**Morissette’s New 17-Cut Set Is All It’s ‘Supposed’ To Be**

An occasional feature column of analysis and opinion regarding music industry topics by Billboard’s editor in chief.

**BY TIMOTHY WHITE**

NEW YORK—We oughta know, but perhaps we still don’t. On the threshold of the Nov. 5 release of “Supposed Former Infatuation Junkie” (Maverick/Warner Bros.), Alanis Morissette’s long-awaited follow-up to her phenomenal 1995 “Jagged Little Pill” album, many in the media and the music industry continue to swap notions of why the album sold some 28 million copies worldwide as of Sept. 1 (with 16-times-platinum status in the U.S. alone) despite the absence of even a proper promotional campaign. (“We can’t figure a way to get out in front of the word-of-mouth reaction,” a happily perplexed company spokesman told Billboard back in the summer of 1995.)

Numerous observers have tried to depict Morissette’s record as either the battle standard for a post-punk/’90s pop phalanx of fuming female musicians (although the track-by-track content of “Jagged Little Pill” had the same measure of righteous ire or sensual pique as your average Pearl Jam or Dave Matthews record) or the source of a string of supposed “imitators” like Tracy Bonham (whose 1996 hit, “Mother Mother,” was actually a song left off the acclaimed 1995 EP “The Liverpool Sessions,” whose release preceded “Pill” by months). Meantime, it seems more certain that fans who grew up watching Morissette on Nickolodeon’s “You Can’t Do That On Television” embraced her Maverick debut as the personal manifesto of a one-time child star ill-treated by an adult world that strives to exploit—young regularly misinterprets—the grassroots sensibilities of modern youth.

More recently, “Pill’s” imminent sequel is being set up as a test case for an industry that purportedly can no longer inspire loyalty among teenage consumers wandering the aisles of Tower Records. But talk that to the fans of Backstreet Boys, Korn, Barenaked Ladies, the Fugacys’ Laurnyl Hill (not to mention the fact that the real story lies in the recent reappearance of any teenage consumers in music chains like Tower).

Morissette’s follow-up also (Continued on page 92)

**Is DVD Audio The Successor To CD?**

**BY PAUL VENA**

NEW YORK—As the music industry moves inexorably toward DVD Audio, record makers are salivating at the opportunity to deliver digital audio at levels of resolution that far surpass the capabilities of the compact disc, which has been the industry standard for 15 years.

However, outside of recording and production sources (Continued on page 95)

**Carthy Lends Lift To English Folk**

**BY NIGEL WILLIAMSON**

LONDON—With Eliza Carthy poised to sign to WEA U.K., the business here is talking of a revival in mainstream interest in English folk. If the deal goes through as expected, Carthy, whose double album, “Red Rice,” made the short-list for this year’s Mercury Music Prize (Billboard, Aug. 8), will be the first traditional English folk artist to sign to a major label in almost two decades. (Continued on page 89)
How we spent our summer vacation

See you at Christmas
with U2, Dru Hill, Local H, PJ Harvey and Willie Nelson
Retail Takes Stock Of Clinton Vids

BY EILEEN FITZPATRICK
LOS ANGELES—In spite of media saturation and the public’s waning interest in the Clinton/Lewinsky affair, seven home video companies and one DVD supplier are rushing-releasing President Clinton’s grand jury testimony to stores the weekend of Saturday (26).

In an unprecedented move, online DVD retailer NetFlix.com has an online DVD exclusive on the Clinton testimony and is offering a special $6.92 price. The program can be bought in that format for 2 cents, plus $2 shipping and handling.

Brazilian Labels, Associations Join To Fight Piracy Drain

BY JOHN LANNERT

Brazil’s record labels and Latin American trade associations have the evidence—four of theirChart battling with CD pirates, who some Brazilian executives claim are threatening to permanently damage that country’s recording industry.

According to Brazil’s recording industry trade association, ABPD, unit sales of Brazilian product from January to August were $2 million, down 20% compared with the corresponding period in 1997.

As measured by the International Federation of the Phonographic Industry, the market’s 1997 retail value was $1.2 billion, making Brazil the world’s sixth-largest record market.

Universal Brasil’s marketing director, Paulo Rosa, primarily attributes the downward spiral in album sales to CD piracy.

“Nobody could have imagined such quantities of CDs could have been smuggled into the country in such a short time,” says Rosa. “CD piracy was not a problem before. But after Clinton. After Brazil’s acquisition of Brazil’s market, there is a problem.”

The problem is piracy, and the numbers are devastating. The Latin Recording Academy’s “best-selling” CD is priced at $20. An illegal copy of the same album is available from a street vendor for $1.

According to Brazil’s senior trade association, Associação Brasileira de Produtores de Discos e Vídeos, this year’s figures are much worse. The group estimates that over one million albums are pirated, and the number is expected to increase even further.

As a result, Brazil’s record industry is fighting back. The Brazilian government has imposed a ban on the importation of pirated music, and the industry has launched a new campaign to educate consumers about the dangers of piracy.

Europe’s D4G Clears Seagram’s PolyGram Acquisition

LONDON—With the announcement by the European Commission’s D4G competition department that it will not impose the proposed acquisition of PolyGram by Seagram (“Billboard,” Sept. 23), the way is now clear for consummation of the $10.4 billion deal to happen as early as November.

The U.S. Federal Trade Commission in July gave its tacit blessing to the merger when it declined to request additional information within the mandated waiting period (“Billboard,” July 13).

A Seagram statement issued Sept. 21 says a “favorable order” for PolyGram is expected to commence this month and be completed during the fourth quarter, barring unforeseen circumstances and assuming that mandated conditions are met. PolyGram CEO Jan Cook, in an internal memo to employees, said he expected the acquisition to be complete in early November.

According to a Reuters report, unattributed speculation that Seagram was considering lowering its offer price for PolyGram and Philips shares sliding on the Amsterdam exchange Sept. 24, but both recovered after Phillips said the sale was “a done deal” and the price was not being renegotiated.

A statement from the D4G says that, in the European Commission’s opinion, “the acquisition would not create or strengthen a dominant position in music recording and distribution and music publishing.”

The statement added, “Seagram has limited market presence in European Union member states, as most of its repertoire is sold in North America.”

The D4G also said that the amalgamation of Universal’s film interests with PolyGram’s was unlikely to distort the market, as “the new entity will face competition from other similarly strong Hollywood majors.”

The D4G’s area of concern is UIP, where the film distribution company in which Universal is a partner. The department says it’s already monitoring UIP under Article 86 of the Treaty of Rome, and “any antitrust problem.” and that it “will take into account any transfer of PolyGram into UIP’s distribution structure.”

Carrying The Torch. The American Civil Liberties Union (ACLU)’s Foundation of Southern California honored Donahue, Seagram’s president/CEO of PolyGram Entertainment, and Universal’s Producer/Music and Media president/CEO of PolyGram Entertainment, Seagram’s president/CEO.

Although theMPI tape is priced higher than its competitors, company CEO Waied Ali says retailers that order large quantities of copies with the tape are no longer being priced.

As an example, MPI is supplying its Clinton tape to Amazon.com, which is selling it for $9.95. Preorders for the title have already propelled it to the top position on the online retailer’s best-sellers list.

“We had to replenish already based on pre-orders and had placed an enormous order before the tape was even published,” says Amazon.com spokesman.

Sources indicate Amazon’s initial order was 1,000 units, and another 10,000 units were ordered based on pre-orders. The spokesman, however, could not confirm or deny the company’s buy for the title.

Although competition is heated, none of the companies distributing the video claim that flooding the market will create a glut.

“It’s a big pie, and we want a piece of it,” says MVP general sales manager Darryl (Continued on page 96)
MCA Bows Peacock Imprint For Gospel Releases

BY DEBORAH EVANS PRICE

NASHVILLE—MCA Records is returning to the gospel music fold with the launch of Peacock Gospel Classics, which will mine the MCA vaults for a new line of gospel releases featuring such artists as Mahalia Jackson, Aretha Franklin, Ike and Tina Turner, and Shirley Caesar (Billboard/Bulletin, Sept. 23). Plans call for the new venture to distribute future gospel albums by MCA artists B.B. King, Patti LaBelle, and Gladys Knight, as well as new gospel and contemporary Christian acts.

According to MCA senior director of marketing Marilyn Batchelor, the product will be distributed to the general market by MCA's distribution arm, Universal Music and Video Distribution, and to Christian outlets via an agreement with the Gospe Centre/B-Rite labels, which go through Word Distribution for sales in the Christian Bookstores Association market.

Batchelor says Gospe Centre (the label responsible for the Kirk Franklin phenomenon) will assist her in promotion and marketing efforts in the Christian arena.

Product on Peacock Gospel Classics will be culled from MCA's extensive catalog, including recordings from the Duke, Peacock, Chess, ABC, Decca, and Nashboro labels.

“We have such a wealth of music in the vault,” says Batchelor. “We’re talking about people like the Dixie Hummingbirds, the Gospel Keynotes, the linkers, Clara Ward & the Ward Singers, Billy Preston, James Cleveland—and you could go on and on forever.”

The series will bow Oct. 20 with “In My Home Over There,” a new compilation of classic recordings by Jackson, and “You Grow Closer,” featuring songs recorded by Franklin in the church pastored by her father, the late Rev. C.L. Franklin.

“It was recorded in the 1960s in her father’s church in Detroit,” says Batchelor. “You could hear the Aretha of today in it. You could tell then they knew they had someone special.”

Word VP/D of sales and distribution Mark Funderburg says, “The Aretha Franklin record and Mahalia Jackson record will be the first fruit of midline product that will be mining that catalog. There is a wealth of product—all kinds of great things that we’re going to be mining for midline and, perhaps, even budget price to come out in conjunction with our relationship with MCA through B-Rite/Gospe Center and Word.”

Batchelor says there will be 24 releases by June 1999. She anticipates a strong...

(Continued on page 96)
Step Inside This House | Lyle Lovett

A collection of 21 songs performed by Lyle Lovett, written by some of his favorite Texas singer-songwriters.

TELEVISION | Late Night With David Letterman | Live With Regis And Kathie Lee Good Morning America | The Tonight Show | Sessions At West 54th

US TOUR | Launches With 40 Dates In The First 9 Weeks Of Release
EMI Profits Warning, Fuels Takeover Talk

BY MARK SOLOMONS
LONDON—EMI Group looked like a possible takeover target again after investors drained the company’s stock on a profits warning last month. In mid-Sept., the company reported that profits for the six months ending Wednesday (30)—due to be reported in November—would be down 20% from last year’s half-year result of 112.6 million pounds ($189 million) (Billboard/Dec., Sept. 22). It fell 71 pence in heavy trading to an all-time low of 46 pence before recovering to close at 355 pence. At press time Sept. 24, it had moved up slightly to 546 pence. Earlier this year, EMI Group (Continued on page 104)

KidFlix Launches As Pioneer Online Family Video Site

BY SETH GOLSTEIN
NEW YORK—A new Internet venture, San Francisco-based MovieStreet, has launched its first World Wide Web site, a family entertainment service called KidFlix.com. KidFlix is being touted as the first Internet retailer to focus solely on family-oriented videos. (It is not a relative to NetFlix.com, which sells DVDs, including President Clinton’s grand jury testimony; see story, page 3.) Jonathan Kaplan, president/CEO of privately financed MovieStreet, estimates the market was worth $15 billion in 1997, or about 70% of the $20 billion sold-through total.

The scope of its catalog—with thousands of titles—is a lot broader than kid vid. Among KidFlix’s selections are PG-13-rated movies in a section he says is “for the little sitter.” Underage children visiting the site will be barred from inappropriate features that, in any case, make up a small percentage of the total, Kaplan says.

KidFlix’s prices are about 29% below traditional video stores in the process of liquidating. Valley Media, a Los Angeles-area distributor, will stock most of the inventory and handle fulfillment at $1.75 per videotape or DVD. KidFlix is charging customers $3.50 per two-day shipment and $9 for overnight delivery of titles.

Like other online ventures, KidFlix has entered into alliances with outside entities; its agreements include video retailer West Coast Entertainment. KidFlix will direct all rental requests to West Coast outlets. The companies plan joint promotions and offer extended cross-promotional marketing.

In another deal, KidFlix has become the anchor tenant in a new “Kids And Family” section on the Hotline, a nationwide, online and operated by Wired Digital.

Kaplan is still trying to introduce the studios to his concept. Internet sales “are very new to them,” he says, “suggested in the list of possible carriers. Disney is synonyms with family entertainment. Kaplan is wooing that company hardest of all.

BMG Sees Drop In Global Revenue

Company Hurt In Asia, But Music Sales Are Up In U.S.

BY SUSAN NUNZIATA
NEW YORK—Significant declines in Asian music sales contributed to BMG Entertainment’s drop in worldwide revenue for the fiscal year that ended June 30. However, the company showed an uptick in U.S. revenue for the period.

Worldwide revenue for BMG Entertainment, released Sept. 23 in Germany, was $4.1 billion, compared with $4.4 billion the previous year (Billboard, Sept. 24). BMG Entertainment is part of Germany’s largest media empire, which includes Arista Records and RCA Records, generated revenue of $1.96 billion, up from $1.7 billion the previous year.

BMG Entertainment’s revenue represents 29% of the total revenue of parent company Bertelsmann Corp. Bertelsmann’s revenue rose 52.5 billion marks (approximately $15.2 billion). According to BMG Entertainment chairman/CEO Michael Dorre, the decline in worldwide revenue is due to “the big hit in Asia.” BMG International had six percent in market share in the U.K. but that Italy, Spain, the Netherlands, and Germany were performing strongly, as was Latin America.

Growth in the U.S. was spurred by the success of such acts as ‘N Sync, Backstreet Boys, Mase, Usher, Dave Matthews Band, and Eve, showing growth in sales and stock value, president/CEO of BMG Entertainment.

“We’re proud of the development of our rock market share,” he says. “We’re taking the company to end 1998 with a 13.5% market share in rock, a dramatic turnaround from the 4% market share we had six years ago. That’s a reflection of the talent we’re seeing at RCA,” says Zelnick. RCA (Continued on page 104)

VCI Target Of Bidding War

BY SAM ANDREWS
LONDON—British independent video and music publisher VCI, which has scored notable stateside hits with titles such as Irish phenomenon “Riverdance,” has become the subject of a bidding war between U.K. retail giant Kingfisher Plc. and U.S. publisher Vividop/Encyclopaedia Britannica Scottish Media Group (SMG).

Kingfisher, which owns the U.K.’s main entertainment retail chain, Woolworths (Woolo) and VO2, acquired Vividop ($9.92 million) and Encyclopaedia Britannica ($12.3 million) in a deal with the retail giant in September 1996. Kingfisher is planning to sell the retail side of the company, which includes a 17.5% stake in Vividop, by the end of the year, to its shareholders.

At the same time Kingfisher made its offer, VCI, which has advised distributors around the world to action until SMG clarifies its position, posted a loss Sept. 21 of 1.17 million pounds ($3.3 million) during the six months to June 30. This compares with a pre-tax profit of 1.5 million pounds ($1.98 million) in the equivalent period last year.

VCI added in a statement that in the “context of the Scottish Media bid, it had decided not to declare an interim dividend.” In its last full year, the company reported pre-tax profit of 6.2 million pounds ($8.2 million) on sales of 64.3 million pounds ($92.2 million).

VCI shares closed Sept. 23 at 120 pence ($1.92) following Kingfisher’s offer, up 11.6% on Sept. 18’s close.

SMG, which now owns 26.4% of VCI stock, said it was reviewing its holding and recommended that shareholders take no action. It stands to make a profit on its holding of 4 million pounds ($6.4 million) if it concedes to Kingfisher.

Wal-Mart’s Got The Word Retailer To Offer Special Christian Music Set

BY DEBORAH EVANS PRICE
NASHVILLE—Word Entertainment and its mainstream distribution partner, Sony/Epic, are launching an exclusive national promotional campaign at Wal-Mart to spotlight contemporary Christian music via the release of a special multi-artist CD, “Word’s Greatest Vol. 1.” There will also be a special in-store display that will house product from Word acts along with other key Christian acts, such as: Bob Carlisle and Kirk Franklin.

The Wal-Mart 10-song CD will feature Word/Myrrh acts Point Of Grace, Jaci Velasquez, Sandi Patty, Wayne Watson, Petra, Maia Brendan, Cindy Morgan, Amy Grant, and Chris Rice, who records for the Word-distributed Rocketown label. The project is being distributed to approximately 1,000 Wal-Mart stores.

What has been seen on a number of acts that have worked on for Epic, including Indigo Girls, is that when we create a piece of product that is made just for a particular retail account, and we kind of co-brand that product, the account obviously gets excited and puts a little more creative effort behind that piece of product,” says Word/Epic director of marketing, Heidi Brown Lewis. “It gives us a chance to highlight other key pieces of product along with that piece in that unique to the Wal-Mart account.”

Wal-Mart spokesman Bryan Holmberg says the campaign is a response to consumer demand. “Basically the reason we’re stocking our stores like this is that—and it’s not even a cliché—we really want to stock what our customers are asking for, and we stock our stores accordingly,” says Holmberg. “We have customers asking for this type of Christian merchandise, and they know that they can come to Wal-Mart stores and find it at the every-day low price. So we do our best to make sure that that merchandise is on our shelves.”

Holmberg says Christian product is selling well in Wal-Mart locations throughout the country. “Our customers know they can find it on our shelves, and they know that they can come to Wal-Mart and find it,” he says. (Continued on page 104)

NRM To Acquire 23 Stores

NEW YORK—National Retail Market (NRM) has signed a letter of intent to acquire up to 23 record stores. If the deal is completed, it will bring the chain’s store count to 290 and bring to the end of the company’s fiscal year.

In a statement, the company said the acquisition is expected to close in October. NRM did not disclose how much it would pay for the stores.

The company selling the stores is based in Portland, Ore., and California-based Pacific Coast (One-Stop), which owns the 22-unit Tempo chain, but that could not be confirmed at press time. At the recent National Association of Recording Merchandisers fall convention, sources said that the company was involved in negotiations to sell its stores—13 stores in the states of Arizona, California—though the identity of the buyer was unknown (Billboard, Sept. 26). Executives at NRM and Pacific Coast were unavailable for comment. With the acquired stores and stores scheduled to open during its current fiscal year, NRM would achieve annual sales of about $200 million. (Continued on page 104)
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SOUNDS OF THE CITY: LA

The entertainment capital of the world is the subject of this Billboard special. We’ll cover what goes into the making of a hit: talent, clubs, studios, labels, publishers, retailers, radio and more! Whether an established fixture or an aspiring star, if you deal in LA you need to be in this special.

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SITES & SOUNDS

Faster than a 11 line, the business of selling music & video online is growing and changing. This Billboard special will take an in-depth look at the business of entertainment online, including the major players in fulfillment and how they are attracting buyers and sellers. If online retail is part of your business plan, you need to advertise in this special.

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UPCOMING SPECIALS

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FM FORUM - Issue Date: Nov. 14 • Ad Close: Oct. 20
SPAIN - Issue Date: Nov. 21 • Ad Close: Oct. 27

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**Robbie Williams Is Back On Track**
Former Teen Idol Thrives In U.K. On Chrysalis/EMI, Looks To U.S.

**BY DOMINIC PRIDE**

LONDON—Cheek put that, of old life retailing his cap, said a music magazine, and his July appearance in Glastonbury before an estimated crowd of 75,000 was regarded as one of the highlights of the festival circuit this year. U.S. and international markets will also get a taste of Robbie-Mania on this outing. Most other territories will go with the U.K. release date, while Williams’ U.S. solo debut is tentative ly set for April 1999 release on Capitol. Williams’ as-yet-untilted stateside release will include tracks from both “I’ve Been Expecting You,” his second Chrysalis/EMI album, and “Life Thru A Lens,” according to Capitol senior director of marketing (U.S.) Stacy Conde. The numbers alone underline Williams’ influence, not just to retail but to EMI U.K. “Life Thru A Lens” confounded critics by going quadruple-platinum (1.2 million copies) in the U.K. in just less than a year; it also racked up 300,000 international sales, mainly in continental Europe.

Something has gone right for Williams because it could have gone horribly wrong. Leaving Take That before the rest of the band called it a day, he embarked on a course of what could only be described as self-destruction; tales of drink and drugs were daily fodder for the British tabloids. Since last year, Williams has been managed by Tim Clark and David Entwistle of IE Music, described by Chrysalis managing director Mark Collen as “stable, calming, thoughtful, methodical, and caring.” Among others whom the singer expects to re-create his success in the States.

(Continued on page 103)

**Elektra’s Phish Warms To Recording Waters On ‘Ghost’**

**BY CARRIE BELL**

LOS ANGELES—For Phish, life is going swimmingly. The world’s premier jam band, the foursome commands a phenomenal live following that regularly ranks it among the highest-grossing touring acts. It is the subject of upcoming book and film projects and has had an ice cream flavor named after it.

On Oct. 27, the Vermont band dangles its latest lure: “The Story Of The Ghost.” The album, the act’s ninth for Elektra, marks a renewed focus on recording for the group and is being positioned to appeal to dedicated Phish heads and neophytes alike.

“Phish’s strong point is that there is not one type of fan,” says Dane Ven able, senior director of marketing at Elektra. “You see a ton of teens, college kids, males and females, yuppies, hippies, everyone. As the crowd continues to grow in scope, we have to update our marketing schemes to maintain loyal fans and new ones.”

Describing the new project, Phish guitarist Trey Anastasio says the band has “finally made an album that is completely separate from the live image.”

“We have become much more interested in recording. The last CD, Billy Breathes,’ was the first time we enjoyed recording,” Anastasio continues. “Our focus has always been the live show, we’d practice every day and write songs just to fill out a performance. When it came time to record, we’d try to re-create our shows. For this record, we just jammed and wrote songs in the studio.”

The process began in March ’97 at New York’s Bearsville Studios with no preconceived notions. The band members worked in between concert dates for three or four days at a time before moving to a Vermont farm houses months later to add words and vocal melodies.

“The finished album is mostly first takes. It was usually just the four of us, which gets rarer as we become a bigger priority. We start to be surrounded by technicians, recording engineers, producers, or label people,” Anastasio says. “Something different happens when we’re all alone. We get more creative, looser with our ideas, more willing to experiment. To have enough faith to play the music that pleases you is the goal of Phish anyway. Commercial success doesn’t mean anything without that.”

Of course, Elektra is happy that the act has managed to reach both commercial and artistic milestones. According to SoundScan, the group has sold 3.3 million albums since 1991. Phish’s last release, “Slip Stitch And Pass,” peaked at No. 17 on The Billboard 200 and has sold 229,000 units. “Billy Breathes” peaked at No. 7 in 1996 and sold 434,000 copies. The 1995 two-CD set “A Live One” reached No. 18 and has sold 492,000 copies.

“We love Phish because they sell (Continued on page 105)
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Check Yes Or No

WRITERS: DON McINTYRE, JIMMY WISNIEWSKI
PUBLISHERS: MCA MUSIC PUBLISHING

Come Cryin' To Me

Will You If You Will

WRITERS: JOHN HAYES, GARY BERNSTEIN, TROY NICOLE
PUBLISHERS: B.J. MUSIC PUBLISHING

Don't Love Make A Diamond Shine

If You Don't Love You

Drink, Swear, Steal And Lie

If You Love Somebody

Everywhere

In Another's Eyes

WRITERS: RICK WISEMAN, MARK WILLIAMSON
PUBLISHERS: WARNER CHAPPELL MUSIC GROUP

The Fear Of Being Alone

We'd Rather Ride Around With You

The Fool

WRITERS: DAVE HANNIBAL, MARK DRUMMOND
PUBLISHERS: WILLIAMSON MUSIC ENTERPRISES INC.

From Here To Eternity

Is That A Tear

Go Away

It's A Little Too Late

WRITERS: MARK D. SANDERS, MICKIE COHEN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Good As I Was To You

Land Of The Living

WRITERS: JIM LUCAS, JERRY SHERMAN
PUBLISHERS: RICKY LEE HALE MUSIC

He Left A Lot To Be Desired

Let It Rain

WRITERS: ADAM ZANCE, MARK HARKINS
PUBLISHERS: MAJESTIC MUSIC

Holdin'

Let Me Into Your Heart

WRITERS: JIM LUCAS, JERRY SHERMAN
PUBLISHERS: RICKY LEE HALE MUSIC

How I Love Makes Me Feel

Light In Your Eyes

WRITERS: JIM LUCAS, JERRY SHERMAN
PUBLISHERS: RICKY LEE HALE MUSIC

How You Make Me Feel

Little Things

WRITERS: DAVE HANNIBAL, MARK DRUMMOND
PUBLISHERS: WILLIAMSON MUSIC ENTERPRISES INC.

Honky Tonk Truth

Love Gets Me Every Time

WRITERS: JIM LUCAS, JERRY SHERMAN
PUBLISHERS: RICKY LEE HALE MUSIC

How A Cowgirl Says Goodbye

Love Is The Right Place

WRITERS: JIM LUCAS, JERRY SHERMAN
PUBLISHERS: RICKY LEE HALE MUSIC

How Do I Get There

Maybe She Should Just Sleep On It

WRITERS: JIM LUCAS, JERRY SHERMAN
PUBLISHERS: RICKY LEE HALE MUSIC

How Do I Live

My Maria

WRITERS: ROBERTSON, DAY, HOLLAND
PUBLISHERS: UNIVERSAL MUSIC CORPORATION

How Was I To Know

The Rest Of Mine

WRITERS: KELLY KRUEGER, JIM RUSSELL
PUBLISHERS: BMG MUSIC PUBLISHING

One Way Ticket (Because I Can)

She Wants To Be Wanted Again

WRITERS: DUANE BINGHAM, PAT STEVENS
PUBLISHERS: BMG MUSIC PUBLISHING

She's Sure Taking It Well

She's Got It All

WRITERS: RICK WISEMAN, MARK D. SANDERS
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

She's Taken A Shine

Thank God For Believers

WRITERS: STEVE FRENCH, SHERYL CROW
PUBLISHERS: BMG MUSIC PUBLISHING

That's Another Song

There Goes

WRITERS: ROBERT A. WORDEN, JAY BEECHER
PUBLISHERS: WINDSWEPT PUBLISHING

That's It (This Ain't) No Thinkin' Thing

WRITERS: SCOTT WENCE, MIKE JONES
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Today My World Slipped Away

WRITERS: JON WOOLNELL, MIKE ADAMS
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

The Trouble With The Truth

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Unchained Melody

Watch This

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

We Were In Love

What If It's You

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

What The Heart Wants

Whatever Comes First

WRITERS: SCOTT WENCE, MIKE JONES
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

You Walked In

WRITERS: EMILY HARRISON, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

You'll BeBack

WRITERS: SCOTT WENCE, MIKE JONES
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zanoni

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zombi

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zombeast

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zorra

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zoukie

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zubbi

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zuskia

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING

Zythia

WRITERS: MARK A. NICHOLS, RICK WISEMAN
PUBLISHERS: SONY/ATV MUSIC PUBLISHING
R.E.M. Is Looking ‘Up’ With Album
WB Release Sees Act Regrouping After Drummer’s Departure

BY CARRIE BELL
LOS ANGELES—For about three
minutes, Michael Stipe thought
R.E.M. was out of time when 18-year
drummer Bill Berry abruptly quit
last year to enjoy life’s rich pageant.

“IT was like someone pulled the rug
out from under us. Everything we
have known was null and void,” Stipe
says. “We were already knee-deep in
preparing a new album. It was a
moment of reckoning. We could quit,
or we could press on without Bill.”

Stipe, Mike Mills, and Peter Buck
decided to embark on new adventures
in hi-fi. “We had 40 songs we were
really excited about, so we committed
to making a new album,” Stipe says of
“Up,” due worldwide Oct. 27 on Warn-
er Bros. “We intend to keep making
music as long as we are making music
that is vital and exciting, despite what
you read on the Internet.”

This, then, as Stipe recounts it, is
a tale of starting over without losing
the stuff that makes R.E.M. what it is.
Buck and Mills took over some
drumming duties, with percussion
help coming from Screaming Trees’
Barrett Martin and Beck’s Joey
Waronker. Stipe played guitar on two
songs.

“This was the hardest record to
make because all the techniques and
rules we used were thrown out the
window. Bill leaving was paramount,
but then there is the shit of life that
affects you as well,” he says. “But to
start from scratch ultimately was
very liberating. It became a fun rec-
cord, a hallucinatory experience.
Rather than hiding the loss or trying
to replace him, we changed the dy-
namic. The coloring elements of al-
bums like ‘Murmur’ have moved to the
front, while the drum kits and
guitars have moved back.”

Stipe calls “Up” a moody record
that is really about hope. “We got the
title off the side of a cardboard box,
but it is a great fit for a record that is
really about people lifting themselves
out of tragic situations,” Stipe says.
“We have grown tired of cynicism
and irony. A lot of the songs play it
straight. I even opened myself up to
writing a romantic song without dis-
tancing myself from the feeling. It’s
not sappy or overly cheeseball though.
It’s still not Celine Dion.”

Andrew Scherf, executive VP/GM of
Warner Bros., believes that “Up”
could fare just as well as a Dion
album. “There is a lot of curiosity about
how Bill leaving will affect the music.

(Continued on page 20)

Mercury Fosters ‘Gran’ Int’l Plans For Cardigans Album

BY KAI R. LOFTUS
STOCKHOLM—One of the music
industry’s most frequently used
phrases—“artist development”—
gained a new sense of meaning when
A N EPIC CHANGE: After turning in her last effort for Epic Records, Cyndi Lauper is looking for a new
label deal. Even though the appropriately named self-off, “Merry Christmas... Have A Nice Life,”
doesn’t come out until Oct. 27, Lauper is already
meeting with interested suitors.

“This is a new time in my life, and I think every-
thing should be new,” says Lauper, who also recently
switched to a new manager, Arna Andon of Pure
Management.

Lauper has been with Epic for her entire solo
career, including 1980’s “She’s So Unusual,” which
was five-times platinum, and 1986’s “True Colors,” which
was double-platinum. Subsequent albums have not sold nearly
as well. When asked if she was
happy with how her recent pro-
jects were handled, she only says,
“I can’t talk about that.”

However, she is more than will-
ing to talk about how much cre-
fative freedom Epic gave her. “I
was signed as a signer, but I got
to do a lot of stuff on the record.
I was able to write, I was able to
produce. I directed videos and
sold a lot of records all over the
world. I had a wonderful run with
them.”

Lauper, who won an Emmy for her guest appearance
on “Mad About You,” is also in discussions with
NBC about her own sitcom. While she says a treat-
ment is being developed, she won’t reveal anything
about her character or the show. Originally considered
as a midsaison replacement, the show may now be
pushed back, says Lauper, “as negotiations drag on.”

Understandably, Lauper doesn’t want her Christ-
mas album to get lost in the shuffle. “It’s nice to go
out with a CD. I always wanted to do one,” she says.
The collection includes standards like
“Rockin’ Around The Christmas Tree” and “Silent
Night” and originals penned by Lauper with a num-
ber of co-writers, including Jan Pulsford and Rob
Hyman, with whom she wrote “Time After Time.”

That tune is enjoying new life on the Hot 100 via a
rename by INJO. “True Colors,” written by Billy
Steinberg and Tom Kelly, was first a
hit for Lauper, then covered by
Jill Johnson, who later
recorded her own version.

Epic had no comment on Lauper’s departure.

A FRIENDLY REMINDER: By the time you read
this, I will be on my way to the West Coast to assume
my position as Billboard’s Los Angeles bureau chief.
You can reach me in the L.A. office starting Thurs-
day (1). The phone number will be 323-525-2287. The
fax number will be 323-525-2394. My E-mail will
remain the same: mwinner@billboard.com. It’s also
time to switch to that CD and press mailing service.
My address will be Billboard, 5055 Wilshire Blvd.,
Los Angeles, Calif. 90066. While I will continue to write
the Beat, my other talent editor functions, including
assigning stories for the talent section and oversee-
ing the Continental Drift column, will be handled by
Larry Flick in New York.

Being Billboard’s talent editor is one of the best
gigs in the world; even on bad days, I always knew
that I want to thank everyone who made it such a
pleasure to do that job and I’m looking forward to
working with you in my new capacity.
CARDIGANS
(Continued from preceding page)

studio album, "Gran Turismo," coming out in Sweden, the U.K., and Germany Oct. 19. The album will come out in the U.S. Nov. 3, while Japan will precede other countries with a release in late September or early October.

Outside Sweden, the album will be handled by Mercury in the U.S., Island/Remark in France, and Motor Music in Germany; in all other territories, Polydor will release the album.

With "Gran Turismo," PolyGram is looking to double the sales of the previous album, according to the label.

The first single, "My Favourite Game," went to Swedish retail Sept. 14, with the U.K. releasing it Oct. 5.

The group's songs are published by Stockholm Songs/PolyGram.

In the U.S., Mercury plans to work "My Favourite Game" as an "emphasis track," not a commercial single, according to Josh Zieman, Mercury's VP of product development. The track was serviced to college and modern rock radio Monday (28) and reaches top 40, triple-A, and modern AC stations Oct. 27.

Zieman identifies a push at the label to resolidify the band's base among alternative rock listeners. In an effort to create a buzz, the Cardigans will play shows in select markets in November, beginning with a music conference in New York. Retail tie-ins will offer free tickets to area Cardigans gigs with purchase of the new album.

Although the group wanted to wait until next year to release an album, its advisers felt the time was right now.

Petri Lundén, managing director of Motor, the act's Gothenburg, Sweden-based management and booking agency, says, "The industry moves very fast, and it's easy to be forgotten in a very short run of time. I don't think we have been forgotten in the U.S., but generally speaking, people forget names rather quickly these days."

Mercury is confident that the Cardigans have not been forgotten in the States. "They had one of the biggest songs of '97, and there are lots of people who just know the band because of the success of 'Lovefool," says Zieman. "But there are also a lot of people who know them because of their critically acclaimed album, and our goal as their record company is to build a credible career for a band beyond their hit singles."

Since "First Band On The Moon," the group has been busy contributing to various musical projects, including the soundtracks of "First Love, Last Rites," "The X-Files," and "A Life Less Ordinary."

"Soundtracks are a relatively new way of building a career," says the Cardigans' lead vocalist, Nina Persson. "In the U.S., you're not allowed to do compilations the same way as in Europe. So, with soundtracks we have reached an audience that otherwise might not have got to hear the new album."

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ALL THE GOOD ONES ARE GONE
Dean Dillon
Acuff-Rose Music, Inc.

ANGEL IN MY EYES
Blair Daly
Reynolds Publishing Corporation

BETTER MAN, BETTER OFF
Brett James
Ensign Music Corporation

BETWEEN THE DEVIL AND ME
Harley Allen
Carson Chamberlain
Cuburn Music, Inc.
Cotl 'N Twins Music
Songs of PolyGram International, Inc.

A BROKEN WING
Phil Barnhart
Sam Hogin
James House
Sam's Jammin' Songs
Sony/ATV Tree
Suffer In Silence Music

CARRYING YOUR LOVE WITH ME
Steve Bogard
Jeff Stevens
Sam Hogin
Rancho Belita Music
Warner-Tamerlane Publishing Corp.

CHANGE MY MIND
A. J. Masters
Bull's Creek Publishing, Inc.

COME CRYIN' TO ME
John D. Rich
Wally Wilson
Feed Them Kids Music
Fer Hall Music
Sony/ATV Tree

COUNT ME IN
Chuck Jones
Fugue Music
Hamstein Cumberland Music

DANCIN' SHAGGIN' ON THE BOULEVARD
Greg Fowler
Teddy Gentry
Randi Owen
Maypop Music

DAY IN, DAY OUT
Mary Green
Thom McHugh
Golden Wheat Music
Kicking Bird Music, Inc.
Tomahawk Music
Warner-Tamerlane Publishing Corp.

DAYTIME SWEETHEART
Randy Boudreaux
Sony/ATV Tree
Thanxamillion Music

DON'T TAKE HER SHE'S ALL I GOT (2nd Award)
Gary U.S. Bonds
Jerry Williams, Jr.
Embassy Music Corporation
The Music Force

DON'T SWEAR, STEAL & LIE
Michael Peterson
Warner-Tamerlane Publishing Corp.

EVERYBODY KNOWS
Matraca Berg
Gary Harrison
August Wind Music
Georgia Hills Music
Great Broad Music
Windewmet Pacific Songs

FRIENDS
Jerry Holland
Mike Curb Music
That's A Smash Publishing

FROM HERE TO ETERNITY
Michael Peterson
Warner-Tamerlane Publishing Corp.

GOODNIGHT SWEETHEART
Randy Boudreaux
Sony/ATV Tree
Thanxamillion Music

HAYLEY KEES
Hayley Nichola
Blackened Music

HE'S GOT YOU
Denver Dunn
Terry McBride
Constant Pressure Publishing
Shoehine Music
Sony/ATV Tree
Warner-Tamerlane Publishing Corp.

HER MAN
Kent Robbins
Irving Music, Inc.

HOLDIN'
Kelly Garrett
Irving Music, Inc.
Sony/ATV Tree

HONKY TONK TRUTH
Ronnie Dunn
Shoehine Music
Sony/ATV Tree

HOW A COWGIRL SAYS GOODBYE
Paul Nelson
Sony/ATV Tree

HOW WAS I TO KNOW
Sunny Russ
Stephony Smith
EMI-Blackwood Music, Inc.
Starstruck Angel Music, Inc.

I WANNA FALL IN LOVE
Buddy Brock
Mark Spio
Acuff-Rose Music, Inc.
Hidden Words Music LLC
Mark Spio Music

I'D RATHER RIDE AROUND WITH YOU
Tim Nichols
EMI-Blackwood Music, Inc.
Ty Land Music

I'M SO HAPPY I CAN'T STOP CRYING
Sting (PRS)
EMI-Blackwood Music, Inc.

IF YOU LOVE SOMEBODY
Jeffrey Steele
Blue Desert Music
Windwmet Pacific Songs

IT'S MIDNIGHT CINDERELLA
Kent Blay
A Hard Day's Write Music
Careers-BMG Music Publishing, Inc.

IT'S YOUR LOVE
Stephony Smith
EMI-Blackwood Music, Inc.

JUST TO SEE YOU SMILE
Tony Martin
Mark Nesler
Baby Mae Music
Gliderish Music, Inc.
Hamstein Cumberland Music Corporation of America, Inc.

LAND OF THE LIVING
Tia Sillers
Tom Collins Music Corporation

LET IT RAIN
Mark Chesnutt
Steve Leslie
EMI-Blackwood Music, Inc.
Songs of Jasper, Inc.

LITTLE LITTLE LOVE
Vince Gill
Benefit Music

LITTLE THINGS
Michael Dulaney
Ensign Music Corporation
Michaela House Music, Inc.

LOVE GETS ME EVERY TIME
Shania Twain
Loen Echo, Inc.
Songs of PolyGram International, Inc.

LOVE IS THE RIGHT PLACE
Marcus Hummon
Careers-BMG Music Publishing, Inc.
Floyd's Dream Music

ME TOO
Chuck Cannon
Toby Keith
Songs of PolyGram International, Inc.
Tobacco Tunes
Wacissa River Music, Inc.

ON THE SIDE OF ANGELS
Gary House
Housenotes Music
Red Brazos Music, Inc.

ON THE VERGE
Hugh Prestwood
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Hugh Prestwood Music

ONE NIGHT AT A TIME
Roger Cook (PRS)
EMI-Blackwood Music, Inc.
Golly Roger Songs
Song Island Publishing

For more information on BMI's Country Awards visit us on the internet at http://bmi.com
Plus, they haven’t had new material in two years, and there is no reason this material won’t satisfy true R.E.M. fans,” he says. “The guys themselves seem more excited and willing to work at making the album a success than they have in the past. They’re doing interviews, taking meetings, getting out there.”

R.E.M. has the sales history to back up big claims, with SoundScan confirming that the band has sold 14.3 million albums since 1991. “Out Of Time” spent two weeks at No. 1 on The Billboard 200 in 1991 and has sold 4.2 million copies. “Automatic For The People” peaked at No. 2 in 1992 and sold 3.1 million. “Monster” peaked at No. 1 in 1994 and has sold 2.7 million units. Although 1996’s “New Adventures In Hi-Fi” experienced a dip, it still sold 960,000 copies and debuted at No. 2.

“We don’t call that a failure, because it’s still an impressive number,” says Bertis Downs, the band’s lawyer/manager. “It just goes to show that no one is invincible, and no album is guaranteed in this market.”

Eric Kell, VP of purchasing for the nine-store, South Plainfield, N.J., based Compact Disc World, says R.E.M. is always a hot ticket item. “Even at their worst sales, it is still better than most bands. From the introspective pop songs I heard at the WEA convention, ’Up is very much in the ‘Automatic For The People’ vein, which did great.”

To help sway the odds in the group’s favor, a postcard announcing the album was sent to fan club members Aug. 14, and a World Wide Web site will be launched Oct. 5.

The single “Daysleeper” was delivered to European radio in September and is headed to all U.S. rock and pop formats Oct. 7. A European commercial single is due Oct. 9.

“You don’t get a lot of people calling and saying, ‘Oh boy, R.E.M.,’ but they are a major piece of our playlist puzzle,” says Jason Griffin, music director of modern rock KLIX Bakerfield, Calif., of the act that has had five songs in the top 20 of the Hot 100 and 18 tracks in the top 20 of Modern Rock Tracks (six of which went to No. 1). “[The single is] slow but catchy. We’ll start spinning it the minute it comes in the mail.”

Although the band decided not to tour, there will be scattered chances to see R.E.M. live. The act, booked by PGAs Buck Williams in the U.S. and GAAs Bob Gold in Europe, will play the Bridge School benefit Oct. 17-18 in Mountainview, Calif.; “Late Show With David Letterman” on Oct. 22-23; “BBC Live” on Oct. 25; a live MTV concert from New York’s Bowery Ballroom, which airs Oct. 28; “Late Night With Conan O’Brien” on Nov. 7; “The Rosie O’Donnell Show” on Nov. 20; the MTV European Awards on Nov. 13; and VH1’s “Storytellers,” which airs Dec. 6. The band will also film an episode of “Sesame Street” in November.

Along with the concerts and playing the Snorri Brothers video for “Daysleeper” (global debut Oct. 14) on MTV and VH1, both outlets have special programming planned. VH1 has named R.E.M. its December Artist of the Month and will premiere a “Behind The Music” episode on the group Dec. 11. Stipe will appear at the VH1 Fashion Awards, airing Oct. 23. VH1 also has tentative plans to make each Saturday in December “R.E.M. movie night.”

On Oct. 25, MTV will run “120 Minutes Of R.E.M.,” and “News 1515” will run a full-length feature on the band in late October.

Stipe says, “We aren’t a studio band. We like to play live. We didn’t feel like being on a tight schedule for the next year. We’d rather work on side projects.”

This includes Buck’s recent participation in a Tustura album and Stipe’s turn as a published photographer and executive producer of the upcoming film “Velvet Goldmine” (see story, page 22).

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**Amusement Business**

**TOP 10 CONCERT GROSSES**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross (in $)</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE ROLLING STONES</strong></td>
<td>Munich, Germany</td>
<td>Sept. 22</td>
<td>$14,682,402</td>
<td>57,016 (sellout)</td>
<td>TNA International Ltd Concert Concepts</td>
</tr>
<tr>
<td><strong>THE ROLLING STONES</strong></td>
<td>Athens</td>
<td>Sept. 18</td>
<td>$13,589,437</td>
<td>63,948 (sellout)</td>
<td>TNA International Ltd Non- &amp;(</td>
</tr>
<tr>
<td><strong>CELINE DION</strong></td>
<td>Chicago</td>
<td>Sept. 30</td>
<td>$2,450,330</td>
<td>38,436 two sellouts</td>
<td>Jam Prods</td>
</tr>
<tr>
<td><strong>ELTON JOHN</strong></td>
<td>New York</td>
<td>Sept. 5</td>
<td>$907,850</td>
<td>22,500</td>
<td>Capitol/Orion</td>
</tr>
<tr>
<td><strong>AEROSMITH</strong></td>
<td>Toronto</td>
<td>Sept. 10</td>
<td>$1,545,555</td>
<td>23,500</td>
<td>Ticket/CGM</td>
</tr>
<tr>
<td><strong>ELTON JOHN</strong></td>
<td>Nashville</td>
<td>Sept. 25</td>
<td>$1,808,716</td>
<td>18,482 (sellout)</td>
<td>Delaware/Orion</td>
</tr>
<tr>
<td><strong>THE ROLLING STONES</strong></td>
<td>London, England</td>
<td>Sept. 29</td>
<td>$1,629,900</td>
<td>18,973 (sellout)</td>
<td>TNA International Ltd And Non-</td>
</tr>
<tr>
<td><strong>ERIC CLAPTON</strong></td>
<td>Montreal</td>
<td>Sept. 28</td>
<td>$206,765</td>
<td>13,158 (sellout)</td>
<td>Universal Concerts Canada</td>
</tr>
<tr>
<td><strong>ELTON JOHN</strong></td>
<td>Nashville, Tenn.</td>
<td>Oct. 1</td>
<td>$556,950</td>
<td>13,019</td>
<td>Delaware/Orion</td>
</tr>
<tr>
<td><strong>ROCKSTOCK</strong></td>
<td>Shanghai, China</td>
<td>Sept. 12</td>
<td>$727,397</td>
<td>22,399 (sellout)</td>
<td>Tennessee/Orion</td>
</tr>
</tbody>
</table>

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**Artists & Music**

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our music . . . There's nothing wrong about that, despite that in the case of 'X-Files,' I barely noticed our song in the movie.

Concurrently, guitarist/songwriter Peter Svensson has allowed some of his creative visions to merge with Joakim Berg, vocalist of BMG Sweden band Kent, into a project called Paus.

"Gran Turismo" was recorded in the laid-back, southern Swedish city of Malmö, at Tambourine Studios. The band worked with producer Tor Johansson. According to Persson, the act has tried to remove itself from its retro sound, and the album has a strong focus on modern beats and looped drums. "Digital equipment gives us a great deal of creative freedom," Persson adds. "But it's only a tool, and we haven't let it influence the record too much." She says the new album brings the band back to singer/songwriter traditions and its debut album, "Emmerdale," while adding a few modern influences.

The album's release comes at a crucial point in PolyGram's history, as it faces a major corporate restructuring. Following its announced merger with Universal, Lundén says, "We wanted to deliver an album that was 100%. We got cold feet because of the [announced] merger, and we weren't sure how it would affect the release of the album. We originally wanted to postpone the album to next spring, but we have been assured by the U.S. [company] that nothing dramatic will happen."

Adds Hákkansson, "If PolyGram [isn't motivated to work the album sufficiently], they have made a terrible mistake . . . They shouldn't fail with this record, and I'll be very disappointed if that happens. It's our job as a record company to stand by our artists, and we have neither a right nor a reason to blame reorganizations."

Few promotional plans for territories outside the U.S. had been finalized at press time, although the band is expected to be traveling in Germany, U.K., and France in September; other European countries in October; and the U.S., Japan, and the rest of Asia in November. State-side, the group plans to tour more extensively in the new year, according to Mercury.

Cecilia Ancker, head of talent and artist relations at MTV Nordic and MTV Europe, says the new album will do well, based on the single. "I have no doubt that it will do well. This time [the label] is able to take the whole band to another level, because they have more backing and more experience."

Eric Kell, VP of purchasing at Capitol Records, a 10-store chain based in South Plainfield, N.J., admits that it's hard to predict an album's potential sight unseen. He says that "some of their fans [from the previous album] are going to come back," but warns that following a cross-format hit as big as "Lovefool" can prove difficult without careful marketing and positioning.

Jerry Johansson, buyer at the retail outlet Skivhugget in Gothenburg, says, "We have had significant sales on the Cardigans' albums, and the sales have increased album by album. I'm sure the new album will be a good one."

Anders Svensson, music scheduler for Stockholm's Radio Rix, says, "Of course we have high expectations. I expect them to sound even better than last time . . . The new album is expected by many die-hard Cardigans fans that are drooling after a new album."

Assistance is preparing this story was provided by Dylan Siegel in New York.

**Stockholm Records Emerges As Swedish Force**

STOCKHOLM—"Many people laughed at us when we launched Stockholm Records," says Ola Hákkansson, the company's managing director. However, he's the one smiling now.

In five years, his joint venture with PolyGram International has climbed to prominence as one of Sweden's leading A&R sources, with a 5% domestic market share, according to 1997 statistics from the trade federation GLF/IFPI.

HÁKKANSSON

Stockholm Records (formerly known as Stockholm Label Group) incorporates the Polar and Sonet labels and features 20 artists on its roster. Its staff numbers 20.

"Our objective was to find Swedish acts that are singing in English, in order for us to be able to export them. We had to do it that way, since Sweden is too small to obtain profitability on one act," says Hákkansson, who adds that he is motivated by the historic strong A&R focus of such labels as Motown, Island, and Atlantic.

His main A&R objective, he says, is to sign each year two world-class acts (with sales potential of a million copies) and two European-class acts (with sales potential of 500,000).

Hákkansson has worked in A&R, production, and publishing and was in the bands Secret Service and Ola & the Danglers (with which he had a hit on Billboard's Hot 100 with "Let's Dance" in 1989).

Says the Cardigans' Nina Persson, "Ola is good for us, because he has been a pop star. He knows how to navigate a band, and he has always believed in our potential. He lets us do what we want to do and doesn't come by our studio every week to hear what we have done. He lets us do what we want, because he believes we can handle it."

Stockholm Records operates its A&R and marketing activities from an office outside of PolyGram and thereby functions as a stand-alone company.

Says deputy managing director Eric Hasselqvist, "We're only working with PolyGram to take advantage of their marketing capacity and resources. By staying semi-independent, we can have a better dialogue with our artists. However, marketingwise, we're an international company."

In its short existence, the label has launched the careers of artists like the Cardigan, Stakka Bo, Army Of Lovers, Ardis, Fjeld, Speaker, Vacuum, E-Type, and Antiloop. New albums from Speaker, Antiloop, Mine, Stakka Bo, and E-Type are expected by November.
International 'Velvet' Mines Glam’s Riches

BY MOIRA MCMORRICK

CHICAGO—When independent film director Todd Haynes (“Safe”) approached David Bowie requesting song rights for use in Haynes’ new glam-rock movie, ‘Velvet Goldmine,’ he was politely but firmly turned down.

“That was a real disappointment, initially,” acknowledges the movie’s executive producer, R.E.M.’s Michael Stipe. “But we wound up going to people like [Grant Lee Buffalo’s] Grant Lee Phillips and Shudder To Think, who wrote songs in the style of that era. And ultimately, it was a really good thing for the movie that Bowie said no.”

This, says Stipe, is due to the unorthodox nature of the Miramax film, which opens nationally Nov. 6, preceded three days earlier by the London Records soundtrack. Very loosely based on the relationship between Bowie and Iggy Pop, ‘Velvet Goldmine’ is a kaleidoscopic, impressionistic, and emphatically non-realistic portrayal of London’s glam-rock scene of the early ‘70s.

“T he fictionalized aspects of glam rock in the movie were made more so,” says Stipe, “because the music wasn’t tied to the particularly iconic character from that time period: David Bowie as Ziggy Stardust. [In the end], it made for a better film.”

The ‘Velvet Goldmine’ soundtrack is an organic, alterna-star-studded amalgam of music written for the movie and meticulously selected covers of glam classics, and original recordings from the actual era, including tracks by Roxy Music, T-Rex, Slade, and Lou Reed. Pulp performs an original number, “We Are The Boys,” Teenage Fanclub (with Ela- tina’s Donna Matthews on vocals) covers the New York Dolls’ “Person- ality Crisis,” and Placebo takes on T-Rex’s “20th Century Boy.”

The majority of the film’s music, however, was performed by two modern supergroups: the Venus In Furs and the Wyldie Ratts, based, respectively, on Bowie’s Spiders From Mars and Pop’s Stooges.

Director Haynes says he was inspired by the 1994 film “Backbeat,” in which actors played the early Beatles and the Fab Four’s music was rerecorded by alt-rock heroes like Mike Mills of R.E.M. and Dave Grohl of Nirvana and Foo Fighters.

“Using a contemporary band infuses the music with a new energy,” says Haynes. “Plus, there’s no way around the fact that actors Jona- than Rhys-Meyers [as the Bowie-esque Brian Slade] and Ewan McGregor [as the Iggy-esque Curt Wild] are singing these songs on- screen; it would be ludicrous to have them lip-sync to original versions.”

“It was my ultimate dream,” adds Haynes, “to bring together artists working today with artists who came out of that period.” Roxy Music sax- ophonist Andy Mackay joined the Venus In Furs, which included Radiohead’s Thom Yorke and Jon Greenwood, Bernard Butler (ex- Suede, now solo), Paul Kimble (for- mer Grant Lee Buffalo bassist, now solo), and drummer Clive Bown.

Original Stooges guitarist Ron Asheton graced the Wyldie Ratts, which also included Mark Arm from Mudhoney, Mike Watt, Don Fleming, Thurston Moore, and Sonic Youth’s Thurston Moore and Steve Shelley. (Haynes notes that London plans to release an entire Wyldie Ratt album.)

Sonic Youth guitarist Moore expresses awe at working with Asheton, “the only guitar player I’ve witnessed who can play the three- chord Stooge music with the correct huff and fluff. Glam, and later punk, came completely from his blue- print.”

“Artashon, in turn, lauds Moore’s ‘unique style.’ “If you’d tried to be as bold as him back then,” Asheton says, “you might’ve got your ass beat.”

At press time, London Records had not yet decided on a first single, but key tracks include Shudder To Think’s “Hot Gun” and Placebo’s “20th Century Boy.”

In ‘Velvet Goldmine,’ Placebo (known onscreen as the Flaming Creatures) performs the song in a climactic film scene at the London’s Brixton Academy, complete with glitter-drenched extras.

Actor Christian Bale, who plays the fictional character Arthur, a glam fan who has a climactic experience at the show, says the concert ambi- ence was so convincing—despite the fact it was recorded— “...that when we shot—that the camera [seemed to] disappear. You could almost forget there was a film crew. Between the three-clip, the music, the fans screaming, and being all made up, you got completely trans- ported.”

Co-stars McGregor and Rhys- Meyers actually do some of their own singing on the soundtrack and were coached by Stipe in the finer points of rock’n’roll gestalt. “I’d give a lit- tle more attitude and there,” Stipe says, “like, ‘The way you’re holding the mike is not really convincing.’” Or—and I know this from music videos—“It looks a lot better if you’re actually singing while you’re lip- syncing, not just moving your mouth.”

In fact, no less an authority than original Roxy Music member Brian Eno “told us that our version of ‘Baby’s On Fire’ [with Rhys-Meyers singing lead] was better than theirs,” says music supervisor Randall Poster of London Records.

Marketing plans are still being finalized, according to London Rec- ords senior vice president Charlotte Blak- e. Among them, she says, “is to sta- tion kids passing out flyers promoting the soundtrack in front of major theaters in the top 40 mar- kets, at least for the first three weekends. We’ll also be doing print ads in monthly alternative music newspapers in mid-October and mid-November.”

Additionally, the label will be doing co-op ads with appropriate retailers.

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CONTINENTAL DRIFT

ATLANTA: After nearly six years on the local scene, Atlanta trio Shock Lobo may have finally gotten its big break, literally. VH1 recently select- ed the band to be featured on the pilot of “Big Break,” a new show that will feature what the producers feel are the artists of tomorrow. The pro- gram, expected to debut this fall, will feature interviews and live clips of the band. Although the group is excited about the show, singer/guitarist Jeffrey Butts is keeping things in perspective. “This could definitely be a huge break,” he explains, “but we’re not signed yet. I realize that once a band is signed, it’s just the beginning.” While Shock Lobo has only recently begun receiving national attention, it has been garnering critical nods in the Southeast for several years, including best alternative rock band at the 1997 Atlanta Local Music Awards and the ’96 and ’97 Georgia Music Festival Songwriter Showcases. It’s been a long evolution for the group, rising from its roots as obscure experi- mentalists to pop songsmiths. The new album, “My Wicked Soul,” is the realization of those efforts, balancing catchy hooks with serious musical chops. The record is already becoming a radio favorite on several local shows throughout the Southeast, including WNNX Atlanta’s “Locals Only.” The band has also been supporting the record with heavy touring in the Southeast and is on track to play nearly 150 dates this year. The group has already proved its wide appeal, appearing on bills with such diverse acts as De La Soul, Todd The Wet Sprocket, and Stone Temple Pilots. Contact Kathy Gates at 404-222-0944.

BRUCE BUCKLEY

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MILWAUKEE: Although HighF草坪 Holiday released its first album earlier this year, the ska band had already recorded prolifically for compilation discs. Tracks by HighF草坪 Holiday have appeared on “Who’s The Man” (released by Compact Discs) and “Ska Citizens of America” (Punk, Oval, 2000).

HighF草坪 Holiday has released a 20-track, 707/446-8273

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NASHVILLE: Growing up on a farm in Virginia, Kenny Alphen had big dreams, but four years ago he made a big move to the nearest big music city—Nashville. “I just needed to see what I could do,” he says. “I love to sing and entertain and had to give it a try.”

The move paid off. Within two years, Alphen had published a CD, With Famous Music and songs cut by Clay Walker, the Mavericks, and new Decca artist Danni Leigh. Due to some rather elastic vocal talent, he also found work as an auctioneer. But it’s been his live gigs under the moniker Big Kenny that have really raised the bar—and the roof. Alphen’s rocking two-hour-plus shows at such top venues as Ace of Clubs, Exit/In, and particularly the Bluebird Cafe, as well as ASCAP showcases, have made him one of the most talked-about acts in Music City. Recent achievements include Fender and Guitariski endorsements and a showcase at the summer National Assn. of Music Merchants Convention here for 3,000 people. While playing out locally and regionally two to three months at a time, Alphen is concentrating on writing and recording. Contact Famous Music at 615-329-6000.

SANDRA SCHULMAN
What’s Nothing/Interscope

SPOTLIGHT

ALBUMS:

What’s Nothing/Interscope

SPOTLIGHT

Allday's second promising but uneven album for High/Tone Records, Heather Myles has hit a home run for Rounder. She’s a straight-ahead, uncompromising honky-tonker who writes most of her own songs and has a singular vision of what this kind of music should be.

In her case, it comes down to gritty, emotional, highly personal songs that draw as much on Buddy Holly as they do on Tammy Wynette and the Beatles. Calif., sound. Representing the latter, Haggard makes a rare dust appearance here on Myles' cover of "It'll Be There If You Ever Want Me." The only non-Myles compositions here are Charley Pride's "Kind An Angel Good Morning" and the Ray Price song "I'll Be There If You Ever Want Me." Myles infuses both with fresh energy.

COUNTRY

★ HEATHER MYLES
Highways And Honky Tones

PRODUCERS: Michael Dairy
Rounder 3147A

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DRIP Y

VARIOUS ARTISTS

Connected

PRODUCERS: Various

32-2-12 Records imprint, run by longtime Zero Hour staffer Fiona Bloom. It features such up-and-coming acts as Blackalicious, Ultra Magnetic MC’s, Spida (of the Refugee Camp), Radearl, and Dada — and many others of whom promise to be tomorrow's mainstream artists. Despite its diversity, the album plays coherently, its tracks "connected" by a streetwise vibe and cutting-edge production. A portion of proceeds from "Connected" will be donated to PAX, an anti-gun-violence organization founded by Daniel Gross, brother of musician Matt Gross, who was wounded in a shooting at the Empire State Building in 1997.

CONTEMPORARY CONTEMPORARY

NIKI LEONTI

Shelter Me

PRODUCERS: Giselle Elenda, John Elenda
Ponk 9289

From the joyful exuberance of the opening cut, "11/1 Be Alright," through the pensive closing anthem, "One World," Nikki Leonti delivers an enjoyable debut disc. A 16-year-old with a strong, boyant voice, Leonti shines on this solid collection of songs that runs the gamut from infectious dance tunes to luscious pop ballads. The Elefantés skilled production frames Leonti’s voice in arrangements that fit her youthful exuberance. Among the best cuts are "Dancing In Miracles," "Holy Days," "Lace," "It Will Come To You," "Shelter Me," and "Love One Another," a powerful duet with John Elenta. Leonti co-wrote "One World" and shows promise as a songwriter, but even the tunes she didn’t write don’t sound as if they could have recordings. Williams made his debut as a teenager and that show that his style was set early in his career. His Grand Ole Opry debut is here, along with several radio, TV, and live performances. Additionally, there are considerable memorabilia, including several previously unpublished photographs, along with a discography of the times and handwritten lyrics to three Williams compositions, a letter to Stephens about performances, a letter from Williams to folk artists, old charts, telegrams, and a reconstructed datebook. From 1952 to 1966, these documents present a fascinating picture of Williams life and his career. It includes his career highlights from the 1950s to the 1960s, as well as his life in the last 10 years of his life. Williams' stature as a country icon continues to grow, and this tribute will further that.

VITAL ISSUES

HANK WILLIAMS
Complete Hank Williams

PRODUCER: Mercury 3136 507

Fifty-four years after his “timely death” — as the late Roy Acuff termed it — country legend Hank Williams is finally honored with a worthy retrospective package. Until now, reissues have been haphazard, random, and replete with notorious omissions. Now, Mercury Nashville has packed 225 cuts into this deluxe 16-CD set, and it’s a must-have for any serious country collector. Some of the literally dozens of previously unrecorded releases include some rare Montgomery, Ala., VITAL ISSUES

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Denver to Deelite, and while ingeniously at times, Khaelee makes good on the slightly preachy tradition with phrases like “the chemistry of the earth is alive, and it’s killing the nature in us all.” With occasional reggae vocals and a reggae bridge (“Green and of corruption/Vo- lence, pollution...we need to spread the love”), this track has interest and creativity that could carry it across formats.

**TOP 100 BADD VOGOO DOOD You & Me & The Bot- tle Makes 3 Tonight (Baby) (2:37)**

**COUNTRY**

**VINCE GILL** Kindly Keep It Country (2:30)**

**COUNTRY**

**JOHN MICHAEL MONTGOMERY** Hold On To Me (4:16)**

**DANCE**

**MOUNT RUSHMORE** You Better (5:41)**

**UMBRELLA MAN** Umbrella Man (4:46)**

**NEW & NOTEWORTHY**

**STARDUST** Music Sounds Better With You (3:23)

**THE CANOYSKS** Feed It (3:27)

**LOVE** First Kiss (3:50)

**WES CUNNINGHAM So It Goes**

**ROCK TRACKS**

**REVIEWS & REVIEWS**

**ALANIS MORISSETTE Thank U (4:20)**

**WRITERS:** Ben Gillies, Anthony Kiedis, Chad Smith

**PUBLISHERS: Ben Gillies, Anthony Kiedis, Chad Smith

**WARNER SOUNDRIGHTS/Republic 101 (CD) (1:01)**

**How wonderfully appropriate that Nick’s has the lead single from the soundtrack to the hit film, “Legally Blonde.” Not only does “Magic” give her “Rihanna”/Welsh Witch musical afterglow, after enduring a long life in the music industry as a soulie type, and now, as an influential Mothers of all Moons are provided by Sheryl Crow, who also produced this acoustic-rooted rocker with Jeff Troth. The tender loving care Crow gave the track is unmistakable—as is the slightest hint that the album’s initial audience will be at triple-A and AC formats, mainstream rock radio to which listeners should also give this serious a listen.

**CHRIS ISAAC Please (3:59)**

**WRITER: E. Isaac

**PUBLISHER: C. Isaac, ASCAP

**RECORD 3935 (CD) (2:50)**

**“It’s that Isaac’s only brush with the top 10, via the haunting “Wicked Games” on the way back in 1991. It’s always a pleasure to see such a foundation of grave and musical amputation, espe- cially with an audience that’s been waiting to be invoked “Please.” The first track from his sold-out album, “Speak Of The Devil,” follows “Wicked Games” by almost a year. It’s a songI’m known for my jazzy improvisation, the music business and my family. My mother, Billy Sherrill’s best collaborations. This one scores the same emotional patois as those timeless classics.

**FAITH EVANS Love Like This (4:01)**

**WRITERS: E. Evans, S. Crawford, R. Lawrence, S. Combs, C. Evers, B. Edwards, N. Rodgers

**PUBLISHERS: Sony/ATV, BMG Music Publishing, EMI/ATV, BMG, Ruby 1 Brother\n
**Jagged Edge 911 (4:00) (CD) (1:07)**

**here’s a pleasant surprise. The outra- geous, no-pants, no-comedian comic is also a highly accomplished jazz singer. This cut from “Fruit Cocktail,” a fab multi- set show of some of the records he performs this pop standard with remarkable confidence and an appropriate amount of restraint. Vintage piano and sparse arrangement of twinkle piano lines and light rhythms, DeLa’s pot, to the delight of versatile trumpeter Lee tofu tripping session. This won’t necessarily set AC radio abuzz, but it will be the perfect com- come addition at sophisticated stations that still dazzle in standards. Contact: 212-066-6002.

**LEA DELARIA How High The Mood**

**WRITERS: N. Hamilton, M. Lewis

**PUBLISHERS: BMI, EMI, ASCAP

**STREET 1005 (CD) (3:59)**

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A.Y.M. FOR BEGINNERS
Living Arts
20 minutes, $9.98
This beautifully filmed sequence of yoga postures is designed to help busy consumers get a few minutes of relaxation into their jammed schedules. Its laconic, hour-long format might set nicely among a group of similarLookingRelaxing videos. The serene sense on a secluded beach, yoga view, and the way the camera pans through three minutes of conscious relaxation, 15 minutes of postures from the seated and lying positions, and two minutes of guided meditation. The tape's soothing tone makes it a perfect choice for people who are dabbling in yoga for the first time. Living Arts is also releasing the complementary and equally succinct "YM. Yoga For Beginners.

THE WHO CONCERT FIlE
By Joe McMichael and "Irish" Jack Lyons
Distributed from
$29.95, 208 pages
In his foreword to "The Who Concert File," Pete Townshend points out that the Jimmy character from "Quadrophenia" was mostly modeled on co-author "Irish" Jack Lyons, who met him in 1962, when the Mod movement was in full swing and Townshend was with the Detours, the band that became the Who.


While taking a close look at the live Who, the authors also present much insight into the band's overall career, covering everything from making "Who's Next," "Tommy," "The Who Sell Out," and other classic albums, as well as the 1978 death of co-founder Keith Moon.

Cursing year by year through the Who's history, the book gives detailed summaries of each show as well as the Who's touring, concerts, concerts, and concerts, the band, and other observers. The authors even list which guitars Townshend destroyed postage. In fact, the book points out that the band's legendary instrument-smashing routine began in the summer of 1964, when the Who began playing at the Railway Hotel in Harrow, England. At that venue, the ceiling above the stage hung too low, and Townshend would often end up hanging his guitar against it. One night, the conditions were so frustrating that he smashed his guitar to pieces, mesmerizing the audience.

"Two weeks later the same crowd brought along their friends and expected a similar display," the authors write. "You could almost see Pete's eyes open wide when the Who returned in "One Happy Night," Perry wants to make sure all the animals are safe and snug before turning in. But his night is interrupted when the critters come to call and show him what true warmth is all about.

IN THEIR OWN WORDS: WWII VETERANS
Blue Canyon Productions
88 minutes, $19.95
Perhaps more than any other World War II video to hit retail shelves this season, this tape puts a personal face on the historical facts and figures. The no-frills program features interviews with 12 veterans who primarily participated in the combat surrounding the Japanese attack on Pearl Harbor and the Normandy invasion. Originally created as a local archive for the state of New Mexico for the 50th anniversary of D-Day, the video has been gaining national attention based on the merits of the detailed reports provided by the remarkable subjects. In uncanin detail, the interviewees reminisce about their combat experiences with a full range of emotion. By the end of the tape's hour and a half, viewers cannot help but feel privileged to be on the receiving end of these personal memoirs. Contact: 877-723-4911.

ROY FIRESTONE'S GREATEST MOMENTS IN GOLF
Entertainment
50 minutes, $14.99
It was inevitable that sports personality Roy Firestone would make an on-air foray into his golfing exploits. In a golf edition of his "Greatest Moments" series, and enthusiasts will have a blast comparing notes about the collection of memorable gems on the green. Following the several stories, the tape is broken down by region into listings of tournaments, courses, and labels, and manufacturers of CDs, cassettes, and records. Although the listings are incomplete, overall the site provides a good starting point for acts that want to tour outside their home area or are interested in pressing their first album. Subsections of the tour database, for example, provide useful information about local radio, television, and promotional opportunities, and more. The site also posts pre-made contracts, articles, and newsletters.

MUSICIAN'S ASSISTANCE SITE
www.musiciansassistance.com
The Internet has fast become an excellent tool for developing artists, and this is a true example of a free, grass-roots, musician-developed site that serves artists by providing them with essential information. The site is broken down by region into listings of tours, concerts, and labels, and manufacturers of CDs, cassettes, and records. Whether the listings are complete, overall the site provides a good starting point for acts that want to tour outside their home area or are interested in pressing their first album. Subsections of the tour database, for example, provide useful information about local radio, television, and promotional opportunities, and more. The site also posts pre-made contracts, articles, and newsletters.

STARTUP FOR BUSINESS
PC CD-ROM
Very small labels or unsigned bands that want to hawk their wares online but are wary of complicated computer programs and site costs will find the perfect entree into the world of electronic commerce. "Omnibus" has been adapted to a user-friendly site on a CD-ROM to IBM's HomePage Creator by giving users the tools needed to build and maintain a world-class home page. It also includes the ability to process online credit card orders. Though the software offers a full range of functions of of the predesigned artwork, it's really a Trojan horse designed to get users to sign up for IBM's data-caching service and Internet connection services, which expire after a 90-day free trial. Still, there isn't any other way we know of to go online and running with so little fuss and frustration.

BILLBOARD
OCTOBER 3, 1998


Reviews & Previews
Talking Smack: Republic/Universal hard rock act Godsmack continues to rule over the Northeast Regional Roundup, where its self-titled album charts at No. 1 for the third straight week. Leading up to that feat, an earlier, self-released version of the album, titled “All Wound Up,” coasted at No. 1 on that chart for four weeks in August.

Piercing the fire for the Boston-based band is the single, “Whatever,” which broke on local mainstream rock outlet WAAF and is still heavy rotation there. The song is also getting support at WCXR Chicago and modern rock station WBRU Providence, R.I.

According to Republic GM Avery Lipman, the song was not included on “All Wound Up” and had to be bundled with the album until Republic signed the group in June. In order to avoid a stall while a new, remixed, re-mastered and complete album was being recorded, the label picked up “All Wound Up.” Godsmack bowed Aug. 25.

“T hey were actually charting at [Boston radio station] Newbury Comies around No. 99, and when the new song came on the air, they shot up to No. 5,” says Lipman. “They’re doing around 800 units a week at Newbury alone and have been in the top 10 there for almost 20 consecutive weeks.”

Newbury does not participate in SoundScan’s sales monitoring program. Though the group has recently signed with the same William Morris booking agent who handles Korn and Tool, Godsmack manager Paul Geary of Franklin, Mass.-based BG Entertainment says he is hoping to keep the act on a modest club tour.

“We would prefer to grow this organically like it did in New England,” says Geary. “Usual-ly, it’s a fight for your life, and here we are with all these adds. More importantly, the record is really reacting at retail when it gets played.”

Back Again: The Interpreters have been raised from the wreckage of their former label, the now-defunct Freewheel Recordings, by RCA. The band’s album, “Back In The USA,” will be released Nov. 10.

Roadwork: Red Ant artist Tom Freund strikes out in support of his debut album, “North American Long Weekend.” The artist makes stops in Arlington, Va., on Wednesday (3) and Baltimore (Thursday). A tour featuring artists who contributed music to the Dee Snider horror film, “Strangeland,” continues with visits to Portland, Maine (Friday 2) and Providence on Saturday (3).

Divine Inspiration. “Late-ly,” the August-released single from Pendulum/Red Ant duo Divine, is paving the way for the album “Fairy Tales,” due Oct. 27. A clip for the song, which is No. 6 on this issue’s Hot R&B Singles, is receiving airplay on BET: Divine continues its promotional tour, making stops in Dallas and El Paso, Texas, on Tuesday (29), Minneapolis on Thursday (1), and Detroit on Friday (2).

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the SoundScan chart. When an album reaches the Heatseekers chart, the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. Asterisks indicate vinyl LP is available. Albums with the greatest sales gains are © 1998, Billboard/Comix Communications.

REVIEWED_NEW
Vesta i.e. Music 5576 1/54Verte (10.98/16.98) © SUAVEMENTE
BILLY CRESPO SONY DISCS 8265.9 (8.98/14.98)
SEBASTIAN WILLIAM SONGS ON THE DISC (10.98/16.98) © COMBINATION
BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG ROECE
Columbia Grooms Pras Michel For Int’l ‘Supastar’-dom

BY ANITA M. SAMUELS

LOS ANGELES—Executives at Columbia Records are planning a major global marketing campaign for the debut solo project from Hip-Hop DJ Sensation "Pras" Michel, who is also a member of the Grammy-winning rap trio the Fugees.

Julie Borchard, VP of international for Columbia, says the setup for "Ghetto Supastar" began last year when Pras made appearances during Fugees' huge tour in support of "Miseducation of Lauryn Hill," which has sold three million copies, according to Billboard.

In the U.S., the album's first single, "Blue Angels," was serviced to R&B, crossover, and Top 40 radio Aug. 31. According to Broadcast Data Systems, the single garnered 141 spins at R&B radio for the week ending Sept. 17.

Dorsey Fuller, music director at KBFT Los Angeles, says, "Ghetto Supastar" ended up being a great record for the outlet. And although the station isn’t playing “Blue Angels” yet, Fuller anticipates that a future single will work equally well for the station.

Helping to bolster exposure for Pras is the "Avenues," inspired by Eddy Grant's 1986 hit, "Electric Avenue." The single is from Arista’s "Money Talks" soundtrack and features the Refugee Allstars and Ky-Mani. It peaked at No. 15 on the Hot 100 and at No. 28 on Hot R&B Singles.

But it is "Ghetto Supastar" (That Is What You Are)," from the "Bullworth" soundtrack on Interscope/Universal, that helped heighten the rapper’s profile overseas. The single was released May 12.

"On the sidelines, we watched 'Ghetto Supastar' become a No. 1 hit around the world," says Borchard. "It charted No. 1 in 10 markets in Europe, and it was the No. 1 single in Australia and New Zealand. We had a great base to start up his 'Ghetto Supastar' album based on that activity. When we jumped into the setup process, he was finishing up the album and took a number of songs to Europe, where he recorded the single on TV in August."

The same version of “Ghetto Supastar” appears on the solo album. As part of its international plan, Columbia Records sent Pras on press dates in the U.K.

"In Europe, the media interest in him is really high," says Borchard. "We sent him on the first round of promoting right after September to Paris, London, Amsterdam, and Hamburg. The element we are counting on is that he will remain as visible and active an artist [in Europe] as he is in the U.S."

"Pras says he’s planning on by making two more trips to Europe that will include a performance of "Blue Angels" with his band on the U.K. Music of Black Origin (MOBO) Records in mid-October and appearances on such high-profile TV shows as "Hit Machine" in France and "Pepsi Pop" in Holland.

"Outside of Europe, we are planning a cross-Canada promo tour that will include radio, in-stores, release parties, and regional radio and press in at least four cities one week after the album's release," Borchard says. "The expectations for ["Blue Angels"] are really high in Australia, and because the film 'Glastonbury' was recently re-released in Europe, there is to be an even higher visibility because the single contains a sample from [Frankie Vales’s "Glastonbury"]. We expect the record to be playing everywhere because of the movie," says Borchard.

Other international plans include further setup in such territories as Japan and Latin America.

Pras wrote most of the songs and... (Continued on page 78)

Narada Michael Walden Never Slows Down; Columbia’s Maxwell Postpones Fall Tour

REINVENTING NARADA: Producer/composer/songwriter Narada Michael Walden is working on Diana Ross’ upcoming album and plans to record another set of his own. "I want to do a funky dance-type of album in about a year," he says. "I plan to reinvent myself."

The producer says he plans to rev up his soundtrack work as well. Walden has produced and/or co-written the theme songs for such films as "Mannequin," "Starship," "99½ Weeks," and "Beverly Hills Cop."

Walden, along with his production company Perfection Light Productions in San Francisco, is also producing his as-yet-untitled fifth album for Ray Charles on Warner Bros. Records. The album features Charles in duets with Tevin Campbell, En Vogue, Brande, Andrae Crouch, and Stevie Wonder. Walden is also producing Tevin Campbell’s upcoming album on Quest Records.

Walden has recently worked on the Temptations’ "Phoenix Rising," Tatyana Ali's "Kiss The Sky," and the posthumous Phyllis Hyman release, "Forever With You."

Walden got his start at age 21 in the early 1970s as a drummer with the Mahavishnu Orchestra, whose producers included Beatles producer George Martin. He also played drums and was a producer and songwriter on Jeff Beck’s album "Wired." "I was grateful for the experience," says Walden, who went on to work with the London Symphony Orchestra and Carlos Santana.

His first production credits were on a 1976 album by Don Cherry. That same year, Walden was signed to Atlantic, having been bitten by the solo bug. He recorded 10 albums for three separate labels, among them "Garden Of Love Light," "I Cry—I Smile," "Victory," "Confidence," "The Dance Of Life," and "Awareness."

Among the hit singles from those albums were "I Don’t Want Nobody Else (To Dance With You)," "I Should Have Loved Ya," and "Gimme, Gimme, Gimme" (featuring Patti Austin). During the late ‘70s and early ‘80s he toured with such legendary acts as Rufus with Chaka Khan, the Brothers Johnson, and Patti LaBelle.

"By then I wanted to produce other pop projects," he says.

Walden produced Stacy Lattisaw’s "Let Me Be Your Angel" in 1980 and "Love On A Two Way Street" in 1981 and went on to work on the singles "All American Girl" (Sister Sledge, 1981), and "I’m Too Tough" (Angela Bofill, 1983).

When Walden hooked up with Aretha Franklin in 1982, for the album "Jump To It," his rising star had become more of a meteor. His co-writing/crediting for Franklin’s "Freeway Of Love" garnered him a 1985 Grammy for best R&B song of the year.


Walden soon began working with a number of heavy-hitting acts such as Steve Winwood, Curtis Mayfield, Al Green, Oleta Adams, Sheena Easton, New Kids On The Block, and Elton John.

The producer says that although he’s worked with some of the best in the industry, he thinks today’s new producers are doing well. "They have a lot of soul and funk in them, particularly those who take the old and make it new," he says. "I think if people love it, I’m here to groove with it and learn about [the music] myself."

He cites Sean "Puffy" Combs, Jermaine Dupri, Usher, Monica, Brandy, and Busta Rhymes as exemplary artists. "Whitney and Mariah are divas, and Aretha is still going strong," he adds. "I always loved [Jimmy Jam and] Terry Lewis," says Walden, "but the biggest hit in the world is The Artist Formerly Known As Prince."

MAXWELL UPDATE: Columbia artist Maxwell has postponed his 1998 fall tour due to personal reasons ("Billboard Bulletin, Sept. 22). In a prepared statement, the artist said, "Love and appreciation to the ticket buyers and to those who were planning on attending. To everyone in the industry, especially Magic Johnson Productions and BET, thank you for putting your heart and soul into this."
BUBBLING UNDER HOT R&B SINGLES

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R&B SHOWS NEW DIMENSIONS ON ISLAND'S 'ENTER'

BY TRACY E. HOPKINS

NEW YORK—The multimillionaire success of Dru Hill's debut album, which spawned five top 10 singles, has spurred the group to expand beyond its solid R&B fan base with the Oct. 27 worldwide release of its follow-up, Enter The Dru, on Island Black Music.

The quartet's members—lead vocalist Mark "Sandy" Andrews, Tamir "Noki" Ruffin, James "Woody" Green, and Larry "Glaze" Anthony—have made subtle changes in their image and styling. Each member will also get the chance to showcase his musicianship during live performances by play custom-made dragon-shaped guitars.

"We owe it to our fans to give them something different," says Andrews. "I'm not a Straightlaced patriotism kind of boy, and how they alter their image slightly (each time they have a new album). When we perform, we never do the same thing twice.

The first single, "These Are The Times," will be serviced to R&B and crossover radio Oct. 25. The label has no plans for a commercial single.

As part of its plan to renew interest in the group, the Latinist single "How Deep Is Your Love," from the "Rush Hour" soundtrack, was released Sept. 22. The "(Rush Hour)" single announces that Dru Hill is back," says Hiriam Hicks, president of the group's black music department.

According to Broadcast Data Systems, "How Deep Is Your Love" garnered 1,414 spins at radio for the week ending Sept. 25.

Each member wrote at least one song on the album, and Ruffin and Andrews shared co-production credits.

The album also publishes its own minimalist, well-designed packaging. The story also includes Kenneth "Babyface" Edmonds, Diane Warren, Darly Simons, and David Foster:

"A video clip for 'These Are The Times' was scheduled to be shot Tuesday (29), according to the album. At press time, neither director nor location had been set.

Tracy Coblentz, PD of WQHT (Hot 97) in New York, says that "How Deep Is Your Love" is getting about 25 spins per week at the station, which has a history of giving local artists a good break.

"[Hot 97] had a really good run on Dru Hill's last album, and people are looking forward to hearing "Make It Last Forever" when they're used to hearing it. The members began their careers as singing fudge-makers at a Baltimore eatery. But their first taste of national fame came in 1992 when they won a "Sing Me" tell-off, from the soundtrack to the Whoopi Goldberg film "Eddie." The single peaked at No. 5 on Billboard's Hot R&B Singles chart. Soon after, "In My Bed" and "Never Make A Promise" peaked at No. 1 on the same chart, and the Babyface-penned "We're Not Making Love No More" peaked at No. 2. On the Hot 100, "In My Bed" peaked at No. 4, "Never Make A Promise" peaked at No. 7, and "We're Not Making Love No More" peaked at No. 13. The album peaked at No. 5 on Billboard's Top R&B Albums chart and at No. 23 on the Billboard 200.

According to SoundScan, "Dru Hill" sold 1.4 million copies worldwide. Sales have also been strong for the quartet: "In My Bed" sold 1.3 million units, "Never Make A Promise" sold 755,000 units, "We're Not Making Love No More" sold 725,000 units, and "Tell Me" sold 366,000 units.

Hicks says the label has implemented an "in-your-face" marketing strategy for the group, hinged on keeping them in the spotlight, especially in international markets. Angela Thomas, senior VP of Island Black Music, adds that in addition to gaining airplay, the label's strategy will be to get them noticed on the mainstream media.

To facilitate the final goal, Island recently hosted a press luncheon at New York's trendy Coffee Shop restaurant and commissioned Susan Blond Inc., an independent public relations agency, to help promote the group. From Sept. 14-19, the group co-hosted a week of "MTV Jams."

Dru Hill's manager, Kevin Peck of Entertainment Management Group, says the group will tour the U.S. in January and will hit international markets during the summer of '99. The group is booked through ICM for on-the-road and club dates. And after a glut of new groups, it takes a minute for a new (R&B) group to get that press attention," Thomas says. "But Dru Hill set the standard... This group has original songs with no sampling."

The group's recent performances include a Sept. 2 show at the House of Blues in Los Angeles with labelmate Kelly Price. That concert was one day prior to the Soul Train Lady of Soul Awards, at which the group's members were presenters. In late July, the group performed at the 90th birthday celebration of Nelson Mandela in Johannesburg. In addition, the label sent the group on a branch tour of cities, including Atlanta, Detroit, Los Angeles, and New York.

Closer to the album's release date, the label plans a Dru Hill listening party that will be simultaneous nationally, with stations in conjunction with SJS Broadcasting.

Hicks maintains that in Dru Hill's effort to cross over, the group will not (Continued on next page)

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A Fresh Look At LKJ's Fiery Reggae Dub

REGGAE "HOP": Reggae dub style is about sonic deconstruction, a "now you hear it, now you don't" mixing-board fan dance. Drums and bass pump pure riddim until keyboards, guitar, or horns slice in bits of melody. Or the singer intrudes, his vocals fractured by echo and reverb into walls from outer space. Then drums and bass take over again, only to weave away once more for a few bars of melody. Add to reggae dub's pulsing brevity the hot-red declarations of the dub poet, and you have revolution music at its fiercest.

None of reggae's scribes is fiercer on the riddim than the British-Jamaican Linton Kwesi Johnson (aka LKJ), whose double-CD retrospective, "Independent Interventions: The Island Anthology," culls the best of his four album recordings for the label. The set, due Oct. 27, celebrates LKJ's 20-year career in "word-sound-power." "Interventions" is part of a series of anthologies marking Island's 40th anniversary, which also includes "Standing On: The Songwriting History," a collection of lyrics, liner notes, and ephemera that preceded, like Claude McKay, Louise Bennett, Bongo Jerry, and Edward Kamal Braithwaite, [who was] a semi-fan of the poets of my generation. In a sense, what I've been doing with my verse is document not so much the history of a tribe but the history of blacks as we make it.

Born in a country hamlet in Jamaica's Clarendon parish, LKJ moved to the United States in 1968, one of the first blacks to attend the University of London. Politicized by the harsh realities of immigrant life and the British arm of the Black Panthers, he organized a wing of that group within the party.

Glittering rage fueled LKJ's 1973 debut LP "Dread Beat And Blood" (Virgin U.K.), mixed and engineered by his future partner in music, bassist/arranger Dennis Bovell, leader of the Dub Band. They went on to collaborate on LKJ's Island debut, "Power Of Victory," whose release was replicated by two 1980 releases ("Bass Culture" and "LKJ In Dub") and his first single for the label, the 1984's "Making History." A 1991 album, LKJ "An Times," was released worldwide by Shanachie.

"Interventions" takes the listener through the lengthy mid-and-late-'70s LKJ's career, with his most potent poems—often followed by their dub versions—and presenting never-released tracks and remixes, along with new, now live in-the-studio notations of Bovell, and musicians in the Dub Band.

This set confirms LKJ's position as the most literary and passionate of reggae's dub poets. terse and sober, LKJ drops deep, chewy rhymes with a rhythmic intensity that rises to the challenge of Bovell's punishing riddims, which, surprisingly, are written by LKJ himself. The poet warrior's near-deadpan, anti-colonial patwah interpretation of "Sonny's Lettah," "Inglis A Bitch," "New Crass Massahkah," and virtually every other track in the collection start out in the quiet, unassuming manner of an a cappella ramble. But his sound-and word attack is so vivid, so achingly personal, that it slams the listener with revelatory barrels of universal truths.

For several years, reggae's dub poets have stood in the long shadow cast by the genre's dancehall DJs (rappers) like Beenie Man and cultural chanters like Buju Banton and Sizzla.

This release, along with "More Time," LKJ's first new album in seven years, should widen the spotlight to include reggae's most literate practitioners. "More Time" was released some years ago in the UK and Europe on the poet's LKJ label. The label was founded in 1982 and recently signed a European distribution deal with WEA that includes "More Time" and three others: "LKJ In Dub," originally released on Mango Island; "Kings An Times," originally released by Shanachie; and "A Capella Second Volume," which features LKJ reading his poetry.

The label doesn't have U.S. distribution as yet for "More Time." LKJ is release the album as "slightly more contemplative" than his previous work. The nine-track set is powered by his indefatigable rebel spirit, is set for maximum impact by the 20 years of serious rhyme rocking.

Other titles on the LKJ label include "Me Cyan Believe It," an album by dub poet Michael Smith; works by the late Caribbean musician Shake Keane; and a compilation of rock-steady hits from the 1960s called "Sweet Rock Steady."

LKJ says that with the label he's "...providing a platform for people who don't normally have one but are talented. And we're trying to continue the tradition of putting out island music, which is pretty popular in Jamaica in the past but seems to have sort of fallen by the wayside."

ANTHONY A & ALERT: Raised in the projects of New York's East Harlem by parents from St. Thomas in the Virgin Islands, young rapper/reggae DJ/Singer John O lays out original, universal-minded lyrics in a gravelly basso that's just a slight notch higher on the scale than the rough 'n' tuneful low-end vocals of, say, Tom Waits or the late Prince Far 1. But this 24-year-old's got his own style. Manager Teddy Love is presenting a career that can be tracked at 212-825-9691... Speak of up-and-coming rhymermesters, 21-year-old Asian-American Sia Michaels let off a double-barreled words-and-music explosion Sept. 1 on Mouth Almighty. "Attack Attack Go!," a hip-hop-fueled spoken-word instrumental based on a small-town Oklahoma native's funny sounding regarding young folks' concerns. Published the same day by Mouth Almighty Books, Michael's equally hilarious slim vol. "A Night Without Armor: 2 The Revenge," wickedly parodies a certain young female folk-rock star's unfortunate poetry habit.

FOR THE RECORD: Due to a production error, the incorrect logo appeared with this column in Billboard's Sept. 19 issue. This column was written by Elena Oumano.

Elena Oumano can be reached at 51 Seaport Blvd., 21st Fl., New York, NY 10012; by fax at 212-533-3982; and via E-mail at eovmoom@aol.com.

DRU HILL (Continued from preceding page)

forsake its roots.

"It's important that we stay grounded in terms of the strategies that made us successful, like catering to the mom-and-pop retail stores and urban radio," says Hicks.

Frank Johnson, buyer for Inner City Records, a five-store Baltimore chain, whose store group continues to make its hometown proud.

"Dru Hill has a good following, especially in Baltimore, where we don't have another artist on that mainstream level," says Johnson. "But we have a lot more talent down here, and their success is a good step for the city."

According to Thomas, street teams will distribute cassette samplers and promotional stickers. The album may be packaged with holo-

gram trading cards featuring a photo of each group member and bio information.

On Thursday (1), Dru Hill will be featured on the "innovative television spot" that will display the Dru Hill dragon logo, says Thomas. It will air on MTV, BET, and the Box. Merchandise, with the group's logo, will be added, will be linked to in-store visits.

Closer to the album's release, says Thomas, there will be on-air give-aways by crosstown and R&B radio. Other freebies will include hats and T-shirts, available through Island's World Wide Web site at islandblackmusic.com. The label is also pitching the group for TV performances on "Saturday Night Live" and the talk shows of Rosie O'Donnell and David Letterman.
1. Lauryn Hill - The Miseducation of Lauryn Hill

2. Self - The含义 of Self

3. Aaliyah - One In A Million

4. Destiny’s Child - The #1 Source

5. Mary J. Blige - My Life

6. Aaliyah - Back & Forth

7. Sade - The Here & Now

8. Aaliyah - One In A Million

9. Brandy - Never Say Never

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92. Aaliyah - One In A Million

93. Aaliyah - One In A Million

94. Aaliyah - One In A Million

95. Aaliyah - One In A Million

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98. Aaliyah - One In A Million

99. Aaliyah - One In A Million

100. Aaliyah - One In A Million
C-MURDER PRESENTS

MAGIC

FEATURING:

C-MURDER
MASTER P
SNOOP DOGG
&
THE NO LIMIT FAMILY

IN STORES NOW!

SKYS THE LIMIT

EXECUTIVE PRODUCER: MASTER P
<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
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<tr>
<td>1</td>
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<td><strong>WESTSIDE</strong></td>
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<td>17</td>
<td><strong>NEW</strong></td>
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<td>18</td>
<td><strong>NEW</strong></td>
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<td>19</td>
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<td><strong>DEAR DARLIN</strong></td>
<td><strong>J. R. DAVIS, G. N. M. JONES</strong></td>
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<td>21</td>
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<td><strong>I'M IN PUBLIC</strong></td>
<td><strong>J. L. K. BOWEN</strong></td>
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<td>22</td>
<td><strong>NEW</strong></td>
<td><strong>EVERYBODY'S TALKING</strong></td>
<td><strong>J. J. N. M. C. L. O. D.</strong></td>
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<tr>
<td>23</td>
<td><strong>NEW</strong></td>
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<td><strong>J. B. M. DAVIS, B. J. JONES</strong></td>
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<td>24</td>
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<td><strong>R. J. R. K. R. B.</strong></td>
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<td><strong>J. E. M. S. A.</strong></td>
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<td><strong>SOUL SERVICES</strong></td>
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<td>33</td>
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<td><strong>J. B. M. DAVIS, B. J. JONES</strong></td>
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<td><strong>LOVE</strong></td>
<td><strong>J. E. M. S. A.</strong></td>
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</tbody>
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**Notes:**
- **NEW** indicates new releases.
- **No.** denotes the position of the song in the chart.
- **Title** refers to the song's name.
- **Artist** represents the recording artist(s).
- **Imprt & Number/Production Label** shows the record label.

**Greatest Gainer/Sales**:
- **INVASION OF THE FLAT BOOTY**
- **SHOES TO THE WORLD**
- **LOVE**
- **ONE LOVE**
- **GREATEST GAINER/AIRPLAY**:
- **YOU CAME UP**
- **GREATEST GAINER/Sales**: The songs that have shown the greatest increase in sales from the previous week.
- **GREATEST GAINER/Airplay**: The songs that have gained the most significant increase in airplay.

**Quotes:**
- "You can't keep me standing in front of my mirror..." - Jay-Z
- "I'm a master of my own destiny, I'm a king..." - Jay-Z
- "You can't keep me standing in front of my mirror..." - Jay-Z
- "I'm a master of my own destiny, I'm a king..." - Jay-Z

**Songs:**
- "THAT THANG" (J. E. M. S. A.)
- "LOVE" (J. E. M. S. A.)
- "IN Locker" (J. J. N. M. C. L. O. D.)
- "HOLD ON" (J. J. N. M. C. L. O. D.)
- "OUT OF YOUR LIFE" (J. B. M. DAVIS, B. J. JONES)
- "EVERYBODY'S TALKING" (J. B. M. DAVIS, B. J. JONES)

**Artists:**
- Jay-Z
- Destinys Child
- R. Kelly
- Aaliyah
- Mary J. Blige
- A. J. B. M. D. B. J. J. N. M. C. L. O. D.
- J. E. M. S. A.
- D. J. R. K. R. B.
- J. L. K. B. W. O. N. E.
- J. J. N. M. C. L. O. D.
- J. B. M. D. B. J. J. N. M. C. L. O. D.
- J. J. N. M. C. L. O. D.
- J. J. N. M. C. L. O. D.
- J. J. N. M. C. L. O. D.
- J. J. N. M. C. L. O. D.

**Labels:**
- RCA
- Columbia
- Arista
- Loud
- MCA
- Columbia
- Columbia
- Arista
- Loud
- MCA

**Charts:**
- Hot R&B Singles
- Greatest Gainer/Sales
- Greatest Gainer/Airplay
- Singles Sales
- Billboard 100

**Miscellaneous:**
- "Destiny" by Timbaland Ft. Aaliyah
- "Cookin' With Fire" by Timbaland Ft. Aaliyah
- "One Life" by Special Ed
- "Invasion of the Flat Booty" by the Coup
- "Shoes to the World" by the Coup
- "Love" by Aaliyah
- "One Love" by Aaliyah
- "Greatest Gainer/Sales" chart
- "Greatest Gainer/Airplay" chart
- "Quotes" by various artists
- "Artists" listed for chart entries
- "Labels" associated with chart entries

**Additional Info:**
- Records with the greatest airplay and sales gains are noted.
- The Hot R&B Singles chart reflects the popularity of R&B music in the United States.
- The Greatest Gainer/Sales chart highlights songs with the largest sales increases.
- The Greatest Gainer/Airplay chart shows the biggest gains in airplay.
- "Quotes" are included for artists' lyrics.
- "Artists" and "Labels" are credited for chart entries.
- Additional "Miscellaneous" notes and charts are provided for context.

**Note:** All entries are as of October 3, 1998, recorded from Billboard magazine's Hot R&B Singles chart.
Movin’ On—With Gratitude For Eight Inspiring Years

LAST DANCE: I now have a clear vision of how CeCe Peniston must have felt several years ago when she dared to move beyond her safe and highly successful club career in favor of a more challenging foray into the R&B realm—and how scary, yet exhilarating, it must have been for her to take those few first steps forward.

This column brings my eight-year tenure as Billboard’s dance music editor to a close. I’ll be taking a similarly big leap by assuming the pop-intensive role of talent editor here. It should be loads of fun—and it’s exactly what I need as a check in the boot that I’ve long needed.

Effective Thursday (1), Michael Paolotta will assume Billboard’s dance reins. He’s been a frequent contributor to this page for several years, and he’s one of clubland’s more passionate activists. If you don’t already know, respect, and absolutely adore him, you will very soon. I couldn’t have asked for a better successor.

In preparing for the next phase of my professional life, images of dear CeCe continually crowded my mind. It makes karmic sense, given how harshly I initially criticized her musical shift. After all, it’s difficult to understand the desire for growth at a time when you believe you’re precisely where you belong in life. Upon discovering Billboard at the age of 14, I wanted to write this column. Quite frankly, it became the focus of my career until I got it—and once I got it, giving it up was never an option. Watching CeCe bravely test new waters, I simply couldn’t relate. Now I can.

It’s not about abandonment or risking above the so-called ghetto. It’s about natural progression and exploring new areas of your mind and talent. The older I get, the less I believe it’s possible to plant new roots. Rather, you simply sprout a few new branches as you grow.

L O V E R O L L E R C O A S T E R: At various times over the past eight years, writing “Dance Trax” has been amazing, stressful, gratifying, and downright heartbreaking. I was often (and accurately) accused of taking it all too seriously and personally. But as any card-carrying citizen of clubland knows, you don’t simply dart in and out of dance music. You live it. It’s more than a musical genre. It’s a lifestyle. Within the realm of rhythm, it’s always okay to be gay; women have never had to fight for power; and race is rarely, if ever, an issue. Why that’s a fact of club life remains an ongoing source of debate. In the end, it hardly matters.

If you fully commit to it, dance music will take you on quite the emotional roller coaster—as will the folks who create and promote it. At times, I’ve wanted to throttle some of you in frustration. But more often, I’d gladly fight to the death on your behalf.

But at a time of closure, it’s natural to meditate on happier times, as well as the occasional lesson learned. When looking back on the last eight years of my life in the dance lane, our community’s tireless performers immediately come to mind. Their perseverance and ability to remain energized and focused while working in an area of the business that may never win the mainstream respect it deserves has been truly awesome.

CARDWELL

form and momentarily heal her.

That was the same evening that Joh Cardwell took her first solo steps in public, nervously introducing herself to the crowd by warbling a few lines of Lili Louis’ “Club Lonely”—which she wrote and recorded. She’s come a long way since taking the stage that night in combat boots, booty-girl shorts, and a ponytail. Since then, she’s evolved into an assured and sophisticated stylist—after relentlessly fighting her way from underneath the Sven-ga-li-like thumbs of producers who could never seem to “get” her musical vision. After bathing in the beauty of unusually mature and intelligent gems like “You Got to Pray,” “Run To You,” and the forthcoming “Last Chance For Love”—all of which she produced herself—we should all be grateful that she never gave up.

Another artist who had better not give up is Kristine W, who is arguably the best shot dance music currently has at spawning a crossover artist of Madonna-like proportions.

STINGILY

Although she’s meticulously crafted a larger-than-life glamour-girl image, her fondest memory of Kristine will always be during the rehearsal for the “Divas Unplugged” showcase at the second Billboard Dance Music Summit, stomping around sans makeup and wigs—but still wildly charismatic.

When she wasn’t stapling yards of gold lame fabric to the club’s dingy walls (“Baby, we need to give this place some Vegas flash,” she said as she turned a dumpy venue into a funky palace), Kristine was quietly strumming Donna Summer tunes on her purple-velvet-covered acoustic guitar in a corner or cheerleading the other performers. “We have to hang tough together if we’re ever going to take dance music to the other side,” were her final words before leaving the stage that night. And her commitment to that philosophy has never wavered.

The same can be said for Byron Stingly, who remains an exemplary dance music figure through his ‘90s tenure as the Sylvester-like falsetto behind the now-defunct pio-

neering house trio Ten City and into a sparsely ‘90s solo-carer, he has been masterful in combining credible house music with old-school R&B. “Dance music is what feeds my soul,” he told Summit attendees during his keynote address in 1996 with a poise and heartfelt tone rarely displayed by his platinum-level pop counterparts. “I’ve gladly given it my life—and it has given me a life that I love.”

P A R T I N G G L A N D S: The words and actions of artists like Byron Stingly, Kristine W, Joh Cardwell, and India illustrate the best reason to work in dance music—because it fills you in a way no other music can.

Their devotion to unifying our community while advancing their own careers proves that clubland’s citizens actually are capable of working toward a common goal. All ya need to do is believe in the music—as Pollyanna-esque as that sounds. As my time at the helm of this column winds down, I cannot help but count the many blessings clubland has provided, and I am most grateful . . . to the tireless people who work behind the scenes. The wheels of clubland cannot spin solely on the strength of its creative figures. They require the energy of business minds who are equally devoted to the cause. If the music is the ammunition of our community, then it’s the people behind the scenes who fire the guns and continually fight to infiltrate the mainstream. Where would we be without the marketing savvy of Epic’s Frank Ceraso or the sharp A&R ears of deConstruction Songs honcho Mike Sefton? And where would producers like Maurice Joshua be without a visionary like Connie Varvotisios? Varvotisios, in particular, has taught me that you needn’t surrender your soul to be successful in this industry. In fact, she’s shown me that nurturing your spirit is the first true step toward success.

. . . to labels like Strictly Rhythm, Nervous, and Twisted America for keeping it real and continually shoul-dering against the accepted parameters of the dance genre. Clubland desperately needs more leaders like these labels’ respective presidents, Mark Finkelstein, Michael Weiss, and Rob Di Stefano.

. . . to the brave studio renegades, Keith Haarmeyer, Stephen Nikolas, Prince Quick Mix, and Hex Hector for keeping the underground fresh.

. . . to the old-school studio vets Frankie Knuckles, David Morales, and Steve “Silk” Hurley, whose endurance and continued vitality are truly humbling.

. . . and to disco-era performers like Loleatta Holloway, Donna Summer, and Vicki Sue Robinson, who have added to dance music’s heritage—not to mention the fact that they still have a vibran-
cy new-generation divas should take note of.

F I N A L L Y, this terribly indulgent opus would be lacking without a nod of respect to those who have come before me. Without the fine example of past “Dance Trax” writers Tom Moulton, Vince Aletti, Brian Chin, and Bill Coleman (my per-
sional mentor), I’d have never been brave enough to speak my mind as freely as I have. I pray you did all proud.
### Club Play

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>WKS ON CHART</th>
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<tr>
<td>1</td>
<td>2</td>
<td>8</td>
<td>MUSIC SOUNDS BETTER WITH YOU (VINYL 35661)</td>
<td>Starluss</td>
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<td>2</td>
<td>1</td>
<td>7</td>
<td>LORD OF LUXURY</td>
<td>Faithless</td>
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<tr>
<td>3</td>
<td>7</td>
<td>11</td>
<td>WHAT THE CHILD NEEDS</td>
<td>Hannah Jones</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>10</td>
<td>IF YOU COULD READ MY MIND (RE-MASTER)</td>
<td>Ambar Lucid</td>
</tr>
<tr>
<td>10</td>
<td>25</td>
<td>3</td>
<td>NOBODY'S SPOKEN TO HER</td>
<td>Damu</td>
</tr>
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</table>

BMI president/CEO Frances W. Preston and VP Roger Solvino hosted the celebration of the creators of the year’s most-performed songs at the industry’s oldest country awards pro-

gram, culminating in the announcement of the country song, songwriter, and publisher of the year.

In all, Citations of Achievement were bestowed on the writers and publishers of 71 songs during the black-tie gala, staged at BMI’s Music Row offices.

“It’s Your Love” earned the 30th Robert J. Burton Award as the most-performed country song of the year for writer Smith and publisher EMI Blackwood Music Inc. (division of BMI Music Publishing). The No. 1 single and BMI Million-Air song (certified for more than 1 million broadcast performances) was recorded by Tim McGraw with his wife, Faith Hill.

Smith claimed another top title, as she shared the BMI country songwriter of the year designation with Ronnie Dunn and Mark Alan Springer. Each received three songs on the most-performed list. Dunn, who was country songwriter of the year in 1996, contributed the Brooks & Dunn hits “He’s Got You,” “Honky Tonk Truth,” and “A Man This Lovely.”

Springer wrote “Thank God For Believers” (recorded by Mark Chesnutt), “When I Close My Eyes” (Kenny Chesney), and “Where Corn Don’t Grow” (Travis Tritt). Smith’s other two songs included “Go” (George Strait) and Reba McEntire’s “How I Was To Know” She is the third woman in 38 years to win this honor. Kye Fleming won in 1980, ’82, and ’83 and Holly Dunn won in 1988.

Three other writers have won the song and songwriter titles in the same year: Kris Kristofferson with “Help Me Make It Through The Night” in 1972, and Kye Fleming and Dennis Morgan with “My Crazy Girlfriend” in 1983.

With 12 songs on the list, BMI Music Publishing enjoyed the BMI country publisher of the year prize. The distinction is given to the publishing concern with the highest percentage of copyright ownership in award-winning songs. BMI previously won top publisher in 1990. This is only the second time since 1960 that a publisher has won both publisher of the year and song of the year honors. Careers-BMG Music Publishing and “Hard Rock Bottom of Your Heart” won in 1991.

Other songwriters honored, 16 were double-winners: Matraca Berg, Clint Black, Rick Bowles, Chuck Cannon, Blair Daley, Greg Fowler, Teddy Gentry, Billy Joe Hill, Ty Martin, Jon McErlain, Paul Nelson, Hayden Nicholas, Tim Nichols, Randy Owen, Michael Peterson, and Sunsy Russ.

Two songs received their second country citations: “Don’t Take Her She’s All I Got,” written by Gary U.S. Bonds and Jerry Williams Jr. (1972), and “Who’s Cheatin’ Who,” written by Jerry Hayes (1981).

Winning their first BMI Country Awards after receiving recent Pop Awards were Warren Zeon’s “Poor Poor Pitiful Me” (1978) and Roy Freeland and Bill LaBounty’s “This Night Won’t Last Forever” (1978).

BMI’s Citation of Achievement has been given annually in recognition of popularity in the field of country music, as measured by broadcast performances on American radio and television.


NASHVILLE—Alan Jackson took top honors at the 36th annual ASCAP Country Music Awards in recognition of the Faith Hill hit “I Can’t Do That Anymore” and for his own hit “There Goes.”

The publisher of the year accolade went to EMI Music Publishing, whose catalog of hits the past year includes “From Here To Eternity,” “Count Me In,” “Thank God For Believers,” and “Dark Horse.”

The country song of the year was “One Night At A Time,” written by Earl Bud Lee and Eddie Kilgallon and recorded by George Strait.


Guy Clark was awarded the ASCAP Foundation Le Prince Achievement Award. Lyle Lovett and Rodney Crowell presented Clark with the award. A longtime in the songwriting community, the Texas-born Clark is known for penning such hits as “L.A. Freeway,” “The Last Gunfighter Ballad,” and “Desperadoes Waiting For A Train.”

Hosted by ASCAP VP Connie Bradley, the black-tie gala was held at Nashville’s Opryland Hotel and featured a “Roaring ’20s” theme. ASCAP assistant VP John Briggs assisted Bradley in presenting the awards, and ASCAP alumni Nancy Hill and Susan Foster, ASCAP board members Martin Bandier, John Bettis, Freddy Beinstock, Donna Hill, Wayland Holifield, Dean Kay, Leeds Levy, Jay McLean, and Reba McEntire were among those participating in the festivities.

Soras: Songwriter and publisher award recipients were honored for the songs that received the most performances from Jan. 1, 1997, to Dec. 31, 1997. Multiple songwriter/recording artists were Walt Airdridge, Kenny Beard, Larry Boone, Trey Bruce, Deana Carter, Chris Farren, Steven D. Jones, Robert John “Mutt” Lange, Cathy Majeski, Robert Ellis Orrall, Mark D. Sanders, Don Schiltz, Roger Springer, Craig Wiseman, and Drew Womack.


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### HOT DANCE MUSIC

- **CLUB PLAY**
  - Compiled from a national sample of dance club playlists.
  - **Power Pick**
  - **Hot Shot Debut**

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<th>#</th>
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<th>TITLE</th>
<th>ARTIST</th>
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<td>MUSIC SOUNDS BETTER WITH YOU</td>
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<td>GOD IS A DJ</td>
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<td>3</td>
<td>24</td>
<td>LET ME GO</td>
<td>P.S. i L.O.V.E. 3:10Z7</td>
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<td>4</td>
<td>24</td>
<td>WHAT THE CHILD NEEDS</td>
<td>Arista Promo</td>
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<td>5</td>
<td>24</td>
<td>IF YOU COULD READ MY MIND</td>
<td>Arista Promo</td>
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<td>6</td>
<td>24</td>
<td>NOBODY'S SUPPOSED TO BE HERE</td>
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<td>7</td>
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<td>CAN'T GET HIGH WITHOUT U</td>
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<td>THE AGE OF LOVE</td>
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<td>9</td>
<td>24</td>
<td>DON'T WANT YOU</td>
<td>Arista Promo</td>
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<td>DOIN' IT RIGHT</td>
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<td>LET'S GO ALL THE WAY</td>
<td>Columbia 75898</td>
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<td>Arista Promo</td>
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<td>MOVIN' ON</td>
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<td>CRY</td>
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<td>FEEL IT (BADASS)</td>
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### MAXI-SINGLES SALES

- **No. 1**
  - **Hot Shot Debut**

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BMI president/CEO Frances W. Preston and VP Roger Sovine hosted the celebration of the creators of the year's most-performed songs at the industry's oldest country awards program, culminating in the announcement of the country song, songwriter, and publisher of the year.

In all, Citations of Achievement were bestowed on the writers and publishers of 71 songs during the black-tie gala, staged at BMI's Music Row offices.

"It's Your Love" earned the 30th Robert J. Burton Award as the most-performed country song of the year for writer Smith and publisher EMI Black Dog Music Inc. (a division of EMI Music Publishing). The No. 1 single and BMI Million-Air song (certified for more than 1 million broadcast performances) was recorded by Tim McGraw with Faith Hill.

Smith claimed another top title, as she shared the BMI country songwriter of the year designation with Dunn and Mark Alan Springer. Dunn also received the Publishing Career Achievement Award.

Springer wrote "Thank God For Believers" (recorded by Mark Chesnutt), "When I Close My Eyes" (Kenny Chesney), and "Where Corn Don't Grow" (Travis Tritt). Smith's other two nominations were "Go On With Your Killing Me" (Sawyer Brown) and Reba McEntire's "How Was I To Know." She is the third woman in 38 years to win this honor. Kye Fleming won in 1980, '82, and '83, and Holly Dunn won in 1989.

"Three other writers have won the song and songwriter titles in the same year: Kris Kristofferson with "Help Me Make It Through The Night" in 1972, and Kye Fleming and Dennis Morgan with "Nothing" in 1986."

With 12 songs on the list, EMI Music Publishing enjoyed the BMI country publisher of the year prize. The distinction is given to the publishing concern with the highest percentage of copyright ownership in award-winning songs. EMI previously won top publisher in 1990. This is only the second time since 1990 that a publisher has won both publisher of the year and song of the year honors. Careers-BMG Music Publishing and "Hard Rock Bottom of Your Heart" won in 1991.

Of the songs they represented, 16 were double winners. Madrasa Berg, Clint Black, Rick Bowles, Chuck Cannon, Blair Dale, Greg Fowler, Teddy Gentry, Billy Livsey, Tony Martin, Jon McElroy, Paul Nelson, Hayden Nicholas, Tim Nichols, Randy Owen, Michael Peterson, and Sunny Russ. Two songs received their second country citations: "Don't Take Her She's All I Got," written by Gary U.S. Bonds and Jerry Williams Jr. (1972), and "Who's Cheatin' Who," written by Jerry Hayes (1981).

Winning their first BMI Country Awards after receiving recent Pop Awards were Warren Zevon's "Poor Poor Pitiful Me" (1978) and Roy Freeland and Bill LaBounty's "This Night Won't Last Forever" (1981).

BMI published Sesame Street and the high given annually in recognition of popularity in the field of country music, as measured by broadcast performances on American radio and television. The 1960 Country Awards eligibility period ran from Sept. 1, 1985 through March 31, 1986. A complete list of winners appears on page 39.

NASHVILLE—Alan Jackson took top honors at the 38th annual ASCAP Country Music Awards in recognition of the Faith Hill hit "I Can't Do That Anymore" and for his own hit "There Goes." The publisher of the year accolade went to EMI Music Publishing, whose catalog of hits the past year includes "From Here To Eternity," "Count Me In," "Thank God For Believers," and "Dark Horse." The country song of the year was "One Night At A Time," written by Earl Bud Lee and Eddie Kilgallon and recorded by George Strait. The song was co-written by EMI Music Publishing, Hipp Hop Music, Island Beach Music Inc., Life's A Pitch Music, Neon Sky Music, and Sony/ATV Cross Keys.

Guy Clark was awarded the ASCAP Foundation Lifetime Achievement Award. Lyle Lovett and Rodney Crowell presented Clark with the award. A longtime force in the songwriting community, the Texas-born Clark is known for penning such hits as "L.A. Freeway," "The Last Gunfighter Ballad," and "Desperadoes Waiting For A Train." Hosted by ASCAP VP Connie Bradley, the black-tie gala took place at Nashville's Opryland Hotel and featured a "Roaring '20s" theme. ASCAP assistant VP John Briggs assisted Bradley in presenting the awards, and ASCAP VP John LoFrumento also made special presentations.

ASCAP board members include Mandrill Band, John Bettis, Freddy Beinsteck, Donna Hill, Wayland Holyfield, Dean Kay, Leeds Levy, Jay Mc Eligot, Molly Morgan, and Jim Morinson were among those participating in the festivities.

A complete list of winners is on page 39.
Their Nashville-L.A. Nonstop.

Our Nashville-L.A. Nonstop.

Same Price, More Service.*

When it comes to serving the entertainment industry between Nashville and Los Angeles, nobody beats American Airlines. Because American offers two daily nonstop flights with the comfort, services and amenities you deserve. Like pre-reserved seat assignments in First Class or the main cabin. And don't fly on an empty stomach when you can enjoy a hot meal with us instead. So, the next time you fly between Los Angeles and Nashville, fly the airline that gives you the most. American Airlines. For reservations, call your Travel Agent, or American at 1-800-433-7300, or book online at www.aa.com

*Comparison is based on fares as of 9/3/98. American Airlines and Admirals Club are registered trademarks of American Airlines, Inc.
FINE WINE & TENNESSEE SHINE: With an increase of more than 3,000 scans, Shania Twain is crowned with the Greatest Gainer award on Billboard Country Year-End Charts. Capitol Nashville’s Alan Jackson’s “High Mileage” set (Arista/Nashville) out of the No. 1 slot. Twain’s title scans more than 76,000 units, while Jackson’s collection finishes with approximately 56,000, prompting the switch in the top positions.

Both that Twain and Jackson almost certainly see gains next issue after performances on the annual Country Music Ass’n (CMA) Awards Sept. 23 on CBS (see story, page 10). Pay close attention to “High Mileage,” since Jackson’s performance of “I’ll Go On Loving You” was the show’s only song to be performed in its entirety. All others were trimmed to offer variety and to accommodate network time constraints.

On The Billboard 200, “Come On Over” rises 14-12, and “High Mileage” finishes at No. 18.

Meanwhile, CMA show host Vince Gill’s new holiday set, “Break Of Heaven” (MCA Nashville), bows with Hot Shot Debut honors at No. 67 on Top Country Albums, with 1,500 units. That set also enters this week’s unpublished Top Contemporary Christian albums list at No. 31 and is being worked at Christian retailers by Sparrow.

EARDDROPS AND CRYING STEEL: Our percentage-based Pace-setter roses to “Tammy Wynette Remembered” (Asylum/Elektra), a sobering tribute set to country’s First Lady, which gains 39% to rise 25-18 on Top Country Albums. The salute package scans more than 11,000 units and should fare well next issue following Wynette’s induction into the Country Music Hall of Fame at the CMA Awards. She is now enshrined alongside long-overdue inductee Elvis Presley and influential 70s crooner and Grand Ole Opry alumnus George Strait; MCA.

Following her death in April, Eric bolstered the retail supply of Wynette’s collections. Dale Libby, sales VP at Sony’s Nashville address, says the label is prepared for post-CMA demand. Libby says titles from George Michael’s 1984-85 output for Columbia will be included in a collection-series pieces slated for retail delivery Oct. 13. Aside from inclusion on a few multi-artists sets, Morgan’s Columbia material has been largely unavailable since the label issued its “American Originals” line more than a decade ago.

RCA typically has plenty of Presley’s catalog available, but the most recent collection issued Aug. 11, “Rhythm Country” is the most likely to encore on Top Country Albums.

Top Country Catalog Albums may see Presley encore with “Elvis’ Gold Records”. That set was released last summer and spent five weeks on the country catalog list, where it peaked at No. 2 in the Sept. 6, 1997, Billboard.

COUNTRY GREEN: Tim McGraw earns his eighth No. 1 on Hot Country Singles & Tracks, as “Where The Green Grass Grows” rises 2-1. McGraw’s “Everywhere” set (Curb) holds at No. 10 on Top Country Albums.

BML’s Most-Performed Songs Of The Year

Following are the BML award-winning songs, authors, publishers, artists, and labels:

**“All The Good Ones Are Gone”** — Dean Dillon, Acuff-Rose Music Inc., Pam Tillis, Arista.

**“Angel In My Eyes”** — Brey Dalrymple, Rehearsal Publishing Co., Pat & The Pillows, Sony/ATV Music Publishing Ltd.

**“Better Man Better Off”** — Brett Jones, Ensign Music Corp., Tracy Lawrence, Atlantic.

**“Between The Devil And Me”** — Harley Allen, Carson Creek, Warner-Tamerlane Publishing Corp., George Strait, MCA.


**“Broken Wing”** — Phil Barnhart, Sam Hogin, James House; Sam’s Jammin’ Songs, Suffer In Silence Music, Sony/ATV Tree Publishing, Martina McBride; RCA.

**“Carryin’ Your Love With Me”** — Steve Bogard, Jeff Stevens; Jeff Stevens Music, Rancho Belita Music, Warn-Tamerlane Publishing Corp., George Strait, MCA.


**“Come Cryin’ To Me”** — John D. Rich, Wally Wilson; Feed The Music, Fire Hall Music, Sony/ATV Tree; Lonetown, BMI.

**“Count Me In”** — Chuck Jones; Fugue Music, Hamstein Cumberland Music; Deana Carter; Capitol Nashville.

**“Dancin’, Shaggin’ On The Boulevard”** — Greg Finger, Inez & Charlie; Randy Owen, Maypop Music; Alabama; RCA.


**“Don’t Take Her She’s All I Got”** — second award; Gary U.S. Bonds, Jerry Williams Jr.; Embassy Music Corp.; Ed McMillen, Warner-Tamerlane Publishing Corp., George Jones; Warn-Tamerlane Publishing Corp., Michael Peterson; Reprise.

**“Everybody Knows”** — Matraca Berg; Gary Harrison; August Wind Music, Georgia Hills Music, Great Big Music, Windswell Pacific Songs; Trisha Yearwood; MCA.

**“Friends”** — Jerry Holland; Mike Curb Music; That’s A Smokin’ Song; John Michael Montgomery; Atlantic.

**“From Here To Longview”** — Steve McKeever, Warn-Tamerlane Publishing Corp., Michael Peterson, Reprise.

**“Girl’s Gotta Get What A Girl’s Gotta Get”** — Rick Bowles, Robert Byrne; Arthouse Music, Diamond Storm Music Inc.; EMI-Blackwood Music Inc., Maypop Music; Mike Curb Music; MIndy McCready; BNA.

**“Go Away”** — Sunny Russ; Stephanie Smith; EMI-Blackwood Music; Starstruck Angel Music Inc.; Lorrie Morgan, BNA.

**“Good As I Was To You”** — Billy livsey, Music Inc., Lorrie Morgan, BNA.

(Continued on page 41)

ASCAP’s Most-Performed Songs Of The Year

A list of ASCAP’s award-winning songs, their writers, and their publishers follows:

**“All The Good Ones Are Gone”** — Bob McDill; Dean Dillon; PolyGram International Publishing Inc., Ranger Bob Music.

**“All I Want Is You”** — Troy Bruce, Wayne Tester; MCA Music Publishing.

**“Another You”** — Brad Paisley; EMI Music Publishing.


**“Check Yes Or No”** — Dana Hunt, Danny Wells; Victoria Kay Music.


**“Count Me In”** — Deana Carter, Chuck Jones; EMI Music Publishing.


**“Drink, Steal, Trash & Lie”** — Paula C. Carpenter, Michael Peterson; Above the Rim Music, BMI Songs Inc.

**“Everywhere”** — Mike Reid, Craig Wiseman; Almo Music Corp., Brio Blues Music, Daddy Rabbit Music.

**“The Fear Of Being Alone”** — Walt Aldridge, Bruce Miller; Rick Hall Music Inc., Watertown Music, BMI.

**“Gonna Be Good”** — Gene Ellsworth; Major Bob Music, St. Myrna Music.

**“Go Away”** — Cathy Majeski, Sunny Russ; Sony/ATV Cross Keys.

**“Good A Man To Have”** — Don Schlitz, Billy Livsey; New Don Songs, New Haye Music.

**“He Left A Lot To Be Desired”** — Larry Boone, Rick Bowles; Sony/ATV Cross Keys.

**“Holdin”** — Craig Wiseman, Kelly Black; Almo Music Corp.; BMI.

**“Honky Tonk Truth”** — Kim Williams, Lonnie Wilson; Kim Williams Music, Sony/ATV Cross Keys, Zomba Enterprises Inc.

**“If That’s What You Go To Do”** — Larry Boone, Tracy Lawrence, Paul Nelson; SSL Music, Sony/ATV Cross Keys.


**“How Do I Live”** — Diane Warin; Realco.

(Continued on page 41)
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**Top Country Catalog Albums**

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<td>20</td>
<td>10%</td>
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<tr>
<td>2000-03-27</td>
<td>Deana Carter</td>
<td>Capitol</td>
<td>25</td>
<td>10%</td>
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</tbody>
</table>
**ASCAP's Most-Performed Songs of the Year**

(Continued from page 39)

*Russian Roulette*—Sony/ATV Cross Keys.

*How Do I Love You When You're Not Here*—Dave Loggins, Alan Ray; MCA Music Publishing.

*You—a—You*—Steve Darrell Jones; Buddy Holly; BMG Songs Inc.

*I'm Gonna Love Me Again*—Billboard Country Music Publishing Co.

*One Night At a Time*—Eddie Kilgallon, Earl Bud Lee; EMI Music Publishing, Hipp Row Music 

*What's It All About*—Gary Dourdan; Life's a Fish Music, Neon Sky Music, Sony/ATV Cross Keys.

*One Way Ticket (Because I Can)*—Keith Hinton; Global Toneworks, Warner/Chappell Music Group.

*The Rest Of Mine*—Trace Atkins, Kenny Beard; Loggy Bayou Music Inc., Milane Music

*Running Out Of Reasons To Run*—Bob Regan, George Teren; MG Songs Inc., Sierra Home Music.

*She Wants To Be Wanted Again*—Steve Darrell Jones; Billy Henderson; BMG Songs Inc.

*I'm Sure Taking It Well*—Timm Buppert, Don Primmer; Chrysalis Music, M. Betsy Music, Tiny Buck O'Malley; Warner/Chappell Music Group.

*She's Got It All*—Craig Wiseman, Drew Womack; Almo Music Corp., Daddy Rabbit Music

*The Trouble With The Truth*—Gary Nisbet; Four Sons, Sony/ATV Cross Keys.

*Una Uncontaminada*—Alex North, Hy Zaret; Frank Music Corp.

*Watch This*—Ron Harbin, Aaron Barker, Anthony Smith; Kim Williams Music, Sony/ATV Cross Keys.

*We Were In Love*—Allen Shamblin, Chuck Cannon; Built on Rock, Famous Music Corp., Song Mart Music.


*When LOVERS Come*—Walt Aldridge, Brad Crisler, Drew Womack; Rich Hall Music Inc., Texas Wedge Music, Watertown Music, Womadocumentation

*You Walked In*—Bryan Adams, Robert John "Mutt" Lange; Badlands Music Ltd., Zomba Enterprises Inc.

*Goodnight Sweetheart*—Randy Boudreaux, Sony/ATV Tree, Thaxamillion Music, David Kersh, Curly.

*Half Way Up*—Clint Black, Hayden Nicholas, Blackened Music, Clint Black; RCA.


*Her Man*—Keith Robbins, Irving Music Inc., Gar Alan, Decca.


*Holy Tonk Tongue*—Ronnie Dunn; Showbilly Music, Sony/ATV Tree; Brooks & Dunn; Arista.

*How A Cowgirl Says Goodnight*—Sony/ATV Tree, Terilee Music; Tracy Lawrence; Atlantic.

*How Was I To Know*—Sunny Russ, Stephany Beth, EMI Music Publishing, Startrack Angel Music Inc.; Reba McEntire; MCA.

*How Was I To Know*—Blair Daly, Will Rambeaux; Bayou Boy Music Inc., Livsey, Schmidt.

*I'm The Most Of You*—Tim Johnson; EMI Music Publishing; John Michael Montgomery; Atlantic

*I Miss You A Little*—Mike Arquette, John Michael Montgomery; Hot Hooks Music, JMM Music, John Michael Montgomery; Atlantic.

*I Wanna Fall In Love*—BuddyBLUE, Randy Singe, Spindrift Publishing Inc., Hidden Words Music LLC, Mark Spiro Music; Lila McCann; Asylum.

*I'd Rather Ride Around With You*—Tim Nichols; EMI-Blackwood Music Inc., Ty Land Music; Reba McEntire; MCA.

*I'll Be Back*—So Happy I Can't Stop Crying—(PRS), EMI-Blackwood Music Inc., Toby Keith with String, Mercury.

*If You Love Somebody*—Jeff Fore, John Dorsey, Blue Desert Music, WindswEEPed Pacific Songs; Kevin Sharp; Asylum.


*Just To See You Smile*—Tony Martin, Mark Nealer; Baby Mae Music, Glitterfish Music Inc., Bear Capitol Cumberland Music; Mark Wills; Mercury.

*Kennedy's New Jacket*—Terry Haselden; Ashwords Music, We've Got the Music, the Kinleys; Epic.


*You're The One That I Love*—M. Jason Green, Clay Walker; Lori Jayne Music, Sonndady Songs; Clay Walker; Giant.

*You're The One*—BuddyMiller, Troy Gentry, Randy Owen; Maypop Music; Alabama; RCA.

*The Shade*—Buck Carr, Jon McElroy; Logrhythm Music, Songs of PolyGram International Inc.; Neal McCoy; Atlantic.

*She Drew A Broken Heart*—Jon McElroy, Ned McElroy; Logrhythm Music, Patty Loveless; Epic

*She's Sure Takin' It Well*—Shania Twain; Loo Echo Inc., Songs of PolyGram International Inc.; Shania Twain; Mercury.

*Love Is The Right Place*—Marcus Hummon; Careers-BMG Music Publishing Inc., Floyd's Dream Music; Bryan White; Asylum.

*Love Of My Life*—Keith Stegall; EMI-Tower Street Music, Little Cayman Music; Sammy Kershaw; MCA.


*A Man This Lonely*—Ronnie Dunn, Tommy Lee James; Showbilly Music, Sony/ATV Tree, Still Working for the Man Inc.; Brooks & Dunn; Arista.


*That Ain't No Thinkin' Thing*—Tim Nichols; EMI-Blackwood Music Inc., Ty Land Music; Trace Atkins, Cabel Nashville.

*This Ain't Nothin But A Wall*—Rowe Freeland, Bill LaBounty; Careers-BMG Music Publishing Inc.; Sawyer Brown; Curb.

*Today My World Slipped Away*—Mark Wright, Songs of PolyGram International Inc., George Teren, Zomba Songs Inc.

*Watch This*—Aaron Barker, Anthony Smith; Blind Sparrow Music, NoteWrit Music, O-Tex Music, Warner Bros.; EMI; Warner Bros.; EMI; WindswEEPed Pacific Songs; Deana Carter; Capitol Nashville.

*Wearin' Buffalo Flats*—Trace Atkins, Cabel Nashville.

*When I Close My Eyes*—Nettie Musik, Mark Alan Springer; Murray Music Corp., Tom Collins Music; Kenney Chesney; Decca.

*Where Corn Don't Grow*—Rory Murrah, Mark Alan Springer; Murray Music Corp., Tom Collins Music Corp.; Travis Tritt; Warner Brothers.

*Who's Cheatin' Who*—(second award); Jerry Hayes; EMI-Algee Music Corp., Partner Music, Songs of PolyGram International Inc.; Alan Jackson.

*You've Got To Talk To Me*—Jamie O'Hara; Magic Knee Music, Sony/ATV Tree; Lee Ann Womack; Decca.

*Fine As Wine*—Reprise recording artist Bill Anderson leads the toast at a release party for his new album, "Fine Wine." Shown, from left, are Warner/Reprise Nashville president Jim Ed Norman, Anderson, and Reprise Nashville senior VP/GM Bill Mayne.

**BMI's Most-Performed Songs of the Year**

(Continued from page 39)

*George Teren, Zomba Songs Inc., Kevin Sharp, Asylum.


*Something That We Do*—Clint Black, Skip Ewing; Acuff-Rose Music Inc., Blackened Music; Clint Black; RCA.

*Stars Over Texas*—Paul Nelson; Sony/ATV Tree, Terilee Music; Tracy Lawrence.


*The MOST-PERFORMED Songs of the Year*—Eddie Rabbitt; Country Music Association (CMA) and ASCAP.

*The Most Performed Country Songs*—Country Music Association (CMA) and ASCAP.

*The Most Performed Songs of the Year*—Country Music Association (CMA) and ASCAP.
Panama's Heritage Spices Perez's Jazz

DANilo PEREZ believeS in the power of music to heal the human soul. "Someone once told me that when I played the music cured him of his sadness," Perez says in a hushed tone. "It allowed him to con- tinue with what- ever was going on in his life. It was the highest of conti- nuations. I feel that musicians are like doctors; they can lift your spirit.

"Central Avenue is a street in Panama, which is like a melting pot of many cultures," Perez explains. "As a child, I could see people from all over the world there, from all social levels. The new album is like Central Avenue in Panama," he says. "I was trying to find common musical ground between my own culture and the music that I discovered when I came to the United States."

The common ground that Perez finds is uplifting, thoughtful, and comforting. The ominous opening chords of "Blues For The Saints" quickly give way to Perez's upbeat piano excursions; the bassline evokes the blues, while the overlying trills and runs dance with a sense of yearning and wonder.

"Almost everything on the album is a first take," Perez explains, "because I wanted to keep the posi- tive feeling that was in the studio. Even when there is something sad, when you are playing blues, there is a happiness that is found when people come together, when they sup- port one another." Bassist John Pat- the music of their love affairs, they came to New York for recording purposes. Perez and Antonio Sanchez had recently recorded a wonderful album in a Panamanian studio. Additional instrumentation was recorded later in New York.

"When I brought the melacoja tape to New York, everything was freaking out," Perez says with a laugh. "It sounded good by itself, but when I matched up instrumentation with it was a challenge. Mejorana singers improvising while drinking, and the rhythm moves back and forth, flowing like the waves on the sea. But God was on our side, and we were able to complete the song.

Perez, who has apprenticed with both Dizzy Gillespie and Wynton Marsalis, is understandably eager to bestow the same opportunity on other young players. When he tours this fall, his trio (which will be aug- mented by traditional Latin music- ans on many dates) will include Puerto Rican bassist John Benitez and a young drummer from Mexico named Antonio Sanchez.

"This is the first time that I will have a whole Latin group of musicians," Perez says, "and I look forward to mixing the elements of our backgrounds into our music."

GRP's marketing strategies for "Central Avenue" will focus on both Latin music stores and traditional jazz outlets to ensure that the album's multicultural appeal is fully realized.

"Danilo is very active in the Latin community, and it only makes sense to cover that marketplace," says director of sales Michael Kaufman. "There is a real thirst for jazz, but it has always been a challenge for labels to cross a jazz artist over into the Latin markets. Danilo is the right artist.

GRP has retained an independent promotion person with the tools of Uni- versal's Latin sales staff and specifically focused on Latin retail and press.

Many of the new album's marketing tools, such as sell sheets and Perez' bio, have been produced in bilingual editions. Additionally, showcases are being set up for consumers and retailers in New York, Florida, and Puerto Rico.

"It's a matter of providing the right tools and an artist who can communicate with a specific market," explains Kaufman. "This is a jazz project, but to overlook the Latin community would be a mistake."
AES Attendees Eagerly Await Release Of DVD Audio Spec

An AES-BOUND: What better time to debut a column than at the Audio Engineering Society (AES) Convention, the premier gathering place for pro audio folks? Keynoted by veteran producer/engineer/bandleader Alan Parsons, this year's event is scheduled for Saturday-Tuesday (26-29) at the Moscone Convention Center in San Francisco—my favorite urban travel destination in the U.S.

MasterMix’s New Nashville Facility Focuses On Multiple Digital Formats

by Dan Daley
NASHVILLE—Mastering complex MasterMix, which opened in Nashville in 1983, inaugurated a new facility near Music Row last month. The $2 million-plus facility, designed by Russ Berger & Associates of Dallas, has two main audio mastering suites, an audio production suite, and an MPEG-2 video encoding suite. It also, however, points the direction that mastering in general is taking in the age of the multi-format digital disc.

MasterMix owner Hank Williams had been seeing more of his clients switching to higher-resolution formats in recent years. He and mastering engineer Ken Love had been outgrowing the first facility as projects from all genres, including country (MasterMix has mastered all the Brooks & Dunn recordings), rock, and Christian continued to grow.

Williams says he would likely have had to build a new studio complex just for that. However, one of the major reasons for the new facility lies in the fact that the mastering niche itself is undergoing significant change. New formats like DVD require new levels and stages of mastering and pre-mastering, and MasterMix is now home to a new joint venture, MasterVision, between Williams and digital authoring and post-production specialists Tracy Martinson and Mike Poston. MasterVision will provide DVD video and—when the specification for it is completed later this year—DVD audio discs.

The venture’s first, major client is an open-ended agreement with the BMG-owned disc-recipitation facility Sonopress in Weaverville, N.C. Rather than develop in-house authoring capability, the large manufacturing plant has decided to outsource that function. In addition, more and more surround audio projects are passing through Nashville, which Williams says has become a mecca for an array of artists and projects in genres far more diverse than the (Continued on next page)

The 106th AES promises to be an auspicious show, with the official unveiling of the DVD Audio spec just around the corner (look for an early to mid-October announcement) and surround-sound mixing and high-density digital audio the rule rather than the exception.

Notwithstanding the inevitable hubbub over DVD Audio, I’m not expecting big surprises on the product front. In fact, with the vastly increased audio resolution that DVD Audio will deliver vis-a-vis CD, pro audio manufacturers will have a tough time bragging about 24- or 20-bit resolution, as they have over the past several years. The bar has now been raised to 24 bits and 96 kilohertz (or 192 kHz, which is the maximum proposed sampling rate for the stereo portion of DVD Audio). In the game of leapfrog that the pro audio and consumer electronics industries have been playing since the early ‘90s, the electronics side is now in the lead.

Of course, with the DVD Audio spec nearly in place, the next frontier is devising a copyright protection system that’s acceptable to the music, computer, and consumer electronics industries. It’s hard enough for any two people in any of those industries to agree on anything, so a consensus among all three will not come easily. Stay tuned to Studio Monitor for news on this topic and for other post-AES coverage.

The MUSIC PRODUCERS Guild of the Americas (MPGA) has a busy schedule lined up for the AES show. Besides celebrating its first anniversary, the MPG will appoint the following members to its board of directors: Ed Cherney, chairman; Nile Rodgers, president; Phil Ramone, chairman; Advisory Committee; Tony Visconti, chairman; Executive Committee; Don Was, chairman, Producer Committee; Chuck Ainlay, chairman, Engineering Committee; George Massenburg, chairman, Technical Committee; Richard McIlvery, chairman, Education Committee; Leslie Ann Jones, ambassador-at-large; and Shannon O’Shea, chairperson, Manager Committee. In addition, the MPG appoints the following audio pro to its Advisory Committee: Ramone (chair), David Byrnes, Joe Chiccarelli, Bob Clearmont, Frank Filipetti, Michael Fressoni, Hank Neunberger, David Reitzes, Elliot Scheiner, Al Schmitt, and Bruce Swedien. Congratulations to all!
music Nashville has long been known for. "Nashville is a great place to be doing music right now," says Williams. "But the technology and the formats are changing, and mastering has to change with it." Part of accommodating that future is making a DVD playback theater one element of the new facility's design. "The line between audio and video is blurring with DVD," Williams observes. "DVD is going to be the likely platform for the immediate future, so we have to address the fact that mastering houses are going to be home to video and graphics people in the future, along with audio engineers."

MasterMix's two audio mastering suites are equipped with custom-made consoles designed by Love and Grant Carpenter of Gordon Instruments. "Fourteen months in design and development, they utilize a Class-A, high-current pre-amplifier as their cornerstone," Williams says. "Monitoring is by huge PMC BV-5 speakers in Williams' suite and Ed Long CMF-100 speakers in Lowe's. High-resolution audio, says Williams, is demanding more critical monitoring. In addition, MasterMix is now using Prisma Sound AD-2 and DA-2 96 kHz/24-bit converters, as well as Daniel Weiss digital EQ, level control, and dynamics systems. "The debut last May at the European Audio Engineering Society Convention of a 24-bit DAT machine (by Tascam) clinched the decision to put the facility on a 96 kHz/24-bit level. Two of Williams' four Sonic Solutions workstations can also handle 96 kHz digital audio and will be used for archiving incoming mastering projects, including those that are intended for the CD standard of 44.1 kHz/16 bits for their initial release. "The record labels are becoming aware of what's going on with the technology," says Williams. "We want to have high-resolution master versions of projects ready for them when they decide to release in other formats."

CHANGING MARKET NICHE

But beneath all the technical wizardry lies an artful science that's undergoing a significant evolution. While Williams and his staff members are undisputed members of a small, elite fraternity of mastering engineers—a dozen or so of whom have dominated the industry for more than a decade—their rarefied world has been touched by the same mass-production revolution that has changed the recording studio and record businesses.

Affordable, powerful digital audio equipment has created a new mid-level mastering niche in the industry—one that is eagerly serving the growing independent record market. Like their recording studio counterparts, some of the high level mastering facilities have seen the need to add leading-edge services such as authoring as a means to maintain their status.

Williams, however, is adamantly that it's not driving his future. "I've never felt as though I were forced to do this because of that, never felt as though I was threatened by that development," he says. "It's just a more natural evolution in which our clients want us to stay at the leading edge and be able to offer them the new technologies and services that they'll be needing. Even the arrangement to do authoring for Sonisphere I see as simply a continuation of the mastering work we've done for [EMG record labels] RCA and Arista for years."

However, he does see the mastering niche evolving, with a middle level becoming a firmly entrenched fixture on the scene. And that, he says, is fine.

There are people out there making a living doing nothing else but burning CD-Rs, but that's something you didn't have even a few years ago," he says. "There is definitely a whole new group of clients that want and need mastering services and a new group of people who can provide them with those services now that there are a lot more tools out there that are cheaper and more available. But there will always be clients who want full service from a mastering house, and the definition of what constitutes full service is changing. That's what this new facility is all about."

AUDIO TRACK

NEW YORK

JANE KELLY WILLIAMS worked on a Mercury album with producer Steve Levine at Shelter Island, Long Island; in other activity at the studio, Capitol act Bran Van 3000 worked with programmer/engineer Aaron Keane in a new Digidesign ProTools suite.

LOS ANGELES

At Sony Music Studios in Santa Monica, Almo Sounds artist Gus worked with producer/engineer Mark Endert and assistant Troy Gonzalez; Gillian Welch, also on Almo, finished an album with producer T Bone Burnett, engineer Mike Fiersante, and assistant Gonzales; Columbia artist Pat Rattlesnake; in other studio activity, Capitol act Peter Murphy's new album with producer John Shipley and engineer Peter Murphy; and veteran session guitarist Michael Landau (signed to Capitol) recorded a musical contribution to the "Armageddon" soundtrack, working with producer Mark Tanner and engineer Bill Drescher.

NASHVILLE

VINCE GILL looked Sonbeam to overdub tracks for his latest MCA project, produced by Tony Brown, engineered by Russ Martin, and assisted by Matt Andrews; also at Sound Emporium, Jenny Simpson tracked and overdubbed a Mercury album with producers Garth Fundis and Ray Mithvin, engineer Dave Skinner; at the other studio, Capitol act Steve Bishir and assistant Hank Nirider.

OTHER LOCATIONS

At PRESENCE STUDIO in Westport, Conn., producer/engineer Elliot Scheiner booked up via ISDN with John Fogerty for a bi-coastal session to review mixes of the rockers' Warner Bros. live release "Premonition"—the follow-up to his Grammy-winning "Full Moon Swamp." "We connected using Musician Prima 220 boxes on either end, with flawless results," says Presence manager Kathleen Lombard. "Everyone was pleased at the ability to get the job done without Elliot or John [being] in the same facility."

Please send material for this Audio Track to Paul Verna, Billboard, 1515 Broadway, New York, 10036. Fax: 212-382-5834; E-mail: pverna@billboard.com.
THE HIT FACTORY, NEW YORK

One of the great ironies of the Hit Factory is that—despite its lavish marble halls, refurbished freight elevator, vast tracking rooms and state-of-the-art equipment—it is literally a mom-and-pop operation. A further irony is that its owners—Eddie and James Germaino and their children, Troy and Danielle—perceive it to be a “project studio,” set up to accommodate recording projects from start to finish. Granted, those recording “projects” are mega-budget, superstar productions by the likes of Bruce Springsteen, the Rolling Stones and Aerosmith.

In the past year alone, the 10-room studio has distinguished itself as the recording and mixing venue for the most pop No. 1 hits.

FOLLOWING IS A SURVEY of the top recording, mixing and mastering studios, according to Billboard’s Production Credits chart (see Top Studios chart, page 3). The list includes all studios that ranked within the top three of the various categories in the Production Credits chart, except private facilities or commercial studios that did not respond to Billboard’s requests for information.

By Paul Verna

Furthermore, in the mastering area—where it operates five suites—the Hit Factory came in at No. 2 in the Hot 100 category and No. 3 in the R&B column, rivalling such specialists as Bernie Grundman Mastering and the relatively new Powers House Of Sound.

DADDY’S HOUSE, NEW YORK

Among the newest and most powerful players on the block, Daddy’s House has had a momentous impact on the industry by virtue of being the recording (and mixing) studio of choice for its owner, star producer Sean “Puffy” Combs, a.k.a. Puff Daddy. Two of his hits in the past year—“I’ll Be Missing You,” Combs’ tribute to his late protégé, the Notorious B.I.G.; and the hip-hop hit “Mo’ Money, Mo’ Problems”—were cut at Daddy’s House.

In fact, because “I’ll Be Missing You” straddled both halves of 1997, it placed Daddy’s House in the top ranks of the pop and R&B studios last year, as well as earning it the second pop spot this year.

THE MASTERING LAB, LOS ANGELES

Established in 1967 by engineer Doug Sax with help from his brother Sherwood, the Mastering Lab was the industry’s first major independent mastering facility. Among the records that Sax has mastered in a career that spans more than 30 years are definitive works by the Who, Barbra Streisand, James Taylor, Lyle Lovett and Rod Stewart.

After functioning for years as a one-room operation, the Mastering Lab opened a second room in 1996 for Sax, which made space for engineer Gavin Lurssen, who had been with the facility since 1991. Among Lurssen’s credits are Bad Religion, Randy Newman and Jackson Browne.

FLYTE TYME, MINNEAPOLIS

What Daddy’s House is to Sean
(Continued on page 10)
Thanks to all the engineers and producers who chose Larrabee as their Solid State Logic mixing studio in 1997-1998.
**How The Chart Was Compiled**

The methodology for all sections is the same. Studios and/or equipment brands are given one point for each No. 1 they had in the chart period. If a studio had three songs reach No. 1, the studio received three points. Ties were broken by the number of weeks a song stayed at No. 1; if two studios each had one No. 1 song but one of those songs remained No. 1 for five weeks and the other for four weeks, the studio with one No. 1 for five weeks would rank higher.

The Production Credits section of Studio Action is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

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**Recording Studios**

1. **THE HIT FACTORY (New York)**
   - No. 1 songs: 2
   - Weeks at No. 1: 13

2. **DADDY’S HOUSE (New York)**
   - No. 1 songs: 2
   - Weeks at No. 1: 11

3. **FLYTE TYME (Edina, MN)**
   - No. 1 songs: 1
   - Weeks at No. 1: 5

**Recording Consoles**

1. **SSL (8 songs at No. 1, 21 weeks at No. 1)**

2. **HARRISON (3 songs, six weeks at No. 1)**

3. **NEVE (2 songs, five weeks at No. 1)**

**Recorders**

1. **SONY (4 songs, 26 weeks at No. 1)**

2. **STUDER (3 songs, 14 weeks at No. 1)**

3. **AKAI (1 song, 5 weeks at No. 1)**

**Mix Down Studios**

1. **THE HIT FACTORY (New York)**
   - No. 1 songs: 13
   - Weeks at No. 1: 1

2. **LARRABEE NORTH (Los Angeles)**
   - No. 1 songs: 11
   - Weeks at No. 1: 1

3. **DADDY’S HOUSE (New York)**
   - No. 1 songs: 7
   - Weeks at No. 1: 8

**Mix Consoles**

1. **SSL (10 songs, 39 weeks at No. 1)**

2. **NEVE (3 songs, seven weeks at No. 1)**

3. **HARRISON (2 songs, three weeks at No. 1)**

**Mix Recorders**

1. **STUDER (six songs, 32 weeks at No. 1)**

2. **SONY (two songs, 19 weeks at No. 1)**

3. **OTARI (one song, three weeks at No. 1)**

**Mastering Studios**

1. **POWERS HOUSE OF SOUND (New York)**
   - No. 1 songs: 17
   - Weeks at No. 1: 1

2. **THE HIT FACTORY (New York)**
   - No. 1 songs: 11
   - Weeks at No. 1: 1

3. **BERNIE GRUNDMAN MASTERING (Los Angeles)**
   - No. 1 songs: 8
   - Weeks at No. 1: 8

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**Contact**

Melissa or Jim
Q&A With Ed Cherney

The MPGAs president discusses his organizations first-year accomplishments, next year's challenges and the energy of a room filled with producers.

BY PAUL VERNAN

When he was laying the groundwork for what would become the Music Producers Guild of America (MPGA), acclaimed producer/engineer Ed Cherney was like someone about to throw a big party and fear that no one would show up. Well, not only did he get a much bigger turnout than he expected, but he attracted many of the industry's most illustrious players—Phil Ramone, George Massenburg, Bob Clearmountain, Roger Nichols, Tony Visconti, Don Was, Bruce Swedien, Allen Sides, Arif Mardin, Tommy Lipuma, Al Schmitt, Nile Rodgers, Frank Filipetti and many more.

Cherney took time from his double career as MPGAs president and hot independent producer to share his thoughts on the first year of the MPGAs.

Looking back on Year One, what have been the MPgas biggest accomplishments?

In a year, we went from four guys who really helped start this thing to over 150 members. That isn't bad. And it's not just numbers. We've gotten the highest quality, the busiest, most talented people in the country. We've built alliances with our brothers and sisters all over the world, with the European Sound Directors Assn. (ESDA) and our counterparts in Asia. We've gotten the support of every major professional-audio manufacturer. We've involved in helping to set standards and educate people about the new 5.1 medium. We've had symposiums around the country, and we've had a Producing Success in Schools program that's about to be expanded. We've gotten involved with education: we've got plans to pursue that. We've been meeting with many of the presidents of the major record labels, and we're starting to let them know what we're about, especially talking about the [producers'] performance-royalty issue.

And what has been their response so far?

So far, their response has been very supportive, but they don't know where they stand on the performance-royalty issue yet. They have to be told by their legal departments whether there's a conflict between their business and their relationship with the broadcasters, and where they stand on it.

What's your biggest challenge for Year Two?

I think it's defining the issues that unite us the most. I'm attempting right now, within the next six months, to put together a national convention of all of us.

The main thing is, in the last year, this has gone from nothing to something. At the Audio Engineering Society Convention [held Sept. 26-29 at the Moscone Convention Center in San Francisco], we'll announce new officers. Nile Rodgers is going to be the new president, and I'll move up to chairman. I've spent the last two years putting this together, I've put my money where my mouth was, and I still want to be involved heavily, but I need to get back to the thing I know how to do, and that's, hopefully, making records.

When you think back to the time you were planning this, how does the one-year-old MPGAs compare to what you expected from it?

It's beyond my wildest imagination. I don't know what the compulsion was to start it. As I've said before, I'm the last person that needs a music producers' guild. I've been lucky enough to be successful, and my deals are good. I don't need health insurance. I can live without the performance royalty. But, ideally, it's right. This is just fighting for what's right, and to put us in step with everyone else around the world.

Has your time commitment to the MPGAs become more than you thought it would be?

The truth is I didn't have the imagination to perceive what it is now. It's beyond anything I could have imagined. I've been expecting all along that there wasn't going to be any interest and, "OK, we gave it a shot, like we should have, and either my fellow professionals are too lazy or, for whatever reason, don't deserve this or don't want it." But it turns out the level of enthusiasm is really high, and people are interested. And just to see what happens when you get 20 or 30 or 40 of us in the same room together—the dynamic that begins to happen and the electricity that's in the room and the ideas that begin to flow.

Earlier, you mentioned the ESDA. Can you tell me more about how that relationship works?

Well, of all the things in the universe, music is the most international, the most borderless—it's the common language we all speak. The ways we make records, it turns out, are very similar. The ways people are compensated is different. We went to one of our meetings at the Amsterdam AES [in May 1998], and, immediately, because we're all in the same boat, you have friends and people you can talk to around the world. For example, I'm going to record the Rolling Stones in Germany and [elsewhere] in Europe, and I have friends there now. I can pick up the phone and know what's going on, know who I'm going to use to get the equipment I need, and also get the backup that I need and be welcomed as a long-lost cousin. We didn't have that before. And that goes the other way. When our European counterparts come here, we're able to communicate and help each other out and talk about very important issues, like how they get paid, neighboring rights, Rome Convention, WPIF, what we have in common. We have a worldwide common voice.

AES just turned 50. Other sectors of the music and entertainment industry—the RIAA, NARM, even the video industry, which is relatively young—have had representative organizations in place for many, many years. Why do you think it took so long for producers?

I'm not doing this for a living, there's no prescribed path to become successful. This is a group of rugged individualists who make their own way and clear their own path. Everyone's story is different, how they got to where they are successful. We're used to being on our own, and it's 

Continued on page 55

ROOMS AT THE TOP

Continued from page 43

Combs, Flyte Tyme is to the dynamic production duo of Jimmy Jam & Terry Lewis. Jam & Lewis bring to their studio an impressive pedigree as musicians, hand members, label entrepreneurs and studio owners.

Production-wise, their credits range from Janet Jackson to Boyz II Men, from Mary J. Blige to Rod Stewart, from Patti LaBelle to Jon Secada, and the list goes on. At the four-room Flyte Tyme, recent projects include the soundtrack to "How Stella Got Her Groove Back" and hits by Jackson and Stewart.

LARRABEE, LOS ANGELES

The first recording studio in the world known to have purchased two Solid State Logic SL 9000 J consoles, Larrabee North—and its companion facility, Larrabee West—has always prided itself on being on the cutting edge of music and technology. Both Larrabees are SSL (5.1) facilities, with North sporting two 9000 Js and West housing a 4072G and 4068E.

Recent credits at Larrabee North include Heavy D, Depeche Mode, Tool and Madonna—who locked out both rooms for weeks for her "Evita" soundtrack.

SOUNDTRACk N.Y., NEW YORK

Designed to cater to all manner of projects—from recording, film post and digital editing to television production, commercials and multimedia—Soundtrack N.Y. is a nine-room complex whose credits are synonymous with mainstream entertainment, be it movies, records, TV or theater. The studio's recent clientele includes De La Soul, Girls Against Boys, Rony Size, Salt-N-Pepa, Method Man and the "Blue Man Group" ensemble.

EMERALD SOUND STUDIO, NASHVILLE

Established in 1986, the three-room Emerald Sound in Nashville has hosted virtually every name in country music. Among the hit-makers who have worked at the studio in the past year—and helped it earn the No. 1 spot among country recording studios in the Top Studios ranking—are Deana Carter, George Strait and Trisha Yearwood.
Established in 1993 with the release of Steven Spielberg's film *Jurassic Park*, DTS is now the leading supplier of digital surround sound for the motion picture industry. The same technology is currently available to transform your music recordings on a standard CD or DVD into a truly lifelike presentation, by delivering the total sonic clarity, dynamic range, and 5.1 channel separation of the original masters.

"After two years of mixing various projects in the different 5.1 formats, it is my opinion that DTS offers the highest fidelity and the most accurate discrete placement for all channels."

— Elliot Scheiner

DTS Entertainment assists labels, artists, engineers, and producers in the development of 5.1 music recordings. Call Rory Kaplan at DTS Entertainment 818-706-3525.

www.dtsonline.com
ROOMS AT THE TOP

Continued from page 48

The complex, which also boasts broadcast and digital-post divisions, is equipped with an impressive array of modern and vintage professional gear, including two SSL boards and a Tom Hilley-designed central room (Studio A) featuring Kinoshita/Hilley monitors powered by FM Acoustics.

ROOMS OF THE TOP

Rooms in the complex are staffed by a crew of recording engineers, including a new in-house staff of Alanis Morissette, among others. The complex features a solid mix of vintage and modern gear, including Trident, SSL, and Solid State Logic. The recording studio is a mainstay of Nashville’s Music Row, featuring two rooms, the studio boasts a Solid State Logic SSL 4000 E console, as well as a Trident Series 80B board. The rest of its equipment offerings are in line with the spectrum covered by the SSL and Trident consoles including Otari and Mitsubishi 32-track digital recorders, Studer A800 analog multitrack, and a full line of vintage microphones, processors and outboard gear.

The studio's clientele is as impressive as its gear: Tim McGraw, Faith Hill, Charlie Daniels and Wynonna are a handful of the artists who have recorded there, and Julian King, Byron Gallimore and John Guess are among its star producer/engineer clients, in addition to Stroud and Landis—who still manage to get into their own studio despite the fact that it seems perpetually booked.

MASTERFONICS, NASHVILLE

Masterfonic is a studio that shines for its recording, mixing and mastering capabilities, celebrated its 25th anniversary this year. For 21 of those years, Glen Meadows has guided it to prominence as one of Nashville’s top music venues.

In 1975, Meadows opened The Tracking Room, a facility featuring infrasonic monitoring and Nashville’s first Solid State Logic SL 9000 E console. The move raised the stakes for Nashville as a nerve center for all music, not just country, and ushered in an era of mega-facilities that included Ocean Way Nashville, Starstruck Studios and East Iris Recording Studios.

However, a downturn in Music City’s fortunes forced Masterfonic to file for Chapter 11 bankruptcy protection in January, casting doubts on the studio’s survival and the health of the Nashville recording industry. Despite the filing, Meadows insists that the studio will emerge unscathed, and his recent track record in the recording, mixing and mastering areas supports that claim.

POWERS HOUSE OF SOUND, NEW YORK

Helt Powers built his career the way most mastering engineers do: by toiling for years under the auspices of an established facility before venturing out on his own.

Powers served for years at Frankford/Wayne Mastering in New York before joining the Hit Factory in the early ’90s. In 1994, he left the Hit Factory to open Powers House Of Sound, a full-service mastering studio that specializes in pop, hip-hop and R&B music. Among the hit-making clients Powers has hosted since setting up his own shop are Mariah Carey, Puff Daddy and Boyz II Men.

BERNIE GRUNDMAN MASTERING, LOS ANGELES

A fixture on the L.A. mastering scene since the late 1960s, Bernie Grundman has operated his own eponymous facility since 1984. This year, Bernie Grundman Mastering moved to new premises on Gower Street, around the corner from its original location on Sunset Boulevard. The facility is currently staffed by mastering engineer Grundman (whose credits include Michael Jackson, Quincy Jones and Van Halen), Chris Bellman (Alanis Morissette, Yazz) and Brian “Big Bang” Gardner (Dr. Dre, Snoop Doggy Dogg). Aside from its three main mastering rooms, BGM operates a disc cutting room for tube and solid-state systems, and plans are under way to build a 5.1-channel, DVD-mastering suite. A detail-oriented engineer and studio owner, Grundman and his electronic-design partners, Karl Bischof and Beno May, have custom-built nearly every piece of gear in the facility, right down to the cables.

GEOGTOWN MASTERS, NASHVILLE

The vintage guitars featured in the brochures for Nashville mastering facility Georgetown Masters carry the clear message that owner Denny Purcell works hard to hammer home: The music comes first. Always an early implementer of new technology, Purcell was among the first to install a Sony PCM-9000 hard-disc master recorder and is a tireless equipment designer in his own right. (Much of the facility’s gear has been built in-house.) Although Purcell is a country-music specialist with hundreds of platinum and gold credits—including recent hits by Deana Carter and Garth Brooks—he has also mastered albums for such non-country clients as Neil Young.

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RECORDING STUDIOS & PRODUCERS

Shaping The Hits

Billboard’s PAUL VERNAA profiles the top producers in pop, R&B and country.

POP
SEAN PUFFY COMBS/STEVE J

After being fired from the A&R department of MCA-affiliated Uptown Records, Sean Puffy Combs quickly turned around and launched the Arista-distributed Bad Boy Records, where he has been enormously successful with the Notorious B.I.G. Mase and his own Puff Daddy projects. A prolific producer who branched out from his hip-hop base by working with artists like Mariah Carey and Page & Plant, Combs operates out of his Daddy’s House Studio in New York, where his frequent collaborators include co-producer Stevie J.

WALTER AFANASIEFF

Walter Afanassiout his words playing keyboards on jazz fusion violinist Jean-Luc Ponty’s touring “Come On,” then the producer—the studio side of the business as a protege of Natasha Michael Walden. In the ‘90s, Afanassiout has become a de facto “diva specialist,” working with two of the top-ranked female singers, Mariah Carey and Celine Dion, as well as male pop star Michael Bolton. Coincidentally, Carey’s “My All” and Dion’s “My Heart Will Go On” are the reasons Afanassiout made the list of producers with the most—or longest—No. 1 songs in the past year.

CHRIS THOMAS

Chris Thomas’ place in this list is a bittersweet occurrence: had it not been for the death of Diana, Princess of Wales, and Elton John’s remaking of his “Candle In The Wind,” one of the top hits of the year would not have existed. However, Thomas’ production pedigree is such that no one could begrudge the distinction. Thomas got his start as George Martin’s assistant at Air Studios and eventually left for a career producing, among others, Paul McCartney, the Sex Pistols, INXS and Roxy Music. No stranger to Billboard honors, Thomas was named the magazine’s top singles producer in 1988.

DARYL SIMMONS

For years a “silent” partner with Antonio “L.A.” Reid and Kenneth “Babyface” Edmonds, Daryl Simmons was always the man behind the curtain, content to share in the success without being in the limelight. Two years ago, however, Simmons decided to step out on his own and go on the charts without the help of the Reid-Babface crust. Simmons’ trump card turned out to be newcomer Dru Hill, whose breakthrough single “In My Bed,” was written and produced by Simmons. Among

Continued on page 21

ROB JERMAINE DUPRI

The success of rap duo Kris Kross in 1992 launched the career of its producer and label owner: Atlanta-based studio wiz Jermaine Dupri. Dupri is exemplified by his ubiquitous profile as a producer (credits include Da Usher, Ahet and Aretha Franklin) and by the fact that his So-Def label is now one of Sony Music’s most powerful, most reliable repertoire sources.

DARRELL “DELITE” ALAMBY

In R&B, a producer can spread his wealth by working on individual tracks rather than entire albums. If those tracks are as successful as LSG’s “My Body” or Billy Lawrence featuring MC Lyte’s “You Don’t Know,” in this case, Darrell “Delite” Alambay—skyrockets. Besides the exposure generated by those tracks and his work with Silk and Kut Kool, Alambay has been in the spotlight lately for the deal he signed with Relativity for his Millennium 2000 Music label, which signed newcomer Link and plans to release an Alambay solo album.

RODNEY JERKINS/DALLAS AUSTIN/BRANDY

Rodney Jenkins has been called “red hot” and the “producer of the moment” by the media in the past year. The main reason? His co-production—with Dallas Austin—of the monster Brandy’s debut, the “Boy Is Mine,” and Brandy’s sophomore album, “Never Say Never.” Other Jenkins hits include projects by Deborah Cox, Mary J. Blige, Brownstone and Immature.

Austin has been on the scene for a bit longer, breaking through in 1991 with Boyz II Men’s smash debut “Cooleyhighharmony” and following up with TLC’s “Waterfalls,” “Crazy,” “Waterfalls.” In the past year, he and Jenkins hit paydirt with Brandy. For her part, young R&B diva Brandy makes the list of top producers based on Top Studios rankings because she co-produced “Never Say Never.” Joining the ranks of such other distinguished artist/producers as Sean Combs and Tony Brown.

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ble—formats in the recorded-music arena. DTS has spent an estimated $20 million licensing existing major-label masters and hiring the original producers and engineers, where possible, to remix them. Within the last year, Dolby has responded in a similar fashion.

While demand is likely to lag for another year as the installed playback base of surround continues to build, that's not stopping studios from adding surround as a potential panacea for depressed rates. Nicely and Bongiovanni, whose studio were among the very first in their respective markets to become surround-capable, both assert that they have already amortized their surround-upgrade investments.

"I feel like the dam is going to break sometime soon, in terms of demand, so we need to have established ourselves in the perception of our market as the most capable studio when it comes to surround," says Nicely.

**ECHO EFFECTS**

Studio designers and builders are part of the ripple effect of surround audio. "Every room we're doing has been [designed] with surround in mind," says Michael Cronin of Acoustic Construction in Nashville, which designed and built Seventeen Grand's B room and is currently building another ground-up surround installation in a Nashville suburb. "It's easily included in any design, and it's fair to say that surround has actually caused some rooms to already be built that otherwise might not have been.

Engineers seem to be cautious in viewing multichannel mixing as an economic boon. Al Schmidt says he charges less for the surround mix than the stereo when he is hired to do both formats. "I just find it easier to place things into six channels than I do into two," he explains. So what I charge is just a function of the amount of time I have to spend on the mixes.

Chuck Ainlay agrees that time is a factor, but voices concern that record companies will come to expect surround mixes as part of the mix package. Thus, engineers could find themselves mixing in two formats for the price of one. "I generally charge by the song," says Ainlay. "But a stereo mix now can take me a full day to do. If I had to do the surround mix as well, that changes things in terms of time and money.

The economic effects of surround audio have arrived in advance of much of the format's own potential. The enthusiasm with which this new niche has been greeted is a reflection of the economic tightness of the studio market in general. But many also see even more significant implications further down the road, possibilities that could change the studio business as much as home recording already has. "I've already seen new companies springing up that are taking advantage of surround's possibilities, and other companies actively looking for new content to convert to surround formats," says Nicely.
SHAPING THE HITS

Simmons' other collaborators have been CeCe Winans, Aretha Franklin and 98°.

COUNTRY
TONY BROWN

In the five years he has been president of MCA Nashville, Tony Brown also has produced many of the label's brightest stars, including George Strait, Reba McEntire, Wynonna, Steve Earle, Nanci Griffith and Tracy Byrd. He has been showered with awards by NARAS, Billboard, MA magazine and other organizations. In short, he is synonymous with the modern country sound. His appearance on this list this year—which comes as no surprise to anyone—is the result of three No. 1 hits with longtime client Strait (see below), as well as chart-toppers with Yearwood and a collaboration between McEntire and Brooks & Dunn.

BYRON GALLIMORE

A native of Purdyean, Enn., Byron Gallimore moved to Nashville in the early ’90s after winning a songwriting contest. His mentor, James Stroud (see below), heard Gallimore's song demos and encouraged the aspiring writer to become a full-fledged producer. Now he is among the fastest-rising stars in country music recording. Songwriter/producer Gallimore has scored with Randy Travis, Ty Herndon, Jo Dee Messina, Tim McGraw and McGraw’s wife, Faith Hill.

JAMES STRoud

Another of Music City’s producer/client owners, James Stroud now heads DreamWorks’ country-music division after a stint as the head of Giant’s Nashville operation. DreamWorks’ flagship country artist is Randy Travis, whose first album for the label was co-produced by Stroud and Gallimore. Stroud’s other clients in recent years have been Lorrie Morgan, Clay Walker, Daryle Singletary, Clint Black and Toby Keith.

GEORGE STRAIT

An artist with a strong vision of how his material should be performed and recorded, George Strait makes it into the winner’s circle as a producer this year for having co-produced three No. 1 hits—"Carrying Your Love With Me," "Round About Way" and "I Just Want To Dance With You"—with label owner/producer Tony Brown. Longtime working partners, Strait and Brown have their routine down pat: they express-mail songs back and forth between their homes in Texas and Nashville, respectively, and decide on which ones to record. Brown then assembles the studio band to cut the basic tracks, and Strait books a mere four days to track all his vocals. However unusual, the formula keeps both of them on the top of the charts.
Old World Studios, Out of This World Sound

Following Is A Short List Of Europe’s Must-Hear Studios

**EMI Recording Studios, London**
- Better known as Abbey Road, it is the most famous recording studio in the world, bar none. EMI converted the building—originally a mansion in the John Wood section of London—into a recording studio in 1931. Its main recording studios—1, 2 and 3—continue to draw acts seeking to tap into the vibe that created the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” and Pink Floyd’s “Dark Side of the Moon.”
- **STUDIOS GUILLAUME TELL, Paris**
  - Situated just outside Paris, Guillaume Tell has a charm not unlike that of the City of Light. Its three recording/mixing rooms feature the best of the best, including a Solid State Logic SL 9000 J, a Sony OX-83 (aka “Oxford”), the small-but-mighty Yamaha 02R digital board and one of the largest collections of microphones and outboard gear in the civilized world. Its clientele includes Peter Gabriel, Ozzy Osbourne and Bryan Adams.
- **Galaxy Studios, Mol, Belgium**
  - In 1982, brothers Wilfried and Guido Van Baelen started Galaxy as a modest 8-track recording studio in their parents’ backyard. By 1991, the studio had become the first 48-track digital outlet in the

**MG Sound, Vienna**
- Martin Bohm and Steve Goss’s studio is a testament to modern recording excellence, spaced with the vintage appeal that permeates its geographical surroundings. A Solid State Logic SI, 9000 J console, four recording/mixing studios, an active ISDN line, a thriving production company and a booming business in the Austrian and European advertising and postproduction markets are among the qualities that make MG Sound one of the top studios in Europe.
- **Capri Digital Studios, Capri, Italy**
  - As far as location goes, they don’t get any better than the island of Capri. Set in a pine parkland overlooking the Bay of Naples, Capri Digital Studios is a one-room residential studio that features a Solid State Logic 4072 G Series console with Limitation and Total Recall. Designed by Tom Hilley, the room is equipped with Kinoshita monitors using TAD components, Sony digital and Studer analog multi-tracks, and effects, processors and microphones on a par with any world-class studio.

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**Q&A: ED CHERNEY**

Continued from page 38

truly is man and woman alone in the wilderness. It’s a solitary profession, and, when you’re busy, you don’t have time. Typically, our thoughts are on ourselves, trying to create a career, trying to get the rent, trying to get over the fear of doing it.

A lot of this has been about getting our minds off ourselves, becoming less selfish and more involved with each other in our communities. And when you’re alone, it’s very easy to forget that you are part of a community. There’s never been a place or a forum for us to get together in one room and talk to each other on that level. Hopefully, at the very least, we’ve created that—and we can share good music jokes [laughs].

Tell me about the MPGAs involvement with 5.1-channel sound over the past year.

Multichannel was something that a whole lot of us at all of a sudden found ourselves doing. We were being approached by manufacturers, record labels, artists, to do these things. At that point, we were starting to talk to each other a little bit [within the MPGAs], and we looked at each other and said, “What do we do with this? How do we deal with this? Look, there’s that format, there’s that format, which one do I use? What sounds better? How do I deliver this thing? How do I manufacture it? How do I edit it? How many bits is this?” “What’s the truth about this? Why does it sound like this? What’s the center speaker for? How do you set up the speakers? What are we doing with this? A lot of questions, and there are still more questions than answers.

How do you feel about relinquishing your day-to-day activities with the MPGAs?

It’s one thing being able to start a project or a business and get everyone together; it’s another having the skills to run it day to day. My skills lie more in gathering the troops, putting things together, raising my voice and taking a chance, rather than the day-to-day operation.

What are the MPGAs goals with regard to education?

The challenge now is getting our members involved hands-on, which is starting to happen. [MPGA education committee chairman] Richard McIver, [founding member] Ralph Sutton and [project director] Tim Helle have put together great ideas for education that we’re going to do in conjunction with NARAS and the major music universities around the country. We’re going to create a database to put together students and working professionals—students in the colleges to serve an internship, if you will, or a brief apprenticeship for two or three months. Give them a taste of what really goes on in a recording studio, not necessarily what’s taught to them in a school. I think that’s really exciting. And the ultimate goal is to make sure that this thing that we know—and most of us that are doing this are self-taught—that this art isn’t lost and it’s passed on. That’s very important.

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**STUDIO ONE, ABBEY ROAD**
Gershwin’s 100TH Takes Center Stage; Hal Leonard Goes To NYC

TOP BILLING: Of all the 100th-anniversary celebrations of the births of great songwriters of the 20th century, one that might have George Gershwin’s would generate the most in general interest and scholarly introspection.

Well, on the eve of Gershwin’s 100TH — Saturday (12) — this has certainly come to pass. Billboard itself has shown the way. From the start of Ira Gershwin’s own century in 1911 and through brother George’s space, this page, Bradley Bamberger’s classical column, and Steve Graybow’s jazz column have reflected the many sides of George that command attention (Billboard, Sept. 19).

This explosion of coverage — never reached by such giants as Irving Berlin (who was actually around to celebrate his 100th in ‘89), and Bing Crosby (who has other strings to his bow as well as composing songs).

Promotion at Fischer: William Rhoads has been promoted to director of Carl Fischer Inc.’s concert music department, formerly known as the serious music department. A composer who joined the company in June 1997, he was assistant director.


Other items include an artist bio, 66 pages of color photos and a pullout poster. The list price is $24.95. The folios will have an unspecified limited run.

Theme Song: A Frank Wildhorn-penned song, “Something To Believe In,” recorded by Linda Eder on her solo Atlantic album “It’s Time,” has been chosen by the WB to be the TV network’s theme song for the next two years.

Wildhorn wrote the scores to “Jekyll And Hyde” and “The Scarlet Pimpernel.” His new musical, “The Civil War,” opens in Richmond next spring, with Eder in a starring role.

Wildhorn’s songs are published by Bronx Flash Music (ASCAP), administered by Warner/Chappell.

Print On Print: The following are the best-selling folios from Warner Bros. Publications:
1. Shania Twain, “Come On Over.”
2. Celine Dion, “Let’s Talk About Love.”
3. “Backstreet Boys.”
GETTING CAUGHT UP: WEA Latina and WEA Mexico have jointly signed singer/songwriter Fernando Osorio. His label bow is due in the first quarter. Osorio is signed to Warner/Chappell publishing. Warner/Chappell also signed Robi Draco Rosa to an exclusive songwriting-contract with Warner/Chappell's BMI publishing division. Warn-Tamarader.

On Oct. 27, Astor Place Recording's flagship group, the Product II, the pop/l flamenco follow-up album to the France-based group's beguiling eponymous debut. Alabina features the exotic, talent, vocalist, Ishtar, who sings in Arabic and Spanish, and her four Spanish-singing collaborators, Los Niños De Sara. Alabina is the opening act on Santana's European tour, which is slated to begin Thursday (1). The band's World Wide Web address is www.alabina.com.

Now on tour in the U.S. in support of their latest Freddie disc, ``Casas De Madera,'' are Ramón Ayala Y Sus Bravos Del Norte. The album contains a track penned by former Ayala bandmate Cornelio Reyna, who passed away in 1997.

Sony Mexico honcho Angel Carrasco, who has shared the stage with legendary Mexican sirens Lola Beltrán and María de Lourdes, sports nine ranchera tracks and three grupero-style songs. Guadalajara native Azucena, 16, has opened for mentors Vicente and Alejandro Fernández, each of whom has steered her into a mariachi direction. Her just-released album is ``La De Jalisco,'' Sony Discos has issued both albums in the U.S.

LATIN TRACKS A-Z

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Billboard, 6940 S.W. 12th Street, Miami, Florida 33144

Artists & Music
PGD To Carry Iglesias In Anglo Outlets

GÓIN ANGLO: Citing the need for greater mainstream exposure for his label's singing titlo Enrique Iglesias, Fonovisa president/CEO Guillermo Santiso says that Iglesias' just-released album, `Casas Del Amor,' will be distributed in Anglo chains by PolyGram Group Distribution (PGD).

If all goes well, hints Santiso, product by other high-profile Fonovisa artists may be distributed by PGD as well. Fonovisa will continue to self-distribute its own albums to Latin retailers.

Fonovisa artists slated to have product ready for November are star singer/songwriter/producer Marco Antonio Solís, whose next album is being overseen by Bebu Silvetti; Spanish singing Jori; and Noelia, daughter of Yolandita Monge. Solís' album, which he has penned for other artists.

The upcoming album by Los Tigres Del Norte is scheduled to drop next February.

REVTS LOST GLORIA: Dogged by "La Gloria Por El Infierno," a book critical of her supposed volatile behavior, and three cancellations to appear on a popular Mexican talk show, BMG rocker Gloria Trevi showed up Aug. 16 on a Mexican TV program to basically deny the book's allegations about her unsavory lifestyle.

Trevi asserts that the negative campaign against her is being orchestrated by TV Azteca because at the last minute she decided not to sign with the Mexican network. On Aug. 16, Trevi died in a tear-drenched performance on the Televi show via "Al Fin De La Semana" in which she announced that she is continuing with BMG. The release for her next album has not been set.

As accusations and assertions fly about, there is one certainty: Trevi's cupidity campaign, which early in her career was entertaining at times, has prevented her from realizing her considerable potential as a composer and as a performer.
Artists & Music

MAHLER IN NEW YORK: One of the most deserved success stories in classical music last year was the New York Philharmonic’s limited-edition “Hypocritical Broadcasts” (1925-1927) boxed set, issued via the Phil’s Special Editions label. More than 4,000 10-disc sets have been sold at $185 each, with 70% of them purchased direct-
ly from the Philharmonic and the rest moved through select Tower Records locations worldwide. On Thurs-
day (1), the imprint presents an impressive encore: "The Mahler Broadcasts: 1924-1927," a 12-disc collection that is the epitome of care and thoughtful presentation.

As with the first New York Philharmonic set, the Mahler box was produced by historical record-ings author-ity Sedgwick Clark with the Phil’s archive historian Barbara Haws. And once again, they have compiled some thrilling performances, featuring some of the great-Mahler conductors and one of the greatest Mahler orches-
tas ever. New York Philharmonic music director Kurt Masur points out in the set’s introductory note that an orchestra’s style is passed along from one generation of players to the next—and the Phil’s Mahler tradition stretches back to 1969-
11, when they crowned him with the title of music director. As Rainer de In-
inis, a New York Phil Philharmonic season from 1951 to ‘93, puts it in one of the many reminiscences included in the set, "Mahler’s Philharmonic composer-in-residence for the last 90 years.

Clark describes the New York Philharmonic’s manner with Mahler as "dramatic, impressionistic," and he emphasizes that the Philharmonic’s performances are "evident" since they were recorded with a "great deal of care."

One of the most important things Mahler ever did was to introduce the Mahler sound to the world, and the Philharmonic is, in a way, the world.

Clark worked with engineers Seth Winner and Jon Samuels in mastering the broadcast material, with the sources ranging from Philharmonic archive masters for the recent performances to tapes from the Voice of America and private collections for earlier ones.

The package is designed to be a "must-have" for anyone interested in Mahler’s music.

LATIN NOTAS (Continued from preceding page)

Vida," a duet with her en"fuego label-

mate Elvis Crespo.

CHANT NOTES, RETAIL: The continuing sales slide of the sound-
track to "Dance With Me" helped pull down The Billboard Latin 50 for the fourth week in a row, as units for the Epic/Sony release fell 21% to 14,500 units; the chart is unchanged this week.

Nonetheless, "Dance With Me" stays comfortably ahead of Ricky Martin’s runner-up album, "Vuelve" (Sony Discs), whose sales remain 5,000 pieces this issue. "Dance With Me," which slides 71-94 on The Bill-
board 200 this issue, holds the top spot on the tropical/salsa chart for the fourth week in a row.

"Vuelve" tops the pop genre chart for the fourth week running. Los Super Seven’s epic "Vuelve" remains at No. 5 on The Billboard Latin 50 and at No. 1 on the regional Mexican genre chart.

SALES STATEMENT: The Billboard Latin 50: this issue: 92,000 units; last issue: 102,500 units; similar issue in 1997: 83,500 units.

Pop genre chart: this issue: 30,000 units; last issue: 35,000 units; simi-
lar issue in 1997: 15,000 units.

Regional Mexican genre chart: this issue: 23,000 units; last issue: 21,500 units; similar issue in 1997: 19,600 units.
Anti-MP3 Drive Launched in Japan

BY STEVE McCLURE

Tokyo—The Japanese music industry is gearing up to meet the MP3 challenge.

Six music industry organizations have launched a joint “MP3 Eradication Campaign” to warn domestic online service and content providers against offering illegal downloadable music files.

The organizers of the campaign are also considering developing a Japanese version of authors’ body BMI’s MusicBot, the pioneering technology that tracks the use of music on the Internet, which would be “stronger” than its U.S. counterpart.

The organizers add that they plan to set up a home page designed to educate the online community about music copyright. Warnings will also be sent directly to alleged offenders via e-mail. Failure to remove copyrighted material will result in legal action, according to the organizers.

“But setting everything up is being delayed due to funding problems,” says a spokesman for Japanese music copyright society JASRAC.

The six organizations behind the campaign are the Recording Industry Assn. of Japan (RIAJ), JASRAC, the Music Publishers Assn. of Japan, the Japan Council of Performers’ Organizations (Gieikan), the Japan Assn. of Music Enterprises, and the Federation of Music Producers Japan.

The decision to set up the eradication campaign follows the RIAJ’s warning in August to 14 domestic online service providers to cease and desist from offering downloadable music files, which were made available in the MP3 (MPEG-1 Layer 3) format.

“Our warnings were aimed at content providers, rather than online service providers,” says an RIAJ spokesman, noting that the alleged offenders were individual sites hosted by the providers.

“This problem involves more than just record makers,” the spokesman added, explaining the decision to start the joint anti-MP3 campaign.

Against the background of growing concern about MP3’s possible effects on the music industry, a new hardware device called the MPMan has debuted on the Japanese and South Korean markets.

Introduced in South Korea in March, the MPMan has no moving parts—data is stored using semiconductors and is being promoted as the ideal way to listen to MP3 files downloaded from the Internet.

Press reports here say some 10,000 units have been sold in Japan for between 30,000 and 50,000 yen ($225-$375) since the MPMan’s Japanese debut in April.

P’Gram’s Gramatik pledges to aid German indie stores

BY WOLFGANG SPAHR

Leipzig, Germany—PolyGram Germany stands ready to assist the country’s beleaguered indie retail sector—but those stores must also be prepared to assist themselves, says company president Wolf-D. Gramatik.

Gramatik, who is also president of the German group of the International Federation of the Phonographic Industry, is warning that competition in the new millennium will be even tougher than it is now. He says his company will try to help indie through that competitiveness, but he cautions that record companies alone do not have the power to save indie merchants. Gramatik is appealing to miniaturized retailers to be “less skeptical” about new technology, arguing that the digital age offers many opportunities and that indie stores should use them to carve out niches for themselves rather than competing head-to-head with the chains.

“If needed,” says Gramatik, “we at PolyGram will take these retailers by the hand to prevent more stores from closing.”

Gramatik notes that his company wants to make indie stores partners not just in chart product but also in catalog material. However, he emphasizes that the nature of the relationship will depend on the stores.

“It’s like being in the hospital,” says Gramatik. “The patient has to want to be helped.” He adds that attracting more consumers back into stores is now a question of learning to market product again rather than merely cutting prices.

Gramatik also cites new market research indicating that online purchasing will generate 400 million deutsche marks ($220 million) for the record industry annually by 2002.

Researchers base this projection on the high number of Internet users in Germany; they predict that the current total of 18 million Internet connections will rise to more than 27 million by 2002.

Delivering the keynote address at PolyGram Germany’s annual sales conference here to an audience that was large.

(Continued on page 64)

2 Asian Nations Make Needed Reforms

Collections Are Up In Thailand

BY JOHN CLEWLEY

Bangkok—Since the enactment of new copyright law here in 1994, several organizations have been established to collect royalties for songwriters. An agreement was signed with the Thai Hotels Assn. and 700 major hotels to pay fees for music used on their premises. Claiming that as much as 50% of these hotels have not complied with the agreement, Music Copyright recently announced it was threatening to prosecute the Rama Gardens Hotel for nonpayment.

Further action is planned against 20 other hotels and Thai Airways International over nonpayment of an estimated 3 million baht ($71,429) in royalties.

Music Copyright sources say that fee collections have increased from 1.5 million baht ($35,715) in 1996 to 2 million ($47,019) and are expected to hit 3 million ($70,500) by the end of this year. This is great news for Thai songwriters, many of whom in pre-copyright law days sold big-selling hit songs for as little as 300 baht ($12).

A flurry of new laws related to intellectual property rights is part of Thailand’s obligations as a member of the WTO.

India steps up C’right protection

BY NYAY BHUSAN

New Delhi, India—The Indian music industry appears determined to enforce stronger copyright protection now that all the major record companies have begun to strengthen their presence here.

Vijay Lazarus, president of India’s body the Indian Music Industry (IMI) and managing director of PolyGram India, notes that his organization is determined to raise the Indian market to global standards. A key element of this is fighting piracy, he says, a goal that will be aided by a new liaison with publishers’ body the Indian Performing Right Society (IPRS).

Together, IMI and IPRS will lobby jointly for improved legal protections. Sanjay Tandon, IPRS director general, says, “Though we have been in existence since 1965, when the copyright law was not very clear, we finally succeeded in getting some major amendments in 1995. New the Copyright Act is in line with world copyright acts.”

IPRS represents about 1,012 Indian lyricists, publishers, and composers.

Ramesh Jhajharia, operations director of labels’ collecting society Phonographic Performance Ltd. (PPL), says, “In November 1996, PPL renewed its efforts in the four main metros of Mumbai, Delhi, Calcutta, and Chennai.

(Continued on page 64)
**A Positive Tone For Indie**

**Malaysian Label Thrives With Niche Markets**

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—This country's Positive Tone label has all the hallmarks of a thriving independent—industry recognition, an office in the Green Hills, and a handful of staff.

Formed in 1986 and distributed by Sony Malaysia and EMI (distribution is decided on a case-by-case basis), Positive Tone is Malaysia's five-label successor to the nation's main awards events this year—five honors at the AIM show, considered Malaysia's equivalent to the Grammys, and six Video M Awards.

Positive Tone is also making a mark in an area where no Malaysian label has gone before—Malaysian-made English-language repertoire. Beh Suat Pheng, senior VP of EMI Asia, says, "They're doing something that they're not going for the masses."

Positive Tone has two main signings. The first is Rilct, an R&B group which has sold 60,000 copies of its 1997 self-titled debut album (which included two Malay songs). The band was also nominated for MTV Asia's Viewer's Choice Awards this year for "Belajar Jiva." The other is OAG, which will have its second album, tentatively titled "Melodi," released in Europe via Swiss label Jaxx in January following domestic release in November.

A development include indie pop group Nice Stupid Playground. rap artist Poetic Ammo, and all-girl band Intoxicated, whose debut was released in August. Acts signed this year include M+S's Soul Naughtius Maximus, Ferhad, and Refa, which will be featured on a compilation along with Inunnodo and Paco, which has been chosen to be the most e-mail-intensive marketer in Malaysia, is sending out weekly updates to 3,700 media people and fans alike and plans to launch a World Wide Web site in October.

The seeds of Positive Tone were sown when now GM Ahmad Izam went to Boston for study and in his spare time would listen to local Indie Taung! Records. Izam recalls, "For a year I did everything. I did mail order, advertising, marketing. I wasn't really in the music end of it. But I came to a certain approach which was based on gut feeling."

Izam says he wanted to bring the same street-level excitement and renegade marketing approaches to the Malaysian music scene, which in 1998 was rife with producer-driven Malaysian ballads. Izam felt that there was an unmatched excitement corn- ing out of the Malaysian underground rings and quiz. When starting Positive Tone, Izam hired a team of people for whom not having experience in the music industry was a plus.

Izam reasons, "I needed people with a genuine feel for what was new in music. We wanted to release rec- ords by the Nirvana generation, whom the music industry was ignoring. We wanted to urban an address rather than rural market. Anybody with music experience that can bring a more rural mind-set to doing things, PT has a motto—new and exciting. Today, Positive Tone has an identi- cal label with genuine tint. Most of its acts write their own songs. Izam says, "Target talent used to mean us attending underground gigs. Now we get demos a week, and it's just not music we want to release. It's just a different kind of songs. These are people who write and sing their own stuff. People know what we're about."

The company takes pride in the fact that it is "daring enough" to make albums that its artists want to make.

(Continued on page 80)

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**Watson To Get Memorial Release**

BY NIGEL WILLIAMSON

LONDON—A new album recorded earlier this year by the English folk singer Lai Watson is to be released posthumously by Topic Records follow- ing her death on New Year's Day Sept. 4.

She was 55. Born Feb. 15, 1943, in Hull, Yorkshire, Watson was a major part of the Watersons, the most significant vocal group of the '60s folk revival. Yet the group's glorious a cappella harmonies found fans far beyond the confines of folk music, and it was a song from the act's 1966 debut album, "Frost And Fire," that Steve Win- wood took as the title track of Traf- fic's 1970 set "John Barleycorn Must Die."

Watson also was an imaginative songwriter in her own right. Backed by members of Fairport Convention and Steeleye Span, she cut 1972's "Bright Phoebus," an album that featured songs in original traditions style, with brother Mike Watson. June Tabor and Anne Briggs were among those who contributed.

She recorded a "True Hearted Girl" with sister Norma Watson in 1977 and returned after a lengthy hiatus in 1988. Watson has expressed the critical acclaim that "Aimed Out in Blue Pete," recorded with her son Oliver Knight on guitar. A Musical memorial concert is like- ly in the near future. At a (Saturday) 20 concert in Lon- don, Watson's niece Eliza Carlyl dedicated the song "Stumbling On" to the memory of her aunt, Watson is survived by Knight and a daughter.

Assistance in preparing this story was provided by Dominique Price.
Denniz Pop
Dag Volle 1963-1998

The Record Companies of Sweden
World Trade Organisation (WTO) and a signee of the Trade Related Intellectual Property Rights agreement on copyright protection (Billboard, Sept. 18, page 21). But all of Kulawick’s songs have been licensed, and the changed legal climate has made collections of the CGIAD’s work more profitable. Nevertheless, Kulawick still makes a profit by selling records in the U.S., where the company has already achieved significant international success.

“Kulawick has the potential to be a major act in the U.S. market,” says Canadian music manager Bill Harper. “He has developed a unique sound that is very marketable.”

Kulawick also plans to release a new album in late 1997. The album will feature new songs and a re-arrangement of some of his earlier hits. Kulawick is currently working with a different producer to create a new sound for his upcoming album. The album is expected to be released in the fall of 1997. In the meantime, Kulawick is planning to tour the U.S. and Europe to promote his new material. His upcoming tour will feature special guests, including a range of Canadian and American musicians. Kulawick’s new album is expected to feature some of these artists, as well as some new material that he has written himself. The album is expected to be released in the fall of 1997.
**Role, Growth Of Online Retailing Discussed At NARM Confab**

**BY DON JEFFREY**

CORONADO, Calif.—The pros and cons of the fast-growing online music business were debated at a bayside resort here by top industry executives.

At its fall conference Sept. 9-12, the National Assn. of Recording Merchandisers staged a three-hour online music retail “town meeting” that attracted about 100 people. Among its panelists were the chief executives of the two leading online music retailers, as well as new-media and marketing executives of major brick-and-mortar retail chains and record companies.

The topics tackled included the size and direction of the online music market, the impact of digital delivery, and the use of the Internet to promote artists and albums.

According to New York research firm Jupiter Communications, Internet music sales last year totaled $30.6 million. They are projected to reach $70.8 million this year and $136 billion in 2002.

But those figures had both defenders and critics.

Kevin Conroy, senior VP of BMG Entertainment, found Jupiter’s numbers “aggressive.” He said, “In eight to 10 years, [Internet sales will be no more than 20% of the worldwide business. That’s wortby of attention. But the vast majority of sales worldwide will continue to be through traditional methodologies.”

But Jason Olim, president of CDnow, the Internet music retailer with the biggest current market share, said Jupiter’s numbers were “conservative.” He estimated that online music sales last year were $21 million and that Jupiter’s projection was 1998 was low.

“They’re underestimating the growth of the international business,” said Olim. He said that growth overseas would be faster than in the U.S. “because we’ve done the learning here.”

Mark Mooradian, a senior analyst with Jupiter, said a week after the conference, “Granted, we are in the very early stages of the online retail cycle. But we hit our numbers pretty much on target this past year.”

Nora Moore Jimenez, director of Internet sales for Valley Media, the wholesaler that fulfills music orders for many of the biggest online merchants, said company research showed that the average Internet music purchaser was a 32-year-old male but that the average Internet user was a 44-year-old male. She pointed out that the 40-44 demo represented only 8.8% of music sales, according to Recording Industry Assn. of America (RIAA) figures, the Internet offered “a huge opportunity.” She and other online executives also agreed that the Internet presented opportunities to sell slow-moving catalog titles. Using six-month sales figures from Valley’s online customers, Jimenez said that the top 1,000 titles accounted for only 37.7% of sales.

The Valley executive also presented a breakout of music sales by genre, comparing bricks-and-mortar retailers with those online. Rock/pop, jazz, and classical music all had higher proportionate sales online than in stores. On the Internet, the top-selling genres were rock/pop, 46.7%; jazz, 12.7%; country, 8%; and classical, 4.5%.

(Continued on next page)

**RED Becomes Indist Distrib. Powerhouse**

**BY ED CHRISTMAN**

NEW YORK—With the demise of Independent National Distributors Inc. (INDI), RED Distribution has emerged as the largest independent distributor in the U.S. Although company executives won’t discuss sales volume, Billboard estimates that the New York-based firm had total sales of $130 million-$140 million during its most recent fiscal year and net sales of $100 million-$110 million.

But even without the death of INDI, RED was already striving to become the dominant independent distributor via an upgrade in technology that provides more sales data to its labels than is available from most other indie distributors, a reorganization of its field force, and a strategy to diversify its product mix, even as it downsized its label portfolio.

RED senior VP/GM Ken Antonelli refuses to discuss revenue, saying that he is more interested in being the best independent distributor than the biggest.

Antonelli, who previously headed up GTS Records, John Tesh’s label, was brought in by Sal Licata in 1996, when the latter was promoted to president of Relativity Entertainment, as well as RED.

Antonelli reports to Licata.

RED, which has been in the Sony Music camp since 1991, when the major bought 50% of the company from founder Barry Kobrin, has been completely owned by Sony since 1994. Since RED is owned by Sony, some critics charge that it is not an indie, but Billboard has long regarded independents as companies that do not use the six majors for distribution.

Regarding the debate that has long stymied those in independent circles, Antonelli says, “What difference does it make who owns me? I am in the indie world; that is our focus, and I compete for the same labels that any independent distributor would compete for.”

Regarding RED’s relationship with Sony, he says that the company relies on its parent essentially for warehousing, shipping, and credit/collections. “They have been an outstanding partner in keeping the independent spirit of RED alive,” he says.

(Continued on page 67)
traditional retail, the breakout was rock/pop, 41.9%; country, 14.4%; jazz, 8.8%; and classical, 2.8%. Two other
generes that fared less successfully online were R&B and rap. On the Internet,
R&B accounted for 4% of sales; in stores, 11.2%. Rap accounted for
2.5% of Internet sales and 10.1% in stores.

Conroy, in addition to provoking strong reactions from people like Val-
ley chairman Barney Cohen over his comment that sales projections were
"aggressive," stirred up discussion when he implied that expensive access
deals between online retailers and portals (World Wide Web sites like Yahoo!, America Online, and Lycos that
guide users through the Internet) might not be delivering adequate returns.
"A lot of them don’t deliver consumers who buy," he said. "The
distinction between the user and the purchaser is not talked about.
"But CDNow’s Olim said that “con-
version rates,” a term referring to the ratio of those who purchase items by the people who just visit sites, were increasing, according to his company’s research.

Digital delivery—the transmission of music from an Internet file onto a
computer user’s hard drive via down-
loading—also provided a lively
example of viability.

"It will be 18-24 months before we
have a standard robust enough to jus-
tify digital distribution," said Conroy.
"The first time in the history of the business, every major copyright hold-
er is unified in the creation of a stan-
dard.

The industry is working on en-
cypting techniques to stem the ille-
gal flow of recorded music online, espe-
cially from MP3 sites. This refers to a di-
fers digital compression standard that
indicates a high level of sound quality
in playing music on computers. Many
music fans have set up Internet sites
composed of files of popular record-
ings using the MP3 standard.

“The problem with MP3,” said
Olim, “is that they’re taking a CD into
their computer and dragging the file to
their hard drive and E-mailing it to anoth-
er person who burns it onto a CD.”

Digital distribution is a serious threat to music companies and copy-
right holders. Worldwide recording piracy is now estimated at $5 billion,
a figure that could dramatically rise
as more people gain access to com-
puters. The RIAA has engaged in an
aggressive attack on MP3 sites, clos-
ing them down and bringing legal
action against their creators.

The panel’s moderator, Charley
Prevost, VP of retail for the Album
Network, noted that a major label had
recently put a single from a new act
on the Internet and that 30,000 people
downloaded it the week before. When
the album came out, he said, SoundScan report-
ed that it sold a minuscule number of
units. “The MP3 community may be
a loop that doesn’t buy music,” he
said.

J.J. Rosen, president of N2K’s
Music Boulevard online music store,
said that visitors to the Web site could
download singles for 99 cents but that
success in this effort had been only
“moderate.”

Rosen noted that the most suc-
cessful online promotions were those
that offered some premium besides a
downloadable single.

N2K now has an online promotion
with the music promotion group Depe-
che Mode. Customers can order the
band’s latest album, “The Singles ’86-
’98,” from Music Boulevard or from
Tower Records and get special seats
for concerts through Ticketmaster.

Banner advertising on the Web
works, too, especially when coupled
with offline marketing. Rosen said
two banners used to promote the
latest Reba McEntire album, “If You
See Him,” and that N2K had ac-
counted for 5% of the title’s sales in
three months.

Olim said CDNow had found sales
increases through effective use of
cost and positioning funds from
labels. A "virtual endcap," in which
an album cover is displayed on the
Web site’s home page or lead genre
page, “has boosted sales by a factor of
three,” he said.

BMG’s Conroy maintained that the
principal value of the Internet was as
a medium to increase awareness of
artists.

Nikke Slight, VP of new media for
Atlantic Records, said labels needed
to encourage acts to participate in
online promotions, “Get laptops into
artists’ hands," she said, adding that
"some artists are building E-mail lists.”
Slight was one Atlantic artist “dedicated”
to using the Internet to build a fan base, she said.

Dan Gill, VP of sales for Mammoth
Records, said he had “seen little suc-
cess so far in developing artists
through the Internet. “The most
effectiveness is with a name band,” he
said, adding that “90% of the activity
at our site is for Squirrel Nut Zippers.”

It was suggested during the meet-
ing that online pre-orders for new al-
bums could be helpful to labels in
marketing acts. CDNow’s Olim said,
“When people sign up, we can track
them. One or two weeks before
[street date], we can know if an album
will be successful and where.”

The difficulty in making money on
the Internet was also brought up dur-
ing the session. One retailer asked the panel what the loss per customer had
stabilized.

Olim said, “We’re working on
bringing the cost per order down. It’s
a stable negative now.” Music Boule-
vard’s Rosen added, “To build a
brand, we expected to lose a lot and
to spend a lot to get customers.”

BUYING TRENDS

CDNOW has launched its CDnow, a personalized online service that lets
visitors to the Internet music store make lists of recordings they might buy on subsequent visits to the
World Wide Web site. The service also includes a gift
module, which allows the giver to create gift cards to buy
based on the consumer’s previous selections.

CD WAREHOUSE, a chain of music stores that specialize in used CDs, is
opening a Web site that will sell new and used discs. The Oklahoma City-based company says it is spending $1 million to launch the site in
early November.

AMAZON.COM, the Internet bookseller, has announced the addition of
classical titles to its online music store. More than 42,000 recordings are available, said the Seattle-based company.

MEDIAX, a publisher of multimedia software, says it has formed a deal with
Valley Media to fulfill music orders on a Web site it is launching
(www.mediax.com). The site will offer more than 260,000 CD, video, and
DVD titles.

COUCITIVE, an Internet marketer of custom compilation CDs, says it has
signed exclusive licensing agreements with a number of independent
labels, including Flydaddy, Kill Rock Stars, Teen Beat, Tim/Kerr, and
Zero Hour. Some of the artists whose work will now be available for the
compilations are Elliott Smith, Mary Lou Lord, Beck, and Green Day.

HOME VIDEO. Hollywood Video in Portland, Ore., names James J.
Buettgen senior VP of marketing and Lon S. Weingart VP of mer-
chandising. They were, respectively, senior VP of marketing at the Olive
Garden restaurant chain and direc-
tor of merchandising at Starbucks
Coffee Co.

NEW MEDIA. Ted Cohen is appointed
conference chairman of Webzone ’98 in
Los Angeles. He is a new media
consultant.

David Clauson is named executive
VP of worldwide marketing at iXL in
Atlanta, while senior VP at Flote, Cone
and Belding.

Leonard Washington is promot-
ed to president of Paramount Digital
Entertainment in Los Angeles. He
was executive VP.

Dorment Technologies in Los
Angeles names Brad Burkhard and
Dan Dodd West Coast sales man-
agers. They were, respectively, pub-
lisher of the Recording Industry
Sourcebook and director of sales for
Grammy magazine and the Grammy
Awards Program Book, and nation-
al sales director for Billboard direc-
tories.

Pseudo Programs in New York
appoints Jeff Apodaca executive VP
of sales. He was head of sales and de-
velopment at Entertainment Asylum.

RETAIL. CD Warehouse in Oklahoma
City names Roger Groce marketing
manager. He was a publicist at Aris-
toMedia.
There have been three major changes at RED in the past 18 months to two years, which have significantly contributed to the company's growth in terms of size and strength, says Antonelli. First, RED redesigned its sales division, keeping its four geographical regions intact but creating a national account group, which acts like a fifth region, according to Antonelli. The national account group has account managers in Dallas, Cleveland, and Minneapolis. "Most of the major distributors have one sales rep who handles [the] Musicland [Group], one who handles [Blockbuster]," says Antonelli. "We don't have that kind of manpower, so we give our national account group help through an additional support staff in New York." Among those supporting the national account group is the national marketing manager, who sets up marketing campaigns, and the national marketing coordinator, who feeds research from SoundScan and buying trends to the national account managers, says Antonelli. RED employs 107 staffers, including 29 sales representatives, 25 account service representatives (ASRs), four urban marketing representatives, four marketing managers, four product marketing coordinators, and three national account representatives. Key executives include Deon Tubac, VP of sales; Los Tastull, VP of field sales; Laura Giarratano, VP of marketing; Mitch Wolk, VP of finance; and Alan Becker, VP of product development.

Second, the company created an ASR tracking system, which was designed by RED's marketing information system (MIS) department. "It's a device where the ASR can go into an account's store, track 16 or 20 records, getting data on how much inventory is on hand, where it is in the store—it is on an endcap or in a display—and what is the price," he explains. "The information is conveyed by the ASR into our business-to-business Web site and is up and running the next day. The labels can have access to current inventory levels, and [RED's] sales reps are..."
Street-Date Issue Has Many Critics, Few Taking Action

IN THE LAST ISSUE, I briefly touched on the National Assn. of Recording Merchandisers (NARM) Fall Conference. One of the main issues there was street-date violations, which probably have been an issue since the industry first embraced a universal street date. Since midsummer when the Master P album “MP Da Last Don” earned the dubious distinction of being the street-date violation champion, there has been a lot of debate on the topic, mainly focusing on a renewed push by independent merchants to move street date from Tuesday to Thursday or Friday. While some majors appeared to be considering that as an option during the summer, at mini-NARM, held Sept. 9-12 in Coronado, Calif., executives made it clear that Tuesday stands as the industry’s universal street date.

If that is the case, what can be done to solve the problem?

Some one-stops in New York think they have a solution. According to independent merchants, those one-stops are selling product early to non-SoundScan reporters and making SoundScan accounts wait until street date. I guess the logic is, if the majors don’t see street-date violations show up on SoundScan the week before release date, then they will look the other way.

At the other extreme, at mini-NARM, PolyGram Group Distribution (PGD) was telling one-stops it was considering putting them on Monday delivery if street-date violations continue to be a problem. PGD president/CEO Jim Caparro says that he would like to “avoid” that move. “I told them at NARM that if they don’t try to solve the problem, they would force the issue on a Monday delivery. It wouldn’t be PGD forcing the issue.”

While I applaud the company for taking a tough stand on the issue, I think it would trigger World War III against PGD, with little in the way of support for the company, as none of the other majors currently appear to be considering that tactic. Besides, it also punishes those one-stops that play by the rules.

PGD is not the first or the only major to get tough on street-date violations. In the past, almost all the majors have taken a tough stand on the issue, but only, in my opinion, on a periodic basis. That’s the problem: The majors get upset only occasionally and rarely at the same time. Other times—I won’t go so far as to say that the majors look the other way—but some of their actions could be categorized as looking sideways at street-date violations.

How else can you describe actions such as secretly encoding product so that they can deliver it which one-stops are behind street-date violations, and then the sales representative handling a one-stop call and says, “Don’t sell it early on this release because we are encoding the product.” And then on subsequent big

(Continued on page 70)
Wendy Carlos Takes Her Moog Music To East Side Digital

SWITCHED-ON DEAL: In an arrangement that should delight fans of (literally) classical synthesizer music, East Side Digital (ESD) has signed Moog pioneer Wendy Carlos, who will release her new and catalog material through the Minneapolis indie.

ESD president Rob Simonds says, “We’ve all along kept the focus on progressive music, but this is a fairly significant step forward for us.”

Carlos, a former physicist and classically trained musician who originally recorded as Walter Carlos, was perhaps the most important performer in the synthesizer’s evolution from a ‘60s audio novelty to a common piece of the modern instrumental arsenal.

In 1969, her Columbia album “Switched-On Bach,” featuring Carlos’ Moog interpretations of Bach’s best-known works, peaked at No. 10 on Billboard’s pop album chart; it spent 59 weeks on the chart and became that rarity, a gold classical album.

“The idea of taking a synthesizer and using it for Bach was completely out there,” says Simonds. Noting that Brian Wilson recently selected “Switched-On Bach” as one of his most cherished records in an issue of English magazine Q, he adds, “That album totally turned the popular culture around . . . It introduced a young generation to Bach. It did for me. Suddenly, it sounded like pop music.”

Carlos’ agreement with ESD was midwifed by the label’s GM, Drew Miller, who also operates his own rock/world music label, Omnium. It turns out that Omnium’s World Wide Web site is operated by the same man who runs Carlos’ Web site.

“He told Drew, ‘Wendy’s looking for a deal.’ Simonds says. “That piqued my interest, because I’m an old fan . . . I made contact, and when I found out the whole catalog was available, I got really excited.”

Carlos will bow on ESD on Oct. 13 with a brand-new, recording, “Tales Of Heaven & Hell.” The album includes “Clockwork Black,” a sequel to her original compositional work for Stanley Kubrick’s unsetting 1971 film “A Clockwork Orange.”

Simonds calls the record a look at “the dark side of mystical life”; fittingly, it hits the streets the same day as ESD’s new Residents title, “Wornwood,” which Simonds says is inspired by the San Francisco group’s “favorite Bible stories—all the ones that deal with incest, rape, and bloodshed.”

In November, the label will reissue the complete Carlos score for “A Clockwork Orange” and “Sonic Seasonings,” the thematic 1972 Carlos album that many feel prophesied later new age and ambient records.

In the first quarter of next year, ESD plans a “Switched-On” box set that will compile all of Carlos’ classical interpretations, including “Switched-On Bach” and its bestselling 1970 successor, “The Well-Tempered Synthesizer.” Later in the year, the label plans to reissue those albums individually, as well as such Carlos titles as “By Request,” “Digital Moonscapes,” “Beauty In The Beast,” and “Secrets Of Synthesis.”

Simonds says he will release a new two-CD album of Carlos’ music for such features as “Tron” and Kubrick’s “The Shining,” if rights can be secured from the film studios.

While she is acknowledged as an esteemed interpreter of traditional material and a gifted instrumentalist, she is perhaps best-known for her observant, playful, and caustic original songs about women. Her new album kicks off with a new recording of “I’m Gonna Be An Engineer,” a 1970 composition she wrote for Britain’s Festival of Fools.

“I’m chiefly known for ‘I’m Gonna Be An Engineer,’” she says. “It’s got so many words. Anthems are usually easy to sing. They don’t have so many words . . . But it seems to have touched a lot of women.”

According to Seeger, songs in the vein of “Engineer” continue to account for about a quarter of her live repertoire. However, though Seeger has released 18 albums, a number of which remain in print, none of them focus exclusively on that kind of material.

“I had no women’s album that I considered up to date,” she says. “I was singing those songs, and I wanted to put them on a CD.”

“Period Pieces” features songs written from the early ’60s through the late ’80s; some of the recordings date from sessions during the ’80s, but most were newly cut this year. They take in a wide variety of issues, ranging from contraception to domestic violence, from women at work to their role in strikes.

While some numbers, such as “Wilt I Have A Son” and “The Night,” are especially unflinching, the majority are characterized by a buoyancy and humor not usually associated with political song.

“Many of the women singers are very strident,” Seeger says. “The trick is to make music that men and women can respect but which is presented in a feminine way . . . I do not want to intimidate or to make men think I’m hostile. It’s a tricky business.”

Asked about the prominence of a wealth of popular and successful female performers in the ’90s, Seeger replies, “I think this is part of an entire world shift . . . I think we’ll see women taking over huge sections of control. The world is run by men, and we let ’em.”

She continues, “Women are going to come up and say, ‘We don’t like the way the world is run.’ More and more women are coming up in more and more fields and saying, ‘We don’t like what’s being said, we don’t like the way it’s being said.’

However, don’t expect to see Seeger getting up onstage at Lilith Fair anytime soon. She says she doesn’t know anything about the all-female touring festival.

And when asked which contemporary female artists she enjoys, she replies, “Oh, my goodness . . . I’m very difficult to please, with songwriters. For relaxation, I listen to Patsy Cline and Ella Fitzgerald.”
releases they signal when product hasn’t been encoded.

In order for the majors to eliminate the problem, they should address

RED BECOMES INDIE DISTRIBUTION POWERHOUSE
(Continued from page 67)

E-mailed that information. It covers the top 30 markets, so at any given time, we can track inventory in 600 or 700 stores a week. I don’t think there is anybody out there [collecting data] to this extent.”

This information, which has been available since March, supplements the other data supplied via computer to labels. “For over a year, labels could access what accounts ordered, what records were, and what returns were,” Antonelli says.

The third change that has occurred under Antonelli’s regime is that RED’s product mix, which previously centered around rap/R&B and metal/alternative rock, has been broadened. With Antonelli’s background at GTS, it is no surprise that RED added its first portfolio labels that specialize in contemporary jazz and new age, including New York-based N2K, Los Angeles-based Unity Label Group, and Omaha, Neb.-based Sambus.

In addition, Emmylou Harris, on the Eminent label, has given RED a toehold in the country category, while Moonshine Music specializes in electronic. Furthermore, within the Relativity label family, the scope has been broadened to include gospel via the creation of Harmony Records, while Covert Records, which is part of RED Ink, is releasing a record from Davy Spillane, a leading artist in the Celtic genre. At one point late last year, RED could claim 43 records on 15 Billboard charts, according to Antonelli. Including Relativity Entertainment and Sony Music subsidiary RED, RED handles 20 labels: D’Vine Records, Earache, Glass Note, N2K Enhanced Music, Roadrunner, and Warlock, all in New York; Epitaph, Fully Loaded, Moonshine, and Unity Label Group in Los Angeles; Fat Wreck Chords in San Francisco; Lil’ Joe and Pandemic Streetbeat in Miami; Loose Groove in Seattle; in California, Metal Blade in Simi Valley and Nitro Records in Huntington Beach, and Shrapnel in Novato; and Victory in Chicago.

In fiscal ’98, RED had 91 titles that achieved shipments of 50,000 units, up from 22 the previous year. “That is a big increase,” says Antonelli. “It shows we are developing records.”

Antonelli believes that RED has two characterstics that distinguish the company from other indie distributors. First, “we look and spend a lot of time going outside the industry,” says Antonelli. “We cross-promote with clothing companies and wine companies to reach the consumer that our labels are looking for. We work records without radio and have gone to a number of conventions that have nothing to do with the record business. It enhances the marketing plan.”

Second, he adds, “we run the company like a label. A lot of people here have label experience, and we run the company with that philosophy in mind.”

Currently, most violators get a late-Tuesday shipment for 30-60 days, which amounts to a slap on the wrist. If there is no big release from a major during that period, the risk of punishment is outweighed by the reward of the violation. A longer penalty period, say six months, would ensure that violators miss out on some big releases, and would make those prone to violating street date think twice.

I then suggested that time period to one senior distribution executive, he said, “I have some big releases coming out. I can’t hurt my records.” And therein lies the crux of the problem. If other majors are not tough on violators, then those punished can retaliate against the major employing strong penalties, which would likely be PGD’s problem if they are the only one with a tough penalty. But if all majors have strong penalties and apply them evenly, street-date violations could dry up.

At first such a strategy would be a costly and time-consuming proposition for the majors, but they would have to catch violators once and hit them with a stiff penalty. Then the cost of policing the problem would shrink accordingly. Also, I like the suggestion of WEA chairman/CEO Dave Mount, who during a panel at mini-NARM suggested releasing the names of companies in the penalty box to the music press. Then all suppliers would know which companies to police.

In determining who to punish, distribution executives would look at it in the same way, in my opinion. Wal-Marts and other discount department store chains, have store managers who don’t know the rules of the record business, and some of them have been known to put out albums as soon as they reach the store. But if, say, only 55 Wal-Mart stores out of the chain’s 2,500 stores jump street date, it’s clear that there is an intent at the whole chain to jump street date. In such instances, it is appropriate for the record company to penalize individual stores, which is the way that issue is being addressed now.

If an independent store that buys from a one-stop jumps street date, clearly there is intent to ignore the rules. But in an industry skewed toward the big chains, independents need every advantage they can get, so who can blame them for jumping street date and flouting it to boot?

The one-stop that sold the records early on the other hand, is clearly the guilty party. By selling records on Friday and Saturday to call-in shoppers for Saturday arrival at stores, they display nothing but intent to violate street date. It is these one-stops that need to be aggressively policed, and we all know who they are.

If the one-stops are deterred, the majors could then eliminate the problem at the chain level, where it is often claimed that those stores are retaliating against independents guilty of street-date violations. In such circumstances, the guilty party specialty chains could also be examined for intent and then punished accordingly.


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Merchants & Marketing

RETAIL TRACK
(Continued from page 68)
WEBB, IVRG KNOW THAT A LAWSUIT ISN'T FILED BEFORE ITS TIME; TAYLOR ON DVD

P R I C E T H I S

by Seth Goldstein

Hollywood Video, Worth, Ill., five; Family Video, Stafford, Va., one; Video Head Quarters, Keene, N.H., one; Sallen Corp., Tinley Park, Ill., seven; Visions Entertainment, Birmingham, Ala., five; Superbites Movies & Games, Delaware, Ohio, one; Dollar Video, Woodstock, Ill., nine; Blue Sky Video, South Elgin, Ill., eight; Premiere Video Superstore, Evansville, Ind., four; and Elk Enterprises, Mount Airy, Md., one.

TAYLOR-MADE: First off, let it be said that Sony's new DVD, "James Taylor Live: At The Beacon Theatre," on Columbia Music Video, is pitch-perfect for the demographics of the format's emerging market. The title is aimed at baby boomers who remember the still-comfortable Taylor persona from the '70s. They're also the folks most likely to buy machines on which to play this superbly produced disc.

We attended the performance and can attest that "Live" captures its every aspect, including the genuine intimacy of the New York venue. Multiple cameras took good looks at the crowd and Taylor's band and backup singers; in fact, the final cut could have lingered a bit longer over the intimate performances.

The disc of course, has some extras not available to the Beacon audience, such as an interview with Taylor, who says he considered all celebrations of his 30-plus year career "bullshit" until he received a Grammy and the Billboard Century Award. Let's see how Sony's effort pays off at retail. We're betting the boomers won't disappoint.
### Billboard Top Video Rentals

#### October 3, 1998

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#### Billboard Top Kid Video

#### October 3, 1998

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**Mom’s ‘Baby’ Vids Sharpen New Minds**

**by Moira McCormick**

Spatial intelligence, features images set to a variety of synthesized Mozart pieces, including “Twinkle, Twinkle, Little Star,” claims her creations “video board books” and says the imminent release “Baby Bach” will focus on Johann Sebastian Bach's complex, more methodical” music. Puppets play a big role, as do “kinetic art” objects like lava lights. “In one segment, a dragon marionette is doing a moonwalk, which has a hilarious effect,” she says. “It’s fun to watch.”

Next up is “Baby Shakespeare,” due in July 1998, which will focus on onscreen. Objects that begin with certain letter sounds will be shown; the sound will be pronounced, but the letter isn’t shown.

Aigner-Clark’s success came through the hard work and listening, seeing how wholeheartedly she believed in her creation, a community.

(Continued on next page)
CHILD’S PLAY
(Continued from preceding page)

tions company executive offered Aigner-Clark free toll-free telephone service for processing orders.
“We when made back all our money and produced another video, we started paying them,” she notes gratefully. “But they did it for free for a year.”

DOUBLE YOUR FUN: Mary-Kate and Ashley Olsen’s newest direct-to-video movie, “Billboard Dad,” streets Nov. 10 from Warner Home Video. The Olsen twins are particularly visible these days, with a new TV sitcom, “Two Of A Kind,” having premiered Sept. 26 on ABC; two new albums, “You’re Invited To Mary-Kate & Ashley’s Ballet Party” and “Costume Party,” due this month and in February 1999, respectively; and three new books from Scholastic Inc.

“Billboard Dad” (no relation to the magazine) will enjoy a multimillion-dollar marketing campaign, including TV, print, and radio ads and cross-trailer on the Warner titles “Quest For Camelot” and “Richie Rich’s Christmas Wish.” Each $19.96 video comes packaged with a free photo frame and a signed picture of the twins.

Entry forms for a sweepstakes will be in every “Billboard Dad” package; the grand prize is $2,000 and an all-expense-paid trip to the Mall of America to meet Mary-Kate and Ashley. On Nov. 1, a freestanding advertising insert from the dishwasher product Jet-Dry will reach more than 50 million people, offering a consumer rebate for purchasers of the “Billboard Dad” video.

VIDEO RETAILERS
(Continued from page 71)
in retail history. Bedard’s personal favorite is PolyGram Video’s “Gata,” which sells “a new standard. It could lead to many more theatrical musicals on video.”

Apple comments, “We love the direct-to-video upturn. It reaffirms the Hollywood studio commitment to home video and says a lot about their confidence in the retail market.”

Lesser titles helped Tower buck the downward trend in sell-through over the first six months. “We’re not as dependent on hit items with our depth of catalog,” says Thrasher, explaining the chain’s 12.5% gain in year-to-year sales. “We did very well with offbeat titles like ‘South Park’ and ‘Soul Poet.’” Music video received a significant boost from Nine Inch Nails, Hanson, and Spice Girls.

The VSDA Convention helped set the tone for the fourth quarter: “Most of the presentations were well orchestrated, and our dozen attendees got to see everyone,” says Bedard. Thrasher agrees.

“We had really good meetings with all our vendors,” Thrasher says, “and given the downturn in rental business and flat sell-through situation for the industry the first half, the studios seemed far more flexible to give [retailers] reasons to be more proactive.”

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Billboard Video October 3, 1998
‘The Rescuers’ Gets Rescued From A Crowded 4th Quarter


“It is a busy time of the year, but we’re in the sell-through business year round,” says Mitch Koch, Buena Vista North American GM. “ ‘Rescuers’ has very strong demand, but it’s also evergreen.” However, it’s just its own titles that Buena Vista has to worry about. Within the last month, five more summer movies have been inked for sell-through during the fourth quarter. In total, from Sept. 1 to Dec. 15, a dozen major releases will be going direct, five more than last year. And that isn’t counting the direct-to-video titles, already scheduled, classics reissues, and DVDs expected to crowd their way onto the shelf, too.

A quick glance at the upcoming schedule has “The X-Files” moving into the Oct. 3 spot in three configurations, “Small Soldiers” on Nov. 10, “Dr. Dolittle” on Nov. 24, and Columbia TriStar Home Video’s “The Mask of Zorro” on Dec. 1 and “Madeline” on Dec. 15. They join “Titanic” (Sept. 1), “Lost In Space” (Oct. 6), “Quest For Camelot” (Oct. 3), and “Hope Floats” (Oct. 20), and “Godzilla” (Nov. 3).

Koch says this year is bigger because more movies with a small ex-box office take are being tapped for sell-through. “Some of these would have been released as rental titles last year,” he notes. Although Koch didn’t get specific, “Hope Floats,” at $59 million, and “Lost In Space,” at $70 million, seem to fit that category. Buena Vista parent Disney’s “Six Days, Seven Nights,” which has taken in $73 million, goes out at a rental price on Dec. 8, day-and-date with DVD.

Fourth-quarter marketing plans for the Buena Vista slate include an “End Of The World” sweepstakes for “Armageddon.” The winner will have 1998 federal and state income taxes and parking tickets paid by Buena Vista; tax bills will be capped and matched to a liability clause. Other prizes include “certified authentic” asteroids, jackets, and soundtrack CDs.

YOGA ON SHOPPING LIST: Living Arts has expanded distribution of its yoga, tai chi, and wellness videos in Whole Food Markets. The health food chain is carrying them in most of its stores located in the Eastern, Western, and Midwestern markets. The product is marketed by Santa Monica, Calif.-based Newmark Media, which has also placed Living Arts product in drugstores.

By Eileen Fitzpatrick

In an exclusive promotion at Target Stores, consumers who purchase a copy of the title receive a 10-minute AT&T prepaid phone card. At Kmart, the video will have a coupon redeemable for $3 off the purchase of Nabisco products.

Buena Vista is also offering a national $4 rebate with purchase of the title plus “G.I. Jane,” “Con Air,” “Cop Land,” or “Marvin’s Room.” “The Parent Trap” will have a national $2 instant rebate offer with the additional purchase of “Mr. Magoo,” “Rocketman,” or “ Mr. Toad’s Wild Ride.”

DVD DEALS: Two distributors are offering incentives to persuade retailers to take the plunge into DVD. St. Louis-based Sight & Sound Distributors is urging retailers to take the “Holy Hollywood,” which is part of a consumer contest awarding winners a DVD player.

The gimmick is designed to boost rentals of “The Odd Couple II,” “Deep Impact,” and “Sliding Doors.” When accounts order the titles, they can receive in-store materials, including a free DVD giveaway.

Consumers enter the contest by choosing their favorite of the three titles, filling out an entry form, and dropping the entry at their local store. The contest runs through December.

Meanwhile, Los Angeles-based multimedia distributor Metropolis Marketing is offering its customers a “DVD start-up” kit, including a DVD rental center with a player and titles that consumers want to sample the technology. For more information, dealers can call 877-FOR-DVD.

LIFES ADDITIONS: Natalie Imbruglia, Eve 6, Addict, and Ultrababyfat will have their music featured on “My So-Called Life” cassettes arriving in stores Oct. 13. Imbruglia’s hit “Wishing I Was There” (“Inside Out” by Eve 6, “Monster Side” from Addict, and “Twist” from Ultrababyfat are the tracks that will be included.

YAHOO ON SHOPPING LIST: Living Arts has expanded distribution of its yoga, tai chi, and wellness videos in Whole Food Markets. The health food chain is carrying them in most of its stores located in the Eastern, Western, and Midwestern markets. The product is marketed by Santa Monica, Calif.-based Newmark Media, which has also placed Living Arts product in drugstores.
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COLUMBIA GROOMS PRAS MICHEL
(Continued from page 27)

produced the album. The set begins and ends the album with the traditional gospel tracks "Hallelujah" and "Amazing Grace."

"I started out in the church, and I wanted to do something that represented me," says Pras. Other songs on the project include "Frowsy," "Low Rider," and "Whatcha Wanna Do." The album also features a number of vocal collaborations styled interludes that offer well wishes from Donald Trump and Eartha Kitt to Carl Symon and Sean "Puffy" Combs.

"The interludes go with the title," says Pras. "'Ghetto Suparstar' represents everyone; we are stars in our own right."

Ruffhouse president Joe Nicole defines the rapper as an "everyman." He adds, "[Wyche] is an intellectual, but Pras speaks to your guy on the street. He's a little more in tune to the audience's entertainment needs. I think sometimes his talents are underestimated and that's good for what Lauryn and Clef have done. His simple melody and catchy hooks will appeal to a wider audience; that's an important entertainment tool for him."

"The album is a record of dreams," Pras notes. "It has everything from R&B, dance, rock, rap, and hip-hop. The album has songs that will be chart toppers, hits and hits. You can't help but notice the strong musical background of Lauryn and Pras. It's a strong, well-rounded album."

"We've got to make sure this album is the best," Pras advises. "We want to make sure that this album is the best album ever. We want to make sure that this album is the best album ever. This album is the best album ever. This album is the best album ever."

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LIFELINES

BIRTHS
Girl, Jessica Lyon, to Janice and Ted Bane, July 15 in Nashville. Mother is director of office operations for Ham- stein Publishing and Productions.


MARRIAGES
Andrea Patrick to Fabian Forte, Sept. 19 in Farmington, Pa. Bride is a recording artist/actor who hosts the concert series “Fabian’s Good- time Kick ’N Roll Show.”

DEATHS
Peggy Pugh, 87, adjudged of breast cancer, May 27 in Philadelphia. Pugh managed the Hedge- row Theater in Moylan, Pa., and was on the boards of the Annen- berg Theater and the Theater of the Living Arts, both in Philadelphia. Memorials donations should be sent to the Breast Cancer Research Center at the University of Pennsylvania.


Terry McEwen, 69, apparently of a heart attack, Sept. 14 at his home in Honolulu. McEwen held major slots in the classical department of Decca Records in London and Paris and its U.S. counterpart, London Records, from 1960 to 1982. McEwen, whose classical expertise was particularly focused on opera tenor, left London in 1982 to become general director of the San Francisco Opera. In 1985, leaving because of ill health in 1988 to retire to Honolulu. McEwen did not join Decca’s London operation until 1991, until then he was named GM of the London classical department. He is remembered as an astute mer- chandiser of classical product and a lightweight pioneer of its new product lineup before retailer. He also carried the additional- title of VP of the company from 1973-78. In 1978, he was promot- ed to executive VP of the company, which also had a successful pop company. In London’s classical division, he worked with such legen- dary names as conductors Her- bert von Karajan and Sir George So- li, conductor and soprano Renata Tegari- di and Joan Sutherland, among many other stars. McEwen was born in 1929 in Thunder Bay, Ontario, and was the oldest of six children, all of whom survive him.

GOOD WORKS

DO A LITTLE DANCE: Earth- dance ’98, a 12-hour global dance party happening Oct. 10 in 54 cities in more than 30 countries, plans to raise funds for and awareness of Planetary Peace in Aid of Tibet. Each city’s event will plug into the live webcast at www.earthdance98. Last year’s event helped build an orphan- age and Arts & DAs involved include: Freaky Chakra, Banco Da, Giaco, and Medicine Drum. Contact: Susan Mainzer at 213-406-5114.

GOLFING GOODNESS: Glen Campbell will host the Academy of Country Music’s 10th annual Bill Boyd Golf Classic Oct. 12 at the Del Bell Golf Course in Burbank, Calif. The T.J. Martell Foundation, the Neil Bogart Fund, the Los Angeles Shriners Hospital, and the Bill Boyd Memorial Fund will benefit from the tournament. Celebrities expected to participate include Trace Adkins, Kenny Chesney, John Michael Montgomery, and Paul Brandt. Contact: the academy’s office at 323- 462-2831.


HELP OTHERS LIKE THEY HELP YOU: Lyssa Selton, who was struck by lightning at the Tibetan Freedom Concert in Washington, D.C., has entered a partnership with Splash Records to release a compila- tion of area acts like Tramps Like Us, as a benefit for the burn unit at Washington Hospital Center. Sponsorship for “One Little Corner” has come from Splash, Discomakers, Printing Headquarters, and CHFES Washington, D.C. Con- tact: Garrett Park at 301-571-1996.

MINE-BLOWING EXPERIENCE: Emmylou Harris, Willie Nelson, Lucinda Williams, Steve Earle, and Buddy and Julie Miller will perform to raise awareness and money for the Campaign for a Landmine Free World on Oct. 9 in Washington, D.C. Contact: Grass- roots Media at 615-340-8966.

A POSITIVE TONE (Continued from page 60)
OAG singer Radhi agrees that Positive Tone allows “us creative freedom. Our new album takes our guitar pop to a new level. We’re putting some elec- tronic textures into it, and they wel- come it.”
OAG has also been prolific with the media in the past four years. Having sold 57,000 copies of its 1994 debut album, “Old Automatic Garbage”—a record for an English-singing Ma- layesian act—the band went on to write the official theme song for last year’s FIFA/Coca-Cola World Youth Football Championship, “The Name Of The Game.” Also last year, along with Nice Stupid Playground, the band contributed tracks to the movie “Chinese Box,” which starred Jerried Letham and Wayne Wang. I am sure that although both the label and its artists have enjoyed a high profile, market realities are be- ginning to take effect. “Asia’s econ- omy is so strong, as are they as everyone else. Coupled with the fact that the Malaysia urban market is small, we are about to look at restructuring. We have to look at international markets and strategic alliances with outside enti- ties.”

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BILBOARD OCTOBER 3, 1998
Radio Seminar Features Hot Topics, Lively Discussions

Top 40 Looks At Balance, Branding

A Billboard/Airplay Monitor staff report.

PHOENIX—Heated conversations on hot-button topics sparked many panels at the Billboard/Airplay Monitor Radio Seminar and Awards, held Sept. 17-19 at the Pointe Hilton Resort at Tapatio Cliffs here.

Mainstream top 40 programmers offered two solutions to the chief question posed at the “Will Success Spoil Top 40?” panel: balance and branding. Balance, they said, means more than the proper mix of pop and rhythmic hits. “You need a balance of music styles and record types,” both reaction records and those that didn’t initially call,” noted WHITZ (Z100) New York PD Tom Poleman.

Call-out, and top 40’s heavy reliance on it, was a recurring topic at the mainstream session. KBEE Houston PD John Peake warned against worrying too much about burn figures, as improperly asked questions can lead to misleading results. By the session’s end, so many panelists had reiterated that research was not meant to be taken literally that British PD Paul Chatterley asked why they didn’t just dispense with it altogether.

As for branding, KIIS Los Angeles PD Dan Kieley said, “You learn more about a station from its history than you do from where it’s going.”

(Continued on next page)

R&B Panel Examines Old School Vs. New School

A Billboard/Airplay Monitor staff report.

PHOENIX—Despite recognizing the need for mentoring, the old school is still at odds with the new school in R&B music, as seen at the Billboard/Airplay Monitor Radio Seminar panel “Money, Power, Respect.”

And not everybody sees it as a lack of respect. Mickey Johnson, PD at WBBL (96.7) Birmingham, Ala., admitted, “Hungry jocks and even interns will be the ones to replace a jock who is complacent where he or she is at.”

Added KKDA-FM (K104) Dallas PD Skip Cheatham, “If you’re a regional for 20 years, then maybe you shouldn’t have that job. Why haven’t you moved on?”

But Atlantic Records’ Sandra Sullivan argued that was acceptable for a person to want to stay in one job in one market, if that’s what he or she loves. Panelist Cynthia Johnson-Harris, senior national for Columbia Records, agreed. “There are only so many opportunities out there to move up, and that number is dwindling. We can’t penalize someone who is happy doing their job, if they’re doing it well,” she said.

Another longevity issue brought up was R&B’s ability to build stars. “If the artist is making money, that’s what it’s all about. If the artist isn’t in demand by my audience, then I can’t play it,” said Mic Fox, PD of (Continued on next page)

Country Radio Told To Take Risks

A Billboard/Airplay Monitor staff report.

PHOENIX—The need to take more risks in country radio was one of the recurrent themes at the Billboard/ Airplay Monitor Radio Seminar, held Sept. 17-19 here.

Country keynote speaker Buck Owens, noting that he had been asked to speak about where country has been and where it’s going, confessed, “I don’t have any idea where it’s going. Radio changes and changes and changes, but I don’t believe it ever changes much.”

When he was starting out in the music business, Owens said, “I just did what I wanted to do, and I hoped to hell people liked it. When I recorded, I used my own musicians. Some were sometimes not as good as the studio musicians you could get, but they played differently. It gives you your own sound. The producer today has to approve the song, who wrote it, who published it, and the studio musicians. Sometimes the [artist] needs some guidance, but that much!”

Later, during the “Country Confidential” rap room, KNIX Phoenix VD/general program manager Larry Daniels said, “In Buck’s [day], you couldn’t get a recording contract if you sounded like somebody else. Now, you can’t get a recording contract unless you sound like somebody else.”

Asylum’s Nancy Tunick contradicted him, noting that acts who have broken through, like Deana Carter, Dixie Chicks, and the Wilkinsons, sound unique. But other attendees agreed that records by acts like those are one out of every 15 that cross programmers’ desks.

Rusty Walker Consulting’s Bob Glasgow, who co-moderated the rap room with KFRG Riverside, Calif., operations manager Ray Massie, said, “Maybe that is what we have gotten so homogenized as a format that we have lost our soul. We really must celebrate the uniqueness of our radio stations.”

WRRZ Harrisburg, Pa., music director/overnight host Dandelion agreed that “in radio and the record business have all gotten too safe. If you don’t take risks, how can you be unique?”

Consultant Bill Hennes noted that everything in radio is researched with the exception of how many spots the audience will tolerate. “There is no thought given to how far the industry is being pushed,” he said.

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CONVENTION CAPSULES

TOP 40 LOOKS AT BALANCE, BRANDING

(Continued from preceding page)

Today's corporate mega-clusters have put many top 40 stations in the position of having to deal with a format rival again. Panelists' advice: Focus on your strengths and don't overreact. "As [ex-WNCI Columbus, Ohio, PD/GM] Dave Robbins once said, "Do nothing until it no longer works," Peake said.

As for the greater number of spots that most stations are now dealing with, most panelists said they still look at other competitive positions were no longer as important as they once were. But consultant Dan Valle, predicting the return of quantitative music imaging, warned PDs not to abandon the "best/most music" position.

The lack of viable dance pop—the music once at rhythmic top 40 center—was a key topic at the rhythmic panel. WKSS (Kiss 95.7) Hartford, Conn., PD Jay Beau Jones noted that dance acts lack a strong visual music imagery, warned PDs not to abandon the "best/most music" position.

The hot topic for the future—Spanish stations' increasing influence on rhythmic's target demo. WP0W (Power 96) Miami PD Kid Curry affirmed programmer/consultant Bill Tanner's contention that since Hispanic females hit 25, they listen more to Spanish radio and lose their interest in rap. That led Power 96 to daypart heavily for the first time in years. But other PDs refused to counterprogram Hispanic Radio. "When I was at [KPPW] Power 106 [Los Angeles], our tests found out that we couldn't compete with KLVE for those women who are into their heritage and radio," said KKFR Phoenix PD Bruce St. James. "Now, all we [as a format] can do is go after them as PDs and DJs."

Adult top 40 session panelists brought up that "B" word again—branding—as a key to maintaining the format's success. WQLQ (Q102) Cleveland PD Mary Ellen Kachinske, who led the group through brand-focused positioning of their station on adult top 40, KMHX (Mix 96.5) Houston PD Lorrin Palagi noted that "product isn't the product for programmers anymore." "It's more important to look outside our little corner and see the big picture. Radio has changed so much in the last five years. It's a whole new world."

OLD SCHOOL VS. NEW SCHOOL

(Continued from preceding page)

WPHI (Philadephia 105.9). Philadelphia Johnson-Harris pointed out that "a record company would be very happy if they had 10 one-hit wonders. They're making money regardless, and the employees are happy because they're getting a paycheck at the end of the week. So don't worry too much about what the audience wants." The panel "You Hired Me, Now Just Let Me Program" focused on the challenges program directors face daily. Surprisingly, the topic of exclusivity deals with independent promoters was discussed more than it has been in the past. Without citing any names, one PD suggested "indies" when they joined their present stations and acknowledged that there are both advantages and disadvantages to the arrangement.

"I'm still feeling it out," said Williams. "But no one tells me what to play. We do give them information, but so far it hasn't affected my playlist at all, and it won't."

One concern regarding exclusivity deals raised during the panel was whether the marketing dollars a station receives in an exclusivity deal would actually go to a station's promotional budget or just be added to its bottom line.

Coverage of the 1998 Billboard/Airplay Monitor Radio Seminar and Awards was provided by Airplay Monitor staffers Sean Rose, Marc Schifflin, Phyllis Stark, Dana Hall, Jeff Silberman, and Mark Marone, and Billboard's Chuck Taylor.
WNNX, WBBM-FM Lead The 1998 Billboard/Monitor Radio Awards

(Continued from page 1) Demery, and promotion/marketing director for Jennifer Netch.

The event, hosted by broadcasting icon Dick Clark, was held here at the Pointe Hilton Resort as the culmination of the three-day Billboard/ Airplay Monitor Radio Seminar (see coverage beginning on page 81). Co-presenters at the show were Ben and Brian, morning hosts on the local KNIX, and Bruce Kelly, who returned to modern adult KZ96 Phoenix in September.

Rhythmic top 40 WBBM-FM (B-96) Chicago also took home four awards: for PD Todd Cavanagh, music director Erik Bradley, promotion/marketing director Michael Beinholt, and air personalities Ed and Jabo. The only thing preventing a clean sweep in the newly created rhythmic top 40 category was WKTU New York’s third straight win for station of the year. (It won in the broader top 40 category the preceding two years.)

Nine stations took home three awards each: mainstream top 40 KIIS-FM Los Angeles and WFIL-AM Tampa, Fla.; mainstream rock WRX (Rock 103.5) Chicago; mainstream R&B WQVE (QL 93) New Orleans; triple-A WXRT Chicago; AC WLTW New York; modern adult KFMB San Diego; and country KNIX and WSIX Nashville.

KIIS won for PD Dan Kiley, promotion/marketing director Von Freeman, and air personality Rick Dees. WFLZ for secondary-market top 40, air personalities M.J. and B.J., and PD B.J. Harris; WRX for major-market album station, music director Jo Robinson, and local air personality for former morning host Mancow; and WQVE for mainstream R&B station in a secondary market, PD Gerod Stevens, and local air personality C.J. Morgan, the station’s morning man.

Perennial favorite WXRT walked away with its annual hat trick. Once again, it picked up awards for station of the year, PD for Norm Winer, and music director for Patty Martin. WLTW won for major-market AC station of the year, while Valerie Smaldone was named major-market air personality and Jim Ryan was named PD; KFMB walked away with major-market adult top 40 station, PD honors for Tracy Johnson, and local air personality for Jeff and Jer.

KNIX won for major-market country station, while Larry Daniels picked up PD honors for the third consecutive year, and Buddy Owens, whose father, Buck Owens, delivered the station keynote address Sept. 18, won for music director.

WSIX won for secondary-market station for the fifth year in a row, Dave Kelly was named PD of the year, and morning man Gerry Rye won for local air personality for the seventh consecutive year.

Clark was also the surprise honoree of the annual Alison Steele Lifetime Achievement Award, which was named in honor of the late pioneering New York air personality known as “The Nightbird,” who is best remembered for her 11 years at heritage rock outlet WNEW-FM New York. Last year’s Lifetime Achievement Award winner was Casey Kasem.

Arista ruled in the revived honors for label promotion team of the year, with awards for AC/adult top 40, country, R&B, and top 40. Capitol triumphed in the mainstream and modern rock formats.

CBS’ Howard Stern was again named syndicated personality of the year, a category that recognizes personalities whose entire air shift is syndicated daily and appears on more than one station.

In the network/syndicated program category, ABC Radio’s “Rick Dees Weekly Top 40” won in the AC/adult top 40 category, ABC’s “American Country Countdown With Bob Kingsley” for country (his 12th win), Westwood One’s “House Of Blues” for mainstream/modern rock, ABC’s “The Tom Joyner Movin’ On Show” in R&B, and AMFM’s “American Top 40” in the top 40 category. This award recognizes weekly, longform or daily shortform programming but not full syndicated dayparts.

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in 10 formats and nine categories. Winners were determined by the readers of Billboard and the four Airplay Monitor publications, who voted on ballots that appeared in Monitor’s July 24 issue and subscription copies of Billboard’s Aug 1 issue.

A total of 100 awards were given, and there were 438 nominees this year. The eligibility period for nominees was May 1997-May 1998. Stations in the top 20 markets were eligible for the major-market awards. Other markets were classified in the secondary category for the purposes of these awards.

A complete list of winners begins on this page.

Assistance in preparing this story was provided by Airplay Monitor staff.
### Program/Operations Director of the Year

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
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<tbody>
<tr>
<td>Adult Contemporary</td>
<td>Adult Top 40 &amp; Modern Adult</td>
</tr>
<tr>
<td>JIM RYAN</td>
<td>WLTW</td>
</tr>
<tr>
<td>JOHN PATRICK</td>
<td>WBBQ</td>
</tr>
<tr>
<td>JOSEPH KOZMAN</td>
<td>WMM</td>
</tr>
</tbody>
</table>

### Nationally Syndicated Air Personality of the Year

| Howard Stern | CBS Broadcasting |

### Station Promotion/Marketing Director of the Year

| AC/Adult Top 40 | Country | Mainstream Rock | Modern Rock | R&B | Mainstream Top 40 | Rhythmic Top 40 |
| Robert Lyles | KYUS | Los Angeles | Mike Cusotta | WGKX | Tampa, Fla. | Heidi Kramar | WRB | Detroit | Jennifer Nec | WNNX | Atlanta | Rocco Macri | WQHT | New York | Von Freeman | KIIS | Los Angeles | Michael Bisholt | WBIM-FM | Chicago |

### Music Director of the Year

| Adult Contemporary | Adult Top 40 & Modern Adult | Country | Mainstream Rock | Modern Rock | Mainstream R&B | Adult R&B | Mainstream Top 40 | Rhythmic Top 40 |
### Radio Programming

#### Radio Consultant/Group PD of the Year

<table>
<thead>
<tr>
<th>AC/Adult Top 40</th>
<th>Country</th>
<th>Mainstream/Modern Rock</th>
<th>R&amp;B</th>
<th>Top 40</th>
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</thead>
<tbody>
<tr>
<td>GUY ZAPOLEON</td>
<td>RUSTY WALKER</td>
<td>TOM CALDERONE</td>
<td>STEVE SMITH</td>
<td>GUY ZAPOLEON</td>
</tr>
<tr>
<td>Zapoleon Media Strategies</td>
<td>Rusy Walker Consulting</td>
<td>Jacobs Media</td>
<td>Radio &amp; Ratings</td>
<td>Zapoleon Media Strategies</td>
</tr>
</tbody>
</table>

#### Triple-A

<table>
<thead>
<tr>
<th>Station of the Year</th>
<th>Program Director of the Year</th>
<th>Music Director of the Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>93XRT</td>
<td>NORM WINER</td>
<td>PATTY MARTIN</td>
</tr>
<tr>
<td>Radio Chicago</td>
<td>WXRT Chicago</td>
<td>WWRT Chicago</td>
</tr>
</tbody>
</table>

#### Network/Syndicated Program of the Year

<table>
<thead>
<tr>
<th>AC/Adult Top 40</th>
<th>Country</th>
<th>Mainstream/Modern Rock</th>
<th>R&amp;B</th>
<th>Top 40</th>
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</thead>
<tbody>
<tr>
<td>RICK DEES</td>
<td>AMERICAN COUNTRY COUNTDOWN</td>
<td>HOUSE OF BLUES</td>
<td>THE TOM JOYNER MOVIN' ON SHOW</td>
<td>AMERICAN TOP 40</td>
</tr>
<tr>
<td>Weekly Top 40</td>
<td>WITH BOB KINGSLEY</td>
<td>Westwood One</td>
<td>ABC Radio Networks</td>
<td>AMFM</td>
</tr>
</tbody>
</table>

#### Record Label Promotion Team of the Year

<table>
<thead>
<tr>
<th>AC/Adult Top 40</th>
<th>Country</th>
<th>Mainstream Rock</th>
<th>Modern Rock</th>
<th>R&amp;B</th>
<th>Top 40</th>
</tr>
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<tbody>
<tr>
<td>ARISTA</td>
<td>ARISTA NASHVILLE</td>
<td>CAPITOL</td>
<td>CAPITOL</td>
<td>ARISTA</td>
<td>ARISTA</td>
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</table>

#### Local Air Personality of the Year

**Major**

<table>
<thead>
<tr>
<th>Adult Contemporary</th>
<th>Adult Top 40 &amp; Modern Adult</th>
<th>Country</th>
<th>Mainstream Rock</th>
<th>Modern Rock</th>
<th>Mainstream R&amp;B</th>
<th>Adult R&amp;B</th>
<th>Mainstream Top 40</th>
<th>Rhythmic Top 40</th>
</tr>
</thead>
<tbody>
<tr>
<td>VALERIE SMALDONE</td>
<td>JEFF &amp; JER</td>
<td>TERRY DORSEY &amp; HAYWEYE</td>
<td>MANCOW MULLER</td>
<td>NIK CARTER</td>
<td>DONNIE SIMPSON</td>
<td>ISAAC HAYES</td>
<td>RICK DEES</td>
<td>EDDIE &amp; JOBO</td>
</tr>
<tr>
<td>WLTW New York</td>
<td>KFMB-FM San Diego</td>
<td>KS107.5</td>
<td>WRXY Chicago</td>
<td>WBCN Boston</td>
<td>WPGC-FM</td>
<td>WRKS New York</td>
<td>KIS Los Angeles</td>
<td>WBBM-FM Chicago</td>
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**Secondary**

<table>
<thead>
<tr>
<th>Adult Contemporary</th>
<th>Adult Top 40 &amp; Modern Adult</th>
<th>Country</th>
<th>Mainstream Rock</th>
<th>Modern Rock</th>
<th>Mainstream R&amp;B</th>
<th>Adult R&amp;B</th>
<th>Mainstream Top 40</th>
<th>Rhythmic Top 40</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAURA &amp; KEVIN</td>
<td>MARK &amp; MERCEDES</td>
<td>GERRY HOUSE</td>
<td>BOB KEOVAN &amp;</td>
<td>SARA TRESLER</td>
<td>C.J. MORGAN</td>
<td>BOBBY O'JAY</td>
<td>MJ &amp; BJ</td>
<td>RICK STACY</td>
</tr>
<tr>
<td>KAOQ Las Vegas</td>
<td>KXLT Las Vegas</td>
<td>KXKQ</td>
<td>TOM GRISHOLD</td>
<td>KROX Austin, Texas</td>
<td>QUE New Orleans</td>
<td>WDAI Memphis</td>
<td>WPLZ Tampa, Fla.</td>
<td>KQRS Denver</td>
</tr>
</tbody>
</table>

**Weekly Top 41**

- **American Country Countdown**
- **American Top 40**
- **Record Label Promotion Team of the Year**
- **Local Air Personality of the Year**
- **Radio Consultant/Group PD of the Year**
- **Triple-A**
- **Network/Syndicated Program of the Year**
- **Billboard October 3, 1998**
Singing Drivers, Biblical Night Lights: Highlights From One Hot Radio Seminar

**Morning Team Ben And Brian Rise To Prominence In Phoenix**

J UST A LITTLE MORE than two years ago, Ben Campbell and Brian Egan were plucked from relative obscurity in Lexington, Ky., and given the high-profile morning-show gig at KMLE Phoenix, replacing market legends Jim Hatten and Willy D. Loom, who left for a short-lived job in Chicago.

Two years later, Ben and Brian are no longer obscure, thanks to their win of the major-market air personality of the year award from the Country Music Assn. (CMA), which they called "television-overshadowing," and a nomination in the same category in the Billboard/Air Radio Monitor Radio Awards, where they were presenters at the Sept. 13 ceremonies in Phoenix.

In addition to KMLE, the duo is heard on about 70 stations via a year-old syndicated show "Super Country With Ben And Brian" on United Stations Radio Network.

"To think we and Egan are now competing against the jocks they replaced at KMLE. After returning to Phoenix for a punch-publicized job at the now-defunct KWCY (Wild Country), Tim and Willy recently moved to KMLE's archival, KNX.

The KMLE job is one that developed over the past two months of advance warning and time to prepare. They decided that Tim and Willy's return "wasn't going to change things" and that they worked with Tim and Egan. Campbell says that the station's parent company, Chancellor Media, "has really been behind us and loaded the guns for us" in the morning-show battle.

Campbell's repertoire of more than 100 celebrity voice impersonations is used frequently on the air in bits and "call-ins" from his characters, who include Bill Clinton, Travis Tritt, George Strait, Carter from "South Park," and Hank Hill from "King Of The Hill." (He also does dead-on imitations of KMLE PD Jeff Garrison and GM Allen Stiegel, occasionally getting the former as well, according to Stiegel, firing salespeople.)

When Faith Hill recently gave birth to her second child, Camp-
bell called the hospital as George Strait. His impersonation was so believable that he was put through to Hill's room. Although she was an unlikely caller, he left her message and his phone number and got a call from Hill's husband, Tim McGraw, who thought he was call-

Dr. Fred Stieglitz, CEO of Dish Network, attends to the NEOMED Synergy side of the media. He's a bright side. My room is ready.

Thursday, 6:30 p.m.: The seminar's chat opening reception, spon-

sored by the side of the media. He's a bright side. My room is ready.

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sored by the side of the media. He's a bright side. My room is ready.
There was nothing sloppy about the spread of "Lullaby," which changed Mullins' life almost overnight. For the last nine years, Mullins and his girlfriend handled every facet of his independent career and record label. As radio stations started spinning his soothing tune, major labels got interested. "I was never unhappy playing coffeehouses on my own. I was making a living from art, which was my goal. I was expecting the next nine to be like the first nine. But Columbia got me from the get-go. It's nice to relax and see a hundred people doing what two of us did. People treat you differently. I'd been trying to play this club in Chicago for five years without luck. After the airplay, I got the gig and filled the room."

Mullins hopes to use his higher profile to help other fledgling musicians. He was helped out by my community. I want to return the favor by adding new acts to my tours or by putting out their CDs.

"HITS! IN TOKIO"

Week of September 6, 1990

1. Dee Vip - Love/ Loven Hill
2. Life/ Life
3. Life Is A Flower/ Ace Of Base
4. My Favorite Mistake/ Sheryl Crow
5. Renaissance/ Beverley Mahood
6. The Boy Is Mine/ Brandy & Monica
7. Too Much, Too Little, Too Late/ Silver Sun
8. Ove/ Sofia Essman
9. I Love You/ Deborah Morgan
10. Love Letters/ Aaliyah
11. Interpoligraph/ Beastie Boys
12. Can't Take My Eyes Off You/ Loven Hill
13. History Repeating/ Propellerheads
14. Featuring Miss Shaina/ Cher
15. Come To Me/ Sambass Fantome
16. Silly Man/ The Tone Rich Project
17. Circle/ Swan Dive
18. The Vars/ Football
20. The First Night/ Move
21. Dipyogurra/ Leo-Tacoma
22. Another Day Goes By/ Dacse Moore
23. Rock With You/ D'Influence
24. Until It's Alright/ C. Lewis Featuring Keith Hines
25. The Knock/ J.N.K.L.E.
26. Hey Now! Now!/ Swet 360
27. I Will Wait/ Home/ And The Bloomin'
28. Kokoro/sho/ Sou/ Tokyo
29. Tama-tama/ The Bright Green
30. Happy Ever After/ Julia Fordham
31. Making History/ Janet Kay
32. Love/ Lenny Kravitz
33. So Far Away/ Sarena
34. Missing You/ Hans/ J. Blogs
35. The Air That I Breathe/ Simply Red
36. Save Tonight/ Eagle-Eye Cherry
37. Yokohama/ HelloMatic
38. My Heart Will Go On/ Celine Dion
39. Lady Marmalade/ All Saints
40. Soul Glow/ Grace 3
41. Ruffians/ Freestyle
42. Hey Judy/ Bob Bolden Project
43. Featuring Jermaine
44. Heaven/ Inner Shocks
45. The Rockefeller Slaves/ Fabrizio Dinn
46. Star Chasers/ 4 Hero
47. Troubled Sea/ Karan Martinez
48. Freedom Street/ Assault
49. I Like What You Do/ Combosash

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1PM-4AM on J-WAVE/103.3FM in TOKYO
Music Video Programming

Boyz II Men Get BET Honor; CMT Grows In Northwest

BET NEWS: BET will honor Boyz II Men with a BET Walk of Fame Award in an Oct. 23 ceremony in Washington, D.C. (the ceremony will not be televised.) The award is given to acts who have made outstanding contributions to the music business. BET President and COO Whitney Houston, Michael Jackson, and Babyface.

In other BET news, the network is planning to open a second BET SoundStage restaurant in Memphis on the city’s famed Beale Street. The opening is expected to be mid-1999. The Memphis location joins the original BET SoundStage restaurant in Largo, Md.

CMT NEWS: CMT has scored a distribution boost in the Pacific Northwest by being added to TCI cable systems. According to TCI and CMT, TCI plans to add the channel to more than one million cable-TV households in Washington state over the course of the next three years. CMT currently reaches more than 42 million U.S. households.

In other CMT news, we told you about plans the network had for a new music series in which notable country stars would perform hits and songs from their new albums, “No More Looking Over My Shoulder,” due Oct. 13 on Warner Bros. Nashville.

On the MOVE: The production company Shooting Star Pictures has closed its Palo Alto, Calif., office, and all of its operations will now be handled out of Shooting Star’s Los Angeles office. The box has named Greg Willis senior VP of affiliate sales/marketing. He was previously VP of digital networks at Scripps Networks. . . . Jive Records associate director of video promotion Kelly Charles is on maternity leave Jan. 4, 1999. In the meantime, Jive’s video promotion duties are being handled by Diane Blankumse of Tenafly, N.J.-based Royal “D” Video.

550 Music head of video promotion and production Doug McVay has added video promotion duties for the Work Group. He replaces Oren Fishman and Laura Kohn, who are no longer with the Work Group. . . . Hollywood Records in Burbank, Calif., has named Ken Bunt national director of video promotion, replacing Tony Smith, who has exited the label. Bunt was previously national director of video promotion at Red Ant Entertainment.

THIS & THAT: The Denver-based modern rock program MusicLink, which recently opened a Los Angeles office (The Eye, Billboard, Aug. 22), can be seen weekly at 1 a.m. on KRCA-TV Los Angeles beginning Thursday (1).

“Music Link” has also formed the Red Ant Network with KRCRs other late-night music video shows, “Are-O-Vee” and “Dink” for cross-promotions with sponsors.

And a reminder: Oct. 9 is the pre-registration deadline for the 1998 Billboard Music Video Conference, which takes place Nov. 4-6 at the Sheraton Universal in Universal City, Calif. Payment received by Oct. 9 is $449; after Oct. 9, the registration fee is $499. For more conference registration info, call Michele Quigley at 212-536-5002.

Production Notes

Los Angeles

DMX, Nas, Method Man, and Jay filmed “Dogz For Life” with director Hype Williams. Dean Karr directed the Dave Matthews Band’s “Crush” video. Willie Mac’s clip for “Can’t Get Enough” was directed by Sanji.

New York

Ron Norris directed Moná Lisa’s “Peace” clip. INO’s “Time, A Night’s Time” video was directed by Stephanie Brack.

Brand Nabian filmed “Don’t Let It Go To Your Head” with director Frank Sacramento.

The CLIPIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL LOCAL MUSIC PRODUCERS FOR THE WEEK ENDING OCTOBER 3, 1999

BILBOARD OCTOBER 3, 1998

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executives declined to comment on the signing, pending its confirmation.) This, combined with a slate of strong releases from her current label, Topic, is being viewed as a shot in the arm for the whole of English traditional music—for so long overshadowing its own Heritage and Scottish cousins. Partly due to the influence of a range of young and new acts determined to drag folk music out of its staid image and toward a new century in which traditional music is proven higher than at any time in the ’70s.

The new face of English folk includes not only Carly but also Yorkshirian Tim Ingles, Kate Rusby; the Poozies a group of four young women inevitably dubbed “folk’s answer to the Spice Girls”; and bands such as Edward II that marry traditional folk with drum ’n’ bass and reggae beats.

Carly’s success is at the forefront of the new folk movement, and hopefully she will give the whole folk world a major boost,” says Simon Coe, and chairman of Nuclear, which has been at the heart of the British folk revival at Virgin Retail U.K. “Since the Mercury Prize short-list, we’ve been raking ‘Red Rice’ and discounting it heavily. Trying to sell her to impulse buyers, she’s part of our Christmas roots-package campaign,” Coe adds. “It’s no surprise that a major wants to sign her.”

Although Carly did not win the Mercury Music Prize (that honor went instead to Gomez), the exposure, including her live rendition of “10,000 Miles” on Top of the Pops, broadcast on BBC2, was hugely beneficial, according to Harriet Simms, press and promotion manager at Topic.

Carly is hardly ever gets a look in on U.K. television, she says. “But BBC2 had a two-hour special about the Mercury with Eliza playing live. They’re not on TV from people who don’t normally get to hear specialist music.”

In August, Channel 4 TV aired “In Search of English Folk,” a documentary film by director Ken Russell (“Tommy”) that featured Carly and other Topic artists. A deal with DEA will cover only her work with the Eliza Band, leaving her free to continue recording as part of Watsoner/Carcy, the family group in which she is a lead singer. Norma Water- son (who was runner-up for the Mercury in 1996), and her father, Martin Carly. The act has a six-album deal with Topic.

She says she’s excited by the prospect of recording for a major label. “If you don’t want to sell loads of copies, you might as well prefer to sit around in tiny clubs wearing an Aran sweater, that is fine,” she says. “But I have always been a career because I am a contemporary person. I approve of drugging the music into a contemporary idea. I like the records to loop so good to me. time of an album have made more stylish. I like the unpre- tentiousness of the acoustic thing—fiddles and accordions that you can play sitting in the kitchen—but I couldn’t do that only. I like reggae and dub and drum’n’bass, and those arrangements work very well with folk songs.”

Carly’s success has also helped generate interest in “The Voice Of The People,” a 20-volume definitive anthology of the folk music of the British Isles to be released Nov. 20 in Topic in the U.K. and Europe and through Distribution North America in the U.S. The album is offering 185 of some Topic albums in the U.S. than in Britain,” says Tony Engle, managing director of Topic. “Interest seems very strong in all forms of traditional music.

The albums will be available individually at retail, but the complete set, which constitutes the most comprehensive collection of traditional British folk music ever assembled, will also be available to collectors and libraries at a discount from Topic’s mail-order department.

In the U.K., the albums will sell individually for 14.99 pounds ($23.20), but the set will be available for 250 pounds. The “Proper” Reggae record, which was also being released at Virgin Retali U.K. “Since the Mercury Prize short-list, we’ve been raking ‘Red Rice’ and discounting it heavily. Trying to sell her to impulse buyers, she’s part of our Christmas roots-package campaign,” Coe adds. “It’s no surprise that a major wants to sign her.”

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In the U.K., the albums will sell individually for 14.99 pounds ($23.20), but the set will be available for 250 pounds. The “Proper” Reggae record, which was also being released at Virgin Retail U.K. “Since the Mercury Prize short-list, we’ve been raking ‘Red Rice’ and discounting it heavily. Trying to sell her to impulse buyers, she’s part of our Christmas roots-package campaign,” Coe adds. “It’s no surprise that a major wants to sign her.”

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arrives amid accusations that the industry can no longer sustain the success of blockbuster acts (which would be news to Celine Dion). Truth is, the artists behind re-nowned cash-cow releases of preceding decades, like "Frampton Comes Alive," "Eat to the Beat," "Wipeout," "Firewater," "�lope In The U.S.A.," never recaptured or eclipsed their own saturation-level domination.

Still, the depth of cynicism required to diminish the feat of satisfying 28 million fans who supported an artist through six hits (plus a championing turn with the 1990 Grammy Awards rendition of "You Oughta Know") over the course of an 18-month 1995-96 international tour with exceptional live shows, and last documentation in one of the best-selling live concert home videos of 1997—is rather mesmerizing.

The idea that anybody could or should be preordained to move an ever-larger amount of product is a notion that, as Alanis Morissette herself would be the first to admit, has been a constant struggle for her these days. It's also odd to punish artists for falling short of the exaggerated expectations we generally have for them. What's happening in the current pursuit of commercial events. Maybe our culture does these things because we prefer control, resent surprises, and are greedy for something else's disappointments.

That's too bad, because art is the engine room of imagination, an artistic experience and a social creation. And I'm not bemoaning— but it's not art because it manages these things. Rather, it's an art because its history and skill and advancedness has been so frequently forgotten. In the meantime, 24-year-old Canadian Alanis Nadine Morissette, twin sister of Wade (they have an older brother, Chad) and daughter of one-time high school principal Alan Morissette and his teacher wife, the former Georgia Fea, is back with her third studio album consisting of 17 impressively diverse tracks: "Front Row," "Baba," "Thank U," "Are You Still Lonely?"


She wrote all the lyrics; sings all the vocals; plays including backing parts: piano, flute, and harmonica; and composed and produced the finished effort with "Jagged Little Pill." It's clear that the album has a wide variety of musical directions. The music is poignant, propulsive, aggrieved, loving, pissing off, witty, greatly eccentric, and genuinely written. I've been buying the album based on these assurances, it's unlikely you'll be disappointed. And if for some reason you're not, but then maybe you're really not Morissette's problem as she eases into her first quarter-century, because she's done her job.

"The following interview was conducted at the start of September as Morissette was in Los Angeles completing the final recording and mixing of "Sup-posed Former Infatuation Junkie" (which takes its title from a drooly self-deprecating line in a prospective single, "So Pure"). The talk that ensues makes it plain that Morissette's future began well before she cut a note of the new album. As a 17-year-old singer/songwriter, Anne Lennox, and Arctic Monkeys, Morissette was already well-known and respected by many of the world's top producers, including album of the year, "She's stunning— really creative and intensely gifted. She looks like she won't let this industry ruin her."

The new record is a banquet, it's wonderful. Tell me the arc of the record, again. The logistics. And the earliest song that you wrote.

I guess it all starts after having gone on the road at the end of the Jagger Little Pill tour. That would be a year and a half ago from today, so January of '97 was the first time we started writing. At the very beginning of the year, I had so many things on the back burner on almost every level that I knew it would take some time to get my head around them in order for me to have the clarity and the head space to start writing another record.

So I didn't think it would take as long as it did. I thought it would take anywhere from a month to 10 years. I had no idea, so I was just going to write this up and not want to do not as anymore and not do another record and start fresh somewhere else— maybe even change the songs that I was writing to another perspective, just to have been inundated with so many things that I wanted to get away on every level.

Did you think you might want to do something else for a while, a non-music thing? Or just job or just stopping and not doing anything for a while, which is essentially what I wound up doing. I did a lot of triathlons, traveling; I went to India, I went to Cuba. I spent a lot of time with people and nurtured friendships that I wasn't comfortable with because I was always working and always up to something and not lost time, and not lost time just in the [past] three years, but lost time in general because I had never taken the time to experience my music. I live in California, but I go back to Canada all the time.

The triathlons were all within an hour of me. It was one of those things I wanted to do when I was younger, but I was too busy. Sometimes I was always too young to do it, but I was slightly intimidated, so I did it this time around; triathlons involve swimming, biking, and running. I was trying to do a lot of yoga. I play tennis and basketball lately. I basically wanted to do something that required a lot of me but didn't require me to be overly intellectual or overly analytical of anything and just experience the physical aspects. A triathlon is very mental, I think, but in a completely different way than songwriting is. I felt very connected with my body. It's you against your own stamina. And I did a lot of creative things, too— painted a lot and found different forms of expressing myself other than music.

How would you describe your paintings? [laughs] As works in progress. Very abstractly, playing with different color tones, doing 16 versions of a pink painting to find the most wonderful version of pink.

I'm also doing photography. I just started my own Web page, and I have a darkroom at my house. I've shot some nudes and some nature work.

I know you also spent a lot of time in Canada.

"I was in Canada a lot to visit one of my best friends up there. We had a long talk about everything I was thinking, and I said, "I have to be willing to let go completely of doing this again," to take the pressure off myself. As soon as I'd had that conversation, an hour later I started writing "Heart Of The House." So it's the law of "As Soon As You Really Realize That You Don't Need To Do Anything, That Which You Do Want To Do Will Appear."

After I wrote "Heart Of The House" up there, I just jammed a lot in Toronto, in a studio my friend owns up there, 'cause there were so many things that needed to come out, and I didn't want to formally say that I was starting to write the record. I just wanted to jam and write stream-of-consciousness lyrics and music and experiment with different chord changes and a modular way of writing.

I wanted to jump into that, so it was done in a studio with a piano, and I had a couple of my friends come in and play on stand-up bass and things. It was very insulated and very safe. I wondered if I could find an environment where I could do that and not worry about anything.

What are you saying in "Heart Of The House," with its "god- dam images and its ideas of women talking "like women to women"? Just having been at the core of a feminist movement, since I was born in the '70s, I'm saying what I would up doing in my own personal journey with it. Being brought up—if I could be generalized—in a patriarchal society, I was always denying my femininity, seeing it as something that would make things difficult for me if I embraced it. So I was, I guess, a bit of a truism, and I was very tomboyish and masculine, and I felt that that was a way for me to survive in the kind of society that was laid in front of me.

As the years went on, I felt like I was half of a person, because of this huge weight of guilt that I had imposed, and over the last year especially I've just rejuvenated both sides. In rejuvenating my femininity, I realized that not only had I rejected it in myself, but I had also rejected any feminine forces in my immediate world, in my immediate friends and family. Of course, my mother was in a category, and so the song was my way of welcoming back my femininity and also honoring her.

But why is it closer to your mom as a result?

"Yes, got much closer because of this. Definitely.

She's 52.

So she's not that old.

No!

Those matters are very necessary to consider and also an appropriate response in a rock-'n-roll context. Rock'n'roll is not even as an epiphany to the world. It's more like a boys' club. It's amazing how dishonest and deluded it can be on that level.

"Yup.

"From the point I first heard and wrote about "Jagged Little Pill" prior to its release and then saw the "angry female" cliches I had attached to you after your success, I was surprised, because the sweeping cliches were things that aren't true. So the general record, nor were they things I heard from day-to-day fans of yours who knew the record well. Unfortunately there's often a boys' club in music journalism, too.

"Right. The stories were a little too one-dimensional, and it definitely had to do with the writers. It just made me see myself from the external perception of me that I hadn't before. If nothing else, it further confirmed my questioning of the media and society's views and expectations; it pushed me further along that path of questioning my own work, which is important. And I'm grateful that there are a lot of people who do trust the media and listen to it word for word and always want to know what's up."

"If there was one underlying theme on "Jagged Little Pill" that did seem to be a universal one through, you've been described as being able to let go, being able to travel with a group of people that you couldn't run from and had to communicate with. I had to get to a certain level of control (laughed), which is a good one for me, especially in India. Everything I had..."

(Continued on next page)
known and everything I thought was true and real wasn't over there—and it was great to experience that. Given some time.

In the West our bodies are treated as ornaments, and over there people are more accepting of the fact that there's no instrument that carries our spirit.

There was unabashed eye contact over there, and whoever I would walk by, we would look at each other, and there was a joint connect, as opposed to walking by someone here in L.A. and everyone's averting each other's eyes. The fact that there were lot of pups sights upon returning here, that I had spent over a month truly connecting with everyone I walked by, and then I came back here and felt very disconnected from everyone. Over there, I didn't feel alone. I had no feeling of feeling alone over there, but when I came back here I did.

I started in Calcutta, and that was amazing, crazy [laughed]; I had experienced anything I had agoor really anything like that in my entire life, including getting really sick, thinking how taken for granted your health is, and questioning the concept of my own death. I think everybody gets sick when they first go there, from either water or food, and it was very anxiety-inducing, having to live without any security. Very exciting.

And I'm extremely sensitive to any drugs, so I couldn't take anything for granted.

"Probably a purging experience, wasn't it?" [Big laugh] It was amazing. There were many revelations in that.

But when you're all emptied out, you can start fresh.

You can, and I did! We also did a little bit of work at Mother Teresa's [Missionaries of Charity hospital for abandoned children and the dying] for a short time, and it was amazing, and it was amazing how people treat each other and how unconditionally loving you become when you're in an environment like that.

There's a perspective that everyone over there, in particular the destitute, are very unhappy people. I think the truth of the matter is they're a lot less unhappy than people think. Some of them are, some of them aren't. But there was some definite joy in people. I think the condition, on a psychological level, was a hard case study, an emotional case study for me, trying to understand how people can go to that level over there from the West for a short time and say I understand it, because I don't, but I was definitely influenced by it.

I think the West sometimes looks at very poor, destitute environments and has this feeling of pity because they hurt more than the amount of Westerners who had pity as opposed to compassion; there's a huge difference between the two.

There is an acceptance in Indian culture of the very fact that the population level is so high that even your personal space is compromised there. But I didn't sense a lot of anger there because of this. I know that if we had been in a crowded room in North America, there would have been a lot of people flying and impaling and claustrophobia. There, you slowly become very comfortable with the fact that the person sitting next to you is sleeping in it's OK; the shared space is fine.

Sounds like you had to give up a lot of the superficial power we care so important in the West.

Yeah, and I loved it.

What was it like to spend time in Cuba over there?

It was a moving experience to spend some time in Cuba. I visited schools, hospitals, and museums, the case. I understood the people and Cuban music scene. A high-light came when I went to a music school. I began to play piano in one of the rooms a room filled with the piano. For the next 25 minutes, it was a dream of consciousness. I was singing and playing piano, and it was very powerful. It was a turning point for me. I knew I had to start my album.

Back here in our culture, we're so success-oriented, but we also seem to be incapable of recognizing the terms of the possible rewards. One can't help but be disappointed by one's expectations of the possible rewards. You can't be completely comfortable with any thing as fame and power. We're all in a big rush to get to a very isolated spot.

I think very many people know that there's no hope that fame will give them happiness; I don't think a lot think that's the case. You can't think it. It's sort of painted for us to be [at] this turning point in our lives if we are to achieve all these things. I must believe it. So I completely understand how painted for us to be seen as something that will turn everything into a beautiful life.

What's the good side of creative achievement on a grand scale?

The good side came to me when I was just disembodied part of it that wasn't a gift, because I was very self-conscious about not wanting to come across as arrogant and disturbed by fame and disturbed by success. It's such a duplicitous behavior when you seek it and then you get it and you complain. I really didn't want to go that route. But I think when you acknowledge the difficulties and the upset that came from it. So I sort of did that of my own and was very public about my dis- dair for it.

But once I had released that part of it, all that I left with was all the hard stuff that came with it, the freedom, the financial security, the evolution of my music. Ultimately I felt safe to continue and do the things I wanted to do. I had freedom at least in the past, but not without the fear of whether there would be support or respect or rent being paid.

When I was in India, I also did a lot of psychological reading and healing crazy wounds when I was over there. I had brought my mom, my two aunts, and a couple of my girlfriends with me, and connect- ing on a female level over there was great. It was their Christmas gift for me, but not to tour. Yet, over the place, went up north to Varanasi, and eventually went hik- ing in the Himalayas and really expected to see Mother India [laughs].

Had you ever traveled like that with your mother before, as just a pair?

No, no, so I think that might have been part of the reason the experience was so amazing.

You mentioned reading while in India. Was there any one book you read that was especially uplifting?

A book called "Keeping The Love You Find" by Harville Hen-

Cover art for new album.

nity through all human beings and the differences was a very observational thing for me—and a very survival-mode time for me. The only thing that I regretted was that the pace was a little too breakup, so I won't be doing that again.

We went all over Europe and all through Africa—Holland, Malaysia—and all through South America, Mexico, and, of course, all through North America. I guess it's all so Spanish, and it was very comforting, not being able to shift things around the way I intuitively wanted to.

On the album, I have now writing alone or with Glen, I realize the lyrics are a little less em- cial or a little less understand- able, but it just feels right. It's very personal to split words up like this. As far as that song goes, it was one of the first songs that Glen and I wrote together when we started the relationship. There was a lot of talk about saying about living in the present and about the awareness that I had about being still for the first time in my life, and it's been always so kinetic and kinetic and forward motion. It was won- derful and blissful to finally stop.

I'm less focused on any sort of structure. With any songwriter, it comes down to what the priority is. In this case, the priority is I want what's in me to come out, whatever shape or form it wants to come out without being too precious about it or overly restrictive.

"On "Sympathetic Character," sounds like you were trying to get on a more even playing field with the other character in the song: "I was afraid of your rejection" of "I was afraid of your coercion/ I was afraid of your rejection.""

The second section of the song is also saying that being alone, absolute in the verse it's about several dif- ferent people. There was a period of time not that long ago when I was still easily intimidated by certain male-dominated environments. I'm speaking my mind [in the lyrics]. And the fear was so deeply rooted. The [first section] was the idea that I thought my idea might be rejected. It went much further than that, and I wanted to get to the root of it. With this woman that I was speaking with on the line, we really did get to the root of it, and a lot of what I came away from in that conversa- tion wound up in the lyrics. There's a lot of deep stuff about a lot of emotional, female, female emotion, and hav- ing it be so one-dimensional in that women are feminine and they are to be protected. In our song "Male-dominated and it's OK for them to fly off the proverbial handle."

And then I balance it out as far as saying that women absolutely have a part of them that wants to fly off the handle and that men can (Continued on next page)
MORISSETTE'S NEW ALBUM IS ALL IT'S 'SUPPOSED TO BE, AND MORE

(Continued from preceding page)

embrace their femininity as well.

Tell me about the "Baba" song.

That's my response to the duplicity I found within the spiritual world in India and elsewhere, and the competition, oddly enough, that is found within it: who's more spiritual than who, and who's closer to God, and so forth. It's just the favorite and further along in a series of ashtanga, a form of yoga.

What the philosophy and the beliefs are trying to express that there's a consciousness that underlies all of it. And yet there was this environment of extreme judgment and lack of compassion. It was cold and clinical and actually kind of disturbing.

No culture requires you to swallow it whole. Life is endless and spiritual culture is messy as anything else. It's for you or I to pick and choose amid the contradictions. India hasn't put a hand on everything; they have wisdom and also riots in the streets, just like us.

Right, and they're rejoicing over [their nuclear bombs]. Every culture has human nature within it—and all that comes along with it. The song was a response not only to that. But also to all the spirituality—'for lack of a better term'—of the Eastern philosophies and what comes along with it. You take one off to the other; you can't really integrate it with one here, and there's a lack of translation that sometimes results.

So the whole pilgrimage any of us can make through life will be tidied up.

But again, that's perpetuating the idea of the world beyond ourself for something that you have to look beyond yourself to find, and yet the guru becomes someone to look towards and themselves toward. There's a lot of contradictions within it.

What's your favorite song on the new album musically?

And that's when I was thinking of the moments of loving the string arrangements in "Your Congratula-
tions." And I love the purple squared them. Of course, some of the people that I'm thinking of.

How did your "Congratula-
tions" come to get written?

I wrote that one in my living room about the difficulty of having a huge group of people giving me the thumbs up. Meanwhile, because of the fact that so many people and so much of the movie was in the public eye, the people who were closest to me stopped talking to me about things that could be threatening, because they just assumed I had been inundated with it. And not just during the process of the last record but since I was really young.

Because I was in the public eye, there's this strange thing that happens within your personal, mucous- and snot-producing world. You don't want to congratulate you or give you any sort of compliments because they presume you're just too tired of them. And of course the people that you want to hear it from the most are the ones that don't say it anymore. The people

you really need it from, you don't have it from.

No wonder so many people in the public eye are so sad. They're only getting compliments from certain groups of people, and I feel entirely known or understood.

The flip side is that the people who could offer those kinds of compliments are afraid to supply them, wondering how sophisticated could their humble perspective be.

And it's so funny because it's not even about sophistication. It's about the connection with someone and then acknowledging what I do. There were people who wouldn't acknowledge what I do for a living [chuckles softly]. I understand it on an intellectual level, but it's just so frustrating.

As you sing: "If I had known my invisibility would not make a difference, I would have run around screaming proudly at the top of my voice." Even if you accepted their non-acknow-
ledgment, would it help to change anything for the better?

"I know! They're still upset with you or jealous or threatened. Either way, you begin to think, "I'm the only one doing this to you, so I might as well enjoy it!"

The lyrics of "Unsent" seem like notes or telegrams you could have sent to people but didn't.

Due to the fact that the environ-
ment in which I'm writing these songs is so insulated, it was an opportunity for me to have some sort of closure or forgive-
ness or understanding of peace within me that hadn't seemed open or closed. Yeah, in a perfect world, I would have been able to say what I said in those verses to the people themselves, and not to me. But in others, I won't need to because I've already resolved it within myself because I wrote about it.

And I've written songs on the record, especially for the simple phrase "I love you when you dance/Come when you freestyle in trance." It's a good thing to hear on the airwaves: someone complimenting some-
body on the way they move. Even if one of my songs is as much as involving my emotional response to it.

As you sing: "If I had known my invisibility would not make a difference, I would have run around screaming proudly at the top of my voice." Even if you accepted their non-acknow-
ledgment, would it help to change anything for the better?

Living in California, anything overly exuberant or overly vulner-
able is scary to people. But this particular song I feel that it's okay for me. It's really inspiring for me, too, because there are parts of myself that I've denied for years. So I'm just being myself. And with him doing it the way that he did, it was a welcoming thing for me to do the same and be alive. I used to go clubs all the time when I was younger, and I miss it. He awoke the childlike part of me that had been on the back burner because I was overly self-conscious. So the song is me just loving it for you.

What comes next from you?

Right now, the videos for the next three singles are being shot. They're going to be with the three artists on earth who actually rea-
"ly, really enjoys making them, no doubt. I'm expressing myself visually. And I love editing them; it's one of my favorite things.

Then I'll start touring midway through October on a small club, small-theater level, and probably in January we'll start the bigger "tour. Joel Shearer, who actually helped me out with the video for "Jagged Little Pill," he's played on the record, and he's in my band now. Chris Chaney, who played with me before on bass, is again both on the record and on tour, and Nick LaShley as well on guitar. Gary Novak is on drums on the record and will be live, too, and we're auditioning potential keyboardists to come with us.

I feel great and have learned so much even applying it to the new tour, with the dynamic and the understanding and the profession-
ality we have now with our road crew.

How about the rest of your family, your dad and two brothers.

Have you gotten to know them more since 1995?

Definitely. I've had some conversations with all of them. We've come a long way. Because in the past, the only way I could communi-
icate was in my songs. In real life, I was quite awkward, a bit of a kid. Nowadays, I can communi-
icate with my family a lot better in real life, so life is so much easier.

What records are you listen-
ing to right now?

I have a habit of turning on my record player the moment I wake up happening before I'm writing a record is that I don't really listen to anything, perhaps for fear of being overly influenced. There's an element of having to be free to be inspired when you're about to write about it. But now the record is done; I went out and bought Lauryn Hill and the new Liz Phair because I feel I can let go of anything I've created and move into a less self-absorbed world, which is extremely freeing.
IS DVD AUDIO THE SUCCESSOR TO CD?

(Continued from page 1)

mastering studios, few people are aware that an audio revolution is taking place, and those who are have not heard what it sounds like. As a result, there is much misinformation and confusion about the state of digital audio and the prospects for the next sound carrier.

Billboard spoke with recording pros, studio owners, label owners, mastering engineers, and equipment manufacturers to assess their viewpoints on digital audio. The industry readiness release of a DVD Audio specification—the first step toward launch of the new format and StudioREVEAL—was due.

Bob Doris, founder and president of Novato, Calif.-based Sonic Solutions Inc.—a pioneer in high-reso- lution digital audio and video mastering—says, “A lot of consumers have the sense that CDs are pretty good, but by going to high-resolution audio, it’s like taking people from a LP to CD. It’s an improvement pari to that in terms of realism and fidelity.”

DVD Audio will provide a maximum word length of 24 bits and a maximum sampling rate of 192 kilo- hertz. Those parameters represent a dramatic increase in resolution over the CD, which operates at 16 bits and 44.1 kHz.

A one-bit increment in the word length represents a doubling of sound quality (see “The Fundamentals,” page 1, this page). Accordingly, the leap from 16 bits to 24 bits is equivalent to a 256-fold increase in audio fidelity.

Allen Sides, an independent produc- er/engineer who is also owner of the Ocean Way studio empire—with world-class studios in Los Angeles and Nashville—compar- es the bit resolution of a digital audio system to dots per inch on a visual medium.

“If you’re looking at a picture in a newspaper through a magnifying glass, you see lots of dots, whereas if you’re looking at a real photo, the resolution is much better,” says Sides. “When you improve the bit resolution in audio, all that infor- mation that disappeared in the lower-resolution version comes back.”

Similarly, the sampling rate affects both the bandwidth of the signal—i.e., the range of frequen- cies it can carry—and the lowest note that can be reproduced. A CD’s bit rate of 16 bits and a sampling rate of 44.1 kHz allows for a comfortable range of audio without aliasing.

While this is the frequency range for CDs, 24-bit, 96-kHz digital tape recorders and the dCS line of digital converters. “The difference is in the time domain—how small a time slice is. It has to do with the resolution of the signal versus the frequency domain.”

Besides the large difference in audio resolution between a CD—which can only deliver a stereo signal—and the stereo bandwidth of a DVD Audio disc, the latter format also is capable of delivering multi- channel audio for home theater systems, which consist of left, center, and right speakers in front of the listener, as well as left rear, right rear speakers and a subwoofer for the bass frequencies. Such systems are referred to as home theater, 5.1-channel, multichannel, and surround-sound mediums.

Sources say it is in the multi-channel realm that DVD Audio will really shine. Scott Hull, chief engi- neer at New York mastering studio Masterdisk, says, “It’s hard to imagine Joe Consumer not think- ing surround sound is better than stereo. When it’s done really well, it’s compelling to listen to. I see surround sound being incorpor- ated into all releases in the near future.”

Whether or not Hull’s predictions bear out will depend on several factors, including consumer confusion about DVD Video and DVD Audio.

In its launch version, the DVD Video format page 14 accommodates either 24-bit, 96-kHz stereo sound or data-compressed multichannel sound using “lossy” algorithms—i.e., ones that do not output the same exact data that they take in. By contrast, DVD Audio will deliver 24/16 and multi- channel programs, and the multichannel portion will be compressed using a “lossless” scheme—i.e., one in which the output signal is a bit- for-bit accurate representation of the input signal, even though the signal undergoes some compression along the way.

Because DVD Video has been touted for its increased audio capa- bilities vis-à-vis CD, many con- sumers are unaware of DVD Audio’s impending introduction, and thereby its potential to surpass the audio portion of DVD Video. The lack of consumer awareness may hinder DVD Audio’s market intro- duction and the sale of consumer equipment.

Another obstacle to DVD Audio’s ultimate success is people’s will- ingness to reconfigure their living rooms to accommodate one or two speakers and a subwoofer. However, sources say they believe that once people are exposed to multichannel sound—particularly as conveyed by DVD Audio—they won’t want to turn back.

“We’re entering an era where we begin to have enough bandwidth under our control that we can essen- tially re-create a reality for con- sumers,” says Sonic Solutions’ Doris. “That’s something we could never do before. I don’t think any- body can confuse a CD recording with a real-world event, whereas if you take a high-resolution, uncom- pressed multichannel recording that’s well mixed, you’d swear you’re sitting in front of the per- formers.”

Although most members of the music industry are enthusiastic about the prospects for a high-reso- lution, consumer audio sound carri- er, some audio professionals see flaws in the way the industry is approaching DVD Audio.

Producer/engineer Tom Jung, who heads up the audiofile label DWD (see page 37), says, “24/16 is no: a big enough step. We’re asking an awful lot of record companies and studios and con- sumers to buy their equipment and all new software to play it on for a change in quality that some people aren’t even going to hear. If we’re going to go through all that trouble, we should make a bigger step.”

Jung—who helped pioneer digi- tal recording when he was an engi- neer at 3M in the ’70s—is a propo- nent of the Sony-Philips Direct Stream Digital (DSD) technology, which offers higher audio resolution than CD but differs from DVD Audio in that it is able to deliver the full stream rather than a mathematical representation of a waveform at a fixed word length and sampling rate. Once a signal is encoded in DSD, it can be accessed at virtually any level of resolution.

Oscar’s also has some reservations about the new van- gantry.

“Twenty-four/96 is a buzzword,” he says. “You may have four differ- ent machines operating at that bandwidth, but they all may sound different.”

Sides’ comments are echoed by others in the industry who complain that many manufacturers brag about about 24-bit devices that, in reality, deliver 21 or 22 bits. As Jung puts it, “There are real bits, and there are marketing bits.”

Nevertheless, there’s no argu- ment—even from Sides and Jung—that higher digital audio resolution results in better sound, and those who have become part of the world of the state-of-the-art digital products are un- willing to accept anything less.

“Once you start working in high resolution, you can’t go back,” says Frank Filippetti, who recently mixed a James Taylor Columbia DVD longform music video in digital 24/96—24-bit track recorder, a Neve Capricorn—24-bit digital mixer, and a Sony PCM-9000 24-bit magno-magnetic master recorder.

“On the tracks, there’s more air, there’s more life, and there’s a sense of space that the other formats don’t provide. After all the complaints about CDs not sounding as warm as analog, we’re now nearing the point where digital is coming into its own as a format.”

STEWARD SET BOWS WATERMARKING SYSTEM

(Continued from page 10)

embeds information about the pur- chase into the sound recording. In order to encourage consumers to buy high-quality releases, the Watermark system enables a CD encoder to encode all releases this way, but it is likely that we will,” says Pakman. “We feel that this watermark adds a particular level of security. Any time the music is played on the radio, through a satellite, on a video, or even through a PA, we can always determine if it came from our CD. It survives all transmissions.”

The announcement comes in the midst of an online blitzkrieg for “Sly Fi,” which was made available by Digital Artists for digital download Sept. 15. MusiCode was applied to all digital downloads beginning Sept. 21. According to Nick Turner, VP, West Coast, for N2K Inc., the CD version of the album was made avail- able Sept. 19 through N2K’s online retail site Music Boulevard. The album will be available in stores next year.

N2K, through its relationship with online custom compilation Music Connection Corp., is also offering users the chance to select five cuts from the album for a total of $7. No sales figures were available.

Meanwhile, Stewart is working on a second installment of the Webcast. “I don’t want to say it’s a sequel,” he says, “but it is a successor. The thing that we’re really focused on is that we’re developing the technology, and this is the future of the Web.”

“Dave is our fiber test pilot,” says Turner. “The throttle is in his control, and he has really allowed us the opportunity to paint some new pictures and play with the new technology.”

Because the MusiCode watermark embeds an international standard re- cognition code into audio data, software of audio, it can allow companies to monitor even snippets of songs for purposes such as the collection of royalties.

ARIS vice chairman David Lie- bowitz, a former executive VP gen- eral counsel for the Recording Indus- try Assn. of America, says, “We hope the company hopes a monitoring system that will enable tracking of the major TV networks and the top 50 radio stations. Costs will be in place by March 1999. ARIS is also in discussion with online search engine companies.

BILBOARD OCTOBER 3, 1998 95
No. 95 on The Billboard 200 in the Sept. 19 issue with more than $4,000 units sold in the U.S., according to SoundScan. This week, the album continues its upward momentum, reaching No. 70.

The album, on Work Group/Epic in North America, was recorded for the Superstadio label of South Indian Diesel and has sold 880,000 units outside the U.S., according to Diesel. In the Nordic region, it is licensed to BMG; Polydor has the rights in the rest of the world outside of North America.

For Cherry, the U.S. success is especially significant in light of the album’s worldwide mishaps. “Having a family in the business and watching how records are made, I knew how hard it is and how rare it is when something actually happens,” says Cherry. “So many albums fall between the cracks, even when they’re great, and I’m just thankful and saved to appreciate the moment. We all work up and down, and this is up.”

“Though ‘Desireless’ is informed by some of the bleaker aspects of the city in its lyrical themes, in spite of the music’s pop nature, it is New York,” says Cherry. “New York is not America in the sense that it really is a melting pot of different cultures, and I love that,” says Cherry. “We made it to New York, first of all. Our manager is a New Yorker, and we arelxing in the face there, and a lot of it is the darker side of things.”

Work VP of product management Barbara Bausman expects that the album’s different layers will help sustain Cherry’s recognition growth. “Right now people know the singles and are being introduced to him visually,” she says. “With a first song it’s more important to have a hit single, but I think people will see a different side to Eagle-Eye other than the pop aspect of the album. There is really a deeper side to the songs.”

In an effort to prime the market, Work sent out a CD/video combo pack over the summer that included a Cherry EP and clip for “Save Tonight.”

The label’s intention was to service the song to modern rock and triple-A radio June 8 with an anticipated chart debut the next week. However, when top 40 KYSR (Star 98.7) Los Angeles aired a leaked copy June 5, the label reconsidered its strategy.

“I got a call from the label saying, ‘We don’t want to tell you not to play one of our records, but it would be a lot better to air a record,’” says Cherry. “The KYSR music director Chris Elcott. “It ended up they moved everything ahead, which were really excited about. I don’t think they wanted to throw anything on the air, but it was a fine decision.”

Though KYSR led the way, it was crosstown modern rock station KROQ’s endorsement of the track that generated a snowball effect in that format.

This issue, the track is No. 12 on the Modern Rock Tracks chart and No. 43 on the Mainstream rock chart.

Meanwhile, for the week ending Sept. 18, the song was No. 3 on Rock Airplay Monitor’s triple-A chart.

Additionally, product sales growth were MTW, which recently placed the video for the song in its “Buzzworthy” category, and the first leg of Cherry’s tour, which ran Aug. 16 through Sept. 22.

The artist, who is booked by Little Big Man in New York and managed by Galin-Morrey in Los Angeles, has returned to the U.S. for promotional dates through Oct. 11.

“I really wanted to make a record that would be easy to transform on stage,” says Cherry. “When we went into the studio, there was an anticipation to do all these things, but I had to keep slamming myself to remember I wanted to make it simple and keep all that other stuff for later.”

The tour, along with further promotions, says Bausman, should help acclimate audiences to the album’s title track. “‘Desireless’ has also served as a morale booster for Work’s promotion department, which recently merged with the staff at 1600.”

There’s an overlap of two new staffs mixing together and they are really hitting their stride now,” says Bausman. “This is the [Work Group/Epic] artist Tatyana Ali are the first things originating from our side that they worked as that single. Unit. I think it’s going to work out.”

Work is also encouraging Sony Music Distribution staffers to create contests around the album and tour in applicable markets.

A spate of the interest from heavy-hit, artist stepping up to the plate during the fall, Bob Vargo, senior buyer for the 500-store Camelot Music, says Cherry is very well-positioned for the holidays.

“It seemed like used we get all the [major releases] in September, but KYSR is the only one out of three major stations in October and November, so there is room for some titles to break underneath everyone,” says Var- go. “This title seems to hammer at each other, and at the rate this album has been increasing every week, it could last through the season if the airplay holds and things develop with the video.”

Kanouse. “Everyone who puts one out stands to make a lot of money if they have reasonable expectations.”

Unlike other hot news events that require licensing from network news shows or other sources, the Clinton testimony was supplied free of charge by the federal government and is in the public domain.

“It’s a free market, and everyone is going to jump in on it,” says MP’s Ali. “This is one of those pockets of history that’s highly collectible.”

But some local store managers inside the Washington, D.C., beltway—where interest might be expected to be high—say the Clinton video won’t rack up significant sales.

“I can’t imagine anybody wanting to buy it,” says a Borders & Books Music manager, who asked not to be identified. “Everybody’s sick of the topic, and you could have gotten the free for free everywhere, free reading, taping it, and getting it off the Internet.”

TransWorld Entertainment’s Waxie Maxie’s D.C.-area stores, however, will be getting two versions of the Clinton testimony, according to video buyer Steve Paniecic.

One will be the straightforward, testimony-only version released by MPI and the other is a more sensa- tional, “Hard Copy!” version released by Kreative Video Prod- ucts, he says. “We’re going heavy with them, and the good price helped,” he says.

At some D.C.-area stores, buy- ers say the tape is viewed as a personal gift, and many won’t be placing an order.

“Zero, zero, zero. No, we’re not ordering it,” says Kevin McAlister, buyer at Olsson’s Books & Records, which has six locations around town.

At the indie bookstore Politics and Prose, which also carries videos, the manager likewise shuffled, “We’re not interested in the Clinton video.”

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

**ROZENBLAT**

(Continued from page 10)

in each of the countries are all con- tacted and brought into the process in the right order. I am confident we will do it right.”

Rozenblat plans to enlist the sup- port of prominent recording artists in Latin America to help secure a higher profile for LARAS in the region.

In addition, Rozenblat wants to hold telephone conferences every other month with key players from all of Latin America.

“We have to make these telephone conferences representative of the communities we are trying to reach,” says Rozenblat. “We are here to provide a service, and that is what brought me to this position.”

**RETAIL TAKES STOCK OF CLINTON VIDS**

(Continued from page 3)

BY ADAM WHITE

**LONDON—PolyGram Classics & Jazz president Chris Roberts is temporarily taking the helm of Decca Records, following news that the classical label’s London-based president, Roger Lewis, is leaving (Billboard/Bulletin, Sept. 22).**

Roberts notes that he already serves as chairman for Decca’s parent, Universal, making it easy to step in at an inter- im basis.” He adds, “I don’t anticipate doing this for more than a year.”

(Decca is marketed via the London imprint in the U.S., where Universal owns the trade name Decca in reference to its classical and pop labels. Reporting to PolyGram Classics & Jazz [U.S.] GM Kevin Gore, senior VP Albert Imperato oversees London’s U.S. core classi- cal and children’s music businesses, and his sister labels, Deutsche Gram- phon and Philips Classics; senior VP Lisa Altman oversees crossovers projects for London in the U.S.)

Lewis, 44, is leaving PolyGram after just 20 months to become managing director/prog- ram controller of Classic FM, Britain’s leading commercial classical music station. He had joined Decca in Jan- uary 1997 to succeed its 10-year chief, Roland Kommerell, and said at the time that he intended to “lead the company into the next millen- nium.”

While at Decca, Lewis was instrumental in restructuring the label, re-signing Cecilia Bartoli and Ricardo Chailly and bringing on board 10-year-old star conductor Mi- chael Kamen and counteretoner Andreas Scholl.

Previously, he held top classical and label jobs at Decca, EMI Classics and EMI Records U.K. from 1992 to ’96.

Aside from the Classic FM post, Lewis was in contention for the job as controller of BBC Radio 3, the U.K. public service’s classical station. However, the BBC appointed its head of classical music, Roger Wright, to the station. “I know and respect Roger Wright,” says Edward Perry, man- aging director of Hyperion Rec-
MCA’s Melky Sedeck and Silas/MCA’s Jesse Powell recently performed for the staff at MCA Records’ Universal City, Calif., headquarters. The acts previewed new material from their upcoming albums, Melky Sedeck’s “Da Joint,” due in January, and Powell’s “Bout It,” due in September. Shown in the back row, from left, are Abbey Konowitch, executive VP at MCA; Sharon Hicklin, director of operations at Silas Records; Jayne Simon, senior VP of marketing and sales at MCA; Benny Pough, VP of R&B promotion at MCA; Marilyn Batchelor, national director of marketing at MCA; Steve Corbin, senior VP of operations for R&B music at MCA; Cassandra Ware, VP of marketing at MCA; Mike Regan, VP of sales at MCA; and Jeff Redd, VP of A&R at MCA. In the front row, from left, are Powell; Nancy Levin, senior VP of MCA; and Melky and Sedeck.

House of Blues Entertainment’s Smokin’ Grooves Tour ’96, which has been lauded by fans and critics nationally for helping bring tour professionalism to hip-hop, made a stop at Los Angeles’ Universal Amphitheatre Aug. 14. Shown back stage, from left, are artists John Forte, Canibus, and Wyclef Jean; William Morris Agency VP/agent Cara Lewis; artist Myskyn; Smokin’ Grooves tour producer Darryl Brooks of CDG Productions; House of Blues Entertainment VP of tours and talent Kevin Morrow; and artist Chuck D.

Famed conductor Seiji Ozawa, music director of the Boston Symphony Orchestra, recently presented TDK Corp. executives with a plaque in thanks for 10 years of support through the TDK Free Lawn Tickets for Children program at the Boston Symphony Orchestra’s summer home, Tanglewood in Lenox, Mass. Shown, from left, are Ken Aoshima, president/CEO of TDK U.S.A.; his wife, Keiko Aoshima, Ozawa, Gabby Yokoi, wife of TDK Electronics Corp. executive VP Koyo Yokoi; and Koyo Yokoi.

Members of Columbia recording group Splender take a break from recording their debut album to relax near producer Todd Rundgren’s Utopia Sound Studio in sybaritc Bearsville, N.Y. Shown in the front row, from left, are Splender’s Mark Slutsky; Rundgren; and Splender’s Jonathan Svec. In the back row, from left, are Splender’s James Cruz and Waymon Bourn.

Elektra’s LSG was recently presented with a plaque to commemorate the platinum status of the act’s self-titled debut album. LSG has spent the summer touring with the Budweiser Superfest. Shown, from left, are Merlin Bobb, senior VP of A&R at Elektra; LSG’s Keith Sweat, Gerald Levert, and Johnny Gill; Michelle Murray, senior director of marketing at Elektra; and Richard Nash, VP of urban promotion at Elektra.


“BET On Jazz” host Sherry Carter, left, recently interviewed vocal great Lena Horne at a live taping of the TV program at J&R Records in New York. The hourlong show will air in September. Horne, a 60-year veteran of the music industry, is supporting her album “Being Myself,” out on Blue Note.
### HOT 100 Airplay

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<th>Title</th>
<th>Artist/Productions/Label</th>
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<td>I DON'T WANT TO MISS A THING (WILLIAM DEVAUX/UNITED NATIONS)</td>
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<td>TEAR UP MY HEART (SILAS)</td>
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### HOT 100 Singles Sales

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<td>NOBODY DOES IT BETTER</td>
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### HOT 100 Recurrent Airplay

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<td>CHARLES WATTS (LAVANTINE)</td>
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<td>THEO PAYNE (THOMAS PAUL)</td>
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<td>UNWRITTEN (BRIAN MCFADDEN/EMI)</td>
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### Image

- Billboard October 3, 1998
- Charts and sales data from SoundScan, Inc.
- The Hot 100 Singles Sales chart is based on the most recent sales data.
**BRAZILIAN LABELS, ASSOCIATIONS JOIN IN FIGHT AGAINST PIRACY DRAMA**

(Continued from page 2)

thing we can do to fight this problem, or we are going to lose this marvellous market we have.

Desperately needed help seems to be at hand. On Sept. 19, ABPD president Manuel V. Camerio, along with prominent Brazilian artists like Milton Nascimento, says the two largest record companies, EMI and Philips, offered to advance to No. 1 despite a 5% slip in singles sales, while "One Week" sold short of my expectations and bowed at No. 3 on the Hot 100.

"The First Night" holds at No. 1 on Hot 100 Singles Sales for a fourth week with 90,000 units, while the Ladies scored another 40,000 units to bow at No. 9 on the sales list. Incidentally, "Week" is the first Barenaked Ladies song to bow on Hot 100 Singles Sales and is the band's best Hot 100 showing to date. Previously its highest-charting single was "Brian Wilson," which peaked at No. 68 in January. The No. 3 entry of "Week" also marks the highest debut of a Reprise-promoted single, a record previously held by Alanis Morissette's "You Learn!" or "You Oughta Know" (Maverick/Reprise), which bowed on the Hot 100 at No. 6 two years ago.

WESTSIDE: If you don't listen to the lyrics, it would be easy to dismiss "Westside" as an East Coast/West Coast rivalry song, when in fact it discusses TQ's musical heroes—like Too Short, 2Pac, and Eazy-E—who happened to reside on the West Coast. If you think that a song shouting out West Coast artists will generate buzz, think again. "Westside" has failed to break into the Top 10 at airplay and sales outside of the 231, 410, 510, 818, and the new 823 area codes, that would explain why TQ, like Lord Tariq & Peter Gunz before him, recorded localized versions of the song that mention places and statues unique to specific markets. Tariq and Peter Gunz also missed the same strategy that Steve Miller used to promote his New York anthem song, "Deja Vu (Uptown Baby)," which amassed more than 21 million audience impressions during its 16-week run on Hot 100 Airplay (Billboard, April 11). TQ's custom versions of "Westside" are getting airplay in Indianapolis, Seattle, and Denver. Other cities with their own edits include Baltimore, Houston, New York, Chicago, Detroit, and Washington, D.C. Even with the regional edits, 65% of the song's airplay is being detected in the Western region of the country, with KYLD San Francisco contributing 1.8 million audience impressions for the single since its first exposure at airplay and sales monitored stations. The single scored 35,000 units to bow at No. 13 on Hot 100 Singles Sales. Not surprisingly, 15% of the singles sold were in Los Angeles, and another 14% were in San Francisco.

AMOS' STRENGTH: With more than 10,000 singles scanned and a No. 33 debut on Hot 100 Singles Sales, Tori Amos' "Jackie's Strength" is her best singles sales week ever. This feat is even more significant when you consider that Atlantic did not sell-price or position the single at retail. Some of the factors contributing to the enhanced CD single's success are the inclusion of two previously unavailable tracks, "Never Been Blue" and "Beulah Land," and two videos, one for "Jackie's Strength" and another for "Raspberry Swirl." The single was promoted via Amos' extensive E-mail fan list, Sonnet's World Wide Web site, and Amos' Web site, www.torion.com.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

**BRAZILIAN LABELS, ASSOCIATIONS JOIN IN FIGHT AGAINST PIRACY DRAMA**

(Continued from page 2)

Audios (Continued from page 3)

Alarms; "Don't Laugh At Me," meandering at No. 5 on Hot Country Singles & Tracks.

I had no idea that song would do what it has done," says Wills, "that against all the odds a song we even considered a one-off, from the perspective of the song, has managed to get heard 9,750 times by the public. In the first seven days of release, the song was played on every song of country radio in Brazil, and was also featured in the national charts on a number of television and radio shows. The song has also been featured in the soundtrack of a major film release in Brazil, where it has quickly become one of the most popular tracks on the album. In addition, Wills has performed the song live on a number of television and radio shows, including the popular "X Factor" show, where he was chosen to represent his country at the international grand final. The song has received glowing reviews from critics and fans alike, with many praising Wills' powerful vocal performance and the catchy, uplifting melody. It has quickly become a fan favorite and has established Wills as a major force in the Brazilian music industry. The song's success has been attributed to a combination of strong songwriting, Wills' emotive performance, and the song's upbeat, danceable rhythm. Wills' management has been working closely with the label to ensure that the song is promoted effectively across all platforms, including radio, television, and online. They are confident that the song will continue to grow in popularity and become a major hit in Brazil. The success of "Don't Laugh At Me" has been a significant breakthrough for Wills and the label, and they are looking forward to seeing the song continue to chart success in the coming weeks.

**MERCURY NASHVILLE'S MARK WILLS CONNECTS WITH LAUGH**

(Continued from page 13)

Albums; "Don't Laugh At Me," meandering at No. 5 on Hot Country Singles & Tracks.

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**DIXIE CHICKS ARE A SURPRISE AT CMA AWARDS**

(Continued from page 10)

"Lee Ann Womack, Allison Moorer, and Natalie Merchant. They are all doing well." In all, some 60 performers received exposure on the show, with 28 musicians on hand. The latter included new acts Lila McCann, the Warren Brothers, the Wilkinsons, and Mark Wills performing "bump- me up one notch. I've been told that after the initial single from the album, 'I Do (Cherish You),' would be Mark's signature song, but with 'Darlin' At the end of the world, the producer and everybody, we were fortunate that having two singles out there, since '1 Do' is still such a strong record, we recorded the second single off the same record by the same guy playing at the same time, and Brazilian and non-Brazilian stars is originating from Macao, Panama, and the U.S.

ABPD's campaign has the support of many Brazilian recording artists who have taped spots to alert Brazilian government officials and consumers alike to the danger of CD piracy on the domestic record business.

Among the 40 recording stars appearing in one spot were virtually all of Brazil's most popular artists, including Nascimento, Gil, Chitãozinho & Xororó, Simão, Caetano Veloso, Banda Eva, Chic Chaval, Sô Prazeres, Danilo & Mabu, Tom Zé, Ronaldo Gonation, Titi Caicara, and Tita Sílva.

One well-known artist who taped the spot, Roberta Miranda, has gone one step further. The star of a country and pop music career, she called for the Maran-

du has her own World Wide Web site. Recently Miranda asked PLAFP for an anti-piracy APDF logo, which she has included on her site at www.robertamiranda.com.br.

Assistant in preparing this story was provided by Ezer Paranio in Sao Paulo, Brazil.
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• Top 5 or 5 hits of an
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charted hits appear below
the artist's bio. • Biggest hit
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hits is underlined. • Top 10 hits are shaded with light
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of 5 or more consecutive Top 20 hits are
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• Total weeks charted
• Original label and
number • Peak
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multiple weekly '55-'98
Pop singles charts
("Top 100," "Best
Sellers," "Juke Box" and
"Disc Jockey"). • Peak
position on Billboard's
special weekly '84-'96
"Hot 100 Airplay" and
"Hot 100 Sales" charts
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• RIAA Platinum/Gold
singles • Special singles
(Re-releases, Christmas,
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**Greatest Gainer**

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<td>COLUMBIA (10.98/16.98)</td>
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<td>JUNE CARTER</td>
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<td>LINDSAY</td>
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EMI PROFITS WARNING FUELS TAKEOVER TALK
(Continued from page 6)
chairman Sir Colin Southgate rejected a bid for the company from Seagram of approximately 700 pence per share.

EMI finance director Simon Duffy is understood to have talked to analysts the morning of Sept. 21 that a weaker result schedule this year might put down margins and is likely to lead to an erosion of market share.

Duffy said a review of EMI's joint ventures in the previous week by himself, Southgate, and EMI Recorded Music president Ken Berry showed a rise in marketing promotion spending in the six-month period, against flat markets in Europe and falling sales in Southeast Asia and Latin America. In Brazil, analysts heard, EMI has made provisions of 4 million pounds ($5.7 million) against bad debts at one of its largest customers.

An EMI spokesman says the company "has seen growth in the U.S., where we have low margins, but falls in high-margin markets." He adds that there "may be some consolidation" of operations in smaller territories, although not in A&R.

"Priority [EMI's wholly owned U.S. cap label] has been a machine for Bertelsmann," says Michael Southgate, a New York-based international media analyst at Sanford Bernstein. "The problem is that EMI is not a good partner... What would you rather have, one Spice Girls or five Master Ps?"

The spokesman also revealed that Southgate is expected to go as early as next month to see the next few months looking for a successor."Southgate is said to want to appoint a new chief executive, a role he has held since the departure of Jim Fithen in April. The chairman, now 60, "has always planned to depart sometime between [the ages of] 60 and 62," says the spokesman.

Nathanbless emphasizes further bid interest is not inevitable. "The stock has lost 50% of its value since the demerger from Thorn EMI. At this point in the game, how much lower can it get?" he asks. "The strong fundamentals and stability of EMI's publishing and catalog business, combined with EMI's low market capitalization, could attract a new look from the same set of usual suspects."

"But," warns Nathanbless, "historically people have jumped in on takeover speculation, and they've got burned."

BMG SEES DROP IN GLOBAL REVENUE
(Continued from page 6)
restructured its operations and appointed Bob Jamieson president in 1995.

Overall, the company's total current album market share in the U.S. is 13.8%, which is slightly below last year, according to Zelnick. He adds that he expects the company to see an increase in current album market share by year's end. Among the highly anticipated fourth-quarter releases slated from BMG-affiliated labels, are titles from Whitney Houston, Deborah Cox, and Faithless. Zelnick declined to speculate about the performance of upcoming albums.

Dormann cites a bright spot for the company, many of whom are interested in growing Christian music as a whole, we don't mind sharing our good idea with some of those other labels... I hope we'll be able to attract more people to buying Christian music. We need to reach new people that haven't become Christian music buyers yet."

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DAVID BALMOR

WAL-MART'S GOT THE WORD
(Continued from page 6)
sage.

Keith Stancil, director of general markets for Word Entertainment, feels the campaign will be highly effective. "According to the Wal-Mart folks, this is the biggest promotion of Christian music in motion they've ever done," he says. "We wanted to create it for the month of September because this is the seventh 'Titanic' video is released, and there's a lot of traffic generated in Wal-Mart electronics departments. Also, other key releases [in September] are Clay Aiken, de Talk, Bob Carlisle, and Kirk Franklin, as well. For those of us interested in growing Christian music as a whole, we don't mind sharing our good idea with some of those other labels... I hope we'll be able to attract more people to buying Christian music. We need to reach new people that haven't become Christian music buyers yet."

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BMG U.S. LATIN
(Continued from page 10)
eventual goal within the next three years is for both departments to become full-service imprints that will release product by artists of equal importance.

Each department eventually will have its own departments for A&R, marketing, promotion, and sales, among other support being handled by BMG U.S. Latin.

BMG U.S. Latin's solid base of pop and tropical acts has left BMG Music's promotion staff in awe. But Villanueva wants to expand BMG U.S. Latin's profile in the Mexican-oriented markets. To that end, he is expected to add four promotions to beef up BMG Mex's promotion department.

"Between the Bullets" by Geoff Manfield

MANSON'S RANSOM: Up to now, the band and the man both known as Marilyn Manson were best known for being banned from certain concert venues. The act now owns a more prestigious claim to fame, as its "Mechanical Animals" debuts at No. 1 on The Billboard 200 with 223,000-opening-week units.

Fans of Manson will revel in the fact that this album's first-week sales are 69% higher than those seen by 1996's "Antichrist Superstar," which opened at No. 3 with 192,000 units. Detractors will find solace in the fact that the album that has debuted at No. 1 this year, "Mechanical Animals," had the smallest opening-week sum. This is also the lowest total for any chart-topper since the July 18 issue, when the "Armageddon" soundtrack rose to the summit with 184,400 pieces.

Still, in all, this is by far the biggest album of Manson's four albums, fueled by what might be described as a reverse-Faustian maneuver, in which the singer and his band have traded in satanic references for a glamrock direction and style. Of the eight album directions that was the target of much ink in the consumer press, and on the way to street date, Marilyn Manson played MTV's Video Music Awards as Interscope trotted out a practically omnipresent ad campaign.

Lead track "The Dope Show" has also turned up the heat. It bulleted at No. 13 on Modern Rock Tracks and at No. 21 on Modern Rock Tracks. Its clip is the seventh most played at MTV, according to Broadcast Data Systems, with 29 plays, up from 15 in the previous week.

The fanfare was enough to make Manson the best seller at the MusicCharts.com group. Both of the album's tracks were released with parental advisories. One rock critic, Handleman, did make a modest buy to cover mass-merchant stores that do stock sticker fare.

TUG OF WAR: Next issue's No. 1 appears to be a tossup between this issue's chart-topper, Marilyn Manson, and Laurny Hill, who ruled the previous three weeks. In her fourth week, Hill holds tough at No. 2 with 194,000 units, down 9% from the previous week.

It will not be No. 1 are any of the releases that debuted on Sept. 15. Early retail action suggests that Kiss and Goo Goo Dolls will make respectable bows, while Keith Sweat and Jerry Seinfeld stand to experience chart disappointments. The latter is particularly noteworthy, as sources indicate that the chart-jammer out-gunned 1.2 million copies to retail, the sort of quantity typically reserved for top-tier sellers.

Tuesday (29) is the release date for new albums by Sheryl Crow, A Tribe Called Quest, Jay-Z, and OutKast.

HIGHER GROUND: Much has been written and said about how music sales were stronger in '98 than in the previous two years. Indeed, Market Watch reveals year-to-date album sales are nine points ahead of '97. Further evidence of this improvement can be found at, of all places, the bottom position on The Billboard 200, where the chart has been higher this year than it has been throughout the '90s.

From May 1999, when the chart began using SoundScan data, through 1997, an album could reach No. 200 in most weeks with sales of less than 6,000 units. In 1995, for example, the No. 200 title sold 6,000 or less in all but 13 weeks. In all but 11 weeks of 1996 and all but 12 weeks of 1997, the chart's threshold held in the 6,000-and-under range.

In fact, during those three years combined, there were 65 weeks when an album could chart with less than 5,500 units. On rare occasions—during one week in '95, three weeks in '96, and six weeks last year—the No. 200 title actually finished a week with less than 5,000 pieces.

This year, however, the chart's last title was worth substantially more than it used to be. There have been only 16 weeks in 1998 when the No. 200 title stood below 6,000 units. There hasn't been a single week in the entire past three years when the put-bottom shelf fell below 5,500 units. In the past three years when the chart's ...
ELEKTRA'S PHISH WARMS TO RECORDING WATER'S ON 'GHOST'  
(Continued from page 13)

records no matter what they do, and they don't mind for that reason,” says Eric Keil, VP of purchasing for the nine-store, South Plainfield, N.J.-based Compact Disc World. “The fact that they hulls and all that before we do. They have one of the most active catalogs, and anything related to Phish, like books or merchandise.”

Elektra plans to key into that existing fan base—and excite new ears—via a three-phase marketing plan, according to Venable, who describes the first phase as the “setup period where we try to spread word of Phish and the album.”

The word-of-mouth process started as early as the past, finding the most support at triple-A and college stations. “Free,” from “Billy Breathes,” reached No. 7 on Rock Airplay Monitor. According to Billboard, it is on Billboard’s Mainstream Rock Tracks, and No. 24 on Modern Rock Tracks in 1996. If they want to conquer radio, Phish has to deliver more radio-friendly and less funky tracks. A lot of their songs start out that way but veer off into improv land,” says Bill Evans, music director for triple-A KFOR Santa Fe, New Mexico. “And the top dog in their genre, and we have played them. From what I heard of the new one, I think some stations will get behind them.”

October also brings a flurry of promotional activity: performances at Farm Aid 98 (Saturday 3 and the new 10-month bridge tour (Oct. 17-18); retailer-sponsored listening parties in major markets (Oct. 19); an in-store at Tower Records’ downtown Manhattan location; an appearance in the “Listening Room” at a British record store (Oct. 27); the publication of the first authorized year-in-the-life tome about the band, “The Phish: The Ladder” by Bob Santelli, released in-stores (Oct. 28); and the beginning of the fall tour with stops in Los Angeles at the Greek Theatre (Oct. 29) and the Greek Theatre in Berkley (Oct. 31).

“The key word is ‘chaos’,” sum up Venable of the packed slate. “They haven’t done [an in-store] since every year on and are playing early on and not too many more U.S. concerts during this period. The Album Network will be broadcasting the Halloween concert over Thanksgiving weekend, and four shows at New York’s Madison Square Garden will round out the year. The third phase is more loosely planned and will unfold depending on how the launch goes and what the band wants to do. Sure to spur interest is a feature film about Phish directed by Todd Philips, last year’s Grand Jury Award winner at the South by Southwest Festival, he hopes to have the project out by early 1997. Venable, meanwhile, hopes for more touring during this period with possible dates in international markets, where the album will be released simultaneously with its U.S. bow. “Phish is the best thing to happen to live music in 10 years. They are spontaneous and play for the fans,” Venable says of the Monterey Peninsula- scribed book. “This is the most intense campaign we’ve ever taken on for Phish, but it still won’t have as much effect as a tour.”

According to Billboard sister publication Amusement Business, Phish grossed $279 million by tour end, and has been played between April and August of this year. In 1997, it played 44 U.S. shows and grossed $21 million.

The band’s first ever showing was at the Greek Theatre in Berkeley in August. “It’s the continued experimentation,” says Phish. “We play with our fans, not at them. The best concert I ever saw was when I think was in the middle of the show. People want to be part of a genuine moment like that. We try to have those moments every night.”
New Book Has The Scoop On Rock’s ‘Secret History’

If you are looking for a good read this fall, here is a new title from Billboard Books sure to please the interest of any music lover.

 Aptly titled “The Secret History of Rock,” this new book from music critic Roni Sarig takes an in-depth look at “the most influential bands you have never heard.” In 16 chapters, Sarig explores the little-known roots of music in genres including 20th century composers, electronics, minimalist funk, British post-punk, riot girl rock and gangsta rap.

The stories of over 75 relatively obscure performers are cataloged in this fun, fact-filled read. One of today’s leading rockers including Sonic Youth, Soundgarden, Fugazi and David Byrne offer commentaries on the influential bands. Their insights provide a glimpse of how some of music’s little-known groups, composers and performers have shaped the sounds of today’s popular music.

“The Secret History of Rock” archives a meaningful, if not well-known, page of rock history. It is a distinct and important addition to the canon of rock history. The book is $18.95 and available at bookstores now.

IBG Spells Opportunity

Looking for a cost effective way to expand your business opportunities? Advertise in Billboard’s International Buyer’s Guide, the premier reference for, and on the music industry throughout the world.

Updated annually, the IBG includes listings for record labels, home video companies, music publishers, wholesalers, accessory manufacturers, packaging and boxing companies, entertainment attorneys, CD replicators, plants and services and tape duplicators. With over 16,800 listings, including email and website addresses when available, the IBG is the definitive reference authority on the music industry around the globe.

Advertising in the IBG means results. A recent survey of IBG buyers shows that over 60% have purchased a product or service after seeing an advertisement in the directory. Space in the 1999 IBG is going fast, but there is still advertising opportunities available. For more information, contact Erica Bengston at 212-336-3524 or Jason Rashford at 212-391-3004.

Monica Doubles; Ladies Bow; Garden Grows

YOU’D HAVE TO GO back to 1992 to find a calendar year in which every No. 1 on the Hot 100 was by a different artist. This year was shaping up that way until this issue, but Monica has changed that by succeeding Aerosmith at the pinnacle with “The First Night” (Arista). It’s her second chart-topper ever, as well as her second this year, following the 15-week run of “The Boy Is Mine,” her duet with Brandy, which falls 5-8 this issue.

That puts Monica in very good company. In 1993, Janet Jackson and Mariah Carey were the only artists with more than one No. 1, as they collected two apiece. In 1994, Boyz II Men was the only act to reach pole position twice. In 1995, TLC and Carey each had two No. 1 hits. In 1996, Toni Braxton and Dr. Dre reached the summit twice, and in 1997 Mase and the Notorious B.I.G. did the same. They were eclipsed by Puff Daddy, who sat on top of the chart three times.

Monica’s two No. 1 titles were separated by only one hit—Aerosmith’s “I Don’t Want To Miss A Thing” (Columbia). A few artists have had similar No. 1 singles, including Michael Jackson (“Billie Jean” and “Beat It” were separated by DEXY’s Midnight Runners’ “Come On Eileen”) and Daryl Hall & John Oates (“Private Eyes” and “I Can’t Go For That [No Can Do]” were separated by Olivia Newton-John’s “Physical”).

“The First Night” is Arista’s second No. 1 of the year, following Janet Jackson’s 44th chart-topper, “It’s The Way You Love Me” by the label’s 26th chart-topper, putting it into a tie with A&M and MCA in eighth place among all labels for the most No. 1 hits of the rock era. All three labels have a long way to go to move up one notch on this list; they’d have to match the 35 No. 1 hits collected by Atlantic and Warner Bros.

Finally, “The First Night” returns songwriters Pam & Pam to the top of the Hot 100. They’re credited on the song because producer Jermaine Dupri sampled their 1976 No. 1 hit for Diana Ross, “Love Hangover.” It’s the second time a Ross song has been sampled by a Notorious B.I.G.’s “Mo Money Mo Problems” sampled “I’m Coming Out.” And it’s the first time since “I’ll Be Missing You” by Puff Daddy & Faith Evans (Featuring 112) sampled the Police’s “Every Breath You Take” that a No. 1 hit included a sampling of a previous No. 1 hit.

THE BARENAKED TRUTH:

It’s ladies’ night on the Hot 100. The third time is the charm for Canada’s Barenaked Ladies. The group’s first two singles, “The Old Apartment” and “Brian Wilson,” peaked at No. 81 and No. 68, respectively. But the outfit achieves instant top 10 status with its newest single, “One Week” (Reprise). Paired by strong airplay stats and out-of-the-box sales, “One Week” makes an impressive how at No. 3.

TRULY THE LONGEST: An E-mail from Alan Elverum points out that the Australian duo Savage Garden has set a new record for having the longest consecutive Hot 100 run of any No. 1 single. “Truly Madly Deeply” (Columbia), currently at No. 4, has broken the passage by two weeks the previous record holders, Toni Braxton’s “Un-Break My Heart” and Elton John’s “Candle In The Wind 1997”/“Something About The Way You Look Tonight.”
Dru Hill

1997’s #1 Billboard R&B Single of the Year “In My Bed”
Winner of 4 Billboard Music Awards
Winner of 2 Soul Train Music Awards
The debut album, Dru Hill over 2 million in sales worldwide

“How Deep Is Your Love” is your invitation to...

Enter the Dru

10.27.98

“These are the times” produced by multi Grammy® award-winning producer Babyface.
The first single and video from the much anticipated release. Enter the Dru

Executive producers: Hiriam Hicks, Dru Hill, Kevin Peck, Kenneth Shepard, Haqq Islam.
got hits?

dave matthews band before these crowded streets double platinum plus...

the tour of the summer continues this fall... the crush is on... new live album coming...

eve 6 turning things inside out with #1 hit from their gold (700,000+) debut album... on mtv's campus invasion tour this fall... natalie imbruglia left of the middle double platinum debut album featuring the #1 song of the year, torn, and wishing i was there... my and i new artist of the year...

'n sync teatin' up my heart—and the charts—with triple platinum debut album... christmas album and home video coming soon... blanketing tv, radio and the road this fall and winter... new and now... bruce hornsby • republica

leah andreone • sweetbox • tyrese • kent • babe the blue ox • wild orchid • agents of good roots interpreters • 4KaST • gloritone • ruth ruth • ill from tha soul.