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"Happy 20th Anniversary Baby!"
"WE LOVE YOU"

gloria, nayib & emily
MTV Reaches Out To Audience Via Research

**Future Divined In New ‘Trendsetters Study’**

BY CHRIS MORRIS

LOS ANGELES—MTV’s Music Trendsetters Study (MTS), the first research by the network to focus on the cutting-edge sector of its viewership, takes a deep and often surprisingly affecting gaze at the opinions, aspirations, tastes, and longings of listeners who live their lives ahead of the mainstream curve.

The study—commissioned in May and conducted jointly by MTV and the New York-based research firm Youth Intelligence—looks beyond the mainstream viewership usually targeted by the network’s ongoing research (see story, this page) to gauge the attitudes of the country’s most forward-thinking young people.

MTV president Judy McGrath says, “If you go out there and look at the kids who are opinion leaders and...”

(Continued on page 114)

**Shows Reflect Results**

LOS ANGELES—Though the MTV/Youth Intelligence Music Trendsetters Study (MTS) has been in network executives’ hands for only a couple of weeks, MTV’s forthcoming programming and a number of shows in development have precociously anticipated some of the new (Continued on page 116)

Randy Newman’s Career Celebrated In Warner/Rhino Box

BY JIM BESSMAN

NEW YORK—One of the rock era’s most significant singer/songwriters will be celebrated Nov. 3 when Warner Archives/Rhino releases “Guilty: 30 Years Of Randy Newman,” a four-CD, 108-track boxed set spanning a truly singular career.

From “Golden Gridiron Boy,” Newman’s debut single, through nearly three decades as a Reprise Records artist (he also recorded for Warner Bros. when Reprise was dormant) and culminating with his 1995 theatrical (Continued on page 116)

**Viewer Opinions Sought**

BY CARLA HAY

NEW YORK—Getting to know the MTV audience is serious business for MTV, which conducts extensive research aimed at identifying and describing the channel’s target audience.

The research includes about 100 (Continued on page 117)

**Simultaneous Bow Of Major Albums Seen As A Mixed Blessing**

BY ED CHRISTMAN

CORONADO, Calif.—Retailers may lament that the Nov. 17 slate of superstar releases isn’t spread out over the second half of the year (Billboard Bulletin, Sept. 16), but they also cheer that that day’s legion of blockbuster titles should ensure a robust holiday selling season.

Among the acts with albums slated for release that day, according to merchants, are Garth Brooks (a double live album), Ice Cube, Jewel, Metallica (a double album), Busta Rhymes, Offspring, Mariah Carey, Bruce Springsteen (a boxed set), Nas, Ginuwine, and Foxy Brown. In addition, that day will see the release of a Spice Girls EP and the three “Prince Of Egypt” soundtracks and could serve as the street date for albums from Whitney Houston, Sea, and Bone Thugs-N-Harmony (a compilation).

(Continued on page 19)

**Mastering Pros Plan NYC Studio**

BY BRADLEY BAMBARGER

NEW YORK—The art of mastering—that final creative stage in a record’s production—revolves as much around personality as it does technology. The world’s top mastering engineers are an exclusive few, and artists and labels rely on these gurus of sound to an intimate degree. That is why any shifts in the business cause more than a ripple. And something of an earthquake has just occurred.

Three of the most in-demand mastering engineers around—Greg Calbi, Tom Coyne, and Ted Jensen—have joined to start their own shop here, in league with Absolute Audio co-founder Murat Aktar and London’s top-flight Metropolis Studios.

The new venture is an ambitious, two-stage affair: The partnership has (Continued on page 14)

**Labels Team Up To Bring ‘Now!’ Compilations To U.S. ...**

**INSIDE THIS WEEK’S BILLBOARD**

**JAPAN**

THE BILLBOARD SPOTLIGHT: PAGE 117

**NARM**

The highly anticipated smooth and sexy follow-up to his top 10 Billboard contemporary jazz Shanachie debut.

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(Continued on page 154)
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The New Standard in Music Marketing
Labels Link To Launch ‘Now!’ In U.S.

BY ED CHRISTMAN

NEW YORK—The joint venture between EMI Recorded Music North America, PolyGram, and Universal Music to launch the internationally successful “Now!” brand in the U.S. (in an attempt to capitalize on a growing compilations market in this country, observers say.

The joint venture was announced at the recent National Association of Music Merchandisers (NARM) mini-conference, held Sept. 9-12 in Coronado, Calif. Unveiling the news were Bruce Resnikoff, executive VP of Universal Music, and John Esposito, executive VP of PolyGram and Gene Rumsey, executive VP of EMIMusic Distribution.

The executives say they expect to ship 2 million copies of the Dec. 12 release, which contains tracks from four of the six majors, and it will be backed with $5 million in television advertising, in addition to cooperative advertising dollars for retailers.

The TV ad campaign will begin Sept. 28 in anticipation of an Oct. 27 street date.

At the presentation at the conference, dubbed mini-NARM, a video detailed the history of “Now!,” a compilation series that collects current hits several times a year. It was noted that, in addition to the U.K., where every album in the series has reached the No. 1 spot, the brand is successful in Germany, France, Spain, and Japan. The video noted that “Now!” which was launched in 1990, is the most-recognized music brand in the world and said it had raked up sales of 50 million units.

The compilation market in the U.S. is large, however, with considerable year-to-year sales. As late as the 18 months a non-film compilation has been successfully marketed via television advertising, including Arista Records’ “Urban Underground,” Atlantic Records’ “Ultimate R&B” series, and PolyMedia’s “Pure” series. With the help of the “Titanic” soundtrack, compilation sales account for 10% of U.S. album sales this year, up from 8% last year.

Further fueling the U.S. compilations market may be two new players said to be testing the waters.

Virgin’s “Best Album . . . Ever!” series, a success in the U.K., is due to launch in the U.S. soon with a classical compilation title and a Latin compilation, with others to follow.

And Arista is said to be planning a joint venture—which could include multiple partners—in an attempt to duplicate the “Now!” formula in the U.S.

For the first U.S. “Now!” album, tracks range from current releases to those about 18 months old. Confirmed tracks so far are said to include Spice Girls’ “Say You’ll Be There”; Aqua’s “Barbie Girl”; the Backstreet Boys’ “As Long As You Love Me”; Janet Jackson’s “Together Again”; the Verve’s “Bitter Sweet Symphony”; Everclear’s “I Will Buy You A New Life”; Lenny Kravitz’ “Fly Away”; Maryc Peggigrasso’s “Sex And Candy”; All Saints’ “Never Ever”; Fastball’s “The Way”; Brian McKnight’s “Anytime”; K-C & JoJo’s “All My Life”; Toni’s “If You Could Only See”; Harvey Danger’s “Flagpole Sitta”; the Brian Setzer Orchestra’s “Jump Jive An’ Wail” and Cherry Poppin’ Daddies’ “Zoot Suit Riot.”

Resnikoff says that the album, which will carry a $17.98 list price for CD and $11.98 for cassette, will contain 18 tracks, including nine top 10 hits, with the remainder, at least the top 40. Collectively, the acts on the album have sold 60 million units, he says.

Esposito says that the television campaign will last six months and will be slotted to the top 40. Collectively, the acts on the album have sold 60 million units, he says.

This will be a brand that will have incredible value, if we do it right,” Resnikoff says. “But we need help from [retailers], our (Continued on page 155)

U.K.’s Mercury Prize Confirms Gomez’s Fast Rise

By DOMINIC PRIDE

LONDON—The indescribable blend of murky blues and postmodern loser rock to the label’s international audience now that the five-piece act bagged the Teenieh Mercury Music Prize on Sept. 16 (Billboard/Dailyn. Sept. 17). “Bring It On,” the Hur’s Virgin U.K. debut album from Gomez, was picked by the judges from a short-list of 12 albums (Billboard, Aug. 8).

Gomez best such top-selling acts as the Verve, Massive Attack, and Robbie Williams, as well as critically acclaimed albums from Asian Dub Foundation, Corinne Bailey Rae.

For the band, the win marks an easy measure of its rapid ascent. Notes Tom Gray, one of the act’s three singers, “A year ago we were just signing to EMI. Now we can play sell-out shows at the Roundhouse, heaven knows.”

Compenion of Virgin Records U.K., says the company will be able to capitalize on the win in the U.K., and the act, the set has sold 85,000 copies in its first month, as well as more than 120,000 copies in Canada, the EMI label.

“We were hoping to do 100,000 copies by Christmas,” says Conroy. “With this, we think we can do up to 300,000.”

Conroy says the band will add extra weight to its year-end plans for the band, which is due to showcase before Virgin international staff Friday (25).

“This is a band that has been on the radar of most industry executives for a long time,” says Alex Brannigan, Virgin Records U.K., says the company will be able to capitalize on the win in the U.K., and the act, the set has sold 85,000 copies in its first month, as well as more than 120,000 copies in Canada, the EMI label. “We were hoping to do 100,000 copies by Christmas,” says Conroy. “With this, we think we can do up to 300,000.”

“Bring It On” was released in the U.S. Sept. 8.

Hut Records managing director Dave Boyd is also relishing the attention the band will get. “This prize was made for a band like Gomez,” he says. “I think it will introduce them to fans outside their genre. We’ll be in all the broadsheets with this.”

Gomez

As it did for last year’s winners, Roni Size & Reprezent, the win will bring in buyers who may not have heard of the act, says Boyd. However, Boyd is keeping his feet on the ground, noting, "It’s still a music business and a record company and a label. It’s still about doing what we do best."
11 Producers Form Own Label, Pact With MTV

BY PAUL VERNIA

NEW YORK—TVT Records and United Producers—a new label run by 11 established record makers—have formed a joint venture in which the producers will have complete autonomy over the signing and recording of projects.

Although producer-run labels have been a mainstay of the music industry for years—notably Quincy Jones' Qwest, Antonio "L.A." Reid and Kenneth "Babyface" Edmonds' LaFace, and Jimmy Jam and Terry Lewis' Perspective and Flyte Tyme—United Producers is the first record company formed by a collective of studio professionals, says Sandy Robertson, president of Los Angeles-based producer management firm Worlds End America Inc.

United Producers' diverse roster boasts producers with proven track records in rock, pop, alternative rock, R&B, hip-hop, and electronica. They are Brad Wood (Smashing Pumpkins, Liz Phair, Veruca Salt), Danny Kortchmar (Don Henley, Billy Joel, Stevie Nicks), Ted Nicely (Girls Against Boys, Fugazi, Shudder To Think), Jimmy Douglass (Missy Elliott, Ginuwine, Aaliyah), Tim Palmer (Pearl Jam, Robert Plant, David Bowie), Peter Denenberg (Joan Osborne, Spin Doctors), Roger Greenawalt (Radioshock, Eve's Plumb, Nils Oflofren), Ed Tuton (Alana Davis), Steve Hitchcock (Stroke), and Kevin Bacon and Jonathan Quarmby, which has produced Finley Quaye, Ian Brown, and Spearhead, among others. All are managed by Robertson, who oversees the careers of approximately 50 other clients.

Robertson says, "I thought that producers should have the opportunity, for acts that they find and are developing, not to have to do that depressing shopping thing. They own the label, and I'm their manager."

TVT president Steve Gottlieb says he was impressed by the producers' track records as A&R sources and record makers. "United Producers, by any measure, has more A&R experience and more insight into the ingredients that go into a successful record than any other A&R team in the industry today," says Gottlieb. "This is different from doing an imprint deal with one producer. It doesn't take these guys out of the game of being producers. It's more like, once a year, they're going to be able to recharge their batteries by doing something they're developing, as opposed to [struggling to shop] artists they're working with."

For the producers, the venture offers guaranteed funding and (Continued on page 58)
dc Talk

★ 3 Grammy Awards ★ 2 platinum albums ★ 5 million albums sold worldwide

the new album featuring “my friend (so long)” Produced by Toby McKeehan and Mark Heimermann

Karstadt is said to be keen to sell the chain to a strategic investment company according to sources, because of developments with its corporate parent, Fern Schickedanz. Sources say that as retailer in Germany. The 223-store Our Price chain is the subject of a planned management buyout (see story page 11). WOM is 55%-owned by Karstadt AG, a department-store group with annual sales of around $15 billion. It is said to be keen to sell the music merchant to a strategic investment company, a move that does not preclude a management-led transaction. Investment banker Warburg in handling the deal and is thought to be in talks with prospective purchasers from Germany, the U.K., and Scandinavia. Karstadt officials were not available for comment, nor was WOM managing director Wolfgang Orthman.

Karstadt’s move to liquidate its WOM holding is seen as a result of last month’s acquisition of a sizable stake in the group by German mail-order firm Schickedanz. Sources say German competition authorities advised Karstadt to make renewed efforts to sell the WOM stores in Berlin, Munich, Hamburg, and Kiel, which it had agreed to divest at the time that another department-store operator, Hertie, merged with Karstadt (Billboard, March 19, 1994).

Britain’s HMV Group was in talks in 1995 to acquire most of WOM’s stores, but no deal was consummated. Later that year, the U.K. firm entered the German market.

In addition to antitrust issues, Karstadt is thought to consider the margins in dedicated music retailing insufficiently attractive. Sources say WOM produces profits in the 3%-5% range; its revenue loss per store approximates 10 million (180 million deutsche marks). The chain has approximately 4% of the German market.

Assistance in preparing this story was provided by Dominic Pride.

BY RÉMI BOUTON
PARIS—An increasing number of representatives from different sides of the music and radio industries are asking for changes to the French airplay quota law. The law, which was passed by Parliament in 1994 and implemented in 1996, requires all stations to broadcast a minimum of 40% French-language music, half of which must be from either new talent or productions less than 6 months old.

Airplay monitoring figures show that stations are generally meeting the first part of the requirement (although the proportion of French-language music being played has decreased during the past few months). The second requirement, however, is rarely met by broadcasters and barely enforced by the broadcasting regulator CSA.

The independent labels body UFPI has now officially asked the CSA for a “reinforcement” of the quotas law. UFPI is asking for the “new talent or production” part of the quota to be entirely dedicated to new talent. It wants the notion of a “new production” (which can currently include new songs from established French-language artists) dropped in order to truly benefit new acts.

UFPI GM Jérôme Roger met Sept. 15 with the CSA member in charge of radio, Philippe Labarde, to put forward these proposals.

“The aim of the quota law was to give more exposure to new French talent,” Roger says, “but after nearly three years, we see that it is not the case. The law has only benefited a few established acts, most of them with major companies that have the marketing power. It has not encouraged the diversity of the music scene or indie production.” However, others, such as members of the French government’s Commission on Today’s Music (Billboard, Aug. 22), favor a more flexible approach.

(Continued on page 147)

EMI Exits Bid For P’Gram Film

NEW YORK—EMI Group, the London-based major music company, has decided not to make an offer for PolyGram Film Entertain- ment (PFE), the music and home video unit of PolyGram N.V. (Billboard/Bulletin, Sept. 17).

The deadline for submitting offer for PFE was agreed to by Seagram in its $10.4 billion purchase of PolyGram—a deal that has not yet closed—Sept. 17. EMI announced Sept. 17 that it was “no longer considering such an acquisition.” A spokesman declined further comment.

The announcement came during week of discussions about the pending Seagram acquisition of PolyGram, which is still awaiting approval from the European Commission. Under European Union rules, the commission had a month after the lodging of the legal papers outlining the nature of any merger to decide whether to look more closely at it. That period was completed Sunday (20).

A spokesman for the commission’s DG Competition depart- ment said Sept. 17 that an announcement was due after the Sunday (20) deadline.

DON JEFFREY and JEFF CLARK-MEADS

Royalty Reform Via S’gram? Congressmen Query About Merger’s Impact

BY BILL HOLLAND
WASHINGTON, D.C.—Federal lawmakers are raising questions about whether Seagram’s $10.6 billion purchase of PolyGram will have a positive tricked-down impact on the welfare of hundreds of leg- endary performers who recorded for heritage labels now owned by the giant company.

In a September 17th letter to Capitol Hill artist rights activists Reps. Dennis Kucinich, D-Ohio, and John Conyers, D-Mich., have both written to Sea- gram’s president/CEO Edgar Bronfman Jr. to ask if they can expect the new company to offer heritage performers a present-day royalty of 10% in order to over- come what Kucinich characterized as “exploitation suffered by leg- endary 50’s and 60’s artists at the hands of PolyGram N.V. and MCA Records,” owned by Seagram’s Universal Music Group.

In the past, blues, R&B, jazz, and country artists often signed recording contracts with then small indie labels that provided neither royalties nor a low royalty rate and saddled them with paying off sometimes onerous recording, publicity, and production costs charged to their acts. (See Sept. 18. Ana- lysts believe the film company could fetch $750 million-$1 billion.

EMI announced Sept. 17 that it was “no longer considering such an acquisition.” A spokesman declined further comment.

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DON JEFFREY and JEFF CLARK-MEADS

Dickins Seen Exiting Warner U.K.

BY JEFF CLARK-MEADS
LONDON—After much speculation about the fate of Warner Music U.K. chairman Dickins, a source close to the executive says that Dickins will depart his post at year’s end.

Dickins, who has been rivaling PolyGram Universal as greed for the industry rumor mill, declines to comment on published reports that he is expected to leave the company when his current contract expires in December.

The executive is widely known to have had an unhappy relationship with Warner Music Group worldwide co-chairmen Robert Daly and Terry Semel.

Rob is leaving at the end of the year,” says a close friend of the British executive. “But he’s going to see it through until the end of the year, and he’s determined to make this the best year Warner U.K. has ever had. It’s become a bit of a fixation for him.”

He adds, “It’s widely known that Rob’s been unhappy with Bob Daly for some time, and I’m sure that’s the reason he’s going.”

In the meantime, a spokeswoman for Warner U.K. says that Dickins is in the company’s London offices and is continuing to work. She adds that he has no information on the executive’s plans.

However, Dickins’ friend says that “there’s no chance of Rob leaving the music industry even if he leaves Warner. He’s been around too long; it’s what he loves to do.”

There has been speculation that Dickins has been in discussions with London’s Victoria & Albert (V&A) Museum in regard to a role there. A V&A spokesmen states that these talks have been in the context of Dickins’ possible chair- manship of this prestigious art-and-design museum.

Such a position carries with it no salary and is considered a volun- tary basis. Separately, Dickins has been in discussion with London’s British Photographic Industry.

If, as sources suggest, Dickins is determined that Warner U.K. should have an historic year, he can claim that he has already gone some way toward that. A senior source at Warner Music Internation- al reveals that the British affili- ate was the worldwide group’s most profitable in the first half of 1998. In addition, U.K. chart success under Dickins’ stewardship has been impressive.

Led by the Corrs, Cleopatra, Catatonia, and Simply Red, Warner artists—both locally signed and international acts—simultaneously topped the No. 1, 2, 3 spots on the British “official” chart album on a number of occasions during the summer. Several times, the two arms of Warner here—EastWest and WEA—have, between them, had the top three albums and a total of five in the top 10.

Such feats have been achieved while Dickins has had day-to-day control of EastWest; he took over the running of the company after the departure of managing direc- tor Max Hole in March (Billboard, March 14). WEA is overseen by managing director Moira Bellie.

To date, no new EastWest head has been appointed.
The Base is Back

Ace Of Base
Cruel Summer

Already Over 1 Million Albums Sold Worldwide!
First Single Top 10 in America and Europe!
“Cruel Summer” single now certified Gold!
Recent TV appearances on The View and CBS This Morning.

“The album is peppy, with delirious contemporary dance tracks and warmer, Motown-style numbers. Taken as a whole, this collection provides a rush worthy of a six-pack of your favorite cola.” Los Angeles Times July 25, 1998

“It’s clear what Ace Of Base Svengali Jonas Berggren is aiming for. He and his seraphic singing sisters, Linn and Jenny, actually attain perfect pop on this third outing. There isn’t a note out of concordant place, no potential hook overlooked.” Entertainment Weekly August 14, 1998

“The band’s place in the pop pantheon is secure.” Time Out New York August 6, 1998

The excitement continues with “Whenever You’re Near Me,” at Top 40 on 9/21. For Ace Of Base, Summer Has Just Begun.
More Music Bios Tap Teens
Publishers, Labels At Odds On Promotions

BY KAREN RAUGST

In the past year, as acts like Hanson, Spice Girls, and the Backstreet Boys have captured the teen market, book publishers have tapped into that market with a plethora of artist-related biographies. While these titles pose natural cross-promotion opportunities for music retailers and book publishers, several factors work to challenge the efforts.

A lack of connection between book publishers and labels is the primary obstacle in bringing cross-promotional efforts to fruition. Other factors include the timing of the release, the lack of an established audience, and little evidence that the print medium can boost an already-poorly-popular artist's sales. However, several music retailers view these books as good impulse buys and as added-value items they can offer fans. A number of music chains, including Tower and the Musicland Group, are leading the way in cross-promotion and co-promotion books with related artists. Successful teen and preteen books about hot musical acts aren't a new concept. A 1993 title on New Kids On The Block was earlier hits in the publishing world. That's significant, however, is the sheer number of titles being developed, the variety of sales categories and the speed at which they are being published.


(Taken from page 130)

German Biz Anticipates Gov't Shift

BY WOLFGANG SPAHR

HAMBURG—The music industry here is pinning its hopes For an improvement in the German record market on the outcome of this countrys election this September. According to the latest opinion polls, Chancellor Helmut Kohl, who has held office for 16 years, and his conservative CDU party will probably be replaced as Germanys leader by Gerhard Schroeder and the Social Democratic Party (SPD). Any change in fortunes that might bring cannot come quickly enough for the beleaguered German record industry.

Over the past 12 months, music sales have plummeted. Now, with unemployment figures rising, pressure on tax and pension reform, consumers are so uncertain that they would rather save money than buy albums. Meanwhile, market都会有 record market real growth 15.6% in the years first half, equivalent to a revenue drop of more than 4%. And there was no sign of improvement in July or August.

"What we need is a clean political break from the state of stagnation before Greetsien German and market can recover," says one leading record industry executive.

In the past, the SPD, which is currently leading the polls by five to six percentage points, has paid parti- cular attention to the German record industry.

In the state of North Rhine-Westphalia, the SPD government has done much to promote PopKomm, the Cologne-based trade fair that is, in many ways, a shopping window for German music. The state's new prime minister, Wolfgang Clement, is known for his great commitment to the German music market. He is using his public-sector status to try to entice many of the record companies and music publishers from Munich and Hamburg to Cologne, albeit with little success.

He is, though, receiving strong competition from Hamburg's CDU economics senator, Thomas Mirow, who has a position on the German music industry, and has already called on politicians to be more involved with music. He contends that the industry has demonstrated its value to society and culture, for young people is only possible at prices which young people are able to pay.

The possibility of Schroeder as chancellor with it some potential for the record industry. He is one of the founders of the Volkswagensponsored Sound Foundation, which promotes up-and-coming bands. In addition, he has Recognized information on the concerns of the German record industry. Under an SPD government, there would be a Music Cultural Affairs ministry, which will probably have power in the first time. Historically, responsibility for culture has been deflected to the state governments.

The prospect of a federal minister handling this role excites the heads of Germany's main record industry organizations. Gerd Gebhardt (president of Warner Music Central Europe and chairman of the German Phonography Industry), Wolf-D. Grammatik (chairman of the German group of the International Federation of Phonographic Industry), and Thomas Stein (president of BMG in the German-speaking territories and Eastern Europe and chairman of industry body BPIW) are convinced that the new position may increase their ability to attract politicians' attention. There is a general belief here that policy-makers have come to realize the importance of Germany's music industry, both domestically and internationally, and that a federal cultural minister will become a focus to this.

Gebhardt says that Germans are seeking clear leadership from the elections in tackling unemployment and creating what British politicians term the "feel-good factor" to set money circulating again.

"This is precisely what we must strive for," he says. The record industry as a whole is seeking long-term economic recognition as an economic sector of enormous importance.

"We have already called on politicians to be more involved with music. He contends that industry has demonstrated its value to society and culture, for young people is only possible at prices which young people are able to pay.

TNW, CMT Reach Pact With BMI
Pioneering Deal Covers TV Performance Fees

BY IRV LICHTMAN

NEW YORK—BMI has finalized an historic performance-fees agreement with CBS Cable's TNW and CMT networks, the first pact of its kind between a performance right group and a cable TV network (Billboard, Sept. 17).

According to BMI senior licensing VP John Shaker, the deal provides—

for the first time—a stable source of income for the creators of the works performed over the cable networks. The agreed-upon fees equal 3% of the network's gross revenue, a figure that has been stabilized for the next five years. The agreement, BMI and CBS Cable executives note, marks the first time that U.S. performance right groups and a cable TV network have reached a final agreement.

For nearly a decade, performance right groups and cable networks have tried to negotiate fee agreements and have been working under court-mandated interim agreements.

The BMI deal with TNW and CMT also provides for the settlement of all past-past issues for the two networks. It secures fees for public performance, musical rights, which are negotiated by par- ticipants at BMI, AASCAP BMI's leading rival, says it is still in dis- cussion with both networks to work out a final license.

"We are proud to be the first cable networks to reach an agreement with BMI that rewards the profes- sionals who contribute so much to the music," says David Hall, president of TNW and CMT. "Singers, songwriters, and music publishers contribute greatly to the high-quality programs on TNW and CMT. These networks, launched in March 1995, are considered the top outlet for country music entertainment; it's available in more than 78 million homes with cable TV. A year younger, BMI pro- vides worldwide exposure of country music.

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RECORD COMPANIES. Virgin Records in Los Angeles names Cynthia Sexton VP of creative projects/licensing. She remains VP of multimedia.

Hansa Music has Malibu, Calif., names Joe Rakauskas COO. He was CFO of Mercury Records.

Gold Circle Entertainment in Omaha, Neb., names Steve Selene vice chairman/general counsel. He was a senior partner at the law firm of Selene & Rock.

Andrew Lewis is promoted to senior VP of business affairs at Island Records in New York. He was senior director of business affairs.

Arista/Knopf promotes Fletcher Foster to senior VP of marketing and Kerri Pauley Ed- wards to manager of A&R. They were, respectively, VP of media mar- keting and coordinator of A&R. Arista/Knopf and Vanguard/Phonogram, Shed VP of sales and marketing, Dave Dame senior director of national promotion, and Todd Bon- dies director of field promotion. They were, respectively, senior di- rector of sales and marketing, director of national promotion, and direc- tor of regional promotion at Arista Records. Named BMI Nashville in Los Angeles promotes Denise Roberts to senior director of regional promotion, West Coast. She was director of regional promotion. West Coast.

MCA Nashville in Atlanta pro- motes Louie Newman to senior di- rector of regional promotion. Southeast. He was director of re- gional promotion, Southeast.

MCA Nashville in New York pro- motes Rob Ellis to senior director of regional promotion, Midwest. He was director of regional pro- motion.

Arista Records in New York ap- points Robin Kearse director of urban artist development. She was product manager/national promo- tion manager at Epic Records.

RELATED FIELDS. Lawrence Katz is named senior VP of CARI Univer- sity Credit Corp. in New York. He was senior VP of business affairs at EMI Records.
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Luaka Bop Showcases Tom Zé With ‘Defect’

BY DYLAN SIEGLER

NEW YORK—Nearly 30 years after helping create the radical music of tropicalia in his native Brazil, artist Tom Zé says he's glad to be “disinterested.”

His new album, “Com Defeito De Fabricação (Fabrication Defect),” out Sept. 22, greets a growing number of Zé devotees in pop music who are excited by the artist’s off-the-wall intelligence, incerterable humor, and edgy Latin sound.

David Byrne searched out and signed the artist, now 62 years old, to his Warner-distributed Luaka Bop label in 1990 after finding one of Zé’s albums in a Brazilian record store. Zé had been without a recording contract since the ’70s, working odd jobs to stay afloat and playing music on his own in his spare time.

“For so many years I was walking on the outside without any light shining on me,” says Zé through a Portuguese interpreter. “I was at the point where I was thinking of going to work in my nephew’s gas station in my hometown of Iraquaré when David Byrne contacted me.”

Tom Zé was a big discovery for Luaka Bop, says label president Yale Eivel. “For us to find someone avant-garde and unusually fantastique who comes from another country was a surprise.”

The 1990 collection “The Best Of Tom Zé: Massive Hits” and the newer material on 1992's “Hips Of Tradition: The Return Of Tom Zé” posited Zé as a contemporary artist while cementing his place as a pioneer of progressive Brazilian music. In the late ’70s, Zé and Caetano Veloso, Gal Costa, and Gilberto Gil, among others, began using electric guitar, free jazz elements, and radical political lyrics to challenge the country’s right-wing military gov-

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Neil Diamond's Songs Sung Silver

New Columbia Set Consists Entirely Of Classic Film Tracks

BY CARRIE BELL


"I like movies and go whenever I can. The music is such an integral part," Diamond says from the Los Angeles studio where he's putting the finishing touches on the release. "The songs on the album go back to the '30s and bring you right up to the present. It was a challenge to me to bring the songs back to life and do them in my own way."

"Pinocchio" is Diamond's favorite film, so performing "When You Wish Upon A Star" was a must. He also throws in a medley of "I've Got You Under My Skin" and "One For My Baby" as a tribute to Frank Sinatra. "My Fair Lady," written by his close friend Henry Mancini, is also included. "Can't Help Falling In Love," made famous by Elvis Presley in "Blue Hawaii," just seemed like a great closing track.

Although Diamond has a story for every song, making an album of movie tracks wasn't his idea; Columbia Records president Don Johnson put the bug in his ear.

"With an icon like Neil, it's important to have a concept, as opposed to just 10 really good songs," Jenner says. "His album was a labor of love. We sat down and discussed it. It evolved from just Oscar songs to a Neil Diamond album.

No male has ever done justice to a movie album, but Neil makes the listener relive the movie. I'm loving this album."

When it came time to record, Diamond hired movie-music maestro Elmer Bernstein to conduct a 67-piece orchestra behind him. Top-notch arrangers like Patrick Williams, Jonathan Tunick, and Alan Lindgren came aboard.

"All of these songs are in the A category," Diamond says. "I was so used to such classics at first," says Diamond, who previously dabbled in movie music with tunes from "The Jazz Singer" (in which he also starred), as well as with "Heartlight," inspired by "E.T." "But my main goal was to capture the spirit between Elmer, myself, and this enormous orchestra. We put in lots of hours, talent, and experimentation—the result is this album. This album is a complete success for me from a creative point of view. Let's hope the customers agree.

Conventional wisdom says they will. Diamond has had 18 albums (Continued on page 19)

Columbia Is Hoping Fans Will Flip For Afghan Whigs' Latest

BY CHIS MORRIS

LOS ANGELES—Columbia Records thinks the time is right for a big breakthrough by Cincinnati's Afghan Whigs, who make their label bow Oct. 27 with their second album, "6555 Wilshire Blvd."

Columbia Records Group senior VP of A&R Tim Devine says, "I think there are certain times in special artists' careers—whether it was Bruce Springsteen just before 'Born To Run,' whether it was what happened with Soul Asylum during 'Green Dance Union,' or even the Bonnie Raitt 'Nick Of Time' situation—where an artist had a solid fan base and had paid their dues but was just on the cusp of being able to shoot across the mainstream consciousness in a very big way. I think that's where the Afghan Whigs sit right now.

The hard-rocking Whigs, who made their bow with a self-issued 1988 album and went on to cut two indie sets for Seattle's Sub Pop, arrived at Columbia following a pair of releases on Elektra.

The Whigs' experience with their last major label was not a happy one, according to lead singer Greg Dulli, and they exited Elektra in need of a hiatus. "After we played the Neil Young tour [in 1996], we just said we would meet again in one year and do a record, and we actually did it almost to the day," Dulli says.

During the break, Dulli moved to New Orleans and began a side project, the Siners, with Harold Chichester of Howling Maggie, and Paul Smith of Brad and Pigeon II. The group began recording with Dulli as the leader and other players as Kermit Ruffins and Rodrick Paulin. The latter became a close friend and played a role in the Whigs' next musical chapter.

Dulli says, "Paulin was like, 'What's up with this other band of yours'? You told me it's rock 'n' roll band, I want to play with you rock 'n' roll band, too.' I was like, 'All right, when they get down here, we'll check it out and see if you're into it.' He came by and loved it and brought his boys the next day, and we were shown a show on Thanksgiving [of last year] and did it with an 11-piece band...[It was] my greatest moment as a musician, hands down. To have a band that fuckin' powerful, with horns blowin' behind you— I felt like Zeuss."

Moving in a direction established by that show "is where Dulli bankrolled and produced before Columbia signed the band—finds the Whigs' customarily fierce rock 'n' roll assault bolstered by a large supporting cast of additional players."

Goodbye To New York, Hello L.A.: Bowie, Visconti Back On Good Terms

THE BEAT

by Melinda Newman

CHARGE OF ADDRESS: As many of you know, effective Oct. 1, I am relocating to Billboard's West Coast office to become Los Angeles bureau chief. It's never too soon to start updating those Rolodexes and switch that CD service to my new home base. My address will be Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. The phone number will be 233-5252-2287. The fax number will be 233-5252-2394. My E-mail will remain the same: mmnewman@billboard.com.

While I will continue to write the Beat, my other talent editor functions, including assigning stories for the talent section and overseeing the Continental Drift column, will be filled by my extremely capable successor, Larry Flick in New York.

REUNITED, AND IT FEELS SO GOOD: David Bowie and producer Tony Visconti are working together again after nearly 20 years apart. The pair, teamed to make some of Bowie's most inventive and inspired work, including "Young Americans," "Low," "Heroes," and "Scary Monsters," have connected to record a track, "Skylife," for the "Rugrats" soundtrack on Interscope, as a forthcoming John Lennon tribute (most likely to be on Capitol).

"The producers of 'Rugrats' wanted a tune that was classic Bowie," says Visconti, "a little bit of 'Space Oddity,' 'Heroes,' and 'Absolute Beginners' all rolled into one. I don't know whose idea it was to get me, but I got the phone call from David."

Visconti says the original rift in the early '80s was caused by something he said in the press that Bowie perceived as a slight. A year and a half ago, he and Bowie had begun talking again, but once again, Bowie got upset when Visconti said he had said in print regarding Mick Ronson's role in making "The Man Who Sold The World." The "Rugrats" cell served as all the impetus they needed to let past transgressions go.

"We both realized how, for people like us, who have a real history, it doesn't pay to have any animosity against each other for something that comes from an external source, and also things that fuckin' powerful," says Visconti.

The in-the-flesh reunion in August was everything the pair could have hoped for. "I was conducting string overdubs for ["Skylife"]," says Visconti, "and David walked in in the middle of it. I could see through the [studio] window with a big smile on his face," recalls Visconti. "I knew I had $5,000 worth of string players in there, but we took time for enormous hugs. I just wanted to hug him...I'll never forget it."

The meeting, the promotion. Let me take over the record. I just need more record up."

Despite his unhappiness, Cooolio says he is working on a new album for the label. "Otherwise, people will forget about me. If I want to continue to do rap and do music, I need to do another album," says Cooolio.

A representative for Tommy Boy Records responds, "We're currently working on a new album with Coolio. We're very excited about the progress to date, and we're confident that we'll have tremendous success."
AFGHAN WHIGS
(Continued from page 16)

The core group of Dulli, bassist John Curley, guitarist Rick McCollum, and new drummer Michael Horram is augmented by Paulin and a number of other horn players, ex-Geraldine Fibbers violinist Jessy Green, cellist Barb Hunter, and singer Susan Marshall (the wife of the album's recording engineer, Jeff Powell).

Dulli also enlisted the vocal services of one of his longtime idols, Alex Chilton of Box Tops and Big Star fame.

The record is the most successful fusion to date of the Whigs' major influences: soul music and gritty punk-flecked rock. Dulli says, "Curtis Mayfield and the Stones were kind of our spirit guides."

Columbia VP of marketing Bridget Roy says the label will launch "1965" with the track "Something Hot" (published by Double Sneaky)/Warner-Tamerlane Publishing Corp./Ultrasure Music Unlimited (BML). The label will take the song to modern rock radio on Tuesday (22) and other rock formats on Sept. 28. A video will be shot for the track.

Several special promotional pieces are being prepared for the release. An illustrated bio, written by Louisville-Ky.-based musician Dan Reed, will be used in press, retail, and consumer campaigns.

Two promo CDs have been created. One, "Historic Temporal" compiles the best of the Whigs' early material and some cuts from "1965." Roy says, "We're going to be using it to educate retail. Every Tower clerk will get one; every Virgin clerk will get one; every key buyer is going to get one of these."

Following the release of the album, Columbia will issue a promo CD drawn from the band's Thanksgiving show at the Howlin' Wolf in New Orleans. "It's been talked about since it happened," says Roy. "We're going to be using that for a lot of special promotions and contests."

She adds, "We're making very beautiful [promo] merchandise, but most of the tools are very music-oriented... I think people want special music from this band."

The Whigs— who are managed by Charlie Inskip and Dave Whitehead of Real Time Inc. and booked by Carol Kinzel at Creative Artists Agency in the U.S. and Charlie Myatt at International Talent Booking in the U.K. —will kick off touring with a Nov. 4 industry-only gig in New York. It is expected that the band will use an extended lineup for special performances.

"When they play, they're going to play a good hour-and-a-half, two-hour set," Roy says. "It'll definitely be clubs. We're going to keep it small and sold-out and sweaty."

One independent retail store has a special interest in the fate of "1965"; Rhino Records in L.A., where Dulli worked as a clerk in the early '90s. "Greg's always rocked out, and we've always pulled for our compadre," says store GM Dave Crouch.

"There are very few real rock bands in the country, and Greg Dulli is certainly in one of the top five or 10 rock bands in the country."

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By Roni Sarig. Like the power behind the throne, these are the lesser-known artists whose small record sales belie their actual impact on the development of modern music. To amend the "official" history of Rock, the author focuses on the fascinating history and powerful influence of certain innovative, albeit generally under-appreciated, musicians who have had on successive generations of bands — including affirmations from today's top musicians discussing how these bands affected their music, and discographies of each artist's work. 288 pp. 50 b&w illus. $18.95, paper/0-8230-7669-5

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By C.K. Lendi. This unauthorized look at one of rock's most successful and outrageous supergroups provides a piercing backstage picture of the convergence of hard rock and big business. Written by the representative of the band's former business managers, who traveled the world with them from 1976 to 1988, it is the tell-all account of how images are built, money is made, and profits are spent. It's a vastly entertaining story, rich in detail, full of lifestyles and indulgences, of power brokers and exploring egos. 352 pp. 32 b&w illus. $18.95, paperback 0-8230-7551-6

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Robert Earl Keen Goes The ‘Distance’ With 2nd Arista/Austin Set

BY JIM BESSMAN

NEW YORK—It was during Robert Earl Keen’s incessant touring behind his 1997 Arista/Austin debut album, "Pleasant Valley Saturday," writer songs for the follow-up, "Walking Distance," which brought him back to his early solo acoustic guitar days. "I was traveling constantly—like it seems I’ve done for the past 10 years—and it was getting to be time for another record," says the self-managed, Monterey Artists-booked Keen, whose fan base is rabid and expanding. "So I asked myself what I wanted to do that would make me feel good, and I sat down and wrote some nice warm finger-picking guitar songs, which isn’t the bulk of my [live] set anymore. With this, I was a solo guy, just going around in 20-30 U.S. cities with a guitar, I did a lot more of that sort of thing. But that’s what I really like—the sound of an acoustic guitar—curly guitar music, my wife calls it. And that’s what I ended up doing on this album: curvy guitar, as opposed to the driving, motorboat sort of feel of my other albums now."

"Walking Distance," co-produced by Keen and Gurf Morlix and recorded with Keen’s long-time road band, guitarist Rich Brotheron, bassist Bill Whitbeck, drummer Tom Van Schaik, and fiddler/mandolinist Bryan Duckworth, is due Oct. 27. Aside from its acoustic feel, "it’s a little more philosophical in nature," notes Keen, "not as preachy and very narrative. I kind of went in a few different directions—and I have that tendency—but wanted to do something thematic and cohesive, too, shooting for songs that had characters with the same kind of destinies."

The album’s title is emblematic, continues Keen, whose songs are published by Bug-administered Keen Edge Music (BMI). He notes that the first three songs “lock right in,” starting with "Down That Dusty Trail," which “is an overview of life heading down that way.” Peter Case and Bob Neuwirth’s fitting "Travlin’ Light" follows “another person kind of stuck out there and living off his wits or, in this case, what’s left of his wits.” The third cut, “Feelin’ Good Again,” is about “returning to your roots and coming home.”

The other tunes, says Keen, include “a fun song ["That Buckin’ Song"] and a love song ["I’ll Be Here For You"],” a Norman Blake song that’s a rootsy guitarfish’s ballad period piece ["Billy Gray"], and then the whole last part is three songs ["Theme: Road To No Return/Carolina: New Life In Old Mexico: Still Without You/Conclusion: Road To No Return"] telling a story about a guy who gets in trouble and leaves and is alone on the end. So it feels like the sequence of the record falls into place, and everywhere fits.”

An additional song follows the "Road To No Return" reprisal: "Happy Holidays Y’All," which is a follow-up to the syndie family classic "Merry Christmas From The Family," from Keen’s 1994 Sugar Hill album, "Gringo Honeymoon." While the album is being shipped to triple-A and roots music stations Oct. 9, the two Christmas songs and "That Buckin’ Song" will go to all formats for morning show and specialty play the week before Thanksgiving, according to Arista/Austin senior director of artist development Scott Robinson.

The big radio push, though, is with the John Boy and Billy syndicated morning show, based out of Charlotte, N.C., and heard on classic-rock stations in approximately 60 markets. "They’re huge Robert Earl Keen fans," says Robinson, "and based on their excitement, we’ve created a campaign with them centering on Robert’s record and their annual fourth-quarter comedy release.""

John Boy and Billy’s forthcoming "Rocket Science" will be released simultaneously with "Walking Distance," Robinson says. "Basically, Keen and Rollin’ Robert will be part of their show for 90 days starting Oct. 19 through mid-January. He’ll be calling in from the road and doing jingles, and they’ll do tour sponsorship in some of their markets and hold contests where winners will fly out to see his show. There’s also a retail campaign in their markets using dump bins and stand-ups featuring John Boy, Billy, and Robert." Keen credits the radio personalies with building his Southeastern audience. "They became fans about four years ago and started playing the Christmas song every day before Christmas, then started playing lots of my stuff that wasn’t comedy," says Keen. "I’d be lucky to get 100 people in those markets, but now, it’s still not like Texas, where I do thousands and thousands, I do sell out 500- and 1,000-seat places.""

Of course, in Texas, Keen has long enjoyed strong radio support. Abby Golden, strong director at triple-A KKNX Dallas and a self-professed "longtime huge fan" who played Keen while a music director at a public radio station, says that "Walking Distance" is a strong successor to "Plecin," which she loved. "I think it really has a lot more energy, and having his own band on it is a huge plus," she said. "He’s really a great writer and storyteller and exemplifies the modern-day cowboy.""

Robinson also believes that "Walking Distance" better reflects the "energy and emotion of Keen’s album and what his hardcore cult following is all about." That fan base is being targeted with a national college fraternity campaign, in which the frat "creating the largest movement" in terms of sales and show turnout, among other things, will receive a free private Keen concert. "Prizes in the South idolize him as their god," says Robinson, "but he has a huge, active collegiate base across the country." Keen was befuddled when he discovered his campus following, which he attributes to his shift from solo performing, circa "Gringo Honeymoon," to his current, driving roots rock style. He figures to mix in the "softer stuff" from the new album with the regular "Robert Earl Keen Friday night show venue" fare, which now amounts to a 2-4-hour show. "I used to get home and twiddle my thumbs until the next show, and now I’m spreading myself so thin I’m afraid I’ll keel over dead! But I’m so glad it worked out, because when I thought of having to actually do something else, I was frightened beyond belief. Looking at the want ads is the worst feeling in the world: I loved the ones [that read] ‘Self-starter wanted.’ I crossed those right off away. But this job I can do."
NEIL DIAMOND’S SONGS SUNG SILVER
(Continued from page 16)


There also has been a detailed marketing plan to help Diamond say “Hello Again.”

“There will be no obstacles to making this album a success,” says Peter Fletcher, Columbia’s West Coast VP of marketing. “The singer and the songs are truly worthy of each other. It is a wonderful concept that his fans will find a natural fit. It is an advanced promotion that includes gift sets, holiday gift. And this type of project will create some creative types of marketing. And from a full range of point-of-purchase materials, holiday sales drives, advertising, and in-store campaigns, the label will capitalize on the album’s freshness. In partnership with American Movie Classics (AMC), a 30-minute documentary about the making of the album will be on the cable network starting Nov. 4. An expanded version will be released commercially in December on VHS and DVD. There will also be extensive reminders of the release in U.S. movie theaters from lobby displays, pre-screen film ads, and possible in-theater play. Diamond, who is managed by Jim Morey of Gallin Morey Associates, will start a worldwide tour Oct. 23 in Fort Worth, Texas. He promises a set of new material, plus songs and lots of “classic Neil Diamond stuff.” He’ll dazzle Las Vegas on New Year’s Eve prior to heading over to the American Music Awards. American dates are expected upon his return. For those who miss him in person, a “Tonight Show With Jay Leno” appearance is scheduled for Nov. 25. "Neil Diamond sells on name alone, but the AMC tie-in is perfect for the subject matter, and he is a very strong live performer," says Brian McColm, music buyer for the Ann Arbor, Mich.-based Borders Chain. “He was a great voice for a generation that’s maturing. And he has stayed true to that voice. I expect the same success, if not more, from this album as we had with the last album, ‘Tennessee Moon,’ and the boxed set.”

Columbia will service the entire record to adult stations. Music director Nelson Parker of hot AC KLEO Hilo, Hawaii, says Diamond’s status as an “AC radio staple” is a reason why he will play the new record, but adds that an extra spin incentive is the current obsession with soundtrack albums. “I would be neat to hear him doing old movie songs with his great voice,” Parker says. “But it will be more than niche, with the recent success of the Broadway shows and movie picture songs that is influencing playlists. Just look at how many movie themes Bryan Adams and Celine Dion have turned into big hits.” Fletcher agrees that there was no better time for Diamond to do this type of album. "It’s a heighted interest in soundtracks will absolutely benefit this project," he says. “It doesn’t hurt that the 20 songs, nine are Acclaim Award nominees and six were winners.” He also adds that the current craze for swing and lounge music with currently digging the ditties. “Our primary concern is to make sure Neil’s target following is buying,” Fletcher says. “But there is a trend of going back to quality and great arrangements. Vegas, the Rat Pack, lounge, and your parents’ music is hot.”

Diamond notices the age differences most when he plays live. “My basic audience will stay with me until I’m dead, but there is no reason to figure out a way to get to the kids,” he says. “I do see a new audience at shows. I guess Neil Diamond is hip and getting hipper every day.”

Although Neil is appreciative of the business and prefers “10 million in sales to one,” he says that trends that drive the album to completion. “It was the right time for me to do this,” he says. “It wasn’t something that I never really done. Growth is good. This album could be a blockbuster or it could flop, but I had fun making it. I’m secure with my own music and my making music, and I’m not looking for work. I want each project to live up to the rest of my career, and this project does that in spades. It’s fresh, but it’s still Neil Diamond.”

NOV. 17’S FLOOD OF RELEASES COULD PROVE TO BE MIXED BLESSING
(Continued from page 5)

In fact, so many releases are coming out that day that some attendees at the recently held National Assn. of Recording Merchandisers fall conference were calling it “The Day of the Record” and predicting that the compilation and in-store tie-in with the movie was an attempt to limit the image-making potential of the album. The record releases were accompanied by a series of publicists to promote the album. In addition, the record company has released a new line of singles, which include four original tracks from the album, “Maneater,” “Breakdown,” “His Girl,” and “Never” in a variety of vinyl and compact disc formats. The album also features a cover of the classic song “My Way,” which was released as a single in the fall of 1972.

The release of the album has been met with mixed reviews. Some critics have praised the album for its innovative approach, while others have criticized it for its lack of originality. Despite this, the album has been a commercial success, reaching #1 on the Billboard 200 chart and #1 on the Adult Contemporary chart.

The album’s success has led to a number of spin-off products, including a soundtrack for the film “Annie,” which was released in 1982, and a series of singles, which were released throughout the year. The album also features a cover of the classic song “My Way,” which was released as a single in the fall of 1972.
Guilty Pleasure: As most new country artists realize, the kiss of death is to be labeled early on as "left of center" by radio programmers. It's a rare instance when an act that rocks a little too hard or shows off its folk roots a little too much is able to get a foot in the door at influential radio stations. "Country is the only genre that builds up walls around who your influences can be," says Brad Warren of BNA duo the Warren Brothers (see story, page 32). "I love Waylon (Jennings), Willie (Nelson), and Tom Petty, but I'm afraid to say that." Still, there are exceptions, and the Warren Brothers may be on the verge of finding the perfect middle ground with their first single, "Guilty," which remains faithful to the country core sound with a modern, up-tempo twist.

For the week ending Sept. 15, Broadcast Data Systems reports the song getting 680 spins. For several weeks, the song has increased by at least 100 spins a week, with such stations as KBEQ Kansas City, Mo., KKKC Lafayette, La., and WFXA Augusta, Ga., edging as we are, we're doing very well," says Warren, who later quips, "the first 92 stations made the mistake of opening the door, and now we're going to have to kick it in."

Meanwhile, a clip for the song was recently put in Hot Shot rotation on CMT, which has traditionally been more receptive to unusual new acts. The group's debut album, "Beautiful Day In The Cold Cruel World," bows Oct. 27.

Good For The Soul: Philo recording artist Ellis Paul's new album, "Translucent Soul," is perfect fall listening, with its beautifully rendered portraits of heartbreak and loss. Paul kicks off his tour with a simulcast on triple-A WBOS Boston at noon Thursday (24). Later this year, Paul's performance at the first Woody Guthrie Free Folk Festival will be broadcast on public TV. Roadwork: Smith & Mighty, the Bristol, England-based trio that co-produced Massive Attack's...
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France 03-90-1123 Mexico 93-800-635-9758 Japan 0031-11-1593 Italy 1687-19-654

The follow-up to “Crush Summer” shows a side of Ace of Base that may appeal to the more facile poppierregue sound that made the group a top-40 favorite. The good news, though, is that “When you’re Near Me” builds upon a bankable sound rather than mimicking it. The song has a decidedly more complex arrangement, which is rife with sunny Caribbean percussion and a sweet smattering of acoustic guitarinty interplay. Jenny’s and Lisa’s vocals are notably more restrained here than on past singles, which allows the melody and chorus to sink their contagious magic into vocal overkill. Downright irresistible, this one single should saturate airwaves with daylight.

BRYAN ADAMS On a Day Like Today PRODUCERS: Bryan Adams, Phil Thornalley PUBLISHERS: Bedrock/Red Songs, ASCAP

As Adams supporters at top 40 radio have been waiting for it. He shows deftly straddling the line between the rhythmic drive of his diehard disciples ad ad, the softer, more pop-oriented sound that made tunes like “Everything I Do I Do for You” recur- rent faves. On the title of his forthcoming album “Waking Up” and the musical collaboration with Phil Thornalley have meticulously crafted a a fine song that gradually builds from an introspective opening into a full-bodied rock power ballad. The element that makes this track work so well is an instrument that is both reverberating and complex: the keyboard solo. The gentleness of the track’s major and minor-sounding phrases in the end, this is a rewarding release that should serve as a perfect opening for the enduring artist’s future at top radio.

EVELYN Funky Bunny Boy Do (c/o Decca) PRODUCERS: Lekki, Wealth PUBLISHERS: Decca/Warner-Chappell, ASCAP

Evelyn’s “Funky Bunny Boy Do” is a joyful, upbeat pop dance number. The song features playful lyrics and a catchy tune that is sure to get people moving. Evelyn’s energetic performance and catchy beat make this song a perfect addition to any dance playlist.

TRAMP So What (c/o BMG) PRODUCERS: Jimmy Jam, L Forum PUBLISHERS: Sony/ATV Songs LLC

“So What” is a soulful ballad that features smooth production and a strong vocal performance. The song explores themes of love and self-acceptance, making it a heartfelt and relatable track for listeners.

SINGLES: PICKS: New releases with the greatest chart potential. CRITICS CHOICE: New releases, regardless of potential chart action, which the reviewer highly recommends because of its musical merit. NEW & NOTEWORTHY: New releases that are uniquely relevant in their creative and developing acts worth of attention. CASE: vinyl or CD singles equitably available for more than one format are reviewed in the category with the broader audience. ALL RELEASES AVAILABLE TO RADIO AND NON-RAJ in the U.S. or are eligible for review. Send releases to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles sent to Deetroit Price, Billboard, 43 Music Square W, Nashville, Tenn. 37223. Country Bears: Doug Reece (L.A.), Shawn Smith (N.Y.)

BILLBOARD SEPTEMBER 26, 1998

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TURNING POINT AT NORMANDY
MPI Home Video
70 minutes, $15.98
This episode of the ABC newsweekly "Turning Point" joins a batch of other WWII videos hitting the market in the wake of "Saving Private Ryan." And it's a formidable contender. The program, which originally aired in 1996, is hosted by Peter Jennings and contains a fascinating patchwork of telling archival footage and current interviews with veterans of the Normandy invasion on both sides of the conflict. It chronicles the events of June 6, 1944, but also homines on in the critically important war of deception the Allied forces spun around the invasion to confuse the German forces into thinking it would happen at another time and place. The combination of shocking historical battlefield footage and the in-depth interviews of soldiers who were there 50 years ago makes this tape a fine addition to the video collection of WWII novices and history buffs alike.

WHAT A DEAL! SECRETS TO BUYING ANDSELLING AT AN ANTIQUE FLEA MARKET
City Lights Home Video
75 minutes, $19.95
This video tackles both sides of the flea market—sellers and buyers—of ways to present tempting offers to consumers and arming bargain hunters with information. It also shows how to get the best bang for their buck. The production value is sometimes sketchy, and the seasoned narrator tends to run on, but there are some golden tips to be found. It takes viewers to six different flea markets and looks at the importance of booth location, the use of the terms "old" vs. "original," and methods of bartering without offending the other party and following antique trade papers. It also includes some interesting facts and figures about the antique flea market in the U.S. Contact: 315- 428-9602.

CASPER MEETS WENDY
90 minutes, $19.98
This ghostly romp is Fox's second direct-to-video entry in the "Casper" series and, like its predecessors, should delight kids. When the evil, and very, very, very, warlock Dumdalm Spelman (a perfectly cast George Hamilton) determines the time is ripe to capture Wendy, her aunt's (the hilarious trio of Teri Garr, Shelley Duvall, and Cathy Moriarty) decide a vacation spot is the perfect choice. Despite warnings from their respective camps about how ghastly the other can be, Casper and Wendy develop a forbidden and magically potent—friendship. Along the way, they manage to foil Spelman's plots and keep their relatives in line. The movie is filled with laughs, eye-catching special effects, and an overall good spirit.

THREE STOOGES FAMILY ALBUM
Anchel Bay Entertainment
40 minutes, $9.99
All walks of Three Stooges fans will find something of substance in this little bundle of nostalgia about one of the longest-running comedy teams in the history of entertainment. This behind-the-scenes video looks at the personal side of Larry, Moe, Curly, Shemp, Joe Besser, and Curly Joe DeRita, the six men who each played a Stooge and kept the laughs coming for more than 70 years. Black-and-white home movies provide the foundation, with footage of Moe playing barbecue chef at a backyard barbecue with all of his wives and children, and even the last birthday celebrated by Curly Joe in 1991. Viewers will come away with a heightened sense of the other "stoge's" comedic genius but of the beautiful friendships they shared.

THE CANADIAN BRASS: A CHRISTMAS EXPERIMENT
Vasa Home Video
52 minutes, $19.95
This one-hour A&E Network special is a blissful celebration that will fill the whole family in the holiday spirit. One of the world's top brass quartets, the Canadian Brass, is joined by some incredibly talented and (adorable) rising stars who express the magic of Christmas through instrumentation, verse, and whimsical commentary about Santa. The program includes 16 numbers, most of which are favorites like "Rudolph The Red-Nosed Reindeer," "The Bells," and "O Christmas Tree." In a departure from the standard straight-ahead musical program, each selection is interlaced with brief snippets of how the brass choir corded scene acted out on a stage adorned with a child's paradise of paper stars and oversized presents to. Viewers also get a glimpse of the joyful frenzy that happens behind the curtain as the Canadian Brass and their helpers prepare to take the stage.

WOMEN OF SUBSTANCE: KATHARINE HEPBURN
MPI Home Video
86 minutes, $29.98
The alluring Katharine Hepburn makes a perfect subject for MPI's new series celebrating the women of our time, which to date includes biopates on Doria Duke and Gloria Vanderbilt. Hepburn has lived a life dedicated to guarding her privacy through a web of calculated personal and professional maneuvering to save her away from many a Hollywood gathering and let her true self shine through the truly independent woman. Here her private life is unmasked to explain some of the contro- versy that has surrounded her on the stage, as well as her long-term love affair with Spencer Tracy. The program, which originally aired on Lifetime Television, boasts vintage film clips and interviews with friends and Hepburn herself that provide a nice prospective, but its $9.99 price point seems a little steep.

SIX-STRING SAMURAI
Directed by Lance Mungia
Cleaver Film and Video
90 minutes, $24.98
If you're one of the few who has actually seen some of the movies featured in this fascinating documentary about Japanese filmmakers who are creating their own samurai tales, this film should be a revelation. If you're one of the millions who has never seen one of these films, you are in for a treat. Some of the filmmakers profiled here are Yoko Kanno, who has worked on "Cowboy Bebop," and Junnosuke Sakurada, who has worked on "Gundam Wing." The filmmakers are interviewed on their inspiration for the films, the process of making them, and their personal backgrounds. The film is a must-see for anyone interested in the world of anime and manga.

THE DRAGON
Sony Pictures
Whatever you do, don't miss "Spyro" because of any perceived cuteness quotient. OK, a fire-breathing baby dragon struggling to save his species from extinction with his Tobacco warehouse buddy sounds like a wimpier version of "Teenage Mutant Ninja Turtles," but "Spyro" is a genuine charmer. The game's story is essentially a video adventure, "Spyro" is impressively unpretentious and immersive, with more than 30 graphically worlds. A standout winner for the fall.

THE DEN

FALCON AS BUNNY IN "SIX-STRING SAMURAI"

CARRIE BELL

ADDITIONAL REVIEWS

RUNNING OUT OF TIME
By Margaret Peterson Haddix
Random House, 232W
Listening Library
5 CDs, 318 minutes unabridged, $29.98
ISBN 0-786-13203-8
"Little House On The Prairie" meets "The Man in the Mist" in this intriguing, imaginative novel that will appeal to both 10-year-olds and adults. Jessie is a 14-year-old who is growing up in Clifton Village, Ind., in the 1840s—or so she thinks. When a disease sweeps through her family, her mother lets her in on a frightening secret: her family is the historical re-creation, the year is 1996, and their town is a tourist attraction where everything is in the hands of the tourist directors all day long. The volunteer villagers had originally been allowed to leave the town, but for 15 years the town has been sealed off from the modern world. Jessie's mother knows of one escape route, but she can no longer fit her into her old "modern" clothes, which are needed to avoid being caught. Jessie is therefore chosen to venture out into the real world and find help. Haddix realistically conveys the pioneer girl's culture shock as she attempts to navigate the modern-day world, while her 10-year-old sister, who is particularly frustrating when Jessie gets lost in a maze of recorded announcements and attempts to fit a dollar bill into the coin slot. Suspense and adventure abound as Jessie encounters danger, disbelief, and betrayal before finally telling her story to the media and saving the day. She returns home, ready for "The Man in the Mist"'s excitement and momentum going. She does create distinctive character voices, and she effectively conveys the mix of "Spyro"'s meticulous mixed emotions. Schraf also brings a strong personality to each of her characters, particularly a simple-minded young boy who guides her job and a group of teenage hoodlums who menace Jessie.
Concord’s Patti Austin Is Back In ‘Love’ Singer Shows Stylistic Range On First U.S. Release In Three Years

BY DAVID NATHAN

LA TIMES—“In & Out of Love,” the first U.S. release in three years from vocalist Patti Austin, will give the multi-talented artist an opportunity to show case her formidable vocal skills on an array of pop, R&B, AC, smooth jazz, and dance-oriented materials.

“In & Out Of Love” is slated for Oct. 13 release on Concord Vista, a division of Bay Area-based Concord Records. The label shipped the single “Don’t Go Away” to smooth jazz and jazz/AC stations and the single “If We’re Not In Love” to R&B adult and AC stations.

According to Concord president Glen Eisner, “In & Out Of Love” represents a major departure for the 25-year-old label, which has a catalog consisting mostly of traditional and Latin jazz. Concord lines are handled nationally by Ryko Distribution.

We’re launching Concord Vista as our imprint for more contemporary pop and urban releases with Patti’s record, and we consider [that] we have a phenomenal artist to work with,” says Barros. “In the past, a lot of people have played it safe with Patti, making records that got some smooth jazz play and had marginal success. We feel that there is so much potential for the music on this album for different radio formats.”

Exploring the diversity of music on “In & Out Of Love”—which includes strong ballads like “I’ll Never Get Over You” and “I Offer You Yourself”—the record in-chief “Do-Si-Do-In”—Concord has licensed the potential dance smash “Why You Wanna Be Like That” to Epic. Real Time Records, distributed by Strictly Rhythm Records. Real Time’s plans for a commercial release and additional mixes of the track were unavailable at press time.

“I sold her [albums] pretty well as catalog,” says Howard Krumolt, a buyer for Tower Records in Los Angeles. “She always sells well...she crosses over from pop to jazz, and a lot of listeners don’t know she’s not an exceptional seller [at this store]. But she does well in multiple genres.”

Horace is launching an extensive marketing plan for “In & Out Of Love.” There will be an initial emphasis on special packaging for the album based on the theme of relationships, which form the basis for the record’s lyrical slant. For each song, Austin herself selected an individual love letter. She then sent her the letters, which are featured with the CD’s credits.

Barros says the label plans to set up a radio campaign to support the project, in addition to creating point-of-purchase material like posters and slats, the label is setting up a Yahoo! music site dedicated to the album.

The second phase of Concord’s campaign kicks off in early 1999. It will focus on Valentine’s Day and highlight the album’s relationship theme, says Nick Phillips, Concord’s marketing director. National TV appearances are planned for February, and Concord’s Barros says the label may do a videoclip for the song “So Fly,” specifically aimed at R&B audiences.

The label’s third marketing phase will kick in next spring with the track “Once In A Lifetime” as its focus.

The tune is a perfect wedding song, and we will be creating contests around the theme ‘Have Patti Austin Sing At Your Wedding,” says Barros. A full national tour in 1999 is also in the works for Austin.

International release for “In & Out Of Love” outside of Southeast Asia will be handled by Concord’s existing distributor network, with a projected release in Europe in the second quarter of 1999.

“She has a following,” says Toy-a Beasley, PD and music director for adult R&B WRKS (Kiss) New York. “I think people will be excited to know that she is coming out with a new project. She’s very talented, and we still play her old songs.”

A WRITING FOOL

Production duties on the 12-track set are split between Narada Michael Walden and Louis Kingpin Biancenni, with Austin collaborating as a songwriter on seven cuts on the jazz/AC set. The set also includes remixes of the Chantels’ 1968 hit “Maybee” and Seals & Crofts’ 1972 classic “Summer Breeze.”

While Austin contributed tunes to each of the four albums she made for GRP from 1990 to ‘94, “In & Out Of Love” represents her most significant writing input (Continued on page 28)

FOR THE RECORD

R. Kelly’s upcoming double-CD project, “R.,” is due in stores Oct. 13. The release date was incorrectly stated in an article in the Sept. 19 issue. In addition, “12 Play,” his first for Sony’s G4 label, was released in 1998. “R. Kelly” was released in 1995, and “Born Into The ‘90s,” with Public Announcement, was released in 1992. The single “I Believe I Can Fly” received a Grammy Award for best song written specifically for a movie picture or for television.
since her tenure with CTI Records from 1977 to '80.

"I've become a writing fool," says Austin. "Although I've never really been a prolific writer, it was actually Narada who drew me back into writing again."

A Bay Area resident since 1995, Austin had originally worked with Walden in 1984 during her fourth album stint with Qwest Records from 1981 to '83. That album included two hits with James Ingram: "Baby, Come To Me," which hit No. 1 on the Hot 100, and "How Do You Keep The Music Playing," which hit the top 10 of the Hot Black Singles chart. Also hitting that chart were the top 20 songs "It's Gonna Be Special" and the Jam & Lewis-Written "The Heat Of Heat."

It was with Walden that Austin completed an album for Japan's Pony Canyon Records in 1996, that album formed the basis for "In & Out Of Love."

"After I left Gre, we decided to do an album for Pony Canyon and they liked it, which included the title track and a few new songs," says Austin, a consistently popular performer in Japan and the Philippines. "Once we did the deal with Concord, we needed to change a few things to make the record more contemporary."

Concord's Barros says he became aware of the album's availability for U.S. release after meeting Austin through Bud Katz, manager of her Japanese label, which is a subsidiary of Sony. "We wanted to keep the original album fresh and current, so we took some time to add some new tracks like 'Once In A Lifetime,' 'I Will Be There,' 'Totally Unacceptable,' and the title cut," he says.

Austin's style is both Pyramidal and Apa, and she's managed by Barry Orms of Market Opportunities Management. Her music is published through her company, Vippity-Vippity Music (ASCAP)."
According to the university, the partnership is aimed at providing students interested in pursuing the business side of music with classes that may not be offered through other colleges. Record Engineering I and II and Introduction to Studio Technologies are among the courses that will be offered through the program.

**MOTOWN'S ELECTRIC** Poly- Gram's "Motown Live" won't have much to worry about in the way of sponsorships. Philips Electronics has become the title sponsor of the new weekly syndicated show that, according to the company, has already cleared 90% of all U.S. markets. Two other major sponsors, Coca-Cola and Burger King, have also signed on. All three sponsors will extensively promote "Motown," purchasing a large amount of advertising time during the program. Both Burger King and Philips will get one minute of air time for each show, while Coke will get one 30-second block of air time.

**THE RHYTHM AND THE BLUES (continued from page 25)**

**TOP R&B ALBUMS**

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**THE REAL ONE**

1. **THE LIVE CREW**
2. **THE PLAYERS CLUB**
3. **WORLDWIDE**
4. **LILA</p>
REINA ON THE RISE: Reina is really for her moment under the centerstage spotlight. After her debuting her soulful performance with her new single "Out Here On My Own" in a high school production of "Hooray For Hollywood," she realized the power of that song—and of performing in general—after that show," she recalls. "Afterward, this girl I didn't know came backstage. She was in tears when she walked up to me and said, 'You changed my life tonight.' She told me she'd been considering suicide and that she connected to something in my performance of that song. It blew my mind. From that moment, I knew I had to do this professionally—and I had to use it as a means of expressing positive messages.

She's off to a solid start with "Find Another Woman," a pop-friendly gem written by Michelle Lewis. "I fell madly in love with the song from the first time I heard it," Reina says. "It has everything: great words, a cool chorus... and we bring this magical vibe to the record. Everything came together so easily. We knocked it out in a few hours, which is unheard of."

"Find Another Woman" is the first step toward an album that Reina hopes will be ready for release next year. "Every song will have a special thought," she promises. "I want to take it to the top. And I believe in my heart that's possible by thinking long and hard about what you put out into the world. You never know who you're going to touch... and what the result of that might be."

DESTINY CALLS: Amare says she was destined to record "Waterfalls," her stellar Strictly Rhythm debut.

The vivacious Miami native was first introduced to Barefoot Productions partners Michael Cosme and Kevin Michaels more than a year ago, and the chemistry was instant. Despite their best intentions, however, they didn't make it into the studio right away.

"It was a busy time for all of us," she recalls. "They had other projects going, and I was getting started with a Latin band. We could never seem to make it happen, unfortunately."

After a while, Amare forgot about the duo and began to focus heavily on Latin music. "One day, I started getting pages on my pager from a number I didn't recognize," she says. "I decided to call back, and it was Michael. They'd built a bigger studio and were looking to reconnect."

This time, there were no obstacles. After one session, "Waterfalls" was born. "It has a flavor that's different from everything else out there right now and I love it," Amare says. "The hihat tune, which combines an urgent trance-funk beat with mystical chants about the unique way love and nature connects us, is really powerful."

Since then, the three have been virtually inseparable, having penned an album's worth of material. When she's not flexing her increasingly strong dance diva muscles, she's maintaining a profile in the Latin music community. In fact, she recorded an untitled "Amor De Una Noche" with La Banda Real, which should begin circulating later this year.

I love being versatile," Amare says. "You can't just want to leave anything out. I'm most excited of 'Waterfalls' at this point. It's so fresh and different... and it makes me proud to be an artist."

IN THE MIX: We love when producers who have developed solid separate careers decide to join forces purely for the sake of creative fun—like Gonster Macher, who pairs Matt Duke, a founding member of the Dust Brothers, and Peter Reardon, who has mixed tracks for a diverse array of acts that include Coolio and Wink.

After being introduced by a mutual pal, the two decided to bond in the studio. That initial session has triggered plans to cut an album. Major label's take heed, the two should have material to shop before the end of the year. Between sessions, Reardon is writing and producing two intriguing new Wapshot acts, Fembot and Otto.

Love Groovin'. Danny Rampling's popular U.K. mix show, "Love Groove Dance Party," recently featured the turntable skills of DJ Sneak and Erick Morillo. Broadcast on BBC Radio One, the show also included segments with rising underground producer/ DJ Lewis Dene. Pictured, from left, are Sneak, Dene, Morillo, and Rampling.

Derrick Gets Retro On 'Dawn'

BY CHARLES R. BOULEY II

LOS ANGELES—On his Twisted America debut, "Boogie Dawn", French club reunion Funky Derrick has re-created the style that deftly combines retro-disco sounds with modern club elements. Taking listeners back to dance music basics, he gets similarly warm tones throughout the album by utilizing the same type of equipment the masters used decades ago. "We're in a time of machines as musicians, where everything is so perfect," Derrick says. "It's good to get a little raw, a little imperfect. The album, I used live instruments, such as the guitar. I played them live and then resampled them. But what's most exciting is that I used old keyboards like the Rhodes organs, Hammond B3s, Moogs, Roland 909. I just feel and hear the difference from the older equipment."

Twisted America is banking on the public's ongoing fascination with all things retro in marketing "Boogie Dawn." The label is creating a line of glitter iron-on T-shirts, decals boasting Derrick's logo and is pressing the album in limited-edition vinyl. The first single, "Bang Liberation," features remixes by clubland favorites Eric Kupper and David Anthony. Meanwhile, the second single, "Keep It Up," is already being prepared for release later this year.

Derrick started making music at an early age. Born to an architect and a painter, he was playing classical piano by the age of 5. However, when it came time to choose a career, he decided on the law. He was three years into his studies when the underground club scene captivated him. "When I was studying law, it was the beginning of the electronic/techno music scene," he recalls. "It was a revelation to me."

Derrick began making music for a variety of French labels, including PumpKining, Blue Maxx, and Synework, those 12-inch releases caught the ear of Twisted America A&R director Karin Roiseux, who signed him directly to the MCA-distributed label. "It particularly was drawn to his unique style of mixing different genres," she says.

Even though his music is the product of many influences, Derrick says he doesn't often listen to the music of his contemporaries. "Most of the records I buy are not techno or house records," he says. "They're experimental jazz or contemporary music. I like to take many influences. But I don't find very personal music in techno or dance. A lot of them are concept records that go for one or two singles, and then that's it. I wanted to do an entire record—a whole band of soul-inspired, emotional singles.

A full-length album of such depth widens the label's promotional opportunities, starting with a club tour that will take him across the U.S. and parts of Europe. It's the part of the promotional process that Derrick enjoys the most. "I've toured the world, and it's so great to see so many different cultures," he says. "Everywhere I go, people will always dance. People get into the music!"
HOT DANCE MUSIC

CLUB PLAY
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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**No. 1**

- **GID IS A DJ**
- **ARISTA PROMO**
- **1 WEEK AT NO. 1**
- **FEATHERS**

**Power Pick**

- **TODAY WE DISCOVER**
- **GUITAR PROMO**
- **500% MIGHTY**
- **NU AGENDA**

**New**

- **JET SET JILLIEN 2359**
- **DAT OVEN**

**Hot Shot Debut**

- **MUSIC SOUNDS BETTER WITH YOU**
- **BILLBOARD®**

**Maxi-Singles Sales**
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, PROCESSED, AND PRINTED.

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**No. 1**

- **RAY OF LIGHT**
- **MADONNA**

**Greatest Gainer**

- **EVERYBODY**
- **BACKSTREET BOYS**

**NEW**

- **CAN'T STOP**
- **ARISTA PROMO**

**Hot Shot Debut**

- **MUSIC SOUNDS BETTER WITH YOU**
- **BILLBOARD®**

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Billboard/EP Communications.
2nd RCA Set Finds Sara Evans In More Contemporary ‘Place’

BY CHET FLIPPO
NASHVILLE—Despite being one of the most critically acclaimed newcomers to Nashville in years, Sara Evans unfortunately remains a household name.

That has been due mainly to an absence thus far of any meaningful acceptance of her singles at country radio. All of them, however, may be changing with “No Place That Far,” the second single from her second RCA album.

“I think RCA’s hit a home run with this one,” says KILT Houston PD/music director Debbie Brazier of the single, which moves from No. 112 to No. 83 on this issue’s Hot Country Singles & Tracks. (The single’s official radio release date is Oct. 5.)

“I think the whole album is great,” continues Brazier. “I like the imaging thing they’ve done with her. Once you’ve seen her perform live, you know what to expect, and that just wasn’t on the first album. It is on this one. I like the way RCA has stuck with her.”

After her first album, last year’s “Three Chords And The Truth,” there was some grumbling at radio that it was too much like a “California album” (because it was recorded there and produced by Pete Anderson).

So, RCA brought in veteran Nashville producers Norre Wilson and Buddy Cannon and encouraged Nashville Evans to collaborate with such Music Row walkers as Tom Shapiro, Tony Martin, Billy Yates, and Matraca Berg. “They cut a record that’s even a step closer to home,” Evans says.

Evans, a prolific writer, wrote the single (with Shapiro and Martin) and is joined on it by Vince Gill.

One of the songs she is proud of, she says, is one she didn’t write, “Time Won’t Tell,” by Beth Nielsen Chapman and veteran songwriter Harlan Howard. “Garth [Brooks] and Trisha [Yearwood] wanted it for their duet project, but Harlan gave it to us. He’s always been very big about helping new artists, going all the way back to Patsy Cline. That was a great catch. It’s got to be heard. That’s one of the greatest songs Harlan’s ever written. I really hope that can be a single, because radio’s so important to us now.”

“Radio is the key for Sara,” says RCA VP of promotion Mike Wilson of the album, also titled “No Place That Far,” which is due Oct. 27. “We moved the album release date ahead [it was originally scheduled for Nov. 10] because of the positive radio response,” he adds. “We had 30 stations immediately committed to the single.”

In addition to Evans’ own radio tour, Wilson and other label executives have been on a bus tour, ex-tolling Evans’ musical virtues to radio stations.

“We’re basically just talking about the changes we’ve made,” Wilson says, “with the producers and the people she’s written with. We’re letting the music speak for itself.”

Evans says she felt the need to “move more contemporary” after the first album.

“It was a difficult process,” she says, “but I feel we did it without being too contemporary. I think it’s what radio is really wanting. The song search was extremely difficult. You want songs that are country but also songs that radio will accept. The people at the label, especially [RCA Label Group chairman] Joe [Galante] totally understood what I meant and what I was looking for. He was very sympathetic to that, but at the same time, he knows truly what’s going on at radio.”

She says she accepts the fact that radio will never go back to traditional country in any significant way.

(Continued on page 31)

Warren Brothers Make Their BNA Debut A ‘Beautiful Day’

BY DEBORAH EVANS PRICE
NASHVILLE—”We’re just a bar band with that dream-come-true thing going on,” says Brad Warren, half of the new BNA duo the Warren Brothers. The two are anticipating the Oct. 27 release of their major-label debut, “Beautiful Day In The Cold Cruel World,” and their upcoming opening slot on the Faith Hill tour.

“When we saw them for the first time, we knew we had something special,” says RCA Label Group senior VP/GM Butch Waugh. “Every song held your attention. Every song was full of meaning, and they had a great sound.”

At the CMA, Flu, natives Brad, 29, and Brett, 27, developed their songwriting chops and stage presence while establishing themselves as one of the most popular acts on the Florida beach scene. Brett sings lead and plays rhythm guitar and harmonica, with Brad singing harmony and playing lead guitar. They started their first band while still in junior high, and, by 1991, they were making music for a living.

They moved to Nashville in 1995, says Brad, because they were tired of selling beer and decided they wanted to sell records. “So we moved to Nashville and sold beer for two more years,” he says.

Actually, they accomplished an almost unheard-of feat—they still made a living performing live. To avoid the competitive music scene downtown, they took their act out of town and

(Continued on page 43)

‘Cowboy’ Bill Engvall Reels In A ‘Dorkfish’; Reba Gets Star On Hollywood Walk Of Fame

O N THE RECORD: Bill Engvall, who has helped fuel the resurgence in country comedy (Billboard, March 15, 1997), tells Nashville Scene his next Warn-er Bros. album will mark some departures from the norm for him.

“It’s called ‘Dorkfish,'” Engvall says. “In a nutshell, a dorkfish is a prawn fish with a little bit of a whale."

In modesty, Engvall says, the new album is a quantum leap above his last outing, “Here’s Your Sign.”

“In listening to them,” he says, “the difference is in my voice and delivery. I’m so much more secure and much more confident. It’s the kind of humor I used to do in clubs. I call ‘belly laughing.' Just hard hittin’, clean, family-relatable humor. Maybe my confidence level is higher now, but the material is just killing on the road.”

The first video re-lease, he says, was called “I Am A Cowboy.”

“I got my fingers crossed for it,” he says. “It’s a great song. It’s based on a true story. I decided last summer to become a rough-stock bareback rider in the rodeo. At the age of 40. Not the age to start a new hobby like that. It’s like the guy who used to be able to throw a 90-mile-an-hour fastball, and he’s got his girlfriend with him at a pitching cage at the carnival, and he decides to show off and throws his shoulder out. The rodeo school was supposed to last from 8 till 1, and it lasted from 8 till 5."

The resulting song, he says, is “listenable and danceable. I set it up with the premise, ‘I was so stupid.’ In picking it for a single release, Engvall harks back to his country hit “Here’s Your Sign.” “That was good,” he says, “and it turned out great for us, but it really wasn’t a country song. It was just kind of a little ditty. But we really want to go after country radio, and we need to give them a country song. It’s an upbeat country song. “In the video, I re-create the rodeo school. It wasn’t even a bucking horse; it was a trainer with a lead rope on it. My teacher was calling me ‘cowboy,’ and that psychoed me up. I’m up on the chute screaming, I’m a cowboy, and I get down on that horse, and I swear to God they opened the gate and they led the horse out on a rope. I was ridin’ him! Then, I sliced his dog on the horse, and the horse lit out and I hit the ground!”

P EOPLE: After six years with the label, Thom Schuyler is exiting as senior VP of A&R at the RCA Label Group (RLG) as of Oct. 31 (BillboardBul-letin, Oct. 10). A former member of the group with Schuyler, Knobloch & Bickhardt (later S-K-O), he says he wants to return to songwriting. RLG chairman Joe Galante says no replacement will be named. A&R directors Renee Bell and Sam Ramage will continue and will report directly to Galante.

Steve Buchanan will be leaving his post as Ryman Auditorium GM at the end of the year to replace Bob Wittbaker as president of Gaylord Entertainment’s Grand Ole Opry. Wittbaker, who will retire, has been with the Opry since 1971. The Grand Ole Opry Group includes the Ryman, the Opry, and Opryland Productions. A new Ryman GM will be named.

Dave Durocher is promoted from GM to VP of Bug Music Nashville.

Aristo Media’s Jeff Walker received the Canadian Music Assn.’s (CCMA) Leonard T. Rambue International Award at the CCMA awards show Sept. 14 in Calgary, Alberta, in Canada. The award is for his support of Canadian country music in the U.S. Walker, the Starstruck Writer’s Group as professional manager. Michael Molinar is appointed song plugger. Kent Forward signs as staff writer, and Wynn Varble re-signs as writer.

Diamond Rio’s seventh annual Celebrity Golf Classic Sept. 10 in the suburb of Hermitage raised more than $80,000 for the American Lung Assn.
## Top Country Albums

**September 26, 1998**

### Greatest Gainer

- **Billboard**
- **BPI**
- **WKK**
- **NASHVILLE**

### Hot Shot Debut

- **BPI**
- **NASHVILLE**

### Top Original Albums

- **GARTH BROOKS**
- **ALAN JACKSON**
- **TRACY LAWRENCE**
- **JOHNNY CASH/WILLIE NELSON**
- **ROY MCCANN**

### Top Reissue Albums

- **BROOKS & DUNN**
- **BRUCE SPRINGSTEEN**
- **DOLLY PARTON**
- **GENESIS**
- **THE CHARLIE DANIELS BAND**

### Top Soundtrack Albums

- **BROOKS & DUNN**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**

### Top Compilations

- **BROOKS & DUNN**
- **JOHNNY CASH**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**

### Top Greatest Hits

- **BROOKS & DUNN**
- **JOHNNY CASH**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**

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### Top Country Catalog Albums

- **BROOKS & DUNN**
- **JOHNNY CASH/WILLIE NELSON**
- **ROY MCCANN**
- **BROOKS & DUNN**
- **JOHNNY CASH/WILLIE NELSON**

### Top Reissue Albums

- **BROOKS & DUNN**
- **JOHNNY CASH/WILLIE NELSON**
- **ROY MCCANN**
- **BROOKS & DUNN**
- **JOHNNY CASH/WILLIE NELSON**

### Top Soundtrack Albums

- **BROOKS & DUNN**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**

### Top Compilations

- **BROOKS & DUNN**
- **JOHNNY CASH**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**

### Top Greatest Hits

- **BROOKS & DUNN**
- **JOHNNY CASH**
- **THE CHIEF**
- **THE CHIEF**
- **THE CHIEF**

### Top Original Albums

- **GARTH BROOKS**
- **ALAN JACKSON**
- **TRACY LAWRENCE**
- **JOHNNY CASH/WILLIE NELSON**
- **ROY MCCANN**

### Top Reissue Albums

- **BROOKS & DUNN**
- **JOHNNY CASH/WILLIE NELSON**
- **ROY MCCANN**
- **BROOKS & DUNN**
- **JOHNNY CASH/WILLIE NELSON**
OUT AMONG THE STARS: At a time when the country music industry is loaded with capable and talented singers but short on successful original performers, Tracy Lawrence’s "Hand in Hand," beating "Looking for Love," brought the Country Music Awards, presented Sept. 14 at the Jubilee Auditorium in Calgary, Alberta, to a triumphant close. Lawrence performed and received a standing ovation during the show, won for top female singer and the public-voted Fans’ Choice Award. Her single "Don’t Be Stupid (You Know I Love You)," the 16th Biggest Hits in a 20% hike to the percentage-based Pacesetter award on Top Country Albums. Nunn is legendary for his reputation as a sturdy catalogalist, and "Sugar Hill" (Columbia) now totals 214 chart weeks and rises 6-4 on Top Country Catalog Albums.

From Cotton to SATIN: Evelyn Shriver, who now leads Asylum in Nashville, was a longtime producer for the late Tammy Wynette. Shriver was in the first few days of her new position when Wynette died earlier this year. One of her first initiatives as chief executive at the label is to assemble "Tammy Wynette Remembered," a tribute set honoring country music’s "First Lady," who literally rose from the cotton fields of Alabama. Asylum has released seven 15-7-93 on Hot Country Singles & Tracks. Airplay is detected at 59 monitored stations, including WSIX Nashville, KMDL Lafayette, La., and WHSL Greensboro-Winston-Salem, N.C.

Atlantic is being solicited by Asylum’s promotion team in tandem with Curb/Universal staffs. Curb chairman Mike Curb says the track will appear on a forthcoming Wynonna set, "Woman To Woman" marks Wynonna’s debut as a producer, "–", and her third album, "Stronger," for MCA Nashville. Sara Evans, Faith Hill, and Elton John. It also features a gut-wrenching version of "Take Me To Your World" by George Jones, who was Wynette’s ex-husband and sometime duet partner.

Twain Decisively Dominates Canadian Country Awards

BY LARRY LEBLANC
TORONTO—With an explosive six-pack win in eight nominated categories, Mercury Nashville’s Shania Twain is the new No. 1 hit country artist, earning top female vocalist, album, and single honors. Her album "On This Day," produced by David Foster and distributed by BMG Nashville, was named top album and top-selling album. Twain seemed quite cognizant of her dominating role in the category. She kept her acceptance appearances short throughout the show. However, she was visibly moved by winning the Fan Vote Award and was given others.

So wide-sweeping was Twain’s dominance of the awards that when she was about to present the Rising Star award to Terri Clark, the show host Mike Bullard quipped, "All the nominees in this category are already winners because Shania Twain isn’t nominated."

The major upset of the evening was Jackson’s "Born Again In Dixieland," winning the Rising Single of the Year Award for "(You Know I Love You)" in the top song category. "Born" was written by McCoy, Naoise Sheridan, and Dennis Gelfer. It was McCoy’s only win. The Universal Records singer-songwriter had six nominations, second only to Twain.

The only others to win an award for which Twain was also nominated were Michelle Wright and Jim Brickman. Their collaboration, "Your Love," beat out Twain’s duet with Bryan White, "From This Moment On," in the top vocal/instrumental collaboration category.

Breathlessly hosted by Mercury Nashville’s Terri Clark, the two-hour awards show was broadcast live in Canada by the CTV Network, with later rebroadcasts by TNN in the United States and the International Pacific Rim countries.

Two of the evening’s major wins were for acts not always identified as a country band. The Celtic family band Leavy, currently touring with Twain, beat out Prairie Oyster, Blue Rodeo, Farmer’s Daughter, and Thomas Ward & Wayde to win top group, and Halifax, Nova Scotia, singer-songwriter Bruce Guthro won the Rising Artist and Songwriter category, beating up-and-coming veterans Chris Cummings, Gil Grand, Beverly Mahood, and Rick Tippe. Calgary hometown boy Paul Brandt earned his second consecutive top country artist award, and Vancouver-born Ray Gibb was induced into the Hall of Honor. Besides his long, successful, international solo career, the former BlackJack member George Hamilton IV, Jerry Lee Lewis, and Porter Wagener & Dolly Parton.

Notable shutouts during the night included Julian Austin and Terri Clark, who received five and three nominations, respectively. One revealing aspect of the awards was the dominance of the artists who live and record in the U.S. This includes Twain, who caused a considerable industry flap recently when it was reported that she was being talked about for an album release as well as Brandt, Clark, Wright, and Lisa Brokop (all of whom performed during the show). This year, the Country Music Association reported that country artists easily matched most of the acts that have developed within the independent-label-dominated country industry here, particularly limited category wins by ViR Records’ Austin and Universal’s McCoy.

A full list of winners follows:

FANS’ CHOICE AWARD: Shania Twain

Female vocalist: Shania Twain.
Male vocalist: Paul Brandt.
Vocal duo or group: Leavy.
Rising star: Bruce Guthro.
Rising star: "Come On Over," Shania Twain.
Single: "You’re Still The One," Shania Twain.
Album: "Come On Over," Shania Twain.

Song: "Born Again In Dixieland," written by Jason McCoy, Naoise Sheridan, and Dennis Gelfer; recorded by Carley McCord; arranged by Jason McCoy.

Video: "Don’t Be Stupid (You Know I Love You)," Shania Twain.

Hall of Honor: Ray Griff.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TIP: (Patriot - Licensing Org.) Sheet Music Dist.

3 26 CELEBS Golden Phoenix, ASCAP/Keabo, BMI
39 MEMBERS of the American Federation of Musicians, ASCAPIcon, BMI
59 ABSENCE of the HEART (Ember Production Street, ASCAP/Icon, BMI), Jerry Reid
63 IF I WERE A HILL (Fred Simonsen, ASCAP/Sony/ATV), Fred Simonsen
67 OVER THE RIDDLE (Sidney Wexner, ASCAP/Mannahattan BMI), Michael Davidson
72 BITTER END (ASCAP/Almo, BMI), Wally Riggs
79 THE BEST OF THE REST (Jackie Jumper, BMI),ASCAP, BMI
82 BURNIN’ THE ROADHOUSE DOWN (Songs Of Percy , BMI), Percy Brown, BMI
86 THEY’RE CRYING (William Robinson, ASCAP/Icon, BMI), William Robinson
89 BY THE BANK. (Walter Roth, BMI),ASCAP, Icon, BMI
92 COMING BACK TO ME (Glen Campbell, BMI), BMI
96 COWBOY (Willie Nelson, BMI), ASCAP
98 COVER YOUR MISTAKES (Emerson, BMI), BMI
101 DO I LOVE YOU (ASCAP/Icon, BMI),BMI
103 DON’T LAUGH AT Me (Drift Rock, ASCAP/Icon), BMI
108 EVERYTHING CHANGES (actually C-A-R-A, BMI), ASCAP
117 EVERYBODY’S FRIEND (Ember Production Street, ASCAP/Icon, BMI), Jerry Reid
121 EVERYTHING’S WORSE THAN IT EVER Was (Graystone), BMI
124 EVERYTHING’S WORSE THAN IT EVER WAS (Graystone), BMI
128 EVERYTHING’S WORSE THAN IT EVER WAS (Graystone), BMI
132 EVERYTHING’S WORSE THAN IT EVER Was (Graystone), BMI
136 EVERYTHING’S WORSE THAN IT EVER WAS (Graystone), BMI
140 EVERYTHING’S WORSE THAN IT EVER WAS (Graystone), BMI
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**Top Country Singles Sales**

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**Top Country Singles Tracks**

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The Southern gospel industry must also fight the misconception that the genre is limited to the Southern region of the U.S. "That is a perception, but it's totally false," says Harper. "Several of our artists' best concerts are held in other areas of the country... We are continually touring our artists on the West Coast and in Canada. As a matter of fact, we've had some of our artists in the last year and a half touring India, including the Cathedrals and Brian Free & Assurance.

How broad are the musical parameters in Southern gospel music today?

Harpers says, "Everything—from just this side of bluegrass to some music akin to country to some that could even be considered light adult contemporary. The most traditional form of Southern gospel is four-part male quartet music. That is still a mainstay, however, today it's in the minority. You find many more mixed [male and female] groups and soloists—who are a relatively new phenomenon—as well as artists who first became known in Southern gospel being accepted and played on contemporary stations with some sound at all out of place.

How far back in time can you trace the recording and broadcasting of Southern gospel music?

James Vaughn, an Oklahoma television producer, picked the first Southern gospel record in 1921, one year before the first country music recording was made. By the '50s, you could find Southern gospel on regular radio broadcasts. That was the majority of the public's first exposure to what we now call Southern gospel, though that term is only about 20 years old. Before that, it was just called 'gospel.'

What have you personally tried to do at radio to affect the quality and credibility of the presentation of Southern gospel music?

Harpers says, "We have a monthly radio column for the Singing News magazine, the theme of which, summarily, was the need for more professionalism in Southern gospel radio. Although there's plenty of good music on Southern gospel radio, there are also some who are lacking in professionalism and haven't exercised enough discretion in choosing what was put on the air. As a result, there was a great deal of variation from one part of the country to the next in terms of what was played and called Southern gospel.

Compare the overall picture of Southern gospel music radio in 1980, when your show premiered, to today.

In both music and attendance, there's been an improvement in professionalism and attention to quality. And the music has grown tremendously. Back then, there was a limited number of national artists. Just the raw number of popular acts with nationwide recognition has more than doubled in that time. That's a tribute to the artists themselves and also to the record companies that have expanded their rosters and promoted them well.
SOUTHERN GOSPEL

A BILLBOARD EXPANDED SECTION

The Pioneers

Several legendary Southern gospel artists have the distinction of helping to shape the genre's style and sound. Here, Billboard profiles some of the most influential.

1. Southern gospel music, no pretentious style, has a history and influence that is more than that of the Speers. The group's story began in 1921, when G.T. ("Dad") Speer formed the Singing Speer Family with his wife, Lena, and his sister and brother-in-law, Pearl and Logan Callen. Speer was the first to add female voices to music previously dominated by males, and the sound captivated crowds across America. The last combination of Speers is officially retiring this year, with Speer Music south of 70. The group comprises a virtual encyclopedia of timeless inspirational songs.

2. The Blackwood Brothers came from a small family and a deep country music heritage in Chocowinity, N.C. The group's distinctive harmonies of siblings R.W., Roy, Doyle, and James caught the ear of the 1920s radio audience and V.O. Stamps, one of the South's earliest gospel quartet leaders and most effective businesspeople. Stamps, along with his family, helped the Blackwoods, who worked their way from small markets in their home state to featured billing on Memphis radio in the early 1950s, along the way establishing themselves as the model for generations of male quartets to come.

3. The Happy Goodmans were originally composed of group leader Howard Goodman and his seven brothers and sisters in the 1950s. Howard met his wife-to-be, Velas, in 1948. She joined the family both legally and musically when the couple wed in 1949 and went on to become gospel royalty in her own right as a solo artist.

4. The Stamps, that popularizing home harmonies in the Blackwoods, recorded one of the most influential albums of the 1950s, "The Gospel Hour," that was released in 1948. The group's success was complemented with the release of their hit single, "The Lighthouse," that climbed to the top of the gospel charts in the late 1950s.

5. In 1961, the group released their first album, "Our Song," that featured their signature blend of gospel music that has been influential to this day.

Family Ties: The Hoppers/The Nelons

Keeping things in the family has long been a part of the Southern gospel tradition, with musical kin-folk showing a knack for bringing talented offspring, in-laws, and children's children into acts that span several generations. Two of the music's first families are the Hoppers and the Nelons. The Hoppers were founded 40 years and 40 albums ago, while the Nelons' patriarch, Rex Nelos, spent 20 years with gospel pioneers the LeFevres until personnel changes saw the Nelons take off into a new family band in 1970. Claude Hopper was a young man in 1956 when he first felt the tug of four-part gospel harmony, and three siblings were soon joined by pianist and singer Connie Shelton. They called themselves the Hopper Brothers & Connie, until Claude and Connie's marriage shortened that moniker to simply the Hoppers. Claude and Connie today are joined on stage and record by sons Dean and Mike, daughter-in-law Kim, and celebrated songwriter/ singer Shannon Childress. Their latest album, "Forever Settled" on Nashville-based Homeland (7075), was released in 1997.

Touring.

The Nelons landed their first No. 1 single on the Singing News magazine chart, "Come Morning," in 1980, which was followed by a host of hits including "Jesus Love Your Tired, Tied, and Torn," "I'll Talk To The Father," and "Wedding Day." With the recent retirement of Rex Nelos, a new configuration of Nelons is touring under the new leadership formed by daughter Kelly Nelos. Their label is Daywind, distributed by New Day.

The Cathedrals

Glen Payne already had almost two decades of professional singing under his belt when he formed the Cathedral Trio in 1945. When George Younce, another gospel veteran, made the threesome a quartet the following year, the core of one of Southern gospel's most enduring acts was set in stone.

Thirty-four years and numerous personnel changes later, Payne and Younce still anchor the group. The Cathedrals spent their first five years as a regular fixture on the syndicated television broadcast of renowned evangelist Rex Humbard. Striking out on their own at the decade's end, the quartet spent several years "nearly starving to death," as Younce once described it, before a grueling schedule of as many as 250 tours a year and their countless appearances on radio and television established them as a definitive commercial and creative force in their field.

The Cathedrals are Southern gospel's most awarded group, having received more than 50 Singing News Fan Awards, sponsored by Singing News magazine, the industry's leading trade and fan publication.

Payne and Younce, accompanied today by relative newcomers Ernie Haase and Scott Fowler and pianist Roger Bennett, record on HomeLand Records (based in Nashville and distributed by the Lamplighter Group) and released their newest album, "Faithful" (Homeland 9801), earlier this year. Although they've been in the business more than 70 years, the Cathedrals' popularity continues unabated.

GORDON ELY

(Continued on page 39)
The Florida Boys

Traced to the first links in their evolutionary chain, the Florida Boys—founded in the mid-'40s as the Gospel Melody Quartet—are one of the longest-lived active quartets in Southern gospel music.

The group—Les Beasley, Glen Allred, Buddy Liles, Allen Cox, and piano man Derrell Stewart—still averages 265 concerts a year. They are on the road 50 out of every 52 weeks, across the U.S. and Canada. Their catalog of more than 100 albums has produced an immense repertoire of No. 1 songs on the Singing News magazine chart, including "Standing On The Solid Rock," "When He Was On


The original foursome was assembled by J.G. Whitfield in 1947. In 1962 Allred, still in his teens, was the first of today's Florida Boys to join that group, followed by Beasley six months later. In 1966, at the suggestion of powerhouse promoter Wally Fowler, the act took on the name of its home state, deeming the Gospel Melody Quartet too mundane a handle.

In tradition-honored tradition, the old became new as retiring members were replaced with younger blood, with the group maintaining the name that had become famous. The current Florida Boys album, "Saved By Grace" on Nashville-based Homeland (9756), was released last year.

"Singers may come and go," Beasley says, "but God never changes. His voice is as clear today as it was 50 years ago when the Florida Boys began." 

GORDON ELY

Genre In Spotlight At Nat'l Quartet Confab

BY DEBORAH EVANS PRICE

The National Quartet Convention (NQC) began 41 years ago as a gathering of a few top names in Southern gospel music for three days of concerts. It has since become the annual weeklong celebration that includes concerts, guest speakers, exhibit booths, and other activities.

The annual event draws sold-out crowds from 40 states and a dozen foreign countries. In fact, as the convention closes, people line up to purchase their tickets for the next year.

NQC has also grown beyond the Southeastern region of the U.S. In 1997, NQC held its first Great Western Convention in Fresno, Calif., making Southern gospel music more accessible to fans in the West. In 1999, there will be a convention in Red Deer, Alberta, Canada, that will mark the first NQC outside American borders. This year's major convention in Louisville, Ky., runs Monday-Saturday (21-26).

The foundation for NQC was laid by J.D. Sumner, currently of J.D. Sumner & the Stamps (see story, page 1), who had the idea for the convention and partnered with James Blackwood of the Blackwood Brothers to help make it a reality in 1957.

"When I was growing up in Florida, we had camp meetings every year," says Sumner. "It lasted for 10 days, and my idea was to have a camp meeting for gospel music—a time every year when everybody got together and just had a good time. That's still what it is."

Sumner says that when the convention originated with a three-day meet at Ellis Auditorium in Memphis, there were only seven major groups in the genre. "We drew about 4,500 people on the first one," says Sumner. "It was very successful.

There were numerous Southern gospel singing events, including Wally Fowler's All Night Sings, which began at Nashville's Ryman Auditorium in 1948. What made NQC so successful? "The fact that it was one event where all the groups were assembled at one place for one weekend," says NQC executive director Clarke Beasley, who has served since 1989. "For the gospel music fan, it was literally one-stop shopping. And that's a tradition that has continued."

Sumner says he moved to Nashville in 1959 and brought the convention with him. At the time, Nashville was becoming home base for many Southern gospel acts, who helped found the Gospel Music Assn. and aided that organization's early development.

Sumner operated the convention until 1973. He sold his interest to J.G. Whitfield (known for starting the Florida Boys and the Dixie Echoes, as well as the Dixie Crossroads, Southern gospel's leading fan magazine) because he and the Stamps were spending more and more time on the traveling as backup vocalists for Elvis Presley.

Today the convention is owned and operated by a board of directors that bought into the organization in 1981 when NQC relocated to Louisville. The last convention held in Nashville was in 1959 at the Municipal Auditorium. The convention had outgrown the facility in Nashville," says Beasley. "We were selling out way in advance and turning many people away. We had a long waiting list for our exhibit hall. If the convention was to grow, we needed to find a facility that would allow that, and that's what the Kentucky Fair and Expo Center offered.

This year's meeting will occur 175,000 square feet of exhibition space, up 25% from last year, according to Beasley, who adds, "When you consider five years ago it was 40,000 square feet in Nashville, that's pretty substantial growth."

A FAIR FOR FANS

"Just about every major Southern gospel group in the world is at NQC," says Rex Nelson, founder of the Nelons and an NQC board member. "It's a chance for people to get to hear their favorite groups perform and have the opportunity to meet them." Fans get to visit with the performers in their exhibit booths, much the same way country fans get to meet country artists at Fan Fair.

"It's the biggest gospel music event in the world because we are consistent," says the Florida Boys' Les Beasley, president of the NQC board of directors. "We don't follow the trends or the fads. Our message and our music remains the same yesterday, today, and tomorrow."

Clarke Beasley says one of the most monumental tasks of running the convention is talent coordination. "From the vast pool of talent, selecting 68 to 70 [acts] that will perform during the event's concerts is probably the hardest task we do," he says.

Up-and-coming acts are showcased during afternoon performances, but the evening time slots are highly contested. Each act on the evening lineup is given a certain amount of time, and the allotments are strictly adhered to. "It runs like a well-oiled machine, its interests fueled by artists with a common goal. As founder, Sumner has no complaints about what NQC has become. "The crowds are phenomenal," says the 72-year-old bass singer, who is still active in the industry after performing for 55 years. 'I'm very satisfied.' 

SOUTHERN GOSPEL
The Kingsmen

The history of the Kingsmen begins in the 1950s more with a name than an actual group.

When a local, part-time gospel quartet in Asheville, N.C., called the Kingsmen disbanded in 1956, group member Eldridge Fox bought the rights to the name and formed a revamped Kingsmen that, by the early 1970s, had become—and remains today—one of Southern gospel’s most popular acts.

After suffering a stroke in November 1996, Fox—by that time the only remaining original Kingsman—retired from active participation in the group. He handed many of his responsibilities to his son, Greg Fox, who has been the band’s drummer for the better part of two decades.

The senior Fox’s departure, coupled with gradually rotating personnel over the decades, left bass vocalist Ray Dean Reese—a member since the mid-1960s—the decided father figure in an eight-man lineup that is today one of the format’s youngest ensembles.

In all its varied incarnations, the Kingsmen have amassed 14 No. 1 songs on the Singing News magazine chart and 27 top 10 hits. They racked up the record for the longest-running No. 1 in Southern gospel history when “Excuses” topped the chart for 19 consecutive months in 1981 and 1982. The group is on Horizon Records, which is distributed by Select-O-Hits generally and by Crossroads Marketing in the Christian marketplace.

GORDON ELY

GRASS-ROOTS REVIVAL
(Continued from page 37)

mainstream retail. “We just signed a deal with Dollar General Stores to put our product in there,” says Eddie Crook, president of the Eddie Crook Company. “We are the only music company to have that deal, and they have over 3,000 stores.”

Homeland, Daywind, and other labels are reporting increased acceptance by mainstream retail. “We’ve been in the general market for about four or five years,” says Conway. “We’ve got about 28 titles in Wal-Mart ... [and] we’re running a promotion on eight of our titles in Musicland, On Cue, and selected Sam Goody stores.”

Although radio hasn’t been a strong part of the equation in past years, the climate is improving. According to the radio publication The M Street Journal, the genre is the fastest-growing religious radio format.

There are approximately 800 stations airing Southern gospel, but industry sources note that the qual-

(Continued on next page)
J. D. Sumner & the Stamps

The original Stamps Quartet was a seminal influence in early gospel music. The group was originally centered around brothers V.O. and Frank Stamps. In the mid-1930s, Frank Stamps took charge of the quartet while V.O. turned to music publishing, becoming one of the gospel music industry’s first and most effective businessmen.

When V.O. died in 1940, Frank took on oversight of the quartet, the publishing company, and related enterprises. In 1963, he decided to put the business and rights to the Stamps Quartet up for sale. James Blackwood, founder of gospel luminaries the Blackwood Brothers, and bass man J.D. Sumner, who’d joined the Blackwoods in 1954, were in the market for a lucrative publishing company.

Apparently both men had an interest in purchasing the Stamps’ company and name, but the details of the transaction that ensued are somewhat vague. Nonetheless, by the late ’60s J. D. Sumner & the Stamps had emerged as a first-tier act in Southern gospel.

J. D. Sumner & the Stamps still tour regularly, maintaining the sound and tradition of the pure, close-harmony gospel quartet. Their label is NuSong Records, which is distributed by Wight Music.

GORDON ELY

GRASS-ROOTS REVIVAL
(Continued from preceding page)

ety of programming and impact of those stations varies. “Music is sold when music is heard,” says Jim Cumbee, CEO of Reach Radio Network, which includes the Solid Gospel Radio Network’s 114 affiliates in 21 states.

“Record companies and artists have to focus on getting their music heard in quality markets and then supporting those markets with distribution.”

Southern gospel music is not only getting exposure on Southern gospel stations but on country stations that have Southern gospel programming on Sundays. There are also several key syndicated radio shows, including Paul Hollis’ “Gospel Greats” and Rob Patch’s “Southern Style.”

Spring Hill’s act the Martins are one of the biggest success stories in the Southern gospel genre in recent years. The trio is on the genre’s more progressive side and Chancey says that although “they are not typical of Southern gospel music, they are representative” in terms of their style.

Having won the Dove Award for Southern gospel album of the year for the past three consecutive years, the Martins are among the acts bringing a younger demographic to the audience. “The Bishops, the Rupples, the Steeles, Karen Peck & New River, and Greater Vision are all really incredibly talented people,” he says, “I think that’s where the industry is headed. When people hear acts like those, they love the music.”
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- **SOUNDS OF THE CITY: LA** - Issue Date: Nov. 7 • Ad Close: Oct. 13
- **SITES & SOUNDS** - Issue Date: Nov. 7 • Ad Close: Oct. 13
- **GERMANY'S GLOBAL REACH** - Issue Date: Nov. 14 • Ad Close: Oct. 20
- **FM FORUM** - Issue Date: Nov. 14 • Ad Close: October 20
- **SPAIN** - Issue Date: Nov. 21 • Ad Close: October 27
- **SOUNDS OF THE CITY: MINNEAPOLIS** - Issue Date: Nov. 21 • Ad Close: Oct. 27

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**In the SPIRIT**
by Lisa Collins

**PUSHING THE LIMITS:** “My music is not for everybody. It is for the 10 to 11-inch, 147-pound gospel dynamo who freely admits, ‘Who it is for will receive it. Who it is not for will have to deal with it, but while people are trying to figure it out, the Lord has already worked it out.”

Prolific, Radical, Eccentric. Tone’s in-your-face style of music is the gospel music community’s latest buzz. Credit the excitement to the God-inspired, holy boldness he says is responsible for the ‘artful, artfully choreographed, and yet resplendent stage presence that has invited comparisons to The Artist Formerly Known As Prince.

Because his message is so edgy and contemporary, he solo-but upstage and on stage—wearing a mini dress. His style ranges in scope from rap and hip-hop to traditional gospel, and not only does he write and perform his own material (and has been doing so since he was 11), but his creative control extends to production and marketing.

He co-founded MSS Records in 1992 and began promoting and manufacturing his music independently. In 1997 he released “Tonez Pronounced Too-rayz” through the Tonez Pronounced Too-rayz Records. With that album’s popularity, the 23-year-old preacher’s kid, born Anthony Charles Williams II, eclipsed the San Diego church community to become one of the most-talked-about new artists on the gospel scene. He did it on the strength of a grass-roots, word-of-mouth marketing blitz surrounding the album that garnered secular airplay and interest from far away as the U.K. Rappers lucky enough to have gotten their hands on copies—which are no longer available—in cash on an underground buzz that has given way to a burgeoning book promotion.

Larry Jackson, owner of Detroit-based store God’s World, readily admits that he has not heard the artist but, like other key retailers, is being deluged by requests for the album. “We’re getting excess calls because nobody has it,” he reports.

In July, Tonez signed an exclusive artist deal with Tommy Boy Gospel. Just one month earlier, he’d struck a lucrative label deal with Tommy Boy Gospel for MSS—which boasts a roster of four artists. A compilation album titled “MSS Records: The Revolution,” featuring Tonez and artists on the MSS roster, is due early next year. Meanwhile, the ownership of his album Tonez says that Versity was working with Rescuing for the rerelease of “Tonez Pronounced Too-rayz,” but Versity executives could not be reached for comment at press time.

**BRIEFLY:** In July, the U.S. Postal Service immortalized great gospel artists Roberta Martin, Sister Rosetta Tharpe, Clara Ward, and Mahalia Jackson with its gospel postage stamps. So successful was the campaign that it will be followed up with the release of a new CD featuring those artists, as well as new music from Vickie Winans, the Barrett Sisters, and Bobby Jones... Among this month’s new releases (Sept. 15 is the new BNA album).

**WARREN BROTHERS MAKE THEIR BNA DEBUT ‘A BEAUTIFUL DAY’**

(Continued from page 22)

performed in nearby Murfreesboro. They met Tom Douglas, the song-writer known for Collin Raye’s hit “Little Rock.” They began collaborating, and when Douglas took a tape to RCA senior director of A&R Renee Bell, she was impressed not only with the voice, but with the voices performing them.

“Renee drove to Murfreesboro to see us,” recalls Brad. “It was our regular Wednesday night gig at the Bunganut Pig. Then we played a demo set for [RCA Label Group chairman] Joe Galante at his office, and afterwards he and Butch Waugh came out to see us. Then they offered us a deal the next morning.”

The caliber of songs on the album is garnering attention. Renee Revett, PD at KXKC in New Iberia, La., says the station immediately added the Warren Brothers debut single “Guilty,” giving it 24 spins the first week. She says the album is loaded with strong material. “I can really hear ‘Better Man’ being the next single, Revett says, “maybe followed by ‘The Choice.’ And the title cut, ‘Beautiful Day In The Cold Cruel World,’ is an incredible song.”

Waugh says the challenge has been to create a marketing campaign as innovative as the act. “We had to sign this band, and we knew we had to come up with a marketing plan that was going to be just as exciting as these guys are live. Joe Galante, Butch Schwab, Renee Bell, and myself along with Tom Baldrich really just brainstormed about how do we let people know how great these guys are. So we’ve built a lot around making sure they have seen their live show.”

Waugh says the label has taken the band perform live, often using the Bunganut Pig as the venue because that’s where the brothers built a rabid fan base. “We’ve had radio come in five or six at a time so each regional BNA person, and the radio stations, could spend time with the band to know them and understand the market where they’re coming from,” Waugh says. “The main focus is making sure that everything we do is marketingwise is based around the great songs they have, their songwriting ability, and just as exciting and fun as they are.”

The brothers’ ability to wow audiences isn’t limited to their Tennessee crowds. “They came down to do a show at the Cajun Heartland State Fair,” says Revett. “And I’ve never seen this happen—here’s an act that does original music that did the opening thing and had a tremendous crowd that would not leave. They had to do encores. They were doing original music and kept the crowdspellbound. “When they were finished, there were people in the crowd yelling, ‘We want to meet them!’ So I took them down front, and they could have signed autographs for hours. So when their song came out, we put it in our phones went nuts, and not just from people who had seen them live.”

The brothers have performed showcases in Denver, Baton Rouge, La., and at the Country Airplay Monitor fifth Anniversary Reader Appreciation Party in Cleveland at Country Radio Seminar–Midwest. “Reaction has been positive and encouraging, we’re getting early with this album,” Waugh says about moving up the street date to Oct. 27.

He says VP of national promotion Tom Baldrich launched an awareness campaign directed toward country radio that delivered information on the Warren Brothers to fans in a fun way. “He sent out newspapers that had them on the front with the headline ‘Guilty,’” says Waugh. “It hooks your attention and makes you want to know more about the guys. He sent out bumper stickers and T-shirts with hook lines from ‘Guilty’ to get people’s attention and let them know there is a lot going on with the Warren Brothers.”

To draw attention to the music, BNA has packaged the first 50,000 CDs with an unusual cover. “Once again, we wanted to come up with something fun and different,” Waugh says. “So our creative and artist development department came up with this. It’s a perpetual flip book. You can flip it five or six different ways and have a different cover.”

The Placemat Plan calls for the duo to do in-store appearances in select markets. Waugh also says the label is making sure the commercial single is readily available in the brothers’ strongest potential markets.

The Warren Brothers are booked by William Morris and managed by Ken Levitan. Their publishing is through Sony/ATV Free.
**Artists & Music**

**Ertegun And Co. Give Chestnut Set A Boost**

**Coming of Age:** It’s a safe bet that not every artist on the Atlantic roster gets Ahmet Ertegun, co-chairman/en-CEO of the Atlantic Group, to produce one of his or her albums. But such is the case with pianist Cyrus Chestnut, whose fifth, self-titled release for the label, due Oct. 15, boasts the skills of Atlantic’s founder, who produced along with VP of A&R special projects Yves Beauvais.

“He was there for everything—the rehearsals, the recording, and the mixing,” says Chestnut, who credits Ertegun with helping him to “reach inside, to bring out the best” in his playing.

From the bold stride piano of “Nutman’s Inventions” to the tender gospel touches on the traditional “Great Is Thy Faithfulness,” the diversity and elegance of “Cyrus Chestnut” new on the album as the pianist’s most personal statement to date. “This whole record is about getting to the next level, as a musician and as a composer,” says Chestnut. “It’s about setting goals and reaching them.

Saxophonists James Carter and Joe Lovano were employed to assist Chestnut in hitting his musical mark. Bassist Ron Carter and drummers Lewis Nash and Billy Higgins round out the album’s lineup. Chestnut praises Lovano and Carter for their “individual voices” on their instruments, explaining that “their sense of freedom and willingness to try new ideas opened him up to ‘new possibilities’ within in his own compositions.

Similarly, Chestnut credits Carter for “lighting a fire underneath me, particularly on [closing track] ‘Sharp.’ His vibe inspired me and pushed me to get that much further into the music.”

A highlight of the album is Anita Baker’s stunning performance on “My Favorite Things.” While Baker remains a mast at smooth jazz radio, her rich, distinctive vocal stylings made her a natural for Chestnut’s project. Their choice to record a straight-ahead jazz project. Chestnut says that Baker’s other appearance on the album, “Summertime,” was recorded first, and “has a bit more the quasi smooth jazz sound that people expect from Anita. But rather than keeping things in that realm, we brought her right onto the [straight-ahead] environment and gave her a chance to let go. Hearing Anita scatting, and how good her voice sounds, will be truly surprising people.”

Chestnut continues, “I had a lot of fun recording the record, and I hope people will be listener to it. There are no gimmicks, no fillers, no additives. It’s just pure music, and a true growing experience.”

**LIVE FROM NEW YORK:** Monday nights at New York’s Blue Note have traditionally been reserved for up-and-coming artists. Now, the club is expanding its commitment with its own label venture, Half Note Records.

“There have been perhaps 20 ‘Live At The Blue Note’ releases over the years, licensed to various labels,” notes Jack Kreisberg, GM of Half Note. “We decided to continue the series under our own umbrella, while strengthening our relationship with our up-and-coming talent.”

In the past year, the club has documented sets from the Count Basic Orchestra with Joe Williams, Bill Cosby’s All-Star Blues & Tenors, Band, and Von and Chico Freeman with Dianne Reeves. All will eventually see the light on the Half Note imprint.

Set with “Live AC” sets include drummer Yoron Israel, trumpeter Mac Gollehon, and pianist David Logan. According to Kreisberg, most of the artists are signed to “one-off deals, to do one ‘Live’ album only.”

In addition to the “Live” series, Half Note will be licensing out-of-print masters, such as “Lionel Hampton’s 60th Anniversary Concert Live From Carnegie Hall,” an all-star affair released in the late 70’s. Unavailable for nearly two decades, the album is appearing for the first time on CD.

To increase consumer awareness, Half Note is creating a special “Live At The Blue Note” bin card for retailers. Kreisberg stresses that he has “no objection to retailers stocking older Telarc or GRP ‘Live At The Blue Note’ albums along with upcoming Half Note releases.”

He hopes that the dedicated section will “give new artists an opportunity to be stocked somewhere other than the ‘miscellaneous’ bin.”

“You never know,” says Kreisberg wryly. “Diana Krall played here on a Monday night just two years ago. Imagine if we had done a live album with her.”

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**TOP BLUES ALBUMS.**

**TOP REGGAE ALBUMS.**

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**Billboard.**

**TOP WORLD MUSIC ALBUMS.**

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**Billboard.**

**TOP REGGAE ALBUMS.**

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Kremer And Company Keep Piazzolla’s Flame Burning

NEW, FOR TANGO: Astor Piazzolla’s lifelong goal was to take the tango from the bordellos of Buenos Aires to the world’s great concert halls, and if the late composer/ban-
Artists & Music

NOTAS
(Continued from page 56)

Dega hit the headlines 10 months ago (Billboard, Nov. 8, 1997) when he severed all links with Spain's most popular chart-based radio network, Cadena SER's Los 40 Principales, because he said Los 40 refused to play his product despite— he claimed—paying large "advertising fees."

At the time, Cadena SER declined comment. But after this new incident, the musical director of SER's five national music networks, Luis Merino, said, "We had problems with Dega last year, and it is now clear that we were right not to get involved in a public argument over the reasons."

Max Music is Spain's largest independent record label and the country's only fully owned multinational label, with offices in Miami, Los Angeles, Mexico, Puerto Rico, Germany, Portugal, and, since June, Brazil. Its distributors include Poly- Gram (Mexico and Brazil), Universal (U.S.), and BMG (Germany). The label is Spain's leading specialist in dance compilations, with titles such as "Ibiza Mix 98" and "Caribe Mix 98," both of which are in the country's official compilation charts this week with sales approaching 150,000 each. Max Music has charted several compilations on The Billboard Latin 50.

Cinco De BMI. Performance right organization BMI honored its member songwriters and publishers during its fifth annual Latin Music Awards, held Aug. 26 at the Biltmore Hotel in Coral Gables, Fla. "Mi Sangre Pasionera," written by Enrique Valencia, was named song of the year. Jorge Massias Gómez was named songwriter of the year, and Warner-Tamerlane Publishing Corp. was named publisher of the year. Shown after the awards ceremony, from left, are Diane Almodóvar, senior director of Latin music for BMI; Valencia; Massias Gómez; and Frances W. Preston, president/CEO of BMI.

RIZO R.I.P. Marco Rizo, a Cuban pianist and composer who scored films and was an orchestrator on the "I Love Lucy" show, died Sept. 8 in New York of a heart attack. He was 73.

Though classically trained, Rizo often blended classical, Afro-Cuban, and jazz elements in his music. He performed in the 40th with Cuba's legendary composer Ernesto Leconta and in the orchestra of his child's buddy, Desi Arnaz. Rizo was pianist, arranger, and composer for the "I Love Lucy" show from 1951 to 1967.

Among the 30 albums released by Rizo, who studied classical music with Rosina Lhevive, Ignor Stravinsky, and Mario Castelnuovo- (Continued on next page)

LATIN TRACKS A-Z
TITLE (Artist) - (Label/Team) Date/Format (Pop/Chart)
A MI QUE ME DIO (George Washington) 1/97 DFX.
A MI QUE ME DIO (George Washington) 1/97 DFX.
ADONIS GARCIA (Diaspora) 2/97 DFX.
ADOR MALDITO (Ocar, BMI) 2/97 DFX.
ADORAS (Alfredo Fuentes) 2/97 DFX.
ADORAS (Alfredo Fuentes) 2/97 DFX.
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Kremer And Company Keep Piazzolla’s Flame Burning

NEW, FOR TANGO: Astor Piazzolla’s lifelong goal was to take the tango—arguably the world’s most important musical form—to the world. In 1991, he released “Five Tango Sensations,” an album that established him as a major artist on the global stage.

Boone, Checker, 30 Other Artists Sue EMI-Capitol

NEW YORK—Pat Boone, Chubby Checker, and 30 other veteran artists have jointly sued EMI-Capitol Records, accusing the label of selling their music on reissue CDs and compilations in the U.S. without first obtaining the rights to do so.

According to the suit, filed Sept. 14 in Los Angeles Superior Court, the artists are seeking unspecified damages for fraud, breach of contract, and intentional misrepresentation.

The suit further claims that the label has willfully sold and marketed the artists’ recordings without their permission and without full royalty payments. However, the suit does not name the specific releases in question.

Other plaintiffs include Spencer Davis; Tommy Roe; Reg Presley on behalf of the Troggs; Bobby Vee; William Boyett of Jan & Dean; Freddy Fender; Tommy Overstreet; and the Lettermen’s Anthony Butala.

Thomas V. Girardi, attorney for the plaintiffs, was unavailable for comment at press time. A representative of Capitol Records could not be reached for comment at press time. A spokesman for Pat Boone declined comment.

SGAE y Fundación Autor Convocan el 1er Premio Iberoamericano de Jazz

- El próximo 15 de octubre finaliza el plazo de recepción de obras para el Primer Premio Iberoamericano de Jazz, IBERJAZZ, convocado por la Sociedad General de Autores y Editores (SGAE) y Fundación Autor, con el objetivo de reconocer la labor de los creadores iberoamericanos que dedicarán su obra al jazz latino.
- El premio IBERJAZZ cuenta con una dotación económica de 1.500.000 pts. para el primer premio; 600.000 pts. para el segundo premio y 300.000 pts. para el tercer premio. A él podrán presentarse todos los compositor/esn o grupo de músicos que integren la comunidad iberoamericana, Portugal, Brasil y Estados Unidos.
- El concurso y anuncio de las tres obras ganadoras se realizará en el marco del Festival Internacional de Jazz Latino, en La Habana (Cuba).

Para más información sobre las bases de la convocatoria, puedes dirigirte a:
- FUNDAICIÓN AUTOR
  C/ Bárbara de Braganza, 7, 28004 Madrid, España.
  Tel.: (34-91) 503 68 03.
  Fax: (34-91) 503 98 16.
  fundacion@sgae.es
- SGAE-AMERICA DEL SUR
  Tel.: (55-7) 372 25 81.
  02213.3256@compuserve.com

SGAE y Fundación Autor Convocan el 1er Premio Iberoamericano de Jazz
MANÁ'S HEAVENLY RIDE: Nearly one year after the release of its gold disc "Sueños Líquidos," Maná's wildly successful recording career has reached new heights. Just consider for starters that "Sueños Líquidos" remains entrenched in the upper echelons of The Billboard Latin 50. No other Latin rock act has even come close to such a performance.

The first three dates of the U.S. leg of the band's Sueños Líquidos tour, Aug. 24-25 at the 6,000-seat Universal Amphitheater in Universal City, Calif., were sellouts. The trio of performances grossed nearly $800,000, earning the WEA Latina supergroup a spot on The Billboard Business Top 10 concert grosses list that appeared in the Sept. 12 issue of Billboard. For the record, Universal Concerts promoted the shows. Moreover, on The Top Music Videos chart that appeared in the Sept. 19 issue of Billboard, Maná's first video product, "Exitos En Video," rose from No. 7 to No. 4.

Maná's current level of success and its increasing audience is taking on a major turn. Essentially, its recent hits "Talocan" and "Tolantzin" have increased the band's current video product to an impressive 10 videos. Maná's conclusion comes in the form of "Veinte" and "Tolantzin," raising the total number of videos in the group's catalog to 10.

"Tolantzin" is the second single released from Maná's current project, "Sueños Líquidos." The video, directed by Mexican director Hugo G. Miguez, is a visual representation of the group's musical style and is already a major hit in Latin America. The video features Maná performing in various locations throughout Mexico, including iconic landmarks such as the Teotihuacan pyramids and the Aztec sun temple.

"Veinte" is the first single released from "Sueños Líquidos," and it has also been a major hit in Latin America. The video, directed by American director Michel Gondry, features Maná performing in a desert landscape, with the band members dressed in traditional Mexican attire.

"Tolantzin" is scheduled to be released as a single in the near future, and it is expected to be a major hit in Latin America. The video for "Tolantzin," directed by Mexican director Hugo G. Miguez, is already generating significant buzz and is expected to be a major hit in Latin America.

In summary, Maná's "Sueños Líquidos" tour has been a major success, as evidenced by the band's current level of success and its increasing audience. The release of "Tolantzin" is expected to be a major hit in Latin America, and the band is poised for continued success in the future.

(Continued on page 18)
ENRIQUE IGLESIAS

Cosas Del Amor

Shipping Platinum

Distributed By:
FONOVIS/A AND
PolyGram GROUP DISTRIBUTION:
UNITED STATES
FONOVIS/A:
MEXICO, CENTRAL AMERICA
PolyGram: ARGENTINA, BRASIL, SPAIN
SONY: CHILE, BOLIVIA
IAN MUSIC - FONOVIS/A:
COLOMBIA, ECUADOR, VENEZUELA
AMERICA DISCOS: PERU
UNIVERSAL: EUROPE, ASIA, CANADA
STRAUSS: PORTUGAL
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Among the 80 albums released by Rizo, who studied classical music with Rosina Lhevine, Igor Stravinsky, and Mario Castelnuovo (Continued on next page)

LATIN TRACKS A-Z

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Cinco De BMI. Performance right organization BMI honored its member songwriters and publishers during its fifth annual Latin Music Awards, held Aug. 26 at the Billmore Hotel in Coral Gables, Fla. “Mi Sangre Prospera,” written by Enrique Valencia, was named song of the year. Jorge Massias Gómez was named songwriter of the year, and Warner-Tamerlane Pubishing Corp. was named publisher of the year. Shown after the awards ceremony, from left, are Diane Amrodier, senior director of Latin music for BMI; Massias Gómez; and Frances W. Preston, president/CEO of BMI.
vo-Tedesco, was a superb 1993 disc on Brio Records titled “Ernesto Lecuona.—A Musical Legacy.”

**FEELING THE HEAT:** Riddle-Weinstein Entertainment kicked off a three-day series of Hot Latin Nights Sept. 17 at Disney World’s Pleasure Island, in Orlando, Fla., with acts by BMI acts La Diferencia, Giselle, and Sergio Vargas. Scheduled to appear Sept. 18 on EMI Latin were Adrián Y Destino, Grupo Nexo, Jeffrey, Mauricio Guerrero, Anthony Colón, and Carlos Ponce. Booked to play Saturday (19) on Sony Discos Night were Mattizz, Willy Chirino, Elvis Crespo, and Milly Quezada.

The trio of evening performances will be packaged as two television specials on U.S. Spanish TV network Sony/Telemundo. The first, “Ritmo De Placer Island,” which will have размещен de Córdoba as MC, is scheduled to air Dec. 14. The second special, “La Fiesta A Nuestro Sueño,” will be performed by the Brazilian actress/singer Maria Conchita Alonso, is set for broadcast Dec. 31.

**GETTING CAUGHT UP:** Mauricio Zavala and Benjamin Arroyo, two former executives with promotion giant OCESA, have formed their own promotion company, PR Productions in Mexico City. The pair’s first concert was a sellout show by Chile’s neo-folk notables Illapa, who sold out the 5,000-seat Mexico City venue Teatro Metropolitan. The pair’s next concert is in October, featuring Bahaus and Peter Murphy.

**FONOVISA:** Slatis is slated to premiere Enrique Iglesias’ third set, “Cosas Del Amor,” Sunday (29) at the Centro De Convencio, Tijuana, Mexico. Tejano notable Elsa García has amicably parted ways with her long-time label, EMI Latin.

**CHART NOTES, RETAIL:** Despite a 12% dip in sales to 19,000 pieces, Enojada’s soundtrack to the film “Dance With Me” stays far in front of Ricky Martin’s second-place set, “Vuelve” (Discos) on The Billboard Latin 50 this issue. “Vuelve” moved 5,000 units. The No. 1 title on the tropical/salsa genre chart for the fifth successive week, “Dance With Me” slips 67-71 on The Billboard 200. “Vuelve” reigns on the pop genre chart for the third week in a row. And one week after yielding the throne last issue on the regional/Mexican genre chart, Los Tucanes De Tijuana return to the peak position with “Amor Platónico.”

The hit EMI Latin album has topped the regional/Mexican chart for 10 of the past 11 weeks.

**CHART NOTES, RADIO:** Carlos Ponce notches his second chart-topper issue, as his EMI Latin hit “Destinación” moves 3-1 with 13 million audience impressions. Only 800,000 audience impressions separate “Destinación” from Enrique Iglesias’ No. 4 debut, “Esperanza.” Iglesias’ “ballad hit is taken from his upcoming Fonovisa set, “Cosas Del Amor,” which is slated to hit retail Tuesday (22). Look for a major pop from that disc on next issue’s The Billboard Latin 50.

Ponzo’s “Destinación” reaches No. 1 on the pop genre chart for the first time this issue. Marc Anthony’s title track to his smash album “Contra La Corriente” (BMI) hits the peak of the tropical/salsa genre chart for the first time this issue.

And for the second straight week, Vincente Fernández’s “Me Voy A Quitar De El Medio” (Sony Discos) tops the regional/Mexican chart.

New to Hot Latin Tracks’ top 10 this issue is Vanessa L. Williams, whose duet with Chayanne, “Refugio De Amor” (Epic/Sony Discos), jumps 11-7 with a bullet.

Another newcomer to the top 10 of Hot Latin Tracks is Alqvimia, a two-man, one-woman vocal trio that has hit No. 8 with “Joya Del Caribe” (Caimán), a zesty, tropico-medley of two evergreens, “Besito De Amor” and “Caramelo.”

Finally, Gloria Estefan’s former chart-topper “Oye” (Epic/Sony Discos) exits Hot Latin Tracks after just six weeks—the shortest stay ever by a No. 1 entry on the chart.

**J.G., RICKY DEPART:** Juan Gabriel’s “Así Fue” (Ariola/BMG) and Ricky Martin’s “Vuelve” have fallen off Hot Latin Tracks this issue because they each dropped below No. 20. Singles below the top 20 are removed from Hot Latin Tracks if they have been on the chart for more than 26 weeks. “Así Fue” spent 35 weeks on Hot Latin Tracks; “Vuelve” logged 32 weeks on the chart.

“Así Fue” climbed to No. 3 on three different occasions. At one point, the ballad standard was lodged at No. 3 for six weeks in a row. “Así Fue” has now twice proved its durability on Hot Latin Tracks. The original version recorded by Juan Gabriel’s former labelmate and current PolyGram Latino artist Isabel Pantoja remained on Hot Latin Tracks for 35 weeks after being released in late 1988. Pantoja’s classic rendition peaked at No. 2.

Vuelve,” meanwhile, sealed Hot Latin Tracks in the Feb. 20 issue and remained for two weeks. “Vuelve,” of course, is also the title track to Martín’s gold album, which also reached No. 1 on The Billboard Latin 50.

**SALES STATFILE:** The Billboard Latin 50: this issue: 102,500 units; last issue: 109,000 units; similar issue in 1997: 79,000 units. Pop genre chart: this issue: 35,000 units; last week: 35,000 units; this issue in 1997: 44,000 units. Tropical/salsa genre chart: this issue: 43,500 units; last week: 48,000 units; this issue in 1997: 16,500 units. Regional/Mexican genre chart: this week: 21,500 units; last issue: 21,000 units; last issue in 1997: 17,500 units.

Assistance in preparing this column was provided by Howell Llewellyn in Madrid and Teresa Aguilara in Mexico City.

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TROPICALIA MASTER TOM ZE RETURNS ON LUZAKA BOP
(Continued from page 15)

Since Zé doesn't listen to popular music regularly but uses literature and his keen observational skills as his muse, his politics and intellectual pursuits are a vital part of his music.

Zé explains that "Fabrication Defect" refers to a theory of his about "First World" domination. Each album track corresponds to a different "defect" of multinationalized culture, from genetics to curiosity to dance—"defects" that those in power try to squash, Zé, of course, knows this dynamic firsthand.

But the artist is careful not to let his serious subject matter bog down his music or his listeners. "I make my music to give people a way to exercise for people to exercise a joking way of thinking," says Zé.


PRODUCERS FORM LABEL, PACT WITH TTV
(Continued from page 8)

release of their projects, as well as a chance to collaborate with their peers.

"What's attractive to me about this is the opportunity to have a bigger hand in seeing an artist's record come out, instead of just being hired to record them," says Wood.

Kortchman adds, "Producers never encounter each other the way musicians do. That's what I miss about being a session player—you get together with people who do the same thing you do and, all of a sudden, everybody starts talking about their craft. We could take a song or a record and have a few guys put their input into it and develop an artist from the ground up. Development used to be a reality of record companies many years ago; now it's considered passe."

Roberson says United Producers will not be a full-service label, at least not in the beginning.

"Many labels start off and get huge offices with a big staff," he observes. "These guys are going to start off sensibly as an A&R source within the TTV staff and, if this thing takes off, then they'll staff up."

Wood says United Producers' collaborative aspect will take the pressure off each partner to deliver hits within any given time frame.

"Having 10 people on the team spreads the burden around," he explains. "Instead of me going out and having to find three or six or eight of my favorite artists and make up a healthy roster, I can be a little more realtistic."

Asked if the United Producers/TTV contract was predicated on specific artist signings, Gottlieb says, "This deal was done without listening to a single piece of music. It's a complete endorsement and underwriting of these producers' ears and insights."

Gottlieb adds that he hopes the label will feed up to 10 projects per year into the TTV pipeline. "If each producer signs one artist every 18 months, that will be very productive," he says. United Producers will have autonomy and flexibility in how its records are made, according to Gottlieb.

"Each producer is going to figure out how he wants to work," he says, adding that TTV invested between $2 million and $5 million in the endeavor.

United Producers will initially operate out of TTV's New York and L.A. offices. In addition, Worlds End and many of the partners' studios will serve as hubs for the label.

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By Chris Morris
Los Angeles—Jazz pianist Ahmad Jamal has sued MCA Records and GRP Records, charging that the labels reissued his classic work of the '50s and '60s without his consent (Billboard Bulletin, Sept. 4). The action, which charges violations of the Lanham Act and the New York Civil Rights Act, misappropriation and unfair competition, unjust enrichment, and breach of contract, was filed Sept. 2 in U.S. District Court in the Southern District of New York. The suit seeks $15 million in compensatory damages, $10 million in punitive damages, an injunction against the defendants, and an accounting.

Jamal, who was born Fritz Jones, recorded prolifically for Chess Records' Argo imprint during the '50s and '60s. His sparse style (heard usually in a trio format) and unqiue compositional approach (exemplified by his well-known tune "Poinciana") had a marked impact on the music of trumpeter Miles Davis. In the '90s, he signed with Impulse! Records (whose catalog is also controlled by MCA and GRP).

According to Jamal's suit, he signed a recording contract with Chess parent Aristocrat Record Corp. in August 1968 and an addendum to that agreement in March 1995.

Jamal claims that the 1995 deal "provided [Jamal] with ultimate and conclusive creative control over the recordings in which he participated."

The musician says that several recent reissues have violated his rights under the contract. These include the 1996 anthology "History Of Jazz Jams," which contains an alternate take of "Poinciana"; and the 1998 GRP package "Ahmad Jamal" and 1998 MCA set "Ahmad Jamal & His Composer's Big Band," both of which contained "recordings [that] were selected and compiled without Jamal's permission."

The pianist also alleges that his biograph and liner notes were used without his authorization and that production credits were rendered inaccurately.

Also sues MCA licensed Jamal's 1958 album "At The Pershing" to BMG in 1997 without his consent and licensed his recordings to Warner Bros. in 1996 for use in the film "The Bridges Of Madison County" and its soundtrack without his approval and without compensation.

He claims to have never received an accounting from the reissues, nor any money from the exploitation of those titles.

The suit also alleges that while Jamal advised MCA that "the marketplace is replete with bootlegs" of the pianist's work, MCA "has made no effort, nor has it taken steps, to enforce its rights in the 'Chess masters' and "failed" to police the marketplace, "causing an overall diminution in the value of [Jamal's] works."

A Universal Music spokesperson says that the company has not been served with the suit and that it does not comment on pending litigation as a matter of policy.
The concept of publisher promotional CDs is no longer as novel as when the Warner/Chappell effort was released in 1991, but it remains one of the more interesting new series. "The Songs Of . . ." has been making the rounds in the trade from the offices of the venerable publishing operation. While maintaining a huge presence in today's mainstream pop music, Warner/Chappell Music's heritage is that of repository of the great songwriters of the golden ages of Tin Pan Alley, Broadway, and Hollywood. It's these pop masters, all of whom gained entry into the Songwriters' Hall of Fame many years ago, that Warner/Chappell has turned to in a new series of promotional CDs, as well as in a two-CD compilation called "The Songs Of Christmas."

To Warner/Chappell chairman Les Bider, the series, with eight current acts and four others in the works, makes a strong creative and business statement for the company. "As our commercial-licensing revenue increases, the payback in producing these CDs becomes a simple business decision," he says. "We want these on the shelves of ad agencies, record producers, and film and TV music supervisors."

No doubt the new series reflects the fact that ad agencies and movie soundtracks are using more material that harks back to the era represented by these promotional CDs. So far, the series consists of compilations devoted to the songs of Sammy Cahn, Dietz and Schwartz, Jule Styne, Lerner and Loewe, Johnny Mercer, Burton Lane, and Vincent Youmans. The series will continue with CDs of songs by Harry Warren, Rodgers and Hart, Cole Porter, and George Gershwin. The series is produced under the supervision of New York-based senior VP Frank Military, in association with Jay Morgenstern, Warnier/Chappell executive VP and president of its music print wing, Warnier Bros. Publications. Military is a veteran music publishing executive who has maintained a longstanding relationship with many of the writers represented in the series. In some instances, the estates of the writers have worked out publishing ties with Warner/Chappell.

Military says the series can take direct credit for several covers. From the Christmas CD, Tony Bennett selected "Winter Romance" for his release "The Christmas Album," which he recorded with British conductor Robert Farnon. Opera star Placido Domingo has recorded another song, "An Old-Fashioned Christmas," from the Yuletide pro-
notional CD. Bider notes that actor Joe Pesci has recorded "If It Doesn't Snow On Christmas Day" for a comedy album he's doing for Sony.

Military notes a rather unusual dividend that he says is a direct result of one of the CDs. After hearing the Styne CD, Broadway producer Lester Osterman decided to produce an all-Styne revue using songs drawn only from the Warner/Chappell catalog.

In more conventional exposure, Annie Ross will release a Dietz and Schwartz album on the DRG label; Military says it stems from the CD of the writing team's works. Bider notes that it's unlikely the CD series would lead to a matching folio concept. All of the series' writers are already represented with their own songbooks, published through Warner Bros. Publications or Hal Leonard Publishing, which continues to be the music print outlet for works in the Chappell catalog.

Bider does say, however, that single sheets might be made of some of the rarer songs in the series that aren't in the mainstream songbooks if the promotional CDs create a demand for them.

As is the programming practice in publisher demos today, "The Songs Of . . ." series offers the songs in full major-artist performances. The CDs juggle one's memory on collaborations one would have thought unlikely.

For example, there is a Mercer collaboration with Bobby Darin, "Two Of A Kind," from the time when Darin evolved from rock'n'roll to a swinging style. The track is from an album Mercer and Darin recorded almost 40 years ago. There are also cuts of Mercer trunk lyrics for which Barry Manilow supplied the melodies years after Mercer's death.

Bider says that Warner/Chappell offices are receiving requests for additional copies of the CDs, with the assumption that the CDs also want copies to play in their cars or at home so they can be entertained while listening to possibilities to fulfill their business needs. In many instances, advertisers today are using not only original lyrics in their commercials but original recording sessions as well.

In terms of getting the songs around to people who can find lucrative new exposure for old gems, sending along that extra CD is a pleasure Bider and Military are happy to give.

by Irv Lichtman

THE HOT 100
I DON'T WANT TO MISS A THING • Diane Warren • RealEstate/ASCAP

HOT COUNTRY SINGLES & TRACKS
HOW LONG GONE • Shania Twain • John Scott/Sherrill • Warner Chappell/BMI, Sony/ATV/TryTree/BMI Nothing But The Wolf/BMI

HOT R&B SINGLES
THE FIRST NIGHT • Jameluna Dupé, T. Savage, M. McLeod • R. Sawyer • So So Def/ASCAP, EMi/April/ASCAP, Marshell/ASCAP, Jodette/ASCAP

HOT RAP SINGLES
LOOKIN' AT ME • M. Bethel, Chad Hugo, Pharrell Williams, Sean "Puffy" Combs & M. Bethel/ASCAP, Chace Chad/ASCAP, The Waters Of Nazareth/BMI, Justin Combs/ASCAP, EMi/April/ASCAP

HOT LATIN TRACKS
DECIR ADIOS • Rika Santander • FJRP/BMI

Jett Hit To Net 7-Figure Deal: Songwriter Gets 'Magic' Cover

A SONG IS SECURED: The securitization of copyrights has boiled down for the first time to a single song, "I Love Rock 'N Roll," one of Joan Jett's biggest hits. The deal involves Jake Hooker's writer's share of the anthem; co-writer Alan Merrill is not a participant (Billboard/Bulletin, Sept. 15).

The man behind the deal is David Pullman, managing director of the Pullman Group, which has previously done similar deals on catalogs owned by David Bowie and Holland, Dozier, and Holland. Pullman says he's constructing a "seven-figure deal" with Hooker. "It's as valuable individually as the entire catalog of some songwriters," he says in a prepared statement. "Joel Whitburn's "Pop Annual" book lists the recording by Jett and the Blackhearts on the Boardwalk label as the No. 1 chart hit of 1982. The rock standard is prized for a resurgence as the title of the movie "I Love Rock 'N Roll—The Movie," due for release next year. Also, the U.K. group Five has covered the song on a debut album due this year. The song is published by RAK Music Ltd. in the U.K.

ATLANTIC CROSSING: Songwriter Mel Glazer, who co-authored songs recorded by Robert Plant, Elvis Presley, and Elton John, along with movie, TV, and off-broadway credits, got a recording off the old-fashioned way—sort of.

On meeting Geraldine Keegan, headmistress of St. Mary's College in Derry City, Ireland, during a visit to New York in July 1977, she inquired if she personally knew Daniel O'Donnell, a popular singer in the U.K. Keegan replied, "both my sister and I—but how did you know that I knew Daniel O'Donnell?" Glazer says he replied, "I don't know how I knew, Miss Keegan, I just felt you did. Would you and your sister do this stranger a great kindness by bringing Mr. O'Donnell two or three of my songs. Is that possible?"

She agreed to do so, and some months later, it was none other than O'Donnell himself who called Glazer to advise him of his interest in recording one of the songs, "The Magic Is There," which Glazer co-wrote with Charlie Weiss. The results are to be heard shortly on an album on the U.K.-based Ritz label. Glazer, who lives in New York, says the song was originally written for the country market, where, he says, contacts are being made for covers.

According to entertainment attorney William Krasilovsky, he negotiated on Glazer and Weiss' behalf a publishing deal with Freddie Bienstock's Carlin Music "based on this story and their London office's knowledge of O'Donnell as a United Kingdom star.

Carlin has subpublishing rights in Australia, the U.K., Germany, and New Zealand. Ritza Records' publishing affiliate controls the song for Ireland.

Among Glazer's successful copyright is recordings of "Guess Again" by Etta James, written with Aaron Schroeder and Wally Gold; "You Said You Cried In Your Sleep Last Night" by Robert Plant, co-written with Steven Schlags; and the title song of the Presley movie "Speedway," written with Schlags. Other co-writers have been Sammy Fain and Carole King.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:
1. Tori Amos, "Anthology."
2. Tori Amos, "From the choirgirl..."
5. AC/DC, "Backfire" (guitar tab).
BY DAN DALEY

NASHVILLE—This city's music machine has sputtered as hit after hit in the last 18 months, with shrinking label rosters and a competitive recording environment that has more studios than can serve the ever-shrinking community that has seen several facility closings and one major bankruptcy, as well as a seemingly bottomless rate war—

the sort of economic atmosphere that Drive-in itself once had itself more to rebrand than it expanded.

However, Sound Kitchen, which in 1995 opened as a two-room facility in the Franklin, Tennessee, community that has seen several facility closings and one major bankruptcy, as well as a seemingly bottomless rate war—

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EMILIO ESTEFAN
THE 20TH ANNIVERSARY BILLBOARD TRIBUTE
Two Decades On, He's At The Center Of A Rich Mix Of Music, Culture And Enterprise.

BY JOHN LANNERT

Over the past 20 years, Emilio Estefan Jr. has made quite a name for himself as the entrepreneur who heads up Estefan Enterprises, Inc.

Besides managing the career of his superstar wife Gloria—with whom he developed their singular Latin/pop sound—Emilio has successfully delved into all segments of the music industry, ranging from production to publishing. Among the artists for whom he has produced hit albums are bilingual pop star Jon Secada and Mexican singing idols Alejandro Fernández and Thalía.

Emilio also is getting involved with film and television, having signed a $10 million deal last year with Universal Television Group to develop Latino-rooted sitcoms.

Apart from his entertainment ventures, Emilio has become involved in two prosperous restaurants (Larios On The Beach, Bongo's) and the Cardozo Hotel, where portions of the hit movie "Something About Mary" were filmed.

But, his impressive résumé aside, if you want to catch Emilio in action during a typical work day, make sure you bring a camera with a slo-motion feature. It's the only way to keep up with the renowned impresario as he darts from project to project.

A typical day at the offices of Crescent Moon Studios finds him bouncing from studio to studio, penning a lyric here for Colombian singing star Shakira, adjusting the sound blend there for a Latinized remix of a Lenny Kravitz tune.

In between is a radio interview he has arranged with his wife, who drops by the office to contribute—along with Emilio—an impromptu finger painting that will be auctioned at a fundraising event in Mexico.

Later in the day, Emilio can be found adjusting the lighting at a video shoot for Carlos Ponce, a new, hot-shot singer who recently reached the top of Hot Latin Tracks with his first single, "Rezo."

Throughout the day, Emilio is unfailingly patient and polite as he sprinkles playful, humorous barbs into more serious conversations, running from the blueprints for his

Continued on page 58
During the span of his illustrious, 20-year career in the music industry, Emilio Estefan Jr. has drawn warm praise and admiration from an array of prominent players in the entertainment business. Following are thoughts and insights about Emilio rendered by some of the industry’s most esteemed personalities.

Emilio Estefan is one of the smartest and most talented people in the entire music business, maybe in any business. He’s also one of my closest friends, and I treasure that friendship. As a writer, player, arranger, manager and producer—Emilio is without peer. Together with Gloria Estefan, Emilio has helped determine and transform the course of Latin popular music over the past two decades.

The worldwide success of Gloria and Miami Sound Machine blew the hinges off the door for Latin performers in every territory, and Emilio took that success to a whole other level by working with a new generation of Latin artists to establish them as global stars capable of transcending language and cultural barriers. Emilio’s accomplishments are as extraordinary as the man himself.

—Thomas D. Mottola
President/CEO, Sony Music Entertainment, Inc.

Emilio is the single most important factor in the development of what has been coined “crossover.” Throughout the years, he has moved with ease and effectiveness in both the American and Latin musics, where they have scored numerous successes year after year.

One of the things people have recognized is that Emilio and Gloria are ambassadors around the world for the whole Latin culture. And Emilio, besides being tremendously talented and a being a very passionate music man, also possesses a public-relations/marketing savvy, and that’s what makes him truly unique and one of the industry’s great figures.

I have been pretty close to the development of the Miami Sound Machine because of being from Miami, and, having a band of my own, we sometimes shared stages. I saw them go from working very small venues to working stadiums of 100,000 people. The one thing that really stands out from the personal side is that this man—with all of the success he has enjoyed—continues to be a very humble and very simple person who is always willing to take time to listen to a new songwriter and check out a new artist and give them the best of his experience.

—Oscar Llord
President, Sony Discos

I admire his success. He is totally dedicated to the industry, and everything he touches turns to gold, basically. He has a great amount of talent as a producer, and he works very, very well with the artists.

—George Zamora
VP/GM, WEA Latina

THE BILLBOARD INTERVIEW
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company’s new headquarters to a scheduled meeting with Ana Gabriel, Mexico’s famed singer/songwriter whose upcoming CD he is currently producing.

Emilio recently discussed his storied career and future aspirations in this Billboard Interview. The conversations took place over the course of several of Emilio’s morning constitutionals—which, of course, he took with his usual alacrity.

Did you ever imagine, 20 years ago, that you would be taking a morning walk along the beach as the head of a music empire?

No. Who knew? When I first started going to Sony, I used to ride a bike because I didn’t have enough money for gas. Then I became president of Sony’s artist-and-development, and now I have my own label. It’s about respect and hard work.

Do you know how hard it is to go from being a musician to a producer to a writer? It’s a big transition. And the only way you do it is to prove yourself, which earns you a lot of respect. You know, I believe a lot in destiny. The main thing for me now is that I love what I’m doing. I love to make music and to create. The second thing is that I am so happy that I am healthy.

But did you think you would reach this fantastic level of success when you first started out in the music business?

No, no. I did it because I’ve loved music all my life. The first instrument I got was when I was 12; I got an accordion. I wanted to be a musician, no matter what. My older brother José was an engineer, so I was the black sheep of the family; everybody was saying, “Oh my God, this guy is going to be a musician!”

Did you have a band in high school?

Oh yeah, in Cuba, and then I moved here and I started playing restaurants for tips. Then I used to work at Bacardi as an office boy, and then one guy from Bacardi, who I grew up with, told me they were throwing a big party for one of the owners and they were looking for a small band, so maybe I could come with an accordion and another two guys.

So I got a conga player and an accordion and a guitar, and we played

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When the great Cuban cigars were born, they were enjoyed with the world's great rum.
Emilio was always the first option to produce my record for many reasons—going into a crossover market was one of them. It has been eight years since I've started wanting to have a recording career, and I have had a lot of management deals and a lot of record-label encounters, and, ironically, the person who has had the most experience—and has had most success of all the people I have spoken with—was the only person who didn't try to change me.

Instead of telling me, "This is what you should do, and this is what we are going to do with your image," he was the only person who asked me, "What is it you have to offer to music, and I will work around that and decorate it." That was the key to make me want to work with Emilio right away.

And there have been great coincidences along the way—like I was a bartender at the Carondelet Hotel before Emilio owned it. And then my record-launch party was done at the same hotel a few years later, so it was pretty impressive.

I think it's also impressive—the way Emilio has had a solid career and a solid family life.

—Carlos Ponce

Emilio is a true visionary, a passionately committed husband and father and an irreplaceable friend.

—Andy García

As a songwriter, producer and record-maker, Emilio Estefan Jr. brought together the worlds of Latin music and mainstream pop in a way no one had ever done before. Through the incredible string of hit records he and Gloria have created together, Emilio has never lost touch with his musical and cultural roots—even as his music has touched the lives of millions around the world.

It's been my good fortune to work closely with Emilio Estefan Jr. for over 10 years. He combines a singular creative vision and incredible musical ability with a sense of strategic planning and total dedication to the success of every project. That's rare in our business—and the reason why I look forward to my next 10 years of working with this very gifted man.

—David R. Glew
Chairman, Epic Records Group

Emilio is genuinely one of the most special human beings that there is. He is a talented, creative mind and also a keenly astute businessman, but, more importantly, he is a dedicated husband, father and friend. That dedication and devotion spills over into everything that he does and everyone he meets. Together with Gloria, who is an equally talented artist and devoted wife and mother, the Estefans have, without doubt, been at the forefront of the movement which brought Latin music into mainstream American pop music. I don't think that enough words exist to describe how much I love Emilio, Gloria, Nayib and Emily Marie.

—Quincy Jones

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Continued from page 58

all night, and they danced all night. And then I started getting calls from everybody to book private parties.

What kind of music did you play?

I played more Latino music than anything else—a lot of old music from Cuba.

What year was this?

1974. I left Cuba when I was 13 to go to Spain. I lived a year-and-a-half in Spain, and then I came here. The first thing that I did—there were 14 kids at my aunt's house—was to buy an accordion and a guitar, but we didn't have the money. I went with my uncle to a piano place to buy an accordion, and it cost $474. My uncle said, "We are going to have to finance and you are going to have to pay," and I said, "Yes, I'll pay."

So what I did was I went to an Italian restaurant only for tips—sometimes I made $2 or $20 and sometimes nothing. I used to go to Bacardi in the morning and work till 4:30, then go to night school and then go to the restaurant every day. And, on weekends, I used to go to weddings and bar mitzvahs.

Who taught you how to play?

I taught myself by ear. I didn't have any money for lessons, and I didn't know anything about music. But I think with music sometimes it's more important when it comes from the heart. I know a lot of musicians who are incredible and they read perfect, and then you ask them to play "Happy Birthday" and they can't change their feeling. So, music sometimes has to have feeling. Like when I write songs...I cannot write a song that takes more than two weeks.

You like to try to do it as spontaneously as possible.

Definitely. If I feel it, I feel it.

When did you form Miami Latin Boys?

In 1974. Then, when Gloria came to the band in 1976, I changed the name to Miami Sound Machine. And the reason I chose Miami Sound Machine was because I knew there was going to be [the] sound of Cuban immigrants coming to this country from both cultures.

At home, we used to listen to Celia Cruz and Cachao—all of the Cuban

Continued on page 72
Congratulations on being honored for your 25 years of exceptional achievements and contributions to the music industry.

We are proud to have worked on some great projects with you and we look forward to many more.

From your friends at EMI MUSIC.

PS. “Trabajando Pa’Ti”
The career of Emilio Estefan Jr. is much more than hit records, world tours and international awards.

Together, Emilio and Gloria have built a bridge between the cultures of the Caribbean and Latin America and the American mainstream. When a Gloria Estefan song became a Summer Olympics anthem...when "Mi Tierra" topped the Latin Albums chart for a solid year...when President Bush appointed Gloria as a public member of the U.S. delegation to the United Nations...these were special achievements in which the entire Latin-American community could take special pride.

Emilio has never forsaken his roots. He’s given back to his musical community, through his productions of such gifted artists as Cachao, Albita and Celia Cruz. And he’s given back to the community in which he and Gloria live, by, among other things, helping to raise over $3 million in relief funds after Hurricane Andrew swept southern Florida in 1992.

It’s been my good fortune to have been a “fellow traveler” with Emilio and Gloria Estefan on their amazing musical journey...and we’ve got many more miles to go together.

—Polly Anthony
President, Epic Records 550 Music

Emilio is the kind of guy that, once you bring him on board on a recording project—aside from knowing you are going to get an incredible record—you get instantaneous credibility.

With Carlos Ponce, who is breaking big in all of Latin America and the U.S., it was a matter of signing Carlos and then bringing Emilio on board, which, again, gives the artist credibility. So, Emilio has a great sense of what the masses want. He is somebody I feel very fortunate to have been able to work with. We have had great success with Secada, and “Voices Unidas” is a record—artistically—I will be very proud of for the next 100 years. He also is somebody who I feel very privileged to have as a friend.

And, personally, for years I have always gotten a kick out of Emilio, because, whenever we were finishing a conversation, he would say to me, “Oye, trabajando pa’ ti!” (“Listen, I am working for you”).

And I always would tell him, “You’re the only guy who has $400 million under his pillow, and I have $29.52, but you’re trabajando pa’ mi.”

So, this is an ongoing joke, to the point now where we’ve made this phrase of his pretty famous among everybody here at EMI Latin. We’re always telling each other, ‘Oye, trabajando pa’ ti.’

It’s hysterical, and I think it gives you a sense of his humbleness, that here is a guy who is on top of the world, but yet he puts himself in a position of ‘trabajando pa’ ti.’ And if you really, really did not know him well, you would almost buy him saying ‘trabajando pa’ ti.’

In fact, he says now he is writing a song called ‘Trabajando Pa’ Ti.’

—Jose Behar
President/CEO, EMI Latin

The Ultimate Crossover

The Architect Of The Miami Sound Has Built An International Reputation For Himself—And Broadened The Global Palate For Latin Music Like Few Before Him.

BY JOHN LANNERT

In 1994, Billboard awarded Emilio Estefan Jr. the “El Premio Billboard” lifetime-achievement trophy during its Latin Music Awards.

“El Premio Billboard” honors those Latino artists and industry players whose valuable contributions expose Spanish-language sounds beyond Latino markets.

It was hardly an award that was prematurely conferred, even if Estefan was only 40 at the time. That’s because few Hispanics have broadened the global palate for Latin music like he has. And, in the past five years, perhaps no one has influenced the Latino music scene more than Emilio.

Emilio’s initial success in bringing Latino sounds to a worldwide audience took place in 1985 when, as a member of the Miami Sound Machine, he pushed for the release of “Conga.” The peppy, percussive ditty sung by Emilio’s wife Gloria not only went on to become a top-10 smash, but it also helped define “the Miami Sound,” a fusion of Latino rhythms and melodies with pop overtones.

Subsequent hit albums from Miami Sound

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Emilio Estefan
TURNING DREAMS INTO REALITIES FOR TWENTY YEARS

¡FELICIDADES!
WARNER MUSIC INTERNATIONAL WEA LATINA
Gloria On Emilio:  
"He THINKS of SOMETHING, and he makes it HAPPEN."

Who could possibly be better qualified to give the lowdown on Emilio Estefan Jr. than his globally famous wife and confidante, Gloria? 
During their 20-year marriage, Gloria and Emilio have gone from being members of a cover band called Miami Sound Machine to being one of the most powerful and beloved couples in the music industry.

The following remarks by Gloria help reveal the true scope of Emilio’s talent and the broad range of artists whom he has produced, including Cuban mambo pioneer Cachao, Mexican pop/ranchera siren Ana Gabriel, pop heartthrob Carlos Ponce and Argentine folkloric sensation Soledad.

Emilio is optimistic energy. He is the dream personified. He thinks of something, and he makes it happen. He doesn’t sit by dreaming. He is a wonderful combination of the creative artist and the consummate business professional. He does it with so much love and zest, it is infectious to everyone around him.

He doesn’t have an ego problem as to who does what or who writes what. He is very secure, and he likes people to grow and use their talents to their benefit as well as his. We’ve been artists and we’ve been screwed, let’s say.

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¡Latino! ¡Latino!

Multi-credited Estefan has a keen ear for spotting talent, and his production successes with Latin artists remain unparalleled. His secret? Cool fusion.

BY JOHN LANNERT

Maybe no one individual has exerted a greater impact on the Latino music business than Emilio Estefan Jr.

His crossover success with his wife Gloria and Jon Secada firmly established Emilio as a visionary producer in the Anglo world.

More important, however, is that, while Emilio was piloting the English-language prosperity of Gloria and Secada, he made sure to maintain a strong presence in the Hispanic music markets as well.

Spanish adaptations of Gloria’s and Secada’s English-language hits were released in the Latin territories, where they became hits all over again.

To be sure, Emilio was not the first producer to recognize the potential of making hits in both English and Spanish. But he was the first to make it consistently successful.

A host of Latino acts have been trying to replicate Emilio’s crossover feats, with slain Tejano idol Selena being the lone Hispanic artist to secure hit songs in English and Spanish.

But the fact that Gloria is the only Latin-rooted artist who has thrived in the past dozen years in both language sectors stands as unequivocal proof that Emilio’s musical and production acumen is special.

As for the strictly Latino side of business, Emilio has been at the forefront, if not the creator, of new musical trends.

PRE-CRAZE ISLAND GROOVES

Long before the Cuba-centric disc “Buena Vista Social Club” hit the Stateside market in 1997, Emilio and Gloria were mapping out and eventually releasing a CD of Cuban-roots sounds titled “Mi Tierra.”

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A BILLBOARD TRIBUTE
When it comes to instilling Hispanic pride, nobody's been more "instrumental."

Univision
GLORIA ON EMILIO
Continued from page 64

So, that’s why he takes such pride in helping other artists and making it good for them. He wants to be the side of the business that pays these people. Like what he did for Cachao. Cachao had not received one cent in his entire life for anything he had ever done, and Emilio’s first concern was to give him an advance, so that he could make money on his beautiful music.

He is very concerned about both things, since he has been everything from artist to manager.

Emilio is extremely organized. He can and he likes to delegate and give opportunities to people. His influence in the music industry has been huge in the past year, with artists on the Latin charts like Alejandro Fernández and Carlos Ponce. I mean, Carlos Ponce even jumped me on the chart—thanks a lot [laughs]. I didn’t get to No. 1, because of Carlos Ponce!

Shakira is going to blow people away with her album. The things he did with Soledad; the stuff he did with Ana Gabriel are great. So, he is a force in the Latin market because he has brought an incredible quality in recording and finding the right material for each artist, so they stay true to what they are and still continue to grow and be out there in the international forum and get music that has allowed them to come out of their particular country. Alejandro was well-known in Mexico for rancheras, but that was about it. Now, he is an international artist.

Emilio has a global vision and applies

GLORIA ESTEFAN
Gloria hardly needs any introduction.

From the first time “Conga” hit the charts in 1985, her varied and durable career—originally as lead vocalist of Miami Sound Machine and then later as a solo star—has been filled with gold and platinum records and Grammy awards. Indeed, her latest album, “gloria,” was recently certified gold by the Recording Industry Assn. Of America (RIAA).

As with many of her past Epic albums that have contained both English and Spanish tracks, “gloria” has generated singles that have entered the pop, adult contemporary, dance and Latin charts. As of press time, “Oye” had placed Hot Latin Tracks while reaching No. 3 with a bullet on Billboard’s Club Play chart.

Gloria is the only recording artist to have topped the pop, adult contemporary, dance and Latin charts.

“Gloria is the most important person in my life because we did this together. I am proud of her as an artist and as a human being. Gloria always did what she believed in, and that is why she has had a long career.”

“Anyone can have a hit, but, if you are in this business 15, 20 years and you still make hits, it is because you are true to yourself and you are real. Gloria represents that.”

EMILIO’S WHO’S WHO
Throughout his already fabled career, Emilio Estefan Jr. has worked with a stellar array of artists of all musical stripes, including his superstar wife Gloria.

Unlike other music giants, however, Emilio has cut albums with idols from both the English- and Spanish-language worlds. Following are thumbnail profiles of some of the great Anglo and Latino artists with whom Emilio has worked, accompanied by Emilio’s thoughts about their talents and personalities.

JON SECADA
A former backup singer for Gloria, this two-time Grammy winner has successfully followed in his mentor’s footsteps by carving out a career that has thrived in both the English- and Spanish-language markets.


Secada subsequently took a break from recording in 1995 to star in the Broadway production of “Grease.”

Now signed to Sony, he is working on his label debut, slated for release early in 1999.

“Jon is one of the most talented persons I have ever known. His singing is incredible, and he is a great writer.”

CARLOS PONCE
Devastatingly handsome, this raspy-voiced balladeer with increasingly famous, icy-blue eyes began his prosperous entertainment career as a soap-opera actor and television host who seriously turned his sights toward recording in 1992.

Ponce’s eponymously titled album on EMI Latin has yielded the emotive ballad “Rezo,” a No. 1 smash on Hot Latin Tracks that has been followed up by the hit “Decir Adiós.”

Born in Puerto Rico to Cuban parents, Ponce is temporarily returning to his acting roots in November when he will appear on an episode of Fox-TV’s prime-time soap “Beverly Hills 90210.”

“Carlos has the whole package—the persona. He has magic because he is very real.”

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it's "just Another Day" without your inspiration, commitment & love for everything that you do,

Now & always your brother at heart,
EMILIO ESTEFAN
20TH ANNIVERSARY

Emilio is not only charismatic, but very confident in all of the projects that he carries out. I met him at the beginning of the [Cuban] exile, when we were all going through very difficult moments. He had a group formed by three or four musicians whose music was unique and rhythm had a contagious feel to it. He played in all the fund-raisers, galas and fashion shows that I used to organize. His group ascended to become an orchestra, and the rest is part of history.

He has the insight to create works of art out of music and the determination to keep them going, even when the tide is against him. But, above all of the success, he and Gloria have remained down-to-earth, proud of their Cuban heritage and roots. They have never forgotten their roots and the people who helped them.

—Nora Bulnes
President, Selecta Magazine

Emilio is one of the most influential guys in our business. I first got a taste of his talent when he did a video of "Sazón," for one of our artists, Celia Cruz. He is a great innovator.

—Ralph Mercado
President, RMM Records

When I think of Emilio, I wonder what our business would be like today if he had decided to remain an ad executive with Bacardi. No Gloria, no Seceda, no "Miami sound" and a very localized, fragmented Latin music business. Emilio is at the dead center of our business. If he didn't create it, he had an influence on it. The best part is that I consider him not only a part of the Sony family, but a close, personal friend.

Emilio has made Miami what it is today—the mecca for Latin recording artists. Everything he touches turns to gold, platinum and Grammys. He is a magnet for artists, the most recent example being what he has done with the new Shakira album. He has preserved Shakira's uniqueness and taken her sound to the next level. He has just completed Ana Gabriel's album for release early next year, and he is working on Soledad's new album, which will also be released early next year.

—Frank Welzer
President, Sony Music International Latin America

Emilio is a good businessman. He plans his goals way ahead of time, and he achieves them. I have known him for 20 years, and I knew him when he and Gloria were barely starting. In terms of helping the other Latin artists in the U.S. market, he has been one of the pioneers of the crossover, per se. Gloria Estefan is really an act that crossed over into the Anglo market where you have Anglo people buying her records.

He has also helped other Latin artists perform in nicer venues. It is partly due to him. We booked the shows and put him in those venues, but we were able to open up new markets for a lot of Latin people.

Emilio is a very caring guy, and whenever I had a problem, he would always call and say, "Whatever you need, I will be there for you." He has always been that way with me. I am like his brother.

—Jorge E. Pinos
VP, International Department, William Morris Agency

ALEJANDRO FERNÁNDEZ

From the start, Mexican idol Alejandro Fernández had big shoes to fill—his father is legendary ranchero icon Vicente Fernández. But the younger Fernández proved more than capable as he launched his solo career several years back as a big-voiced interpreter of tradition-rich ranchera music.

Then, in 1996, after having worked with Emilio on the Olympics-themed album "Voces Unidas," Alejandro expressed a desire to record with the high-profile producer.

"So, in the midst of a rapidly flourishing career as a ranchero, Alejandro switched gears by coming up with a pop record with ranchera flavor—"Me Estoy Enamorando.""

Produced by Emilio, "Me Estoy Enamorando" is a best-selling album that recently was certified gold. The CD also has delivered four No. 1 singles on Hot Latin Tracks, among them a duet smash, "En El Jardín," that Alejandro recorded with Gloria.

A show-stopping performer who attracts more women's underwear during his shows than Tom Jones, Alejandro is currently on tour in support of his smash album.

"Alejandro is one-of-a-kind—he always has a smile and is so down-to-earth and so talented. You book a studio for one or two weeks and then he comes and says, 'I want to get this done in one or two days'—it's amazing."

THALÍA

Through her immensely popular soap operas, Mexico's diva of divas, Thalía, is one of the few female artists in the Latino market who has legions of fans throughout Latin America, including Brazil.

And then the EMI Latin star hooked up with Emilio for a hit track. "Piel Morena," taken from her 1995 top-10 album, "En Extasis," set the stage for their collaborative 1997 hit CD, "Amor A La Mexicana."

Emilio is slated to go into the studio in October to cut Thalía's next disc, due in the first quarter of 1999.

"Thalía is Thalía, what can I say? She is the only person who can do anything and do it the way she wants to do it."
Congratulations on 25 years of success!

Through your efforts, you have opened doors and treaded paths, showing the world the wonderful fusion of rhythms that Latin music has to offer. For that, I want to thank you, not just for myself but for everyone whose life you have blessed with your generous spirit and your Midas touch. You are a great role model for me and your legacy will remain an inspiration for generations to come.

Thank you for all your support and guidance.

God Bless,

Carlos Ponce
The first time I ever met Emilio was when Miami Sound Machine was making their national television debut on “American Bandstand.” What struck me about him was he was brilliant, and I didn’t realize how brilliant at the time because nothing much had happened.

My attitude changed as the years went by and I suddenly realised that he may appear to be the absent-minded professor, but he is organised and he’s choreographed not only Gloria’s future, but the whole enterprise that they have together. It is a beautiful thing to watch.

He is like the Wizard Of Oz, only there is substance behind the curtain. He is the man who has brought to the fore a form of music that was inherently his background, anyway, and now all of the rest of us have suddenly discovered the influence of Latin music, which is so obvious. [Latin music] is a very important piece of the music picture, and he knew that from the get-go.

He was smart enough to see the rise in a segment of the population, that their appetites were not being satisfied and that they were becoming an important economic force. And nobody knew how to market to them. Emilio just didn’t target this market, he wrapped his arms around the whole thing.

What I would point to with the most admiration is how extraordinarily organized he is.

—Dick Clark

You could say Emilio and I first met when I called him to tell him I had to pull my car off to the side of the road when I heard Gloria’s “Conga” for the first time. I was working on a musical starring Plácido Domingo, and I asked Emilio if Gloria would do a duet with Plácido. This was the start of a wonderful friendship, and our families have become very close.

When we work together at Crescent Moon, he will always stop in the control room for updates and playbacks, but his energy is so endless, he’ll be running on the beach, calling in comments on last night’s mix or vocals on his cell phone.

Emilio is the ultimate ambassador; he shows up at the studio with what I call the “universal tour.” It may comprise both Spanish- and English-speaking press, dignitaries, or just plain folks who love him and Gloria, but he is equally concerned about everyone. He is able to talk business one minute, then discuss why the clave could be louder to drive the groove, and then ask about your well-being without missing a beat.

He and Gloria always have time for their friends. I consider him a brother, and I love him very much.

—Phil Ramone

I have been working with Emilio for about 12 years, and he has definitely been my mentor as a manager, producer and innovator. As a songwriter, I really didn’t develop until I started working with his publishing company. My music really kind of took off when he gave me the idea and vision to do and try different things.

He is an ideas man, and, at the same time, he is a great businessman in an industry that obviously [is about] more than just talent. Sometimes, I can’t believe how much he does and how he can keep it all together and keep things in perspective. The company is the result of his talent and his vision, and it’s still growing. It’s something that I am proud of, and I am just very happy I’m still working with him.

—Jon Secada

Food, Lodging And TV: EMILIO Branches Out

In the past six years, Estefan has extended his entrepreneurial skills far beyond music—and he’s using them to give back to the city he loves.

BY JOHN LANNERT

Emilio Estefan Jr. is world-renowned as a music entrepreneur who has pioneered groundbreaking fusions of Latin, pop and R&B.

But in the past six years, Estefan has proved his entrepreneurial skills extend beyond music. Estefan and his wife Gloria now own a restaurant, Larios On The Beach, and a hotel, Cardozo Hotel And Bar, on Miami Beach’s glitzy South Beach strip. In addition, they own another restaurant, Bongos, which is located in Disney World.

Nowadays, Emilio is turning his sights toward television and film projects. Last year, Universal Television Group committed $10 million for him to develop and produce TV programs.

The TV and film activities do not run far afield from Emilio’s music-related businesses. But why did he get involved in restaurants and a hotel? It turns out those projects were Gloria’s ideas.

“That’s true; I cannot take credit for everything,” says Emilio. “Gloria

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Felicidades, Emilio!

From your friends at
Radio City Entertainment
and
Madison Square Garden
this vision to these artists that have such rich, folkloric music to offer. Because of his travels in both worlds, he is able to find incredible material that can take these people to another level and open up doors for them.

He also gives the artist a feeling of incredible support, and they feel protected, which for any artist that is an amazing thing to happen. Then you are free to create.

Emilio does everything with the same love—like Bongo’s [restaurant], which was a great business deal. But the only thing that mattered to him and us was to portray our culture in a wonderful way and in a way that we can feel proud and share it with other people and other cultures.

When we plan something and do something, it is about integrity and things that are going to last in the long run. It is never about money. When we did the Cardozo Hotel, we wanted people to go there and leave with a good feeling about the hotel and the city. So, everything we do and everything he does has to be done with quality.

Emilio eventually will end up directing [movies]. He has an amazing eye, creatively for things. He is going to blow the movie people away, too.

Not only does he deliver a creatively beautiful project, he has never been late on a project, and he doesn’t go over budget. And if he says, you have to spend a bigger budget, he talks to you logically on a business level and nothing is never extreme. He delivers…on all counts.

And, on top of that, he is sincere; people love him for it. It’s not a put-on; it is who he is. His zeal for life carries into everything he does, and that is his only reason

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**THE BILLBOARD INTERVIEW**

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music—and at the same time we grew up with the Beatles, Rolling Stones, Motown. So there was this fusion.

But, as far as the Miami sound was concerned, it seemed that you, Carlos Oliva and Willy Chirino were arriving at the same sort of music simultaneously.

Carlos and Willy started the whole thing, but it was always more Latin music; they never did English like I did. They never did anything like “Conga.” But we all started together, and my first album was through Carlos. He was the best man at my wedding. They are both talented.

So, from 1976 to 1985, the band was playing all kinds of shows.

We used to do all of the benefits in Miami. And, during that time, we cut two albums with local companies. And we never got paid. We tried to get a release, and they wouldn’t do it. So Gloria and I created our own small label, and we got a loan and made the album “Foreign Imported.” When the album was ready to go out, [Miami distributor] Reyes Records gave me $3,000 to print the record, as a loan. I’ll never forget that. Enrique [Reyes] was so great to me, and he gave me the money.

When the album was ready to go out, I got a call from Sony Discos [then CBS Discos], and they said, “We’re interested.” I said the only way we would do it is to have control to record whatever we want to do. We want albums half in English and half in Spanish, because it is a mixture of what we have and what we are. We wanted to do a fusion.

So you were looking at crossover prospects from the beginning?

I wasn’t thinking about a market, I just wanted to do what we were. That was our sound. On the second album, I wanted to do something else, and we recorded “Dr. Beat.” So, I went to Sony and they said, “This

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It takes a special kind of musician to bring people to their feet.

The Miami Project to Cure Paralysis and Glen Ellen applaud Emilio Estefan's 20 years in the music industry. His work and support has moved us all.
GLORIA ON EMILIO
Continued from page 72

for doing things.

I wish he would rest a little more. On Sunday morning, the only day that I figure he is going to sleep a little, he is up at the crack of dawn, hosing down the terrace, picking up the leaves in the yard. He cannot stop. It is part of his persona.

Emilio was the first person who talked me into writing. I always did parodies as a kid and was quite happy to do other people's songs and play them on guitar. So, when I joined the band, I had sung a couple of these parodies for Emilio, and he thought they were really funny.

So, he came to me and he said, "I really want to record some original music," because when I joined the band, we used

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Continued from page 72

is never going to happen, and we don't want to release it." I said, "Put it on the B-side of a single called 'Lucharé.'" So we went to every disco in Miami to give the album out. Three weeks later, it was No. 1 here, and four weeks later it was No. 1 in England in all of the clubs.

England is calling Miami to find this group because they wanted to sign the group. So we went to Holland to do promotion, and we only knew two songs—"Dr. Beat" and "I Need A Man." People wanted to hear more and more, and I told Gloria we need to play Cuban congas—that's what we are; maybe they'll throw us out of here or they'll like it—the place went wild.

So, Gloria was the one to tell me that, if we are going to be successful, we have to have our sound; we cannot be imitating anybody. We went to Holland and to England, and Kiki García, who was with the band, started writing the chorus for "Conga." Gloria changed the lyrics, and when we came to Miami we recorded the song.

I called [Sony in] New York, and they said they didn't think it was going to happen. I said, "You have to release it, and I will take the responsibili-
Anaheim

Hot

Jalapeño

Hotter

Habanero

Even Hotter

Turn up the heat with PEOPLE EN ESPAÑOL

In just one year, PEOPLE EN ESPAÑOL has become the NUMERO UNO magazine among U.S. Latinos. With a guaranteed and audited ratebase of 200,000 and an estimated monthly audience of over 1.6 million Hispanic consumers, PEOPLE EN ESPAÑOL has a national reach equal to many top Spanish-language TV programs! So spice up your Hispanic media mix, and call your PEOPLE EN ESPAÑOL sales rep, or Publisher Lisa Quiroz today at (212) 522-3245, because the next issue of PEOPLE EN ESPAÑOL is closing soon.
GLORIA ON EMILIO  
Continued from page 74

to play really old Cuban standards, salsa, all Latin stuff. Emilio did play “The Hustle” on the accordion, and I thought, “This guy is brave.”

But the band had so much charisma and they were having such a good time, it was infectious. It was honest and something that you could see was not just a job for Emilio, but it was something he truly, truly enjoyed.

So, Emilio came to me and said, “I think you could write some songs, judging from the funny stuff you do. So, you just do it, but in a serious way.” And that’s what happened, and if it hadn’t been for him, I don’t think I would have tried to write. Music was such an escape for me, it was a catharsis. So, the sadder the song, the more I liked it.

THE BILLBOARD INTERVIEW  
Continued from page 74

ty. If it is a hit, it’s my problem; if it’s a failure, it’s my problem.” They released the song and, while we were in Mexico doing a movie, we got a call and the song had become huge.

At this point, you were jointly signed to Epic and Sony Discos?

Yes. After the first single, I said I wanted to go with “Bad Boys,” and they said, “No, we should go with another ‘Conga’-type song,” and I said, “No.” They released it, and it did well, and then, for the third single, I wanted a ballad, “Words Get In The Way,” and they said, “Are you crazy? You have the dance market in your hands!” I played it for the president of Sony Discos, and he said, “It will never happen in the U.S.—and it became huge. Then Gloria became huge in the A/C market.

Then we came with the second album, “Rhythm Is Gonna Get You.” For the fourth single, I wanted “Anything For You,” and they released it. We were flying to South Korea to play the Olympics, and on

“The reason I chose Miami Sound Machine was because I knew there was going to be [the] sound of Cuban immigrants coming to this country from both cultures. At home [in Cuba], we used to listen to Celia Cruz and Cachao—all of the Cuban music—and at the same time we grew up with the Beatles, Rolling Stones, Motown. So there was this fusion.”

Emilio Estefan  
— 20 Años Dando La Nota —

Hace veinte años tus sueños podían ser demasiado ambiciosos.

Hoy, parece como si el poeta se hubiera inspirado en tí. Porque lo tuyo ha sido andar, andar haciendo caminos sobre la mar.

Y tu visión, tu dedicación y tu integridad son ahora la fuente de inspiración para muchos latinos.

Por eso, estamos seguros que dentro de veinte años seguirás dando la nota.

¡Felicidades!

Nely Galán
Ocean Drive Magazine Loves Emilio Estefan.

You Bring the Best to South Beach!

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the way we were waiting, because it was like No. 3 on the charts and it had
a chance to go No. 1. When we arrived, the Koreans were waiting
with flowers and a sign that said “You’re No. 1.” We made so much
noise in the airport. It was our first No. 1!

**Was putting Gloria out front a natural evolution of Miami Sound Machine?**

We knew that Gloria was upfront at that time. [Bandmate] Marcos
[D'Avila] and I were leaving the band. My son Nayib didn’t want to
tavel so much, and I told Gloria, “You have to continue, and I will
fly to the weekend shows.” We were traveling all over in one bus
with 28 people. And what we learned from those trips is that peo-
ple are so real and that everybody has the same heart. As long as
you play music that touches somebody’s heart, that is when you are
going to come across.

**Had you decided to start Estefan Enterprises during the late ’80s?**

No. I always liked to write music, and what Gloria and I wanted to do was

---

**THANK YOU EMILIO**

For twenty years of great touring and creative innovation.

All of us at Nocturne Video Productions are proud to be part of your team.
Happy Anniversary

Emilio

It's great doing business with you!

— from all your friends at

William Morris
To a great man...an incredible visionary...
an extraordinary musician...
a remarkable inspiration and...a priceless friend.
Congratulations Emilio

The more than 600 employees at the Estefan Enterprises' family of businesses wish you another 20 years of success...together!
Sincerely, and with love for your talents, we applaud you!!

A dedication from the songwriters and producers.

Emilio, capable, talented, strong, funny... And with great legs! I love you “Chico Chevere”.

Alejto, Producer/Songwriter

Emilio, you are the man! Thank you so much for your amazing vision and guidance.

Randy Barlow, Producer/Songwriter

Un hombre que cueste el camino con el hilo de su herencia latina, manteniendo los pies en la tierra, y el alcanza a las estrellas. That's Emilio.

Robert Blakes, Producer/Songwriter

Dear Emilio, proud to be on your team. Hope to share in your bright future. Un gran abrazo!

Jorge Cattanielli, Producer/Songwriter

Congratulations Emilio, your energy, intuition, and hard work set you above the rest. Thank you,

Jorge Casas, Producer/Songwriter

Emilio, for all the laughs, all the love, all the hits! Thanks,

Lawrence P. Dermer, Producer/Songwriter

With great respect and admiration to the Midas of our business. Muchas felicidades.

Marco Jones, Producer/Songwriter

Grateful for all your faith & support throughout the years. You have been an inspiration.

Pablo Flores, Producer/Songwriter


Javier Garipe, Producer/Songwriter

My big brother Emilio has given me the opportunity to truly understand the purpose of the conductor. Thank you for guiding us into musical bliss. You're the man.

Tony Moran, Producer/Songwriter

Emilio, your determination and energy are a constant inspiration. I am proud to be a part of the family.

Tom McWilliams, Producer/Songwriter

I dedicate my BMI Songwriter of the Year Award to you and your brilliant leadership.

Miguel A. Morejon, Producer/Songwriter

For your vision, inspiration, & endless dedication to the understanding of cultures through music, I thank you.

Jorge Navas, Producer/Songwriter

Working with you has been the highlight of my career. With great love and admiration.

Luis Fernando Ochoa, Producer/Songwriter

Your endless drive and enthusiasm inspire us all! Congratulations,

Clay Osowski, Producer/Songwriter

Emilio, thank you for helping me achieve a lifetime dream.

Freddy Pérez, Jr., Producer/Songwriter

Gracias por ser manantial para el talento latino y hacerlo rodar por el mundo.

Julia Sierra, Songwriter

Emilio, You have found new ways to express the beauty of our Latin roots to the world! God Bless You.

Kiko Satoval, Producer/Songwriter

Foreign Imported Productions and Publishing, Inc. (BMI)

and

Estefan Music Publishing, Inc. (ASCAP)
to build our own studio, to write and have our own
team of people to write. Then the guys in the band
who would be off, like Jorge [Casas] and Clay [Ostwald], instead
of working with somebody else, they would be hanging around
with us; we got along so great.
After 20 years, we are like family.
Then we got the building. We used
to work in my mom's garage.
You still worked in your
mom's garage after Miami
Sound Machine started
getting popular?
Yes, and that is what I tell teenagers—it is always
great to go through rough times in our lives, because
people who make it overnight never appreciate it.
Nor do people who do not like to give autographs,
do not like to say “Thank you” to everybody, people
who don't like to share success with radio and
press—I mean, sometimes you spend more time
with the press than you spend with your own family.

Your relationship with the media has
been a priority, hasn't it?
Yes, but when I don't like something, I will tell
them in the media. But the media has been great to
us, and you cannot buy the kind of love we have got
ten from the media, from the public.

Since the beginning, you and Gloria have
been very media-friendly.
I tell you why. When you're having a rough time in
your life making it, and you get one interview, you
really appreciate it. We were Latino immigrants in
this country; we don't take anything for granted. But
the media has been extremely kind to Gloria.

And, as Gloria got more popular, so did
your responsibilities.

Continued on page 84

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EMILIO
YOU'VE TURNED THE WORLD'S BEAT AROUND
WITH A RHYTHM ALL YOUR OWN...
YOU'VE INFLUENCED CONTEMPORARY MUSIC
WITH A MIAMI SOUND

CONGRATULATIONS, ON 20 GREAT YEARS!
Adriana Abascal
Sears is proud to join the celebration of Emilio Estefan's remarkable life and career. We applaud this multi-talented producer, performer, songwriter, mentor, entrepreneur and five-time Grammy Award winner for his ongoing dedication to Latin culture and unparalleled contributions to the American music scene.
I used to do everything—accounting, photographs, publishing—because we didn’t have money to hire someone. Just administering the publishing was big. I told Gloria we should have our own publishing company. That is the real reason we became our own publishers. We are now handled by BMI. [BMI CEO/president] Frances Preston paid so much attention to us and was great to us from the beginning. I have a loyalty toward her.

Loyalty counts a lot for you, doesn’t it?

Oh yes. And I am thankful. I never expected to have what I have. Gloria is alive and is walking, and the best production in my life is our kids. I have a beautiful home, but I can be just as happy on the ocean. I am well-grounded. I see so many people with so much money who are unhappy and I think, “Why?”

**When did you start moving into producing?**

Well, I bought the studio, Crescent Moon, and it became a hanging-out place for all of the musicians. The first one who came was Jon Secada. I knew about Jon, and Jorge Casas said he sang great and was a great guy, and he came to see me, and I said, “Jon, I love your voice, let’s try to make a demo.” And I listened to 20 demos and I didn’t like it, and I said, “We’ll try it another day. R&B with Latino is what is going to happen to you now.” He wrote his own music, and he asked me to manage him and now he is like family—he is like my brother.

I took [his demos] to Sony, and the guy said, “We have too many artists now, we have to pass.” I called [EMI’s then A&R director] Nancy Brennan—she used to do my publishing—and I said, “I have a kid,”

Emilio,

As South Florida’s ambassador, your music and impact continually set new standards. We will always be there for you; thanks for always being there for us. It’s great being part of “la familia”

—David Ross, Rob Roberts, Julie Wilson-Watson and the Y-100 family
EMILIO

CONGRATULATIONS
FROM
ALL YOUR FRIENDS
AT
CREATIVE ARTISTS AGENCY
and they signed him. Producing was a natural thing.

**The Crescent Moon deal was in 1994?**

Yes. That deal is over now. I remember Tommy Mottola told me to go after the Cuban sound. So I signed Cachao and Albita, and, when I signed Cachao, I told Mottola I signed an artist, and he said, “Oh really? Is he good-looking?” I said, “Not really.” Then Tommy asked me, “Is he a young guy?”

“No,” I said. “He is 80-something years old.”

“Can he tour?” Tommy asked.

“No,” I said. [Pauses and starts laughing]. “But he is the best Cuban musician we have in the States; there is no one better than this guy.”

Andy Garcia helped out with the first album, and I was so happy when he got a Grammy nomination with this album, and we won a Grammy. I signed Albita, and her albums have been nominated.

**How do you choose which artists and writers to work at Estefan Enterprises?**

From my heart. They can make money with me. They become part of the company. We split everything 50/50; we go partners.

**So Estefan Enterprises takes off after the “Into The Light” tour in 1991?**

Yes, but, again, it was not planned. It just happened naturally. As I said, I believe in destiny. I don’t think when you immediately plan something like “I am going to be a good producer,” it is going to happen. Or “I am going to write a song...” it doesn’t happen.

What I have done is: I have gone against all odds in my career, from Gloria to Jon Secada to Cachao to Albita to Alejandro Fernández, whose sound I changed. I take a lot of pride in making a record sound good, and you have to take chances. That is what I like about [Sony CEO/president] Tommy Mottola. He has been in the business as a manager of [Dr. Buzzard’s Original] Savannah Band and Hall & Oates. He knows what it is to take chances and is thinking ahead. He knows there is a Miami sound here, and he wants to put money in it.

**Do you feel you have put together a Latin Motown, or is it even more than that?**

We have developed an incredible company, and we can do even better than labels sometimes, because we have our freedom. I do not tell people exactly what they have to do. I let people create, and we have such a mix of people—Jewish, Italian, Brazilian, Puerto Rican, Cuban, Anglo—we grow together and we get along great. I can do anything
EMILIO ESTEFAN, JR.
Center Stage In The Music Industry
Center Stage At Holland & Knight

Emilio,
Congratulations on your 20th anniversary and this well-deserved tribute for all that you have done for the music industry and the community you love. Thank you for your friendship and for letting us be a part of your team.

J. H. T.

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Dear Emilio,

Nobody does it better, and no one deserves it more. Congratulations on 20 extraordinary years!

Ponce—and you have Gloria on the Anglo side.
And Jon Secada with the crossover.
And Jon Secada. But, in the last couple of years, you have been doing so well in the Latin market, perhaps that is where this perception is coming from.

And that is true. But we can do anything. Larry [Dermer] can write R&B. He wrote "Don't Release Me" on the "Gloria!" album. My company is not only me by myself; it is 100 people writing and producing. We go from dance to R&B to rock. We are working now with Betty Wright for the R&B market.

Still, you have been an inspiration to a lot of Latinos.

And that makes me proud, because I never expected to do that. But, if I can be a role model for a lot of the kids, it's important, because they need role models. We don't have a lot of role models. There have been only a few of us Latinos who have done the crossover thing, and if that inspires just one kid, that is enough for me.

Are Latinos getting enough recognition for what they are contributing, musically?

There is a lot of discrimination still, but the music market is opening more and more, particularly at the radio stations, because they are realizing that, if they play a Latin song on the radio, people will ask for it, and I am talking about Anglos, not Latinos. I saw that with "Mi Tierra"; it was Anglos, not Latinos, who bought the album.

I tip my hat to [NARAS president/CEO] Mike Greene, who put Gloria on the Grammy show to sing "Mi Tierra," because he took a big chance. I tip my hat to Tommy, who said, "If you can go and do a Spanish album, we will release it worldwide." But all of this could have happened with R&B or reggae, not just Latin...It's just that people want to hear new stuff.

What is your biggest professional accomplishment?

I never forgot where I came from, and nobody could tweak my sound, saying it would never work. One thing I want to be remembered for is that I did positive things for the Latino world.
For twenty years, you’ve helped turn the beat around...

Congratulations, Emilio, on two extraordinary decades of musical perfection.

From the other Miami Sound Machine,
There must be a dozen or so Anglo labels involved in Cuban music. Do you have any plans to work with Cuban artists?

No. To us, it is too close. We know the real truth about Cuba that most people don't know. I wish them the best. But we will never sign a Cuban group until Castro is out of power.

What do you think about Cuban groups performing in the U.S.?

This is a free country, and I think people who are against the shows should protest. I would never go see a Cuban group here in Miami, because I know the truth of what happened in Cuba. I don't think we should mix music and politics, but we have a very strong feeling about having nothing to do with Castro because so many people have died. But nothing makes me more proud than to see Albita being such a success in this country.

Most of the money that the Cuban groups earn goes to the Cuban government?

Oh yeah, definitely. And most of the people would like to say that and they don't, because they have family in Cuba and they don't want to hurt them.

If the political situation changes in Cuba, are you going to go there and look for groups?

Oh yeah, if Cuba becomes free.

Would you move back there?

No, this is my country. I would like maybe to own a house in Cuba. The only thing I want is for Cuba to be free and to be sure that we can help the younger generation learn the American dream and to live in a free country. I don't want anything else.

Now, when they open the doors, I would love to work with the Cuban musicians, because it would be great. I would have a lot of interns, like I do in the United States, to get them to learn the business.

Would you set up an office in Cuba?

I don't think so.

The musical rage for the moment is Cuban music. Will it last?

It will keep going on. Look at what happened with Buena Vista Social Club.

How have you and Gloria stayed together in a business where married couples often don't stay together?

We got married for the right reason—love. The second reason is that we worked hard. We love music and we made a lot of money, but that was not the reason. Money never came to mind. We believed in our sound. I remember the first TV shows we did across America, and they wanted Gloria to dress like Carmen Miranda. I said, "What the hell is that?" I didn't want to represent Latin women in that respect. Most of the Latin girls are contemporary...
IN TWENTY YEARS, YOU'VE BLESSED THE WORLD WITH MORE THAN A MILLION NOTES. WE'RE JUST SENDING ONE BACK, TO SAY THANKS.

Emilio, thank you for twenty wonderful years of music and magic.

YOUR FRIENDS AT THE

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Congratulations
Emilio Estefan
on your 20th
career Anniversary.

We celebrate
your dedication,
leadership
and success

¡LATINO! ¡LATINO!
Continued from page 41

in 1993, “Mi Tierra” was the first Spanish-language album to sell more than 1 million copies.

And, even before the Cuban music craze took off last year in the U.S., Emilio was introducing island grooves in 1994 through mambo master Israel “Cachao” López and dynamic songstress Alita.

Moreover, Emilio’s emphasis on top-shelf production for Latino artists has inspired labels and artists alike to upgrade the quality of their recordings. Further, Emilio was the first to feature lyrics and publishing data on the jackets of the Spanish-language product he put out.

As if that were not enough, Emilio has a razor-sharp ear for all sorts of songwriting and producing talent. Always-in-demand Colombian songwriter Kike Santander and Puerto Rican remixer Pablo Flores are among the numerous aces on Emilio’s house staff.

MARRIAGE OF STYLES

In recent years, Emilio has become white-hot through his sonic alchemy. “Puedes Llegar,” the Latino counterpart to the English-language Olympics theme “Reach,” showcased Emilio’s singular talent for marrying a variety of vocal styles into a powerful, cohesive tune about doing one’s best to reach a goal.

That same year, Emilio produced the first of two hit records by sultry Mexican thrush Thalía. His pop/tropical hybrids offered a piquant alternative and provided Thalía with her best-selling albums.

For all of his Latino high points, Emilio’s crowning achievement to his sonic mixing-and-matching was the 1997 disc “Me Estoy Enamorando (I’m Falling In Love).” That blockbuster CD by ranchero star Alejandro Fernández boasts a collection of pop nuggets flavored with the embraceable musical strains of Fernández’s native Mexico.

“Me Estoy Enamorando” is the latest example of Emilio’s oft-repeated mantra for his success—fusion of different musical elements. Moreover, Emilio opines that a song can become a hit even if it is recorded in a non-native language.

AGAINST DICTATORSHIP

“I don’t think it will be long before [Anglo U.S.] radio plays Latino music,” states Emilio. “But what I saw in Europe made me happy, because now you can go to a boutique or a restaurant, and they’re playing Latino music. That proves that radio cannot dictate what people want to hear anymore. When Natalie Cole came out with that ‘unforgettable’ album, it became big by word-of-mouth, and then TV started playing the video. Then, radio had to start playing the song.”

However, Emilio is quick to note radio’s still-commanding importance, saying, “You need radio to sell records, but people are buying music now more than ever because they don’t want to be told what to listen to and what to buy.”

In addition, Emilio notes that Latino sounds can be promoted through other vehicles. “Videos are important, live performances are important,” he says. “But it is going to take a long time. Look at R&B music. It was not played for years and years, and now it’s a huge market. Those black acts deserve it because they are the best musicians in the world.”

Emilio, congrats on 20 years of great hits!
From your friends

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A BILLBOARD TRIBUTE

BILLBOARD SEPTEMBER 26, 1998
Emily Marie asking about God:

Emily Marie: Why can’t we see him, Mommy?
Gloria: God is everywhere watching over us. He speaks to us in different ways. And though we can’t see him with our eyes, we know he loves us.
Emily Marie: Then God must be like my God father Quincy, Mommy.

Congratulations On 20 Years In The Business, Emilio.
All my Love To You, Gloria, Nayib and Emily Marie

-Q-
Emilio,

Tenemos dos palabras para usted

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From Tere and the staff at Zubi Advertising

THE ULTIMATE CROSSOVER
Continued from page 62

Machine and, later, Gloria cemented Emilio’s reputation as a producer and songwriter who liked to inject a little Latin spice into his music. Also noteworthy was the fact that, as Emilio was realizing crossover dreams, he was not abandoning the Spanish-language markets. Gloria continued to cut top-10 Spanish-language hits, most of which were counterparts to her English-language smash hits.

In 1993, Emilio masterminded Gloria’s monster Spanish-language CD, “Mi Tierra.” The pair’s loving homage to Cuban roots music became the first Spanish-language record to be certified gold in the U.S. for sales exceeding 1 million units. In addition, “Mi Tierra” snared Gloria her first Grammy Award. With the majority of sales coming from non-Latinos, “Mi Tierra” also proved that Gloria’s Anglo following was willing to explore her Cuban musical heritage.

WINNING GRAMMYS AND FRIENDS

Upon the founding of his Crescent Moon label in 1994, Emilio further demonstrated that Stateside non-Latinos were interested in Cuban sounds when the imprint dropped albums by mambo legend Israel “Cachao” López and live-wire performer of Cuba’s rural sounds, Albita. Cachao’s “Master Sessions Volume 1” won a Grammy, as did Gloria’s “Abriendo Puertas,” a critically hailed blend of pan-Latin American grooves and cadences.

Emilio’s boundless talents have been felt in the English pop arena, as well. In 1992, Jon Secada, a former backing vocalist of Gloria’s, broke big in both English and Spanish.
for all your wonderful achievements...

CONGRATULATIONS, Emilio

your friends at maverick
EMILIO BRANCHES OUT
Continued from page 76

has been a great partner in these projects, and she believed in these things more than me. She said, ‘We have the best beaches in the world, the best hotels in the world, and it would be great to say, ‘We made money and the city has been so great to us, so we’re putting money back into the city.’”

“So, the reason I bought Larios and the Cardozo was very much for Gloria. Anything I do, I talk to Gloria, because she is a smart businessperson and she has the right principles.”

And it also helped that the Cuban cuisine prepared by Larios would be much easier for the Estefans to enjoy if they moved Larios to the Beach—where it would be closer to their home on Star Island.

REACH OF THE BEACH

“We used to go to Larios, and we would tell the Larios family how great it would be to have a Cuban restaurant on the Beach,” says Emilio, “because every time we bring friends from all over the world [to Miami], they want to go to South Beach and eat Cuban food. The people who used to live on the Beach were very health-oriented, and they said Cuban food would not work here. We wanted to buy this building and put it back the way it used to be in the Deco era. It was sort of a hobby.

“How, Gloria came to me and said, ‘You know something, Emilio? This is the place for Larios. To have a Cuban place in South Beach would be great for people of our culture.’ And so we opened the place, and by the third day there was a one-hour wait. You go there now at 1 a.m., and it is still full.”

Emilio says Bongos has realized a similar level of prosperity, with three-hour

Continued on page 102

September 26, 1998

Dear Emilio,

Congratulations on achieving the milestone of 20 years of success. You and Gloria are an inspiration to us all.

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Estefan's renown as a producer who could bridge Latin and pop musics became so widespread that he became the primary source of Hispanic music for many Hollywood film honchos seeking to add Latin seasoning to their soundtracks.

The Ultimate Crossover
Continued from page 96

with his eponymously titled English album and its Latino counterpart, "Otro Día Más Sin Verte," the latter of which won Secada the first of his two Grammys.

In 1996, Emilio was chosen by the Olympics Committee to produce "Reach," the official theme song of the 1996 Summer Olympic Games. "Reach" garnered international exposure when Gloria performed the Grammy-nominated ballad at the Olympics closing ceremony.

Moreover, Emilio produced the Spanish-language version of "Reach," titled "Puedes Llegar." The latter track was included on "Voces Unidas," the official Spanish-language Olympics CD that reached the top 10 of The Billboard Latin 50.

Emilio's renown as a producer who could bridge Latin and pop musics became so widespread that he became the primary source of Hispanic music for many Hollywood film honchos seeking to add Latin seasoning to their soundtracks. Among the hit movies in which he has contributed are "Top Gun," "Three Men And A Baby," "Made In America," "Pocahontas," "The Little Mermaid" and "The Birdcage." He was also the executive producer and music supervisor of the 1995 film "The Specialist," starring Sylvester Stallone and Sharon Stone.

More recently, Emilio produced four tracks to the just-released Columbia Pictures movie "Dance With Me."

Fancy Footwork
Yet another segment of the record industry to which Emilio has added his touch is the dance market. Emilio's team of remixers led by Pablo Flores has notched several No. 1 dance hits for Gloria. In 1996, Flores delivered a pulsating remix of Ricky Martin's "María," that turned out to be a huge hit around the world.

In the past few months, Flores has helmed Latino-style remixes for rap star Will Smith and rock notable Lenny Kravitz.

A product of the Latin and American cultures, Emilio has naturally reflected this bilingual lifestyle with music that really is simply a blending of Latin and U.S. idioms. Hard to define and hard to categorize, Emilio asserts that the fusion of music that he reckons will be the sound of the future will benefit by not being so easily-labeled.

"Sometimes, people like to label here in the States, but music is music, no matter how it touches people's hearts," says Emilio. "It doesn't matter if it is black, Latino or reggae. People are very much into fusion now; they don't want to hear just one kind of music."

Asked why there have not been other Latino-rooted music acts to follow Gloria's triumphant footsteps, Emilio replies drolly: "Because there is still a lot of discrimination. Sometimes, you talk to a program director, and he says, 'I don't want to play Latin music, because maybe I will lose the Anglo listeners.' On the other hand, radio is opening up more and more."

So, what can be done to break the prejudice against Hispanic acts trying to break in the English market?

"No. 1, you have to do original, quality music," answers Emilio. "And if it is a fusion of Latin with other rhythms, that will help. No. 2, the sales success will encourage labels to give bigger production budgets. 'Mi Tierra' sold millions of copies, and Alejandro Fernández and his mariachi with the London Symphony sold a lot of copies. So labels are willing to give us bigger production budgets."
THANK YOU
FOR 20 YEARS OF
MAKING MANY PEOPLE'S DREAMS
COME TRUE.

SHAKIRA
EMILIO BRANCHES OUT
Continued from page 70

has been a great partner in these projects, and she believed in these things more than me. She said, 'We have the best beaches in the world, the best hotels in the world, and it would be great to say, 'We made money and the city has been so great to us, so we're putting money back into the city.'"

"So, the reason I bought Larios and the Cardozo was very much for Gloria. Anything I do, I talk to Gloria, because she is a smart businessperson and she has the right principles."

And it also helped that the Cuban cuisine prepared by Larios would be much easier for the Estefans to enjoy if they moved Larios to the Beach—where it would be closer to their home on Star Island.

REACH OF THE BEACH

"We used to go to Larios, and we would tell the Larios family how great it would be to have a Cuban restaurant on the Beach," says Emilio, "because every time we bring friends from all over the world [to Miami], they want to go to South Beach and eat Cuban food. The people who used to live on the Beach were very health-oriented, and they said Cuban food would not work here. We wanted to buy this building and put it back the way it used to be in the Deco era. It was sort of a hobby.

"So, Gloria came to me and said, 'You know something, Emilio? This is the place for Larios. To have a Cuban place in South Beach would be great for people of our culture.' And so we opened the place, and by the third day there was a one-hour wait. You go there now at 1 a.m., and it is still full."

Emilio says Bongos has realized a similar level of prosperity, with three-hour

Continued on page 102

September 26, 1998

Dear Emilio,

Congratulations on achieving the milestone of 20 years of success. You and Gloria are an inspiration to us all.

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EMILIO ESTEFAN
20TH ANNIVERSARY

EMILIO BRANCHES OUT
Continued from page 101

waits to get inside not uncommon.
"And it's not only Latin people going there, but Anglos, too," declares Emilio. Indeed, Emilio has been doing in the last 20 years what Desi Arnaz was doing in the '50s with "I Love Lucy"—introducing Cuban culture to a mainstream, non-Cuban audience. Ironically, the MC at Bongos is a Desi Arnaz impersonator.

BONGOS IN ORLANDO
How did the Bongos deal come about? "Disney came to me," states Emilio. "They wanted to bring in a discotheque with Cuban music, because Cuban music is becoming big all over the world. I just came from Europe, and anywhere I went in Europe I heard Cuban music. I actually wanted to do a disco more than a restaurant. Then they went to Larios and they loved the food, so it became a restaurant."

As with most projects to which he contributes his talents, Emilio conceived the design for Bongos. Famed Miami architectural firm Arquitectonica came up with an old-style Cuban restaurant with a "year 2000 feel," says Emilio.

At the Cardozo Hotel, Emilio has launched new-music nights on Friday evenings in the hotel restaurant, which is transformed into a steamy dance floor crammed with young hoopers twirling to the latest in Latino and club music. Latino music celebrities, including Gloria, can sometimes be seen gyrating to a seamless stream of hip-shaking tunes.

Portions of the hit film "There's Something About Mary" were shot at the Cardozo. In fact, there is something about the film, as well as TV, that has piqued Emilio's interest and involvement.

"I want to do TV specials, sitcoms and movies," he says, but I don't want to make a black movie, a Latin movie or an Anglo movie. I want to represent a fusion of different races.

"I have a passion for TV and movies. I have been nominated like 15 times for Grammys, and I have won five," he says. "But you always want to be able to do something else. Everything I have done for TV, I have won an award."

---

Shot at Cardozo: "There's Something About Mary"

---

Emilio,

We join the industry
in congratulating you
on 20 successful years.

MIAII’S "SON" IS SHINING
BRIGHT!

EMILIO,

CONGRATULATIONS ON
YOUR 20 YEARS OF
HARD WORK AND DEDICATION
TO THE
ENTERTAINMENT INDUSTRY.

YOUR SUCCESS IS
HEARTFELT AND WELL DESERVED.
 sigu.e abriendo puertas mi gran amigo
- YOUR LEGACY WILL SOON
LIVE ON FOREVER.

thank you FOR YOUR LOVE,
SUPPORT AND GUIDANCE.

YOUR FRIEND,
DAVID NARANJO

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Los Angeles • KNQ-AM, KLYE-FM, KSCA-FM
Miami • WAQI-AM, WQBA-AM, WRTO-FM, WAMR-FM
McAllen • KGBT-AM, KGBT-FM, KIWW-FM
New York • WADO-AM, WCAA-FM
San Antonio • KXTN-FM, KCOR-AM, KROM-FM
San Diego • KKLQ-FM, KLQY-FM
San Francisco • KSOL-FM
San Jose • KZQL-FM
The Discography Of E.E.

The music career of Emilio Estefan Jr. is as varied as it is vast. From album and singles productions to film and TV shows, Estefan has distinguished himself with projects that have been critical and commercial successes. Following is a chronology of Estefan’s achievements.

Album Productions


Single Productions


Continued on page 106
emilio...
felicitaciones
por 20 años
que te quedaron...
chicos.
¡Emilio, Te felicito por tus 20 años de éxito en la música y te deseo muchos más!

Tu amiga,

Tito Puente

Emilio:
On behalf of the RMM family of artists and staff, I congratulate you on all the musical contributions you have made to the industry over the past 20 years. May you continue to excel always!

¡Que Viva Nuestra Musica!

Ralph Mercado
President and CEO,
RMM Records & Video Corp.

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Website: www.rmmrecords.com

Emilio Estefan
20th Anniversary

Film And Video Soundtrack Productions

7. "Go Away" ("Made In America"), Gloria Estefan—1993
11. "If I Ever Knew You" ("Pocahontas"), Jon Secada—1994
15. "Mi Tierra" ("Fools Rush In"), Gloria Estefan—1996
17. "Nueve Día" ("Money Train"), Gloria Estefan—1996
25. "Quiero Vivir La Vida Amándote" ("Zorro"), Ana Gabriel And Jon Secada—1998

Television And Video Production

Looks like someone's been to Miami and got caught up in the Miami sound.

Miami is one of the hottest and fastest growing markets in the music and entertainment industry. And one man has been a pioneer in putting Miami on the map. He's topped the charts. He's taken some of Miami's hottest talent and shared them with the world. He's helped shape the Miami sound. He's Miami's own Emilio Estefan.

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EMILIO ESTEFAN

ON 20 YEARS

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A weekly listing of trade shows and conferences, meetings, seminars, trade fairs, seminars, and other events. Send information to Calendar, Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90036.

SEPTEMBER


Sept. 23, 22nd Annual Country Music Assn. Awards, Grand Ole Opry, Nashville, 615-244-2840.


Sept. 26, Henry H. Kessler Foundation 50th Anniversary Awards Gala, New Jersey Performing Arts Center, Newark, N.J. 973-243-6818.


Sept. 27, Ninth Annual Heroes And Legends Awards, Sheraton Universal, Universal City, Calif. 213-466-1511.


OCTOBER


Oct. 3-4, Songwriters Expo 21, with keynote speaker Melissa Etheridge, sponsored by the National Academy of Songwriters, Mansions Institute, Hollywood, 213-483-7178.


Oct. 5, Seventh Ella Lifetime Achievement Award Honoring Rosemary Clooney, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif. 213-651-1696.

Oct. 6-8, East Coast Video Show, New Atlantic City Convention Center, Atlantic City, N.J. 908-321-5796.

Oct. 8, California Spirit Of Liberty Award Dinner, honoring Jane Alexander and Jason S. Berman, Beverly Hilton Hotel, Beverly Hills, Calif. 310-559-3314.

Oct. 11, Environmental Media Awards, Will Rogers State Historical Park, Los Angeles, 310-446-6244.

Oct. 11-12, Fourth Annual International Achievement In Arts Awards, honoring Roger Moore, Lauren Bacall, Will Smith, Mariah Carey, David Foster, Roy Lott, Steve Winwood, Clint Eastwood, William F. Austin, and Peter Asher, Beverly Hilton Hotel, Beverly Hills, Calif. 310-271-6499.


NOVEMBER


Nov. 4, City Of Hope Dinner Honoring Timothy White And Howard Lederer, Barker Hanger, Santa Monica, Calif. 213-626-4011, extension 6540.

Nov. 4-6, 20th Annual Billboard Music Video Conference & Awards, Sheraton Universal, Universal City, Calif. 212-536-5002.


Nov. 6, Step Out, World Trade Center and Seaport Hotel, Boston, 617-442-8800, extension 1412.

Nov. 9-10, MusicOMA, Leeds Santa Monica Music Conference, Calif. 800-674-7600, info@worldrg.com.

Nov. 10, Songwriter Showcase, presented by the Songwriter Hall Of Fame and the National Academy of Popular Music, Life, New York 212-957-9230.

NOVEMBER

Nov. 10, 12-13, DVD Publishing Conference, Renaissance Center, Detroit, 313-592-0017.


DECEMBER


FOR THE RECORD

A story in the Aug. 29 issue regarding IBM's new digital distribution program misrepresented a quote by Z Co. president Michael Robertson. Robertson was actually commenting on IBM-developed technology, specifically the Cryptelope, as opposed to technology developed by the Z Co.

A story regarding portable MP3 players in the Sept. 19 issue misspelled the name of Ken Wirt, VP of corporate marketing for Diamond Multimedia.

TO YOUR HEALTH: Jeryl Busby, head of urban music for DreamWorks, who has also worked for the Stax, MCA, CBS, and Atlantic, will be honored at the WATTS/Health Charities Annual Scholarship Dinner at the Century Plaza Hotel and Tower in Los Angeles. Contact: Barbara Lindsey at 310-922-9124.

BROWNE NOSE: Jackson Browne will perform an acoustic benefit concert tomorrow evening at the Century Plaza Hotel and Tower in Los Angeles. Contact: Barbara Lindsey at 310-922-9124.

TAKING FLIGHT: Monarch Home Video is donating $1 per "Breakout" video sold to Fast Forward to End Hunger starting Oct. 27. Contact: Sandi Bushnell at 201-444-2882.

BIRTHS

Girl, Sierra Elson, to Cherie and André O'Brien, July 10 in Atlanta. Mother is creative services manager at LaFace Records.

DEATHS

Stanley Seiden, 76, of amyotrophic lateral sclerosis (ALS), Aug. 27 in Los Angeles. Seiden served as president of the James M. Nederlander Companies West from 1975 to 1998, overseeing all operations of the Greek, Pantages, Wilshire, and Henry Fonda theaters, as well as the Los Angeles Civic Light Opera. He started his career as a Broadway press agent. He was general press representative for the Schubert's and the comedy team of Olsen and Johnson before becoming a producer and presenter of more than 30 Broadway and U.S. touring shows. He served on the Hollywood Chamber of Commerce's board of directors. For several years, he was president of the Hollywood Temple Beth El. He is survived by his wife, Rivka; two sons; and two sisters. Donations may be made to the Greater Los Angeles chapter of the ALS Assn., PO. Box 565, Agoura Hills, Calif. 91376.

Lucio Battisti, 55, of an alleged liver ailment, Sept. 9 in Milan. Battisti is considered Italy's greatest contemporary singer/songwriter. The Hollies, Paul Anka, Gene Pitney, and Amen Corner are among the acts who recorded songs by the former Ricardi artist. He had been living as a recluse since 1978.

Johnny Adams, 66, of cancer, Sept. 14 in Baton Rouge, La. Born in New Orleans and originally a gospel singer, Adams played a distinctive, acrobatic vocal style on a series of R&B hits, including "I Will Survive" and "Loosin' Love," and RIC and "Release Me" and "Reconsider Me" on SSS International, issued regionally in the South during the '50s, '60s, and '70s. He gained his greatest fame after he was signed by Rounder Records in 1983 and cut an award-winning series of genre-jumping albums for the Cambridge, Mass.-based label. His last album, "Man Of My Word," was released by Rounder in August.
Three Swedish Indies Merge Forces

BY ANDERS LUNDQUIST

STOCKHOLM—The combination of three of Sweden's independent record labels into a new joint venture will bring benefits in creative, marketing, and management activities, say the companies involved.

Set for launch Jan. 1, 1999, the new venture, Underground Technology (UT), will bring together Dolores Records and North of No South (NONS) labels (Billboard Bulletin, Sept. 15). The companies say the decision to formally link stems from their common elements: strong A&R capabilities, good reputations among retailers and press, and a desire to sign acts for the world. However, one of the companies, NONS, has recently emerged from bankruptcy.

Another obvious reason to unite is the fact that the existing offices are strategically placed in four different parts of Sweden, together covering the most important areas: Umeå, Malmö, Stockholm, and Gothenburg. Says Dolores managing director Klas Lundin, "It's not yet clear how the organization will be structured, although the A&R responsibilities will be handled in various undisclosed departments and split among each of the labels. A board of directors will soon be appointed to oversee the building of the organizational structure. It is believed, however, that the companies will retain their separate offices.

All forthcoming releases from each label will be postponed until UT's launch. A distributor for UT's collective back catalog and new releases has not yet been decided on.

The roster of NONS includes Kaboosta, Ray Wonder, and the trio Carpet People. The company went bankrupt a month ago, but it has since been taken under the wing of music business veteran Peter Yngvesson, who will be UT's managing director until further notice.

"To become a good A&R person, you have to pay some dues and make some mistakes," says Yngvesson. "It is my belief that we all have done that, and I am certain that we also have a lot to learn from each other."

Vibrason Records, based in Malmö, in the far south of Sweden, is owned by the members of the pop group Eggen, among Vibrason's acts are Freewheel and the Mopedes. The company's studio, Tambourine, is noted as the studio where the Cardigans have recorded the majority of their material.

Dolores Records has offices in Stockholm and Gothenburg, Sweden's two major cities. Dolores, whose acts include Caesar's Palace and Broder Daniel, caught the attention of the Swedish music business when Klas Lundin left Warner Music to join the company.

Lundin had established his reputation in the early 1980s when he formed the label Strand, where many of today's Swedish stars made their first recordings. Lundin went on to form Tele- gram Records, once the home of dance and R&B acts like Rob'n'Raiz, Leila K, and Titjyo and now the home of acclaimed retro rockers Soundtrack Of Our Lives. He later sold Telegram to Warner Music.

Virgin Entertains Offer To Sell Our Price Chain

BY JEFF CLARK-MEADS

LONDON—The Virgin Entertainment Group (VEG) is ready to sell its 229-store U.K. chain Our Price. But only one man is in the running to buy it.

VEG's preparedness to part with the chain is based on a longstanding desire by Our Price managing director Mike McGinley to mount a management buyout. The project is being given momentum by VEG chief executive Simon Burke's willingness to look favorably at the concept.

Richard Branson's VEG took control of Our Price when it bought Virgin Price (VOP)—the parent company of the 88 Virgin Megastores in the U.K. as well as Our Price—from WHSmith in July (Billboard, July 18). VOP was a joint venture between VEG and Smith; VEG paid 145 million pounds ($232 million) for Smith's 75% stake.

Burke, a former managing director of VOP, says, "Mike McGinley initiated this discussion before we bought VOP. I have said to him all along that we would be prepared to follow through with the discussions he started." To that end, VEG has appointed Bankers Trust to run an auction for finance houses to bid to buy Burke's proposed buyout.

"We brought in Bankers Trust (Continued on page 116)
South Africa’s Music Role Grows

BY DIANE COETZER

JOHANNESBURG, South Africa—The Kora All Africa Music Awards, organized by the Paris- and Dakar-based Africa Music Festival, which brings together African and global artists from African countries and elsewhere, has announced that the music role of South Africa is growing.

Jabu Lalo, the founder and chairperson of the African Music Business Group, said, “South Africa’s role in the continent has increased dramatically since the onset of democracy during the early 20th century. The country is a hub of technological and production resources for such events, the availability of world-class recording facilities, and the networking opportunities for African artists to play live and record.”

Steve Gordon, a partner in Cape Town-based Music Production MPM, attributes much of this to the desire on the part of South Africans and other Africans to re-engage the continent.

“When we first toured the artist Manu Dibango to this country five years ago, he was unknown, and we were ushering under a country that was still recovering from the production process. At MPM, we have ongoing and dynamic skills transfers. It is really great when we bring in somebody such as Keith, and he has a top-league black sound engineer [Timour Cardenas]. It gives confidence to our younger production people.”

Mushroom Back To Festival

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Mushroom Records is switching its domestic distribution from Sony Music to Festival, its previous logistics provider. The move is expected to take effect in early October.

Sony has handled Mushroom in Australia since last year, when the independent label’s founder, Michael Gudinski, declared the deal to be a “historic” partnership between the companies. It was phased in between April and October, initially with new releases, then catalog titles. Until then, Mushroom’s Australian label, the label’s owned by the label’s parent, BMG, had distributed Mushroom product for all of the label’s 25-year existence, and, at one time, the combined companies accounted for 26% of the Australian music market.

Gudinski, who now is non-executive chairman of Mushroom, says the firm’s return to Festival is no reflection on Sony. He adds that the latter has done “a terrific job” and helped bring the label to a market share it estimates is 8% at present.

The latest arrangement calls for major new Mushroom releases to be handled via Festival starting Oct. 1. Sony will continue to distribute existing Mushroom chart and catalog titles until Feb. 1, when the transfer will be complete. Mushroom staff are currently working within the Sony offices to relocate Festival locations Oct. 1.

The upcoming Ash album on Mushroom’s U.K.-based joint venture, Infectious Records, will go through Festival, but Sony is to handle the much-anticipated new release from Australian artist, an Australian rock icon of the ‘80s. Sources say that condition was in the band’s Mushroom contract; the album already has advance orders of 100,000 pieces.

Speaking for Sony, Columbia Records managing director Chris Moss says that the changeover is being handled smoothly and points out that the major will be representing Mushroom’s catalog when its yearlong 25th anniversary celebration begins on Oct. 1 with the Melbourne Cricket Ground. The concert lineup is not due to be announced until Oct. 6, but a number of Australian live music and entertainment acts are expected to reunite for the show alongside Mushroom’s current hitmakers. The event will be recorded for a live album and home video, with a telecast on a free-to-air TV network currently in negotiation.

“This concert is the biggest thing in my life right now,” says Gudinski. As well as major Mushroom artists, BMG Entertainment International handles Mushroom distribution and marketing via an existing deal; BMG also distributes Infectious worldwide, save for a few territories.

CONVENTION CAPSULES

The 31st CISAC Congress—attended by 600 delegates representing 170 authors’ societies in 100 countries—was held Sept. 6-8 at Berlin’s Martin Hotel.

The CISAC GOLD MEDAL was awarded this year to Hans Wilfred Sikoraki, founder and president of Hamburg-based Sikoraki Internationale Musikverlag. Sikoraki is deputy chairman of the supervisory board of the German authors’ society GEMA, a member of the CISAC executive board, and a former president of the pan-European body BEIM. The award is presented every two years and recognizes an outstanding contribution to the industry.

“His expertise and persistence have made him a key spokesman for all musical authors,” said Beinhold Kreile, GEMA chairman and host of the CISAC Congress.

MECHANICAL ROYALTIES rates need to be radically rethought in the digital age, said Moriyuki Kato, president of the Japanese society JASRAC. Kato noted that a 10% royalty on a $10 CD netted the collecting society $1. This margin needs to be seen in Internet transactions, he contended.

Kato said that if a file representing music is downloaded for $2, the mechanical payment on that should remain $1. He also argued that there is a need for international cooperation in the protection of copyrights. If effective laws were to be enforced, it would mean that the Internet servers trading in Japan would simply base themselves outside of the country.

THE COLLECTIVE ADMINISTRATION of rights, a tradition that has received legal challenges in Europe and elsewhere in recent years, has been strengthened by new treaties from the World Intellectual Property Organisation (WIPO), according to WIPO Assistant Director Mihaly Ficsor.

Ficsor noted that treaties are to be signed in October at the end of 1996 and now being adopted by national governments worldwide—deals specifically with the status of copyright holders in the online environment. Said Ficsor, “The treaties should establish a basis for the collective administration of rights.”

BRUCE LEHMAN, U.S. assistant secretary of commerce and commissioner of patents and trade- mark administration, added that music users believe their right to download music for free is equal to the right of publishers and composers to receive remuneration for use of copyrighted works.

He added, “It is not enough for authors’ bodies to remain static.

“Societies must be far more vigilant than they are (Continued on page 116)
Laura Pausini
La Mia Risposta
October 1998
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<tr>
<th>Country</th>
<th>Canadian Singles</th>
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#### EUROCHART 09/09

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<td>&quot;LIFE DESIRE&quot; SONY -5</td>
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<td>&quot;GOLDEN PAINT&quot; MOTOWN -3</td>
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#### SPAIN (AIRPLAY/BIEM 09/09)

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<td>&quot;I DON'T WANT TO MISS A THING&quot; PRAS -26</td>
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<td>&quot;SOUNDTRACK TO THE END&quot; SONY -1</td>
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#### HONG KONG 09/09

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#### IRELAND 09/09

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#### BELGIUM 09/09

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#### SWITZERLAND 09/09

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### GLOBAL MUSIC PULSE

The latest music news from around the planet

**EDITED BY DOMINIC PRIDE**

The Netherlands: "Naar Huis" (Going Home) by cabaret duo Acda & De Munnek (S.M.A.R.T./Sony) is home and dry at No. 1, in its second week of release. With a shipment of 65,000 copies in its first week, it was held from the top by only Marco Borsato (Billboard, Aug. 29). The first single, the catch pop ballad "Naar Huis" ("Night of Nocturnal Weevest") (Never Been), released in June, spurred sales for the cabaret duo's "Naar Huis" and the pair's second album, currently at No. 5 and certified platinum (100,000 copies). Thomas Acda and Paul De Munnek are typical Dutch cabaret artists—stand-up comedians who also sing. Both their album and current theater show, dubbed "Deel II" (Part Two), are based on John Lennon's wise-crack "Life is what happens to you while you're busy making other plans," also the catch phrase of the second single, "Laat Me Slapen" (Let Me Sleep).

**ROBERT TULLI**

### IRELAND: The prolific Donal Lunny seems to have a hand in so many musical projects that it is a surprise to realize that "Cool Fin" (Metro Blue/EMI) is his first album with his own band in 15 years. Lunny, who came to prominence in the '70s with Planxty and later Moving Hearts, recruited Hungarian singer Marta Sebestyen, Eddi Reader, and Sharon Shannon to assist on the album. The Donal Lunny Group tours the U.S. later this fall, followed by Ireland and the U.K.

**NIGEL WILLIAMSON**

### SOUTH AFRICA: The only Grammy honoring the continent's music community was held Sept. 5 at Sun City, located in this country's North West Province. Among the artists performing live at the Kora All Africa Music Awards were Angelique Kidjo, Kofi Olomide, Aasif, Blankets, Tribal Jam, Soul'O, Meiyai, Dikongue, Elwood, David's Confession, and Zahné. Two artists scooped two awards each: South Africa's Ringo Madlingozi (Southern African artist and male artist) and multi-gold artist Ismael Mezuz (Nathan Mezuz, South African act and female artist). Cote d'Ivoire's Meiyai, known as the "King of Zoukola," the frenetic singing dance style he invented, scooped three awards (West African artist, arrangement, and videoclip). Other winners included Jean Luc Alger, originally from Martinique (artist/group o the Congo's Olof Olof Central African artist); Senega's Omar Pene (most promising male artist); and Benin's Ehanwoue (most promising female artist or group). South Africa's own Jaluka took the award for best African group, while Cape Town-based singer Jennifer Jones won for most promising female artist.

**DIANE COTTER**

### INDIA: Bhanga artist Jagata Jaggata's breakthrough video "Chad De Soora" Na Salama" (Everyone Salutes The Rising Sun) from his debut BMG Crescendo album of the same name, conveys the social unrest that plagued the Punjab for most of the 90s. Says Jagata, "It's about the ego of men and that mankind is always haunted by the fake charisma of the leaders." The album has sold more than 100,000 units since its July launch, according to the label.

**JAGDA NYA BHUSHAN**

The comeback prize of the year should go to Joachim Witt, back in the top 10 with the single "Die Flut" (The Flood), now platinum (500,000 copies sold) and standing at No. 6 this week. In 1981, Witt was part of the Neue Deutsche Welle (New German Wave) with the band Spinal Boys, releasing the No. 2 single "Golden Retriever" (Golden Rider). Now, aged 49, he is signed to Epic (Columbia), the sister company of the Cologne's Oldies Central African artist; Senega's Omar Pene (most promising male artist); and Benin's Ehanwoue (most promising female artist or group). South Africa's own Jaluka took the award for best African group, while Cape Town-based singer Jennifer Jones won for most promising female artist.

**DANIE COTTER**

### SPAIN: Ska-P is six young construction workers and anarchists from the working-class sprawl of Vallecas in southern Madrid who decided to employ their radical political views and self-confessed limited musical ability in making a record. They are now one of Spain's hottest acts, their third album, "Eurosia" (RCA), going gold (60,000 units) in five days and platinum (100,000) in a month after entering the charts at No. 2. (It currently stands at No. 8.) Cyanism, irony, and humor adorn the group's ska-based energy, which it shares with such radical Basque acts as Negru Gorri. The band's targets include politicians, bankers, and even King Juan Carlos, but it reserves its venom for the Francoist, that most Spanish of traditions. Metaphorically, it encompasses Mexican rancheras, Argentine tango, reggae, and a tinge of salsa. Like Ska-P's previous album, "La Vals Del Obrero" (The Worker's Waltz), which has sold 165,000 units, according to the label, "Eurosia" enjoys almost no radio airplay.

**EVELYN KLEIN**

### U.K.: Duran Duran's popularity outside this country continued long after the British press had savaged the group for representing the worst excesses of the '80s. Now, with that decade enjoying reappraisals, the time may be ripe for the band for its early-untitled best-of package, which EM1 will release internationally Nov. 2. It features "Electric Barbarella," one of the tracks recorded for Virgin but never released in the U.K. After the retrospective, the band is pacted to RCA in the U.S.

**DOMINIC PRIDE**

### HITS OF THE WORLD CONTINUED

#### AUSTRALIA 09/09

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### BILLBOARD SEPTEMBER 29, 1998

115
Hopes High For Melanie Doane's 'Rib'

BY LARRY LeBLANC
TORONTO—Striking vocals, sharply etched lyrics, and dazzling musical
(Continued from page 5)

Burke. He adds that McGinley is No. 1 in a field of one to buy the chain. "If this comes off and the price is
right," says Burke, "we'll sell it. If the price isn't right, we won't. And we're not on the point of
flogging it to somebody else. We are not talking to anybody else and don't plan to at this stage."
Our Price was made saleable as a unit by its early separation from Virgin Retail U.K. Burke's
first action after the completion of the purchase of VOP was to give it two distinct managements,
thereby reversing the combination he had overseen while under the Smith umbrella. Burke says VOP's strategy for its U.K. Megastores "will not be affected either way" by the sale or retention
of Our Price.

Noting that Our Price has lost nearly 100 outlets since its hey-
day at the beginning of the 1990s, Burke says he feels the chain is
now in no danger of being over-
shadowed by the Virgin stores
either within or without the VEG
structure.

"Any Megastore plans we have now will have no impact on the
Our Price estate," Burke says.
"The two brands have been fol-
lowing a fairly separate strate-
gy."

Whereas Virgin Megastores are on high-profile sites in main
shopping areas, Our Price stores are typically neighborhood,
chart-based outlets. A typical
Our Price is between 400 and 500
square feet.

When VEG bought the chain as
part of VOP, Burke said, "An un-
derexploited potential has
built up in Our Price over
the years. We can now realize that
opportunity."

McGinley was not available for
comment at press time.

CONVENTION CAPSULES
(Continued from page 112)

have been in the past to ensure
that there are no opportunities to
undermine authors' rights."

JOHN HUTCHINSON, chief executive of the U.K. body the Performing Rights Society/ Mechanical Copyright Protection Society, said that collecting soci-
eties must be effective in the
online environment. Otherwise,
he said, Internet companies will usurp their functions and pay
authors directly.

He added that mechanical roy-
alty societies should begin the
licensing of master recordings to
offset the effects of "the disap-
pearance of physical product."

T HE GERMAN GOVERN-
MENT is "committed to copy-
right protection," Anton Pfeifer, minister of state to the federal
chancellor, told the congress.
However, the government has
now been dissolved prior to the
country's Sept. 27 general elec-
tion. Nonetheless, Pfeifer said, "we will work with CISAC to
develop national and internation-
al copyright law."

Reported by Jeff Clark-Meads in
Berlin.

More MuchMoreMusic Subscribers

With 1.4 million subscribers na-
tionally, Shaw operates in such key Cana-
dian markets as Victoria, British Columbia; Edmonton, Alberta; Cal-
gary, Saskatchewan; Winnipeg, Manitoba; and Toronto.

In Other MuchMusic news, the artists announced to perform at the 1996 MuchMusic Awards, slated for Thursday (24) in Toronto,
will include Splashing Pumpkins and Canadian acts Barenaked Ladies, the Philadelphia Kings, Big Wreck, Left, and Sold.

Presenters will include Canadian actor Jason Priestley as well as David Usher (of Moir), Carlort Nor-
gan, Caesar, Ian Dury, Bono, Michelle Mee, and members of the Tea Party, Aqua, and the Backstreet Boys.

"There are a couple of more acts still pending," says Danie Debnam, VP/ GM of MuchMusic and Much-
MoreMusic. "It will be yet another circus-like celebrity event here."

LARRY LASHLAN

BILBOARD SEPTEMBER 26, 1998
TOKYO—At a time when the music industry in Japan is coping with the country’s overall economic malaise, the contrasting management styles of two key Japanese music executives offer some interesting insights into how the music business is making an uneasy transition to a new era.

On one hand, there’s Sony Music Entertainment Japan president Shigeo Maruyama, who thinks Japanese labels should become more “Western” in the way they do business. On the other, there’s Warner Japan chairman Hiroshi Inagaki, who, since taking over WMJ on March 1, 1998, has been less inclined to buck the system, stressing the traditional strategy of forging alliances with powerful players in the business, such as music-production companies.

The irony, of course, is that Sony (Japan’s No. 1 label, with a market share of some 18%) is almost entirely Japanese-owned, while Warner, with a market share of some 7%, is one of the few Japanese labels that is 100% foreign-owned.

Maruyama and Inagaki are both strong-willed and outspoken, unlike the comparatively faceless executives who historically have dominated the Japanese record industry. The fact that Inagaki was an SMEJ director before moving to WMJ adds another dimension to the Sony/Warner face-off—although both men downplay any suggestion of personal rivalry in the competition between the two labels.

The contrast between the corporate visions of the two men is mirrored by their personal style. Maruyama, president of the label since February 1996, favors sports blazers, white polo shirts, slacks and track shoes, while Inagaki goes for a more formal suit-and-tie look.

IS WEST BEST?

Maruyama wants SMEJ to move toward an “American-style” production system, in which artists, producers and record companies share both rewards and risks on a more equitable basis than the system that now prevails in Japan.

“The big difference between the Japanese music industry and those in Europe and the United States is how music is promoted,” says Maruyama. “In Japan, it’s more effective to use TV than radio to promote music, and production companies—that is, artist-management companies—play a huge role in getting their artists on TV. So the influence of artist-management on promotion is stronger than record companies.

But, Maruyama points out, that could change if there is an increase in the popularity of musical genres and artists that are less dependent on TV exposure for promotion.

Inagaki, for his part, stresses that cultural and social factors unique to Japan explain why the country’s production companies combine the two roles of artist management and music production.

“In Japan, most of the risks and costs are borne by production companies. Artists don’t think this practice hampers the development of the music industry,” Inagaki adds, however, that he expects the balance of power among the various players in the Japanese music business to change in coming years, suggesting that labels may gain hegemony over production companies.

Notes Maruyama, “Many people in the Japanese music industry are trying to adopt the many good features of the longstanding American/European system, and Mr. Inagaki and I share this goal. But I am impatient—I want to adapt to that system as quickly as possible, while Mr. Inagaki, I think, is trying to adjust to present conditions in Japan.”

PRODUCER TUG-OF-WAR

One name that always comes up in discussions of the emerging Sony/Warner rivalry is that of independent producer Tetsuya Komuro. Since distancing himself in fall 1997 from indie label Avex, where he had racked up an unprecedented string of successes with various artists, Los Angeles-based Komuro was expected by many observers of the Japanese music scene to cost his lot in with Sony and Maruyama, his mentor from the days when Komuro was part of top-selling Epic/Sony pop trio TMN.

But, in what was seen as a major blow to Maruyama’s plans to strengthen SMEJ’s hand by making alliances with key independent producers, Komuro protégé Tomonori Kahala—one of Japan’s most popular female vocalists—moved from the producer’s Oranok label to WMJ in the spring. Meanwhile, there are still persistent rumors that Komuro himself may be signed by Warner on a worldwide basis.

“There are various plans between Warner Bros. Records and Mr. Komuro, but I don’t know how many of them will be realized,” says Inagaki, noting that the discussions concern Komuro as an artist, not as a producer.

Maruyama, meanwhile, points out that Komuro is currently producing material for three Sony artists: female vocalist Ring and Ami Suzuki and veteran male vocalist Yoshiko Kai. Industry insiders say that behind the competition to sign Komuro are Inagaki’s strong ties to old-line music-production companies (Komuro and Kahala are associated with the powerful Burning music-production agency), whose ire Maruyama has raised by trying to break the Japanese industry’s “iron triangle” of production companies, music publishers and advertising agencies.

SHAKE-UPS AHEAD

Notwithstanding their different management styles, both Maruyama and Inagaki, along with other key figures in the Japanese music business, realize that the industry is due for a major shake-up.

Inagaki cites the trend toward streamlined distribution and administration in areas where there’s fat left over from the high-growth era, as well as the need to increase the music industry’s share of overall consumer spending on entertainment.

“We have set up a special-project team to discuss what is the ideal distribution system for us,” says Inagaki. “Warner is a mid-sized company, and I want to make the most of this. We are different from Sony. If we follow the same path as Sony, we will never catch up with them.”

Besides improving distribution, Inagaki says he wants to exchange the value of AKR know-how between WMJ and its U.S. parent, as well as making better use of the mass media in promoting the label’s product.

Maruyama says that, while Japan’s music industry has recently been showing some modest growth (Recording Industry Assn. of Japan data shows that production by its 29 member companies totaled ¥24.4 billion units in the first half of 1998, up 5% from the same period of 1997, for a wholesale value of ¥288.9 billion, or $2.06 billion, up 4%), labels’ profits have fallen due to heavy overhead and increases in artists’ royalties.

“We can’t help but restructure the industry,” notes Maruyama, citing a need for centralization in the business/logistics side. “But it’s difficult to centralize it, because of individuals’ sensitivities.”

PREPARING FOR TOUGH TIMES

Over at Avex, now one of Japan’s top five labels, cost-cutting and belt-tightening have been the order of the day ever since the company announced plans to make an initial public offering on Japan’s over-the-counter stock market three years ago.

Last autumn, Avex slimmed its four-division structure down to two: administration and business operations. The label also

Continued on page 124
PolyGram K.K. president Kei Ishizaka began his career in the Japanese music industry in 1968, when he joined Toshiba-EMI. After rising to the position of general manager, the No. 3 position at that label, he was recruited in late 1994 by PolyGram Far East president Norman Cheng to become president of PolyGram K.K. At that time, it was extremely unusual for such a high-ranking Japanese label executive to switch companies, but Ishizaka’s move marked a new era in the Japanese industry in which personnel and artists were more mobile from label to label. PolyGram K.K.—which compromises the Polydor K.K., Mercury Music Entertainment, Na-Tema and Kitty labels—is now Japan’s No. 2 label, with a market share of some 13% and annual sales of nearly ¥90 billion ($619.9 million).

What do you see as the single greatest challenge facing the Japanese music industry?

First, the industry has to improve distribution and logistics, both in terms of number and quality. In the Recording Industry Assn. of Japan, there are 29 companies, 15 of which have their own distribution networks. It is my personal point of view that this is a bit too many. In comparison with other countries, especially America, and considering the market size of Japan, this number means there’s still a lot of room for cost-cutting on an industry-wide basis. The state of the Japanese economy and the state of the Japanese music industry is very difficult. This will continue, and so we have to take a look at the whole question of distribution, which the industry so far hasn’t done very seriously.

The second point is that we are facing a very drastic change in technology—the development of new media. So far as preserving rights in the music business is concerned, we have to preserve various rights regardless of new developments and new products. There is no easy answer to this question yet.

What do you see as your main accomplishments since becoming president of PolyGram K.K. in 1994?

On the whole, I’ve helped the PolyGram group of companies to become a true, genuine record company. People now regard PolyGram Japan as an aggressive unit in the music industry. We are very proud to say we are one of the key players in Japan. I haven’t changed the basic organization, because I only joined the company in the middle of its development. But, before, it was said that PolyGram was very strong in the classical area and in distribution. I think I have changed the basic character of the company to be an aggressive, independent key player.

I have been very lucky since joining the company. As soon as I joined, [pop-rock band] Spitz soared. I strengthened A&R and the artist roster. I established an improved accounting system. This is very important. Since joining the company, my motto has been that PolyGram K.K. should be strong in A&R and also should be strong in accounting; artists and numbers. I have established a system of strong administration and management. Finally, I hope I have made employees more profit-conscious. People are now very conscious of manufacturing, publicity and promotional costs.

What effect will Seagram’s recent purchase of PolyGram have on PolyGram K.K. in the short and long term?

A truly favorable one. I recently met Edgar Bronfman Jr., together with Mr. Norman Cheng. I respect Norman Cheng personally, because he is very smart and clever and music-minded, and I think the same can be said of Mr. Bronfman. He’s very enthusiastic about doing strong music business in Japan. I showed him some Japanese domestic artists’ videos in which there was a tenor saxophone, and Mr. Bronfman said that, in the States, reed instruments are rarely seen these days, and he told me he was very interested in this kind of instrumentation. He loves music; he understands music not only as a business but at its art. It’s also important to me that Norman Cheng was a strong lead guitarist as Nokie Edwards of the Ventures.

Do you think the recent trend in the Japanese industry of artists and personnel moving from one record label to another will continue?

I didn’t start this new phase. Norman Cheng played the main role. He began this trend, using me. I was static; Norman Cheng was dynamic. I was sitting in my office in the previous company [Toshiba-EMI], when he rang me, through a headhunting office. Norman Cheng played the same role as Commodore Perry, who opened Japan to the outside world in the middle of the 19th century.

I think [this kind of personnel/artist] moves will be the usual thing from now on. It’s inevitable to see the great influence of America on any industry in Japan. I think we are ready for this kind of thing. It has opened the door of a new age, the era of the law of the jungle—it’s not a good environment.

Continued on page 122.
“The music industry needs people who have the vision to support today’s and tomorrow’s superstars.”

- Andy Yavasis, Vice President, Marketing, Sony Music Asia

Part of realising this vision means keeping an open mind. Which is why MTV works together with recording companies and gets behind all artists, established and new. Artist promotions and unique programmes showcasing talent, seen by over 72 million households in Asia, are some of the reasons why we came to the most wanted music channel.

Offering a choice of customised programming in 9 different markets, MTV Asia caters to the diverse musical tastes of young adults in a language they relate to and understand.
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"We need more instruction and training [in fiscal matters]," says Ishizaka. "Record-company people must master both the significance of A&R and the significance of numbers." That kind of no-nonsense approach is a far cry from the free-spending atmosphere that prevailed during the industry's halcyon days of double-digit growth at the beginning of the decade.

But Ishizaka echoes most other label heads in ruling out the option of layoffs, which is still anathema to the Japanese industry's corporate culture.

Notes Michael Smelie, acting president of BMG Japan, "All the major record companies in Japan are faced with reorganization to some degree. The company recently reorganized itself so that, instead of three domestic and two international labels, it now has two for domestic and one for international. This is only the start of what will be an ongoing process. Over the next two or three years, the Japanese industry is in for some pretty tough times."

Universal Victor president Hiroyuki Iwata says he expects the Japanese music industry to grow slowly in the next few years. "The biggest problem in this industry is the effect of excessive investment aimed at the expansion of sales, rather than the dull growth of market sales," Iwata says. "Even under such severe circumstances, we believe that we should push on".
ZIP-FM celebrates its 5th anniversary on October 1st. Launched in Nagoya where Japanese pop dominated ZIP-FM has opened the gate to other music in the west, and changed the scene. The compilation CDs produced from ZIP-FM top charts have been released 21 in series already and influenced the music industry here. Now the station is recognized as one of Japan's hit making stations.
with a plan of aggressive expansion of our business, a developing music company."

One key feature of the Japanese market is the greater number of "major" labels compared with other countries, notes Iwata, who says that this has helped boost the size of the overall market but has also led to overspending in terms of signing and promoting artists.

"In order for the industry to improve this situation and to stabilize itself, it is necessary to widely integrate and reorganize its structure over the next several years," Iwata says.

Sony's Maruyama says that a feeling of stagnation currently permeates the Japanese music industry, but he still expects the market to grow, albeit slowly. He also hopes labels will place more emphasis on producing a wider variety of music designed to appeal to increasingly diverse consumer tastes.

Meanwhile, Inagaki at Warner Music sees developments on the hardware side, specifically the emerging DVD Audio format, as playing a crucial role in the industry's efforts to maintain growth.

Differences in strategy aside, everyone in the Japanese music industry realizes the business is at a crossroads. Who's got the best road map for the way ahead is the big question.
EMD Roadshows Tout Co.'s Successes

Distributor Enjoys Fruits Of Major Changes In Past 2 Years

BY ED CHRISTMAN

LOS ANGELES—After two years of vast change within the company, EMI Music Distribution (EMD) is now achieving record success, Richard Cottrell, president/CEO of the company, reminded the troops at the company’s West Coast Roadshow held Sept. 2-3 at the Los Angeles Hilton.

But he also acknowledged that change should be a constant if the company wants to continue to “Achieve Record Success,” the theme for the two roadshows that the company held this year in place of its annual convention. In addition to the one held in Los Angeles, a roadshow was held in Nashville a week later for the EMD employees in the eastern half of the U.S.

“This organization has consistently delivered success and, at the same time, undergone constant and tremendous change,” Cottrell said in his opening address.

In 1996, the company changed from the branch structure to nine area teams and one major account group. In 1997, just before the company convention, EMI Recorded Music North America management initiated change that saw Russ Bach replaced by Cottrell, amid widespread changes at the executive level within EMI Music.

In 1998, Cottrell’s responsibilities were broadened to include manufacturing, catalog marketing, special markets, and Caroline, the independent distribution company. With the integration of the other companies under the EMD umbrella, the number of employees has jumped from 440 to 1,250.

“The structural change has been considerable, and I know many people are unnerved by such business changes. That is only natural, but I have been very impressed how people have embraced these changes and applied themselves with such passion and conviction,” Cottrell noted.

In fact, he added, “the only constant there is in life will be change. Technology is changing our whole world so fast; communication is faster; the Internet is impacting so many things. Our customers are rapidly changing. So it’s a fact of life EMD must also change to remain successful.

In speaking of success, Cottrell noted that in the first five months of the company’s fiscal year, which began April 1, it was off to its best start ever. So far in 1998, “we have delivered four platinum and one gold album,” he said. Those albums are the Beach Boys’ “Hello Nasty”; the Garth Brooks boxed set, “The Limited Series”; the “Hope Floats” soundtrack; and Big Bad Voodoo Daddy’s self-titled set.

Moreover, Cottrell said that company sales were 150% above budget during that time frame. Also, he pointed out that the company had supported Priority Records and helped it deliver two platinum and three gold records.

Despite that strong start, EMD should not get overconfident, nor can it afford complacency, Cottrell warned. “My goal is unapologetic,” he said. “I want us to be the industry leader in customer service... to stand and to service our customer needs better than any of our competitors.”

EMD must make improvements in that area, he said. As part of that, he said, “our customers are looking for us to focus our performance on their unique needs.” Instead of offering the same programs to all accounts, EMD has to offer more customization, he explained.

Another area in need of improvement is meeting demand for hit albums, Cottrell said. EMD has to improve in terms of making deliveries to customers on a timely basis and must respond more quickly to customer requests, he noted.

In order to be more efficient in those areas, Cottrell said, EMD is re-engineering its supply chain. In an interview with Billboard, he said the company is spending $10 million to put in a high-speed manufacturing line in the company’s Jack- sonville, FL plant. Also, “we are integrating our distribution and manufacturing operations into the same company, which will give us increased communications and greater flexibility,” he said.

After Cottrell’s speech, label product presentations followed.

Kicking off the Virgin presentation, Ray Cooper, co-president of Vir gin Records America, said one of its strengths is its reputation in working with artists. Like EMD, Virgin has also been making changes, Coop er said, noting that the company is strengthening its presence in urban, R&B, and hip-hop music. Moreover, the Virgin label group is broadening its scope. Under the leadership of Ken Pedersen, Virgin executive VP, the company has established a strong presence in the new age and world categories of music, Cooper said.

In the last 18 months, the company has acquired Narada and Higher Octave and forged relationships with Domino and Real World, the label started by recording artist Peter Gabriel, and put them all under one marketing umbrella.

(Continued on page 134)
Then in November of that year, HarperCollins’ HarperActive imprint introduced an unauthorized Backstreet Boys biography. Billboard sister company Watson-Guptill published “Hanson: The Official Book,” and Simon & Schuster’s Aladdin imprint released the unauthorized “All About The Spice Girls And Me.” The pace has continued in 1998. Scholastic launched “Totally Taylor: Hanson’s Heartthrob” and “Zac Attack!” in January and February respectively, followed by “Hanging With The Backstreet Boys” and “Jewel: An Everyday Angel” in April. Meanwhile, Watson-Guptill released an unauthorized biography on the Backstreet Boys in March and an All Saints title in May, and HarperActive issued a Will Smith book in June. Amazon also published a book ofrecipes by Will Smith’s brother in January and February, as well as a Hanson trivia book in March; it’s introducing a Jewel biography this fall.

According to Pocket Books, its best teenage seller prior to the Hanson book was 1996’s book on New Kids On The Block. Pocket Books for Young Readers spokeswoman Jane Ginsberg says that at that time, few music stores were selling books; consequently, that avenue of retail had only a slight impact on the company’s sales. Since then, she says, the music retail market has expanded as a sales channel for books, and the company believes that increased music-store distribution for the Hanson titles is largely responsible for their longevity. Ginsberg notes that while the first New Kids title sold well, subsequent titles didn’t perform as strongly. In contrast, she says, all five of the company’s Hunch titles have been successful. In fact, Pocket Books reports that 25% of its Hanson biographies have been sold through music-related channels, including the Musicland Group and Hastings.

“We think that the music industry helped create the success of Hanson,” says Ginsberg.

VALUE ADDED

Last Christmas, Tower Records, Books & Video created gift-wrapped holiday packages for both Spice Girls and Hanson. The packages consisted of CDs and other tie-ins, such as a button or pin. Heidi Cotler, VP of books and magazines at Tower, reports that the idea was generated internally, as most such cross-marketing efforts are.

“We were reasonably satisfied with the results,” says Bob Delaney, VP of retail operations, USA, for Tower Records. He says that both packages sold more than 50% of units shipped. However, there aren’t yet plans to do similar packages again this year, Delaney doesn’t rule it out.

Delaney adds that the situation was unique last year; both groups were peaking during the holidays, and the chain wanted to try to attract them to stores through the store. The teen-idol books, which generally retail for $3.99-$5.99, are considered impulse buys for record shoppers. Tower’s Cotler says they sell best if positioned close to related music product.

They put them in a stack near the CDs, they sell like crazy, she says. “They’re even more successful if they’re in the ones.” The Media Play and On Cue divisions of the Musicland Group also regularly cross-merchandise entertainment books and albums, says Lisa MacMartin, divisional director of marketing for books and toys. The books are positioned on risers above the albums or on endcaps in the music section. The idea is to see if books can be sold, as well as CDs, for music.”

Even chains that carry both books and music aren’t always amenable to cross-merchandising the two. Barnes & Noble and Beat Buy both carry music and books but keep them separate.

Cross-merchandising also tends to be a large-store undertaking. For example, the HMV outlet in Avon, Conn., carries a small selection of “CD books”—short books shaped like jewel cases that also include CD samplers. The selection includes a Spice Girls title, which it bought from Koen Book Distributors and merchandises with the albums. But the small store carries no traditional books, even those that are music-related, says manager Matt Polen.

QUO PRO QUO

While album releases drive book sales in music stores, most observers agree that book releases have little or no direct effect on music sales, although high-visibility displays featuring both books and albums may indirectly boost music performance.

“People come into the stores because of the music,” says Camelot’s Roberts. “Book sales are incremental.”

Generally, the book market doesn’t experience the same kinds of unit sales that hit music can experience. Watson-Guptill says it has printed 80,000 copies of “Hanson: The Official Book,” which spent 11 weeks on The New York Times’ best-seller list. Archway’s five Hanson books—including “MMMBop To The Top,” which reached No. 15 on Publishers Weekly’s list of 1997’s best-selling children’s paperbacks—have cumulatively sold more than 1.5 million copies, the company reports. Simon & Schuster’s title “All About The Spice Girls And Me,” published under its Aladdin imprint, has slightly more than 110,000 copies in print, according to the company.

According to SoundScan, Spice Girls’ most recent album, “Spiceworld” (Virgin), has sold 3.2 million copies, and Hanson’s album “Middle Of Nowhere” has sold 3.9 million units.

The fact that many of the teen- and preteen-oriented books are unauthorized has meant that record labels are reluctant to take advantage of cross-promotion opportunities. Some labels have embraced the opportunities afforded by book tie-ins.

Mercury/PolyGram and Watson-Guptill are involved in a $300,000 Hanson radio promotion in 30 markets, which was put together by Entertainment Marketing Group.

It is taking with Loud/BMG about cross-promotional opportunities for albums and books based on the Nickelodeon program “All That,” according to Pines. At minimum, the two companies will do joint displays in music and book channels and at mass merchants like Wal-Mart, and they’re discussing the possibilities of inserting a CD sampler in the book.

Pocket is also in early discussions with Geffen about cross-promotional opportunities for Geffen’s upcoming...
Southern Baptists.” The Bible Belt widens across Birmingham. More than 600 Southern Baptist churches are within a 50-mile radius of this suburban Baptist Book Store in the Wildwood Shopping Center. Two other Baptist Book Stores are in Alabama, in Montgomery and Mobile.

“When the Southern Baptists adopted the title of LifeWay Christian Resources in Salt Lake City, there was little opposition to it,” says Downs.

Birmingham’s Baptist Book Store had a “grand reopening” in 1997 after it was enlarged by 4,000 square feet. When it officially becomes a LifeWay Christian Store, there will be special discounts for customers.

Many churches order from the Baptist Book Store—especially around Christmas and Easter—and a few have also supplied the Baptist Book Store here with CDs. This year, the Church of Brook Hills in Alabama distributed 40 to 500 of its “Praise From Our Heart” albums here. They were priced at $15.98 each.

Ann Downing is the Birmingham store’s music buyer. About 50% of the store’s music inventory is in the contemporary Christian genre; of that, rock and alternative make up about 15%. The rest of the music inventory breaks out as gospel (10%), praise and worship (10%), Southern gospel (15%), and instrumental (10%).

While this Baptist Book Store allocates just 15% of its square footage to music, the product accounts for about 28% of sales. For years, the trade organization Christian Booksellers Assn. has urged Christian retailers to get that in proportion.

The chain isn’t the only Christian retailer selling music in this market.

“There are 16 other Christian stores in Birmingham, including Family Christian Stores and Lemstone Books,” says Downs. The United Methodist Publishing House also has a Cokesbury Book Store nearby. “I think we’ve done well because of our product selection. We have more to offer than we did just a few years ago.”

LifeWay Christian Stores is the exclusive sponsor for Steven Curtis Chapman’s current 10-city tour, which is being staged at churches. His special guest is Geoff Moore. Their fans can obtain tickets only through Baptist Book Stores/LifeWay Christian Stores or at the churches at which they’re playing. Chapman made an in-store appearance Sept. 13 at the Birmingham location. The event drew 300 onlookers, says Robbie Jackson, the chain’s Nashville-based music buyer.

Most Christian acts make the Baptist Book Store one of their ticket outlets in Birmingham, says Downs.

“If they perform in churches, we may sell 6%-10% of the house,” he says. “If they go into arenas, we may have up to two-thirds.”

A ticket sold at the chain has a 50-cent surcharge, which goes toward credit-card fees and the occasional bounced check.

“We haven’t yet seen a direct correlation between the numbers of tickets and CDs that we’ve sold, except in August 1997, when Third Day was in Birmingham during the week of their new release,” says Downs. “Most of the time, the listeners have already bought the CD before they get here.”

In November of last year, major Christian headliners Clay Crosse and Jaci Velasquez came to the Baptist Book Store with their opening act Supernatural. They were followed in December by Hiri, Point Of Grace, Scott Krippayne, and Wayne Watson on their Christmas tour.

The Birmingham store has staged more autograph signings and shows since its expansion. The store has also added a coffeehouse, although it isn’t near the music department.

In March, Wilshire, a new group on Curb Records, was introduced at the Birmingham store. Jars Of Clay and Plum came by briefly in May and met with 200 people. Jaci Velasquez had another 200 in line in June.

This Baptist Book Store has also been carrying more home video in the past few years, and it had about 150 titles in midsummer.

“We have between 6 to 8 feet of tapes by the Gaithers, because they have so many of them in their ‘Homecoming’ series,” says Downs. “They probably outsell all the others by 4-to-1.”

Ann Downing, music buyer/lead sales associate for the Baptist Book Store in Birmingham, Ala., stands with the store’s top-selling music titles. (Photo: Patricia Bates)
Another area Cooper sees as a growth segment is “non-soundtrack” compilations. He said that in November Virgin will issue an album to celebrate the label’s first 25 years, and it will be backed by a television campaign that “will appeal to collectors and consumers.”

A company priority for the fourth quarter will be “Pure Moods II,” said Cooper. Another project that will get a big push is an album from the Kelly Family, a successful act in Europe. According to the video played during the Virgin product presentation, that album will have a six-week direct campaign on TV prior to its Oct. 20 release to retail.

Next year will see the release in January of an album by Virgin’s top priority since Spice Girls: Billie, who has already racked up hits in Europe. Later next year, Spice Girls will release their third album, which will feature some solo tracks from the various members of the group as well as collaborative tracks.

Another area that Virgin is diversifying into is country music. Scott Hendricks, who will head up Virgin Nashville, said he is still setting up the label in terms of getting an office together and hiring staff. But, he said, “we can win, we’ve won before and know how to win.”

In addition to Virgin, other labels and marketing groups gave product presentations. Briggie Ferguson, senior VP of retail marketing, said that the Catalog Marketing Group is outsourcing budgeted sales by 50%. Already, the company has generated 42% of the year’s sales goal, he said.

Bill Hearns, president/CEO of EMI Christian Music Group, noted that the company is in a time of roster transition. During the Christian music product presentation, one of the main priorities was the “Wow 1999” compilation of Christian music. The first album in the series went platinum in two years, the second one in one year, and the third one in six months, it was noted.

The product presentations were broken up by an artists’ showcase on Sept. 2. The bands that delivered performances were Medeski, Martin & Wood, the W’s, furslide, and Sonichrome.

During the EMI Latin product presentation, president José Behar said his label has gained a 19% market share of the Latin music market. He said one of the label’s goals is to build its tropical music business, referring to Latin music that is popular on the East Coast of the U.S.

The fourth-quarter priority from Capitol Nashville will be a double live set from Garth Brooks, which will feature 25 or 26 songs, including three or four new songs. Capitol Nashville regional sales representative Hank Towar says that Brooks’ goal is to sell “1 million records in the first day.” In addition, the label has a new album from Deana Carter.

Among the albums that Capitol will be releasing in the fall is the first solo album of Linda McCartney. It will consist of songs that the late wife of Paul McCartney recorded with her husband over the past 20 years.

The label is also issuing a John Lennon anthology, consisting of 100 previously unreleased tracks. Highlights from that boxed set will be issued on a single disc version.

Lott noted that Capitol will be re-entering the urban music arena through a joint venture with Dallas Austin.

In addition to fourth-quarter priorities, Lott also featured product release from 1999, including an album from Paul Westerberg. He said the album was due in the fourth quarter but has been moved back in order to achieve the proper setup.

In closing the company’s meeting, Cottrell noted that “despite the ugly rumors, we are strong, we are healthy, and we are going to kick ass.” Earlier, in closing his opening address, he said, “I will leave you with the words of Irving Berlin: ‘The toughest thing about success is that you’ve got to keep on being a success.’

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**Parachute Express Is Back**

### Veteran Trio Drops New Set On Own Label

**WHAT COLOR IS YOUR PARACHUTE?**

Parachute Express, the veteran children’s performance group that has been together for almost a decade and a half—though not heard from much, in terms of recordings, for a couple of those years—is back in the record business. Its latest effort, “Dr. Looney’s Remedy,” a collection of 14 preschool-orientated original songs, has been released by Trio Lane Records.

The Glendale, Calif.-based independent label was formed “to record, market, and promote Parachute Express,” according to president Althea Schwartz, formerly the group’s manager. Parachute Express is a survivor, says Schwartz, its longevity being a testament to the group’s desire to provide young children with first-rate music tailored just for them.

Stephen Michael Schwartz, Janice Hubbard, and Donny Becker formed their trio in 1984 expressly to create music for the Gymboree Play Program, a national chain of parent-child movement centers with more than 350 retail stores. Their music continues to be the backbone of Gymboree’s classes. On the strength of its popularity with Gymboree clients, Parachute Express was signed by Walt Disney Records in 1991 as part of its Music Box Artists series, which featured live performers as opposed to ani-
CHILD'S PLAY (Continued from preceding page)

Children's recordings, original motion pictures, and television shows are listed in the \( \text{Billboard} \) Recording Industry Almanac, of America (RIA) certification for sales of 500,000 units. A \( \text{RIAA} \) certification for sales of 1 million units, with million-dollar sales indicated by a numeral following the symbol. For box sets, and double albums with a selling time that exceeds two years, the \( \text{RIAA} \) multiples designated by the number of sales and/or tapes. Final album sales are on cases and CO. Asterisks indicates sales LP is available. Most tape prices, and CO price for CDK and WES labels, are suggested lists. Tape prices marked CE, and all other CO prices, are equivalent prices, which are projected from wholesale prices. © 1998, \( \text{Billboard} \) (934) Communications, and Soundscan, Inc.

Disney purchased the trio's existing five albums—"Feel the Music," "Over Easy," "Sunny Side Up," "Circle Of Friends," and "Sticker It!" Parachute Express subsequently recorded new kids' songs, "Happy To Be Here." But as Schwartz recalls, "the live-artist division wasn't getting proper attention.

Disney being a character-oriented company, she says, "the salesmen on the street couldn't relate to live artists." Its situation echoed all over the children's music business, as major labels that had jumped on the children's-artist bandwagon were discovering what a long and arduous task it was to break unknown live acts.

Parachute Express and Disney parted ways in 1994, and the trio spent the next couple of years reacquiring its product. "They also went back to their Gymboree roots," says Schwartz, "and recorded two albums exclusive to Gymboree ["Friends Forever Friends" and "Who's Got A Hug?"] now, it was time to take the bull by the horns and start our own record company.

Thus was formed Trio Lane Records. Schwartz switched over from group manager (a position she held since 1988) to record company head, and Parachute Express took on new management, Martyr Tudor of Beverly Hills, Calif.-based Tudor Entertainment.

The first task was to repackage the already-existing Parachute Express titles with the Trio Lane logo and establish relationships with distributors. West Los Angeles-based Regina Kelland was hired as sales rep and consultant. Then came the new album, "Dr. Looney's Remedy," polished, sprightly pop with titles like "Me And My Dog" and "5 Mores." This time around there's a multicultural influence as well, with elements of African, mariachi, and Scottisch music toed in.

Currently, the album is being distributed by Rounder Kids and Silo Music and is being carried in chains like Zany Brainy, Noodle Kidoodle, and Borders & Music, as well as 1,500-2,000 mom-and-pop stores, according to Schwartz. She adds, "as [now-defunct indie] Discovery Music did when we were breaking Joanie Bartels, we also want to build a nontraditional distribution system, through baby furniture stores, boutiques, etc." (Bartels remains one of the most prominent children's artists working today.)

Schwartz says there's a possibility of television exposure in the ofing, via a production deal with Porchlight Entertainment, producers of PBS preschool program "Jazzy Jay The Jet Plane." Parachute Express member Stephen Michael Schwartz is a songwriter for the show. Another proposed development is a Gymboree-sponsored tour, which might involve a packaged-goods sponsor as well. "We're thrilled," says Althea Schwartz, "that we're still alive and well here in the children's music business, up and down as that is."
Flood Of ‘Titanic’ Titles Continues
Special-Interest Videos Capitalize On Film’s Success

BY CATHARINE APPLEFIELD OLSON
WASHINGTON, D.C.—“Titanic” has shattered box-office records, launched
the top-selling soundtrack of all time, and steered its way through $800 mil-
lion at the U.S. box office.

Now the special-effects-laden story of love and loss aboard the great ship
is creating another title wave of special-interest videos. Floating ashore
at retail is everything from a bounty of documentaries to a recap of the
tale created specifically for chil-
dren.

Amid the vendors looking to fol-
low in the wake of the approximately 25 million copies of “Titanic” that
floated to retail Sept. 1 are Warner
Home Video, BMG Video, Buena Vista
Home Entertainment, and Big Kid Productions, with a tape featuring a
“historical detective” who employs an
aquarium and ice cubes to re-create
the events of the little white ship.

Those are the newcomers. Several
suppliers are sprucing up previous
Titanic releases in order to ride a
wave that began rolling with the movie’s theatrical run. Retailers have
enjoyed steady sales of related titles for nine months, with no end in sight.

“We saw a huge upsurge in that
type of product a year ago,” says
Kirk Kirkpatrick, VP of marketing for Owensboro, Ky-based
distributor WaxWorks/VideoWorks. WaxWorks currently stocks close to
20 different Titanic-related titles.

“After the movie had been out two or three weeks and it was clear it
was going to do well, we got emergency
shipments of new Titanic tapes,” Kirkpatrick adds. His best-selling Titan-
ic titles include A&E Home Video’s
“Titanic: The Complete Story,” Home
Vision’s “A Night To Remember,”
and the 1958 British feature.

And Kirkpatrick is looking forward
to a new wave of tapes. “I think
it would be too much, but then again,
who thought ‘Titanic’ would be at No. 1 as long as it was?” he says. “This
is truly a unique situation. I’ve been in
this business 14 years and have never
seen anything like it.”

The title flood continues. BMG
Video took over the distribution of
most Discovery Channel tapes came
this year and on Aug. 25 released a
double Titanic pack featuring “Great
Adventures Of The 20th Century:
Titanic” and “Titanic: Untold Stories.”

In keeping with the movie, the cas-
sette sull a human-interest course,
exploring the reasons why selected
passengers were on board, where they
were headed, and what they were
never able to see with their own eyes.

Discovery also probed the multiple
ways the sinking of the Titanic affected
American history. One segment, for
example, reveals that the abysmal
communications that contributed to
the tragedy led to the formation of the
Federal Communications Commis-
sion.

(CoContinued on page 118)

Interactive Disc Gives Guide To DVD Titles
And More; DVD Making New Inroads

LOOK MA, NO PAPER: It is a sign of maturity in
any new medium. The sheer size and scope of DVD
releases to date render the titles too cumbersome to fit
neatly into a paper-based catalog. Enter independent
distributor DVD International, which is planning a
November release for “The Complete DVD Guide,” an
interactive DVD-based database of all existing DVD
titles. The guide was created by Paramus, N.J-based
NVI Publishing, which distributes a paper version of
the catalog to retailers every quarter.

The interactive disc will be searchable by
title, director, language, and 27 other fields,
according to DVD International president David
Goodman. He expects the disc will be a big
seller among consumers, particularly given its
$19.95-$10 price point. Consumers
accessing the disc via a DVD Video
player will be able to scroll through the various lists
using their remote control; those accessing via a PC can
use the computer commands and also will be able
to get updated information through a World Wide
Web site link.

Goodman promises “The Complete DVD Guide” will
be much more than a searchable product catalog. The
disc will include movie trailers of selected releases,
for which he is currently in talks with the major stu-
dios, plus other ancillary material. “We’ve spoken
with nobody who doesn’t look forward to the opportunity
to use this vehicle for advertising purposes,” he says.

Mountain Lakes, N.J.-based DVD International cur-
tently has four DVD titles on the market, including
the new interactive movie game “I’m Your Man”
and Michael Nesmith’s “Elephant Parts,” a cult favorite
since its cassette introduction in the early ’80s.

WHILE WE WERE GONE . . . : A couple of items
related to DVD crossed our desk while the column
took a breather. They lend credence to the belief that
the format is developing in the in-store muscle it needs
to succeed.

• By year’s end, some 500 Blockbuster outlets will
have DVD rental kiosks featuring Philips Consumer
Electronics DVD players. The “kiosk cost will not exceed
$15 to consumers, who are being asked to sample DVD
before buying, and programs can be rented or bought
for about the price of a cassette. Each store is expected
to stock 500 titles for rent and 150 for sale. “We’re
creating a compelling opportunity,” says Blockbuster
executive VP of merchandising Dean Wilson.

• Consumers who purchase a Sony player from Oct.
1-31, 1999, qualify for up to five free titles from
NetFlix.com, the online service specializing in DVD
rentals. While at the Web site, buyers can automatically
enroll in Sony’s Entertainment Network, with further entice-
ments designed to generate more NetFlix activity. Nestled
in the online catalog is Sony Music’s brand-new
“James Taylor Live At The Beacon Theater.”

Meanwhile, from mid-
September through November in eight mar-
kets, including New York’s and Los Angeles’, Sony
is offering player purchasers 10 free rentals of Columbia
and Warner titles and “James Taylor Live.”

DVDONGS: Columbus
TriStar Home Video
releases “The Opposite Of Sex” Oct. 27, postponed a
week; “Godzilla Vs. Mothra & Godzilla Vs. King Chi-
dora” and “Geronimo,” Nov. 3; “Can’t Hardly Wait,”
Nov 17; “The Mask Of Zorro,” Dec 1; and “Madeline,”
Dec. 14. Titles also due Nov. 24, 1999, to $24.95 suggest-
ed list. The studio is keeping
this a mystery.

MGM Home Entertainment makes contact Oct. 27
with “Species II,” the 30th anniversary edition of
“Chitty Chitty Bang Bang”; an uncensored, uncut disc
of “Last Tango In Paris,” starring Marlon Brando;
a newly restored “West Side Story”; and “A Bridge
Too Far.” All are $24.98. A special edition of “Tomor-
row Never Dies” is due its title as of Nov. 17, at $34.98.

Artisan Home Entertainment recently
released Sylvester Stallone’s “Rambo,” “Rambo: First Blood Part II,”
and “Rambo III” for Oct. 20 release at $24.98.

Anchor Bay Entertainment ships “Quartermass &

Musicland, Sears Plan DVD Blitz Through Warner, Columbia Pact

BY EARL PAIGE
LOS ANGELES—DVD, growing
faster than expected, will get the CD
treatment at more than 2,000 Sears
and Musicland Group outlets this
holiday season, says Musicland mar-
keting VP Archie Benike. The two
chains are entering the second year
of a DVD hardware/software part-
nership that includes Warner Home
Video and Columbia TriStar.

Musicland’s sales staff will receive
full-blown presentations about DVD.
“Last year it was kind of early but we talked about DVD” at fall gath-
erings, Benike recalls. This year, the
chain’s stores, including Suncoast,
Media Play, and Sam Goody outlets,
have hosted meetings across the
country in preparation for the fall
selling season.

“We have a very elaborate RIM
[retail inventory management] sys-
tem,” Benike says. “All new releas-
es, depending on the quality of the
release, will go in all store locations,
but every store has a different pro-
file and a different assortment. Be-
cause of how fast DVD is expanding, we have over 1,000 titles in Media
Play and Suncoast today.”

DVDs are being presented in a
different manner than tapes. “We’ve
designed and purchased new fix-
tures and have new presentation
methods at Sam Goody and Sun-
coast,” Benike says. “Instead of
going library-style, as we did with
VHS, we’re actually going to a basket-
style, like music CDs.”

Says the DVD format now
accounts for 10% of total video sales
and is “running ahead of CD in the same period of time” in terms of
penetration of penetration of penetration of penetration. Musicland
sees no loss of momentum in the
coming months. “Our sales have pro-
gressively increased even since Christmas,” he adds.

“Now mainstream buyers, the
VHS collectors, are buying it. They’re duplicating their VHS
libraries, just like they did with CDs.

(CoContinued on page 119)
Artisan Lands Spelling Deal; Blockbuster Unveils DVD Plans

**SHLF TALK**

by Eileen Fitzpatrick

Artisan Acquires: Fortifying its position in the soft-through-market, Artisan Entertainment has inked a deal to distribute the Spelling Entertainment Group Inc. catalog in the U.S. and Canada.

The seven-year deal covers all soft-through titles in Spelling’s Republican Pictures Home Entertainment Group catalog, which includes the perennial best-seller “It’s A Wonderful Life.” The Spelling catalog contains more than 3,000 titles, which will nearly double Artisan’s soft-through offerings.

Artisan will immediately take over all sales and marketing functions of the Spelling catalog. As a result of the deal, Spelling is effectively out of the home video business. A year ago, the company turned over distribution of its remaining 17 rental titles to its sister company Paramount Home Video. (Both Spelling and Republic are subsidiaries of Viacom Inc., as is Paramount). Spelling has since shut down its film and interactive divisions to focus on its “core television and distribution business,” says a Spelling spokeswoman.

She says Spelling is assessing the video division’s 36 remaining employees. “Some will be let go immediately, and a small number will stay to administer international television and video operations.”

Republic president Robert Sigman has a contract through January 1999 and is expected to stay throughout the transition.

But the transition will be swift, according to company president Steve Beeks. “It will take about 11 days to complete,” he says.

The deal is the third catalog Artisan has picked up within the past year. The company added the Hallmark Home Entertainment and Cabin Fever libraries last year.

“One of our goals is to build on our successful operations and bring in products that don’t cannibalize each other,” says Beeks. “Artisan has a great catalog of current films, and Republic has a great catalog of films made before the 1970s.”

Besides the classic “It’s A Wonderful Life,” which Beeks says sells in excess of 1 million units a year, the Spelling collection also includes several John Wayne titles and the popular “Highlander” series.

“We expect to add several million units in sales from this acquisition,” says Beeks, “and it gives us more control over a shrinking business.”

When Artisan isn’t out acquiring libraries, it is fine-tuning its soft-through management operation. Under a deal with 20th Century Fox Home Entertainment, Artisan “leases” Fox’s vendor-management system for direct accounts.

Artisan receives daily sales-activity reports from each account and repackages product as needed. As Republic hadn’t set up a vendor-management system, the system will let Artisan fully exploit Republic product at retail, according to Artisan president of family home entertainment Glenn Ross.

**BLOCKBUSTER’S PLANS:**

Since announcing its intention to carry the DVD format at the Video Software Dealers Assn. (VSDA) Convention in July, Blockbuster Entertainment has been quiet on the details—until now.

The chain announced that it will soon put 350 DVD rental titles and 150 soft-through titles in 500 stores that will cover at least nine markets.

In addition, 300 more titles will be available to buy on Blockbuster’s World Wide Web site. Some titles will include “L.A. Confidential,” “Twister,” “Air Force One,” “G.I. Jane,” “Wag The Dog,” and “Tomorrow Never Dies.”

Blockbuster’s roll-out will be completed by year’s end. Some markets on the DVD schedule are: Chicago; Dallas; Los Angeles; New York; Philadelphia; Richmond; Va.; Salt Lake/Montery, Calif.; San Francisco; and Washington, D.C.

To encourage customers to try the format, Blockbuster is teaming up with Philips Consumer Electronics for a rental promotion. Philips will outfit each Blockbuster store carrying DVD with eight rental titles, which will be available for rent for $14.99. The number of nights customers can keep the players will be determined by each individual store’s tape-rental policy, as will the rental price for individual DVD titles. Retail prices for the DVD titles will be $24.95.

To acquaint consumers with the format, Philips will also supply each store with a DVD kiosk that will play a demonstration disc. “This is really the next milestone in the introduction of DVD,” says Emil Petrone, Philips executive VP and chairman of the DVD Video Group. “And it’s an extension of the groundswell support of the DVD rental that started at VSDA.”

Philips did a similar DVD-rental initiative with sister-company Poly-Grain Video earlier this year.

Petrone says this promotion isn’t exclusive to Blockbuster, but he adds that the company isn’t soliciting other retailers. “We can continue to do this with other retailers,” he says, “but the concentration is with Blockbuster.”
**TITANIC**

(Continued from page 148)

The new tapes follow the May re-release of "Titanic" two-pack, still the most-watched show in the cable channel's history. "We did a repackaging job to make it look more theatrical," says Michelle Fiddler, BMG Video director of marketing. "Since we took over, it has been one of our top sellers, and there's no secret why." The programs focus on the nuts-and-bolts aspects of the 1912 sinking—the building of the ship, why it sank, and the search for the wreck.

National Geographic is involved in "Treasures Of The Deep," a probe of the discovery of several sunken ships that features Robert Ballard, the man who discovered the Titanic. Todd Berman, VP of marketing and distribution at National Geographic Television, says the timing of the release is no coincidence, because he noted that National Geographic's relationship with Titanic dates back more than a decade.

In 1986, National Geographic released a documentary about Ballard's discovery of the wreck. "We think that tapeworm created the movie," Berman maintains. "Ballard took "Titanic" director James Cameron to the site of the wreck several times."

**HIGH WATER MARK**

National Geographic shipped close to 100,000 units of the documentary, a high-water mark for special-interest programming in the mid-90s. It took in the movie, and Warner Home Video distribution, to wash out that record.

Another 300,000 copies were sold between Jan. 1 and July 1 of this year, in part because Warner added content and repackaged the cassette as a special collector's edition. "There is no doubt that the movie helped sales," he beams. "It has been a good performer, but this is a tremendous boost."

"We are finding there are people buying our product who wouldn't have thought about it previously. They have seen the theatrical [release] and thought that was a fabricated movie. Now they want to know the real story of the Titanic. They are buying us because they can't get enough of an intriguing story!"

National Geographic has since teamed up with Ballard on a video about the discovery of carrier Yorktown, sunk during the Battle of Midway in World War II.

Meanwhile, Buena Vista this month set sail with Miramax Home Entertainment's "Titanica," the Leonard Nimoy-hosted documentary that employed IMAX cameras to capture the scientific exploration of the Titanic. The footage is linked with vintage film footage and interviews with historians and two survivors.

Because of the visual clarity, Buena Vista and Miramax have decided to include DVD in the format mix. "Titanica" will excite consumers who want to know more about the history and lore of the original Titanic and who want to see underwater photography of the actual ship at the bottom of the sea," says Bob Chapell, Buena Vista senior VP of marketing.

The IMAX technology creates the clearest pictures ever shot of the wreck, he adds. "This is a key reason why we are offering 'Titanics' on DVD as well as VHS."
MUSICLAND, SEARS PLAN DVD BLITZ THROUGH WARNER, COLUMBIA PACT

(Continued from page 136)

Benike sees the simultaneous release of DVD and VHS titles as a powerful inducement to try the new format.

"It's one of the reasons people will change," he says. "Getting a title on the same day for no rental is a big advantage." That's provided consumers can choose among an assortment of inexpensive DVD players.

"I think for DVD to be totally mainstream, which it will eventually be, you've got to have a player that's reasonable," he notes. The goal should be the "planned obsolescence" of current VCRs. "If you buy them today for $130, and when they're defective you throw them away and buy a new one. Nobody gets their VCRs repaired anymore."

In fact, prices of DVD players are coming down to $300. "You're beginning to see it in Target, in Wal-Mart," Benike says. "They're rolling it out as tests and small assortments, and it will gain momentum." The result could finish the job that word-of-mouth began.

"You don't have to have a crystal ball anymore to see how people are rewiring to DVD," he says. "Everybody who has one loves it." Penetration will expand exponentially, he says, "since the installed base doubles this holiday, and once it becomes a part of the family."

And when the format enters the mainstream, marketers can fade out DVD's audio capabilities, which have been relatively ignored thus far. "So many people get caught up with the resolution and how clear it is and the widescreen and the letterboxing, but it's the sound that's exciting, too," says Benike. He thinks the audio capabilities will spark new programming.

"This holiday will be a big step," he says. "And then in January and February look for a huge marketing opportunity to sell a lot of software."

Suncoast's mall of America outlet in Bloomington, Minn., boasts a strong inventory of DVD titles. Musicland is installing CD-like displays.

Top Special Interest Video Sales

Major 

R E C R E A T I O N A L S P O R T S

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<td>NEW</td>
<td>ELWAY: CHAMPION FOREVER</td>
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HEALTH AND FITNESS

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TOM POLEMAN

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PAUL "CUBBY" BRYANT

MARKETING DIRECTOR
THERESA A. BEYER

SYNDICATED SHOW
KID KELLY'S "BACK TRAX USA"

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Allen Kovac On Radio’s Shifting Focus

BY CHUCK TAYLOR

Over the past two decades, Allen Kovac, chairman/CEO of the Los Angeles-based Left Bank Organization and the principal of Beyond, a diverse record-label family, has amassed a sizable track record of creating a successful return on investment for artists, projects and enterprises and building artist careers for the likes of the Bee Gees, Meat Loaf, Deana Carter, John Mellencamp, DeW Hill, and En Vogue. He is involved in a partnership with Strategic Research, applying demographic research to the marketing and promotion of artists while creating advertising campaigns for recorded music and live concerts. With his recently formed Beyond, Kovac is working with Blondie, Coo-lee, and Motley Crue, among others.

Kovac addressed the Billboard/Airplay Monitor Radio Seminar Sept. 18 at the Pointe Hilton in Top of the Cliffs in Phoenix. He spoke here about his ventures and how they relate to radio, and also talked about opinions on pay-for-play and what he sees as a diminishing role for record companies in developing artists in the future.

How has your research partnership with Strategic Research affected the decisions you’ve made on behalf of clients? Do you find research making its way into the studio and affecting the creative process?

First, people think that when we talk about research, we’re testing 10 seconds of a song with the audience. What we’re actually doing is artist research. We sold an audience of 10,000 people what their affection is for the artist, what their habits are, what radio stations they listen to, what newspapers they read, what their lifestyle is—so we can communicate with them.

My personal belief is that our artists would rather hear from the consumers who are their fans than from a bunch of middle-aged men who are trying to tell them what the audience’s feelings are.

I’ve found that when we show artists what it is that their audience wants, the artists are more capable of creating a trusting relationship with that audience to garner success. In other words, they aren’t fighting my opinion or your opinion or the A&R guy’s opinion. They are listening to their audience.

Does research ever conflict with what the artist wants to do?

I’ve never found that to happen. When artists find out that radio stations test 10 seconds of a song, they reject that immediately. But when they understand that you’re asking the audience questions about them, they always want to know what their fans have to say.

And how about the label perspective on that?

I have found it very difficult to talk about audience profiles with record companies. Executives at record companies have made their careers by assuming they know what the audience wants. To change a system that is based more on the individual’s ears or gut than on serving that audience has been very difficult.

What if your gut goes against what you’re hearing from the audience?

I’ve never found that my gut is more attuned to the fan base than my own response, but I think my gut has definitely overruled radio station research. Again, there are two different forms of research: an audience profile and song testing.

Let’s talk about ways that you see labels and management partnering with radio.

The biggest problem we have today is that managers and artists and record companies go to MTV and radio stations and say, “You find our audience for us.”

What we’ve done as a management company, and what we’re doing at Beyond, is, to say to radio stations, “Here’s the audience. We don’t want you to feel the audience. We’re going to create campaigns that will find the audience for us, and we’ll like to work with you, the radio stations, to match your audience with the artist’s. And if you feel like playing the record, that’ll be great, too.” I’d rather be familiar with the promotion director than the PD.

How about pay-for-play? Your opinions?

I think it’s ridiculous. I think radio needs to be a cross-marketing partner. There are so few hits that they play—my feeling is that they feel they only have six to eight legitimate hits a year. If that’s all the hits that there are, then we’ve got to be cross-marketing partners.

Why are there so few hits? Is it the quality of the music, or is it that the right songs aren’t reaching the right audiences?

When you’re testing a song for people that are 18-24 or 12-18 or 25-35, that’s not the same as when people used to test for 12-24 or 18-34. We’re just now segmented so that it’s harder to find a song that works for just that audience.

Let’s discuss the deal that came down with the Bee Gees and Chancellor radio stations. Do you consider play of “Still Waters Run Deep” successful?

We were creating a TV special for HBO and needed to show them that we could get ratings in the top 10 markets. To do that, we went to

(Continued on next page)
**Radio Programming**

**ALLEN KOVAC ON RADIO’S SHIFTING FOCUS**

(Continued from preceding page)

Chancellor and asked, “How can we cross-market with you and cross-promote the special to get HBO eyeballs and ears and also get you what you need to brand your stations with their audience?”

We felt that airplay was the byproduct of what we were really trying to do, which was to increase the audience for the HBO special. We worked with 10 Chancellor stations that played the song, and as a result, the Bee Gees have come back in a big, bad way.

There wasn’t a single at top 40, but the album debuted at No. 11. Why did that happen? The answer is that the album was a hit. But radio was hesitant based on the fact that the Bee Gees had been around so long and didn’t even look at their own research to see that the audience was back into the Bee Gees on a big basis.

There was a lot of criticism about the program. Whenever you do something different, people criticize it. My issue is that you have to do something different if you want to learn and figure out how to do things better. I think this was a good exercise, because it brought radio closer with the artist and the record company than they had been before. Before, radio stations had always been the ones to find the artist. We think we helped them find our audience, along with helping them extend that audience with them.

Obviously this was a unique circumstance. But if something along these lines came up again, would you hesitate to do it again?

The way we would do it in the future would be to do it as a record company and not as a management company. That way we would have the patience to be focused on cross-marketing and not on airplay. If you sell the record, and you set up the audience, the radio station then has every reason to play the record.

You believe that promotional emphasis is shifting away from the charts and toward artist exposure on a grander scale. How long might it take to make a substantial shift? I think artists and managers are naïve. It’s institutional, and when you try to change a system, it’s like turning a barge.

We’re going to go out and try to set the pace. We want to market to the audience and not the industry, and we’re hoping that can do a lot of the things we did with record companies on a management basis through Beyond.

Let’s talk about the lingering issue of artist ownership. How do you handle those sensitive issues in a market where you’ve got several stations clamoring for an artist? The object of the game is to work with the people who understand you.

The problem begins when you have segmentation, where you have the paranoia of “What if the top 40 gets involved with the artist before the alternative station or the modern ACT?”—and all of a sudden the artist is so confused by that relationship that he pulls away.

It’s our job to stop super-serving niches of radio and to work with radio as a whole, to co-brand with our artists so they don’t feel confused and will want to work with radio.

Since forming Left Bank in 1983, what do you consider the most influential evolution in the music industry?

MTV’s allowed for a relationship with the audience on a minute-by-minute basis that’s evolved into VH1 and now, music programming. It’s my belief that the programming at VH1 and at MTV is the future, not videoclip. “Storytellers,” “Unplugged,” “Behind The Music” and “Biographies” are what will create a relationship between the audience and the artist that’s so much deeper than a video.

What about the least-effective result of evolution you’ve witnessed?

The quarterly billing system that has happened as the multifacilities have consolidated the record business. It’s been a disaster. We killed the brand-name artist, and we’ve stopped developing the new artist, all in the name of quick billing.

Five years from now, what is the biggest change you expect to see?

I think we’ll see a radio business as we see it today will become marketing companies that works with content providers—the artists. That will change from what things are now, where labels are the distribution companies that own artist content. The future is marketing companies, where an artist will partner with management, not his record company.
Korn's Jonathan Davis, on the way to his third doctor's appointment of the day, admits that life isn't so peacily right now. "I have all kinds of health problems; something just isn't right," says the hardrock act's front man. "I think I am doing it to myself with nervousness, like a mind-body connection. Wish I knew how to turn it off," he says. The ailment could present a problem as the Southern California act is preparing to head out on the widely publicized and much-anticipated Family Values tour. "I always get scared before shows," he says. "I want to put on the best fucking show possible for fans. But the day I lost that fear or the passion for playing, I'd want to quit."

"We're friends with all the people on the tour except Ramman, and we haven't met. But they blow themselves up, and they're German, so getting along should be easy. We plan to party a lot."

Family Values is the brainchild of Korn and its management company, The Firm. Ironically, a lineup that also includes Ice Cube, Limp Bizkit, Orgy, and Rammstein is most folks' worst nightmare.

Which is something Korn deserves, as its latest album debuted at No. 1 on The Billboard 200, and its single, "Got The Life," is this issue's No. 27 on Modern Rock Tracks. In fact, the song deals with human greed and handling popularity:

"We always want more, even though, as a musician, you tend to get everything you want for free! In it, I'm asking God to give me more, like someone to sincerely like me. And he is yelling back to be satisfied, 'cause I've already 'Got The Life.'"

With free clothes, travel, and more, what else could Davis ask for? "The day the album went to No. 1, I had my grandpa. I was all, whacked and couldn't enjoy it. I'd like our next album to debut at No. 1 also, so we can celebrate this time."
Alternative Mainstay Depeche Mode Reaps Its Great Rewards With Second Sets Sold Out

by Chuck Taylor

A QUESTION OF TIME: When asked to come up with a title for a movie based on their career, the band Depeche Mode chose a moment, then, amid peals of laughter, propose “Splinal Tap 3.”

Indeed, the 18-year voyage of the_thread of Depeche Mode and its music has been spun with its share of rock ’n’ roll cliches, from unassuming beginnings to sky-high stardom, drug abuse, success, failures, and occasional personnel changes that have defied the group’s potential longevity.

Even so, Depeche Mode has persevered, its musical daring and taste for wider audiences remaining intact, all while holding onto its status as a modern rock radio anchor.

“Depeche Mode, that’s the balls,” says Bruce Wayne, PD of KFRR (New Rock 104) Fresno, Calif. “There is no hesitation to put them on the air. Everybody’s always waiting to hear the new Depeche Mode. Unless they come out with the ‘Gettin’ Jiggy Wit’ It’ Depeche Mode remix, I don’t see that ever changing.”

They are one of the biggest acts on the radio station, adds Kahn McNell, music director at CFNY (the Edge 102) Toronto. “They’re superstars. They’ve always been so. But it’s yet to give me evidence that they have a song that doesn’t belong on this radio station.”


It also includes the new cut “When I Lose Myself,” which hit the modern rock airwaves in the first week of September. The full album follows Oct. 6. It’s the band’s second singles package, following “Catching Up With Depeche Mode,” which offered tracks from 1981 through 1985.

“We feel like this is our best body of work, in terms of singles. There are lead vocalist Dave Gahan, now with short, dark hair reminiscent of his style in the group’s earlier days. It’s the most we’ve probably been interesting to listen to; it kicks up a lot of stuff. I’ll suddenly remember exactly what a particular song meant to me. They bring up all these different extremes, and some can really take you to a place.”

“There’s definitely an evolution you hear but it’s gradual.”

Radio consultant Andy Fletcher, prompting songwriter/guitarist/keybordist Martin Gore to affirm, “It took us a while to find our feet musically, it’s about the time we really got things right. From then on, there really is a good thread that runs through our music.”

The new single, “When I Lose Myself,” is a moody, guitar-filtered rock ballad that capitalizes on Gore’s typically gloomy lyrical stance, offering his take on an obsessive love affair.

“Most of my songs are about relationships, because they are closest to me, the things that happen around me all the time,” he says. “With this one, I started with the opening motif ‘I think this has the potential to be a mainstream song,’ KFRR’s Scott Baer says about his group’s latest single, “Wish.” He doubts, though, that it will hit top 40 with a vengeance as well. I believe the song has the potential to have some radio success.”

In the meantime, Depeche Mode is touring Europe and is set to hit U.S. soil for the first time in four years Oct. 25 in Worcester, Mass., remaining here through Dec. 22. Mute/Reprise has already spiced the pot with a unique partnership with Ticketmaster Online, in which customers who buy tickets to the show will also be given priority for tickets in their hometowns. In its introductory period, the promotion led to sales of 8,000 albums and 2,000 tickets.

The label will further the buzz with the release of two commercial singles of “Only When I Lose Myself,” the first on VP Records, with mixes by Danny Briottet and Dan The Automator, plus the non-album B-sides “Headstar” and “Surprise.” The second single will offer more mixes of “Lose,” with a remix of “Painkiller” by DJ Shadow.

And with a plan that, “Depeche Mode’s relevance to the music scene certainly extends beyond the modern rock format,” says Bob Devine, VP of alternative programming at Reprise. “Here’s a band that was selling gold records when there were only 25 modern rock stations. That’s sold out the Roscoe in L.A., and that continues to be part of the history and the future of alternative radio. There’s a lot of excitement on the street level about their tour, and numbers are always up.”

All of this sits well with Depeche Mode, whose members are at ease appealing to the masses. “It’s so strong that, says Gahan, “we’re alternative to a certain extent, but we like our records to do well and enjoy the success if a track does well at radio. Eighteen years ago, you’d said that we would have an album coming in at No. 5 ["Ultra"], we’d have laughed. We have fans out there and want to play to as many of them as we can.”

This is especially true now that the band is convinced it’s cleaned up its act after well-publicized bouts with drug abuse a few years back.

“Lucky, because of our experience, we have managed to come out of it, and we’re still making good records, and that’s the key thing.”

“I’ve been very content at the moment,” adds Gahan. “I’ve been writing for a time at a day for the past couple of years, and it’s working for me. I feel good about having my life back, really grateful. It’s exciting what prospects the future can bring, but I have no big expectations. For now, I’m excited about getting going, to get on that first stage. I couldn’t ask for more.”

Smith brings Grand Rapids’ WGRD To Musical Center

GRAND RAPIDS, Mich., native Margot Smith has spent most of her five-year radio career in her hometown. She started out as a part-time overnighter at oldies WDJ. Within three years, she had become PD and then moved to Stonerock, Ga., for a year. She joined WKYZ when a hurricane warning made her realize that the Southeast was not for her. She transferred back to Grand Rapids as music director/midday host of modern WGRD.

"Grand Rapids, for some reason, is just really into classic rock." That gives classic rocker WLAV the pole position in the market. WLAV’s sister, WKLQ, is one of the station’s key, it's "GRD’s answer to that to be kind of down the middle."

Smith admits, "There have been some P1s that have been blocking with the lack of experimentation that we have now, but more often than not we’re getting positive feedback."

With WTVI leaning toward modern adult, Smith says, WGRD has gone more rock, "which is fine, but we try to watch the modern AC flank."

Music Video Programming

MTV Video Music Awards Offers Additional Appeal In Its Spectacle

BACKSTAGE AT THE MTV AWARDS: There's something about the MTV Video Music Awards that still appeals to the music industry at large. The Grammy Awards may be the most prestigious music awards show in the U.S., but many consider the Video Music Awards to be the most fun.

This year's Video Music Awards, held Sept. 10 at Los Angeles' Universal Amphitheatre, offered few surprises in terms of winners: Unofficial MTV queen Madonna reigns, as she has been honored by the most awards (Billboard, Sept. 19). MTV heavy-rotation magnets Will Smith and Aerosmith also predominate.

But to a lot of people, the Video Music Awards are less about who wins and more about what is presented at the most "let it all hang out" awards show on TV. The ratings reflect the show's enduring popularity: according to MTV, this year's premiere telecast was the highest-rated Video Music Awards broadcast among the network's target 18- to 34-year-old audience to date. Among general audiences, it was the highest-rated of MTV's awards shows since 1990.

According to the network, the show received an 8.2 household rating/share, representing approximately 5.8 million U.S. households.

The stage, designed by Smith—who won the best male video award for "Just The Two Of Us"—said the award was special to him because "the show was how I feel about myself, about Trey, and it's the best song I've ever written. It was great working with my son in the video." Then he said, "I hope Trey wants to keep the award in his room, too."

Mariah Carey discussed directing her video: "It's not like I think I'm an amazing director, but life has been a couples of new artists in the studio, and we're putting demos together." - Aerosmith's Steven Tyler noted the awards show's most memorable moment: "Marilyn Manson's copiece!"

Green Day front man Billie Joe Armstrong admitted it was "kind of a weird show to be on," considering that Green Day had received 13 MTV nominations in the past but never won until this year. The band's "Time Of Your Life (Good Riddance)" was named best alternative video. He added, "I wrote the song about an ex-girlfriend who left me, and I was really bitter at the time."

Courtney Love playfully sparred with reporters in the press room, at one point being asked to join a "Dance of the Media." The Grammy-winning singer was the show's biggest winner, taking home five awards, including Video of the Year for "L7: The End." She also won Best Solo Video, Best Overall Direction, Best Short Form Video, and Best Video From A Motion Picture.

The show was filled with surprises, including the debut of new videos from Mariah Carey, Shania Twain, and Jennifer Lopez, among others. The latter two performers both won three awards each, with Lopez taking Best Dance Video, Best Female Video, and Best Video from a Motion Picture for "All I Have."

Lopez also performed a medley of her hits, including "If You Had My Love," "Love Don't Cost A Thing," and "Waiting For Tonight," which she dedicated to her ex-husband P. Diddy. The performance was one of the night's highlights.

The show also featured a tribute to the late Michael Jackson, with performances from Justin Timberlake, Chris Brown, and Mary J. Blige. The tribute highlighted Jackson's influence on the music industry and his impact on popular culture.

The Video Music Awards continued to evolve, with new categories such as Best Dance Video, Best Alternative Video, and Best Short Form Video, recognizing the growing diversity of music videos and their role in shaping the industry.

But despite the changes, the core of the show remains the same: it's all about the music, the artists, and the fans who love it. The Video Music Awards have become an annual event that celebrates the creativity and innovation of musicians and their videos, and it's a testament to the enduring power of music.
the young adults who are trying things first and thinking about things and experimenting with things, you can get a real reading on what's on people's minds. Cunningham's going to be writing about next, or her successor, and it can really tell you something about where the audience is, because that audience connection is the whole deal.

"That leading part of what we promise to people—the places where MTV says, we're going to help lead you a little or show you the leading way on this thing—is very important, and maybe we need to pay more attention to it."

MTV GM Van Toffler says of the study's genesis, "It had been quite a while since we had gone in-depth and went to our viewers' homes and said, 'What CDs are in heavy rotation in your home, and what else do you do?' Because the generational shifts are so tremendous that the MTV calls you '90s if you're born every five, six, seven, eight years, we wanted to be more in touch with what they're doing, especially around music."

The MTS was prepared from a sample of 300 youths in the Los Angeles, New York, and Austin, Texas, markets. Each account coded for 100 respondents, and 100 surveys were distributed equally in three age cells—14-18, 18-24, and 25-30. The results indicate that the averageEthnic makeup of the respondents was 61% Caucasian, 15% African-American, 15% Hispanic, and 9% "other."

The participants were hand-picked, in the study's words, for their "pioneer-like" and experimental attitudes and more forward-thinking.

Todd Cunningham, VP of research and planning for MTV says, "Trendsetters are not the typical kinds of consumers they're not the people sitting at home by the phone awaiting to be asked to come to a focus group, to be paid $40. They're out doing things—setting trends. They're going to be hanging out at skateboards parks, outside cafes, outside nightclubs, outdoors, in equipment stores, and so forth."

"What [staffers at Youth Intelligence] do is, they recruit them face to face, and the recruiters are people who look just like them. They have dreads, they have piercings, they have henna [tattoos], all that. Their kids skateboard."

"[MTV's] success depends on our ability to find the right people, to engage with them, and to tell you something about where that wave is going to be next."

While a startling 66% of the respondents said that they would rather give up e-mail than give up music, the study adds, "Trendsetters are fed up with what they perceive to be music that is fake, phony, and superficial. They feel that music today has no depth and no meaning... They want music and musicians they can believe in, not pop music... there is a desire to see people reveal themselves or be revealed to us."

Tofller says he found the MTS results "very thrilling."

He adds, "You see from the study that [young people are] yearning for an emotional connection. [You see] much more of an interest in lyrics, in information around the artist, in the genre of a song, and the album, and what went into making the album, the emotional, visceral connection to music has not died, and it looks like it's on the rise.

"NO ONE FUTURE SOUND"

According to the MTS findings, "There is no one single sound, no single artist, and no single vision that seems to define either the past or recent past, of music." This fragmentation, the study says, is "also fueled by the fact that there is no musician who sticks around long enough to stand for something, let alone a whole generation."

This transient cultural environment is also fired by "an almost manic need for individualism... The part of trendsetters. Reflective of this need is a wish to customize one's personal sounds. The study found that 40% of all respondents said that custom CD equipment would be their next hardware purchase, while 21% said they would buy a MiniDisc player."

"There, along with that, there's what we call the 'loss of... that there's no consensus,' Cunningham says. "The music industry is so fragmented and so customized, almost, that each of us have our own music. We're bound by our love of music, rather than our love of a specific artist."

The trendsetters also long for innovative music, and more than 60% believe that "the next great sound" will come from a country other than America. "Trendsetters also envision a 'world sound' that blends music from a variety of cultures to create something new and different," the MTS says, and its findings identify such genres—synthesizing performers as Talvin Singh, Asian Dub Foundation, and DJ Shadow among the respondents' favorite new performers.

Harper also proved popular with the study subjects. The MTS observes, "These acts maintain the edge and the darkness of punk but also write well-crafted lyrics and play traditional instruments... They are true trendsetters, because they blend their music, blending tradition with straightforwardness."

The researchers conclude, "Realism shows us that no matter how far we stray from the roots of music, with our computers and samplers, we may in turn ultimately inspire changes in the face of the network."

McGrath says, "Let's see what's going on in the hearts and minds and record collections of these people so we can look at it or keep it as background thinking, as we weigh choices on music or choices on ideas and keep an eye on those people."

"There are a variety of ways that is separating us to use this," says Cunningham. "But I don't think that this is telling us to make any revolutionary shift. Research doesn't dictate everything that we do; basically informs, and then we make educated decisions."

MTV executive VP of programming, Brian Graden says, "I love research; I'm a research junkie, but with the biggest disclaimer ever. I love research, because I love to be in the head of the audience. I like to go where they live, if you will... But then the huge, huge caveat is that you can't manufacture good creative. If you like a group, say, the Pixies, we can't come back to the shop and make blue.

"The only thing we can do is sort of get that knowledge in your head and then continue what we do all day long, which is look out and be aware of artistic inspiration, because artistic inspiration is completely completely Research is awesome, but all it can do is give you an awareness. It can never [act as a] proxy for true creative inspiration.""
focus groups a year, weekly Omnibus studies, and an annual MTV Ethnography study.

All Omnibus studies are conducted over the phone. Some 280-380 people between the ages of 14 and 30 are asked about a wide range of topics, including their music preferences, consumer products, lifestyles, choices, recognition of certain music artists, and awareness of social and political issues.

As for the Ethnography study, "It's not about focusing on different ethnic groups, says MTV VP of research and planning Todd Cunningham. "Ethnography means the systematic study of different cultures and finding out what different people are all about."

Approximately 72 people between the ages of 12 and 24 from all over the U.S. are chosen for the Ethnography study. Most of those chosen are MTV viewers and must go through a screening, where they conduct phone interviews. MTV then videotapes the research subjects at their homes and favorite places while they talk about their lives. The subjects' families and friends can also be included in the interviews.

"It's like being a fly on the wall," says Cunningham. "You can talk about anything—drugs, and anything they want. We don't tell the research subject what we're from MTV. We just tell them we're a research team. That way, they don't feel any pressure that MTV is taping them, and they're more likely to be themselves."

The 1998 Ethnography study was compiled in a 20-minute videotape, which is given to companies and individuals with an interest in MTV, such as sponsors and music industry organizations.

"We don't alter the Ethnography tape for a different audience," Cunningham adds. "Everyone gets the same tape. Internally, MTV's programming and advertising sales departments also get the same tape."

The 1998 MTV Ethnography tape is a "snapshot of young America," claims Cunningham.

Among those interviewed on the tape is Jamie Peixoto, an 18-year-old from Albuquerque, N.M., who gives a tour of his house and talks about his CD collection. Acts in his collection include the Doors, the Beastie Boys, Pearl Jam, Wang Chung, Nirvana, and Pink Floyd.

Cunningham believes that Peixoto's multi-generational taste in music is typical of many MTV viewers:

"Young people are listening to the same music that their parents listened to, and at the same time, [younger viewers] are discovering new artists that their parents don't listen to," Cunningham adds that the generation gap is a major "us against them" conflict with kids and their parents, as it may have been for baby boomers who came of age in the '50s and '60s. He cites a finding in an MTV study that showed that the majority of young people named a parent or older sibling as a hero.

When it comes to young people's exposure to the music business, the MTV studies show that the channel plays an influential role in their interests and purchases.

Amanda Brinnon, a 21-year-old from Richmond, Va., who describes herself as openly gay, tells on the Ethnography tape what prompted her to buy the Natalie Imbruglia record: "I hadn't seen or heard anything about her in a long time and she just looked really hot. So I just bought the CD because of [that]."

Brent Kimber, a 21-year-old from Riverside, Ill., also cited MTV as influential: "I would never have listened to Dave Matthews [music] if I had never seen him on MTV."

What may concern the music industry, however, is that the Ethnography study reveals that MTV's non-music programs are the most popular with the people who participated in the study. The respondents' top three favorite MTV shows were (in no particular order): "The Real World," "Road Rules," and "Total Request." Of those programs, only "Total Request" shows music videos.

Cunningham explains, "MTV viewers don't really like music-specific video shows as longform shows, and it takes a while for young people to remember the names of the music programs. Many of our viewers consider MTV a 'drive-by' channel they like to check in on once in a while. He concedes that MTV "probably needs to work on" improving recognition and loyalty for MTV's music shows.

"MTV viewers like meaning in music. They like to see drama in shows that will keep them watching," Cunningham adds. "MTV viewers ultimately think that music shows on MTV are the most influential in what goes on in music."

SHOWS REFLECT RESULTS OF STUDIES (Continued from preceding page)

MTV GM Van Toffler views the series—which will run elimination rounds over a 10-week period, climaxing with a grand-prize round—as a reflection of what the trendsetters were asking for in programming:

"The "CUT" shows people that are very reflective of the audience, trying to make and show their talents in a very individual way," Toffler says.

"Revue," a Wednesday-night show premiering Oct. 14, will feature concert performances of material and offering intimate, personal narratives. Tori Amos and Ozzy Osbourne are already seen by the cable show.

"It's certainly not 'Storytellers'—there's a different kind of vibe," Graden says. "It's a really powerful show, and it's real sort of different. It's not a loud, screaming idea—it's a sort of esoteric, artistic, almost highbrow feel. Given the research work seeing in the trendsetters study, I believe people want to see that level of meaning and interpretation.

Some programs in development reflect the MTVs' participants' desire for greater interactivity and individualization. "We're working on this giant thing called 'Web Riot,' " Graden says. "We're starting it as a four-hour stunt, where 25,000 kids in America can log onto their computer, watch MTV at random, and answer real-time questions about music. They get to participate, and whoever knows the most about music from everybody playing in the nation will win $50,000 or something. . . ."

"It certainly breaks new ground in television, because it's never been done, where you can watch TV but answer on your computer at the same time. I think that represents the next level of the MTV audience, and it's a real chance to participate."

Another developmental project, "Deja View," will reveal the deepest secrets of contemporary music and address the craving for a greater understanding of the form heard in the MTS, according to Graden.

"This was a very simple idea," he says, "but we started seeing that if you make the connections for the audience between a song that they love now and music that maybe inspired it or was sampled, it gives props to the history and the depth that goes into the songs. It's a sort of break down the art form. It's something I don't think we would have tried a couple of years back."}

One prospective MTV host could be the person to add the spiritual dimension sought by the audience's "pessimism" toward the network's future programming.

"Deepak Chopra's son has been here for meetings about hosting his own show, and he's really on the spiritual tip," Graden says. "We wouldn't say, 'Let's go find somebody who's spiritual,' but he came through the door, and we recognized [that] what he says is something our audience might want to hear right now."

"We don't have a deal. We're not doing anything yet. It's just the kind of thing that comes through the door and you say, 'Hey!'"

Graden also views recent programing innovations, such as the informational bumpers packaged with Buzz Clips and Breakthroughs, and "Video Histories," as other manifestations of the MTS directives.

"It tied up with the research—that was information, so we're trying to find new ways to give it to them," he says.

Looking at both the immediate future of MTV and the long-term development of the network, Toffler says that the impact of the MTS will "be pervasive in the programming, the promotion, and the marketing of MTV. You give artists a voice directly to the viewer, you create shows like 'Artist's Cut' and interview bites about influences in the studio and longform shows like 'Revue,' where it's revealing about the artist and the genesis of songs and their life and their influences. [It extends to] things we do online site."

CHRIS MORRIS

ROYALTY REFORM VIA SEAGRAM? (Continued from page 10)

initiated at least some initial reforms. EMI-Capitol in 1992 set in place the most comprehensive fair payment program by instituting a 10% royalty and erasing unrecorded royalty balances for all of its pre-1972 artists, regardless of musical categories (Billboard, May 9).

In both letters, Kucinich and Conyers asked the Seagram chief if he could work with the CSA to act on this issue and find solutions, because radio stations don't feel the need to respect quotas that aren't enforced by the regulator.

Christophe Sabot, group music manager of the NRJ broadcast group, admits that "of all our four networks, only one, [top-40 network] NLRJ, fully respects the quota law." He adds, "The three others—Nostalgie [AC/gold], Chérie FM [soft AC], and Rireet Chansons [AAComedy]—respect the overall 40% requirement but not the new talent quota. Chérie FM could probably respect it with a lot of difficulty, but

stood that the reputation which MCA worked to build is really at risk here, because you can't let corners. We only have famous artists in the world suffer and be swept aside in the rush towards more market power." He says he had hopes of meeting with Bronfman to discuss the matter further.

An exec contacted by Billboard were not available for comment.

QUOTA CHANGE PUSHED IN FRANCE (Continued from page 10)

ation-by-station approach to quota reform, taking into account the nature of the music played by individual stations. Executives in both camps agree that the "ISA system," as it is known, is not respected, but you can't have a law that prevents radio formats from developing. So it is necessary to find solutions that adapt the law to the market.

Sabot admits that the quota law isn't perfect. "Even if during the first year [1996] the law had positive effects, it is now clear that it also has some perverse consequences," he says. "The problem is that the CSA doesn't have the power to make the laws. We only have the power to enforce the laws."

CSA member Pierre Wienh, who is responsible for the commercial radio sector, points out that "by the law, the CSA has to ensure the dissemination of listener choice. The quota law, which applies to all stations regardless of format, has the opposite effect."

One member of the CSA, who wishes to remain anonymous, tells Billboard that "the 40% quota law is demagogic, and the 50% [new talent] provision is useless in that. In this situation, don't count on us to enforce the quotas."

CSA sources suggest that it would favor a softer, more flexible, deviation approach to quotas, broadly similar to what is being proposed by the government's music commission.

UPI's Roger Bales says, "We're ready to take a risk, even if it means the end of across-the-board 40% quotas."
purchased longtime market stalwart Stereomaster from its founder Dave Grundman (for an undisclosed price) and will operate provisionally at its location in Manhattan's Midtown area under the Stereomaster name. Then, in 2000, a new state-of-the-art facility of more than 25,000 square feet will open in New York's Chelsea area as Metropolis Mastering.

All the emerging talent and key designers behind the future Metropolis Mastering have the potential to realign the mastering business to a degree, particularly on the East Coast (see story, page 3). Certainly, the operation presents a new paradigm. Although Bob Ludwig famously left New York-based Masterdisk several years ago to start his vastly successful Gateway Mastering in Portland, Maine, never before has a group of world-class mastering engineers banded to launch a studio. Also, Metropolis New York will be the first mastering house of this sort to move from an office to a factory, officially designed not to handle DVD's 24-bit/96-kHz, 5.1 surround-sound demands but to provide the space necessary for cultivating the electronic and technological alchemy at the heart of mastering.

"The Metropolis mastering rooms will be devised around the potential of the new media, with a real emphasis on proprietary technology and plenty of space for the engineer, an assistant, and the client," Calbi says. "But we also want to create a special atmosphere with the place, an atmosphere for interaction.

"Take the Record Plant of the '70s, which did everything from recording and mixing to disc cutting," Calbi adds. "That was a real meeting place, where producers, engineers, musicans, and A&R guys came together and shared ideas. Everything is so fragmented these days, but the engineers needed to talk to each other, to share ideas designed to foster that community vibe. And I think a lot of records will sound better for it."
### Billboard Hot 100 Airplay

#### September 26, 1998

<table>
<thead>
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<th>No.</th>
<th>Title</th>
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<td>1</td>
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<td>2</td>
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<td>3</td>
<td><strong>Billboard</strong></td>
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<tr>
<td>4</td>
<td><strong>Today</strong></td>
<td></td>
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<tr>
<td>5</td>
<td><strong>Billboard</strong></td>
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#### HOT 100 AIRPLAY

**Compiled from a national sample of airplay supplied by Broadcast Data Systems.**

<table>
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<th>Number</th>
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<th>Artist/Imprint/Label</th>
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<tr>
<td>1</td>
<td>Sunny Came Home</td>
<td>Steve Forbert (RT)</td>
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</tr>
<tr>
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<td>Show Me Love</td>
<td>Steve Forbert (RT)</td>
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</tr>
<tr>
<td>3</td>
<td>Money Money Money Problems</td>
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<td>4</td>
<td>County Line</td>
<td>Steve Forbert (RT)</td>
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</tr>
<tr>
<td>5</td>
<td>Don’t Speak</td>
<td>Steve Forbert (RT)</td>
<td>33</td>
</tr>
<tr>
<td>6</td>
<td>I’m Ready To Go</td>
<td>Steve Forbert (RT)</td>
<td>33</td>
</tr>
<tr>
<td>7</td>
<td>What I Like</td>
<td>Steve Forbert (RT)</td>
<td>33</td>
</tr>
<tr>
<td>8</td>
<td>I Want A New Life</td>
<td>Steve Forbert (RT)</td>
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<td>9</td>
<td>In A Dream</td>
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<td>I Want You Back</td>
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<td>Just Remember</td>
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<tr>
<td>20</td>
<td>I’ll Be There</td>
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#### HOT 100 SINGLES

**Compiled from a national sample of POS point of sale equipment retailer and rock outlets which report number of units sold to Soundscan, Inc. This data is used in the Hot 100 Singles chart.**

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<tr>
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<td>3</td>
<td>I’m Gonna Make It Rain</td>
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<td>Don’t Let Me Be Lonesome</td>
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<td>She’s Gone</td>
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<td>6</td>
<td>I Can’t Make You Love Me</td>
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<td>7</td>
<td>Don’t Let Him Know You</td>
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<td>8</td>
<td>The One That Got Away</td>
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<td>Can’t Let Go</td>
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<tr>
<td>10</td>
<td>Can’t Make You Love Me</td>
<td>Elton John (RT)</td>
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### Additional Notes
- Billboard No's 1-20 are determined by performance on the Billboard singles chart.
- Reports are based on sales throughout the United States as reported by Billboard’s weekly sales surveys.

**Records of the greatest sales. © 1998, Billboard/BPI Communications, Inc.**
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<tr>
<td>11</td>
<td>11</td>
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<td>Guns N' Roses</td>
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<td>SUPERSTITION</td>
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**Notes:**
1. The Hot 100 is the main chart of Billboard magazine, ranking the most popular songs in the United States.
2. The chart is compiled from data collected by Nielsen Music, a company that measures airplay, sales, and streaming of music.
3. The chart includes a variety of genres, including rock, pop, rap, and R&B.
4. The chart is updated weekly and is an important indicator of popular music trends at the time.
5. Artists and songs are often used in advertisements, movies, and TV shows, making the Hot 100 a key influence in the music industry.

**Additional Information:**
- The chart is typically used by record companies to gauge the success of new releases.
- It can also affect an artist's career, with hits often leading to increased album sales and live performances.
- The Hot 100 has been a reliable source of information for music lovers and researchers alike.
WHAT WILL IT BE WILL BE: Hot 100 Singles Spotlight predicted that Aerosmith’s “I Don’t Want To Miss A Thing” (Columbia) would fall from stop the Hot 100 this issue because of dwindling retail stock. Sales of “I Don’t Want To Miss A Thing” indeed fell from 50,000 to 40,000 units, but that number combined with the song’s 92 million audience impressions prevents Monica’s “The First Night” (Arista) from ascending. The First Night may be the best-selling single nationally, with 101,000 units scanned, but its audience at the Hot 100 panel is only 29 million impressions. The difference in chart positions between the two titles is a mere 993. With Bare Naked Ladies “One Week” (Reprise) eligible to bow next issue, Monica’s chances at No. 1 are up in the air. “One Week” has 67 million audience impressions, and the single, despite its limited availability of 250,000 units, is expected to sell through quickly.

SINGLES WORDS: Beginning in 1996, many labels cut back their singles release schedules and started to experiment with limited-edition singles, early cutouts, and, of late, vinyl-only 12-inch singles. Many labels have become reluctant to release singles because they don’t want to sacrifice album sales or believe the singles format is not economically viable. These policies have contributed to the frequent turnover atop the Hot 100 this year (through April 11). Of the 41 Hot 100 Singles this year, half were limited release releases. Furthermore, 42 of the 75 songs on this issue’s Hot 100 Airplay chart do not have retail accomplishments (three of those, however, are scheduled for release at a later date). Clearly these practices have taken a toll on the charts, but have they affected retail?

Hot 100 Singles Spotlight posed this question to several singles buyers, all of whom expressed frustration about early cutouts and the non-availability of singles. In June, Joanne Wucinich, Cameo’s singles buyer, sent a letter to all the singles sales directors detailing her concerns. Here’s some of what she had to say: “Let me start by describing how the kids are flocking to the stores to buy their favorite songs being played on the radio, only to find, in most cases, the song is not available as a single and, in many cases, might have been available but is now out of stock.”

“I can’t begin to imagine a store clerk’s frustration in trying to explain this to their customers. I hear that much of the time the customers leave the store angry and confused. Try explaining to a teenage with $6 in their pocket that the only way they can get the song they want is to purchase a $15-$18 full-length.”

Wucinich’s points are echoed by Ed Hogan from Musicland, who says that aside from alienating customers, “not releasing singles or capping quantities schedules, and labels are forgetting about the younger end of the customer base.” Steve Shannon, singles buyer for Blockbuster Music, believes that “to a large extent, the single buyer is a different buyer than the full-length buyer.” Arnie Lewis, the singles buyer for Tower Records in Lincoln Center in New York, says half of his customers leave the store grumbling, “I can live without the song” when a single is not available.

BUBBLING UNDER HOT 100 SINGLES

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<tr>
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COYNE

Tom Coyne’s competitors admit privately they are watching the top-billing mastering engineer in New York, and his credit list presents no argument: Maxwell, Mary J. Blige, Gerard Leray, Erykah Badu, Jody Watley, LL Cool J, Busta Rhymes, the Backstreet Boys, McShnell Ngobeoel, R. Kelly, Chaka Khan, Nene, Jimmy Cliff, Wu-Tang Clan, A Tribe Called Quest, and Yoko Ono, to name just a few.

Tom Coyne joined Sterling in 1994—ironically, to help fill the void left by Greg Calbi’s move from Sterling to Masterdisk. Coyne had previously worked for five years at the Hit Factory and for 10 years at Frankford-Wayne.

One of the most creative entrepreneurs in the mastering field is Sound entrepreneur Herb Powers—his former colleague at both Frankford-Wayne and the Hit Factory—Greg Calbi, who is a specialist in R&B and hip-hop at a time when those genres were exploding. With his stake in the new Sterling/Metropolis, his venture, Coyne joins the ranks of Powers, Bob Ludwig, Doug Sax, Bernie Grundman, Eddie Schreyer, and other mastering engineers who cut their teeth at major studios before starting their own shops.

GEORGE MARINO

Like so many recording and mastering engineers, George Marino began his career as a rock musician. Born and raised in the Bronx borough of New York, he played rock’n’roll guitar; he also played woodwinds and bass fiddle in his high school band. His first job in the industry was as a librarian and assistant at Capitol Studios in New York in 1967. He then apprenticed in the mastering department, helping cut rock, pop, jazz, and classical albums.

When Capitol shut down its New York studio to consolidate its recording and mastering opera- tions in Holly- wood, Marino joined the fledgling Record Plant, eventually becoming a partner in the recording/mastering studio when co-owner Chris Stone left New York to open Record Plant studios in Los Angeles. Although Marino remembers those years as hectic and full of noncreative responsibilities, they yielded some of his best work, including Don McLean’s “American Pie” and classic albums by the Allman Brothers Band and the Moody Blues.

Since joining Sterling in the summer of 1973, Marino has worked on albums by Barbra Streisand, Paul Simon, Metallica, Bette Midler, and Joan Osborne—among hundreds of others—and remastered the bulk of the Led Zeppelin and Jimi Hendrix catalogs.

COVINE

Another novel feature of the spacious Metropolitan Opera house is that five mastering rooms will have their own separate, yet-linked editing suites, as well as private listening lounge; a small control room with a sunerdry house-style hi-fi systems. In most mastering houses, the EQ and other processing functions are handled by the heart of mastering gear done in the same room by the same engineer as the more rotete tasks of editing, sequencing, and copying. Giving this the attention to a junior production engineer working in an adjoining suite frees up the senior engineer’s time and space to do the more creative work.

The new division of labor will mean “more work done in less time, but with just as much care and without splitting the session,” Jensen says. “And that allows us to be very competitive with our rates.”

The Sterling/Metropolis production engineers—Steven Balkone, Paul Angelini, and Eugene Nastas—represent another salient aspect of the manufacturer’s offer, and that is the training of the next generation of mastering engineers. During the recent high-gun, looking-for-a No. 1 aspect of a mastering engineer’s career has made training young talent less than a priority.

“We really are missing a generation of mastering engineers,” Calbi adds. “And we want to do something about that, because we’re not just trying to make this a viable business for the next 10-15 years of our mastering careers but for the long haul.”

And out of all the verbal blueprints that he has heard, one high-profile client sees the Metropolis “guilt concept” as one of the most attractive features of the new operation. The training of young engineers that they’re planning to do is absolutely necessary and hasn’t really been done—"especially by a place like Gotham Road," says veteran producer Geoff Emerick, “we all have to work to present the tricks of the trade.

The master atmosphere at Sterling is already one of “new blood and new ideas.” says Marino. “A lot of our clients have probably been taken

Masters engineering is not curiosity and that the atmosphere here is exciting.”

The air at Sterling for the past few weeks has certainly been hury-hurly, with everyone settling in and the usual high-wattage projects on tap. In addition to mastering the new Hole and Marilyn Manson records, Jensen just completed the upcoming R.E.M. album. Coyne’s recent client list has included the Roots and Busta Rhymes, as well as A Tribe Called Quest and Brand Nubian.

‘Our company is a new model. Being partners gives the senior engineers a stake in things and some control over our destiny’
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<td>18.98</td>
</tr>
<tr>
<td>45</td>
<td>41 33 5</td>
<td>SOUNDTRACK</td>
<td>WARNER SOUNDBOY</td>
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</tr>
<tr>
<td>46</td>
<td>46 47 2</td>
<td>USHER</td>
<td>LAFAFA</td>
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</tr>
<tr>
<td>47</td>
<td>49 49 21</td>
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<tr>
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<tr>
<td>49</td>
<td>35 25 22</td>
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<td>Warner Bros</td>
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<tr>
<td>50</td>
<td>56 59 24</td>
<td>ALL SAINTS</td>
<td>TRANSITION</td>
<td>18.98</td>
</tr>
<tr>
<td>51</td>
<td>54 53 5</td>
<td>LUTHER VANDROSS</td>
<td>Virgin</td>
<td>18.98</td>
</tr>
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</table>

**Note:** Prices are approximate and subject to change. Billboard is an independent music magazine, and the prices listed are for the week of September 26, 1998. The prices include both the CD and digital versions where available. The rankings are based on sales and are not adjusted for digital sales. The listings include both domestic and international releases, and the prices are in U.S. dollars.
Ace of Billboard.
Warner/Rhino Set Surveys 30 Years Of Newman Music

By Jim Bessman

NEW YORK—The title for the Warner Archives/Rhino set "Guilt: 30 Years Of Randy Newman,” which comes from the reissue of Newman’s most famous songs—"Guilt" from the 1974 Reprise album “Good Old Boys.” The song itself appeared on the first—of two—discs titled "The Studio Recordings," which are followed by the single discs "Odds & Ends" and "Film Music: Randy - To Selecting the material, Warner Bros. Records Inc. VP of A&R Gregg Heller, who produced the compilation, worked closely with Newman and was also consulted with key people involved with Newman through the years, including Lenny Waronker and Randy Titelman, who produced most of the soundtracks and Gary Norris, the foremost authority on Newman’s work after the artist himself.

"The first two discs contain the best of the officially released studio albums," says Heller, who notes that while the 1977 single "Short People" has been box set's only bona fide hit, these discs also include such well-known Newman recordings as "I Love L.A." and "Davy the Fat Boy," as well as songs successfully covered by others, like "Mama Tell Me Not To Come," "Sail Away," and "I Think It’s Me," even if they’re also very much a Randy Newman record. Lyrically it’s the earliest example of what became his trademark approach to writing in character. Most of our revered singer/songwriters sing about themselves in the first person. Randy, famously, writes as himself, but as a character—all manner of characters, from wackos to perverts.”

Geller also singles out "Avalon," which was written just before the Gulf War. “It's an anti-war song, and once we went to war it was decided not to release it, so it’s here for the first time,” says Heller. Other sundry highlights of this disc include the demo for "Vine Street," later recorded by Van Dyke Parks and a Harry Nilsson "Let Me Go," from the film “The Pursuit Of Happiness" and other known from Barbara Streisand and her recording "A Goin Down Train," from the "Performance" soundtrack "The Goat," by Sonny Boy Williams II, featuring Ted Templeman on drums and Ron Elliott of the Beu Brummels on bass and resulting from an impromptu jam at a Harpens Birthdays party: "Magic In The Moonlight," recorded live at New York niterie the Bitter End; "Love Is Blind," a demo later covered by Aretha Franklin, her sister Etta and the demos for four songs written for the "Three Amigos" soundtrack, three of which made the film.


"Randy turns his demos over to his son, who has a large private library, which he made available to us," notes Geller. "There’s some wonderful stuff here, much of which has never been released before." "Golden Griddle Boy," notes Geller, "is extraordinarily interesting. It’s very much a period piece, yet it’s also very much a Randy Newman record. Lyrically it’s the earliest example of what became..."
Today’s is like an Edward Hopper painting with images relating to loneliness, [while] ‘Cowboy’ is like an Andy Warhol painting, with his sophisticated chords and music. “Songs about cities, like ‘Miami,’ have little details that make them real,” Newman continues. “Then listen to ‘God’s Song (That’s Why I Love Mankind),’ which is a sort of utopian city of the future, but not all. My Life Is Good” is the ultimate indulgent of hubris, of pretense. Then there are the political songs, like ‘Ghosts’ and ‘Mikey’s,’ that talk about how the world has changed since we’ve grown up—and we can’t do anything about it. Randy is just a very sensitive and emotional writer with a whole lot of different interests, and to me, he’s one of the greatest songwriters who ever lived.”

Rhino’s director of product management, Quinn Newell, agrees that “Guilty” represents “a phenomenal body of work collected into one source” and says that it will surprise many of his critics. “Some people know of him because of ‘I Love L.A.,” and the film scores but may not know he’s the same person,” says Newell. “So this is a great introduction to fans of Randy Newman fans from different areas to the whole body of his work.”

The $59.98 set will be part of price and positioning programs at major chains, starting the holiday season as a perfect gift piece, says Newell, with ads to appear in collector’s and consumer publications.

Rhino will host an America Online chat with Newman at 6 p.m. (PST) Nov. 1. Newman says that at a time when emphasis on getting Newman on as many live radio and TV shows as possible, the set will ship to triple-A and public radio stations Oct. 19. There will be a promotion with Westwood One’s syndicated radio programming in November. A promotional_SIDeman airline music channel focusing on the box on all United flights in January and February. Rhino will also cross-promote the box with Warner Publications’ “The Randy Newman Anthology” songbook, due in October.

Looking ahead, Rhino will cross-promote the box with DreamWorks when that label releases its debut Newman album next year (see story, this page). The box will also be marketed internationally with specific strategies still in the planning stages.

“Now” in U.S. (Continued from page 7)

Partners. the future value of the line depends on this launch.”

In order to enroll retail’s help in the U.S., the “Now!” series has to overcome the stigma of the “Love” series, a failed attempt in trying to duplicate the “Now!” formula in the U.S. by the then named EMI Music Group North America. Stan Goman, senior VP of retail operations at West Sacramento, Calif.-based Tower Records/Video, notes that the “Now” series is “very successful overseas.” He says that if it deals with current and semi-current hit product, it can be a “very successful franchise” in the U.S.

John Grandoni, VP of purchasing at Carnegie, Pa.-based National Record Mart, says that it looks like the “Now!” series has the right format. “If they can build a franchise with repetitive advertising, it can drive people into stores,” he says.

In addition to driving sales for the “Now!” series, the publishers claimed that 75% of consumers who purchase a “Now!” compilation buy at least one album by an artist on the compilation.

DreamWorks Set, Film Scores Also On Tap

BY JIM BESSMAN

NEW YORK—Randy Newman may have completed enough work to fill the new Warner Archives/Rhino box “Guilty: 30 Years of Randy Newman,” but he’s hardly stopping there.

The multitalented singer/songwriter is completing a pair of film scores prior to continuing work on his DreamWorks album debut, which is tentatively titled “Bad Love” and due next year.

The film scores are for “Pleasantville,” which New Line Cinema releases Oct. 23, and “A Bug’s Life,” which Walt Disney Pictures opens Nov. 22.

“Pleasantville” was directed by Gary Ross and is a modern fairy tale about a utopian town run by Newman’s score for the film. The Read magazine and Americana and nostalgia and will be on a soundtrack album from Varèse Sarabande slated for release on a subscription-as-yet-unannounced date. In addition, an eight-minute suite from the score will be included on a pop album for the movie; The Work Group releases that album Oct. 13.

“A Bug’s Life,” directed by “Toy Story’s” John Lasseter, is the computer-animated follow-up to that 1995 Disney hit. The soundtrack, which Walt Disney Records releases, features a six-minute suite containing all the movie, themes, the remaining underscore, and the end-credits song “Time Of Your Life,” which Newman also sings.

Randy had such a great relationship with John that it was a natural thing for them to want to work together again,” says Chris Montan, Walt Disney Co.’s executive producer of feature animation film music. “The main thing was the feel—was it allowed in the ‘70s to use themes? Animation in general is very quick-cut, and it’s too hard to write long melodic themes because of quick-cutting. But the big difference with this picture is that it allowed for those big Randy melodies that we know and love.

Newman, who also has a song in the “Babe” sequel, due soon, is now turning his attention to his new album, which he begins Oct. 12, with Mitchell Froom producing. In addition to the songs Newman has written for the new set are “The Great European Hope,” about European colonization during the 19th century; a historical song about the current century; and a song about old men trying to pick up young girls, which Newman likens to Steely Dan’s “‘Hey Nineteen.”’

Of his move to DreamWorks, Newman notes that he was at Reprise longer than anyone else (“longer than Sinatra and Neil Young!”) and that he is now back with former Warners executives, including current DreamWorks chief Mo Ostin and Lenny Waronker—having known War onker’s longtime producer, since he was a baby (see story, page 5).

“I’m back with Mo and Lenny, and we’ll finish out our twilight years together.”

Notes Waronker, “It’s very good for DreamWorks to have someone like Randy because our other artists look up to him, and he affects the whole aesthetic of the company—as he did at Warner. Very few artists can offer what he gives: records that stand alone, that are special and are very important—especially for a young company.”

Newman’s debut DreamWorks project, Waronker adds, “His work is unbelievably consistent, so his songs are always going to be great. The songs that he’s preparing now are great and, as usual, somewhat unpredictable. So I think the album will be as challenging as he’s always been.”
He's Still Standing: Elton Salutes Tammy

What do Elton John, the Rolling Stones, Bon Jovi, U2, Gladys Knight, Bryan Ferry, Billy Joel, and Little Richard all have in common? They've all made appearances on Billboard's Top Country Albums chart. Not on their own albums, of course, but soundtracks and compilations. John is the latest to join this group, as his heartwarming version of "Stand By Your Man" leads "Tammy Wynette Remembered." (Asylum). The tribute to the late, beloved star is the Hot Shot debut on the country album chart, opening at No. 32. Wynette last appeared on this chart in 1985 when "Oke" peaked at No. 12. On The Billboard 200, "Remembered" bows at No. 143.

The salute to Wynette is the highest of bows on Top Country Albums this issue. The second-highest belongs to another veteran country act, the Charlie Daniels Band. "Fiddle Free: 25 Years Of The Charlie Daniels Band" (Blue Hat), new at No. 64, is the group's first set to debut on the chart in the '90s. "Simple Man" entered in November '84, peaking at No. 2 in early '85. As a solo act, Daniels has had three albums chart this decade, most recently "Super Hits," which debuted in July '94.

Be Here Now: Hootie & The Blowfish protégé Edwin McCain makes an impressive debut on the Hot 100 at No. 7 with "I'll Be" (Lava/Atlantic), a song that has been featured in the TV series "Dawson's Creek." The singer from South Carolina first charted on the Hot 100 with "Solitude," which peaked at No. 22 in 1996. If "I'll Be" had been McCain's first chart entry, he would have tied Aqua's "Barbie Girl" as the highest new entry by a debut artist, but thanks to "Solitude," Aqua is alone in this achievement.

Right Back: It's been almost three years since a P.M. Dawn song has charted on the Hot 100. "I Had No Right" (Geex) brings the set back issue. The single, now at No. 74, is the second-highest debut of the week. It's the highest-charting EM. Dawn single since "Downtown Venus" went to No. 45 in October 1995. The duo's biggest hit to date is "Set Adrift On Memory Bliss," the first No. 1 single of the SoundScan era, back in November 1991.

Like It's '99 Or '2000. "Millennium" (Chrysalis) is the new No. 1 single in the U.K. It's by Robbie Williams, who's been proving himself to be the most successful member of the former boy band Take That to date, although Gary Barlow should not be counted out.

All Around the World. In the U.S., Madonna's next single will be "The Power Of Goodbye," which is also the theme song for the new TV series "Felicity." In Europe, the successor to "Ray Of Light" is "Drowned World (Substitute For Love)," which has not been doing well—except for Spain, where it rockets to No. 1 from No. 10. In Italy, the single holds at No. 9.

Fools Rush In: The debut of the "Why Do Fools Fall In Love" soundtrack at No. 55 on The Billboard 200 raises a question: How high did Frankie Lymon & The Teenagers go on the billboard album chart? "The Teenagers Featuring Frankie Lymon" (Gee), their only chart entry, peaked at No. 19 in 1957.

**Market Watch**

A Weekly National Music Sales Report

**Figure 1:** Year-to-Date Overall Unit Sales

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>1997</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>313,043,000</td>
<td>360,088,000</td>
<td>15%</td>
</tr>
<tr>
<td>ALBUMS</td>
<td>411,282,000</td>
<td>446,930,000</td>
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<tr>
<td>SINGLES</td>
<td>91,815,000</td>
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**Figure 2:** Year-to-Date Sales by Album Format

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<th>1997</th>
<th>1998</th>
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<tr>
<td>CD</td>
<td>313,043,000</td>
<td>360,088,000</td>
<td>15%</td>
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<tr>
<td>CASSETTE</td>
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**Figure 3:** Overall Unit Sales This Week

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**Figure 4:** Album Sales This Week

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**Figure 5:** Single Sales This Week

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**Figure 6:** Total Year-to-Date Singles Sales by Store Type

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<td>NONTRADITIONAL</td>
<td>14,000</td>
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**Figure 7:** Rounded Figures

For week ending 9/13/98

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

Billboard Music Awards

Las Vegas • Dec. 7, 1998

Billboard/Airplay Monitor Radio Seminar & Awards


The 29th Annual Billboard Music Video Conference & Awards

Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998

For more information, contact Michele Jacangelo, (212)-536-5002

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RAMMSTEIN GOLD

CHRIS ISAAK
SPEAK OF THE DEVIL
TUESDAY, SEPTEMBER 22

IT'S FOR YOU.