from the majors and instead has to rely on a distributor as its main supplier, which, according to sources, is Valley Media. Since Amazon buys from Valley and not the majors, it is not subject to their MAP policies.

(To the best of my knowledge, Amazon is the only online merchant that has tried to get "open," or open a direct account, with the majors. CDnow and N2K have yet to try, sources say.)

The reason Amazon is buying from Valley despite its best efforts to get open with the majors is that at this point in time, most music manufacturers are reluctant to sell directly to online merchants.

Five of the six majors say they are wrestling with the notion of opening direct accounts with online merchants. The sixth says that it has yet to give the issue any thought one way or another and has yet to process Amazon's credit application.

For those who are debating the issue, their reluctance appears to stem from two issues. First, the majors have long been hellbent on protecting the geographic integrity of the copyrights they hold. In other words, just as they cracked down on U.S. one-stops shipping albums overseas, now they appear intent on stopping online merchants from selling product across borders. Over the last year, most, if not all, of the majors have extended their export policies to include online merchants.

One way to resolve the selling-overseas issue could be by not opening the online merchants as direct accounts. In order to get open, the online merchant may have to find (Continued on next page)
something the passive consumer could pick up and recognize."

"At a music retailer, the shelves are so crowded," says Forman, "that if you walk into a music store with $20, you might just as easily walk out with [Rapper] Master P [as

with a Bad Boy artist]. You walk into FootAction, you’re buying a $100 pair of sneakers, [and] you pay $9.99 give me the Bad Boy CD too. There’s no Master P to compete with this."

Jackson stresses, however, that the label’s traditional music retailers are its “friends and silent partners, and that’s why we made the CD mostly already-released or new material. In this way, the label avoids alienating its traditional retailers, and consumers can find the featured artists’ material at those stores.

Jim Swindel, senior VP of sales and joint-venture operations at the Special Markets division of Bad Boy joint-venture partner Arista, points out that inside each CD is a $2 coupon toward a Bad Boy CD at Camelot or the Wall.

"It's all about exposure and driving the customer into our traditional outlets as well," he says.

According to Forman, the promotional partnering of Bad Boy and FootAction works because of “the additional marketing support [FootAction] brought to the table.”

A Bad Boy-produced spot runs on ZTV in FootAction stores four times per hour. In addition, FootAction’s Star magazine, a promotional publication that reaches 2.2 million frequent buyers, recently featured Bad Boy artist the Lox on the cover, with a facing interview and an advertisement for "Nothin' But The Hotness" inside. At the store, custom fixturing and point-of-purchase materials create what Forman calls “total multi-level marketing support” for the project.

Chrisite Lindsey, associate director at Arista Special Markets, notes that "the whole marketing concept . . . is innovative and creative. This made it ideal for Bad Boy to participate, since innovation and creativity are an integral part of Bad Boy’s reputation and success."

"Usually a label will do something like this when it’s over the crest and on the way down," says Mjehovich. "This, to me, is a breakthrough in that Bad Boy could do a ‘best of’ and sell a million units, but they saw that they could go to their consumer and provide them with something unique."

"By integrating FootAction and Bad Boy," says Steve Bartels, senior VP of Arista Special Markets, "the consumer is exposed to a unique way of enjoying their favorite activities together with their favorite music."
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Merchants & Marketing

DNA Provides Music Sampler At Convention

SACRAMENTO, Calif.—Distribution North America (DNA), which distributes releases from more than 100 record companies, held its first Moving Music Convention in June to showcase that scope of talent to its labels. More than 200 people attended the three-day event, which commenced with Nova Meroe’s jazz/blues set at the Sacramento Vizcaya music hall, then became aflame on a Friday-evening river cruise accompanied by the music of Roy Harper and Peter Case, and rallied with an Afro-Latino finale at Sacramento bar/restaurant Harlow’s. Labels came from as far away as Europe to get a taste of this year’s talent.

DNA field marketing rep Judy Rabinovitz, far left, and Orange County sales rep Laura Ellsworth look on as Voiceprint recording artist Roy Harper and sales rep Tim Cornerford ham it up, with Outer Music owner Shivan Aham on the right.

Week/Vanguard recording artist Peter Case strums some tunes for the DNA folks aboard the River City Queen boat trip.

Artists, sales staff, and label executives mingle Saturday evening at Harlow’s, where Putumayo sponsored an evening of Afro-Latino music from Ricardo Lemvo and Ozric Tentacles. Shown, from left, are DNA marketing manager Melinda Hawkes; Valley Media senior VP of purchasing Ron Philips; Lemvo; DNA national sales rep Scott Cameron; and Putumayo executive Susan Anderson.

CHILD’S PLAY

(Continued from page 67)

leashed tracks “Moo Kaluka” and “Baby Sandwich.” All tunes were written and performed by Smith and Merrill, as well as by the voice actors of Space Ghost and Zorak: George Lowe and Clay Martin Croker, respectively. (Croker also supervises animation.) TV commercials for the new album will be running on Cartoon Network, TBS, and TNT.

Lazzaro says there’s also a possibility of a “Space Ghost Coast To Coast” album featuring an indie rock roster: “We had been in discussions with Matador about doing a record using their artists,” he says, “but we also wanted to use other acts, which was a bit of a sticking point for them. We’re still trying to find a way to do it, to get it to a place where it’s a best-of-indie-music project that also supports independent record stores.”

KIDBITS: Grammy-nominated R&B singer/songwriter/producer Kenny Lattimore recorded and co-produced “Love Will Find A Way,” the closing-credits song for “The Lion King II: Simba’s Pride,” the direct-to-video sequel to “The Lion King” due Oct. 27. Recorded as a duet with Heather Headley (currently on Broadway in “The Lion King”), the track will be available on two albums: Lattimore’s Columbia Records release “From The Soul Of Man,” out Sept. 8, and Walt Disney Records’ soundtrack to the video...
Alliances Between Big Chains And Studios Could Squeeze Two-Stop Distributors, Too

TARGET PRACTICE, PART TWO: Independent retailers, who make up the bulk of the membership of the Video Software Dealers Assn. (VSDA), sought and received the sympathy vote at the association’s July 8-11 convention in Las Vegas. The big chains—Blockbuster, Hollywood Entertainment, et al.—and the studios have struck an unholy alliance that’s driving us out of business, they argued.

Maybe: Even subtracting overhyped convention rhetoric, the chains have some valid complaints. But before the last of them folds, another segment of the trade will be virtually squeezed out of existence.

Two-step distributors are caught in the studios’ cross hairs, and Hollywood has an itchy trigger finger. Salvation for largely regional wholesalers like Sight & Sound and WaxWorks/VideoWorks may be as video one-stops, filling holes in retail inventory but rarely touching the original orders. Valley Media, sensing the change, has drastically condensed the network of branch offices and warehouses it bought from Star Video, replacing them with a giant all-media depot in Kentucky.

Most suppliers are starting to apply the same strategy of direct shipment that swept Handleman and Anderson Merchandisers out of the mass merchants that stock sell-through releases. Blockbuster and Hollywood Entertainment buy direct, other video chains soon will be, once their computer systems are in place. Revenue sharing is the point of entry. According to Rentnick’s 1998 annual report, studio plans are “not yet clear,” but everyone knows which way the wind is blowing.

On paper, at least, there’s no reason to worry about delivery to several thousand store fronts, at one time a prime concern. Duplicators Technicolor, Deluxe, and Mediacopy have had plenty of practice shipping to Wal-Mart, Kmart, and Target outlets hither and yon.

History hasn’t been kind to distributors. The few survivors of the 60 or so middlemen who helped launch home video nearly 20 years ago never could leverage their positions to fatten bottom lines. If anything, net profits have kept shrinking to less than 1% of sales. Now revenue sharing and depth-of-copy programs threaten to white out what’s left.

Attending the Independent Video Retailers Group protest meeting during VSDA National Assn. of Video Distributors executive director Bill Burton said, “I’m as concerned for distribution as for the rest of the industry. These are tenuous times. The scarcest part of it is, it all seems to be trial and error. We’re building the plane as we fly.”

Burton was referring to the explosion of studio depth-of-copy plans that have added to his members’ overhead. Hollywood’s goal is to shoehorn more retail product into stores; without the extra tapers, retailers will drive off frustrated customers to cable or satellite-delivered pay-per-view. “I’m not sure that any of these plans are accurate,” Burton adds. Accurate or not, they could drive several video chains into the history books.

CORRECTION: We goofed a couple of weeks back in describing DVD’s impact on laser-disc (Picture This, Billboard, July 18). Our object was Image Entertainment, which said it has suffered in the transition—not Pioneer Entertainment. The information and quotes came from Image’s latest quarterly report. Pioneer had nothing to do with it.

MAN ALIVE: Maybe there is something new under the sun. DVD International in Mountain Lakes, N.J., has introduced “I’m Your Man,” called the first-ever interactive movie on DVD and the first to pay equal attention to game players. Made three years ago, “it was just waiting for DVD,” says president David Goodman.

“I’m Your Man” takes advantage of the format’s programing capabilities, letting players construct their own version of the feature from multiple plots. It’s playable anywhere. The movie, which lasts for 99:48, isn’t region-coded and can be distributed worldwide. DVD International and producer Planet Theory have two more interactive titles in the works, “Ride For Your Life” and “Bonehime,” each with a wider choice of story-line options.

Goodman thinks he’ll deliver 20,000 units, compared with 15,000 for the DVD edition of “Elephant Parts,” the Michael Nesmith video released on tape in 1993. He has reason to be optimistic, noting that the company has just replicated the 60,000th copy of DVD International’s “Video Essentials.” “I’ve got a letter from WAMO [Warner Advanced Media Operations] congratulating me.” About 45,000 copies of the home video instruction manual have sold through, he says.

“We already have 12 titles now, and we need to go back and rework some of them that got lost in the shuffle,” says vice president Sandra Weisnauer. “That happens when you have such a long line of product. Some good ones really get lost. We want to go back and pull out the good concepts.”

Anchor Bay has had success bringing attention to its catalog by mingling the old and the new. It released a recent Donna Richardson cassette with catalog releases and ran a promotion in Blockbuster stores in which an established “Crunch” title was packaged with a T-shirt.

“We will primarily keep doing that kind of promotion with catalog titles,” Weisnauer says. “And we are looking at using some of the older titles for a premium use.” PPI Entertainment in Newark, N.J., also seeks to squeeze the maximum for its veterans like Denise Austin. Anchor Bay does not intend to make over individual “Crunch” titles, that is, they aren’t trying to get retail recognition. “The packaging has such a line look,” Weisnauer says. “To redo one or two, I would have to redo the whole line.”

Breaking out new product isn’t easy these days, Weisnauer says. “To bring in a whole new fitness line that is not a brand would be extremely difficult, which is why we have really limited ourselves to... (Continued on next page)

Hollywood Conference To Examine DVD Planning, Production Concerns

BY STEVE TRAIMAN
NEW YORK—“DVD Production ’98,” the only Hollywood-based conference on DVD technology, planning and production concerns for entertainment industry executives, is scheduled for Aug. 12-13 at the Universal Hilton Hotel in Los Angeles. It’s co-sponsored by the International Recording Media Assn. (IRMA) and Miller Freeman PSN. A total of 12 million DVD video discs were replicated in the U.S. and Canada last year, according to IRMA research. The estimate for 1998 is at least double that number, as part of a $76 million-unit worldwide forecast for video and DVD-ROM.

The panel, “What Does the Consumer Want To See?,” will offer studio perspectives on first-generation DVD releases. “The launch has had widespread video industry support,” says moderator Emile Petrone, executive VP and president of Entertainment Group and founder/chairman of the DVD Video Group. Panelists, including Paul Collberg of Columbia TriStar Home Video, Jeff Fink of Artisan Entertainment, Ed Goetz of Simtar Entertainment, Michael Karaffa of New Line Home Video and Bill Soundheim of PolyGram Video, will address such topics as what consumers are buying and what they will be offered.

“There’s more to DVD than just creativity,” says J.D. Susman, special products VP at Entertainer DVD and moderator of what should be one of the most interesting sessions, “A DVD Producer’s Guide To Retail: What’s Hot? . . . What’s Not.”

“This session will serve as a reality check,” adds “everyone. Wants to know how DVD is doing in the stores. Are retailers providing the rack space needed to help the format grow? Are studios supporting DVD with sufficient [point-of-purchase material], consumer education, and advertising?”

Helping with the answers are Peter Busch of the Musicland Group, John Thrasher of Tower Video, Mark Elson of Dave’s Laser Video, consultant Ben Tenz, and Paul Brindlee of Divx Entertainment.

Also on the agenda:


“Making The Most Of The Replicator Relationship” will have Scott Bartlett of Sony Disc Manufacturing, Bob Pfannkuch of Panasonic Disc Services, Ram Nomula of TechVideo.

(Continued on page 74)
two to three brands we advertise and market on a regular basis.

Nevertheless, Anchor Bay is willing to take a chance with proven winners, much as Sony Music Video has done picking up Kathy Smith after her Warner Home Video deal expired. Anchor Bay has also signed Pablo Abdul to create two dance fitness videos and one walking audiopad for the fall. Abdul’s previous fitness videos were released by Live Entertainment, now called Artrian.

Sony Music Video has turned to TV and cable as a way to increase sales of its “Grind” catalog. Last September, Sony began airing spots featuring “The Grind Workout: Hip-Hop Aerobics” on A&E, Fox, ESPN2, VH1, the Game Show Channel, and MSNBC, among other national and local channels.

“It brought the videos to another level of exposure and has been just as beneficial to (traditional) retail as it has been” to direct response, says Alex Beeman, senior director of marketing at Sony Music Video/ Sony Wonder. Beeman notes that “Hip-Hop Aerobics,” the first “Grind” title, is VideoScan’s current best seller; 30,000 units ahead of its closest competitor. He says Sony will air spots featuring other “Grind” titles.

“All of us are doing a lot more with the accounts individually and trying to put together special programs for them,” Beeman says. “In January, the special gift with purchase types of programs are big. For Blackbluster this past season, for example, every fitness video title they took in had to have a special program associated with it. They are all looking for added value.”

Sony hopes that retailers are also looking for some new products, such as the MTV-branded video “The Daily Burn.” The program is a non-dance workout show that airs several times a day. The video is due in stores this fall.

“If you have exposure and all the right elements, you can successfully launch a new brand,” Beeman says. “Thank goodness for all of us in the exercise business, people are looking for change. You can’t watch the same video year after year.”

Channel, and MSNBC, among other national and local channels.

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Stagnant Sell-Through Market Could Get DVD Boost, Says VSDA

STATE OF THE INDUSTRY: Although the rental business appears to be recovering from the 1996 downturn, sell-through is hitting a wall, according to the annual report of the Video Software Dealers Assn. (VSDA).


That growth isn’t bad, but it’s nowhere near the double-digit increases of years past. For example, in 1995 revenue jumped to $6.2 billion from $5.4 billion in 1994. Adams says, noting that the market grew by a billion dollars from 1985 to 1995.

Adams doesn’t attribute the slowdown to overtly title selection or overcrowded shelves. Rather, the company says, consumers have reached a saturation point. “Historically, households who purchased one video tended to go on and purchase many more,” Adams reports.

“Long as new households keep entering the market, sales continue to accelerate,” the company adds. But in 1997, “the pool of first-time video buyers began to decline as a percentage of all households, diluting their overall impact.”

Thus sell-through is showing the early signs of the dreaded word “maturity,” which leads to lower sales expectations.

To one’s surprise, the solution to driving up sales is DVD. The new format has worked for Best Buy, which is selling a 50% market share. Of the 2.8 million software units that the DVD Video Group says consumers have bought, Best Buy has sold 1.5 million—in less than 60% of its store.”

Video merchandise manager Joe Pagano says the chain will double the space devoted to DVD from 28 to 56 linear feet of shelf for 1998.

“This is the product they want,” Pagano said, speaking at a DVD Video Group luncheon during the VSDA Convention in Las Vegas. He added that DVD represents 25% of the chain’s video revenues.

Hollywood Video has also seen the DVD light and will expand its initial 30-store test that began in May to 100 stores by the end of the year. The chain has just more than 1,000 stores. Each retailer points out that DVD is providing “incremental” sales and does not appear to be cannibalizing VHS catalog sales.

Meanwhile, Wal-Mart is rolling out DVD in 1,300 stores, and Target will have the format in all of its 800 stores by the end of the year. If the mass merchants can reach mainstream buyers, DVD could put sell-through back in the double-digit growth curve in no time.

FRANK TRIBUTES: It was bound to happen sooner than later. Frank Sinatra video sets are coming.

First is the “Pal Joey” and “From Here To Eternity” set from Columbia Home Video. Praised at $34.95, it arrives in stores Sept. 22 and is year’s end.

On Oct. 6, MGM Home Entertainment is releasing “High Society,” “Anchors Aweigh,” and “On The Town” in a special slit case. The collection is $29.92, the lowest price ever for a star gift pack. Other MGM sets featuring Elizabeth Taylor and Humphrey Bogart are $44.92.

In other MGM catalyses, the supplier is planning a big party for the 50th anniversary edition of “Chitty-Chitty-Bang-Bang.” The title is priced at $14.95 and arrives in stores Oct. 29.

Celebrating with MGM will be promotional tie-in partners FAO Schwarz, Virgin Atlantic Airline, and Ball Park Franks. Virgin and FAO Schwarz will conduct a consumer sweepstakes that will award a family vacation to London and a $1,000 gift certificate to the famous toy store. Virgin is sponsoring a 10-city road show that will fly the Chitty-Chitty-Bang-Bang car to FAO Schwarz outlets across the country.

Ball Park Franks will kick in a $5 rebate with a purchase of the video and multiple packages of the brand’s hot dogs. A national free-standing insert advertising the offer will go in Sunday papers at street date.

A deluxe-edition soundtrack will be released from Rykodisc.

NEW COMPANY: Former Badfinger producer Gary Katz and Spartan Financial Corp. president Edward Secard have formed a new video company called Encore Music Entertainment America.

The venture will release product in North America from German TV’s Studio Hamburg Fernshen Allianz GmbH music archives and plans to produce new music videos for worldwide distribution.

The Studio Hamburg archive has shown from the 1960s through the early 1980s, including “the Hardball, Rockpalast,” and “Beat, Beat, Beat.” Music Video Distributors has worldwide VHS distribution rights, while Pioneer Entertainment has DVD and laserdisc.
Billboard Hosts VSDA Soiree

Billboard's party at the Video Software Dealers Assn. Convention, co-hosted by Los Angeles-based DVD specialist Crest National, drew a cross section of conventioners, including indie retailers and studio executives. Everyone, it seemed, participated in the 20-question contest about home video's favorite subject, movies. Lucky guessers walked off with certificates for a digital camcorder, a DVD player, and a 35-inch combination TV/VCR, all from Sony.

Kmart's Mark Weiu, subbing for the absent Ron Cunningham, accepts the video person of the year plaque from home video editor Seth Goldstein, left.

Tim Harris of retailer Country Home Video, right, was a Billboard movie trivia winner. Associate publisher Irwin Kornfeld awarded him a Sony DVD player.

PPI Entertainment's Shelly Rudin, left, and Cal Pozzo take a conversational (and culinary) pause to ponder the quality of Las Vegas Hilton smoked salmon.

Ronald Stein, president of Crest National, center, chats with New Line Home Video's Pam Kelley, left, and Crest executive VP Lorraine Ross.

Howard Kowalski of Handlerman, left, and Mark Weiu swap convention tall tales.

DVD MAKES GAINS WITH CONSUMERS
(Continued from page 65)

who use PPV said the main advantages are that they don't have to go to stores to rent or return videos.

Another challenge to the adoption of the new format is recordability. Yankelovich asked consumers if they had used their VCRs to record programming. Approximately 69% said yes.

"This is a challenge," said Kramer, "because Divx and DVD are not recordable."

The survey showed that 53% of VCR owners were "somewhat interested" in recordable DVD—more than the 48% who expressed interest in nonrecordable DVD—but this technology is not yet available in the mass market.

In breaking out DVD and Divx support by demographics, the researchers found that the greatest interest by far comes from gen-X. Some 60% of VCR owners who are "extremely/very interested" in Divx are from this group, while 56% of the most ardent DVD supporters are gen-Xs.

Boomers make up only 36% of those who are most interested in DVD and 38% of those who support Divx. The older consumers, the matures, who indicate the least support for the new technologies. Only 18% of VCR owners who are greatly interested in DVD are age 50 or over. And just 10% of the Divx supporters fall into this demographic.

Yankelovich concluded in its report that the home video industry, in order to meet the threat from pay-per-view services, would "have to refocus on problems such as making returns easier... and perhaps improve technology by adding DVD."

The researchers added, "DVD is positioned to defeat Divx, although widespread adoption of either format will be limited."

**HOLLYWOOD CONFERENCE**
(Continued from page 71)

nicol, John Town of Nimbus, and Richard Marquardt of Warner Advanced Media Operations.


"Decoding DVD's Alphabet Soup: A Preview Of What's To Come" has Ed Overacker of Hewlett-Packard, Andy Parsons of Pioneer, and Lou Skrbalo of Gig Media Production.

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BILLBOARD
DREAMS COME TRUE HOPES TO BREAK THROUGH IN THE U.S.
(Continued from page 18)

to a 1994 collaboration with Earth, Wind & Fire's Maurice White on the single "Wherever You Are" and on "Eternity," the ending theme for the Disney film "Swan Princess." Neither track was released in America, however.
This current venture comes on the heels of the last August, with Virgin, after nine years with Sony. Of its move from Sony to Virgin, which was billed in Japan as the first time a major Japanese act had signed with a foreign label, the group says that the decision was keyed to its concern over a lack of international exposure.
"It was our wish that we should have wanted to do something in America, which we believed they could make happen," says Masa from a rehearsal studio in New York's Chelsea neighborhood. "But Japanese Sony was not interested in sending us to the U.S. Their logic was, 'What's wrong with being Japanese? We're the source.' We wanted to do here, but first we had to get the opportunity to sell our record in America."
All involved in the project admit that achieving success will continue only through tenacity and an approach that puts the quality of the music—in particular Mwia's rich and colorful vocals—as above all other elements.
"From everyone's perspective at Virgin, we've always liked the idea and the challenge of presenting music from different countries to a wide European audience," says Virgin Records America co-president Ray Cooper. "The company has done very well with the Chemical Brothers, the Sneaky Lies, and the Verve. We feel very positive about the development of this act, and we'll take advantage of that with all guns blazing."

"There are no guarantees of success. We know this, so does the band," says EMI Recorded Music president Bob Birkett. "But one day, the U.S. band is going to break in the United States, and we hope it will be Dreams Come True. We're going to do our bit to make it happen."

Shuchi "Sujji" Kodaka, the band's Tokyo-based promoter and GM of MS Artist Products, believes that if Japan's pop culture and the source get an American atta- tion, it's this act. "I had been working with a Japanese promoter to introduce American and Western music to Japanese fans, from jazz bands to metal music." He adds, "About two years ago, I met Dreams Come True and realized that they're the act that could be introduced to Western culture, and succeed."

U.S. retailers, meanwhile, seem cautious. "We're curious and we're watching it, but we're ordered very lightly. My feeling is, just because it's big in Japan doesn't mean it will be huge in the U.S."

Says Allison Ward, VP for Miami-based Artists Speer's Music. "We'll wait to see some marketing strategy behind it and continue to monitor how it's doing. If they're lucky, they could be the next Japanese band."

But in contrast to virtuosic Moe's string of Japanese pop acts, like Seiko Matsuda, Toshinobu Kubota, and the Boom Boom, which have tried and failed to break big in the U.S., Japanese acts who have achieved cult-level success outside of Asia are becoming challenging to Fersteir. Artists like Pizzicato Five, Shonen Knife, Audio Active, Cibo Matto, Hi-Speed, Buffalo Daughter, and Corin Tucker's Band Of Gypsys, for example, have sold some 300,000 units in total, according to their management, Chibiri Inc.

The ability of Japanese acts to successfully target specific fan bases in the U.S. and other overseas territories, say observers of the Japanese music scene, calls into question the idea of trying to achieve a mainstream breakthrough in the American market. But since Virgin has invested so much money in the act, the deal is said to have cost the label $25 million—it would appear to have no choice but to opt for a top-down, pull-out-all-the-stops promotional strategy instead of taking the grass-roots approach favored by Japanese indie and alternative acts.

In recent years, president of New York-based AGF Entertainment and the group's manager/outsider of Japan, stresses that the music of Dreams Come True is universal.
"Their kind of pop music is based upon real talent, as opposed to a confection. Mwia is the real deal, a working-class vocalist. Masa in particular is a world-class musician," he says. "Their message is very positive and feel-good. I think they can ultimately be a very different democ- ric. When you see them perform, it's undeniable that they're real. The trick is going to be to expose them to the American audience."

One important variable that the band took on itself was to absorb U.S. culture, to live in it in order to take it on

musically. Mwia has lived in New York for three years, Masa for a year and a half, though they still travel frequently to Japan for commitments at home. Both have a sizable core of Western English, down to popular street slang, and are convincingly acclimated to life in the States.

In addition, many of the group's musical influences are based on English-speaking singer/songwriters. Masa drums out a list that includes Bob Dylan, Joni Mitchell, Barry White, Chaka Khan, and, with a playful smile, "I also love the Carpenters, Simon & Garfunkel, the Beatles, the Rolling Stones. I really like Linda Ronstadt, and Dolly Parton."

But the act's music is published by Stay Gold Music Publishing Inc.
U.S. audiences will soon have their chance to weigh in on the group.
DC Entertainment has already scheduled—and sold-out—six introductory showcases in Boston, New York, Washington, D.C., Los Angeles, San Francisco, and Seattle. Other acts have already appeared or will appear, including San Francisco's five-piece band.

The act's traditionally tours with a 10-piece band.

The group's live shows in Japan are rarely high-spending spectacles complete with festive costumes, elaborate stage settings, and the fervent antics of the highly personable Mwia.

A prepare for "Song Of Joy's" imminent release, Virgin has ordered remixes by Tony Moran, with another coming from Masa, which will also be serviced to clubs. A video is also slated, according to Fersteir. A second single will hit in January.

"We have Virgin's long-term commitment," Fersteir says. "We're just starting the process off with this small bang with these six showcases." He adds that other "selective promotion- al avenues of the highest caliber" are due, though he is unable to discuss them at this point.

The worldwide version of the album was released in Japan July 16, enter- ing the album chart at number three. Around the rest of the world, it is slated for release in the U.K., Germany, and Sweden after the new year, with plans also in development for Canada, Mexico, Latin America, and other countries. A Japanese tour is planned for summer 1999.

Both Masa and Mwia understand that they may take time to crack the U.S. and beyond and that radio could resist. But they remain, as ever, positive.

"There are so many great music- uins here right now. But we can have just a small place in that, it would make us very happy," says Masa.

Assistant in preparing this article was provided by Steve McClure in Tokyo.

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Z100, KROQ Among Leaders In Radio Awards Nominations

A Billboard/Airplay Monitor staff report.

NEW YORK—And they're off! More than 400 nominees in 10 formats and nine categories are vying for the annual Billboard/Airplay Monitor Radio Awards. Categories include station of the year, PD, marketing director, air personality, syndicated programming, and a new category for record label promotion team.

Overall, four stations earned six nominations each, all located in the top three U.S. radio markets: top 40 WHTZ (Z100) New York, modern rock KROQ Los Angeles, adult R&B WWAZ (1030) Chicago, and modern adult pioneer KYW (Star 98.7) Los Angeles. In the country format, WMZQ Washington, D.C., and WQYK-FM Tampa, Fla., tied for most nominations, with four.
The Radio Awards and Seminar will take place Sept. 17-19 at the Pointe Hilton Resort in Phoenix.

In the top 40 category, Z100's six nominations come as the station celebrates its 15th anniversary. It was matched by Chancelor sister station KYW. Five other stations earned five nods each.
Z100, whose 4.7-5.1 leap in the spring book was its best showing in years, picked up honors in every category—station of the year, PD (for Tom Poleman), assistant PD/air personality (Paul "Cubby" Bryant), promotion/marketing director (Vanessa Beyer), and air personality (Elvis and Elliott morning show).

Also enjoying a strong showing was another heritage mainstream top 40, KISS Los Angeles. Its five nominations were for best station, PD Dan Kiley, assistant PD/music director Tracy Austin, promotion/marketing director Van Freeman, and air personality Rick Dees, whose syndicated countdown show was also nominated in the top 40 and AC/adult top 40 categories.

Another heritage power, WXKS-FM (Kiss 108) Boston, attracted four kudos, for station of the year, PD (John Ivey), promotion/marketing director (Trish Ellis), and air personality (Dale Dorman).

Other multiple nominees from major markets: KBBE (Hotaton) (station, PD John Peake, and assistant PD/music director Jay Michaels); WSTR (Star 94) Atlanta (Dan Bowen and promotion/marketing director Alan Hennes); and KDWB Minneapolis (station and assistant PD/music director Rich Davis).

KYW also earned a half-dozen nominations. Besides the station itself, PD Angela Perelli, assistant PD music director Christopher Elliott, promotion/marketing director Robert Lyons, and air personalities Ryan Seatalis and the morning team Jamie Smith, Frank, and Frosty were honored.
Perennial nominee WPJL New York nabbed four kudos, for best station, PD Scott Shannon, assistant PD music director Tony Macaro, and the morning show of Shannon and Todd Pettengill in the air personality category. KFMB (Star 100.7) San Diego also took four honors, for station, PD Tracey Johnson, assistant PD/music director Greg Simms, and air personality Jeff and Jer.

Other major-market multiples: KHMX (Mix 96.5) Houston (station, PD Lorrin Palagi, and assistant PD music director Rich Anhorn) and WBMMX Boston (station, PD Greg Strassell, and assistant PD/music director Michelle Engel, who recently took the PD gig at KBBT Portland, Ore.).

Two longtime rhythmic top 40 outlets landed five nominations each. WBQFM-FM (B96) Chicago was honored for best station, PD (Todd Cavanah), music director (Erik Bradley), promotion/marketing director (Michael Bienenfeld), and air personality (Eddie and Jobo). WJMN (Jam'n 94.5) Boston chalked up kudos for PD Cadillac Jack McCartney, assistant PD/music director Cat Collins (who has since taken the PD job at KYKS Denver), promotion/marketing director Leslie Cipolla, and air personality Diane Steele.

WKTU New York also pulled in five honors. Its nods were for best station, PD (Frankie Blue), music director (Andy Shane), and air personality (Bill Lee and morning duo Hollywood Hamilton and Gonna Johnny).

Co-owned KLYD (Wild 107) San Francisco's four nominations are for best station, PD Michael Martin, assistant PD/music director "Jazzy" Jim Archer, and morning hosts J and Elvis. KUBE Seattle was the other multiple nominee, with kudos for best station and promotion/marketing director Jay Harmon.

Of all the formats, adult contemporary seemed to spread the honors around to the most stations. Although no one swept all categories, six stations were honored more than once. They included WLTW New York, WASH Washington, D.C., WBEB (B101) Philadelphia, WLIT Chicago, and KBIG Los Angeles.

Nominated for top 40 label promotion teams are 650 Music, Arista, Atlantic, Columbia, and Elektra.
For country radio, it's appropriate that Phoenix's two country stations, KNIX and KMZL, will be duking it out in the station category, where they are nominated against each other and three other stations.

KNIX earned a total of three nominations, including nods for PD Larry Daniels, who has won in that category for the past two years, and music director Buddy Owens, whose father, Buck Owens, will be delivering the country keynote address at this year's seminar. KMZL scored two nominations, including one for local air personalities Ben Campbell and Brian Egan, the station's morning team.

But it was WMZQ and WQYK-FM that topped the nominations in this year's Radio Awards with four apiece. Both are nominated for station, while WMZQ also scored nominations for PD Mac Daniels, music director Jon Anthony, and morning hosts Gary Murphy and Jessica Cash. At WQYK, former operations manager Tom Rivers, who was recently promoted to VPGM, is nominated for PD and local air personality for his morning show, which he continues to co-host for now. Rivers, who won the PD/operations manager title in 1997, is the only individual nominated in more than one category this year. Also, WQYK's Mike Culotta is nominated for promotion/marketing director, where he is up against WBBE Rochester, N.Y.'s Stephanie Horganer, WUSN (US96) Chicago's Steve Lee, WPCC Baltimore's Sheila Silverstein, and WWWW (W4) Detroit's Cheryl Sparks.

In addition to KNIX, three other stations earned three nominations each: KEEY (K102) Minneapolis, and rivals WSFM-FM and WSNX Nashville. The two Nashville stations are up against each other in the station category, which has been won by WSX for the past four years.

Including KMZL, a total of seven stations got two nods each: rivals KSCS and KYDS Dallas; WAMZ Louisville, Ky.; WSCC Charlotte, N.C.; WUSN; and WWWW. The two Dallas stations will go head to head in the station category.

Eleven other stations earned one nomination, for a total of 25 country outlets in 23 markets represented in this year's country nominations.

Nashville was the most recognized country market, with six nominations in the individual station categories. Phoenix was close behind with five nominations, followed by Dallas.

All In A Day's Work. WNNX (99X) Atlanta "Morning X" host Craig Neuens received a surprise birthday gift from staff earlier this month, when he got to introduce President Clinton at a Senate campaign fund-raiser. Past birthday gifts to the jock included throwing the first pitch at an Atlanta Braves game, snatching a walk-on part on a sitcom, and having the mayor proclaim Barnes Day. Ho-hum, the humble lives of radio personalities.

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Tampa, and Washington, D.C., with four each. In the network/syndicated program category, the country nominees are ABC Radio/KCSD Productions’ “American Country Countdown With Bob Kingsley”; Westwood One’s “Country Countdown U.S.A.”; Media-Active’s “Country’s Most Wanted”; Jones Networks’ “The Crook & Chase Country Countdown”; and Morris International’s “NASCAR Country.” It’s worth noting that “Country’s Most Wanted” changed both hosts and syndicators in the middle of the nomination-eligibility period. Previously, hosted by former WLSX afternoon jock Carl E Mayfield and his then sidekick, Dean Warfield, the show was sold by SW Networks to MediaAmerica last year, and signed WSM-FM’s Cody and Annie Harper as the new hosts. The network/syndicated program category honors weekly or long-form or daily format programming, but not full syndicated dayparts. Kingsley has won in this category for 11 consecutive years.

A Rock and Roll Hall of Fame-recognized country label promotion teams are Aria/Nashville, BNA, Epic, MCA Nashville, and Mercury.

ROCK, MODERN ROCK, TRIPLE-A

On the rock front, KROQ picks up the most nominations of any single station, with five, while modern sister WNCX Boston is competing in five categories. On the mainstream rock side, overachievers include WRCX (Rock 103.5) Chicago and WRIF Detroit, each with nominations in five categories.

It’s a CBS Radio romp for the modern rock nominations. KROQ’s five nominations include major-market modern rock station, PD (for Kevin Weatherby—armed director PD Sam Zolin), promotion director (Amy Stevens), and local air personality (Tami Heide and Jed the Fish). KROQ is up for a station, PD (Oedipus), music director (Steven Trick), promotion director (Larry “Cha-Cha” Loprete), and local air personality (Tami Heide). The station, PD, and local personality all picked up nominations.

Atlantic, Columbia, and Elektra each count a rock showing among the four categories, including Capitol and Elektra’s PD, music director (Patti Peterson), and local personality (Teddy Perkins). Atlantic is up for awards in two categories, in addition. Across the five formats, Capitol is nominated solely for its rock efforts.

R&B INCREASES AWARD NOMS

Finally, for R&B radio, WVOZ (V103) Chicago garners the most R&B nominations, six, and the new-format sister WGCI-FM Chicago in three. The Windy City is the only major R&B market in the country, with a total of nine nods.

V103 scored a nomination for adult R&B station in a major market, as well as nods for PD Max Myrick, music director Jamilah Muhammad, and promotion director Connie Lee Walsh, after whom hosts John Montgomery joined Mays, and George "Mr. High Five" Williams. The eligibility period for nominations was May 15, 1997-May 15, 1998. Stations in the top 20 Arbitron markets were eligible for the major-market award, while other markets were classified in the secondary category for the purposes of these awards.

Final ballots are included in all copies of Billboard's Airplay Monitor and only in subscription copies of the Aug. 1 issue. Completed ballots must be received no later than Aug. 14.
The Modern Age

BY CARRIE BELL

For Jason Ross, lead singer/songwriter of Seven Mary Three (7MB), the past is a bit cumbersome.

“Your only as famous as your last hit, and people have short memories,” Ross says. “The band has grown up a lot since we released the first record, but people grasp that first opinion and constantly compare you to it.”

Despite constant connections between 7MB and the grunge genre, the critical press has given the group a label. The group's last album received, Ross and the boys have put together a new collection of songs, including this issue’s No. 24 on Modern Rock Tracks, “Over Your Shoulder.”

“The demise of our last record, intertwined with some personal experiences, inspired the song,” the Orlando, Fla., native says. “I tried to create a positive mantra about putting things behind you and looking forward tomorrow. ‘Over Your Shoulder’ is a simple three-chord song with a truth that’s been said many times before.”

Ross compared the message to the notes people leave themselves to think good thoughts. “It’s something you say over and over until you believe it. I’m trying to live life more clearly. I put this sticker on my mirror in college that said, ‘Everybody wants something from you,’ which I saw as cynical and negative. But with this record, I’m hearing the same line differently. Maybe they want the best of you.”

Ross prefers the softer side of 7MB and hopes to keep bettering his songwriting. “I think meaning gets displaced by distortion and meaninglessness.”

For such a sensitive chap, one wonders how he manages to keep a stiff upper lip in the harsh recording world. “I have the desire to write the perfect song, which is impossible, but you keep getting closer. That’s worth staying...
Edel/Hollywood’s Jennifer Paige Makes A Surprise Summer Hit Out Of ‘Crush’

As Emmis Programming VP, Smith Focuses On The Locals

OBER THE PAST TWO YEARS, Steve Smith, as Emmis Communications’ VP of New York programming, has had increased influence over their Hot 106 Los Angeles, which he helped shift to a more R&B-hip hop-driven approach, as well as retooled R&B outlet WTLQ-FM Indianapolis. Several months ago, Smith relinquished the day-to-day PD duties at WQHT (Hot 97) New York to Tracy Cloherty. Last week, he was upped to Emmis’ chainwide VP of programming.

Relocating to Los Angeles, Smith will oversee both KPWR and WQHT while handling the day-to-day operations of both stations, and Power 106. He’ll also consult other Emmis stations, as well as maintain the station’s sales and public relations. He says, “I won’t really be leaving New York. I still have my responsibilities and commute there every month.”

Under Cloherty, Hot 97 was up 5.5-5.6 12-18 in the just-released spring Arbitron survey. “Tracy lives and breathes the format,” Smith says. “I couldn’t have programmed Hot 97 for four years without her. I’m very proud of what she has done, as well as John Mullen at [sister station] WQCD and Toya Bealey at [R&B adult station] WRKS.”

The poll has made tremendous moves to strengthen their stations.

Musically, some observers say Hot 97 has moved a bit to the right recently, becoming slightly more R&B- and less rap-driven—following the arrival of former WRKS PD Vinny Brown at rival WBLZ and that station’s move to a somewhat younger approach. Smith says it’s business as usual. “It’s still New York’s hip-hop station with an R&B edge—we’re not dayparting any more aggressively than before. Our goal has always been to play the best of both genres.”

Smith has been based in Los Angeles for a while now—and he spent considerable time in Southern California early in his career. “I’m about the biggest differences between Hot 97 and Power 106, he says, “Hot 97 targets African-Americans first and foremost, while Power targets Latinos. Those differences make me know what to present to the public, and we’re very interested in doing that with a style that makes sense to the audience.”

Smith offers his take on the perceptual debate about how to classify Hot 97 and Power 106. “We’re not a perfect fit for both stations. The top 40 and R&B don’t want to get into a debate over it. People want us to label us—fine, but please acknowledge the fact that there is a tremendous impact on sales. We want to work with everyone, but we’re not about politics. We are all about doing what’s right competitively in our markets.”

JEFF SILBERMAN

THE RUSH FOR ‘CRUSH’: “Crush,” by budding artist Jennifer Paige, represents one of those rare and joyous radio success stories spearheaded by both the artist and the station to give the song itself, a pure up-tempo pop summer spritz, at once singable, simplistic, and musically seductive. In fact, when the track by 24-year-old Paige became a surprise out-of-the-box hit, radio was so instantly entranced that partnering labels Edel and Hollywood Records were caught off-guard.

Oh my God, we’re just getting photos duplicated, and the video shoot is this weekend,” says a Hollywood publicity official four weeks into the song’s Hot 100 Airplay run. In this issue, ‘Crush’ moves from No. 33 to 28 on Hot 100, Airplay and No. 40 to 22 on Hot 100 Singles. On Hot 100 Singles, it has raced from No. 33 to 22 to 13.

For Paige, whose Marietta, Ga, roots provide her a gentle, unaffected Southern disposition, the all-embracing, all-essential step onto the charts seemed a natural enough progression. “One thing junked me,” says Paige, “I acted on blind faith, which actually turned into reality. It kind of feels like it was meant to be, in a sense. Since I was 6 or 7 years old, I always thought I would become a big singing star.”

She admits, however, that staring head-first in the face is nothing to take for granted. “It’s shocking and overwhelming, sort of like an out-of-body experience,” Paige says with a giggle. “But yesterday’s news. It seems like only someone’s idea of checking in on the radio. I came to a dead stop, just staring at the speakers. The first time, I was talking on the phone to my mum and just started screaming.”

The story of how the song got onto the radio is one of those tales that will continue to make for a rousing anecdote years and the road ahead for Paige as purely as non-corporate as Loretta Lynn’s innocent mission to get her first record played back in the mid-60s.

But first, we must back up to Paige’s upbringing, in a family filled with musicians and singers. Her brother, now a 25-year-old singer in Nashville; in fact, he was Jennifer’s musical partner for years. They sang everywhere from bars and restaurants to churches and coffeehouses—any place in Georgia that would have them. Her grandfather and a scattering of aunts and uncles were all musicians as well. “Every time we went out anywhere,” she says, “It seemed to skim them completely.”

From an early age, Paige studied dance, music and, of course, music in a formal setting. After her high school graduation, she joined a top 40 cover band and went on the road, singing in hotels and casinos, for two years. One night, while playing a gig at Bally’s in Las Vegas, she met CRYSTAL BERNARD, star of the TV show “Wings” and herself a country singer, signed to River North Records.

“She needed a demo singer to perform some of her songs and said to me, ‘Next time you go through L.A., stop by,’” Paige says. “You know the first thing I did was schedule a trip. ‘I’m going to L.A.’”

The two became fast friends, she says, with Bernard recommending that Paige move to Los Angeles and place herself face forward in the music industry. She promptly did.

“I came out here and did song demos and played in live bands, working for a year before I was signed,” she says. “I struggled to make money, but I never had to take another job.”

Paige adds that while Bernard instilled in her the confidence to pursue her goals, she made her own connections and pulled strings by herself: “Crystal had a famous world, while I had to make my own niche.”

Among Paige’s early recordings was a version of Aretha Franklin’s 1968 hit ‘Chain Of Fools’; it was a piece of the Paige pie. Her team decided on Hollywood, with the artist active in the selection process. “It seemed to make sense with Hollywood, because they’ve been struggling so long,” Paige says. “Everyone is very hungry and energetic. They seem to have really strong team marks.”

Meanwhile, KIIS called Paige in for an on-air interview—her first—which contributed to the record’s success here. (It’s in high rotation.) Says KIIS morning man and syndicated countdown host Rick Dees, “Jennifer is a real natural. She has that just-out-of-her-throat quality that people are through in her voice and her music.”

Does is obviously not alone. At top 40 KWDW-FM Minneapolis/St. Paul, Michael Cloherty, PD of the No. 20 station on the song, the PD Bob Morris sums it up: “It’s a poppy record with a great summer feel to it; it fits the mood of most people out there right now,” he says. “Lyrically, it definitely relates to the female lean of the format. It also has that poppy little bit of dance sound that the format can accommodate.”

Paige’s debut album, just completed and currently being pressed, is due in mid-August. The 11 tracks are all written by Paige and new to the album sports primarily midtempo dandazzlers and a handful of sumptuous, richly produced ballads.

“The album doesn’t over-think itself,” Paige says. “I love pop music and wanted to bring an element of old-style singing to the record. I really love any music where people are really passionate about their singing. There isn’t so much of that now.”

“So much of what’s out there is a PR package, and the songs are all cut and dry. I love songs that evoke a strong emotion—sadness, longing, happiness, doubt—but I’m not a jaded woman. I’ve got a great family, a great life, and I’ve learned that you can go from positive as well as negative experiences. You don’t necessarily need tragedy and disaster to move forward. The album is notacey, but it’s hopeful rather than angry, I hope people find that refreshing.”

Among the artistes Paige feels she’s been lucky enough to work with are Sarah McLachlan, matchbox 20, Counting Crows, Martina McBride, Annie Lennox, and Joni Mitchell, the last two of whom “are all so much more real than most.” She also enjoys gospel music, particularly the Clark Sisters.

Looking ahead, Paige says she hopes to continue her growth and working toward this step will be rewarded with years of hitmaking. “I hope that I’ll have grown as an artist in the next year or two. I’m coming to expand, to write, to be in Hollywood, maybe singing for Disney or a movie someday. Most of all, though, if I can become successful in the music business and hold on to a shot of reality, then I will have succeeded.”

The remix is called ‘Paige’ by Chuck Taylor.
vision of what the music should be, without giving a creative place for me," Kimball said. "I was a zero in that equation, but I still loved the music. In some ways, it was probably easier to stay part of the group. I had a whole identity. We were successful and making a decent living, and my personal life was just as complicated as ever, including marriage on the rocks. But I couldn't escape the sinking feeling.

In the spring of 1994, Kimball sailed out on a sea of instability, doing graphic design and helping other musicians like John Gorka and Catie Curtis in the studio and on the road. But it was through leaving that Kimball regained the confidence and learned the new skills she needed to complete her solo Imaginary Road/Polysmagick but, "Veering From The Wave," due statewide Aug. 18 (see story, this page).

I knew, like I walked up to the edge and jumped off. I certainly didn't think it'd end up pursuing the solo option," she says. "I held my breath for years that if I hadn't, I wouldn't have been forced to learn to play instruments better, write songs, or sing lead. It's my turn to do it myself and not need to be more than the other half of the Story." Kimball, who is a client of Sterling Oaks, Calif.-based Chapman & Hall, and Windham Hill Records, adds that making the decision to go solo was only the battle half. "I had written some songs, started playing around the house, and the East Coast, and recorded a demo. My past haunted me with comparisons. Plus, if you aren't in a studio making records or touring your ass off, you are nothing in this business. They act like you fell off the face of the earth and returned from the dead when you call." She continues, "But even with my past, I got my only 'it doesn't fit on the label' letter. It's bad news from practically everyone. Until the call came from Imaginary Road, who came to see me play in a bar and made me a great offer.

Like me, it was only the start." Imaginary Road president Mitchy Gorka, who started the label with Windham Hill founder Will Ackerman, chuckles at Kimball's humility and says it was a talent and moving lyrics, not luck, that have sustained her to date.

"I was a big, big fan of the Story and was pleasantly surprised to see Jennifer's name and hearing the music after many years after the split-up. She never wore for that band, but she probably should have. This is an incredible acoustic singer/songwriter and it represents something about why we started the label in the first place."

Ironically, the band that proved stiffly to be the last hurrah at a major selling point, according to Atkinson. "It's an odd turn of events, and we don't want to seem like we are riding old popularity, but Story fans were loyal lovers of folk and pop. We know they support hearing Jennifer's voice as they have Jonathas." (Brooke has since gone on to her own solo career, most recently with the album "10th Wings" on Refuge/Polysmagick but, "Veering From The Wave").

Bob Say, VP of the six-store, Reseda, Calif.-based Moby Disc chain, is blunter about the pull of Kimball by saying "the leases coming out in the next couple of months, I wouldn't have carried it or would have passed on a bigger name with more of a following. She says, "The Story has always done well. Jonatha Brooke's CDs sell also. I know my customers will experiment because of the Story's name and I use the Story's name." According to SoundScan, the Story's 1991 Elektra debut, "Grace In Infinity," has sold 40,000 copies, and the 1990 follow-up, "The And I In My House," sold 121,000 units.

"People are interested in the scandal, the breakup. I knew we were talking to a different audience with the first album, especially since many of the songs are about love and loss," Kimball says. "I think the first album was more like a solo album as the Story, and it doesn't even come close to Jonatha's but I have no guilt about soliciting Story lovers to buy my solo album. I hope they like it. I hope they enjoy it." Lisa Altman, senior VP of Polygram Classics & Jazz's crossover big band, says, "I'm a big fan of the料美 and I have great respect for the story connection to its advantage but also feels strongly about Kimball's appeal because her music is her music.

Altman says, "Launching an artist like Jennifer Kimball is a challenge, but the timing couldn't have been better. The market has gone through some changes and the PolyGram classics market has grown.

"Once you see her, you'll want this album for home or the car," Altman says. "She is playing some dates with a skeleton crew, like her and a bassist or her and a drummer, and others with a full band.

Also part of the "hear her, love her" theory is the servicing of the first single, "It's A Long Way," which went to Top 20. She will also perform at a trade convention for programmers in that format in Boulder, Colo.

Joanne Doody, PD of Boston's WXWV (the River), can't wait to hear the album and spin it for Kimball's home audience. "Her story, and her songs, are very familiar foot in the door. We still play them. But I've also seen Jen-

nifer singing in a club lately, and she has a great voice, which makes for more anticipation.

"The album is building, but unfortu-
nately we've run into a problem where the band hasn't been able to supplement its buzz in Detroit because we don't have a venue that can accommodate their pyrotechnics," says Levesque. "Now's the time for them to get in here.

London anticipates that Rammstein, which is booked by BQB in New York and managed by Pilgrim, will return to tour the U.S. in September. In the meantime, London has booked a limited European tour to generate excitement for the act.

Polar in its early marketing plan was the decision to give away a video that included a clip for the band's first single, "Du Hast" (You Hate), with purchase of the album. London spent $24,000 to produce the valuable promo clips.

"We decided the video was the backbone of our campaign," says Pignini. "We felt that it was the best tool to show people who Rammstein was and what it's all about. With Rammstein, it's a whole visual and lifestyle aspect."

The original cut of the video—a takeoff on Quentin Tarantino's film "Reservoir Dogs"—was deemed too shocking by MTV censors because of its violent scenes and had to be altered.

London took a more casual approach to radio, fursaking set impact dates for a soft sell at key radio stations. "Du Hast" was modern rock WXRK New York, though Rammstein owes most of its success to mainstream rock stations. "Du Hast" is No. 22 on the Mainstream Rock Tracks chart this issue.

The larger-than-Rammstein London has also found a fitting niche on film soundtracks. The band appeared on popular albums for "Lost Highway" and "Mortal Combat II." London also contributes its cover of "Stripped" to the forthcoming Depeche Mode tribute album, "For The Masses.

Mainstream Radio WRCX Chicago, one of the two stations Pignini credits with turning the tide in the act's favor, was immediately drawn to the album in spite of London's low-key approach.

"The [promotion] person, who's no longer with the label, brought us some stuff the first week of January which was really good," says Altman. "They've left us with this thing. We don't know what we're going to do with it, but they're big in Germany," says WRCX PD Dave Rockwell.

"We played it once, and the phones just went out of control."
finessed.

The same situation hangs over Blunt/TVT artist Bounty Killa, a staunch ghetto realist who made inroads into the hip-hop audience with 1996's "My Xperience" and "Blessed." Despite his recent success, he's a niche artist, and if the reggae spectrum extends from carnal to conscious, the younger artists standing firm at the extreme end of the musical spectrum may be the most strikingly original and talented, but their career path — rather than dancehall release is making them harder sells in the Spice Girls/Han.

Tall and nobly handsome, reggae icon Luciano B perfectly embo-

bles the fiery Rasta-youth archetype. Yet he and his producer, Star Trail label owner Richard "Belo" Bel, are conscious of the music's potential. While they consistently stick to themes of spirituality (as in "Chant A Prayer") and rebellion (as in his controversial single "Long Time Pon Rome"), Anthony B's recent hit "Waan Back," produced by great vet-

teran singer Jimmy Riley, exerts the loyalty of the youth for the dancehall of the '70s and early '80s.

"I make my lyrics universal so they appeal to everyone, so everyone can understand them," says Anthony B, "not just a national understanding from my perspective or your perspective," says the 22-year-old. "We do something for our music that the next generation to come can be proud to know we lift a step on Bob Marley himself and feel good. We're about doing The Master's work." Anthony B is an up-and-coming Rasta, who this year will tour the East Coast and Midwest, including stops in the crucial yet often overlooked college mar-

ket. "We have to get our message out to you, teach your brother in him; pop off your 45 and kill all the baby pon breast!" devil music. Righteous music tells the people to know yourself and love yourself, know the Almighty.

Capleton, who was a "slickness" DJ in the '80s but was among the first to switch to conscious themes, is an even sterner general in Jamaic.

This the genre and its predecessor lyrical lines have dominated the scene for the past year and a half — for some of reggae's most conclusively shows. His mix of social and personal lyrical lines is a new and refreshing approach to reggae, Capleton's intense performing heat could fuel three artists.

BY ELENA OUMANO

SAMUEL "REBEL" MASON, Kingston — Major concerts and promoter shows are working alongside the Kingston Urban Tourism Board (JTB) to bring business to the island, helped in part by the newly

opened Montego Bay, a major tourist destination. The island has a world-class recording studios, multitudes of festivals, and new state-of-the-art entertain-

ment complex being built for the Royal Caribbean Cruise Line. "We have been emerging as an internationally competitive, first-class music venue.

Bye business challenges remain. This year alone, the lack of a CD manufacturing plant in the high duty tax levied by the government on incom-

ingly fine CDs, and the perennial threat of piracy. Music industry groups, such as the Jamaican Music Industry Assn. (JAMIA), are rising to meet the obstacles head-on.

Next February, the four-story Roxy Entertainment Center, a $10 million venture, will open its doors in Montego Bay, thereby boosting the appeal of Jamaica's second-largest market. Each year, approxi-

mately one million tourists come to its shores, and 50% of those visitors come because of the reggae phenomenon," says Royly co-owner Christian Hewitt.

The auditorium, designed by Sheen Milson and Wilkie Inc, takes the building. The Montego Bay and period bands, 1,500-2,000 people. It will feature a variety of home-grown and international events, including concerts. The venue will also house a sound stage for music pro-

ductions, music videos, film productions, offices, and a food court, and it's a place where recording live broadcasts. On the festival front, NextFest Music Fest — held in February and promot-

ed by the JTB, MTV, and Jamaica's Ronnie Norralla Promotions — featured Busy D, an artist who performed on MTV's spring break programming.

This summer, Sunfest's fifth stag-

ing, will take place at Ags. 2-8 at Catherine Hall and will feature Jamaican stars Beenie Man, Lay-Low, Scared Dem Crew, Anthony

"Music is the heart of reggae," says Anthony B, "not just a mix of music and not a type of music. Therefore, the music can be done to any type of music, including reggae."

ELENA OUMANO

Jamaica's Climate Improves For The Music Business

KINGSTON, Jamaica — Music with gospel sentiments rapped and sung over reggae rhythms is among the most popular genres in Jamaica. This is despite a general lack of radio play, with the excep-

tion of IRIE-FM.

Kingston even hosts a Christian nightclub, which celebrated its one-

year anniversary in April with an all-

night gospel concert dubbed Spec-

tors Bathoom; profiles went to the High Schools Evangelism program. Only five years earlier, the reggae/gospel group Change sparked an islandwide controversy by appearing alongside reggae act Inner Circle at White River Reggae Bash. But enough artists have been baptized since then for Sunsplash '98 to include a gospel night; it fea-

tured Ziggy Soul, Sons & Daugh-

ters, Junior Tucker, Carlene Davis, Lieutenant Stitche, Judy Mowatt, Papa San, and Grace Thrillers.

"It has been an enjoyable experience, because some popular artists have now become gospel singers, but it's been a constant growth," observes Lucy, who is a bitting reggae veteran who recently released a gospel album, "Jesus Is Only A Prayer Away." In early May, some 10,000 people attended the Rejoice Annual Gospel concert at the National Stadium, and Lucy, who is a ong artist, performed on the Rock amphitheater; it featured Davis and special guests Mowatt, San, and Tucker.

"We had to get to know each other, to keep it going for a long time. "People are very excited and feel that there's hope for them," Davis continues. "When it comes to gospel music, there's no limit to how it's produced or arranged, because the key is the message. By us (gospel performers) making that first step, the people are being encouraged that there's a better way of life out there. They feel strongly, as I do, that having already had a platform, we are being encouraged to lead people to move forward and live a spiritual life. Who better to do it than us?"

PAPA'S CONVERSION

San, known as "Marathon Man" for his fast-talking DJ style, is among a tiny minority of reggae rappers who have managed to remain popular for nearly two decades. After he was baptized in September '97, San began appearing on gospel shows and speaking at church functions.

"I realized there is only one way," he says, "because there is only one truth, and that's Jesus Christ, and he would have been the person who died on the cross for my sins and [whom] I love." San has just completed his 14th album, which consists entirely of DJ-based gospel tracks. It was released on his own Survival label.

"There is no risk, because it is not about career," says San. "It is about my relationship with God. And I'm about to get a special mile from my car to the venue," says Davis. "I couldn't get in, and I was a performer! It was the biggest concert I've ever been to in my life. "People are very excited and feel that there's hope for them," Davis continues. "When it comes to gospel music, there's no limit to

(Continued on page 87)

(Continued on page 87)
### Billboard Hot 100 Airplay

**August 1, 1998**

**Compiled from a national sample of airplay broadcast by Broadcast Data Systems' Radio Track service. 155 stations were monitored on a weekly basis by genres, monitored by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.**

<table>
<thead>
<tr>
<th>#1</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PRODUCTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>WILL I BE MISSING YOU</strong></td>
<td><strong>AARON NEVILLE</strong></td>
<td><strong>COCONUTS (ATLANTIC)</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>GONNA BE LOVING YOU AGAIN</strong></td>
<td><strong>JAMES LAST</strong></td>
<td><strong>COLUMBIA</strong></td>
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<tr>
<td>3</td>
<td><strong>WILL I BE MISSING YOU</strong></td>
<td><strong>AARON NEVILLE</strong></td>
<td><strong>COCONUTS (ATLANTIC)</strong></td>
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<td>4</td>
<td><strong>GONNA BE LOVING YOU AGAIN</strong></td>
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<tr>
<td>5</td>
<td><strong>WILL I BE MISSING YOU</strong></td>
<td><strong>AARON NEVILLE</strong></td>
<td><strong>COCONUTS (ATLANTIC)</strong></td>
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<tr>
<td>6</td>
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<td><strong>JAMES LAST</strong></td>
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<td>10</td>
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<td><strong>JAMES LAST</strong></td>
<td><strong>COLUMBIA</strong></td>
</tr>
</tbody>
</table>

### Billboard Hot 100 Singles Sales

**August 1, 1998**

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

<table>
<thead>
<tr>
<th>#1</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PRODUCTION LABEL</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>THE BOY IS MINE</strong></td>
<td><strong>SHAUNA &amp; LYSA</strong></td>
<td><strong>SPORTS CAR (RHYTHM/CHARMA)</strong></td>
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<tr>
<td>2</td>
<td><strong>MY WAY</strong></td>
<td><strong>BEATLES</strong></td>
<td><strong>EMI</strong></td>
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<tr>
<td>3</td>
<td><strong>COME WITH ME</strong></td>
<td><strong>DARREN SLATE</strong></td>
<td><strong>POSTER CHILD/EMI</strong></td>
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<td>4</td>
<td><strong>MAKE IT HOT</strong></td>
<td><strong>THE JAM</strong></td>
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<td>5</td>
<td><strong>YOU'RE STILL THE ONE</strong></td>
<td><strong>WILLIAM ACKERMAN &amp; THE HIGH MOUNTAIN STRING BAND</strong></td>
<td><strong>EMI</strong></td>
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<td>6</td>
<td><strong>SOMETHING</strong></td>
<td><strong>THE BEATLES</strong></td>
<td><strong>EMI</strong></td>
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<td>7</td>
<td><strong>NOBODY DOES IT BETTER</strong></td>
<td><strong>THE BANGLES</strong></td>
<td><strong>EMI</strong></td>
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<td>8</td>
<td><strong>THAT'S THE WAY LOVE SONGS GO</strong></td>
<td><strong>TOMMY MARINO</strong></td>
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<td><strong>DON'T THE MUSEUM</strong></td>
<td><strong>THE DOORS</strong></td>
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<td>20</td>
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<td><strong>JANET JACKSON</strong></td>
<td><strong>EMI</strong></td>
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**Reprinted with the greatest sales goals. © 1998 Billboard/BPI Communications.**
LEFT BANK LAUNCHES LABEL (Continued from page 1)

style Records, an 18-month-old swing label whose roster includes such up-and-coming groups as Blue Plate Special and the New Morty Smash; Motley Records, a reissue label devoted to Motley Crue’s catalog; Americana Records, a new music imprint run by Motley Crue guitarist Nikki Sixx; and Indi- vision, the new rock label helmed by artist/producer David Crenin that has signed South Carolina female singer-songwriter/pen- writer Riley and Bay Area rocker James Michael. Left Bank will function as Beyond’s worldwide distribution partner. For the U.S., the two companies have signed a pressing-and-distribution (P&D) deal, whereas in territories outside the U.S., BMI will license, promote, and distribute Beyond’s product.

Beyond, which has offices in Nashville, New York, and London, has been staffing up gradually over the past months, with consultation and support from Left Bank personnel. Among its executives are CFO Tom Gosney, head of A&R Randy Nicklaus, head of product management Julie Du Brow, and marketing executive Jordan Stein. Furthermore, Beyond has set up a joint venture called EBTY with the Epsilon and Tommy Boy labels for national radio promotion.

Beyond’s release schedule kicks off Aug. 11 with “Shut This Baby Down,” a Slinstep compilation that features Blue Plate Special plus licensed product from genre stalwarts Big Bad Voodoo Daddy, Cherry Poppin’ Daddies, the Rocksetzer Orchestra, and Royal Crown Revue. In October, Beyond will follow with two releases from its respective labels: “Coolio’s Creole Baw-Baw,” a “Bootylicious Back-Breakin’ Enter- ting,” from D&B-Needham Worldwide, and a split single that features the likes of the Beattles, Garth Brooks, and Bob Seger.

Kovac says that Beyond’s mission is “to make an impact in the marketplace. We want to be a label that is ‘creditable’ in the music business, as well as in the culture. We want to make a difference, not just sell records.”

JAMAICA’S CLIMATE IMPROVES FOR THE MUSIC BUSINESS (Continued from page 85)

Oct. 11-12 at Jamworld in Portmore, in the St. Catherine province—
Jamaica’s industry, which bend, and tastes of the Carib-
Jamaica’s high point of the annual All That Heritage and Jazz Festival, held Oct. 12-20, 1997, was the Jamaica Federation of Musicians’ Week of the Jamaican Music Industry, held April 29 at the Wyndham Kingston Hotel. Aimed at attorneys, managers, producers, and behind-the-scenes personnel in the business, Musicians’ Week ’98 also included several business seminars.

The local music industry’s looming problem is the lack of a CD manufactur- ing plant. This situation is com- bined with the high duty tax levied by the government on all incoming CDs, including those recorded on DPI on the island but transferred onto CD abroad, usually in Miami.

This past spring, label owner Janet Davidson, Janet Smith (manager/wife of musician Bernie Smith), and producer/label owner/MIA head Mike Bennett met with Minister of Finance Omar Davidson to propose an ar- rangement whereby Jamaican produc- tion would be taxed on a percentage of the CD manufacturing costs only.

In a May statement, Bennett described a subsequent meeting with the minister of customs, whom he said “has given her word that, with- in the very near future, all documentation and instructions will be in place.”

Get the downward adjustment in duty is made, Jamaican CD whole- sale costs should lower significantly, along with retail CD prices, which are currently as high as $20.

The JMA has also focused attention on the issue of reggae piracy, particularly in the States, where a bustling trade in pirated reggae compilations has been thriving, undisturbed. In March, the FBI and the Recording Indus- try Asso. of America (RIAA) con- ducted a sting on reggae pirates in the Bronx, N.Y., after a suspicious CD manufacturer notified the RIAA.

In May, the JMA held a weeklong anti-piracy campaign to alert and educate the Jamaican public.

REGGAE RE-EXAMINES SPIRITUALITY (Continued from page 85)

to get that effectiveness in the mission. One can stay in his little corner and transmit messages.”

Butu Banton, on the other hand, refused to be pigeonholed and that’s one of his greatest strengths. Of all the young reggae talents today, no one better eleu- cifies the natural link between dancehall rude boy and mountain-top Rastaman.

Some have questioned the sincerity of his “transformation” from dance-hall’s provocative, teenage Mr.

Mention to the Rasta lion of his 1996 A
to the Rasta lion of his 1996 masterwork, ‘‘Til Shiloh,’’ and 1997’s ‘‘Inna Heights.’’ But even as that arrogant, down-eyed cheeked kid, Banton was questioning ‘‘how Massa God’s world run.’’

TO OUR READERS

Thea Sandiford-Waller’s Hot 100 Singles Spotlight will return next week.
### Billboard Hot 100 Singles

**AUGUST 1, 1998**

<table>
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<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Peaked at</th>
<th>Weeks on top</th>
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<tbody>
<tr>
<td>1</td>
<td>THE BOY IS MINE</td>
<td>JAY-Z &amp; R. ROBINSON</td>
<td>MCA</td>
<td>12</td>
<td>44</td>
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<tr>
<td>2</td>
<td>You're Still the One</td>
<td>SHANIA TWAIN</td>
<td>Mercury</td>
<td>1</td>
<td>5</td>
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<td>3</td>
<td>Landslide</td>
<td>LINDA RONSTADT</td>
<td>Reprise</td>
<td>1</td>
<td>25</td>
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<tr>
<td>4</td>
<td>Idiot</td>
<td>SARAH MCLACHLAN</td>
<td>Arista</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Make It (I Know)</td>
<td>NICOLE FEAT. MISSY &quot;MISDIEMANDER&quot; EJIOFOR &amp; MOCHA</td>
<td>A&amp;M</td>
<td>1</td>
<td>26</td>
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<td>6</td>
<td>Come With Me</td>
<td>JENNIFER PAGE</td>
<td>Atlantic</td>
<td>1</td>
<td>26</td>
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<tr>
<td>7</td>
<td>Too Close</td>
<td>LORD FORTUNE</td>
<td>Beggars</td>
<td>1</td>
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<td>8</td>
<td>Ray of Light</td>
<td>GEORGE MICHAEL</td>
<td>MCA</td>
<td>1</td>
<td>15</td>
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<tr>
<td>9</td>
<td>When the Lights Go Out</td>
<td>R. FORTUNE &amp; JAY-Z</td>
<td>Warner Bros.</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>10</td>
<td>Say It (I Mean It)</td>
<td>VOICES OF THEORY</td>
<td>Epic</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>A Friend of Mine</td>
<td>KELLY PRICE</td>
<td>Zomba</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>Cruel Summer</td>
<td>JOHN FORTUNE</td>
<td>A&amp;M</td>
<td>1</td>
<td>10</td>
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<tr>
<td>13</td>
<td>Get It (I Want It)</td>
<td>P. FARR, FEAT. D. W. JORDAN</td>
<td>Arista</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>Everybody Backstreet's Back</td>
<td>BACKSTREET BOYS</td>
<td>J Records</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>My All</td>
<td>MARIAH CAREY</td>
<td>Arista</td>
<td>1</td>
<td>12</td>
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<tr>
<td>16</td>
<td>Truly Madly Deeply</td>
<td>C. FISHER</td>
<td>Elektra</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>I Got Lonely</td>
<td>NATE DOUGHERTY FEATURING WARNER G &amp; LA DIAMOND</td>
<td>Warner Bros.</td>
<td>1</td>
<td>10</td>
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<tr>
<td>18</td>
<td>Talk to Me</td>
<td>SPICE GIRLS</td>
<td>Virgin</td>
<td>1</td>
<td>8</td>
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<tr>
<td>19</td>
<td>Lookin' at Me</td>
<td>MASE FEATURING DADDY CLIVET</td>
<td>Ruff</td>
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<tr>
<td>20</td>
<td>Sex and Candy</td>
<td>J. JOHN &amp; J. LAND</td>
<td>J Records</td>
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<td>21</td>
<td>Cruel Intentions (Theme)</td>
<td>CLEOPATRA</td>
<td>Capitol</td>
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<td>22</td>
<td>I Got the Hook Up</td>
<td>MASTER P FEATURING SONS OF FUNK (THE GURU &amp; E. R. JORDAN)</td>
<td>Arista</td>
<td>1</td>
<td>7</td>
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<tr>
<td>23</td>
<td>This Kiss</td>
<td>FAITH HILL</td>
<td>RCA</td>
<td>1</td>
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<td>24</td>
<td>Still Not a Player</td>
<td>KID ROCK</td>
<td>Arista</td>
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<td>6</td>
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<tr>
<td>25</td>
<td>To the Moon and Back</td>
<td>C. FISHER</td>
<td>Elektra</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>26</td>
<td>Hot Shot Debut</td>
<td>BRANDY &amp; MONICA</td>
<td>rainy days</td>
<td>1</td>
<td>6</td>
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<tr>
<td>27</td>
<td>It's All About Relationships</td>
<td>BEASTIE BOYS</td>
<td>Warner Bros.</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>28</td>
<td>Heaven's What I Feel</td>
<td>C. JONES, FEATURING E. LEE &amp; J. LAFLURNN</td>
<td>Virgin</td>
<td>1</td>
<td>6</td>
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<tr>
<td>29</td>
<td>Love Saves the Day</td>
<td>STEPHEN MARLOWE</td>
<td>Arista</td>
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<td>6</td>
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<tr>
<td>30</td>
<td>Remember When</td>
<td>R. BROWN, FEATURING S. WILSON &amp; E. BERNARD</td>
<td>Master</td>
<td>1</td>
<td>6</td>
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<td>31</td>
<td>So into You</td>
<td>R. FORTUNE &amp; J. JAREBB</td>
<td>Warner Bros.</td>
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**Greatest Gainer/Airplay**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Peaked at</th>
<th>Gained</th>
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</thead>
<tbody>
<tr>
<td>HORSE &amp; CARRIAGE</td>
<td>P.O.G. &amp; DOC GROVER</td>
<td>Jagged Edge</td>
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<tr>
<td>ONCE UPON A TIME IN THE NORTH</td>
<td>P.J. &amp; LAURIE</td>
<td>Jive</td>
<td>10</td>
<td>4</td>
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<td>BLACK ICE (SKY HIGH)</td>
<td>ROBBIE &amp; AIMEE</td>
<td>Chrysalis</td>
<td>39</td>
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<td>MY MIND</td>
<td>GREG ELDER</td>
<td>Sire</td>
<td>49</td>
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</tbody>
</table>

**Complied from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by**

**SoundScan**

**INDEX**

- **No. 1**
- **Greatest Gainer/Airplay**
- **Hot Shot Debut**

**Notes:**

- Records with the greatest airplay and sales gain this week.
- Greatest Gainer/Sales/Greatest Gainer (Triplets) are awarded, respectively, for the largest gains and airplay increases among singles below the top 20.
- Video data: Billboard Video Industry Assn. Video certification for sales of 500,000 or more.
- Radio airplay certification for sales of 100,000 or more.
- Additional sales certification for sales of 1 million or more, with additional motion indicated by a numeral following the symbol. 
- Charting code: N = single unavailable. 
- *Asterisk indicates release number of single confirmed.

**并没有中文内容。**
Sold-out stadium tours
25 million albums sold
13 million singles sold

One of the world's most popular groups finally hits America.

DREAMS COME TRUE
SING OR DIE

The English language debut featuring "Song Of Joy"

Special Live Performances:
July 27 Boston, MA • 28 New York, NY • 30 Washington DC
August 3 Los Angeles, CA • 4 San Francisco, CA • 7 Vancouver BC
No. 1/Hot Shot Debut

1. BEASTIE BOYS - Grand Royal (37:167/111.96/1.76) (1 week at No. 1)

Greatest Gainer

1. NOREAGA - Penalty 2072 (90:9.06/1.15) (N.O.R.E.)

Top Sales

1. COLIN RAYE - Eric (94:47.92/116.96/1.98) The Walls Came Down

Hot Shot Debut

1. BEASTIE BOYS - Grand Royal (37:167/111.96/1.76)

Greatest Gainer

1. NOREAGA - Penalty 2072 (90:9.06/1.15)

New & Next

1. COUNTING CROWS - A Long Way Down (99:9.96/1.98/1.15)

Tape Trends

1. THE BRIAN SETTER ORCHESTRA - TV Themes (60:6.06/1.15)

Heatseeker Impact

1. DARRELL WM - This Is My Space (98:9.98/1.98/1.15)

Pacesetter

1. AACE - Ace Of Base (91:9.98/1.98/1.15)

Heatseeker Impact

1. DARRELL WM - This Is My Space (98:9.98/1.98/1.15)

Pacesetter

1. AACE - Ace Of Base (91:9.98/1.98/1.15)

Album sales data is provided by SoundScan®. In the May 8, 1998 issue of Billboard, the Editors of Billboard have published the Top 100 Albums chart for the week ending May 9, 1998. The chart ranks albums based on sales data compiled by SoundScan®, a company that tracks music sales in the United States. The chart lists the top 100 albums sold in the previous week, along with their sales figures and other relevant information. The chart is used to gauge the performance of albums and is a valuable tool for music industry professionals and enthusiasts.
<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>This Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>108</td>
<td>97</td>
<td>The Moody Blues</td>
<td>In the Air</td>
<td>Epic</td>
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<td>97</td>
<td>The Moody Blues</td>
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<td>Epic</td>
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<tr>
<td>3</td>
<td>98</td>
<td>91</td>
<td>Jimmy Buffett</td>
<td>Come&lt;input&gt;back to Biscayne Bay</td>
<td>Atlantic</td>
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<td>4</td>
<td>108</td>
<td>97</td>
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<td>In the Air</td>
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<td>In the Air</td>
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<td>7</td>
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<td>9</td>
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<td>The Moody Blues</td>
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<tr>
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<td>97</td>
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<td>12</td>
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<td>97</td>
<td>The Moody Blues</td>
<td>In the Air</td>
<td>Epic</td>
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<tr>
<td>13</td>
<td>108</td>
<td>97</td>
<td>The Moody Blues</td>
<td>In the Air</td>
<td>Epic</td>
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<td>14</td>
<td>108</td>
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<td>The Moody Blues</td>
<td>In the Air</td>
<td>Epic</td>
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<tr>
<td>15</td>
<td>108</td>
<td>97</td>
<td>The Moody Blues</td>
<td>In the Air</td>
<td>Epic</td>
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</tbody>
</table>

**Top Albums A-Z (Listed by Artists)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aerosmith</td>
<td>Aerosmith</td>
<td>Epic</td>
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<tr>
<td>The Moody Blues</td>
<td>In the Air</td>
<td>Epic</td>
<td>1</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>Some Girls</td>
<td>Atlantic</td>
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<tr>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
<td>3</td>
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<tr>
<td>Pink Floyd</td>
<td>Dark Side of the Moon</td>
<td>Harvest</td>
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</tr>
<tr>
<td>The Beatles</td>
<td>Abbey Road</td>
<td>EMI</td>
<td>5</td>
</tr>
<tr>
<td>The Beach Boys</td>
<td>Pet Sounds</td>
<td>Capitol</td>
<td>6</td>
</tr>
<tr>
<td>Simon &amp; Garfunkel</td>
<td>Bridge Over Troubled Water</td>
<td>Columbia</td>
<td>7</td>
</tr>
<tr>
<td>Led Zeppelin</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
<td>8</td>
</tr>
<tr>
<td>The Who</td>
<td>Who's Next</td>
<td>MCA</td>
<td>9</td>
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<tr>
<td>Crosby, Stills &amp; Nash</td>
<td>Deja Vu</td>
<td>Elektra</td>
<td>10</td>
</tr>
<tr>
<td>The Byrds</td>
<td>Self-titled</td>
<td>Capitol</td>
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<tr>
<td>CSNY</td>
<td>Crosby, Stills, Nash &amp; Young</td>
<td>Asylum</td>
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<td>The Doors</td>
<td>The Doors</td>
<td>Epic</td>
<td>13</td>
</tr>
<tr>
<td>The Grateful Dead</td>
<td>American Beauty</td>
<td>Warner Bros.</td>
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<tr>
<td>The Band</td>
<td>Music from Big Pink</td>
<td>Columbia</td>
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<tr>
<td>Jimi Hendrix</td>
<td>Electric Ladyland</td>
<td>Reprise</td>
<td>16</td>
</tr>
</tbody>
</table>

**Top Albums 1-3**

tion, dancefloor frenzy, and front-line resolve, the set’s soaring energy kicks off with the first notes of lead tune “Selevan/Sukiyaki (No More Execution For The War)” and runs through all 13 tracks.

“Revolution” culminates near the three decades of Boukman’s tireless efforts for a Haitian revolution and its convoluted soul of violence. In the past three years, “we’ve become more of a force for change in Haiti,” says Lolo Boukman, who abides well with the country and is also a popular Haitian TV entertainer and host of a weekly radio show. “The group has also become more radical in the way it attacks the exchange, We need another revolution in Haiti.”

The nine-member Boukman has always been a world music favorite for blends of reggae, vodou, and hip-hop with the best of the West. Blistering guitar raves and jangly keyboard riffs evoke Santana, Led Zeppelin, Bob Marley, and Jimi Hendrix flush through surging dance rhythms, Lolo’s impassioned wails, Manue’s lilting cadences, and the group’s hypnotic chanting.

These incantatory voodoo rhythms pulsel in even more in “Revolution” and Boukman’s mix of the familiar and the exotic is more compelling than ever, as are its lyrical themes (translated in the liner notes for humane change).

“This album has younger energy,” says Beaumran, who introduced younger members after the death of 25-year-old Boukman bassist/drummer Michel-Melon “Olycha” Lynch and the departure of Beaumran’s brother. He also discovered another voodoo rhythm in Haiti, the Mandingo rhythm, among an [insular] community of Mandingos in the North, who kept their rituals and music from Africa. ‘No Pa Vie Lage (We Don’t Want No War)? and ‘Tippa Tipa’ are based on that rhythm, and it’s not far from the typical voodoo rhythms we do a lot on it, and it even gives us the opportunity to play ragga and rap over a voodoo rhythm.”

Though this is the first time, “is committing all its resources to make sure everyone is aware of ‘Revolution,’ says Tuff Gong US president Casandra Goina. “I am thrilled to be working with Boukman Elsperrays. They are among the most intelligent and sincere groups, and their music is a far better example than can come from Africa.

Marketing strategies include “going back to the foundation of the Haitian community throughout the U.S.,” says Goina. ‘We’re involving a lot of Haitian communities and Haitian businesses’ in the awareness effort, including the Salt Lake City-based Haitian Development Network.

THREE-PART RADIO PUSH

Tuff Gong is pushing an aggressive, three-phase radio campaign and is scheduling the album for release weeks before street date. “When it comes to radio, ‘Revolution’ is an album-oriented record,” says Goina. “There’s no single, but certain tracks will be rotating the months following release.”

The album was serviced to commercial and noncommercial stations that have reggae and world beat shows, college radio, and Haitian radio stations with Creole- and French-speaking programs. The label also is buying radio ads in major markets with large Haitian populations.

Other strategies include interviews, promotion ’radio tour with DJs, plus acting with Ivory Coast reggae star Alpha Blondy, plus Lee “Scratch” Perry in the first show tour in the Americas. Next, the set goes out to French-Canadian commercial and college radio, supported by interviews, radio drops, ads, and a postcard campaign informing retailers. Phase three in all markets will emphasize tour support, including ticket and CD giveaways.

Boukman will also appear on the public television program “Haitian Experience” sometime in September. Anticipation at radio before street date is fever-high, “Boukman is totally spiritual, completely political group, yet you can’t stop dancing,” says Richard Segon, world music director for the BBC’s 50th anniversary. “This is the real deal. Its a No. 1 album for us, no question. Two of their first three albums No. 1 albums for their groups, based on listener response and rotation.

NONTRADITIONAL MUSIC RETAILERS GROW IN U.K.

(Continued from page 3)

Now have also expanded, ending the year with 47 and 34 stores, respectively.

However, Our Price—which in July switched ownership from WSMH to the Virgin Entertainment Group (Billboard, July 18) had a peak of 528 stores in 1991 and 235 at the end of last year.

The indie sector has been hardest hit the rise of the supermarkets. From 1989 to 1992, the number of independent stores fell from 222 to 240, number of medium-sized stores dropped from 397 to 348, and the number of small stores declines to 2,700.

Richard Wootton, chairman of the British Assn. of Record Dealers and co-owner of the indie store Ailney’s, says the fall in the number of “other” outlets may be misleading, as this may represent traders at the margins of the business. Nonetheless, he says, the loss of some 200 more mainstream indie stores is cause for concern.

BPI data also shows a rise of 40.4% in the total market.

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BPI Statistical Handbook also notes that British artist’s share of the singles market fell from 60% in 1996 to 53% in 1997. The organization says this is due to a decline in the popularity of domestic acts but to a rise in the success of continental European artists. The book cites Denmark’s Aqua, Germany’s Sash!, and Sweden’s Cardigans and the Wannadies as examples of those acts’ increasing penetration.

The U.S. share of album sales was steady 53.6% in 1996.

The BPI data also shows that the album market rose from 53.1% in 1996 to 58.3% last year, the book reveals. The U.S. share of album sales was steady 53.1% in 1996.

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WIPO BILL Nears Passage in House; Web Issues Remain

WIPO BILLS NEAR PASSAGE IN HOUSE; WEB ISSUES REMAIN

(Continued from page 4)
called by the register of copyrights at the request of the House Judiciary and Commerce committees—promises to further complicate the labyrinthine process (Billboard/Bulletin, July 23).

The House Judiciary Committee, which has jurisdiction over all copyright-related matters, already passed its version this spring (Billboard, April 11). Its members, insiders say, are not pleased that the Commerce Committee asked to review the bill—and chose to change key provisions following complaints from the consumer electronics lobby and U.S. libraries and universities.

In one amendment passed by the Commerce Committee at the mark-up session, libraries and universities were given "fair use" privileges for copyrighted material delivered via the Internet. The amendment calls for the secretary of commerce to conduct a rulemaking procedure two years after the bill becomes law to determine if fair use by students and scholars is adversely affected by the WIPO provisions. If so, a waiver could set the provisions aside.

Two other amendments will allow consumer electronics engineers to lawfully proceed with encryption research and legal and legitimate electronics manufacturers use "reverse engineering" that often employs circumvention technology. The amendments will be the focus of debate on the House floor, and their inclusion in the final bill is uncertain.

Hilary Rosen, president/CEO of the RIAA, which opposed the amendments, says she is nevertheless relieved that the bill has been marked up and is proceeding to the House floor.

"There's no question we expect to be among the officials taking part in the July 23 meeting between the register of copyrights, the RIAA, representatives from online broadcasters, and other parties," he said. "The purpose was to discuss the complicated subject of structuring new compulsory licensing for online broadcasters, or Webcasters, who transmit and "stream" sound recordings on the Internet.

The RIAA maintains that Webcasters illegally use record labels' material without paying proper license fees, an issue taken up by the Digital Media Aam. (DMA), a Webcaster coalition (Billboard, June 27). The RIAA recently blocked a WIPO amendment offered by DIA that would have given DMA members a licensing procedure. RIAA officials say the companies do not want to hold liable for possible copyrighted infringement when they make "ephemeral" copies of material.

Rosen says the RIAA is trying to create "a workable system for licensing" but does not want a new licensing arrangement for online broadcasters, or Webcasters, who transmit and "stream" sound recordings on the Internet. The RIAA believes that would create a second tier of commerce distribution options in the future.

Any controversial new amendments to the current House WIPO bill, which would expand the definition of "unlawful" action to include "reverse engineering," have completed the process.

NEW LABEL TO PRODUCE GAMES MUSIC

(Continued from page 10)
been "Wipe Out Excel," which was released by Astralwerks/Virgin in October 1996. The game has sold 5 million units in the U.S., according to SoundScan.

The first release for RED Interactive will be the soundtrack to the next title in the popular "Duke Nukem" series, developed by 3D Realms and distributed by GT Interactive. The game has sold more than 4 million units worldwide. The new game will be released first on the Sony PlayStation in time for the holiday season. The soundtrack album will be in stores "probably in late fall," says De Gooyer. Other versions of the game will be out on the Nintendo platform in Europe and on CD-ROM for PCs in May or June.

The executives decline to identify which artists will perform on the "Duke" soundtrack because licensing negotiations are in progress, but they say the music will be "hard-edged rock"—mostly remixes of existing tracks and previously unreleased material—by gold and platinum acts. "One or more tracks" will be promoted to radio, Wolks says. In addition, there will be an interactive element, which could include links to online gaming sites. And, to create original theme music for the CD-ROM game, Wolks says, "we're going after a multi-platinum act."

The label plans to cross-promote the album with the game. The recording will be shipped to computer and gaming stores as well as to traditional music retailers. Executives point out that the subsequent release of the game on different platforms will create new opportunities to market the album.

"The soundtrack will have a 12-month life," minimum, says Wolks, a veteran of multiple "hardcore games" who will oversee the new label.

Lon Lindell, a senior music buyer of soundtrack albums and pop albums for consumer electronics and Webstores, says: "I think it has potential. There is a market, especially with the explosive growth of computer software."

ADULT EXHIBITORS

(Continued from page 6)
"half" the first year, and by the second year "it would not be attractive enough to go."

His Exhibit A is the 1996 VSDA Sandy Springs, Georgia, where the local district attorney threatened exhibitors with arrest. "Attendance dropped tremendously" as a result, James notes.

Clayton attributes the sharp fall-off to something else: "Dallas wasn't a vacation spot." The evolution of Las Vegas into a family entertainment town, he says, has encouraged mom-and-pop retailers to bring their children to this year's convention, which was held July 8-11 in Vegas.

Adult vendors have organized the East Coast Video Show (ECVS) in Atlantic City, N.J., which has always done gorn poorer gnominator than has VSDA. But with the shows under the same management, James worries that ECVS will also downplay the genre.

Vivid won't exhibit in Atlantic City this year and expects other adult suppliers, already committed to 1998, to follow suit in 1999.

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PLUG.IN IS EPICENTER FOR INTERNET TOPICS

(Continued from page 10)
from 100 affiliate labels, including Twin Peaks. The labels the launches will be available through cable modem set-top devices nationally by January.

• Webcaster the D.J. has enhanced its name to Spinner.com and announced a partnership to sell in Amazon. Additionally, Spin- ner.com is hosting a new Barenaked Ladies channel as part of a partnership with Molson/Beaver Brook.

• On the custom-compilation front, Atlanta-based MultiPreviews Inc. put the word out about its new online custom compilation service, Amplified, which will officially bow Friday (31).

The next evidently has passed muster with the U.S. Federal Trade Commission: A passing waiting period mandated by the Hart-Scott-Rodino Antitrust Improvements Act of 1976 expired July 8 without a request for additional information. European appeal is still pending, however.

A spokeswoman for the European Commission's DG competition department says she has evidence to be able to confirm whether the legal papers detailing the merger have been lodged with her department.

BY CHRIS MORRIS

LOS ANGELES—The jazz-ori- zent, New York-based distribu-

• Twinbrook is in negotiations with Sony Music Entertainment to distribute its label's music. Sony has informed its labels that the company will cease doing business, effective Aug. 31 (Billboard/Bulletin, July 22).

Word that Twinbrook was in financial trouble began to circulate this spring, when several sources claimed that the company was paying none of its labels. In May, just before the Ann. for Independent Music Convention in Denver, Twinbrook and San Rafael, Calif.-based Capitol Records Hall Records ended their partners- nership in Mutual Music (Billboard, May 30). The two companies had been recognized as a national distribution entity several years ago with Paulstarr Distributing and Rock Fendom Inc.; Minneapolis-based Paulstarr and Atlanta-based Rock Bottom exited the compa-
Musician Sampler Offers Slice Of The Cutting Edge

Musician magazine’s CD sampler, “A Little On The CD Side, Vol. 30” is now available. Like previous volumes, this edition has the same cutting-edge feel, blending songs from industry veterans and notable newcomers.

Among the highlights of the sampler are Patty Griffin’s “One Big Love,” (A&M) and a brooding ballad from Ani DiFranco, “As It Is,” (Righteous Babe) that typifies the indie-minded songstress. The CD also contains “Insane Boyfriend,” a rel-licking number from Taj Mahal that is also part of the “Largo” ensemble album (Blue Garilla/Mercury).

Singer/songwriter Rufus Wain- right (Dreamworks) is among the rich crop of newer artists represented on the new volume. His “Poor Little Lonesome” is a new piano-driven tune, while Cadence Communications’ Shaded Red delivers radio-friendly pop on “Caught.” Also worthy of note is “Disadvantage,” a heavy rock song from Sacrifice Isaac (Slip-disc/Mercury), which coincidentally was among the winners of Musician’s 1997 Best Unsigned Band Competition.

The Musician CD samplers began in 1991 and are released four times each year. As a corollary to Musician magazine, each edition draws from a wide variety of bands and artists. Musical genres represented include rock, country, jazz, and alternative.

Production on the sampler is done by the Michigan Musician after cuts are secured from record companies. The CD is then distributed to Top 40, Rock, and Country Airplay Monitor subscriber stations, music retailers for promotional play, and consumer subscribers. Current and past volumes can be ordered directly from Stirr Fulfillment at 600-488-1880.

Any questions or comments on Musician’s CD sampler program should be directed to Matt Brown at 613-321-9100.

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Market Watch

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