Mega-Mergers Change Shape Of U.S. Music Retail

BY ED CHRISTMAN
NEW YORK—Oct. 26 will long be remembered by U.S. record labels and their distributors. It's the day that nearly 900 stores representing about 10% of the U.S. market share shifted their hands and the music specialty retail sector reached its oft-predicted, but long-feared, consolidation into three major chains.

The day began with the thunderbolt news that Camelot Music would be folded into Trans World Entertainment Corp., with the deal set to close in January. It will create a company that will be the largest music retail account in the industry (Billboard Bulletin, Oct. 27). The combined entity will have a market share of about 9.5%, with about 1,000 stores and revenue of $1.3 billion.

But that day also saw the consummation of Wherehouse Entertainment Corp.'s acquisition of Blockbuster Music, which was announced Aug. 11. With the closing of that deal, Wherehouse now controls about a 7% U.S. market share, with 600 stores and $800 million in sales.

The two resulting companies—along with the Musicland Group—appear to be among the winners of the race to survive a retail consolidation that many predicted would result in three specialty chain—two mall-based and one free-standing—and one superstore multimedia chain. The latter competition continues, with Tower Records/Video far out in front of its competition in the U.S. However, Hastings Entertainment is coming on strong. Media Play is showing signs of revival, and HMV and Virgin Megastores still have deep pockets.

Label sales and distribution execs (Continued on page 107)

TV's QVC Throws Hat into Label Ring With Q Records

BY DON JEFFREY
NEW YORK—QVC, the cable TV shopping network that has notched sales of 100,000 albums in a single two-hour broadcast, is stepping up its activity in the music realm with the launch of a record label, Q Records.

Based at QVC's headquarters in West Chester, Pa., the label, which executives say will operate independently of the TV network, has been acquiring rights to catalogues and theatrical properties and will produce, manufacture, and sell albums at retail in the U.S., as well as abroad.

Alan Rubens, GM of Q Records, says, "We decided to be in the record business not as a product development arm for QVC but as a stand-alone record company." (Continued on page 111)

Springsteen Backtracks

Columbia Box Surveys Music Off the Record

BY MELINDA NEWMAN
LOS ANGELES—"Bruce Springsteen: Tracks," a four-CD set coming from Columbia Nov. 10, offers listeners a road map to the artist's musical journey, albeit via an alternate route.

The collection features 66 tunes, 56 of them previously unreleased, that were left off his albums not because they didn't meet his high standards but because, he says, they didn't fit in with the tone or themes he mined for each set.

For Springsteen, "Tracks" is a way to let the listeners into his creative process, a chance to broaden their understanding of how each record was created.

The idea behind the set was not, as he says, "to put out the seventh or eighth outtake from 'Born In The U.S.A.' or 'Thunder Road' but to deliver to his fans companions to the music they already knew so well.

"I tried to just choose music that was as vital today as when we cut it," he says in an exclusive talk with Billboard, noting that the songs were culled from between 200 and 300 tunes. "It was like taking 35 years of music and making a new record with it. If you follow the trail of it, it traces alongside the path that my other records cut, but in a

(Continued on page 108)

Record Companies Cautious With Boom in Video Outlets

BY CARLA HAY
NEW YORK—The good news for the U.S. music video industry is that there are now more outlets to show videos than ever before, thanks to digital spinoff channels from national networks and the small but growing number of video sites on the World Wide Web.

The bad news is that record companies have largely been reluctant to invest in making more videos overall just because there are more outlets available.

"The problem is that no one

(Continued on page 117)
3 TIME GRAMMY AWARD WINNER
AND MULTI-PLATINUM PHENOMENON

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The Double Album

28 new songs
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If you seek to follow a hero, don’t pattern yourself after the person. Instead, strive to pursue the goals your hero espoused. Especially since exemplars’ best efforts sometimes aren’t the aims they personally achieve but rather the works they inspire others to complete.

In 1883, 75-year-old Edward Elgar began his Third Symphony as commissioned by the BBC at the urging of friend George Bernard Shaw. Sadly, the advance of Elgar’s incurable cancer left the symphony’s four movements unfinished, their creator begging before his death in 1934 to cancel all plans for the premiere and the planned concert debut (that no one should ever “tinker” with) the symphony’s fragmentary status.

For the next 60 years, that wish was honored by the family of Elgar. The Scottish violinist William Primrose, piano tuner’s son who later ascended to knighthood, as a post-Master of the King’s Music, and general status as the progenitor of 20th-century English classical grandeur. Elgar’s insecurity was magnified as much by a lack of formal musical training as by his distant, background as a Catholic scion of a middle-class provincial tradesman/music shopkeeper in the oppressively class-conscious Anglican social system.

Elgar’s wife, his partner in chance to receive Payne’s magnificent realization of Elgar’s Symphony No. 3—issued this spring by Andrew Davis and the BBC Symphony on the Holst Foundation’s charitable NMC Recordings, the album distributed in the U.K. by the Complete Record Co. and in the U.S. by Quailtown Imports—when renowned Elgarian maestro Davis leads the Philadelphia Orchestra in performances Nov. 20, 21, and 24. For Payne, who’ll be on hand to discuss the work with the audience, the concerts are the fulfillment of a 20-year fascination with a stillborn masterpiece seemingly doomed to dwell outside of the century’s canon. In a rigorous study of scholarship, detective work, and intuitive zeal, Payne was somehow able to put himself in Elgar’s place to elaborate on his last musical will and testament.

“What I find most interesting about the whole project,” Payne muses, “and I find it very difficult to explain, was how I got inside it. Because while I was preparing, I started to think, ‘I was being terrible. I wasn’t a matter of doing an exercise in being clever at writing in Elgar’s style. I thought I was actually like an actor playing him!’ And yet, Payne’s great care with Elgar’s existing sketches for the symphony, the Starlight Symphony (Elgar’s last completed symphony, first performed in 1911), which somehow able to pluck life from the composer’s grave to elaborate on his last musical will and testament.

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At a crucial point when he was pondering the “impossible” puzzle of how to clinch the first move, Payne returned to four isolated pages regarding the first movement that he dismissed as being ideas Elgar had discarded when writing out his clean copy of the exposition. It dawned on Payne that he was actually gauging at developmental material akin to Elgar’s structural modus when he composed his first and second symphonies. The four pages were the key to solving the mysteries of Elgar’s deathbed curiously.

“’I’ve been looking at those particular pages for a year, at least, and they’d meant nothing to me,” Payne recalls with a chuckle. “And suddenly the penny dropped, as they say—an extraordinary feeling. ‘It’s a matter of regard such a compositional riddle. ‘You can’t work it out consciously. You just have to have patience, and suddenly inspiration solves the problem for you.’

Born Aug. 2, 1869, the only child of post office employee Edward Payne and the former Muriel Strood, Andrew grew up literally dodging the billeting of London, his mother’s notion of doing an “English country style.” “Come back!” as bomb shrapnel and antiaircraft shells showered the rooftops of her urban enclave or shook the suburb of Orpington, where his family soon fled.

After World War II, Payne discovered classical music casually by means of the BBC Home Service broadcasts. “So God bless the radio!” he exults. “I loved all English music—Elgar, Ralph Vaughan Williams, [Frederick] Delius—and it wasn’t thrust down my throat by a schoolteacher. I just felt it was talking my language.” Clarinet lessons led to serious study at Dublin College and Durham University and classical music, quite by chance, and orchestral works (“Phoenix Mass,” “The Spirit’s Harvest,” “A Day in The Life of A Mayfly,” and “Time’s Arrow.” However, it was an Albert Hall concert of Elgar’s “Enigma Variations” that stunned a fifteen-year-old Payne with the live force of that English Romantic work: “It was like suddenly getting to know a person. I realized I knew that piece. I began to listen to Elgar in much more detail.”

Payne acquired a lifelong affinity for Elgar’s musical sensibilities and an understanding of the composer’s private suffering. “He was very nearly what we’d call manic-depressive,” says Payne. “He had very low times and high times, and sometimes he’d marry someone from the upper class [Caroline Alice Roberts, daughter of a retired major-general], and she was extremely supportive. But his wife’s family felt she’d married beneath her. It’s absolutely ridiculous, but it’s what shaped him.”

His wife’s death in 1929 curtailed Elgar’s creative drive. Poignantly, as Elgar got older, he returned artistically to his idyllic childhood in the English countryside. The composer known for such serious works as “The Dream Of Gerontius,” “Pomp And Circumstance Marches,” and his violin and cello concertos was rediscovering his childhood musicals as the mature, moving “The Wand Of Youth” (1907-08), the 1911 “Nursery Suite” (inspired by the birth of Princess Margaret Rose to the Duke and Duchess of York), and music for summer nights and Christmas music. “I was always dwelling on these childhood experiences, which were powerful to him,” says Payne. “That wistful mood appears in his big symphonic works, too, and usually means he’s working through some sort of emotional trauma. Elgar was a summary of everything he could do, and the triumph of his life emotionally.”


countries.

CONTEMPORARY COUNTRY CROSSBREEDS

It comes as no surprise that country radio’s ratings are steadily dropping. Country radio and country record labels are pursuing in passing so-called “country crossovers” and “country music with a pop or hip-hop thrust” to any extent. That puzzles me, since country’s ratings have been dropping like a rock since it shifted to contemporary country. Country record labels are experimenting with the same thing. Could it be that they have forgotten that their only reason for existing is to please their customers?

TRADITIONAL COUNTRY CROSS-DEFERRS

We want to say thanks for such a warm and welcoming mention in Nashville Scene (Billboard, July 25), where Chet Flippo called Y’All “the only cross-dressing old-time country band that is taking the industry by storm.” That’s true, we must say, and we’re very happy that we have discovered this great band. We hope that listeners will continue to enjoy their music.

HISTORICAL CHART CROSS-EXAMINATION

All of us at Leiber & Stoller Music were happy to see Fred Bronson’s column (Chart Beat, Billboard, Aug. 22) regarding Leiber and Stoller’s lengthy string of chart hits. I just wanted to point out that their first chart hit actually posted Big Mama Thornton as the No. 1 hit on March 1, 1952, with “Money Honey.” Cause single of ”Stand By Me” entering the Hot 100 this past summer, Leiber and Stoller’s string of Billboard charts was interrupted because the charts no longer existed, as they have for over 46 years (and I suspect the streak will continue for years to come).


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**Fats Domino Finds Thrill As National Medal Recipient**

WASHINGTON, D.C. — Chances are, legendary singer Antoine "Fats" Domino will be taking a plane rather than "Walking To New Orleans" after he comes to town Thursday (6) to receive a National Medal of the Arts from President Clinton.

The still-touring Domino, an iron from the first generation of rock `n roll, began recording for Imperial Records in the late 40s, and by the 50s and early 60s he had amassed more worldwide hits and sales than any other artist except for Elvis Presley.

His tradition-driven hits, driven by sax sections and piano, have stood the test of time. Many of Domino's irresistible tunes, such as "Ain't That A Shame," "I'm Walkin'," "I Hear You Knockin'," and "Blue Monday," have become staples to generations of bands across the globe that have served up NOLA-second-line and big-bust tunes, and they're as much a part of Crescent City culture as red beans and rice.

This time, Domino will find his thrill not just on "Blueberry Hill" but at the White House, where he will join 11 other 1998 arts medal recipients, including Roberta Peters, the world-famous soprano with the longest tenure at the Metropolitan Opera, and folk singer Ramblin' Jack Elliott, whom both Bob Dylan and Mick Jagger have credited as a primary influence.

Every year, the advisory board of the National Endowment for the Arts forwards a group of nominations for the medals to the White House, where a number are then chosen for the medal honor by the president. The National Endowment for the Humanities forwards another group of nominations.

Musicians honored with an arts medal in past years for their contributions to the nation's cultural life include Bill Monroe, Ray Charles, and Robert Merrill.

BILL HOLLAND
A Four CD box set featuring 54 previously unreleased tracks, including intimate home recordings, live rarities and alternate takes of his most classic songs + a 60-page book full of essays by Yoko Ono and Anthony DeCurtis, exclusive photos and original artwork that reveal, again and again, the genius of John Lennon.

In stores November 3.

www.americanradiohistory.com
Mixed Messages In Japan

SMEJ Says Profits Down; RIAJ Says Mkt. Up

BY STEVE MCCULLRE

TOKYO—Calls in the Japanese music industry for accurate sales-based statistics are likely to get louder. In the same week, Japan’s biggest label, Sony Music Entertainment (Japan) (SMEJ), reported sales and profit figures for the March-September business term that were down dramatically from the same half-year period in 1997—and the recording shipments and wholesale values for the overall market had risen in the first half of this year’s first three quarters (Billboard/Bulletin, Oct. 27).

Reflecting Japan’s weak music market and a lack of major hits—and in line with earlier projections (Billboard, Oct. 3)—sales at SMEJ were 9.9% to 48.4 billion yen ($556.5 million), a downturn of 40.9% from the same period a year earlier, to 12.6 billion yen ($383.2 million). Global music revenue climbed 17.3% to $2.7 billion in the first half of the operating term, up 74.5% in the second quarter, to 4.2 billion yen ($31 million) (Billboard/Bulletin, Oct. 29).

According to the company, the music division shortfall is primarily attributable to poor performance of Sony Music Entertainment (Japan), (Continued on page 109)

EMI Takes Slow Tack For Top Job

BY MARK SOLOMONS

LONDON—EMI’s parent is itself up for grabs, with an eye on likely further executive fallout from the PolyGram/Universal merger and the candidates that may provide, EMI Group is taking the position that it is not rushing to appoint a new chief executive—the post left vacant by Jim Ficchi’s departure in April. EMI Group chairman Sir Colin Southgate has filled the role since then.

“Finding the right person is incredibly difficult,” a company spokesman tells Billboard. “It would be wrong to simply rush to announce something in that regard just to appoint somebody.”

Southgate, who has faced mounting press criticism on both sides of the Atlantic in recent weeks—for his radical restructuring plans at London’s Royal Opera House, which he also chairs, as well as for EMI’s poor financial performance—wants to

(Continued on page 109)

U.S. Artists Receive First Japanese Rental Royalties

BY BILL HOLLAND

WASHINGTON—After four years of negotiations, 884 U.S. recording artists received their first royalty payments from music rentals in Japan, totaling $431,900 (Billboard/Bulletin, Oct. 29).

Japan is one of the few countries where the rental of sound recordings and videos is legal. The royalties are being collected by the Alliance of Artists and Recording Companies (AARC), the home-taping royalty collection and distribution arm of the Recording Industry Assn. of America (RIAA). The first royalties were paid for 1996 Japanese sound recording rentals.

1997 rental royalties are due by the end of the year.

Under Japan’s copyright law, the royalties were collected by the 4,000 member stores of its Compact Disc and Video Rental Commerce Trade Assn. They were then passed on to Geidangyo, the Japanese society designated to collect sound recording rental royalties.

The featured-artist rental royalty payments from Japan, which were mailed to the performers last week, came after four years of negotiations between the AARC, the American Federation of Television and Radio Artists (AFTRA), and the American Baum (Japan) (SMEJ) in 1993, when Geidangyo, Linda R. Boechi, executive director of the AARC and VP associate general counsel for the RIAA, says the group reached for an agreement in the distribution of the royalties Oct. 17.

Japan’s obligation to pay royalties for the rental of U.S. sound recordings stems from an agreement signed with the U.S. at the Uruguay Round Agreement on Trade Related Intellectual Property Rights.

Rental royalties paid for roughly 25% of the total rental market, according to the CD and Video Rental Commerce Trade Assn., and constitute a fair share of the revenue generated in Japan. Japanese product can be rented after 10 days of release.

Boechi says that “the artists involved in its home country market have no current artists but many catalog artists as well, because the Japanese love those artists and that music.”

AARC released a list of artists whose claims were not represented and individual payments, which ranged from several dollars to $31 million.

While the majority of the catalog artists are from the ’60s, ’70s, and ’80s, there were also many listed whose (Continued on page 107)

Suit Targets N2K/CDnow Merger

This story was prepared by Carolyn Horvitz, associate editor of Billboard Bulletin.

NEW YORK—A shareholder in N2K Inc. has filed a class-action lawsuit to block the proposed merger of the online retailer with CDnow Inc. (Billboard, Oct. 27).

In the suit—filed Oct. 27 in Chancery Court in New Castle County, Del.—Morris Rubin claims that the merger agreement is “unfair and grossly inadequate” to public shareholders and that steps should be taken to abandon a better deal.

It is not known how many shares of N2K stock Rubin owns. Named as defendants are CDnow Inc.; America Online Inc.; chairman Larry Rosen; and other N2K officers.

Under the terms of the merger, announced Oct. 23, N2K shareholders will exchange 1.37 shares of CDnow stock for each share of N2K, which was valued at $7.83 the day before the announcement. That post-merger ratio of 50.6% was about half of the $18.9 the stock cost at the time of N2K’s October 1997 initial public offering and “drastically” below the stock’s 52-week high of $48.62.

The defendants also argue that “This is a win for consumers and a win for musicians...The big record companies could do great if they got on the bandwagon instantly instead of standing right in front of it trying to stop it,” says Diamond VP of corporate marketing Ken Wirt.

In her ruling, Collins stated that the RIAA will probably not prevail in certain important portions of its argument against the merger.

Though Collins sided with the RIAA in its claim that Diamond should probably be held to paying royalties under the 1996 Audio Home Recording Act, she rejected the idea that the RIAA should be required to incorporate a serial copyright management service. “Incorporating CSMS into the RIAA accomplishes nothing,” wrote Collins in her judgment. “It is, in fact, undisputed that the RIAA does not produce any downstream copying because the RIAA itself has no digital output capability, and the removable flash memory cards cannot be copied by another service.”

Collins also validated MP3 record labels such as GoodNoise and MP3.com by concluding in her statement, “It is fair to say that the RIAA is capable of recording legitimate digital music, an injunction would deprive the public of a device with significant beneficial uses.”

Keith Benjamin, managing director of the San Francisco-based investment bank Band/Boston, Roberton says, “Despite the evidence the companies that “two bricks tied to each other falling off the Golden Gate Bridge.”

It’s a lousy business on the Internet, and it’s a lousy business with low margins in the real world,” says Benjamin. “As much respect as I have for both the CDbNow and N2K management teams, I think it will be hard for them to prevail against Amazon and other companies that have...probably expanded across more product categories.”

However, the merger could alleviate financial distress resulting from increased competition, as that posed by the retailer Amazon.com, as well as from mounting costs generated partly by aggressive—and expensive—expansion efforts.

In late October, N2K reported third-quarter revenue of $10.5 million, up from $3.5 million for the same period in 1997, with sales revenue also on the rise, however, at $19.7 million, as opposed to $9.5 million in the third quarter of 1997.

CDNow reports a similar growth (Continued on page 116)

Set Site For ‘How-To’ Vids

BY BETH GOLDSTEIN

NEW YORK—A veteran home video entrepreneur is trying to raise $30 million-$50 million to launch an online service devoted to instructions, how-to videos.

Joseph Meyersdorf expects to have his World Wide Web site, LearnAnything.com, up and running next spring, along with CD-Roms that will offer access to consumer access to the program catalog via a toll-free number. He plans to acquire product from 300-400 independent video distributors.

Supporting the start-up—and absorbing most of the investment—will be a massive advertising and promotional campaign drawing Web surfers to the site.

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WASHINGON, D.C. — The finishing touch for U.S. passage of the two World Intellectual Property Organisation (WIPO) treaties was put in place Oct. 28 when President Clinton signed the Digital Millennium Copyright Act.

The act implements legislation that brings U.S. copyright law into harmony with the two treaties, which protect copyrighted materials on the Internet.

Clinton’s action on the U.S. WIPO blueprint plan follows ratification of the digital-age treaties by the Senate Oct. 21 (Billboard, Oct. 31). The U.S. is the first major power to ratify the treaties, which will require the ratification of 30 signatory nations before they go into effect.

On Oct. 27, the president also signed the Sonny Bono Copyright Extension Act, which amends U.S. copyright law by extending the term of copyright protection from life of the author plus 50 years to the international standard of life plus 70 years.

The act, however, is saddled with a compromise amendment offering “background music” licensing exemptions for qualifying restaurants, bars, and retail locations. It has already been criticized by European and Irish authors’ and music publishers’ groups, which, while welcoming the term-extension provisions, argue that the music-licensing exemptions in the amendment corrupt present rights (Billboard, Oct. 31).

Daydream Believer. MJJ Music/Wil Smith Enterprises recording artist Tatyana Ali was recently presented with a gold record plaque for her single “Daydreamer,” from her debut album, “Kiss the Sky.” Her new single, “Boy You Knock Me Out,” was recently serviced to radio. Shown celebrating with Ali, from left, are Sheriff Ali, the artist’s father; Rick Nuhn, VP of urban promotion at MJJ Music; Ann Carli, president of Wil Smith Enterprises; Will Smith; Ali; Jerry Greenberg, president of MJJ Music; Omar Bambert, A&R rep at Will Smith Enterprises; Patricia Bock, VP of pop promotion at MJJ Music; and Ken Komisar, VP of A&R at MJJ Music.

Del Mar, Calif., native Nick Searle, is named head of promotion at Private I Records in Los Angeles. He was owner of Music Business Consultants. John Phillips is promoted to VP of marketing at Sony Wonder in New York. He was senior director of marketing.

William Roberts is named VP of finance at Trauma Records in Los Angeles. He was director of finance at EMI Music Publishing.

Amy Finkle is promoted to VP of creative operations and multimedia at Arista Records in New York. She was senior director of creative operations.

John “Stewart” Biondollo is promoted to director of alternative promotion, East Coast, at Elektra Entertainment Group in New York. He was manager of alternative promotion.

Universal Records in New York promotes Lisa Hirsch to manager of artist relations/international liaison. She was promotion coordinator.

Thump Street Records in Pomona, Calif., names Rick Aaron VP of A&R. He was VP of A&R at Mennen Records.

RCA Label Group promotes R.G. Jones to manager of marketing research and Andrew Stines to director of research services and appoints John Johnson administrator of A&R and Carole Ann Mobley director of A&R. They were, respectively, administrator of national promotion, administrator of recording services, product manager at Barbara Orbison Enterprises, and director of A&R at Starstruck Entertainment.

V2 Records names Randy Smith

Southwest regional promotion rep in Dallas, Bryan Geronimo mid-Atlantic regional promotion rep in Philadelphia, Gary Franklyn Detroit regional promotion rep, Mark Rose Northwest regional promotion rep in Seattle, Tad Hoekstra Chicago regional promotion rep, Lorren Cornellius St. Louis regional promotion rep, and Tim Wallen San Francisco regional promotion rep. They were, respectively, Southwest regional promotion rep at Giant/Revolution Records, national director of top 40 promotion at Giant/Revolution, regional promotion rep at DGC/Geffen, product manager at Sony/Sony, Chicago promotion rep at Interscope, Midwest promotion manager at DGC/Geffen, and San Francisco regional promotion rep at Capitol.

RELATED FIELDS. Barbara R. Goodman is named director in the global media at A.T. Kearney Executive Search in New York. She was VP/practice head at Raines International.

MasterCard To Sponsor Brit Awards

A new partnership with tour promoter A1 Roadshow, which is handling the Brit Awards, will be unveiled at the awards ceremony on Feb. 24.

“This is the perfect time to announce the new partnership with MasterCard,” says A1 Roadshow chief executive Ritz Broe. "It will bring extra excitement to the awards show while giving MasterCard the opportunity to promote its card to a much wider audience. This year’s Brit Awards are set to be bigger and better than ever before, and we are excited to be able to announce that MasterCard will be a major sponsor of the event.”

The Brit Awards have been held in London since 1984 and are attended by many of the world’s top celebrities. The event is broadcast on television and radio around the world and is watched by millions of people worldwide. The awards celebrate the best in British music and are voted for by the public.

The Brit Awards are supported by a range of partners and sponsors, including MasterCard, which will be a major sponsor of the event for the first time. MasterCard is one of the world’s largest financial services companies, providing a range of products and services to millions of customers around the world.

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Silvertone Issues Guy/Wells’ Last Gig

BY CHRIS MORRIS

LOS ANGELES—The last concert performances by Buddy Guy and Junior Wells, one of the most enduring pairings in blues history, will see the light of day Nov. 10, when Silvertone Records releases the all-acoustic “Last Time Around—Live At Legends.”

The album was recorded March 22-23, 1969, at Legends, the Chicago Loop club operated by guitarist/vocalist and 1993 Billboard Century Award honoree Guy. It marked the last formal appearance by Guy and harmonica player/vocalist Wells, who died in January after a long struggle with cancer (Billboard, Jan. 31).

Guy and Wells, who were partnered together onstage and in the studio for nearly 30 years, were one of the most explosive combinations in blues. “Every time we’d play together, we both was full of fire,” Guy recalls. “Every time they saw us to (Continued on page 27).”

Polka Is Focus Of Heritage

Cleveland Imprint Issues ‘Heroes’ Set

BY JIM BESSMAN

NEW YORK—Cleveland International Records president Steve Popovich has launched a sister label, Our Heritage . . . Pass It On, to reflect the music of what he calls America’s “ethnic Midwest.”

Just out are the new line’s debut releases, “Here Come The Polka Heroes Volume 1 (The Greatest Polka Album Ever!!)”, a multi-artist compilation, and “Roc o Scots ti With The I one Symphony,” an album of stat lards by the beloved former Cleve and Indians “Star-

PBS Label Bows With Mancini Set

BY JIM BESSMAN

NEW YORK—The recently launched PBS Records has a fitting debut album in pop vocalist Monica Mancini’s self-titled set, due Nov. 17, which features songs by her father, the late composer Henry Mancini.

As the concept behind the label (a joint venture between PBS and Warner Bros. Records) calls for albums with companion PBS performances, the disc will be accompanied by “Monica Mancini . . . On Record,” which will air on PBS stations nationally during the network’s December pledge drive.

The program was taped before an audience at the University of California, Los Angeles’ Royce Hall, since Henry Mancini donated many of his famed film scores to its music school. Besides Mancini’s performances, the program features interviews with Mancini family friends, including Julie Andrews, Quincy Jones, Jack Lemmon, Paul Newman, Blake Edwards, and Andy Williams; she also duets with Johnny Mathis on “Dreamsville,” which the two recorded for her album.

While the album—her first—and TV special introduce Mancini as a solo artist, she has long been a prolific studio and backup singer; having started at age 4. Now in her 40s, (Continued on page 27).

Cox Heeds Diva Calling

Singer’s Arista Set Makes Crossover Splash

BY MICHAEL PAOLETTA

NEW YORK—What becomes a diva most? According to Arista artist Deborah Cox, a diva is someone who is incredibly confident, exudes femininity, and wears it all the time.

“I would call myself a diva in training,” says the singer. “There are so many incredible divas that I’ve got to watch and learn from. I’ll get it down—just give me 1 year or 2.”

It has been three years since the release of Cox’s gold-certified debut on Arista; the self-titled album spawned a string of R&B/pop/dance crossover’s, including “Sentimental” and “Who Do U Love,” which have sold 1,953,000 and 554,000 units, respectively, according to SoundScan.

Now Cox is inching still closer to that much-coveted diva status with her sophomore album, “One Wish,” which already has scored a crossover hit with its first single. “Nobody’s Supposed To Be Here.”

“When I first heard the demo I just knew that I had to record it,” says Cox. “It had such a live sound to it, as well as a gospel feel that it truly inspired me. For me, this song was such a no-brainer to record.”

Apparently, “Nobody’s Supposed To Be Here” is also a no-brainer add at radio, where the song’s strong

(Continued on page 20)
Artists

BY LARRY FLYCK

New haven discovering the Writers’ Circle, Jim Brandmeyer almost gave up making music.

Based in Seattle, the fledgling folk singer/tunemaster was finding it increasingly difficult to stay focused and motivated in a city that he says hasn’t always nurtured his creative vision.

“For a city regarded for having such a tight-knit musical community, it’s an extraordinarily isolating place to be if you function outside the dominant sound of the scene,” he says.

“I was having such a hard time getting any kind of positive attention that I found myself seriously questioning my mission,” he says.

But then he stumbled upon the Writers’ Circle, a monthly showcase of left-leaning unsigned acoustic acts that Bob Bill, a local promoter, founded. “Not only did I find the emotional support and validation I desperately needed as an artist, I found a terrific avenue of testing my songwriting development,” he says.

The Writers’ Circle is one of about a dozengrass-roots forums for budding acoustic-oriented artists that have popped up around the U.S. in the last two years, based on the New York City Music Scene. These groups provide performance opportunities for unsigned artists who are also encouraged to sell homemade cassettes or CDs.

“It’s a win-win situation for both sides,” says Bob, a talent coordinator for the Writers’ Circle.

“Our patrons get great entertainment, and the artists get an attitude-free place to play. We don’t play formats with artists the way a lot of other clubs do. Our goal is to be a humane showcase alternative.”

As Milwaukee singer/songwriter John Max sees it, these forums also let artists pursue their music without “migrating to overcrowded cities like New York and Los Angeles before they’re ready.”

When 22-year-old folkie has become a fixture at the Acoustic Alchemy, which features up to 12 new artists each month at Corky’s, a local bar.

Columbia’s Corey Hart Paints His Pop With Shade Of ‘Jade’

NEW YORK—Corey Hart is finally content with the sound of his own voice.

He calls “Jade,” his first album in eight years, the “best-sung record of his career”—a declaration that would normally be dripping with bravado, but he claims reasons to think.

“I cringe when I listen to some of my older records,” he says with a shy grin.

“I was a sloppy singer when I first started. I didn’t have the control over my voice that I have now. I listen to this new record and I can hear the growth and restraint—and that makes me proud.”

The Columbia Canada collection, due in stores in that country Nov. 24, displays more than new vocal nuances from the artist who rose to teen-dream heights during the 80s with ditties like “Sunglasses At Night” and “Never Surrender.” With its lively, rock-framed instrumental context, the project also reveals a formally matured tunemaster whose songs are strong and captivating immediately infectious pop hooks is now balanced with worldly, more philosophic lyrics.

“On my past albums, ‘Jade’ is a reflection of my life, which has changed quite a bit over the last few years,” he says, referring to the birth of his daughters India and Dante and his move from Canada to Nassau, Bahamas. “It’s given me a more extremely positive perspective.

“And that perspective has songs like “So Visible (Easy To Miss),” the album’s most English-flavored song, “and “Sweet Pea,” a single that features Hart’s guitar masterpiece.”

Columbia Canada has also shipped “La-Baa,” a faithful cover of Jean-Jacques Goldman’s 1985 hit, to French Canadian stations. That track features duet vocals with Hart’s frequent collaborator, French Canadian artist Julie Masse.

“It was completely natural for us to song together, even though the song is miles away from our experience as a couple,” says Hart of Gold- man’s tear-jerking tale of a young man leaving the love of his life in order to conquer a “brave new world.”

Hart was inspired to record the song after a 1986 tour during which he would close with the French pop standard “Intervolt.” The audience reaction was so strong, Hart says, that he decided to record the tune and include it on a tour album.

Other singer/songwriter forums around the U.S. include the Songwriter Series at A Different Light in New York; Tune Alley at the Corn- blith Inn in Fort Worth, Texas; New Artist Gathering at Mickey’s in Des Moines, Iowa; and Songfest at the Dive in Denver.

In addition to live showcases, several forums are also geared toward disseminating industry information and offering networking opportunities with A&R executives.

The Songwriters’ Forum at Bor-

Acoustic Scenes Nurturing New Writers

A Revival Of Coffeehouse Forums Offers Support Out Of The Spotlight

Art Rockin’. Danielle Howie, center, leads her band, the Tantrums, through a recent show outside the Museum of Art in Columbia, S.C. Sponsored by WARIQ, the Columbia show drew more than 1,500 people. It was the latest stop in an ongoing tour in support of the act’s new Daemons record debut. “Do A Tot.”

“Future” (Continued on page 22)
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Recently, IMPAC announced the acquisition of Tinsley Robor, the leading supplier of printed packaging for the European music and multimedia markets, including CDs, CD-ROMs, DVDs, video and other media. The agreement significantly enhances IMPAC's presence in Europe, including the addition of manufacturing facilities in the U.K, Ireland, The Netherlands and Austria.

"By strengthening relationships with shared customers, cross-selling each other's services and products, and sharing best practices, IMPAC has successfully integrated its core business and achieved a level of synergy previously unmatched in the industry."

Richard Block, President & CEO, IMPAC Group

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"Computer-to-plate" is a new printing process that uses innovative, filmless technology to produce sharper, clearer images at a higher rate of speed. Now the production process can begin immediately as files are received electronically in digital form and are used to make computer plates, instead of having to produce film. The artwork for *Celebrity Skin*, the new album from Hole, was the first major release to utilize this technology and it has been a phenomenal success.

Brit Davis, Geffen Records Director of Art Production says, "The visual advantage of direct-to-plate is remarkable." Its also environmentally friendly, which was important to the band Hole, who happen to be very eco-conscious. Since there is no film, there is no silver to dispose of, one of the most hazardous by-products of film. In addition, the process will enable customers to produce smaller orders more frequently, ultimately improving efficiency and decreasing shipping and storage costs.

This technology will enable calibration across all equipment to generate jobs simultaneously around the world, reducing production issues related to the traditional printing process. Now all the necessary elements can be printed simultaneously at multiple facilities in different countries with drastic reductions in the current production variables.

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Kathleen Blakistone, Print Consultant, IMPAC Group

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Currently, the company is known for its creative involvement with its clients and has won two recent Grammy awards for packaging with Rhino's *Beg, Scream & Shout*, Rhino's *Titanic*, and the Premier Print Award for Fox Home Video's International *Anastasia* Collectors' Edition Box Set.

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BY CHARLES R. BOULEY II

LOS ANGELES—On the surface, it might appear that Los Angeles–rooted rocker Barnes has regressed in his career.

It was just several years ago that he was touring the world with Sarah McLachlan, Barrenaked Ladies, and Jane Siberry. Now, he's more apt to be found performing in clubs. The switch in gears came after he left his slot as a member of the famed Nylon and hit the solo trail. In the end, however, it was a wise and necessary change—as evidenced by his eponymous solo debut.

Flexing a sound best described as 123's Bone meets Prodigy, the Loud Boy release—due in stores Dec. 8—offers an array of lyrically biting and musically invigorating tracks penned by the artist with assistance from Brad Daymond (Republica) and Jim Jacobsen (the eds).

Barnes' music is not sugar-coated. Set against music blending elements of electronics and rock, he reflects in an often confrontational manner on the rigors and misgivings of coming of age during the '90s.

"I sing about experiences," he says. "And I want these experiences to mean something to others. They're universal—about life, love, being accepted, finding one's place. We are more alike than we are different."

The album is already bringing Barnes widespread attention at college radio. "We're banging the heck out of the song 'Boy With A Secret,'" says Jane Leong, assistant music director at KRWW San Bernardino. "It has a real aggressive feel that our listeners dig. It's a real rebel-yell kind of record."

The album is also generating interest in Barnes' unique live show, which combines musical numbers with spoken-word passages.

The artist is handled by famed Los Angeles underground promoter Paul V. He says he wasn't interested in managing an artist, but "Barnes is the genuine article. Once you see him or experience the music, you're hooked."

The roots of Barnes' musical career stem back to his native Toronto, where he was raised after his family relocated from Canada. Upon joining the Nylon, he was thrust into the national spotlight on the strength of the hits "Kiss Him Goodbye" and "The Lion Sleeps Tonight." Even after leaving the group, Barnes became a regular on MuchMusic as a solo artist. He wanted to add more of a "punk edge" to his music and opted for California.

**ELECTRIC SCENE**

"I had been to L.A. several times with the Nylon and knew it was where I needed to be," he recalls. "The music scene for young people is so varied, so electric. I knew good things would happen here. And, I knew that I could start as a cottage industry in the music business and watch it turn into a mini-mansion."

While Barnes knows what it takes to generate commercial success, he claims to have purposefully swung in the opposite direction while recording his solo debut. And, in the end, there are no radio-minded songs on the set. Such overt disregard for commercialism may prove to be the album's biggest commercial asset.

"There's nothing self-conscious about this album," says Mark Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "There's a purity here that people will ultimately respond to. It also doesn't hurt that his songs are mighty catchy, almost in spite of himself."
“We are definitely doing things a bit differently with the new album,” says Lionel Ridenour, senior VP of black music at Arista Records. “By that, I mean that while we are very pleased that Deborah’s debut album went gold, we feel that it was based on a few songs rather than the full development of an artist. “Because of that, we weren’t able to go the distance,” he adds. “Now we’ve got a spectacular record, and everything is falling into place.”

Noting its momentum, Ridenour says that the album has increased in sales every week since its Sept. 29 release. “This past week alone we sold 15,000 copies, and this should only increase as we head into the holiday season,” he says.

Vinnie Birbiglia, merchandise manager of music at the Albany, N.Y.-based Trans World Entertainment, radiates similar optimism. “Deborah has always been a great singles seller,” he says. “But this new single will be her breakthrough single. For us, it is her first single that is actually selling albums. In fact, last week’s sales of ‘One Wish’ were double that of the previous two weeks.”

As for “Nobody’s Supposed To Be Here,” which was released Sept. 11 and has sold 152,000 units, according to SoundScan, Ridenour says that “single sales confirm what radio told us: It’s a top 10 single in markets where it’s receiving double-digit radio plays.”

Stations like WBL and WRKS New York; WVAZ and WGGI Chicago; and KKDA Dallas can’t seem to get early on. Helping fuel the fire is the Darren Grant-tensed video, being aired on BET, VH1, and the Box.

For the week of Oct. 19-25, Broadcast Data Systems reports that “Nobody’s Supposed To Be Here” received 161 spins at top 40 stations and 2,165 at R&B outlets.

“It’s a beautiful song that also happens to be a traditional R&B ballad, and the public is responding to it,” says Maxx Myrick, P.I. at adult R&B outlet WAIZ (Z103). This issue, the single jumps from No. 17 to No. 10 on the Hot 100 and from No. 2 to No. 1 on Hot R&B Singles.

On the club front, the box Herx Remixes of the song reached No. 1 on the Hot Dance Music Club Play chart in the Oct. 24 issue.

The newer Cox songs—“Who Do U Love” and “Things Just Ain’t The Same” (from Arista’s “Money Talks” soundtrack)—also reached No. 1 on Hot Dance Music Club Play, in the issues of March 2, 1996, and Sept. 6, 1997, respectively.

“We’ve been playing [the club mixes of] ‘Things Just Ain’t The Same’ since December of last year,” says Andy Shane, music director at top 40 dance station WKTY New York. “It’s been in power rotation at the station since May, and it has minimal burn. The song has been an absolute home run for the station.”

Shane makes similar remarks about the new single. “We’ve been playing it for a few weeks now, and early results look like it’s going to be another strong record for the station,” he says.

On Dec. 11, Cox, who hails from Toronto, will perform at WKTY’s Christmas event, Miracle on 34th Street, at the Hammerstein Ballroom in New York.

Prior to that, Cox—who is booked by both Mark Katz at Renaissance Entertainment and Jeff Frase—will perform at William Morris and managed by the L.A.-based office of Miguel Melendez and Qadiri El-Amin—has numerous performances and appearances set. These include a show Nov. 7 at South Amboy, N.J.; a Club Alyce and appearances Nov. 12 on “Live With Regis & Kathie Lee,” Nov. 14 at WOO’s awards show, Nov. 16 at Essence magazine’s Men’s Event Issue, and Dec. 4 at the opening of the Virgin Megastore in Orlando, Fla.

Amid all this activity, Cox is already thinking about her next album for Arista.

“I have so many ideas, but one thing is certain,” she says. “It will be even more diverse than ‘One Wish.’ That you can count on.”

Assistant in preparing this story was provided by Chuck Taylor.
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Artists & Music

ACOUSTIC SCENES NURTURING NEW WRITERS

(Continued from page 14)

ders in New York, for example, actually functions more as a mini-seminar, with guest speakers and a panel discussion. After quizizing industry experts, fledgling artists are given the chance to either perform or play one prerecorded song for evaluation by the featured speakers.

“Our last forum featured Gordon Chambers (who wrote Brownstone’s “If You Love Me,” among other pop and R&B hits), and it wound up running more than two hours over the time allotted for the event,” says Sonja Eline Freeman, who coordinates the event, held the first Friday of each month. “It was informative and intimate—and it was so gratifying to see the energy of everyone involved.”

So far, these forums haven’t generated a rash of new interest—and that suits many of the artists involved just fine.

“I’m not necessarily interested in that kind of scenario right now,” Max says. “I prefer to use this as a learning experience.”

Lisa Lark, an artist who also regularly plays at Acoustic Alchemy, agrees. “Odd as it may sound, I’d much rather make my mistakes in front of an audience at the Alchemy than in front of some hotshot label rep who would never deal with me based on any impression.”

Currently gigging in support of “Into The Light,” a disc on her own Lavalamp Records, Lark adds that the true essence of these forums would be tainted if they were to become an R&R hunting ground.

“There are so few places for musicians to play—and I mean that in the purest sense of the word,” she says. “It would be such a drag if the tension of the business were to rear its head here.”

Still, the influx of label interest appears imminent. A Different Light’s Songwriter Series and Tune Alley in Fort Worth have begun to draw minor indie-label interest. In fact, Tina Alvarado has begun to court several regulars at Tune Alley for a potential multi-act compilation for Houston’s Reptile Records.

“I feel like I’ve stumbled onto a goldmine,” she says. “I’ve been going to these showcases since they started last March, and I’ve been continually amazed at the high caliber of talent. I wish I had more money to spend to snap everyone up before some smart major-label guy gets a clue and signs them all.”

Brault and Brandemeyer are happy simply to show up and play. “I’ve written some of my best songs since having discovered this outlet,” he says. “It’s amazing how a little support can unlock your brain and open you to endless possibilities.”

HART

(Continued from page 14)

response was incredible,” he recalls. “I would promise the audience almost every night to find the nerve to finally record a French song. It was a little intimidating but surprisingly fun.”

While the singer is happily developing stronger ties with his French Canadian audience, he’s equally pleased that “Jade” will be issued in the U.S. on 500 Music/Epic next spring. It will be his first release here since 1982’s disappointing “Attitude & Virtue” on Sire. The statewide version of the album will likely feature four songs from Hart’s 1996 epically titled (and top 10 Canadian hit “Black Cloud Rain.”

He concedes that some of the newfound interest here has been triggered by his participation on Celine Dion’s album “Let’s Talk About Love,” for which he wrote and produced “Where Is The Love” and “Miles To Go Before I Sleep.”

“It was an incredible opportunity that put me on an even footing with the label,” says the artist, whose songs are published by Saphir Music (SOCAN). “It also reminded people who might have forgotten about me that I’m still here—and that I’m still capable of writing good songs.”

Before he focuses on reigniting U.S. interest, Hart will embark on an extensive promotional trek across Canada that will balance radio visits with the handful of live showcases. A world tour is being eyed for next spring and summer.

“Basically, we’re putting him back in touch with people on a grass-roots level,” says Nat Meranda, managing director of Columbia Canada. “He’s his own best salesman. He’s as charming as can be, and he’s passionate about his music in a way that’s completely contagious.”

Hart, who is managed by Bruce Brault, says such passion comes easily to him.

“Creating music and having my own family have been my life’s purpose for as long as I can remember,” he says. “I love writing songs and dreaming about love, searching for truth and happiness. These forces have always resonated through my songs.”

The album’s rock-edged title track speaks precisely to those forces. “It’s a very romantic song,” Hart says. “Not in the sense of chocolates and a candlelight dinner, but in terms of where you would go for someone. It feels like the heart and soul of this album. The other songs work as tributes, flowing to this song as the center—underpinning the record.”

HART

LARRY FLICK

MAIL BONDING: The Hollywood love triangle that made “Sleepless in Seattle” such a hit—director Nora Ephron and stars Tom Hanks and Meg Ryan—are reuniting for “You’ve Got Mail,” which also happens to be a romance story. Given that Epic Soundtrack’s “Sleepless In Seattle” soundtrack rocketed to the top of The Billboard 200 and has sold more than 4 million copies since its 1998 release, ears are now on the music from “You’ve Got Mail.”

Ephron, who served as executive producer on the “You’ve Got Mail” album, due Dec. 8 on Warner Sunset/Atlantic, says although the movie’s music has little in common with that of “Sleepless,” the song selection for each began with the same premise.

“When you put music in a movie, you try to find one or two songs you can start out with that make you understand something about the music you want to use,” she says.

For “Sleepless,” those songs were the Joe Cocker version of “Bye Bye Blackbird” and Jimmy Durante’s rendition of “As Time Goes By.” Those numbers set the pace for a series of standards performed by unlikely artists, Ephron says.

For “You’ve Got Mail,” the core song is “Tomorrow” from the musical “Annie,” Ephron says it’s song “more or less off-key” by an 8-year-old in the movie.

“We started thinking about songs that were almost a little teeny bit children’s songs, songs that would work for adults and children simultaneously,” she says.

That mind-set led them to the late singer/songwriter Harry Nilson’s “The Purple Song,” which opens the film; Ephron says it has “the same innocence as some of the early Beatles stuff.”

The soundtrack also includes two other Nilsson numbers, “Over The Rainbow” and “Remember Christmas,” plus a Sinede O’Connor reading of Nilsson’s “The Lord Must Be In New York City,” which takes on a dramatically different sensibility from its association with “Midnight Cowboy.”

The set also includes a new song by Carole King that she co-wrote with Carole Bayer Sager. That song closes the film in precisely the mood that Ephron hopes to leave viewers with.

“It is so simple and beautiful, could sing it to a child,” she says. “It has all the innocence that we were looking for in the movie.”

Atlantic will ship “Anyone At All” to mainstream AC radio early this month.

The songwriters are viewing this as the next logical step of “Sleepless In Seattle,” so we are going to try to pick up where that film and soundtrack left off,” says Darren Higman, VP of soundtracks at Atlantic.

Higman says Atlantic will be picking up on promotions in the works by the film company Warner Bros., which include press junkets, screenings in the top markets, and a VH1 special. Additionally, given the film’s title, Atlantic and Warner Bros. are focusing heavily on Internet promotions. Atlantic will have a dedicated soundtrack area complete with soundclips, links back to the label’s site, and direct sales on both the movie’s World Wide Web site (www.youvegotmail.com) and in the “You’ve Got Mail” area of America Online (keyword: You’ve Got Mail), which made the title song famous. Nikke Slight, Atlantic VP of new media, says both areas will launch in early November and will include contests and other content to drive traffic.

PRODUCTION NOTES: IMG label CMC International Records has poured onto the soundtrack scene with the soundtrack to Universal Pictures’ “Chucky Gets Lucky,” the fourth installment in the “Child’s Play” camp-horror series and the first for the label. The album, released Oct. 6, contains previously unreleased tracks from Slayer, Coal Chamber, Kidneythieves, Powerman 5000, and Static-X.

On Oct. 27, 15 years after the film’s debut, Nonesuch released a new digital recording of composer Philip Glass’ score to Godfrey Reggio’s “Koyaanisqatsi.” The new recording contains 20 minutes of music that wasn’t on the original album.

Road warrior Dee Snider continues his U.S. tour in support of the film “Dee Snider’s Strangeland” and its soundtrack. The album, which TVT Records released Sept. 25, includes a new track by a reunited Twisted Sister, “Heroes Are Hard To Find,” plus covers of several classic Twisted Sister tunes and new material from Coal Chamber, Snot, and Sevendust.
MONSTER MASH: Former White Zombie Sean Yseult has undergone a netherworldly transformation into Devil Doll, the front person—better yet, front freak—of the campy horror/surf act Famous Monsters. Along with rhythm guitarist Katie Campbell (aka Vampire Girl) and drummer Carol Cutshall (aka She-Zilla), the Monsters have set out for nothing less than world domination with instant classics such as “Murder Beach U.S.A.”, “Satan Sends A Rat,” and “Ooh, Monster, Ooh” from their Bootleg debut, “In the Night.”

Though Yseult and the gang had been befuddling reporters by staying in character—a Spinal Tap—during interviews, she cut her fans a break to talk about horror movies, she says, “but this was really more influenced by Saturday morning cartoons; ‘Groovy Ghoulies,’ ‘Scrobbie Doe,’ ‘Josie & the Paganats.’ Former partner, and ex-Movie Rob Zombie is on a similar bent with his “Hellbilly Deluxe” solo album and Zombie a Go Go imprint, which includes material from the Bongobos and the Queenly Ones (Billboard, July 25).

When asked about the retro-ghoul jag that was apparently running rampant through the White Zombie camp, Yseult chalks it up to happenstance. “Yeah, it’s funny; that was a really weird coincidence,” she says. “Rob and I weren’t in cahoots at all.”

In fact, in 1994 Yseult recorded a Famous Monsters 7-inch for the Bellingham, Wash., nite club Estrus with Campbell and another drummer. At the time, White Zombie’s contract prohibited such noisome side projects, but Yseult, who was experienc- ing a fit of stir craziness, recorded the album on a lark any- way. When she once again felt the itch to pen surf songs this year, she approached Campbell, which had too many releases on deck to turn in “The Night!” around before Halloween. Bong Load was happy to oblige.

The act, which is booked by San Francisco-based E.B. Action, recently completed a series of dates with Min Or Astro-Man? and is booking a West Coast tour for December. “There’s a high element of glamour and a cocktail jet-setting thing that goes along with the cartoon image,” says Yseult. “It’s a bit like a lounge show. Bad jokes are told, horror gifts are thrown into the audience. It’s silly but very funny.”

ROADWORK: Big Deal pop rock act Splitzwillis will perform a series of concerts and tours throughout the country, including stops at clubs and theaters. The band’s latest album, “Reaper,” to be released in November, is a departure from their former sound of hard rock and heavy metal. The band’s new sound is a mix of punk and rockabilly, with influences from bands like The Ramones and The Stray Cats.

Khaleel Watch: Bob Khaleel has dropped his Bronx Style Bob moniker in favor of his surname for his latest project on Hollywood Records, “People Watch- ing.” The album, which bows Jan. 12, 1999, is showing promise with the single “No Mercy,” getting airplay on Los Angeles stations KROQ and KCRW. The album features guest artists ranging from Fishbone’s Angelo Moore and Norwood Fisher to Poe and former Jethro Tull members. Eric Driver, Jason Faulkner, and Roger Manning.

3. The Regional Roundup

The Regional Roundup, which lists the best-selling titles by new and developing artists, has seen a surge in popularity this year. The chart is compiled weekly and provides listeners with a snapshot of the hottest tracks in the region. Artists such as Dave Matthews, John Mayer, and Norah Jones have topped the charts, solidifying their status as chart-toppers.

2. The Regional Heatseekers

The Regional Heatseekers chart highlights the music that is currently popular in local markets. Artists such as Maroon 5, The Black Eyed Peas, and Ke$ha have dominated the region, showcasing their musical talent to a wider audience. The chart is updated weekly, providing fans with the latest music trends in their area.
reviews & previews

pop

r.e.m.

up

producers: pat mccartney, r.e.m.

wren Bros. 47112

the band that defined college rock—and led its spilled-over mainstream in the early ’80s—approaches the new millennium with a record of firsts: the first r.e.m. album without a music video—a record that sounds as if the group is building all the way through it. the few memorable moments here include the wobbly guitar “lotus,” the Leonard Cohen-derided “hope,” and the obvious single “daydreamer”—the only track that has a larger-than-liner period in the album’s historic. elsewhere, “up” is anything but. an album that, depending on the band’s future, will be remembered as either a denouement or an unfortunate—perhaps—inevitable.

the complete recording folies

producer: rick stein

yep barnes 3050

stephen sondheim’s brilliant 1971 score, a bitterness flashback to broadway’s “great white way” and a love of the revival at milburn’s, n.j.’s paper mill playhouse earlier this year. there are several “follies” albums out there, including a truncated original-record cast on capitol as a concept version of sondheim’s later hit bca victory. this two-cd rendition, featuring a star-studded cast, solicits the masterpiece status “follies” enjoys. as a bonus, eight delightful songs that were dropped from the 1971 production get their first studio release.

r & b

faith evans

keep the faith

producers: larry lars, others

bad boy/aritha 73016

faith evans has the kind of voice that soothes the soul. it’s the kind of voice that makes your heart sway. “keep the faith,” fully expands on her debut, proving that a true vocalist only gets better with time. many of the tracks—such as “way” and “late”—are in constant rotation. others, like the infectious, would-be-dance track “love like this” and the autobiographical “life will pass you by,” offer a personal insight into the mind of a singer who seems to be mindful of her future. other noteworthy tracks include the romance-driven “sunny days” and “my first love.”

vital reissues

cheap trick

in color

producers: tom watterson, brece dickinson

epic/legacy 65572

cheap trick

cheap trick

in color

producers: tom watterson, brece dickinson

epic/legacy 65573

cheap trick

haeven tonight

producers: tom watterson, brece dickinson

epiclegacy 65648

with early cheap trick, met with withering volume to produce well-nigh perfect rock’n’roll creations, and now the band’s three best albums (its first three) have been remastered and repressed. since the original cds sound like hell and were packed with cagliari disregard for fans, these releases are long overdue—and i am heeding with the quality of legacy’s recent refurbishments “live at budokan” and “the six, america, cheap trick” box set. the 20-bit overhaul of “cheap trick” provides perhaps the biggest sonic thrills, as that album has a real late-’70s edge that still sounds sharp. a template for nirvana and scores of other chart-toppers, tracks like “he’s a wife” and “daddy, you’ve stayed in high school” are as devotional and meaningful as they are hummable as the newest pop. the first album also possesses the most inspired bonus tracks, with the digi-go-go-girls hilariously subtractive and “lovin’ money” a real gem. the second album, “in color,” could have used a remix to rectify producer tom watterson’s misguided timing down of cheap trick’s eccentric excitement, but the disc still sounds better than ever and—the track “down town” remains one of the most transcendent moments. the original sound and vision of the new album, “haeven tonight,” is even more satisfying. the disc comes through here, with the anti-suicide number “auw wieheren” enough to bring me back to the tracks. the teem spirit of “surrender” is cheap trick at its most resonant, yet it remains one of the most commercially successful for “surrender” and the abortive title track or one of the inspired covers is joan mitchell’s “blue” and steve wunder’s “sunday heartbreak.” the choice of the “mission: impossible” theme was ill-advised, but locke and company’s dibble-wary tonk on his ballad “saturday’s child” more than made up for the slight indirection. also, ominous mention goes to vurt’s apposite guitar, which flows like quicksilver throughout.

latin

iglesias

e en el aire

producers: various

arista/bmg 62352

on his latest album, the santo domingo, dominican republic-based quarteto moves to expand its audience by incorporating more pop styles and elements into its boisterous, good-time rap yarns of high-asteroid couplings. the slick,-era cha cha house entry “me envolvera” and the chitty chitty-pong-pong “enamorar” tap into a new set of fans by a group that is trading too much of its pureness; namely diverse grooves for mainstream appeal.

classical

sharon riley & faith chorale

life is

producers: roger ryan, fred hartmann, santec g. harry

emi/gospel 13558

toronto native sharon riley and faith chorale make a dramatic debut, displaying the power of the gospel world heads and vocals to touch with the r.i. and pop of today. producer roger ryan reasonably finds the perfect pocket for riley and the 3-voice ensemble, and strong songs abound. punchy horns punctuate the irresistible joy of “have your way,” and “i’ll keep you in my prayers” stands second best the most inspirational ball in a long while. established hitmakers fred hammond and sanchez harley, respectively, lend their distinctive voices on “god is with me,” a funky, feel-good jam, and the folksong “never go on leave,” a hook, heavy-guitar glem that—like most of this groundbreaking album—is ready and ripe for multi-format, market-ready.

dance

various artists

transport

keith steagall, tom waterson

-production

producers: rogers bryan

deluxe 3233

sustained: “chinese folk songs and tune poems,” this album features artful transcriptions and original works written and performed by the toronto-based zhou long. all the pieces brim with culture and are entirely restless, offering a sliver of the cunning that the shangri-la quartet offering all the slightest grace one could want. min-xiao join on the ghostly operas of “snow.” a thoughtful touch, the excellent liner notes come not only in english but chinese.

christmas

john eliot garnett/monteverdi choir

once i remember

producers: nicholas phillips

phillips 298 462 050

various artists

the colors of christmas

producer: rodd bettman

windham hill 11368

various artists

celtic christmas

producer: natalie o’bierens

windham hill 11367

various artists

a winter solstice reunion

producer: william campbell

windham hill 11369

the george shearing christmas quartet

producer: john strayer

telec 34382

robon connell & the boss brass

producer: robon connell

phil edwards 14644

albums:

spotlight: releases deemed by the review editors to deserve special attention based on their musical merit and/or cd format. CRITICS’ CHOICES: (*) new releases, regardless of format, highly recommended by the group of writers. music to my ears (lq): new releases deemed picks which were featured in the “music to my ears” column as among the most significant records of the year. all albums commercially available in the u.s. are eligible. send review copies to paul vemba, billboard, 1515 broadway, new york, n.y. 10036. (c) chicago music square (w), (lq) new era valley road, louisville, ky 40213. other contributions: iv lichtman (brazil/bahamas).

billy ray cyrus

shot full of love

producers: heidi anderson, keith steagall

mercury nashville 354 558 347

billy ray cyrus’ second is a long way since his “why don’t we” and “live.” it’s a positive journey. with “shot full of love,” his sixth album, cyrus displays a much more mature attitude.

jazz

joe locke quintet

stnder (and other love songs)

producers: tooodoo karen, melvin king

meetine 57924

from the opening rush of “song for cachos,” it’s apparent that this meeting with new york vioce joe locke has been a long time. “stnder (and other love songs)” is fused with blood-song, elevated, creating a feeling that is impossible to describe in the language of the songlist, the abortive title track or one of the inspired covers is “auw wieheren” enough to bring me back to the tracks. the teem spirit of “surrender” is cheap trick at its most resonant, yet it remains one of the most commercially successful for “surrender” and the abortive title track or one of the inspired covers is joan mitchell’s “blue” and steve wunder’s “sunday heartbreak.” the choice of the “mission: impossible” theme was ill-advised, but locke and company’s dibble-wary tonk on his ballad “saturday’s child” more than made up for the slight indirection. also, ominous mention goes to vurt’s apposite guitar, which flows like quicksilver throughout.

billboard november 7, 1998

www.americanradiohistory.com
UNDANCE: the new top trend is a superstar
THERO: Rick James, who is actually a
BY: Kenny Rodrick, and Michael McDon-
uo: Marci和 John Paul Craig
LA: Donny Osmond, who is actually a
COUNTRY: you're leaving town.
Way: you're leaving town.
**DEPECHE MODE—THE VIDEOS '96-'98**

**Home Video**

"270 minutes, 114.99.

Produced by Marky Ramone, this exposes fans rock around the clock with the Ramones as they wreak havoc across Chile, Japan, London, and the U.S. Live performances include renditions of "Now Too" and "Rock "N' Roll High School," while behind-the-scenes footage lets you in on the secret of the "Happy Panti" when the members get paid, records video, radio stations, hang out in hotels, and get after the fan in vain by radio fans. 

**RAMONES AROUND THE WORLD**

**Rhino Home Video**

3 hours, $19.94.

This bedazzling silver boxed set with a pop-up self-portrait (a recreation of Liberae's official '70s Christmas card) is really only the way to pay proper 

**LIBERACE BOX SET**

**Rhino Home Video**

3 hours, $35.95.

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**HEART OF DARKNESS**

**Touchstone**

Sony PlayStation

This stunningly glamorous game could be called beautiful, but that's not a word you use to describe something as violently and occasionally gory as this first-person shooter. Unlike the clausrophobic backdrops in games of a similar genre, "Shoggo" provides many wide-open environ-

**SHOGO: MOBILE ARMY DIVISION**

**Midway Productions**

**PC Game**

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**THE TEMPTATIONS**

**Executive producers:** Suzanne de Passe, Suzanne Cot- **

**Rhino Home Video**

114.99.
Mancini has recently done a session for Michael Jackson and worked on the soundtrack to “Armageddon.” Since the death of her father in 1994, the self-managed, IMG-booked singer has performed an ongoing series of pop concert tributes to him with various orchestras, some conducted by Bill Conti and Dave Serriven.

“Obviously, I grew up with the guy and his music,” she says. “But when I decided to go on the road and do concerts—and put out this CD—I discovered a lot of his music that I didn’t know! He had such a huge well of music.”

When she was assembling her album, she knew that some of her father’s songs had to be on it; “Moon River” from “Breakfast At Tiffany’s” among those included. “When I think of ‘Moon River,’ I think of Andy’s [Williams’] version, so I had to find a way to come up with a fresh approach,” she says. “The lyric is very pretty, but I never paid much attention to it because I always related to Audrey Hepburn sitting on the fire escape and singing it in the movie. So I dissected it and found a way to relate to it by thinking of my dad—which is basically what I did on the whole album. I wept my way through the whole process.”

“Monica Mancini” was produced by her husband, Gregg Field, and arranged and conducted by Patrick Williams, who got his first writing job in Hollywood from her father. Engineer Al Schmitt followed his first Grammy for the elder Mancini’s soundtrack to the 1962 John Wayne film “Hartigan.”

The album is very orchestral, but I wanted album track ‘Dear Heart’ to be very small and intimate,” Mancini continues. “It has just vocal and guitar, and I changed a couple lyrics to make it a love letter to my dad.”

The closing track, “Music On The Way,” she adds, is a new song taken from a classical era of her father’s. “It’s the score for the 1970 movie “The Molly Maguires,” which starred Sean Connery. The lyrics were supplied by Will Jennings, who wrote them specifically about her and her father; Mancini says it’s now become her signature song.

According to PBS Records president Tony Outeda, Mancini is “the quintessential PBS recording artist; She has a pure voice for singing that I would compare to my favorites, like Karen Carpenter or Linda Ronstadt or Bonnie Raitt, and she’s never made a record like this. Even though she’s been on the scene of experience singing, she’s not well-known, so we’re launching her career.”

Outeda reports heavy early press interest in Mancini and expects high visibility for her during the PBS pledge period, when she will appear on-air in a dozen or so major markets between Nov. 29 and Dec. 11. Outeda notes that the whole album will be shipped on street date to adult standards radio, and added: “I think the best thing about Mancini’s album is that if you know the songs, you’ll want to buy the CD. If you don’t know them, you’ll be happy to let them.”

“She sings and there’s a kind of sweetness about her,’ Outeda says, “but I’m assuming you have a pretty good idea of the guy.”

“My father was my first hero, and a lot of people have been inspired by this,” Mancini says. “What he did was so spontaneous, such a great achievement, and to whom I will always be grateful.”

Artists & Music

SilverTone Issues Guy/Wells’ Last Gig

(Continued from page 13)

BILLY JOEL

GETHER, we were like, ‘Boom!’”

The musicians first recorded together on Wells’ breakthrough 1966 Delmark album, “Hoodoo Man Blues,” and later on the set as “Friendly Chops.” Explaining the pseudonym, Guy says, “He was with Delmark, and I was with Chess, and in the studio, and I said, ‘I’m havin’ a hard time with Chess, and we went in and did the [album] for Delmark, and they just used that name.”

The working relationship was formalized several years later; according to Guy: “In 1970 or late ’69, [Wells] had a band problem. We had the same manager, Lou Scalzi, and he said, ‘Why don’t you play with Dick, ’Well, Junior has always a problem with the band; why don’t you put him with me? This thing might work.”

Work it did; Wells and Guy went on to play countless shows together (including an opening stint in 1970 on the Rolling Stones’ European tour) and cut such enduring albums as 1970’s “Buddy And The Juniors” (Blue Thumb) and 1972’s “Buddy Guy and Junior Wells Play The Blues” (Ato).

According to Guy, the team split up in the ’80s, after Wells and Guy decided they didn’t want to make the demands of fans and club owners by fronting their own bands. It was left to Silvertone, which has stoked the renaissance of Guy’s solo career since 1986, to honor the last Wells/Guy recording.

Michael Tedesco, director of SilverTone Records North America, says, “Buddy and Junior say they want to perform together for the first time in many, many, many years. They decided to do an actual concert at Legends that we tied into the record release party for Buddy’s [1996] album ‘Feels Like Rain.’ Buddy and Junior were going to do two nights as a duo acoustic performance. When that all came about, we thought about it, [and] we approached Buddy and Junior and said, ‘Guys, what if we make a record out of this?”’

“At the time, I didn’t know that this would be the last time that they actually would perform together; From all accounts, it in fact was, barring perhaps Buddy sitting in with Junior’s band one night or vice versa. ‘Just in Time Around,’” or “JTA,” as it’s been called by Tedesco from the two nights of performances, is an informal yet soulful ramble through the classic blues repertoire. Wells, who was always called “Wells’ ‘Hoodoo Man Blues’ and an apparently improvised number by Guy, “I’ve Been There,” the set features 16 of Guy’s favorites Jimmy Reed and Muddy Waters, Wells’ early mentor Junior Parker and his contemporary, Little Walter Jacobs, and Ray Charles.

“We just sat down on the stage and decided to play,” Guy says of the high-energy spontaneous set.

The album sums up the relaxed empathy and playful interplay that characterized all the Guy/Wells records.

Guy says, “When we sat down there, he could play what he wanted, and I could look at him and tell when it was time to get out of the way or come in.” After you play with someone, one so long, it’s almost like a husband and wife. You almost know what they gonna do and what they gonna do not.”

“Just in Time Around” follows by only five months the release of Guy’s latest studio album, “Heavy Love” (fullboard, May 16). However, Tedesco says, it was appropriate for the Guy/Wells set to be issued now, given its historical nature.

You could sit around and wait for the golden moment to put out the Buddy and Junior record,” Tedesco says, “but what would that be? It’s one of those records that they recorded a number of years ago and intentional-ly held onto, waiting for what appeared to be the right opportunity. It just seems perfectly justified to put out a record from these guys at this point.”

Marketing for “Just in Time Around” will be low-key; Tedesco says the album will be made available to triple-A, college, and blues radio.

“It really, really has to be marketed as an album, as a document—this was an album that they recorded a number of years ago and intentional-ly held onto, waiting for what appeared to be the right opportunity. It just seems perfectly justified to put out a record from these guys at this point.”

Marketing for “Just in Time Around” will be low-key; Tedesco says the album will be made available to triple-A, college, and blues radio.

“Just in Time Around” has been recorded by the legendary producer Ronstadt for the House of Blues’ Highway 61 tour. The package, which also features Booker T. Jones, John Hammond, the Blind Boys Of Alabama, and Billy Boy Arnold, debuted Oct. 27 in Nashville and runs through mid-December.

Alabama summer, blues player at the Rhino Records store in Los Angeles, anticipates a demand for “Just in Time Around.”

“I’m sure it’ll be really popular because Buddy’s so popular right now; and Junior’s just out of his mind and has passed away, there’s so much more interest in his stuff. They were definitely one of the most successful blues bands of the last couple of decades. There was a chemistry between them that’s lacking today.’”

At adult standard # QWEN New York, VP/ station manager Stan Martin, who also hos a the "QWEN" Cabralt" show, is so excitedly awaiting the premiering the album and giving away copies. "She sang on my show and absolutely knocked my socks off," says Martin. “It’s very exciting for a young penguin who’s this good to sing our songs.”

Outeda reports that a new campaign will center on driving people to the TV show to see the record, “rather than advertising a new record by a new artist whom people don’t necessarily connect with the songs of Harry dancin.”

But Ron Saja, owner of Foottlight Records, a Manhattan store specializing in soundtrack and cast recordings, is well aware of Moni-ca—and says his clientele is, too.

"A few customers have already come in talking about the album, so I’m assuming it will do well for us,” says Saja. "It’s certainly [in line] with what we specialize in, and there’s always interest in Henry Mancini music.”

Monica now looks to keep performing and recording. “I have to see what I want to put out there in terms of image, since this ‘artist’ thing is very new to me,” she says. "I’ve been singing all my life, and I don’t know who I am as a person, but I have to figure out where I fit in. “I love singing standards, but people are always saying, ‘Have I got a song for you?’ I actually want to start listening to them. They just have to be good, classy music with great melodies—which is why doing Dad’s music is such piece of cake.”
Rhymz Lives It Up On 'Extinction'

Elektra Puts Int'l Marketing First For Rapper's Third Set

BY ANITA M. SAMUELS

LOS ANGELES—Elektra recording artist Busta Rhymes believes that his new album, "Extinction Level Event," has allowed him to reach his full capabilities as a rapper.

The set, his third, bows Dec. 8 in the U.S. and Dec. 7 internationally.

The first single, "Keeping It Tight," produced by Shahid Smith, will go to radio Nov. 12 and R&B and crossover radio Nov. 29. According to the label, the single will not be commercially released.

A video for the single will be serviced in early November to BET, the Box, and MTV, as well as local and regional outlets.

While Rhymes says the music on "Extinction Level Event" is different from his first two sets, he acknowledges that many of the songs' lyrics still have what he calls a "feel good" message. "I have to keep the traditional on that level and show the skill and ability to represent myself as a thoroughbred lyricist," Rhymes says. "I had a lot of intense emotional experiences during the recording process, so I recorded it with those emotions in detail."

Highlights include "What U Askin For?" which deals with the new millennium, and "Brand New," a street-rap track that deals with an aggressive approach to real-life situations as being robbed.

Rhymes wrote all the material for the album, which was produced by people including Smith, DJ Scratch, Diamond D, and Derrick Angelett.

Howard Krumholtz, buyer for Tower Records in Los Angeles, says Rhymes' last album, "When Disaster Strikes," did very well at the outlet. "There is anticipation equal to the last one," says Krumholtz, who notes that the store will receive an initial shipment of more than 200 units.

Elektra chairman Sylvia Rhone says the album shows amazing growth. "Busta was one of our key releases of the year. You can never underestimate Busta, just when you think you've figured him out, he will surprise you even more."

FOR THE RECORD

Last issue's The Rhythm and the Blues column gave an incomplete label affiliation for Kelly Price. She is on T-Neck/Island Black Music.
TOTAL
THE NEW ALBUM: KIMA, KEISHA & PAM
"TRIPPIN": THE FIRST SINGLE FEATURING MISSY "MISDEMEANOR" ELLIOTT
IN STORES NOVEMBER 3, 1998

EXECUTIVE PRODUCER SEAN "PUFFY" COMBS FOR BAD BOY ENTERTAINMENT INC.
ASSOCIATE EXECUTIVE PRODUCER HARVE PIERRE FOR CRAZY JOINT INC. & MISSY ELLIOTT FOR MASS CONFUSION INC.
### Hot R&B Airplay

#### R&B SINGLES A-Z

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<th>Title</th>
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<td>Waterline</td>
<td>LeFrog (Rod)</td>
<td>Jive (Jive)</td>
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<td>THIS IS HAPPINESS</td>
<td>Missy Elliott</td>
<td>Jive (Jive)</td>
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<td>SOMETHING TO REMEMBER</td>
<td>Omar &amp; Sylk &amp; Nortie</td>
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<td>CANT YOU SEE I LOVE YOU</td>
<td>Dru Hill</td>
<td>Jive (Jive)</td>
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<td>BLIND LACK OF LOVE</td>
<td>L. Spiller &amp; J. Elphick</td>
<td>Jive (Jive)</td>
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<td>TOUCH ME</td>
<td>Lisa &amp; تقديم</td>
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<td>WHY AM I IN LOVE</td>
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<td>GOO GOO DUCK</td>
<td>Lil Kim &amp; Adolpho</td>
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### Hot R&B Recurrent Airplay

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<th>Title</th>
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<td>ANYTIME</td>
<td>Brian McKnight</td>
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<tr>
<td>A ROSE IS STILL A ROSE</td>
<td>Monique</td>
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<td>LONELY</td>
<td>NIkki Minaj</td>
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<td>Timbaland</td>
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<td>Missy Elliott</td>
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<td>BE CAREFUL</td>
<td>Spanky &amp; Wanya</td>
<td>Universal (Universal)</td>
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<td>MARY J. Blige</td>
<td>Chamillion</td>
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<td>MIKALYNN</td>
<td>K. Michelle</td>
<td>Universal (Universal)</td>
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<tr>
<td>NICE &amp; SLOW</td>
<td>Total &amp; Puy</td>
<td>Universal (Universal)</td>
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<tr>
<td>PUT YOUR HANDS ON MY EYES</td>
<td>Slick Rick</td>
<td>Universal (Universal)</td>
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<td>SOMETHING TO REMEMBER</td>
<td>Dru Hill</td>
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Records with the greatest airplay songs. © 1998 Billboard Communications.
When you want to reach music retail...
LOVE IS ...: Two years have passed since Cher released "It's A Man's World," a gem of an album that spawned such hits as "Half The Time," "One By One," "Paradise Is Here," and "Walking In Memphis." And, we must confess, it still remains in active rotation on our CD player. Of course, so does her disco album "Take Me Home," but that's another story.

With that acknowledgment, imagine how we worked to receive her new Warner Bros. single, "Believe," which recently debuted at #1 on the Billboard's Club Information Network's chart. Not bad, eh?

The Metro-produced "Believe" is the title track from the singer's new album, due Nov. 10 on Warner Bros., (Billboard, Oct. 31), and it's a galloping pop pleasure that will surely please fans of Euro-dance. (Metro has worked with Gina G and Danii Minogue in the past). But club pundits in need of something a tad deeper have no need to worry.

On board to take the song down various paths are Club 69, Xemania, Almighty, and Phat/"P'Nunky." Whichever mix is preferred, one thing remains certain: It's the voice of Cher that shines through, loud and clear.

IT ALL MATTERS: A day doesn't go by when someone doesn't call and inquire about those much talked about remixes of "Nothing Really Matters" by Maverick/ Warner Bros. Madonna. It's quite clear that no one has heard the mixes, done by Club 69 maestro Peter Rauhofer, yet everybody knows about them and wants them—preferably faster, rather than slower (they'll be out in early 1999). We're talking near hysteria here.

With "Nothing Really Matters," Rauhofer takes what is the most classic Madonna pop song of the singer's mesmericizing "Ray Of Light" collection and injects it with a harder edge, while maintaining its buoyancy.

In typical Rauhofer fashion, tribal percussion and rapped synths take over, but unlike much of his recent work, including Ultra Naté's "Found A Cure," these elements don't overly darken the song's original house-like appeal (OK, the Future mix and Speed Club mix are exceptions).

WHAT A JOY! Welcome Productions is the inviting moniker for partners Joe Carrano and the one-named Welcome. Already with a record label (Welcome Wax) and a publishing company (Touche Me II Music), as well as a production company, the Connecticut-based pair are no strangers to clubland.

While Carrano and Welcome have worked with a variety of artists, many may not realize that they co-wrote and produced Donna Summer's "Melody Of Love (Wanna Be Loved)," which spent three weeks at No. 1 on Billboard's Hot Dance Music/Club Play chart in January 1996. The song went on to become the No. 1 Hot Dance Music/Club Play single of the year.

Since then, they've worked with DJ/producers Junior Vasquez on such notable tracks as Urban Discharge's "Drop A House" and Veronique Mitchel's "Reap (What You Sow)" and, earlier this year, scored a top 10 Billboard dance song with Whitebird's "Words That You Say." Most recently, they signed Judy Torres "Back In Your Arms Again" and Regina Belle's "Don't Let Go."

Today, though, the duo is excited about the first two singles issued on Welcome Wax. First up is the much-in-demand (and for good reason) "This Joy" by Mitchell, which saw the light of day Oct. 27.

Co-produced with Vasquez, the gospel-inspired "This Joy" was written by Mitchell and Carrano and features some fine re-tweaking by Razor and Guido.

On Nov. 17, the label will follow this with DJ Neeko's hyperactive "Every Hour On The Hour." Already a staple on DJ Calderone's turntables, "Every Hour" finds humor in an ex-girlfriend's message left on the artist's answering machine. That, coupled with jagged synth work, assures underground success.

Both "This Joy" and "Every Hour On The Hour" are lifted from the ultra-fab soundtrack to the Canadian documentary "Hang The DJ." According to Welcome, the soundtrack is still without a label. Quite honestly, that amazes us, considering the wealth of talent featured on it, including two songs by Mimi Summer—you know, Donna's daughter. Is there a "Welcome Soundtrax" in the works? Just thought we'd ask.

SOUL BOYS: We are happy to report that "Let It Rain" by Soul Solution Featuring Caron Harding, which debuted two years ago at the Billboard Dance Music Summit, will (finally) be released Nov. 26—with additional mixes by Johnny Veluck and the Fitch Bros.—on Jellybean Records. And no one's happier than Ernie Lake and Bobby Guy, otherwise known as Soul Solution. But the duo believes the act has surrounded their relationship with the label.

"We have certainly had our fair share of ups and downs with [Don] Jellybean [Benitez]," says Lake, referring to the label's owner. "We haven't recorded for Jellybean's label since the release of Pulse's 'We Don't Give Up My Love.' Romers began leaking that Jellybean owned the Soul Solution name, and that's why we weren't recording for the label. He never owned the name. I guess he wanted to do more with the fact that we wanted to break free from that singles-only mentality. We wanted to develop artists. We wanted to collaborate with artists on album projects—and not just one-off singles."

That said, the creative duo is working with Cyndi Lauper and Hannah Jones (separately, of course) on tracks for upcoming albums; completing two demos, Love Starts Now and "Never Giving Up," that Jellybean owns; and they're going on their way onto Diana Ross' forthcoming project (they are that good!); and shopping for a label deal for Rutland Gill, a male duo whose soundscape combines elements of Depeche Mode, Erasure, and the Beatles.

While we wait for these, there are numerous Soul Solution productions making noise on dancefloors, including "From This Moment" (Shania Twain), "Satisfied" (Erin Hamilton), "Changes" (So Pure Featuring Sheleene Thomas), "Yesterday" (Debelah Morgan), and "Love Him" (Donna Lewis).

BRITISH INVASION: This week—Tuesday (3) to be exact—finds Kinetic/Reprise issuing the hotly anticipated state-side, CD re-release of "Tranceport," a continuous mix by British DJ/producer label owner Paul Oakenfold.

Comprising 13 tracks/artists, including the sublime and hard-to-find "Someone" by Ascension, this collection epitomizes what Oakenfold and his Perfecto label are about, with progressive, trance, and breakbeats leading the way.

The assembling of "Tranceport" was completed in August, just days before Oakenfold embarked on the third leg of his 50-date U.S. tour (the last leg begins Nov. 5 at New York's Irving Plaza).

This CD is a true indication of what you'll get at one of my events," says Oakenfold. "It features a family of musicians working together with a common goal to entertain by transcending genres and states of mind." Something Oakenfold ably does during his legendary DJ sets.

"Mozart of America has certainly been a challenge, but I love that," he says. "I like taking the sound to people in places like Las Vegas, Seattle, Boston, New York, Los Angeles, Gainesville [Fla.], and Dal-

las. It's so rewarding to see people getting off on the music I play."

**Hawtin's Innovations Prove Less Is More**

BY DYLAN SIEMELN

NEW YORK—Just when it seemed impossible for an artist to achieve international recognition while maintaining artistic integrity and underground cred—along came DJ Richie Hawtin.

It should come as no surprise that Hawtin, a pioneer of minimalist electronic music, the man behind Plastimak, and a respected Detroit-area DJ for nearly 10 years, would be the one to crack the formula. His inspired, intellectual approach to electronic music-making burns through his studio productions, while his quest to create the ideal dance environment drives his DJ gigs.

Hawtin's conviction that less is more evidenced by last spring's Plastimak album, "Consumed," has recently caught the attention of the trend-hungry press, from Time magazine to The New York Times to the U.K.'s New Musical Express (NME).

But his notoriety among dance music aficionados began in the early '90s, when Plastimak's atmospheric, yet aggressive grooves drew crowds at raves in his home base of Windsor, Ontario; New York; and the U.K., and Hawtin began to produce Plastimak recordings.

"I knew from the first couple of Plastimak sessions, techno, or electronic music, was very much dance music," says Hawtin. "It was based on a heavy 4/4 or bass rhythm, and people were doing compilations of their dance tracks. There wasn't any real bigger thought put into it than dance. Plastimak was specifically intended to be listened to from beginning to end—as a journey or experience."

Hawtin's and his Detroit cronies John Aquaviva had incorporated as Plus 8 Records in 1996, putting together compilations, electronic studio productions, and remixes. Plastimak's projects were originally worked through Plus 8 under the Mute Records label. The duo, though Hawtin, now licenses and exports Plastimak.

"I've recorded under a dozen or two different aliases, making slight differences of shade of what I call electro-acoustic music," says Hawtin. While Hawtin also grinds the gears for Fuse and crafted the "Concept Series," Plastimak—characterized by sparse drum-beat filtrations and computerized pipe-clankings—is probably Hawtin's best-known alter ego.

"I don't like an overabundance of information in the music I produce or listen to," explains Hawtin. "I prefer room to breathe in my music, room to think. To see and hear the music come to the senses."

Hawtin's spaced-out aesthetic, especially as Plastimak, has succeeded in capturing the imagination of music listeners beyond the electronic scene. Clark Warner, label manager of Windsor-based M-mas, says that "whether the core audience who will listen to a Plastimak release are 40 years old or 15, and whether they learn about it in Time, NME, or an underground 'zine, this is music that gives us a lot of avenues to look at."

"Consumed" appeared as technical

(Continued on next page)
**HAWTIN'S INNOVATIONS PROVE LESS IS MORE**

(Continued from preceding page)

cally the third album from Plasticman, though it is being closely followed up with M-nus/Mute's release on Tuesday (3) of "Artifacts (be)," which comprises material actually conceived between "Music," the second recording, and "Consumed," Hawtin explains. During that time, Hawtin, a Canadian citizen, was enduring a forced exile from the U.S. due to immigration restrictions on his paid performances. Banished to Windsor, a bitter tunnel ride from his stylish base of Detroit, Hawtin says that "it was hard to get into the frame of mind" that had originally inspired Plasticman's productions.

All of Plasticman's releases, which began with 1990's memorably packaged "Sheep One," contain what Hawtin refers to as "reference points. I'm always trying to move one step forward. Some people take that to extremes, go so experimental they lose sense. I use some similar kinds of textures, but in new contexts so that you're not stack breaking water." Says Stephanie Barns, head of electronic surveillance and development at Mute, "Richie definitely came out of the dance community, but he's always been the one setting the curve. People who want to find out the new thing first look to Richie Hawtin."

In the words of Pfe Janz, label manager at Hawtin's London label affiliate NovaMute, Plasticman's extremely minimal recent record, "Gonfia your mind into an electron field, especially in the face of the big beat onslaught and America's electronic awakening. But Hawtin's appeal is broad because his music continues to surprise audiences and evade pigeonholing. This leaves him the freedom to work as a DJ live on mainstream BBC Radio 1 and then spin for 100 hardcore Hawtin fans at the Windsor club 10 Below."

If you strap any kind of music down, you strip away the life of it," explains Hawtin. "For me, it's really about creating an atmosphere that marks a specific point in time—whether it's in my head, on a CD, or at a specific venue. That's what interests me."
BY JIM BESSMAN
NEW YORK—As a forlorn traveler on the information superhighway, Travis Tritt says he’s “on the exit ramp with the hood up.” But Rick Henegar, director of marketing at Warner Bros. Nashville, insists that the artist is really an “early adopter,” or a consumer who is in the vanguard of new home electronic hardware.

Whatever: Tritt, no matter what you call him, is the subject of the first full-format DVD release. The product itself is still in the production stage, with a tentative December release date and a to-be-determined price point. It will be based upon Tritt’s current album, “No More Lookin’ Over My Shoulder,” and will be a “triple-platform disc,” that is, it will contain programs in the DVD Video, DVD Audio, and DVD-ROM formats. The disc is being produced by Henegar Interactive Media using Sonic Solutions’ DVD-publishing technology. Disc users will be able to view a Tritt concert from multiple camera angles on their home DVD Video systems, interact with Tritt on their home computer’s DVD-ROM drive, or listen to full, uncompressed high-density audio album in surround sound at more than twice the sampling rate of current CD audio technology on their DVD Audio Player. All three programs will be on one DVD.

The timing of the triple-platform launch was perfect for Tritt to support and reintroduce his current album. “We’d just put our [World Wide Web] site up,” he says, “and I was in the process of converting my home stereo stuff to DVD. So, I was really thrilled when I was asked to be part of this project.”

According to Henegar marketing director Spencer Burton, the technology for putting all three media platforms onto a single DVD is only now being finalized. “We jumped into the breach because we saw a real opportunity with our connection to the music industry in Nashville,” says Burton, referring to the Arlington, Tennessee, venue.

Linda Davis Finds a Home at DreamWorks; RCA’s Galante Renews Contract with BMG

CHECKING IN WITH: Linda Davis has been one of the most distinctive song stylists in Nashville for years. She’s won a Grammy. So why has she bounced from label to label, more or less being shoehorned into different musical styles?

“I don’t know, really,” Davis tells Nashville Scene. “I’m just thankful to be where I am now. I couldn’t be happier.”

Where she is now is at DreamWorks Nashville, with a new album due Tuesday, Nov. 10.

She got to DreamWorks via the label’s senior executive of promotion and artist development, Scott Borchetta, who had also found himself between labels after exiting MCA Nashville. “Scott had tried to work ‘Does He Love You’ and tried to help me back then. When he got to DreamWorks, he called. And I had known James [Stroud, DreamWorks’ chief] forever. He had played drums on my first recording session in Shreveport, La., when I was 14.

“It’s neat that James is producing me now. To have supporters like them sure does help. They offered me the deal onstage at Pan Fair last summer. I was totally shocked. But it was basically a woy that DreamWorks made to the fans and to the industry to say, ‘We’re gonna make this happen’.

To demonstrate the continuity in her career—and to preserve some songs that should be preserved and introduced to a new audience—she and DreamWorks decided to include seven of her old songs on the new album. “That’s to go along with the seven new ones,” she says, making for an unusually long country album. She is an unusually gifted ballad singer, and that talent is showcased effectively here.

ON THE ROW: RCA Label Group chairman Joe Galante has signed a five-year extension of his contract with parent company BMG (Billboard, Oct. 27). The signing effectively silences persistent rumors that Galante had been in line to take the reins at a troubled major label in Nashville. Galante has been with BMG (then RCA) for 28 years.

Script Sten and Karen Byrd are named VPs of publicity at Capitol Nashville. Both had been working as publicists for GB Management, Garth Brooks’ firm. Brooks has said he plans to take most of the next year off.

Nashville-based Dollar General Corp. is making a $1 million donation to the capital campaign for the new Country Music Hall of Fame. The company operates more than 3,500 Dollar General stores in 24 states.

PEOPLE: Songwriter extraordinare Harlan Howard is holding a second benefit for the WJ Smith Music School at 7 p.m. Wednesday (4) at the Hard Rock Cafe. Writers/performers who have committed thus far include Radney Foster, Matraca Berg, Nanci Griffith, Stephon Smith, Jon Vesher, Phil Vasser, and Hugh Prestwood. Tickets are available at 321-9996. The Smith School provides music instruction for Nashville’s neediest children.

Atlantic Targets Youthful Audience With Vocal Group South Sixty-Five

By Deborah Evans Price

NASHVILLE—With an eye toward country music’s younger demographic, Atlantic Nashville is launching South Sixty-Five, a five-member group whose self-titled debut album will be promoted via a mall tour and Atlantic’s first enhanced country CD.

The group was formed by Delonas Kennedy, a member of the pop group All-4-One. Atlantic Nashville president Rick Blackburn met Kennedy when the vocal quartet covered John Michael Montgomery’s “I Swear” and “I Can Love You Like That.”

“He likes country songs,” Blackburn says of Kennedy. “He would come to Nashville from time to time to look for songs for All-4-One, and I got to know him. He came in the office one day with this idea: ‘If I put together a group of young guys—kind of an All-4-One/Boys II Men [in a country vein], would you be interested?’ I said, ‘Yes, I’m open to the idea.’ Kennedy began searching for members. At first contacting an old friend, Stephen Parker. “We met seven years ago on Arsenio Hall’s show,” recalls Parson. “We were part of the Flavor of the Future contest. I was the country guy.”

Parker and Kennedy kept in touch as Kennedy’s star began to rise in All-4-One and Parker moved to Nashville to pursue a career in country music. When Kennedy began putting together a country group, he enlisted Parker and his brother, Brent. From there, he launched a nationwide search.

“Sure enough, he would go to suburbs, Lawton, Okla., for example, and put an ad in the paper,” Blackburn says of Kennedy’s search. “He went through (Continued on page 88)

Music ’98. The Nashville Entertainment Assn.’s recent Music ’98 fest played host to 25 unsigned acts. Shown, from left, are key event people Brian Kagan, Kos Weaver, Anne Boatman, Trace Adkins, Ted Hacker, Dan Osborn, and Craig Bann.
BLUE-BLOODED COUNTRY: All eyes are on Alan Jackson's "Right On The Money" (Arista/Nashville), which gains 1,074 plays on Hot Country Singles & Tracks, more than twice the combined increase of its two closest competitors Randy Travis' "Spirit Of A Boy, Wisdom Of A Man" (DreamWorks) gains 469 spins, and Diamond Rio's "Unbelievable" is up 432 plays. Jackson's song shoots 54-25 with airplay on 159 monitored stations. "Right On The Money" also turns in the most new stations (six or more plays for the first time during the tracking period), finishing with 50 new stations, including WWWW Detroit; WCHY Savannah, Ga.; and KNKI Sacramento, Calif. "Right On The Money" is Jackson's second release from "High Mileage," which sees more than 28,000 copies to hold at No. 5 on Top Country Albums.

IF I HAD A BOAT: Following Fox Home Entertainment's Oct. 20 video release of "Hope Floats," the soundtrack (Capitol) finishes with more than 41,000 spins, capturing 25 of the 30 Greatest Gainer credits on Top Country Albums and on The Billboard 200. Up more than 19,000 units, the soundtrack jumps 6-3 on the country list and 66-27 on the big chart.

Our percentage-based Pacesetter award on Top Country Albums is handed to comedian Bill Engvall's "Dorkfish" set (Warner Bros.), which gains 1,275, "27% to raw No. 2 in Top Country Albums. A sequel to "Dorkfish," moves 62-6 on Hot Country Singles & Tracks with spins detected at 46 monitored signals. The companion videogame is airing in medium rotation at CMT.

ON HER TOES: Bowing with Hot Shot Debut honors at No. 6 on Top Country Albums, Deana Carter's "Everything's Gonna Be Alright" (Capitol) opens with more than 25,000 units and enters The Billboard 200 at No. 57. Carter's debut album, "Did I Shave My Legs For This?" entered the country chart with more than 4,000 units at No. 40 in the Sept. 21, 1996, issue. At its peak, "Did I Shave My Legs For This?" sold more than 168,000 units in the Jan. 11, 1997, issue. On Top Country Catalog Albums, that set sells more than 3,000 units and rises 7-6.

"Absence Of The Heart" is the first single from Carter's new album, and it moves 26-20 on Hot Country Singles & Tracks. KBEQ Kansas City, Mo., is the overall airplay leader with 190 total plays to date. The heaviest airplay this issue is detected at KYNO Dallas (34 plays). New airplay is in on six monitored stations, including WXTU Philadelphia and KFRC Las Vegas.

TO BE CONTINUED: Toby Keith lands at No. 8 on Top Country Albums with his first hits. "Greatest Hits Volume One" (Mercury). It moves more than 24,000 units and enters The Billboard 200 at No. 61. The material on Keith's best-of package is collected from four sets of new material released between 1995 and 1997.

The recently retired "Greatest Hits Volume One" is "Getcha Some," which advances 31-30 on Hot Country Singles & Tracks, up 154 plays. Airplay is detected at 159 monitored stations.

SOUTH SIXTY-FIVE (Continued from page 36)

auditions with a lot of kids—75 or 80 maybe—and picked five. He knew what voices he was looking for. The record company can take no credit for this.

In addition to the Parker brothers, the members of South Sixty-Five (which takes its name from an intersecting road) are: forward Mylo from Nashville, Texas native Lance Leslie, Oklahoma Doug Urie, and Jeremy Koelzow, who also hail from Oklahoma. The record company is the group in their early 20s, with Koelzow being the youngest. They began singing together in early 1997.

"We're very excited about the project and we're looking forward to getting out on the road," says the band.

Atlantic plans to launch the act with a series of performances in malls that will begin in early December. The first appearance is likely to be Dec. 5 or 6 at the Mall of America in Minneapolis. According to Atlantic Nashville senior VP of marketing Bob Heatherly, the concerts will also involve promotions with the Sam Goody/Musicland chain.

"We've seen the video a couple of times and they're a very, very exciting bunch of guys and have a terrific message," says Scott Levin, director of marketing, audio, for Musicland Group Inc.

"We at Sam Goody/Musicland are looking forward to working with them. We're talking with Bob Heatherly about a mall tour which we've done with other artists like N'Sync and Cleopatra.

"CMT is going to be part of the launch," says Heatherly. "The group will do a mall concert supported by radio and CMT. The CMT trucks will be out at the locations. We'll have TNN exposure. Radio will be involved, and we'll have the group on "TV in those markets on morning and noon shows."

Heatherly says the Gap clothing chain has expressed interest in becoming involved.

The group is managed by Kennedy for Trijon Entertainment in Los Angeles and has no booking or publishing affiliation yet.
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<th>Label</th>
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## Top Contemporary Christian

**NOVEMBER 7, 1998**

### Artists & Music

_Good Reading:_ For Christian music fans who love good books, there has been a plethora of choices from the past few months. Margaret Becker, Point Of Grace, Kirk Franklin, Wayne and Winter, and CCM are among those who have issued devotionals and/or autobiographies that have not only entertained consumers but provided excellent marketing synergies for labels promoting their new recorded product.

One of the most fascinating books released this year is "Love, I Wouldn't Take Nothing," Vestal Goodman's biography. Written with Ken Abraham and published by WaterBrook Press, this book is not only a personal glimpse into the life of one of gospel music's legendary figures; it shines a light on the Southern gospel industry in general. Goodman opens the book with an account of the first taping of Bill Gaither's now famed video series, further illuminating the importance of this series in reviving not only her career but that of many other gospel leaders.

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**Classical Keeping Score**

by Deborah Evans Price

**PERSONA GRATA:** Classical music criers out for a vibrant, individual performer, real personalities who have the power to communicate the composer's art. Fertile minds and talented eccentrics—and I'm not thinking of Nigel, Kennedy returned to the classical fold last year to great acclaim after taking a sabatical to start a family and pursue a more adventurous music scene.

Kennedy's performances beyond the familiar—such as playing white-hot solos for former Led Zeppelin front man Robert Plant, improvising with Interactive mandolin virtuoso U. Srinivas, and issuing "KafKa," a set of his own, exploratory compositions—have only deepened him as a musician. His going electric on occasion hardly caused a Dylan-esque uproar, but many people heard the eclecticism (including some at his label, EMI Classics). Yet Kennedy's refusal to be bound by any one genre makes him more valuable to classical music rather than less so.

Classical performances include the Elgar and Brahms concertos with Leonard Slatkin and Paavo Järvi, as well as a series of chamber recitals with the Kennedy Collective that spotlights the leader's arrangements of music by two modern masters, Bartók and Jimi Hendrix.

Kennedy's adoration of Hendrix doesn't dim his enthusiasm for Brahms, he's convinced that one is as evergreen as another: "It's all fucking great music," Kennedy insists, although he cautions against the cheaper forms of crossover. "I don't want to stagnate, so I'm always searching. But I have to treat the kind of music seriously for what it is; you have to be true to its spirit. Obviously, playing Bach on electric instruments in bikinis isn't being true to the music, and I can't stand classical musicians so good you can hear them through the stage with the audience."

A pretty good measure of Kennedy's standing at home is that practically any London cobbie recognizes his name. His 1989 take on Vivaldi's "Four Seasons" is one of EMI's most popular classical discs ever (selling more than 1.5 million copies), helping to make the former child prodigy and protégé of Yehudi Menuhin a cross-cultural star. Although his soccer-loving, laid-back persona has thrilled some and irked others, Kennedy has always been acclaimed for his passionate playing. In 1998, he won Gramophone's record of the year award for his recording of Elgar's Violin Concerto with Vernon Handley and the London Philharmonic.

Other highlights from Kennedy's back pages: a 1988 set that saw him soloing in Walton's concertos for violin and viola with equal aplomb and a 1991 recording of the Brahms concerto that paired him with a real videomate—the intensely musical Klaus Tennstedt. Kennedy's return to the stage with the Elgar was front page news in London (even during election time), and he toured the work as far afield as New Zealand and Hong Kong. His second recording of the Elgar came late last (Continued on next page)
Some people can be a bit snobbish about Kreisler’s short pieces, but it really was quality over quantity with him. His music is wonderfully well-crafted, but there isn’t any pseudo-intellectual bullshit—just this radiant emotional honesty, one human being speaking to another.

Next spring, Kennedy will record an album with cellist Lynn Harrel that will include the duets Kreisler made with Ravel. Fall ‘99 will showcase Kennedy soloing and leading the English Chamber Orchestra in a recording of the Berg Violin Concerto wowing an album mate, and he plans to record some Bach concertos in the near future. An album of Kennedy’s Hendrix material may see the light, though not necessarily via EMI.

Road Scholars: London’s Westminister Cathedral Choir—recent winner of the Gramophone record of the year award (Billboard, Oct. 17)—has been making its way across the country on a rare tour of the U.S. Led by James O’Donnell, the group kicked off its trek Oct. 25 in Chicago, hitting five cities before the grand finale Tuesday (3) at New York’s St. Thomas Church. Westminster’s award-winning Hyperion album of Martin’s “Mass For Double Choir” and Pizzetti’s “Messsa Di Requiem” recently hit the upper reaches of the U.K.’s classical chart list. The choir’s latest Hyperion release, “Mortua Est Philippus Rex,” is one of several discs out now that commemorate the 400th anniversary of the death of Spain’s King Philip II, covering Escobaro and other composers associated with Philip’s court.

Also out this month is a Hyperion anthology of its Westminster catalog that accents 20th-century works. The Tallis Scholars, who won Gramophone’s record of the year honor in 1987 for a set of Josquin masses, are celebrating their 25th anniversary this year with a trio of Gimell albums and concerts in the U.S. and their native England. One new disc, the remarkable “Live In Oxford,” shows off that famously luminous Tallis sound in hometown performances of pieces by the likes of Josquin and the group’s namesake, 16th-century English master Thomas Tallis. The second release revolves around Tallis’ “Christmas Mass,” and the third is the two-disc “Silver: The Best Of The Tallis Scholars,” an actively programmed collection of the group in some high-profile silver jubilee performances, accompanying a birthday concert Tuesday (3) at London’s National Gallery (the world premiere of John Taverner’s “In the Month of Athyr” (with narration by Sting). The subsequent seven-city North American tour includes the group’s 1,000th concert, to be held Dec. 5 at New York’s St. Ignatius Loyola.

Lataille added that Searight “has in fact been paid in excess of the money due to her,” while pointing out that the recording agreement struck with God’s Property was negotiated by advisers of her choosing.

There was no statement from Franklina performed with the group in addition to producing the album but was not involved in contract negotiations.

For the moment, the dispute appears to be headed for court. A formal countersuit from the Lataillades and H-Rite/Gospel Centric was filed Oct. 9 in Superior Court, County of Los Angeles, by God’s Property founder Linda Searight against members of God’s Property, Claude and Vicki Lataillade, B-Rite Music, and Kirk Franklin (Billboard/bulletin, Oct. 8) has sent shock waves throughout the gospel community. With its Grammy-winning debut album, “God’s Property,” which has sold 1.6 million units, according to SoundScan, God’s Property emerged from nowhere to become the most successful group in the history of gospel music.

However, the 11-count suit—which includes allegations of fraud, breach of contract, accounting and civil conspiracy, restraint of trade, breach of covenant of good faith and fair dealing, intentional interference with contractual relations, and defamation—did not catch the industry entirely off-guard. Rumors of breakup and escalating tensions had plagued the group for the last year.

B-Rite Music president/CEO Claude Lataillade broke his silence on the matter, Oct. 21. In a written statement, he says, “We expect that all the facts are fully disclosed, all the allegations against the partnership will be proven inaccurate. The innuendo that Ms. Searight was somehow victimized by the defendants is false and without substance.”

CLASSICAL KEEPING SCORE

(Continued from preceding page)

year with Simon Rattle and the City Of Birmingham Symphony Orchestra; that spectacular disc was the ideal classical comeback, surpassing Kennedy’s previous award-winning version of the piece.

Kennedy’s latest classical recording is arguably the most persuasive label to claim to be made for the stature of violin icon Fritz Kreisler (1875-1962). The album features such Kreisler miniatures as the bitter-sweet “Liebesleid” and the truly dramatic “Praeludium And Allegro” (with pianist John Lenehan), as well as a haunting rendition of his String Quartet (with Kennedy joined by violinist Rosemary Furness, violist Bill Hawkes, and cellist Caroline Dale). Reflecting Kennedy’s yen for the warm, improvisatory ambience of classic jazz and rock sessions, the disc’s miniatures were documented “live, no cheating,” and the entire recording was made in analog in Peter Gabriel’s Real World studios.

Kennedy and company’s Kreisler performances are melodious yet muscular, without a trace of the senti-mentalism that sinks most other tributes to the man. Kennedy’s Kreisler is in his blood: His grandfather was the cellist in the London String Quartet, which recorded Kreisler’s quartets in 1915. “Beyond the fact that Kreisler was a genius violinist, he captured the spirit of the ’20s and ’30s in his compositions, just as the Beales did with the ’50s,” Kennedy says. “Some people can be a bit snobbish about Kreisler’s short pieces, but it really was quality over quantity with him. His music is wonderfully well-crafted, but there isn’t any pseudo-intellectual bullshit—just this radiant emotional honesty, one human being speaking to another.”

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JOHN LEE HOOKER

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NOVEMBER 7, 1998

TOP REGGAE ALBUMS.

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TOP BLUES ALBUMS.

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Artists & Music

Holland Gives 'Points Of View' During His Rare Tour Of U.S.

FROM MID-OCTOBER through the second week of November, jazz fans are enjoying a highly welcome treat, as bassist Dave Holland is making a rare headlining tour of the U.S. The occasion is the Dave Holland Quintet's Points Of View. (ECM, Sept. 15), featuring trombonist Robin Eubanks, vibraphonist Steve Nelson, drummer Billy Kilson, and saxophonist Steve Wilson. (Wilson has since relinquished the saxophone chair, now held by Chris Potter). The Wolverhampton, England-born Holland is quick to point out the importance of his stylistically diverse, 'Points Of View' lineup.

Those musical dialogues are often built around Holland's trademark use of African and Brazilian rhythmic devices, heard prominently on "Points Of View" hauntingly melodic "Bedouin Trail" and "Arvo," respectively. "Obviously, jazz evolved from the African-American cultural reference point, which has its roots in a very strong polyrhythmic setting," the bassist explains. "It is one of the compelling aspects of the music, one that communicates tremendously to people.

"Duke Ellington is a good example of this. His music had tremendous rhythmic and harmonic complexity, but because those elements were done within a context of very compelling rhythms and melodies, it didn't intimidate the average listener. Rhythm is one of those devices that allows the listener to relate immediately to a piece of music. It makes you move; it has a quality of dance to it which communicates to people right away.

Under most ECM releases, which bear Manfred Eicher's dark, spacious production stamp, "Points Of View" was produced by Holland. It is his second album behind the board, having handled production chores on 1990's Dream Of The Elders along with label founder Eicher. "It is an experience that I feel is a part of my growth as a musician," says Holland. "Manfred and I have done a number of records together, and I think his decision making at this point, on the production side, is a good one.

Musically, he's always going for the free rein. It was a very satisfying experience.

Holland will again produce when he takes the quintet into the studio in December. Compositions for those sessions are being previewed on the current tour. "I like to prepare the music prior to the recording, by having a chance to perform it," says the bassist. "To me, the results are much better that way, because the band really has a chance to explore the music.

The U.S. dates, Holland will tour mainland China. Political changes in that country are just now opening up opportunities for live music to be played; the global-minded Holland is understandably excited to be among the first musicians to play for jazz-hungry Chinese audiences. Additionally, Holland recorded an album with master oud player Anouar Brahem and saxophonist John Surman in February of last year.

(Continued on page 80)
ASCAP Awards Honor U.K. Acts

BY TOM FERGUSON

LONDON—Spice Girls, Radiohead, and U2 were among those honored Oct. 22 here at the 18th annual awards dinner hosted by U.S. performing rights society ASCAP.

PolyGram/Island was named publisher of the year. Managing director Richard Manner collected the award, which recognizes the company whose works received most airplay in the U.S. during the year in question.

The event, held at the city’s landmark hotel, acknowledged writers and publishers who are members of U.K. authors’ body the Performing Right Society (PRS) and whose songs—licensed to ASCAP—were among the most performed in the U.S. in 1997. Others honored were Gary Barlow, Faithlessness, Portishead, Phil Collins, and Sir Paul McCartney.

Some 260 writers, publishers, and artists—including representatives of satisfied Music Publishers’ Assn.; the British Academy of Songwriters, Composers & Authors; the Mechanical Copyright Protection Society; and the International Managers Forum—heard Marilyn Bergman, president/chairman of the board of ASCAP, praise the “stunning success” of PRS/ASCAP writers and artists in the U.S. during 1997.

In a brief speech, Bergman also pledged that ASCAP would fight “on constitutional grounds” new U.S. legislation that would deprive collecting societies of substantial amounts of annual revenue. The recently passed Sonny Bono Copyright Term Extension Act contains an amendment that exempts many bar and restaurant owners from paying collecting societies for the use of background music. Bergman described the exemption as “far from satisfactory.”

Having racked up most U.S. airplay during 1997, the four Spice Girls collected the writers of the year award at the dinner. Their “2 Become 1,” also written by Richard Stannard, Matt Rowe, and ex-Spice Girl Geri Halliwell, was named song of the year.

Warner/Chappell Music Ltd. act Radiohead (Thom Yorke, Jonathan Greenwood, Philip Selway, Colin Greenwood, and Edward O’Brien) took the fourth annual college award for “OK Computer” (Parlophone), the most performed PRS/ASCAP-represented album on college radio.

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In addition, film awards were presented for the scores of “G.I. Jane” (Trevor Jones), “Donnie Brasco” (Patrick Doyle), “Face Off” (John Powell), and “The Full Monty” (Anne Dudley). Following is a full list of the award-winning songs.

“Against All Odds”—Phil Collins (Hit & Run Music Publishing Ltd./EMI Music Publishing Ltd.).

“Anybody Seen My Baby”—Mick Jagger, Keith Richards, Kathryn Lang, Benjamin Mink.

“Back For Good”—Gary Barlow (EMI Music Publishing Ltd.).

“Discothèque”—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).

“Don’t Cry For Me Argentina”—Tim Rice, Andrew Lloyd Webber (Evita Music).

“Everylasting Love”—Howard Jones (Hojo Music Ltd.).

“In The Air Tonight”—Phil Collins (Hit & Run Music Publishing Ltd.).


“Prize (In The Name Of Love)—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).”

“Roll To Me”—Justin Currie (PolyGram Music Publishing Ltd.).

“Say You’ll Be There”—Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Eliot Kennedy (Windswept Pacific Music Ltd.).

“She’s Under Ground”—Ian Pickering, Liam Howe, Christopher Corner, John Barry (BMG Music Publishing Ltd.).

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“Sweet Dreams (Are Made Of This)—Dave Stewart, Annie Lennox (BMG Music Publishing Ltd.).

“Remember Love”—Howard Jones (Hojo Music Ltd.).

“The Full Monty”—John Barry (BMG Music Publishing Ltd.).

“Underground”—Jen Pickerling, Liam Howe, Christopher Corner, John Barry (BMG Music Publishing Ltd.).

“Wannabe”—Pink (Knowles & Brown Ltd./Virgin Music Publishing Ltd.).

“Your Woman”—Jody Mishra (MCA Music). (The songwriting shares of Barry, Richards, Lang, Mink, Taube, Kennedy, and Lyle are not licensed by ASCAP)

She GETS nod AGAIN: Frances Preston has been elected to a new two-year term as president/CEO of BMI Preston, who has been associated with the performance rights group for 40 years, has held 13 prior post since 1986.

In another action by BMI directors, Philip A. & Phil James of Meredith Brosch casting in Des Moines, Iowa, an MTV Madsen, Wis., was re-elected as chairman of the board. The board also named others to three- and two-year terms.

Great StaitT: After two years in operation, Los Angeles—based Hidden Words Music reports a “we’re out there now” pattern of success. Its two key writers/producers, Mark Spiro and Steve Russell, the company’s first two signings, have as counted for some 20 recordings.

Siroiro wroted six produced six songs for country music performer Donny Osmond. “Lilith,” Russell has made writing/production contributions in the R&B/hip-hop areas with seven songs recorded by Jaze (Universal), Michael Gayne (BMG), Simon Hines (Epic), and his own group, the newly reformed Tramp (Warner). Another interesting album from the label’s remarkable archives is, yes, a tribute to George Gershwin called “Fascinating Rhythm—The Broadway Gershwin 1919-1954,” another 20-track collection of recordings made at the time that 14 albums by Gershwin had their Broadway debut.

NEW YORK—audio mastering powerhouse Masterdisk has entered into a strategic alliance with Los Angeles-based DVD developer AIX, according to Masterdisk owner Doug Levine and AIX owner Mark Waldrep.

The venture is designed to propel each company into a new area of DVD authoring. For Masterdisk, it means entering the graphics and interactivity side of the DVD equation, while AIX expects to tap into Masterdisk’s audio specialization, according to both parties.

Levine says, “What this does is, overnight, it gives us full audio capability from beginning to end. AIX is relying on us for audio and we on them for creating the interactivity as well as the graphics.”

Waldrep adds, “I want Masterdisk to be able to say to their clients, ‘We’ve got everything you need. We want to master your audio, and we want to work with you on interactivity.’ At the same time, I have clients here that I could refer to New York for the mastering of audio, so the relationship could flow both ways.”

Although Levine and Waldrep say they want to test the alliance before they make huge staff and space commitments, AIX has already established a beachhead on the East Coast by asking engineer Michael Stelletos to temporarily relocate to New York to act as DVD coordinator at Masterdisk. Meanwhile, Masterdisk has hired DVD engineer Drew Anderson and converted the studio formerly occupied by Greg Calbi into a DVD authoring suite, with surround-sound monitoring and full interactive capabilities.

Currently, AIX authors approximately 10% of its work on DVDs per month. Levine says he hopes that by mid-1999 Masterdisk will participate in audio mastering for approximately 20% of that workload.

The financial arrangement between the two studios is simple: “The facility that generates work for its counterpart gets a commission for the job. For instance, if Masterdisk refers a client to AIX for DVD authoring, Masterdisk receives a percentage of that booking.”

Depending on the success of the Masterdisk/AIX relationship, and of DVD in the marketplace, Masterdisk is prepared to add DVD mastering rooms, according to Levine, who says there is additional space available at Masterdisk’s West 45th Street headquarters.

Mardin, who has lost ground recently when Calbi—a four-year veteran of the facility and one of its star engineers—left to rejoin Sterling, where he built his mastering career starting in 1976 (Billboard, Sept. 26). Rather than replace Calbi with another high-profile audio engineer, Masterdisk— which has its share of talented music specialists in chief engineer Scott Hull and staffers Howie Weinberg, Tony Dawshey, Andy VanDette, and Roger Lian—went for the bigger picture by taking the DVD plunge. Although Masterdisk still faces the formidable task of competing with a fortified Sterling in the music business, it has kept ahead of the competition in the DVD arena.

AIX, which was founded by musician and mastering engineer Waldrep in 1994, is now poised to become a leader in a rapidly growing market. Although the company could have solidified on its current resources, partnering with an established player marks a shrewd move as AIX is serious when it comes to delivering the highest possible quality in DVD.

With Surround Music Mixing On The Rise, Standards Becoming An Issue

BY DAN DALEY

The enthusiasm that greeted the arrival of surround music mixing is slowly but inevitably giving way to concerns about standards for the multichannel format.

Pro audio equipment manufacturers and recording studios are all seeking to participate financially and artistically in what’s becoming the most intriguing and seductive innovation in sound since the advent of stereo. However, many are tending to make up the rules as they go along.

“There’s an incredible variety of monitoring environments that want to do surround audio, and it’s becoming apparent that there is a need for some kind of standard to give all of them some level of consistency,” observes Laurie Fincham, recently appointed director of research and development for THX, the multichannel standards division of the film postproduction giant Lucasfilm Ltd.

“Nothing really exists out there in the way of standards. Music recording is going to be a big part of the future of multichannel audio, and we believe that a set of common standards will go a long way to furthering its success in the marketplace.”

THX was formed in 1986 to create a set of universal standards that would ensure that film sound would be accurately represented and reproduced, from Hollywood’s dubbing stages to theaters. It made its screen debut with the George Lucas production “Return Of The Jedi.”

In 1986, the THX Home division was created to establish standards for home theater. Since then, the THX Home division has paced the growth of surround sound in a number of consumer formats, including VHS, laserdisk, and DVD.

Now THX says it wants to bring the same kind of standards base to line to music. However, Fincham points out, it’s more than recording studios that need it.

“Multichannel monitoring is becoming important in a lot of other applications, including offices and meeting rooms,” he says. “Playback of multichannel audio is taking place in a lot of places.”

P3M PROPOSAL

THX’s response is the introduction of Professional Multichannel Mixing & Monitoring (P3M)—a set of guidelines whose 180-plus pages of specifications include equipment from manufacturers whose products comply with THX specs, speaker placement, room acoustical properties, and noise-floor specifications. As with its work on sound stages and cinemas, THX will provide, via P3M, a list of approved equipment components, such as speakers (JBL, EAW, and Dynaudio are among those already certified) and on-site and off-site consultative services.

Flat Out In The Studio. Veteran rock band Flat Duo Jets finished mixing their upcoming Outpost Recordings debut at co-producer (and Outpost partner) Scott Litt’s Louie’s Clubhouse studio in Los Angeles. Shown, from left, are engineer Victor Janacua, Ben Wingrove of Sick-Whinston Management, Litt, co-producer Chris Stamey; and Flat Duo Jets members Crow and Dexter Ronemeyer.
In "Low," Mardin was asked to create a stereo version of the classic pop song, which was originally mixed in mono. Mardin recalls, "The director said, 'In the theater, I want big sound.' I said, 'OK, well, go do it.' So I had all the guitar, tenor sax, and keyboard lines transcribed, had new players record them, and added them to the (mono) master. Now the master is in the theater, and the additional guys are on the side."

When he was brought in to update Franklin's 1971 classic "Rock Steady," Mardin considered recording new tracks around the singer's existing vocal. However, Mardin's son, Joe, talked him out of it.

Working from the original 16-track reel, Arif and Joe Mardin sped up the tempo from 104 beats per minute to 110 bpm and recorded a new dance section. The remix starts with the sped-up original, segues to the dance break, and goes back to the original for the ending section.

This time, Mardin decided to keep the track going until the ritardando at the very end instead of fading it out early, as he had to do on the original for length reasons.

Mardin's collaboration with his son illustrates the degree to which talent runs in the Mardin family. (The producer's daughter, Julie, is an accomplished photographer.)

"In my business, I cannot afford to work with less-qualified people because my name is out there," he says. "I work with my son because he's great, not because he's my son. If I want an arrangement or something, I've programmed, I have a musical family in New York, and I can call four or five people that I trust and am close with, and Joe is one of them."

With mock indignation, Mardin says his son has little time for these days. "Now I can't use Joe because he is too busy doing his own album for Atlantic, producing and writing music with Danielle Gerber," says Mardin, referring to a New York-based singer-songwriter who formerly fronted the indie rock band Danielle's Mouth.

Among Arif Mardin's other recent production projects is a Detroit swing band, Atomic Fireballs, for Atlantic. "I did one song with them, and we're going to do some more," says Mardin. "They're a terrific young group and totally sincere, devoted people. They know their Cab Calloways and Louis Jordans very well."

Mardin has also been busy composing jazz tunes for a project he hopes to record eventually with handpicked soloists and singers. The album would contain music Mardin has been writing "on the side" throughout his career.

In addition, Mardin—who does not regard himself as a prolific composer—recently finished a one-act opera for three voices that he describes as "modern music, dissonant and melodic, but nothing to do with pop or jazz.""

Born in Istanbul, Turkey, in 1932, Mardin graduated from Istanbul University with a degree in commerce and economics. Although he was a music fanatic—he bought his first record, a Duke Ellington 78, when he was 10—he had no idea he would pursue a musical career until 1956, when he met Dizzy Gillespie during the jazz titans' tour stop in Turkey.

"It was the biggest event in my life," recalls Mardin. "I had the chance to meet him, and he wound up playing one of my pieces and giving me some pointers."

Two years later, Mardin became the first recipient of the Quincy Jones scholarship at the Berklee College of Music in Boston. After graduation, he taught at Berklee for a year and eventually became a trustee of the school and received an honorary doctorate.

Mardin joined Atlantic in 1963 as an assistant to co-founder Nesuhi Ertegun, the late brother of current Atlantic co-chairman Ahmet Ertegun. Mardin was named studio manager and subsequently became the label's house producer and arranger in a era when most of the label's acts were funneled through the in-house studio system. In 1969, Mardin was named a VP of Atlantic, a position he retains today with a "senior" prefix in his title.

Mardin was invited into the National Academy of Recording Arts and Sciences' Hall of Fame in 1990, and in 1994—on his cebation of 30 years at Atlantic—he was honored by Billboard with a special tribute. In 1996, Mardin earned his sixth Grammy for his production of Atlantic Theater's east album for "Smoky Joe's Cafe—The Songs Of Leiber And Stoller." The following year, Mardin was nominated for a Grammy for his work on another cast album, the hit musical "Rent."

Determined to stay in touch with contemporary tastes in production, Mardin is keen on combining the pastiche approach of hip-hop producers with traditional techniques.

"Music production has taken an interesting direction, like Puff Daddy using authorized sampling," says Mardin. "It's like a collage technique, which I admire very much. But we shouldn't forget the good old-fashioned, regular production wisdom. Combined, the two together really open up new horizons."

**SURROUND MUSIC MIXING ON THE RISE**

(Continued from preceding page)

**Remote Consultancy**

For surround audio installations, THX also offers ore piece of hardware itself: the C44 Crossover/SYSTEM CONTROLLER, which is made on an open-source equipment basis yet is more compact than another ccessory for THX.

The cost of the C44 is approximately $2,000, has a small form factor, and is designed to function as a separate unit. The crossover's cost varies depending on the manufacturer's size, which is more difficult to get a result from room to room. It's a science of hard knocks, which is why we can't be able to just test and certify room once they're done.

Testing is done using small elecr touch microphones that are cross-calibrated with test microphones made for the industry. Another variable compound standardization is the fact that surround music mixing is in its infancy. Some artists use the multi-channel sound mixing techniques in film, in which primary information comes from the left-center-right array and the surround channels are used for ambience; in this case primary information through the 5.1-channel setup. The "standard has to be flexible enough to deal with that," Fincham says. "Surfboards need to be able to handle the amount of information any artist wants to put through, and they need to be switchable between various configurations so that studios can cope with the demands that different artists will place surround sound.

Still, certain rules must apply. These include achieving consistent bass response throughout the monitoring area by redirecting the low-frequency content back to the left-center-right and surround channels as to a subwoofer and using a crossover controller, such as the CA4, to mitigate standing wave characteristics. Furthermore, temporal (time-based) and spatial (point-based) averaging should be measured to ensure that all playback characteristics are repeatable.
Artists & Music

Latin Notas
by John Lawrent

RITMO LATINO EXPANDS: During its inaugural convention Oct. 20-22 in Los Angeles, Ritmo Latino announced that four new Ritmo Latino stores will be opened by February in Las Vegas and the California cities of Salinas, La Puente, and Fresno.

Ritmo Latino, a SoundScan reporter, also is opening two Bodega Musical locations in San Isidro, Calif., and East Fresno, Calif. Bodega Musical is a discount retail outlet whose first store was opened by Ritmo 10 months ago in Southgate, Calif.

Ritmo Latino president David Massy says he was very pleased with Ritmo's first convention, which was sort of a Latino version of the National Assn. of Recording Merchandisers conventions, complete with exhibition booths and presentations by Latino record labels.

Participating in the convention, says Massy, were 200 employees of Ritmo, plus 100 conventionees from various Latino record companies. The second convention will take place in October 1999 in L.A.

Separately, Ritmo and marketing/promotion company promotions are teaming to produce the first Premio Ritmo Latino (Ritmo Latino Awards). Slated to debut in June 1999, the awards ceremony will feature 13 categories whose winners will be determined by popular vote at retail outlets in the U.S.

In addition, Ritmo Latino and Uno are co-producing the live event for broadcast. The top five nominees will be announced prior to the awards show, to be held at Universal Studios.

La MEGA TOPS NEW YORK: As the numbers from Arbitron's summer ratings book continue to stream in, more market precedents are being set by Spanish-language stations.

For instance, WSKQ-FM (La Mega) has become the first Spanish station to top the New York market. Owned by Spanish Broadcasting System (SBS), La Mega scored a 6 share.

WSKQ-FM, a tropical station, tied for first with AC outlet WLTW-FM in Arbitron's spring book. Meanwhile, WCAAM-FM (Caliente) jumped from a 9.9 to a 1.7 share in its first book as a Spanish tropical station. It is owned by SBS's national rival HEB.

Station Adds: The aforementioned WCAAM-FM is one of six stations added to the panel of those reporting Hot Latin Tracks. The other stations are pop outlets KOVE-FM Houston, WAMA-AM Tampa, Fla., and XHINZ-FM El Paso, Texas; tropical station WMRC-AM Tampa; and regional Mexican station KHFX-FM Phoenix. The station additions are effective this issue.

Reporting stations reinstated to the panel last issue were pop/tropical WAEL-FM and pop WOHI-FM, both of which are located in Mayaguez, Puerto Rico. Those stations were temporarily removed from the panel due to damage caused by Hurricane Georges to the Broadcast Data Systems monitors measuring those stations' airplay.

(Continued on next page)
The total number of reporting stations is now 101, of which there are 20 pop stations, 17 tropical/salsa stations, and 89 regional Mexican stations. The audience cume, or number of listeners, of the 101 reporting stations accounts for approximately 90% of the total audience cume of Spanish-language music stations in the U.S. and Puerto Rico.

In addition, there are five dual reporters whose data is compiled in two genre charts. For example, WAAI-FM is a dual reporter that reports to the pop and tropical genre charts.

Carlos Goes Hollywood

EMI Latin recording artist Carlos Ponce and actress Laura Leighton take a break from the taping of their hit show “Beverly Hills, 90210.” Ponce, who has notched three chart-topping singles on Hot Latin Tracks, can be seen on the episode titled “Confession.” Nov. 11 on Fox.

WUNI-TV Boston is celebrating the fifth anniversary of its Latin dance video show “Pachanga Latina” on Thursday (6) at the Palladium in Worcester, Mass. Scheduled to perform at the anniversary event are Sony Discos’ Victor Manuelle, Movemenos del Tilt’s Manny Manuel, RCA/BMG’s Sergio Vargas and Jessica Cristina, Paredes/Plátanos’ Brenda K. Castillo, Mac/Lo Sabados and papagayo, RLO’Sony/Discos Son by Four, and Sir George/WEA.

LA CONOCIÓ EL DÍA QUE NACÍ

“La Conoció el día que nací” was released on Oct. 30, 1989, by Sony Discos and is a hit in the tropical/salsa genre.

LATINA KARTEL

The Latin KarTEL is a pop artist group that has been active since the mid-1990s. Their hits include “Muy Bien,” “Dame Tu Amor” and “Falsa,” which has been a favorite in the tropical/salsa genre.

LA BANDA CHAOTICA

This group is known for their energetic and dance-oriented music, which is often featured in the tropical/salsa genre.

SUS BRAVOS DEL NORTE

SUS BRAVOS DEL NORTE is a popular tropical/salsa group that has had several hits, including “La Mejor,” “Más Bravos” and “El Viento.”

RECUERDOS

“Recuerdos” is a tropical/salsa hit from the group “Cumbias de Sonsoles” and was released in the 1980s.
Academia de Música y be

Artists

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Also, sales in Latin America's third annual Premio MTV will be announced on the air Dec. 17. Nominees will be announced Dec. 3. Award-winning groups are determined by MTV's Academia de Música y Video, whose members are professionals working in businesses related to the recording and video industries.

HIGH-OCTANE OCTOBER: The fourth quarter got off to a rousing start in October, as total sales of titles appearing on The Billboard Latin 50 came in at 453,000 units, up 17% from the corresponding month in 1997.

The hefty sales tally in October was powered primarily by fast-selling product from two pop idols — Fonovisa's Enrique Iglesias and Sony Discos' Shakira — as well as by the Epic/Sony soundtrack to the film "Dance With Me." Also boosting the market in October was the overall depth of sales on The Billboard Latin 50, with 1,000 units or more being registered weekly by an average of 41 of the 50 charted titles.

Part of that sales depth is evident in the upper reaches of The Billboard Latin 50, where top 10 titles by Sony Discos' Ricky Martin and Elvis Crespo, WEA Latina's Maná and Alejandro Sanz, and Sony/Sony's Charlie Zaa continue to thrive. In the midst of this bullish sales run on The Billboard Latin 50, which began in August 1997, there are a couple of bearish developments to note: Sales of titles on the tropical/salsa genre chart dropped back to normal levels in October, while the number of pieces rung up by albums on the regional Mexican genre chart remain flat, even with the chart-topping debut this issue of "De Corazón Al Corazón," by PolyGram Latino's Grupo Límite.

Moreover, October's 17% increase in sales is less than the 22% rise from the first three quarters of 1996 compared with the same time frame in 1997. However, the market for hit product during the fourth quarter will be reinvigorated by new albums from WEA Latina's Olga Tañón, Fonovisa's Marco Antonio Solís, EMI Latin's Los Tucanes de Tijuana, and Sony Discos' Fey and Grupo Manila.

October sales were measured by SoundScan from Sept. 29 to Oct. 27, a four-week period. Likewise, sales for October 1997 were compiled from a four-week period. September sales were calculated over a five-week period.

Following is a recap, which now includes weekly sales averages. Also, sales are now being rounded off to the nearest 1,000 units.

The Billboard Latin 50: October: 453,000 units; weekly average: 113,000 units. September: 538,500 units; weekly average: 108,000 units; September 1997: 380,000 units; weekly average: 97,000 units.

Pop genre chart: October: 223,000 units; weekly average: 56,000 units. September: 189,000 units; weekly average: 38,000 units. October 1997: 218,000 units; weekly average: 55,000 units.

Tropical/salsa genre chart: October: 122,000 units; weekly average: 31,000 units. September: 214,000 units; weekly average: 45,000 units. October 1997: 74,000 units; weekly average: 19,000 units.

Regional Mexican genre chart: October: 85,000 units; weekly average: 22,000 units. September: 104,000 units; weekly average: 22,000 units. October 1997: 101,000 units; weekly average: 25,000 units.

CHART NOTES, RETAIL: Despite dropping in sales for the fourth straight week, Enrique Iglesias' "Cosas Del Amor" stays perched atop The Billboard Latin 50, albeit with a narrower lead over the No. 2 entry, Shakira's "Dónde Estás Los Ladrones?" Sales of Iglesias' album tumbled 17% this issue to 11,000 units. Shakira's set dropped as well, but at a lower percentage — 8% — to 9,000 pieces.

Both titles slid southward on The Billboard 200. "Cosas Del Amor" fell from No. 108 to 133, while "Dónde Estás Los Ladrones?" slipped from No. 146 to 157.

However, "Cosas Del Amor" does own the pop genre chart for the fifth week running. For the 11th week in a row, the soundtrack to "Dance With Me" tops the tropical/salsa chart.

Grupo Límite's "De Corazón Al Corazón," the aforementioned No. 1 on the regional Mexican genre chart, makes a nice bow at No. 7 on The Billboard Latin 50.

CHART NOTES, RADIO: Bostened by a 16 million jump in audience impressions, Enrique Iglesias' "Esperanza" strengthens its hold on the top slot of Hot Latin Tracks. "Esperanza," also No. 1 on the pop genre chart, registered 17 million audience impressions.

Los Temerarios remain atop the regional Mexican genre chart for the third successive week with "Como Te Recuerdo" (Fonovisa), while Marc Anthony's "No Me Conozco" (RMM) rules the tropical/salsa genre chart for the second consecutive week.

Bowing at No. 10 on Hot Latin Tracks this issue is "El Privilegio De Amarte," the first chart single by Rodven/PolyGram Latino's Mijares and his wife, Lucero, to enter the chart. Lucero is signed to Fonovisa.

SALES STAT FILE: The Billboard Latin 50: this issue: 107,000 units; last issue: 113,000 units; similar issue last year: 91,000 units.

Pop genre chart: this issue: 52,000 units; last issue: 57,000 units; similar issue last year: 51,000 units.

Tropical/salsa genre chart: this issue: 28,000 units; last issue: 36,000 units; similar issue last year: 17,000 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 20,000 units; similar issue last year: 20,000 units.
3rd ADE Reflects Dance’s Maturity
Amsterdam Conference Grapples With Industry Instability

BY MARK SOLOMONS
AMSTERDAM—The suits didn’t replace the dance industry’s regulation cargo pants and baseball caps at the third annual Amsterdam Dance Event (ADE), held Oct. 22-24 here, but there was agreement that the event—like the sector itself—has matured.

With many dance veterans present and much coffee-room chat pertaining to instability in the industry at large, memories of “the death of disco” 20 years ago hung in the damp Dutch air. Experts at a number of panel sessions concurred that the last 12 months have been some of the most difficult they have experienced, with increasing conservatism at radio, bootlegging, and the difficulty in creating recognizable artists in the industry among the issues most often cited. The absence this year of non-defunct PolyGram imprint AMPM—a significant force in European dance—was bemoaned by many delegates. There was even palpable alarm from the mostly European audience as a U.S. panel explained “pay-for-play” in American radio.

But there was also a view that the tightened market has weeded out many weaker players and that, creatively, the industry has never been better.

“The wheat is getting separated from the chaff,” Kurosh Nasseri, a Washington, D.C.-based attorney specializing in international licensing, commented to Billboard. “Some of the product was suspect. But the sector is alive and well because people are signing records here.”

U.S.-born dance diva Joselyn Brown told delegates, “Given the huge number of talented producers, remixers, and songwriters, alongside the massive leaps forward in technology, the current state of play is right. I don’t think that the form will disappear as it did in the late ’70s.”

“Improved technology means that everyone can produce records,” said Henri Lesing, managing director of Alfa Blanca Benelux, the home label of Euro-pop acts T-Spoon, Alex Party, and Sophie. That demands an upgrading of the other aspects of making a record. Proper pop songs within a dance context will become increasingly important.

ADE organizer Conamus—a state-funded body that promotes Dutch music—has recognized that participants’ puffy jackets belied the tough deal-makers wearing them and revamped the event to make it more conducive to face-to-face contact. It shortened this year’s event to three days, replaced trade stands with CD listening posts, and moved to a more informal venue with improved networking and Internet facilities.

Half of the 800 total registrants—up from 700 last year—were international delegates, including approximately 100 each from the U.S. and U.K., and some 200 continental Europeans. Greek and Puerto Rican companies took part for the first time. Major labels were better represented than last year, with Virgin, BMG, and Sony sending delegates from several of their national affiliates, and PolyGram’s Manifesto label was represented for the first time. Sony Music Publishing mustered delegates from eight of its European subsidiaries.

An intense nightlife program of club events at just three Amsterdam venues—Paradiso, Escape, and the Melkweg—boosted networking opportunities and showcased local and international DJs and bands. Delegates familiar with both events compared the ADE favorably with the longer-running annual Miami conference held in March.

“It’s managed to maintain its flavor—it’s small, concentrated, and there’s a high level of people represented,” said Nasseri. “It rains in Miami and in Amsterdam you just walk two minutes to the beach. But there are a lot of clubs, and a lot of records get broken here.”

Assistance in preparing this story was provided by Robert Tilli and Gary Smib.
**EUROCHART 810/11**

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**NEW**

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<th>WEEK</th>
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<td>BILLBOARD NOVEMBER 10/17/98</td>
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<td>EUROCHART 810/11</td>
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<td>SPAIN / MYOLVEE MBB 10/17/98</td>
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**SWEDEN**

Next year, jazz singer songwriter José Ekdahl will perform as herself in "Town And Country," a new DreemWorks film starring Warren Beatty and Diane Keaton. Her first jazz album, "When Did You Leave Heaven" (RCA Victor/BMG), accompanied by the Peter Nordahl Trio, sold 100,000 copies worldwide, the label says. Released Oct. 5 in Scandinavia and France, the new set from Ekdahl & the Peter Nordahl Trio, "Back To Earth" (RCA/BMG), consists of evergreen standards, including four Cole Porter songs. It is currently No. 10 on Sweden's chart.

**ICELAND/DENMARK**

Björk's label, U.: indie One Little Indian, says it will release any soundtrack spiffed up from her participation in Danish director Lars von Trier's upcoming film production, "Dancer In The Dark." Björk is said to be in Iceland, writing the score for the film, in which she's likely to have a starring role. She says she accepted von Trier's offer "because 'Dancer In The Dark' is kind of a cinematic music. I won't try to pretend that I've suddenly become an actress, I will simply perform my numbers as what Lars Björk" Björk is licensed from One Little Indian to M sher Records for Europe and Elektra for the U.S.

**GERMANY/EUROPE**

GERMANY: With his latest version of the Herbert Grönemeyer song "Flugzeuge Im Bauch" ("Aircraft In The Abdomen") (Airplanes In My Stomach), 20-year-old teen idol Oli P. (signed to BMG Berlin Music) tops the charts for the third week and has sold 250,000 singles here. Oli P.—whose real name is Oliver Petszokat—stars in the popular daily soap opera "Gute Zellen, Schlechte Zellen" ("Good Times, Bad Times"), which is watched by 6 million viewers of German nRTY's "RTL. The song's titling refrain of "gib mir mein Herz zurck" ("Give me back my heart") is sung by 23-year-old vocalist Tina Frank. She also stars in the video, currently enjoying rotation on the German music channel VIVA. Christian Wolff, deputy managing director at BMG Be-lin Musik, says, "In the early stages, the cooperation with RTL-TV paved the way. Then airplay and video rotation reached a broad target base." Fans can look forward to the Nov. 9 release of Oli P.'s debut album, titled "Mein Tag" (My Day).

**U.K.**

A songwriting partnership forged between London and California 15 years ago by two chart veterans has proved an enduring one. Andrew Gold and Graham Gouldman first worked on material for the latter's band, "bee", and enlivened their own success as Wax, notably with the 1987 U.K. top 20 hit "Bridge To Your Heart." A pre-album wax album that Gold and Gouldman made in 1984—when they were signed to Phonogram as Common Knowledge—has been issued by Dome Records on the For Your Love imprint (named after one of Gouldman's early songwriting successes for the Yardbirds). The dozen original tracks are preceded by an extensive record of rare sessions (some containing "Shanghai Moon"). Written with Stephen Bishop. On Nov. 2, Dome will release "Greetings From Planet Love" by the "imagine" 1980s-style West Coast band the All, which in reality is Gold and Gouldman in yet another guise. The album appeared in the U.S. last year on the Connecticut indie J-Bird.
International Imbruglia Sees Sales Spike
Album Sales Jump 100% After ARIA Show

BY CHRISTIE ELIEZER
SYDNEY—Natalie Imbruglia's six songs at the Australian Record Industry Assn. (ARIA) Awards, held Oct. 20 here (Billboard, Oct. 31) has translated at retail for the London-based singer. Her BMG album, "Left Of The Middle," jumped back to the top spot this week from No. 10.

According to Ed John, international marketing direc- tor for BMG Australia, the album's sales jumped 100% the day after the awards, which were telecast nationally on the Ten Network to an estimated 1.5 mil- lion viewers.

 Adds John, "We won't see its real impact until later this [week], given it's already a monster album and stores are still finishing off their advance orders.

BMG also plans through November to issue a limited-edition Australia-only version of "Left Of The Middle" with new live and previously unreleased acoustic tracks. Current Australian sales are 220,000, according to BMG, with hopes to reach 220,000, including Virgin releases to Regurgitator's five wins for its sophomore release, "Unit," (in- cluding album of the year and best alternative release), to trans- late to an extra 50,000 units.

"Unit" is close to 130,000 sales here and was released in the U.S. on Reprise.

Warner's repackaging of the release as "Unit Rebooted," was

(Continued on page 54)

Colleagues And Elton John Pay Tribute to Industry Vet Croker

BY DOMINIC PRIDE
LONDON—U.K. industry veteran David Croker, who died Oct. 16 here, is being remembered by those who knew him. Croker, creator-director of the management company John Reid Enterprises, was 49 when he suffered a heart attack. (Billboard Bulletin, Oct. 23).

Among those paying tribute is Sir Elton John, who worked closely with Croker between 1974 and 1982, when Croker was GM of John's label, Rocket Records. The two also worked together in the last years, when Croker rejoined John Reid Enterprises, the company that manages John's career. "I have been friends for over 20 years," says John. "He was one of the best people with whom I have ever worked. His knowledge of music was second to none."

John Reid says that Croker most recently managed Lionel Richie's European tour and worked with most of the company's artist clients. Reid says he has reason to be grateful to Croker "because he introduced me to Elton John, among others. He loved the business of making records, and he knew a hit. He spent the time and took the trouble with it."

Gary Farrow, director of communications for Sony Music U.K., also worked for Croker when Farrow was promotions at Rocket in the 1970s.

"He was one of the most charming, inoffensive, likable people you could ever meet," says Farrow. "People would like being around him."

Croker was also a label manager at EMI's Harvest Records during the 70s.

Before coming back to the music industry two years ago, Croker cofounded a catering business, Moving Venue. Croker is survived by his wife, Laura, and three children, Jessica, Daisy, and Tessa.
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Universal Targets Kids

‘Hits’ Features Non-Children’s Top 40 Fare

BY CHARLES FERRO

COPENHAGEN—Understanding that younger kids want to be grown-up has netted Universal Denmark a No. 1 compilation aimed at discerning music fans. Instead of “Mary Had A Little Lamb” or other nursery favorites, the label has chosen hits that your tweens may have heard their older siblings playing.

“Hits Per Kids” features big sellers by Spice Girls, Backstreet Boys, Aqua, Whigfield, BabyBambo Zoo, and other acts. “We took a look at the compilation market,” says Universal managing director Jens Otto Paludan. “It’s very generic; other releases look alike and basically sound alike. You’ve got a loveable good look and they’re flat. At the same time, compilation sales are falling because there’s nothing new, no value added, just major music. We tried to develop a product by identifying new target groups based on market/demographics.”

Universal’s Norwegian and Swedish offices (signing and production) then made changes to the artwork and advertising in their respective countries, but the track listings are almost identical. Paludan says, “If you look at the past couple of years in Denmark, something started with [Me & My’s] “Dub-I-Dub.” The simple ‘boo-dee-boo’ hook appealed to kids; it’s the same with [Aqua’s] “Barbie Girl.” Little kids can sing along in their own pidgin English. We looked at the market and the Smurf hits, and [strategic marketing manager] Birch Mortensen] said, ‘Why not the real hits?’ So we decided upon classics that would fit the format.”

Marketing has singled out two consumer groups. “We aimed directly at young children, but we believe the tempo of the record is right for a party record for adults. We think it’s worked; we’ve hit two target groups.”

The set has been certified gold (25,000 units), hit No. 1 on the Danish compilation chart, and has sold more than 30,000 units. “We’ve released the compilation to all the radio stations, and they’re very interested. Paludan adds.

IMBRIUGLIA SEES SALES SPIKE

(Continued from page 52)

“SURGE of Music Books Prompts New Pushes

BY LARRY LE BLANC

TORONTO—A bounty of recently released music-related books and the increased marketing of music by two of Canada’s leading book retailers are providing opportunities for a domestic compilation and related book and music titles.

Among the autobiographies of Canadian performers released this fall are I’ll Be Gone: The Life of A Children’s Troubadour by children’s performer Raffi (Horneland Press), “Getting Out Of Here Alive” by singer/songwriter Murray MacLauchlan (“Viking”), “In My Own Way: My Life And Love In Music” by classical guitarist Liora Boyd (Stoddart), “On A Cold Road” by Rheatistic guitarist Dave Bidini (McClelland & Stewart), and “On A Personal Note” by singer Rita MacNeil with Anne Simpson (Key Porter).

Also available are “Celtic Tides” by Martin Melhuish, “Wired For Sound” by Paul Hall (Pushbutton), “The Real Patsy Cline” by Doug Brown (“A&R”), “When the Mamas & the Papas” by Doug Hall, “Up Where We Belong: Buffy Sainte-Marie” by Miles Morrisseau, and “You’re My Best Friend” by Myrna Huang; all were released by Kingston, Ontario-based publisher Quarry Music Books. Also new is “The Beatles, Oral History” by Douglas Prichard and Alan Lyonsd (Stoddart Books).

I’ve never seen anything like the number of domestic books coming out right now,” says Stewart Duncan, director of music for the three-store Indigo Books Music & Cafe chain here. “The biggest spots in our Tower Records in Toronto and the Virgin Megastore in Vancouver, top-name Canadian music retailers steer clear of stock books. As a result, a growing market acceptance for music and book linkups is the release of “Celtic Tides.”

The album and home video were released Sept. 26 by New York-based Putumayo World Music in North America, distributed in Canada by Koch International. A companion book of the same name—written by former Billboard Canadian editor Melhuish and featuring the same Putumayo cover art as the album and video—was released Oct. 2, in Europe and America.

Quarky music has become the main supplier of biography and band-oriented books. “In Canada, we have a demand for more music music,” says Mau- ren Jack, marketing director of Nor- ris-Whitney Communications, which placed “Celtic Tides” in its displays at numerous music industry trade conferences in Canada. “Quarky has become the main supplier of biography and band-oriented books in Canada.”

Quarky has also included biographies of Sarah McLachlan, Alanis Morissette, Celine Dion, Anne Murray, and Crash Test Dummies.

“We found a niche we could walk right into,” says Bob Hilderley, publisher and editor of Quarky Music Books, which also online and in a variety of music and book catalogs. “Quarky music Books is distributed in the U.S. by Chicago-based Inbox.

“There’s more research-oriented historical books coming in, in a book format,” says Robin Hilderley, author John Einarson, who in recent years has penned critically acclaimed Quarky biographies on Buffalo Springfield, Neil Young, the Guess Who, and Ste- penwolf. “I don’t put much stock in quickie (biography) books, but recently there have been some very interesting books, like Nick Jennings’ ‘Before The Gold Rush’ and Dave Bidini’s ‘On A Cold Road.’ “Neither book is available outside of Canada.

Bidini chronicles the life of his band the Rheostatics on Canada’s open highways and supplies gripping road stories from members of Canadian bands like the Guess Who, April Wine, Max Webster, and Tom Cochrane. “It’s a bar, Trooper, Toronto, and Downchild.”

“Not a lot of guys are chasing these people around with tape recorders,” says Hilderley. “Quarky asks the band, ‘What do you want done? How about a tour book?’”

“The book format is good for CDs and projects that are not on the charts.”

“Before The Gold Rush” (Penguin Books) was released last year; it detailed Toronto’s Yorkville Village music scene in the 1960s and early 70s. “I wrote a matrix CD series based on kick, focusing on folk, R&B, and rock/pop genres; the series is due in 1997.”

“I wanted to find a joint book and CD project, but that didn’t come to be,” says Jennings. “The release of the ‘Before The Gold Rush’ series and I created a demand for these CDs. The first release will be out in 1999 for a major [indie] Canadian label. Penguin is committed to going with the joint book and CD display in places like Chapters and Indigo and whatever record retailers are interested.”

LARRY LE BLANC

BILLBOARD NOVEMBER 7, 1998
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The First 25 Years

The Distributor's Sound Decisions Led To Unlimited Success

BY DON WALLER

BAKER & TAYLOR ENTERTAINMENT began its corporate life in 1973 as a Chicago-based record one-stop called Sound Unlimited. Five years later, the firm's expansion into the brave new world of videocassette distribution prompted a name change to Sound Video Unlimited. Purchased by W.R. Grace in 1986 and owned by the Carlyle Group since 1993, the company has evolved into a national entertainment-software distribution giant that's currently celebrating its 25th anniversary. Obviously, there've been some changes along the way. However, the company's core values—a familylike approach to doing business, a willingness to adapt to a changing marketplace and a continuing commitment to depth and breadth of catalog—remain the same.

THE THING THAT impresses me most is the quality of their staff—they're really good people. They set their sights on being the one-stop to the independent urban community, which they did in a fast, businesslike and honest manner. And, while they've branched out and are doing fill-in for major customers, they've always taken care of their core customers.

IT'S THE PEOPLE that make the company, and I've been dealing with a lot of the same people since they were Sound Unlimited—Steve Harkins, Stan Meyers, Lou Gould and Mike Kroell. During the Baker & Taylor acquisition, a lot of the staff was maintained, which kept the relationships going. It was probably one of the smartest things Baker & Taylor ever did.

A 30-YEAR relationship with Stan Meyers brought us to Baker & Taylor. Our business has grown from 1,000 to over 7,000 stores since bringing Stan, Richie Bakove and Steve Harkins aboard. Suppliers that can share your vision build enduring partnerships.

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FROM THE Sound Unlimited days to Baker & Taylor now, music has been of foremost importance to them. Their aggressive efforts to service independent music retailers have been a valued part of our marketing and sales campaigns. We wish them our very best for the second 25 years.

Pete Jones
President, BMG Distribution

BAKER & TAYLOR have the most caring attitude toward independent retailers of any of the one-stops I've dealt with in 30 years. I knew they'd make it big—because I trained them! And I helped them because I liked them. Thanks, Patrick, Steve and Richie.

George Daniels
George's Music Room

WITH 30 STORES throughout Indiana, we're one of the largest independent chains in the country that buy directly from a one-stop. Not many one-stops could handle our requirements, but Baker & Taylor has been our primary supplier for over seven years. We attribute a lot of our success to the fact that Baker & Taylor perform an important service that allows us to focus on selling records, rather than buying records.

Dave Crockett
VP, Karma Records

A SLUMP IN MUSIC SALES and consolidation in the video marketplace left the distribution community facing more challenges than solutions in the past few years. But Baker & Taylor Entertainment has not only weathered the storm but has come out of it stronger and wiser.

Morton Grove, Ill.-based Baker & Taylor supports a staff of 510 employees who service 2,500 audio accounts, 10,000 video storefronts, 5,000 libraries and, most recently, 40 Internet accounts. The company also operates 11 branch offices.

"On the music side, we continue to grow the business by concentrating our efforts in order to expand accounts and service them more regionally," says director of audio sales Steve Harkins. "If you build strong relationships, you don't lose customers."

Harkins recalls that, three or four years ago, the music industry had "a black cloud" hanging over it. "The business took a loss-leader approach and didn't have the provisions to protect retailers, and a lot of people got hurt," he says. "It led to a lot of problems for the chains and indie retailers."

To compensate, Baker & Taylor began its regional approach to seek out genre-specific accounts. One area the company identified as being underserviced was black-music retailers. "It was almost like they were a secret," says Harkins, "and pricing and service were not afforded to them by other distributors."

Continued on page 66
Direct-To-Consumer Fulfillment
A Future Service Requirement

CHICAGO, Illinois—At the beginning of this final decade of the Twentieth Century, most people never imagined how integral the personal computer was about to become in their daily business and personal environment.

With PCs and the Internet now stables in many American homes, consumers are using retail websites to shop, including purchasing music. They’re not only looking for identical items offered in retail store outlets, they’re also searching for business websites offering hard-to-locate items, with the prospect of ordering them with confidence in efficiency, reliability and delivery.

Many of today’s successful chain and independent music retailers have already taken advantage of on-line shopping by constructing personal business websites as ancillary retail outlets. By adding a flair for creative visual merchandising plus a cohesively themed menu, retail websites can easily match or surpass the daily sales done by physical retail outlets.

Numerous music retailers want to enter the world of Internet retail, but do not realize the importance of initiating a working relationship with a one-stop distributor that already has hands-on experience in consumer-direct order fulfillment.

Baker & Taylor Entertainment has established a Fulfillment Services department, designed to provide its retail customers with all of the products and services necessary to succeed in this exciting field. With the largest inventory of audio and video software, DVDs and related accessories, plus product management, dedicated staffing and technical support, Baker & Taylor Entertainment merits solid consideration as the perfect business partner for any retailer seriously considering venturing into the new age in entertainment software delivery.

If you’re ready to take that important first step into the world of Internet selling, contact Baker & Taylor Entertainment for further information.

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Looking To The Future

Discovering New Markets And Exploring New Formats, Baker & Taylor Won't Miss A Beat

BY MOIRA MCCORMICK

VISION. AN INDISPENSABLE component of any successful venture, but one that often proves elusive. There's been no shortage of it, however, at Baker & Taylor Entertainment, which is a primary reason why this forward-thinking one-stop is celebrating its 25th anniversary. Staying ahead of the curve has been the company's benchmark since its inception.

Take audio, the cornerstone of the one-stop's business when it first hung out a shingle as Sound Unlimited. By 1991, when Richie Bakove (now Baker & Taylor's VP of audio sales) took over the audio operation, it had been overshadowed by the booming video business. “[Founder] Noel Gimbel became the first video distributor in 1978,” says Bakove, “and his vision was right on the money.”

However, he says, “As video grew, commitment to audio shrunk.” When Bakove came on board, 19,000 square feet of the one-stop’s 20,000-square-foot warehouse were devoted to videos, “with one little room of audio product,” he recalls. “We were doing less than $10 million in sales.” Then, of course, the compact disc began rejuvenating the record business in general.

But what really made the difference in audio for Baker & Taylor was its courting of the independent urban retailer, a heretofore-overlooked client. “We were known as a white rock ‘n’ roll one-stop,” says Bakove, “but it seemed insane to be in Chicago and not have urban business.” He and his staff came up with a five-year game plan to develop an urban clientele. “We established a reputation as a fair and honorable wholesaler with competitive prices,” he says, “and we did it one by one, building brick-by-brick relationships with those...”
Happy 25th Anniversary Baker & Taylor.

We sing your praises!

Your Friends at New Line Home Video

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IN THE WORLD of distribution, they’ve done it all—audio and video—and they’ve done it well, with honesty, professionalism and sensibility. They didn’t look to be all things to all people, and they never lost sight of the ultimate motive: making money. Their long-term success is the ultimate proof that good things happen to good people.

Jim Capararo
President & CEO, PGD

and the returns, doing some of the carpentry, too.

There was a tremendous spirit of the corpora. And even recently—like when we started doing audio for Blockbuster and we were really stretched for manpower—we all wound up back in the warehouse pulling orders. It was like being back in the return room—and nobody had to have their arm twisted.”

Bloom and Gould each recall that Noel Gantel (who left the company in 1986 and currently heads Digital Versatile Disc, a DVD firm) saw the potential in video very early on—and there wasn’t enough on tape to keep up with the demand,” Gould adds. “We ended up duplicating public-domain tapes—like that Beatles concert in Washington, D.C., where they turn the amps and drums around halfway through and play to the other side of the hall—in a closet with 60 200-pound RCA machines and two to four guys pressing ‘record’ and ‘play’ around the clock. We were also the first to carry adult audio. And, remember, tapes were expensive—about $16 to $120—and there were no rentals, only outright purchases.”

“In those days,” says Strutz, “it was more like a business that wasn’t there. I not only watched videos slowly take up more and more of our warehouse space, but I also saw the changes in video packaging. It went from plain boxes, with only the originating company’s name printed on them, to a picture on the box and maybe one or two of the stars’ names listed to what you see today.”

“We were the first one-stop to get into video—and we went national in 1978,” Meyers recalls. “But there were two reasons we were successful. One was that our audio experience made us realize how important it was to successfully fill our orders. The other was our commitment to catalog, which comes from our audio experience as well. And, given the developments of the last nine months—requests for revenue sharing, manufacturers wanting more recorders and so forth—that commitment to catalog is even more important now.”

“We carry more lines of video than any distributor in the U.S.,” Gould elaborates. “We service libraries and the academic market as well as our audio and video accounts with every genre imaginable and available. We’ve gotten more scientific over the years, as far as the demographics of each store’s audience and each particular product’s life cycle of popularity. And we have a 98% fill rate daily.”

“There’s some really savvy retailers out there who’ve weathered the price-cutting situation of the last few years,” adds Bloom, “and we’ve learned a lot from them. For example, one of our urban accounts told us that customers were coming in and buying everything reviewed in a ‘Dogg magazine, so now we’re watching that, too.”

“There’s very little margin on hits,” Strutz explains. “Volume drives that part of the business. But giving our accounts something that provides decent margins and satisfies the needs of their customers—the child’s kits, reference, ‘edutainment, books or DVDs—is what sets us apart and has kept us around for 25 years.”
Harkins says the distributor targeted the segment and was able to increase its black-music retail base from 100 accounts in 1997 to 150 this year. In addition, the company has two dedicated staff people to service this market. The black-music retail accounts have turned the distributor on to new types of music that other retailers probably won’t carry. “Black retailers are incredibly plugged in to their customer base,” says Harkins, “and we get a lot of feedback from them that makes us better wholesalers.”

As an example, Harkins says that feedback from Chicago retailers led them to begin carrying “stepper music,” a type of R&B music from the 70s. The music proved so popular with retailers that Baker & Taylor teamed with the Chi-Sounds label to produce a compilation CD and instructional video called “Steppin’ With Chi-Sounds.” The distributor shipped 2,500 units of the CD/video combo pack.

“The feedback from the Chicago dealers put us in a position to deal with ChiSound,” says Harkins, “and it’s a niche product that we wouldn’t have been in tune with without that retail feedback.”

Within the past year, the company has also opened a branch office in Miami to service the growing Latin market there.

Another alternative market that Baker & Taylor has worked hard to service is public libraries. “Baker & Taylor is one of the few major distributors that has developed that market, because they buy a wide range of product,” says Harkins.

One of the programs Baker & Taylor has in place is Audio Parade, a year-old program that automatically ships a select number of audio releases each month to libraries that sign up. It also has other subscription programs that take the guess-work out of selecting titles for its 200 to 300 library accounts. The programs include a wide variety of video titles, as well.

Baker & Taylor has recognized that some video accounts may also be a good place to sell audio product. While many are not combo stores, like Musicland or Trans World Entertainment, some video-specialty stores have taken a chance on audio product, thanks to Baker & Taylor’s efforts.

“Video is a different business, and audio requires a lot of maintenance,” says Harkins, “but one area that’s strong for video stores is soundtracks.”

In order to make carrying audio easier for video stores, Baker & Taylor put together the Soundtrack Pack earlier this year. The pack consists of soundtracks from current or forthcoming video product, so retailers can take advantage of the film’s release in theaters and again on video. Some recent soundtracks included in the pack were “Titanic,” “Return To Titanic,” “City Of Angels” and “Hope Floats.” For the holiday season, Baker & Taylor will highlight a new CD of songs inspired by the upcoming DreamWorks animated feature “Prince Of Egypt.”

While Baker & Taylor is focused on servicing the retailer, it also concentrates on servicing individual customers at those retail locations. One way it deals directly with consumers is through Baker & Taylor’s Special Order Station, a counter-top display placed in local retailers. Special-order forms are affixed to the display for customers to fill out and give to the retailer, who then places the orders through TalkMedia, the 24-hour, seven-day-a-week touch-tone interface of Baker & Taylor’s ordering system of more than 150,000 music titles.

The distributor also does several co-op advertising programs, including one with the Illinois Entertainer, a free weekly distributed in Indianapolis. Each week, the back cover of the publication is devoted to new music releases and highlights special premium offers or in-store activities at one of the 25 to 30 retailers that have joined together for the ad.

Continued on page 60

**Baker & Taylor**

**CONGRATULATIONS ON YOUR 25TH ANNIVERSARY**

**FROM PARAMOUNT HOME VIDEO**

**VIACOM COMPANY**

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and our family of labels

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Baker & Taylor

on 25 years of excellence.

We look forward to the next 25 and more.
"Advertising is a big priority, and we've made a major commitment to provide that service," says Harkins. "We can make it cost-effective by getting multiple stores in certain regions on the ad."

LOOKING OUTSIDE THE VIDEO BOX
On the video side, years of consolidation and an increase in direct delivery has left the distribution community scrambling for market share. But Baker & Taylor Entertainment president Bill Polich says the company has not only found new video accounts but has looked outside the traditional channels to grow the business.

"The two main areas we've been expanding are our institutional sales group and direct-to-consumer fulfillment, which started this year," says Polich. Video was added to the TalkMedia program this year. Similar to what his audio counterparts have done, Polich says the company has made a "commitment to deep catalog" in order to service libraries and other institutional accounts. "Even if no one else has a title, they can at least call Baker & Taylor and we'll have it," he says. Polich says the strategy--initiated this year--has enabled the company to add approximately 270 accounts. "In many cases, we're not the primary supplier, but we're the one for deep catalog."

FROM my first job in the fledgling video business, at Sound Unlimited, to Sound Video Unlimited to Baker & Taylor--everything I needed to know about my job at Playboy, I learned from my mentor, Stan Meyers. Congrats, Baker & Taylor, and a tip of my ears to a great distributor.

BARRY A. LENTSZ
senior VP & GM, Playboy
Home Video

WE COULDN'T HAVE become the Internet's premier seller of VHS video and DVD without Baker & Taylor. They were instrumental in helping us offer over 100,000 videos direct to online consumers on the World Wide Web. Our customers love the selection and service, and for this we thank the helpful and forward-thinking folks at B & T!

DAVID LEVITSTEY, executive VP, BigStar Entertainment Inc.

MANY OF THE VIDEO industry's finest executives once worked for Sound Video/Baker & Taylor. I started with them in the early '80s.

RALPH WALKER
senior VP, Columbia TriStar Home Video

Baker & Taylor has also initiated a number of new-account programs, including Media Scope, a weekly mailer to retailers that focuses on new releases. In addition, the company periodically holds a "Town Hall" meeting in different regions of the country to identify and resolve specific problems. "A lot of retailers are a lift of distance," says Polich, "and this allows us to recognize that the retailer's concern is our concern."

In addition, Polich had each branch manager write up a business plan for his or her area. "We found that we had 100% coverage around the country, but that we were weak in certain areas," says Polich. "It's not just a shotgun approach to increasing business."

The company is also an agent for Renttrak's revenue-sharing program and has developed its own, called TitleTrack, a monitoring system it licenses from SuperComm. "We act much more like a counselor to the retailer, because they want you to be the expert," says Polich. "You just have to know more."

DVD DIVIDENDS
Another product that keeps Polich's video group on its toes is a DVD. "This product fits our business model because it's self-through and is heavily into catalog sales," he says.

Polich says the company constantly encourages dealers to bring in DVD and that its account base is steadily building. "Anyone not behind DVD is short-sighted," he says.

"We're going to see a real explosion after Christmas, because DVD is a real gift choice."

The company is developing subscription programs for retailers, but Polich admits they're constantly playing "catch-up" to fulfill back-orders.

He adds that many dealers want to carry the product, but financial concerns often prevent bringing in new product. "In order to bring in DVD, a dealer has to cut back on VHS or commit new money," he says, "and who's prepared to do that? There has to be more of a critical mass." In addition to bringing in DVD, Polich says other products are also suitable for retailers and that Baker & Taylor is in a unique position to open up new areas.

"Baker & Taylor is unique because it has music, video, books and spoken-word," says Polich. "We need to bring these items to video stores, because it plays to our strength. It's no longer sufficient to just be a video store."

TOP OF THE ONLINE
In many cases, it's also no longer sufficient to be a brick-and-mortar operation, with the advent of Internet

(Continued from page 65)
Congratulations

Baker & Taylor

On Your 25th Anniversary.

From your friends at Twentieth Century Fox Home Entertainment.

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commerce, becoming a fulfillment center for online-commerce Web sites has become a top priority.

This year, director of fulfillment Mike Small says the company has approximately 70 Internet customers, a number he expects will increase seven-fold by next year. Among its clients are Amazon.com, CDNow, Big Star Entertainment and Reel.com.

These companies have turned to Baker & Taylor because of its wide selection of product. "It's hard for a store to house a lot of product, but we have our own inventory—plus we use multiple vendors to get just about anything," Small says.

With the increased business, Baker & Taylor has had to increase its investment in computer programs and added inventory. "We've had to make a substantial financial investment in system modifications," says Small. "It's just needed because of the nature of the business."

One major improvement has been switching from phone orders to computer orders for faster processing.

Another area of improvement is reducing the number of warehouses it ships orders from to avoid split shipments. "It's fascinating when you look back over the past 20 years," says Harkins. "When I started, it was eight-tracks, then cassettes-developed, and then vinyl was king. I saw video and CDs evolve, and it happened so fast it was stunning."

EDM and our family of labels salute
Baker and Taylor
on their 25th Anniversary

EMD and our family of labels salute
Baker and Taylor
on their 25th Anniversary

Keeping Up
Continued from page 68

WE'VE CREATED A WHOLE NEW MARKET OF PASSIVE RECORD BUYERS—THE PEOPLE WHO DON'T FREQUENT AUDIO STORES BUT WILL BUY THE CD WHEN THEY'RE IN THE VIDEO STORE."—RICHIE BAKOYE, VP OF AUDIO SALES

Another potential gold mine in national day-care chains carrying kiosks of children's audio. "What an impulse buy for parents and kids," he says. "Those should also be a natural for video stores, with the potential to cross-promote with children's titles." And he's got plenty more ideas cooking for opening up new audiences of record buyers, insisting, "Even after 17 years here, I come into work with so much enthusiasm for what I do—it's a joy."

THE FUTURE
Continued from page 62

And it paid off. "We've shown a tremendous growth pat-tern since 1991," says Bakove, who notes Baker & Taylor now supplies some 2,500 active audio-specialty accounts, "going from $6 million in sales that year to over $85 million last year." Baker & Taylor has continued to seek out and develop new markets; it's Bakove's job to visualize where they can plant their flag next.

LOADING THE LIBRARIES
One of those areas is library sales. "Through our library-services division, Baker & Taylor has been the No. 1 dis-tributor of books to public libraries," Bakove says. "We have an additional 50% growth projected for next year in selling audio and video to libraries."

Another burgeoning frontier is video stores. "We devel-oped a movie-soundtrack prepuck for video stores in March," notes Bakove. "We're supplying it now, with over 250 targeted for the next six months." Baker & Taylor does title selection, which is replenished weekly, and provides 48-piece counter displays. "It gives retailers the opportunity to cross-promote the soundtrack with the video," points out Bakove. "We'll bring in a soundtrack title when the movie opens in theaters and do a second hit when the video comes out. We've created a whole new market of passive record buyers—the people who don't frequent audio stores but will buy the CD when they're in the video store." Now, Bakove is working on getting audio kiosks into movie-theater lobbies, which he says are natural venues for soundtracks. "It's been a hard sell, though," he says. "Some of them don't want to carry anything over $10."

Yet another passive record buyer Baker & Taylor is tar-geting is the busy parent, who doesn't go to record retail-ers but is constantly shopping at grocery stores and drug-stores—which the wholesaler keeps supplied with CD and cassette singles displayed at checkout counters. "We started three years ago and now stock 8,000 of these locations in 28 markets in the U.S.," says Bakove, who notes that participating retailers include Walgreen's, Eckard Drugs and Revco. "Now a housewife can go to the store for toothpaste and Band-Aids and pick up a Celine Dion single as well. We fulfill them through a client of ours, Top Hits in Glenview, Ill. We ship product to him; he packages and sends it out. We do title tracking, keep track of radio airplay, provide BDS reports."

Bakove also sees a potential gold mine in national day-care chains carrying kiosks of children's audio. "What an impulse buy for parents and kids," he says. "Those should also be a natural for video stores, with the potential to cross-promote with children's titles." And he's got plenty more ideas cooking for opening up new audiences of record buyers, insisting, "Even after 17 years here, I come into work with so much enthusiasm for what I do—it's a joy."

DOING IT ALL
Equally enthused about his work is president Bill Polich, who salutes Baker & Taylor's "unique aspect" of being "the only distributor, to my knowledge, that handles music, video, spoken-word and books." As has long been the case with Baker & Taylor regarding promising new tech-nologies, the wholesaler was "the first to commit to DVD, and we're behind it fully. It's the first consumer-electronics product projected to get to 30% market share in under 10 years. By year's end, in fact, it will be in 1 million homes, which is phenomenal."

True, acknowledges Baker & Taylor Entertainment's executive VP and COO, Rich Czuba. It doesn't begin to compare to the 80 million to 85 million VCRs currently in the marketplace, "but proportionately," he says, "when you look at the amount of discs in consumers' hands, it's about 20 to 25 for every DVD player, which hodes well for the
CONGRATULATIONS TO BAKER & TAYLOR ON 25 YEARS OF SUCCESS!
THE FUTURE

format. We have a DVD program for video retailers, getting them started with an inventory of titles that make sense," Polich estimates that 10% of Baker & Taylor's traditional video-rental accounts have gotten into DVD, many taking advantage of the one-stop's subscription program. "They can subscribe by genre or by day-and-date—a good deal of the business comes from DVDs released the same day and date as the corresponding video titles," he says. In general, according to Polich, "The video business shortly will need to compete with digital cable and DSS, and you don't want the consumer to shift away from the video-store experience. You don't want them to wait for a movie on DSS because the picture quality's better, rather than come in and rent it."

Baker & Taylor is meeting that challenge, he says, with its most time-honored asset: broad and deep DVD catalog. "We have to remember that consumers use a new purchase disproportionately," Polich stresses. "They'll be watching more movies, because they have this new toy to drive usage. We want to satisfy that demand."

"The video-rental business has to be more and more consumer-oriented itself as the entertainment value it is," says Czuba. "Even though consumers are presented with a lot more leisure-time options than ever before, their entertainment expenditures will be increasing over the next several years. And video stores can continue to command a sizeable chunk of that expenditure," says Polich, by "broadening their offerings. With product lines related to big-event videos, there's all sorts of potential." Characteristically, Baker & Taylor is right on top, if not ahead, of the trend.

There are the aforementioned audio soundtracks, for instance, already in place in many retail locations. Polich sees video stores as ideal vendors of tie-in books as well—as, indeed, some of them have become on a case-by-case basis. "We did a package of Howard Stern's books, when his movie 'Private Parts' came out on video," Polich says. "When the new 'Star Wars' prequel comes out, we can make available the soundtracks and the books. Any time, in fact, a book-based theatrical release premieres, we can offer the paperback book. In the future, when books can be downloaded into PCs, that could be a rental product."

Another burgeoning area of growth for Baker & Taylor is Internet fulfillment. "We've been servicing Net retailers the last three or four years," says Czuba, who notes that the one-stop currently supplies six to eight prominent Internet merchants. "We've seen growth with a lot of them, in the last 18 months, more and more consumers have come to believe the Net's a legitimate place to buy product."

"We're working toward all types of product—video, audio, books—being shipped in one box," says Mike Small, director of fulfillment services for Baker & Taylor. "For example, 'Titanic' is released on video, and the consumer can buy the movie, the soundtrack, the souvenir book—all from one vendor, supplied by us. It saves time as well as shipping costs."

Small sees the Internet audio business becoming "more promotion-driven, because Web retailers don't have to invest in so much inventory. You could do a promotion on every single Frank Sinatra album, for instance. Or when a movie comes out with a compilation soundtrack, you could promote the soundtrack along with all the albums the songs originally appeared on. It's starting to happen now, and you'll be seeing a whole lot more of it. We are investing significantly in that part of the system, which will allow the retailer to link better with Baker & Taylor, improving both the retailer's and consumer's online-shopping experience."

Information-wise, "We're looking to extend the already vast amount of data we have on [audio and video] products to help meet the increasingly demanding needs of the Net retailer," says Czuba. "The big challenge in this industry is, with all the product that's available, to present it in an organized form to the consumer." Baker & Taylor is working on its own 18-month-old Electronic Business Information Services (EBIS) to help provide Net shoppers with even more useful information than they can already get—information tailored specifically to their individual tastes.

"We want to put information out there that can help consumers because it speaks to their interests," Czuba says, "not just provide discographies, box art, sound clips and song lists, but suggest other titles the particular consumer might like. We're working toward programs that recognize individual preferences a shopper could enter. I like this particular item, present me with other things I might like. Some of this technology is already out there and being used."

Throughout the continuing innovations of future business, whatever those might be, Czuba says, "Baker & Taylor will remain strongly committed to the independent, brick-and-mortar retailers. We will continue to put our resources there to help them grow their businesses, because we believe there's a strong future there."

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THE PEOPLE MAKE THE DIFFERENCE. FROM OUR FAMILY TO YOURS... CONGRATULATIONS ON 25 GREAT YEARS!

RED DISTRIBUTION • Sal Licata • Ken Antonelli • Dean Tabac • Lou Taliaferro • Laura O. Napier • Steve Dyar • Jonone Mote • Kevin Farley • Jon Stuner • Michelle Galmait • Mark Berman • Jill Phillips • Scott Stiglich • our Family of Labels

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To Stan Meyers and the entire Baker & Taylor Team

It's been a genuine pleasure for 25 years.
Congratulations! We look forward to many more.

Your friends at Warner Home Video.
On this, our 
Twenty-Fifth Anniversary,

We maintain the desire and dedication to provide our customers with the highest level of products, services and programs in the entertainment software distribution industry.

Video: The widest depth and breadth of titles in the industry, in every genre imaginable. If it's on video, you'll find it at Baker & Taylor.

DVD: Join our exclusive Club DVD, which provides automatic ordering, free DVD cases, pricing discounts and special perks!

Audio: With over twenty-five years experience, we carry it all, including CD and cassette singles, blank tapes, security cases & accessories.


Fulfillment: We offer direct-to-consumer delivery, inventory management, an extensive product database, dedicated staffing and technical support.

TalkMedia: Our exclusive, touchtone telephone ordering and information service allows round-the-clock, everyday access to our complete inventory.

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Quality. Integrity. Service.

The three most important words in our business vocabulary.
Online Consultancies Spring Up To Assist Labels, Net Firms

BY DOUG REECE
LOS ANGELES—With all the Story and Design created in the wake of the new media/music revolution, it’s no wonder that a cadre of digital mercenaries—or diplomats, as they might prefer to call themselves—has sprung up to help guide record labels and technology companies through each other’s unique, and sometimes hostile, cultures.

“We see ourselves as the interface between the music and technology industries,” says Josh Warner, founder of Culver City-based Blink Media. “We help the technology companies offer their products to the music industry and the music consumer more effectively, and, conversely, we help the music companies use new technologies to market their artists more effectively.”

In addition to Blink, OneHouse, Electric Artists, Consulting Adults, and M80 Interactive Marketing have all emerged in recent years or months, offering a virtual menu of everything from specialized, street-team-style Internet promotions to full-blown online marketing campaigns.

Moreover, it is the expertise and insight of individuals at these organizations that clients hope to use to improve their chances in the digital future.

A good example of that is Los Angeles-based OneHouse (www.onehouse.com), which works with the Recording Industry Assn. of America, Geffen Records, BMG, Marcom, and a number of major-label artists in rap, rock, and other genres.

Founded by the former head of multimedia at Geffen, Jim Griffith, and financed by Cherry Lane Music, OneHouse is becoming a premier new-media consultant.

Although OneHouse assists clients with such digital-era concerns as instituting watermarking systems and archiving and managing digital media, the company’s general duties include guiding clients through the technology maze.

“We absorb the uncertainties of our clients in the area of technology,” says Griffin. “We listen very carefully to their concerns, and we research, experiment, and assist in implementation, if that’s what we’re asked for.”

“Every single day entertainment executives are wondering how they can use the power of new media to attract attention to their product and cut through the clutter,” adds Griffin. “Whether it’s out of fear or opportunity, they need information. They rightly wonder what the difference between digital distribution companies and Liquid Audio is, streaming vs. download, or what Microsoft thinks about what they are doing. How can we avoid piracy while at the same time launch promotions?”

Likewise, Ted Cohen, founder of Los Angeles-based Consulting Adults, often finds himself steering clients away from potential disasters.

“The worst part of a conversation with a potential client,” says Cohen, “is when they say, ‘I want to do such and such, and I say, ‘Oh, you mean like JAMTV?’”

“What we try to do is take their ideas and tweak them another way to differentiate the collision course they’re on with someone already in that space,” continues Cohen. “Some of the coolest ideas out there are refinements of things that were perceived as stupid ideas at first.”

Cohen, a music industry veteran and one of the primary forces behind the new technology/music industry conference Webnoize, has been involved in new media since 1982 and consulting since 1995.

Over the past few years, he has seen the technology used to promote artists online improve significantly. Still, one of his main objectives is getting beyond the “gee-whiz factor” to help differentiate technology clients to the music industry and help label clients make decisions about what technologies to employ.

For these and other matters, such companies as DreamWorks, Liquid Audio, Universal, Warner Bros., and Red Bank, N.J.-based Music Marketing Services have enlisted Cohen’s help.

“There is so much to keep track of with all the online technologies and all of the Web activities out there,” says Marcus Peterzell, VP of marketing for Music Marketing Services. “We could have brought in a dedicated staff person, but there’s a learning curve there, and that person would really only be in the mix in our company. We felt we were better off getting someone like Ted, who’s involved in the daily business of promotion and knows the difference between technologies that are real and what’s just a lot of words on page one.”

Others, too, have found success by developing programs that make sense to both the technology and music sectors.

New York-based online marketing firm Electric Artists first paired with corporate clients like digital-download specialist a2b Music. Acting as the middleman, the company developed music-based marketing and promotion programs with various labels and managers and created a network of online and offline partners.

Inventive online promotions with Turi Amos and Depeche Mode (Billboard, Sept. 12) have generated 10,000 Internet pre-orders for each set’s latest album.

“What happened on the Web initially was that the Internet companies were not running on the same track as the power base at the labels, which is sales, promotion, and distribution,” says Marc Schiller, CEO of Electric Artists. “The Internet was always a
(Continued on next page)

Party Tunes Are The Key To Drew’s Famous

BY FRANK DICOSTANZO
NEW YORK—Take Drew’s challenge. Walk into a music store, tell the clerk you’re having a party, and ask if he can recommend some music. He may point to a Drew’s display.

Drew is Drew Matsisky, founder/president of Turn Up the Music, a privately owned label that sells its party themes directly to retail under the name Drew’s Famous Party Music.

The label has found its perfect niche, providing musical compilations for every occasion from birthdays to luaus.

“What this company is all about,” says Matsisky, “is having fun, selling fun, and making money for our customers.”

The idea to create party albums, he recounts, came from going to parties and noting which songs made people want to sing and dance.

The initial result was a series of albums featuring 15 to 20 cover versions of some of the most popular and instantly recognizable party music.

For instance, “Irew’s Famous Party Music,” the label’s first album—which was certified gold by the Recording Industry Assn. of America—includes versions of such songs as “Y.M.C.A.,” “Chicken Dance,” “Electric Slide,” and “Roxy Party.”

“I felt tunes like that would make a fun party compilation, and when I quickly discovered that these songs weren’t readily available in stores, I began doing the necessary research to make my own records,” says Matsisky.

Based in Kenilworth, N.J., the company, which was started in May 1984 in Matsisky’s smallest two-bedroom apartment in J-Story City, N.J., quickly grew into a label with full in-house production, a 4, and marketing departments and a distribution facility. The company employs nearly 50 people and stocks a catalog of more than 50 albums.

(Continued on next page)
separate kind of island." In its effort to eliminate that gap and spread into new territories, Electric Artists has varied its services. "A consultant will go to a label or new-media company and say, 'Here's what you should be doing,' but they're becoming part of the problem rather than the solution by giving the label more work," says Electric Artists president Ken Kranser. "We've staffed up in order to be able to execute, maintain, and manage a specific online promotion."

**GROWING UP ONLINE**

One of the company's specialties is working with big-name artists to design and implement multitiered campaigns that include overseeing the development of World Wide Web sites. These campaigns can last anywhere from four to six months.

As an extension of these services, Electric Artists will soon be competing with Internet retailers like Artist Direct by launching artist-based merchandise and music stores for Counting Crowes, Depeche Mode, and Garbage.

Blink Media is developing its own properties, in addition to consulting with such companies as Liquid Audio, Motown, and Interscope. According to Warner, Blink is setting up a syndicated music critics chart and an Internet record label. The first signing is Sonic Mayhem, an act best known for the soundtrack to the popular computer game "Quake."

The longer-term goal, says Warner, is to become a "fully integrated, stand-alone entertainment company with a strategic consulting division."

Other companies, like Silver Lake-based M$0, have carved out some well-defined niche services that labels have readily employed. M$0, which specializes in tapping the Internet to create cyber-street teams, has done work for such companies as A&M Records, Warner Music Group, Nothing Records, and Trauma. The operation is run by Dave Neupert, who began to appreciate the value of online grassroots campaigns during his tenure as head of new media at Maverick Recording. It was there that Neupert began organizing fans to post news and information about Maverick artists on fan sites, bulletin boards, and chat rooms focused on the label's artists or similar-sounding acts. As a result, he readies spending eight hours a day online who also happened to be fans of Maverick artists were eager to help Neupert spread the word.

In exchange for the fans' work, M$0 dispenses concert tickets, merchandise, opportunities to meet band members, and other rewards. "The key is empowering fans to go out and sell this music," says Neupert. "They already do, but we say, 'Let's give them focus.' Instead of having some promotions guy out there hyping the hell out of it, we try to keep it as real as possible and still create a good word-of-mouth campaign."

The general view is that while record labels will continue to keep tech-savvy staffers in-house, the industry—as it has been done in the past—will hire outside firms for certain projects in order to remain streamlined and efficient.

**PARTY TUNES ARE THE KEY TO DREW'S FAMOUS**

According to Matileky, the company has had minimum sales growth of 50%-60% a year. Sales are now in the millions, the company says, declining to be more specific. It estimates that CDs account for 60% of sales, cassettes nearly 38%, and video about 2%. "Our goal," emphasizes Andy Quarten, president and CEO, "is to give the fan the chance to pay what he thinks is a fair price and to increase the return on the investment of the fans' time."

Among the Drew's Famous leading sellers are "Tracks Hits" (250,000 units), "Extreme Party Music" (900,000 units), "Halloween House Party Music" (500,000 units), and a "Halloween Party Music" album (500,000 units). (All figures were given by the company and not verified by SoundScan because many of the sales are in outlets not measured by SoundScan.)


The company has also developed a budget line of cover party albums under the name DJ's Choice, which it sells mostly through supermarkets.

With more than a dozen titles in that line, Boyd says, the turnover has been fantastic, given the low price, colorful artwork, high-quality packaging, popular tunes, and the fact that people shop in supermarkets two to three times a week.


The albums are generally merchandised in point-of-purchase displays and atop checkout counters. But, Quarten says, "essentially, our product exposure comes from people playing our music at parties and others hearing it."

Quarten describes the company's market in one word: "Mom." "Obviously, children have lots of parties, and who buys the music? Mom."

Quarten says the four Halloween-themed albums are among the most popular sellers. "Halloween House Party Music" charted on Top Pop Catalog Albums last year," he notes. The label launched its first single, "Something to Remember" (This Week Comes), available exclusively on its "Halloween House Party Music" album. "We've taken the single to the top ten U.S. stations in the country," says Boyd. He adds that there really hasn't been a hit Halloween single since "Monster Mash" in 1973.

The Drew's Famous Party series has a list price of $12.98, providing retailers with a 45%-55% markup. Admittedly, Boyd says, it wasn't easy, at first, convincing retailers like HMV, Tower, and Virgin to carry cover tunes. But, he adds, they were impressed by "the packaging, along with the margins and the quick turnover."

Upcoming releases include a millenium-themed New Year's album titled "Drew's Famous Party Of The Century" and a swing compilation. The label plans to release between 25 and 30 albums a year. Drew's Famous can also be found on the Internet at www.drewsfamous.com, which features the label's catalog, a fan club, contests, and ordering information.

Meanwhile, the company remains focused on maintaining a strong retail support system. To that end, Matilsky states, the label will guarantee participating retailers that carry their displays sales of $2,000 per square foot, with no penalties and full returns. He adds that the label is willing to purchase space at retail if necessary.

"But that's the serious business side," he says. First and foremost, "we're about having fun."
Merchants & Marketing

Marsal Is Latest Casualty In Navarre Streaming: AFIM Readies for Awards

by Chris Morris

NARVALE NOTES: More than one insider has noted some irony in the fact that the exit of Navarre Corp. CEO Guy Marsal (Retail PR was at the center of that), was revealed in a press release headlined “Navarre Corp. Announces Streamlined Organizational Structure.”

Marsala was widely viewed as the executive who presided over the two major restructurings that rocked the New Hope, Minn.-based distributor during 1997 (Billboard, July 12, Sept. 20, 1997). This time, it was Marsala himself who found himself “restructured” out of the door.

Though Marsala’s departure from the company after two years on the job was termed a “resignation,” sources indicated that his contract had run out, and the company chose not to extend the relationship. The company’s division heads now report to Navarre president/CEO Eric Paulson.

Many observers see the elimination of the COO position as a sensible one, since Navarre now boasts four strong division chiefs: music distribution VP/GM Jim Chiado, who joined the company in March (Declarations of Independents, Billboard 43, March 28); computer prod s VP/GM Ian Warfield, who came on board in January (marketing); VP/Tom Bonoff, the former head of the computer/soft w division; and alternative retail marketing VP/ GM Tom Lenaghan, a former Handleman Co. exec who joined the company in June 1997.

Though, as noted last issue, Navarre posted an operating loss of $1.3 million for the quarter that ended Sept. 30, the company had reason to be encouraged by the performance of its music division. In an Oct. 21 conference call with analysts, brokers, and investors, Paulson noted that net music sales increased 12.5% in the quarter just ended and climbed nearly 20% for the first nine months of the current fiscal year.

In spite of this good news for the music division at large, one dark cloud passed over the horizon in October, as Cleveland regional salesperson Sue Manns exited Navarre. Manns—who collected the firm’s salesperson of the year award in 1997—declined the company’s request to relocate to Detroit and left the company Oct. 16, according to the company within the firm.

START YOUR ENGINES: Unbelievable as it may seem, the remaining DVD titles for the 1999 Assn. for Independent Music (AFIM) Indie Awards, which honor excellence among independent released albums, has already begun.

AFIM director of special projects Mary Neumann dropped Declarations of Independents.

Wendy Moss, senior VP of marketing for Sony Wonder, says the Spice Girls-esque dance/pop album’s target audience is girls aged 8-13. “What’s happening about this CD is skewed toward the preteen audience—the subject matter aims to be empowering and then spends a bit of time on the subject of boys and love—younger girls will be drawn to it because they want to emulate the older girls.”

Sony Wonder is working with Epic and independent promoter Bruce Schoen to promote a radio single, “Boys Will Be Boys.” Moss says it is being worked at rhythmic top 40 and pop outlets. Among the first stations to air “Boys Will Be Boys” are KLSX Los Angeles and WWFS Knoxville, Tenn., along with the Radio

Kid Rhino To Issue ‘Teletubbies’ Album

Disc Follows Well-Received Video Versions Of U.K. Kiddie Show

by Moira McCorkindale


The album consists of 14 songs and remixes from the TV show, including the hit single “Eh-Oh,”” which was a No. 1 single in Britain. “Teletubbies: The Album” carries a suggested retail price of $18.98 for CD—which will feature a lenticular lens cover that makes the four Teletubbies appear to be dancing— and $10.98 for cassette.

“Teletubbies” began in the U.K. in the early 90s, created and produced by Anne Wood and Andrew Davenport of Ragdoll Productions. “Eh-Oh” and the 1995-6 theme song “Dance” were released in the U.S. as 12” singles on Atlantic. The show debuts in March on PBS.

Described as the first TV show whose target audience is children younger than preschool age, “Teletubbies” features four brightly colored “technological babies” with TV screens for stomachs and antennas on their heads—named Tinky Winky, Dipsy, Laa-Laa, and Po—whose purpose is to acquaint their tiny viewers with the world of technology.

“The show was created to nurture young children’s thinking and listening skills, arouse curiosity, and explain things,” says producer Bev Marshallsay, who “friends” Christie and Teresa doses a potentially giant promotional boost via a toy-tie-in. “Beyond Pink,” which is also the name of Barbies’ “band,” hit stores Oct 13 from Sony Wonder; the children’s video division of Sony Music, and Epic Records.

Mattel is simultaneously launching “Teenage Mutant Ninja Turtles,” and “He-Man,” featuring heroes of the same age, with Mattel’s division of the two franchises. Two more titles are planned for next year, “The Flintstones,” and “The Secret of NIMH,” which are already in development.

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Merchants & Marketing

Camelot/Trans World Deal's Consequences Are No Surprise

TALK ABOUT A TUMULTUOUS week. The industry was standing on its head on Monday morning, Oct. 26, when Trans World Entertainment Corp. announced it was losing Camelot Music (see story, page 1). Even yours truly was caught by surprise on this one.

I was out sick, but I knew something was up immediately that Monday after I checked my phone mail at about 11 a.m. and was greeted by the fact that I had 17 messages awaiting me. It would grow to almost 40 by midafternoon, and as I listened to them, they were all on the same topic, and almost all took the same tone.

Almost lost in the shuffle initially was the announcement that the Wherehouse Entertainment acquisition of Blockbuster Music was closing. But as the two deals came together in people's minds, most label sales and distribution people came to the realization that their world would become exceedingly more difficult, because the resulting organizations would have more buying clout. And because there would be fewer places to turn in to try to break developing acts.

Even before these final two acquisitions took place, sales and distribution executives were complaining to me that some of the accounts that have grown larger over the last 18 months were already throwing their weight around.

Also, the label people universally were sorry to see the disappearance of Camelot Music, which has always been among the industry's top three cooperative accounts, into Trans World, which would change the industry sales and distribution community describes as its most demanding account.

But, risking the wrath of labels and distributors, I would point out that all of them have hastened this day. Back in 1994, when the price war first started taking its toll on retailers, music specialty merchants at the National Assn. of Recording Merchandisers' (NARM) annual convention begged the six majors to strengthen and enforce their minimum advertising price policies.

The merchants illustrated their case with predictions of what would happen if the majors and independents continued to underwrite the price war for loss-leader merchants. Their pleas fell on deaf ears, as record labels and distributors... (Continued on page 80)
DEclarations of independents

(Continued from page 77)

line to lay out the awards procedures. Independently distributed albums (including direct-to-retail and Internet releases) issued during the 1998 calendar year are eligible for a '99 Indie. As it was this year, the competition is open to labels that are not members of AFIM; there is, however, a $25 entry fee per title for non-AFIM companies. Entry forms are available from Neumann, who may be reached at 518-861-7037; her fax number is 518-861-7038, and you can E-mail her at mary@afim.org.

Neumann is also headhunting judges for the '99 competition. If you're like us and you enjoy having too doggone many records to listen to, contact her for details.

Quick Hits: M.C. Records in Huntington Station, N.Y., has signed legendary folk performer Odetta. The label says it will issue a new album, the singer's 27th, early next year... "You Am I's #4 Record," the latest album by the Australian band, saw release Oct. 27 on Ra Records, via Wasabi Music Group. The album, some of you may recall, was originally on the Warner Bros. Records schedule, but the group was unceremoniously dropped by the label on the eve of the set's release. Ra. an Aussie label owned by BMG, opted to issue "#4 Record" independently in the U.S.; future You Am I albums may go through RCA.

Flag Waving: We don't know too many folks who picked up a nickname from Elvis Presley, so we are understandably bit impressed by rockabilly ace Rudy "Tutti" Grayzell.

As Grayzell—who will have his very first album, "Let's Get Wild," released by Portland, Ore.-based Sideburn Records on Tuesday (3)—tells it, he was playing a gig with Presley in Tulsa, Okla., back in 1956 when the King laid his hand on him. At the time, Presley had worked Little Richard's hit "Tutti Frutti" into his show. "He said, 'Rudy Tutti, you should have recorded that,'" Grayzell recalls. At that time, Grayzell was himself blazing a trail on the rock-'n-roll circuit. He recorded for, among other labels, Sun, Starday, and Capitol. One of his tunes, "Ducktail," was covered by fellow rockabilly Joe Clay, who brought the song back to life when he enjoyed a career renaissance in the early '80s in England.

While Grayzell's records are much prized by rockabilly freaks, he may be as well-known for the youthful musicians he shared stages with in the old days as he is in his own right. As a young musician in the '50s in San Antonio, he worked with a talented 11-year-old named Doug Sahm. "That little son of a gun had talent," Grayzell says of the future Sir Doug. "He could pick up anything and play it... I'd jerk him out of school, say I was his chaperone."

In 1960, when he was first hitting the lounge circuit that sustained him for years, he played the Fremont Hotel in Las Vegas, where his opening act was 13-year-old Wayne Newton. But don't sell Grayzell himself short: With more than 40 years of performing under his belt, he says in his live-wire style, "I'm a hell of a entertainer onstage—high energy!"

That energy—on display in Portland lounges and clubs since Grayzell moved there in 1960—impressed Terry Currier and Jim Bradt, who made Grayzell the first act signed to Burnside Records' new subsidiary Sideburn. The label paired the singer with our personal heroes, the Springfield, Mo., band and former Flag Wavers he Skeletons. The group's bassist, Lou Whitney, produced.

On "Let's Get Wild," Grayzell and the band rip through remixes of his '50s classics, including "Ducktail," his stunning cover of "Hearts Of Stone," "FBI Story," and the title track. Grayzell says, "I was never truly satisfied with the old records. I think my voice is better now than it ever was."

Particularly striking is a pair of cuts sung partially or totally in Spanish—"If You Want To See Me Cry" and the ballad "Jalisco," which Grayzell performs solo.

"Lou said, 'My dad had a favorite song, 'Jalisco.' 'I didn't even know he was recording it.'"

Grayzell will show off his skyrocketing rockabilly style at a Dec. 4 gig at the Tractor in Seattle (backed by the Picketts) and at a CD release party Dec. 5 at the Aladdin in Portland. In February, he'll be touring Europe.
DISTRIBUTORS. Action Music Sales Inc. in Cleveland names John Avarski VPGM and Mike Wieland head buyer. They were, respectively, GM and music manager at Borders Books & Music in Westlake, Ohio. Provident Music Distribution in Brentwood, Tenn., names Shirley Bazata field sales rep for Southern Texas and Louisiana and Rich Serpa field sales reps for Southern California. They were, respectively, assistant manager at For Heaven’s Sake Christian Bookstore and Southwest account rep at WEa Christian Distribution.

HOMEmODe. Brian Moreno is named executive VP of worldwide home video at Playboy Entertainment Group in Beverly Hills, Calif. He was VP of worldwide marketing, family entertainment, at Warner Home Video.

Janet Cummings is named regional sales manager at Columbia Tristar. Home Video in Culver City, Calif. She was distributor sales manager for Columbia Tristar at Major Video Concepts.

RELATED FIELDS. Universal Electronics Inc. in Cypress, Calif., names Jerry L. Bardin VP of engineering and operations. He was senior systems engineer at Science Applications International Corp.

Kuniyoshi Matsui is named president of TDK Electronics Corp. in Port Washington, N.Y. He was director of planning.

utors chose short-term gains from the tonnage moved by the loss-leader merchants. And now you are reaping the long-term consequences of those actions.

Now, I know you’ve outraged and thinking, “Wait a minute. What about all the problems music merchants inflicted on themselves by overbuilding and taking on too much debt in the first half of the decade?”

Too true. But correcting those mistakes could have been a much more orderly, less painful process, if only by spreading over a much longer time span. The label-sponsored price war accelerated the time the industry took to consolidate and intensified the pain.

Also, I would remind you of the meetings that many of you sat in on with Blockbuster back in the days when Steve Bernard was running the show there, and at the NARM Convention, where Wood Smith’s John Hancock accompanied the Wall’s management, which reported to him. Both executives berated record label officials about the price war and their shrinking margins, and when they were ignored, both companies subsequently gave up on the music business. I need not remind anybody that both of those chains were involved in the Oct. 26 transactions.

Too often the record industry chooses short-term rewards over long-term pain when making decisions. And now you are left with three large music specialty accounts and the mass merchants and consumer electronics retailers will have a combined market share of approximately 70%, which will make it more costly to spread records into the marketplace and more difficult to harvest developing acts.

Having said that, I would point out that as a result of the changing landscape, record retailers, whether they be specialty stores or mass merchants, will soon be facing a dilemma similar to the one that the labels faced back in 1994. No doubt the temptation is great for merchants to use their clout to try to extract more in cooperative advertising funds from labels. Also, it likely would be easier and less expensive to ignore label complaints that mass chains’ micro-marketing capabilities are substandard.
Behind the Blinding Facade Of Web Retail Are The Fulfillment Houses That Hold The Inventory, Process The Sale And Ship The Product

BY CATHERINE APPLEFELD OLSON

No matter how magical its marketing initiatives, an online music store is only as good as its ability to get product into customers’ hands. Behind the simple point-and-click ordering of a CD over the Internet is a complex fulfillment structure aimed at satisfying the critical factors of timeliness and breadth of product.

The majority of online music merchants—65% of them—use independent distributor Valley Media for much of their wares, with Baker & Taylor and several others charting rapid growth in the online sector. The big exception is Amazon, which buys product from a few wholesalers but handles fulfillment in-house. The company operates two warehouses, in Seattle and Delaware, from which it fills all national and international orders.

However, music manager Jennifer Cast says Amazon.com will likely expand its operations in Germany and the U.K. to handle sourcing of music product in selected international markets. She also does not rule out the possibility of teaming with one or more distributors down the line.

YOU’VE GOT MAIL

“It is imperative that we meet or exceed our customers’ delivery expectations, and we didn’t want to rely on anyone else to do that,” says Cast. The other important reason for keeping fulfillment in-house is that a large percentage of Amazon’s customers purchase multiple product categories at one time, Cast says. “We have customers who order books and CDs, and they are not going to want to pay two shipping costs. With outside distribution, they would be paying more.”

Mike Small, director of fulfillment services at Baker & Taylor, says the ability to fulfill multiple product categories is becoming increasingly important. “The thing the Internet offers to retailers is they don’t have to take on the inventory. That risk becomes one for the distributors, so it is easier for them to concentrate on promoting all three categories and positioning their product,” he says. “The ‘one-box’ theory is very important and is something we are planning in the midterm to address.”

Valley Media, which began aggressively courting online retailers from the get-go, expected strong volume for the deep Valley’s delivery times. Since Louisville is an air hub for UPS, he says that Valley plans “to significantly raise the bar on the time when a customer can place an order.” Alterwitz also believes that the existence of Valley’s eastern facility will save many online retailers, and ultimately consumers, freight costs.

NEW WORLD ORDERING

Though freight costs have been relatively stable across the major online retailers—the maximum shipping-and-handling charge coming in at just under $5—N2K’s Music Boulevard has been experimenting with a shipping special where the company actually subsidizes freight costs in order to incite multiple purchases. Music Boulevard Network president J.J. Rosen says, “Today, the more products you order, the cheaper it is. For the first item, it is $2.99; if you add a second, it is $1.99; and for every additional item, it’s 99 cents for the whole order.”

International orders present unique shipping challenges, although some distributors, like Baker & Taylor, eschew non-domestic orders altogether in deference to label and studio licensing arrangements. International orders comprise less than 20% of Valley’s online business, and Alterwitz says the percentage of international orders has significantly decreased due to the rising proportion of U.S. Internet users. “I’ve really sliced and diced the makeup of the oner,” he says. “At this point in time, with the global economy in a state of chaos, nobody is ordering parallel titles.” Alterwitz says the cost of shipping a piece of product overseas typically runs $13 to $15, not including the VAT and other taxes a custerm may have to pay. “Even in Japan, when the yen was strong and the average price of a CD in stores was $21 (U.S.) and CDNow had the product for $12, they are still on the wrong side of the right ball with the shipping fee.”

Given the steep fees, Alterwitz says customers outside North America tend to make large purchases when they come across a favorite artist whose product they’ve had trouble getting at home. “We have time and again seen international orders where someone comes in and finds an artist they have been looking for and will buy every single title in that artist’s catalog. It is not uncommon to see 15 of one artist’s albums going out in one shipment.”

CDNow’s non-U.S. customer base was 22% during the second quarter, says president Jason Olin, who anticipates an uptick in international sales as the company strives to set up fulfillment (Continued on page 86)

Internet Radio Clash

Webcasters, Broadcasters And The Recording Industry Negotiate New Rules For Licensing The Music Played Over The Internet

BY DOUG REECE

The tangled web that online broadcasters and record companies have been weaving over the last few years becomes a lot stickier this past summer when both parties took an adversarial stance over licensing issues.

After more than a few bitter words exchanged between the Recording Industry Assn. of America and the Digital Media Association (DiMA)—a relatively new trade group formed by companies such as RealNetworks, Broadcast.com and Liquid Audio—a deal was struck outlining qualifications for a company wanting a webcasting license (Billboard, Aug. 15).

The washout has resulted in a landmark case—a landmark case brought by the passage of the Digital Millennium Copyright Act of 1998—that sets forth the guidelines by which sound recording holders (i.e. record labels) will be able to collect a new licensing fee.

Those who do not qualify for the new license will be required to negotiate with the labels individually, a prospect most webcasters would rather avoid for the time being.

“I believe the record companies and DiMA members view the new law as a giant step forward in facilitating the licensing of music on the Internet,” says RIAA VP and deputy counsel Steven Marks. “There were a lot of complex legal and administrative issues that are solved by this new law.”

There are still several arguments, however, over how the bill will effect various businesses.

To qualify for a license, Webcasters must abide by the following rules (which are described in detail at www.digmadia.org): 

1) During a three-hour period, a site cannot program more than three songs from a single album, nor play two songs in a row from a single album. Also during a three-hour period, Webcasters cannot program four songs from a single artist’s catalog or any three songs from a row from an artist’s catalog. (Continued on page 86)

ALTERWITZ

ROSEN

GILREATH

MARKS

(Continued on page 86)
Team up with a2b music and put the muscle of AT&T to work for you. a2b music enables recording artists, music companies, retailers, broadcasters and publishers to market and distribute secure, CD-quality music directly to consumers, using technology developed by AT&T Labs.

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GARBAGE DOWNLOAD AVAILABLE NOW. Special thanks to Garbage, Almo Sounds, Mushroom Records, Borman/Moir Entertainment and Electric Artists for sharing the vision.
Online Romance: DVD + Internet Retail

Videophiles Who Yearn For Broad Selection And Detailed Info Find What They Need On The World Wide Web

BY EILEEN FITZPATRICK

In the world of Internet e-commerce, no product seems to fit better than DVD.

First and foremost, the demographics of Internet shoppers and early DVD adopters fit like a glove. Both groups are predominately high-income males, aged 25 to 35, and both groups exhibit a desire to own every new high-tech gadget that comes on the market.

Sony Electronics VP of DVD marketing Mike Fidler estimates that 65% to 70% of DVD owners have Internet access and are comfortable with purchasing online.

“DVD purchasers match Internet users,” agrees DVD Express VP of marketing Susan Danither, “and even though DVD appeals to less than 1% of the population, we’ve set up for unbelievable growth.”

small but growing

Indeed, DVD penetration levels are estimated to be approximately 600,000 to 800,000 households, and, while sales continue to grow each month, the market is still tiny compared to VHS.

It’s a niche market, but Internet customers to buy at their leisure. Prices are competitive with retail and are often advertised at least 30% off list, which ranges between $19.99 and $29.99.

The relatively small number of traditional retail stores that carry DVD offer, on average, 300 titles—less than one-quarter of the current DVD offerings. Nearly all Internet DVD stores carry every title available, as well as detailed information about each one. According to the DVD Release Report, 1,450 DVD titles are in release and another 400 will be released by the end of this year, excluding X-rated product.

Although the market is small, DVD Express says it will generate more than $16 million in revenue this year and BigStar Entertainment says sales are so brisk that it spun off a separate DVD site from its video site on Oct. 21.

“DVD is one of the first entertainment products that was introduced online,” says Videoserve.com co-principal Michael Mason, “and those shopping online are not satisfied with just the 20 titles that they might be able to find at retail.”

BigStar CEO David Friedensohn agrees that selection and information are the key for many buyers. “Retail doesn’t really stock many titles. And for the technophile market, knowing whether a title has Dolby Digital or AC3 sound is important,” he says.

Videoserve, as well as BigStar and other online DVD retailers, claims to carry every DVD title, as well as nearly every VHS title on the market.

choosing partners

As DVD’s potential continues to rise, many online retailers have secured valuable cross-promotional partners to help advertise the format’s availability on the Internet.

Hollywood-based DVD Express (Continued on page 88)

Fulfilling the Promise of Online Retail

(Continued from page 81)

with companies that are closer to home for selected customers. “We have not pushed product internationally and sourcing for the European customers, which will provide significant time and cost savings,” CDNow is working with distributor MSI in the Netherlands and will be actively seeking to partner with other overseas fulfillment houses in the coming months, he says.

For those online music retailers that want international fulfillment through one channel, MusicNet supplies three components of their service: a transaction engine, a database system and a Smart Hub fulfillment system that picks and packs from one of its eight distribution centers around the world.

“We don’t necessarily want to compete with Valley, AEC and the others; they are doing a great job servicing the U.S.,” says MusicNet president Charlie Gilreath. “Our goal is to augment retailers’ domestic fulfillment with an international solution that allows one data path for each company. With our system, we say, ‘Handle domestic distribution however you want, and we can work with the international accounts.’”

MusicNet is also working with distributors such as Bayside and THE in the U.K., which are using its Smart Hub technology to help hasten orders for product that may not have in stock. Tower International also recently began working with MusicNet for its non-U.S. accounts.

Picking Up the Trail

Olim notes that phone and e-mail traffic to CDNow’s customer-service representatives is relatively low, but the majority of those queries are from customers interested in tracking their orders. “It’s one of the largest things people contact us about, but that does not imply the order is late or lost. Most of the time, it is a way to gain more of a sense of control or comfort.”

Customers of CDNow, N2K and several other music sites can track their orders online.

Beyond being a means to distribute major- and independent-label albums, the online merchandising arena is giving rise to programs that promote signed artists. Amazon.com’s Cast says that, before the end of the year, the music division will incorporate an Amazon.com Advantage program like the one the company currently offers for books. The initiative will launch a local distribution web for unsigned and indie-label artists who might otherwise only be available in a handful of local stores. Small says Baker & Taylor next month will launch a program in conjunction with Liquid Audio and MUZE that will give online distribution to unsigned acts with an eye toward getting national distribution in brick-and-mortar stores as well.
For more information please contact us at info@globalfulfillment.com

GlobalFulfillment.com

GLOBAL FULFILLMENT FOR INTERNET RETAIL
2) Archived programs that always start in the same place must be at least five hours long and cannot be archived for more than two weeks in a row.
3) Looped programs must be at least three hours long.
4) Repeats of live programs must not be played more than four times in two weeks.
5) Webcasters cannot publish program guides that would allow users to predict when songs are going to be played.
6) Webcasters cannot program bootleg recordings.
7) Webcasters need to provide a way for users to identify song, album title and artist name during playback of that artist within

the first year of the agreement.
8) Webcasters must adopt, at reasonable expense and effort, any technology that helps identify and protect sound recordings during delivery.
9) Webcasters cannot support technology that might undermine those technologies.
10) Webcasters must take precautions to keep users from copying digitally transmitted songs.

Radio stations simulcasting their signal online are only required to follow the last three rules and pay the licensing fee, according to the RIAA, to qualify for the new license.

The National Association Of

Broadcasters, however, says its members have no intention of paying a fee to record labels for simulcasting their signal online. "The NAB strongly disagrees with the RIAA's interpretation of [the legislation]," says NAB spokesperson Dennis Wharton.

The point of contention between the RIAA and the NAB is an exemption in the 1995 Digital Performance Rights Act for local, non-subscription, non-interactive digital broadcasts. "Our interpretation is that the exemption applies to a local station that switches from an analog to digital signal for their local programs," says Marks. "That exemption is limited to local digital broadcast and does not cover other digital broadcasts, such as [an online] simulcast.

"But this issue doesn't represent the core concern of the record companies in passing this bill," he adds. "They were more concerned about interactive Webcasts and other services that could develop that would satisfy a person's desire to hear music such that that person no longer had a need to go out and purchase the record." —Steven Marks, VP and deputy counsel for the RIAA

Brad Porteus says H.R. 2881, by including Webcasters who allow the "transmission of a program specially created for the recipient" in its definition of companies that do not qualify for a compulsory license, is effectively shutting down a significant, sales-stimulating segment of the Internet.

At press time, Imagine was still lobbying to have the definition of an interactive service narrowed in order to allow a small degree of playlist customization. Porteus says that, worded properly, a new definition could allow users to have some input on what they hear without providing an on-demand service or predictable music delivery.

Nicholas Butcher, president/editor-in-chief of SonicNet—a DiMA member company—disagrees. The company was in the process of dismantling its highly personalized Radio SonicNet Webcast at press time.

"I'm highly sympathetic to companies that want to offer personalized radio," he says. "I'm really interested in it; I think it's the future, I want to pursue it, but I just don't think it would be fair to expect Congress to dictate that the labels give us a blanket license for personalized music without discussion or negotiation. Frankly, if personalized music services are good enough, they will cut into CD sales."
NEW! Liquid Music System v4.0

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- **Territory Management** - Control over distribution based on geographic region
- **Real Networks G2 Compatibility** - Liquid tracks can now be played using Real's new G2 Player
- **Custom Faceplates** - Brand the player with artist, label or web site graphics
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- **Timed Promotional Downloads** - Now with user specific expiration dates
- **Remote Commerce** - Allows shopping cart integration of Liquid Tracks along with CDs, albums or cassettes on any web site or online store
has been extremely aggressive on this front, making advertising and exclusive retail agreements with Alta Vista and One Zero Media, which supplies content to America Online that will give DVD Express access to AOL and its affiliate sites, Digital City and CompuServe, via advertising and promotional offers.

Reel.com, which is a subsidiary of Hollywood Entertainment, also signed on as EOnline's exclusive retailer for both DVD and video titles.

On the hardware side, Sony has hooked up with NetFlix.com, the Internet's DVD rental store, in a cross-promotion called "You Pick The Flix," where consumers can receive free rentals as well as DVD titles. When consumers purchase any one of 13 Sony DVD players, they can receive a maximum of five free DVDs, depending on the level of purchase. Consumers can redeem their free goods through the NetFlix.com website. In most video programs at retail, consumers mail in coupons and register receipts and wait six weeks for the rebate or free premium.

"This is our first online promotion," says Fidler, "and we wanted it to have a level of immediacy and develop something in concert with our new five-DVD disc changer. Here they can register online and get the product in two or three days."

NetFlix president Mark Randolph says the company has also done cross-promotions with Toshiba and Pioneer.

"Hardware is saying there is a place for promotions," Randolph says, "and the time is now." He says the deals have benefited the company because, once consumers rent, it becomes "habitual."

DVD Express has also done similar deals with Toshiba and Gateway computers that offer NetFlix.com discounts on DVD purchases when consumers buy DVD players and computers.

On the traditional advertising front, many dealers are turning to high-tech magazines, BigStar advertises in such videophile magazines as Widescreen Review and on the Web. Internet's Minesco.com, which, Friedensohn says, lists a large number of technology guides.

DVD Express will launch a consumer-advertising campaign in November in conjunction with a "Player A Day" give-away with Toshiba. The contest will be advertised in videophile magazines, as well as in Entertainment Weekly and Premiere.

Capturing a niche market can be profitable, and many online retailers say DVD could turn out to be a windfall for Internet commerce at least for the next couple of years.

"Right now, there are not enough DVD players in any given neighborhood to have a fully stocked store. That's why it can thrive on, and is a natural match for, the Internet for the next two or three years," says Randolph. "But the ultimate aim is be superior, even when the store next door to you has DVD. The difference will still be inventory and the ability to serve people better."

ALTAVISTA'S Entertainment Zone. Under the deal, DVD Express becomes Alta Vista's exclusive online retailer and receives advertising space on Alta Vista's site. Recently, the company completed a $15 million deal with

**FRIEDENSOHN**

"The relatively small number of traditional-retail stores that carry DVD offer, on average, 300 titles—less than one-quarter of the current DVD offerings. Nearly all Internet DVD stores carry every title available as well as detailed information about each one."

"The Skinny On Two Upcoming Musical Meetings Of Minds And Machines"

This fall is shaping up to be unusually active on the new-media front, with two music/technology conferences being staged within a week of each other.

The first is newcomer Webnoize '98, which is being held Nov. 2-4 at the Sheraton Universal in Universal City, Calif. The second is Musicom4, taking place at the Loews Santa Monica Beach Hotel Nov. 9-10. Both conferences are looking for West Coast ownership of this rapidly evolving business sector and both are promising marquee names, intriguing panels and major networking opportunities in order to lure in attendees.

Webnoize is a name-dropping keynoter such as RealNetworks CEO Rob Glaser, MTV president Judy McGrath, and former E! Entertainment Television president/CEO Lee Masters, as well as a veritable who's who of new media. Musicom, too, is calling on heavy guns. Its kickoff "State Of The Union" panel brings together CNN's Jason Olim, JAMV's Rolling Stone Network's Jerry Mickelson, N2K's J.J. Rosen, Liquid Audio's Gerry Kearby, RealNetworks' Alex Alben and Electric Artists' Marc Shiller.

Many speakers and panelists are pulling double duty by making appearances at both Webnoize and Musicom. Olim, ARTISTSdirect/UBL CEO Marc Geiger and Mickelson are a few individuals who will be highly visible at both events. With their players in position, varying angles and panelists that those segments will hold their own surprises and revelations, Webnoize and Musicom have also mapped out their own territories in other areas.

With an extra day to conduct business, Webnoize organizers have created several unique panels that will touch on topics ranging from broadband to financing to print media. Webnoize's "Fireside Chat" featuring Olim, N2K's Larry Rosen and Tower's Mike Farrace looks to be very dynamic, as well.

Meanwhile, Musicom will host a presentation on digital-audio radio service and panels focusing on indie and online record labels.

It's a lot to soak up in seven days, Think stamina.—D.R.
Song Downloads
and Custom Compilations
for Leading Web Sites

ARTISTS:
Animals That Swim, Louis Armstrong, The Autumns, Count Basie, Bauhaus, Tony Bennett,
The Birthday Party, MC Breed, James Brown, Roy Buchanan, R.L. Burnside, John Cale,
Clarence Carter, Patsy Cline, The Charlatans UK, Alex Chilton, The Coasters, Rita Coolidge,
Crossex Wire, Nat King Cole, Albert Collins, Marshall Crenshaw, The Cult, Dash Rip Rock,
Dick Dale, Dead Can Dance, Fats Domino, The Drifters, Drivin' n Cryin', Francis Dunnery,
The Fall, Ella Fitzgerald, The Fleshtones, Bobby Fuller Four, Lisa Germano, The Go Betweens,
Bill Haley & The Comets, Woody Herman, His Name Is Alive, Billie Holiday, John Lee Hooker,
Millie Jackson, Kilo, Junior Kimbrough, Barrington Levy, The London Philharmonic Orchestra,
Long Fin Killie, Chris Mars, Delbert McClinton, Freddie McGregor, Mexico 70, Modern English,
Mono Puff, Mouse On Mars, Peter Murphy, Charlie Musselwhite, The Platters, Gary Numan,
95 South, Of Montreal, Johnny Otis, Lee Perry, Pineal Ventana, Red House Painters, Francine Reed,
Frank Sinatra, Sizzla, Epic Soundtracks, Stereolab, This Mortal Coil, Tia, Tiger, Unrest, Top Authority,
Ritchie Valens, Muddy Waters, Barry White, Johnny Winter, Why? Things Burn, William Carlos Williams,
The Wolfgang Press, Yo La Tengo, Zappa, and hundreds more...

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BIRTHS

Girl, Sophia Opal Rhoades, to Michele Block and Brian Rhoades Oct. 18 in New York. Mother is Northeast regional promotion director for the Work Group. Father is national top 49 promotion director for Capitol Records.

Boy, Jagger, to Hillarie and Scott Slapp, Oct. 1 in Tallahassee, Fla. Father is front man for Wind-Up recording act Creed.

MARRIAGES

Kat Mallott to Richard Webber, Aug. 25 in Fintry, Scotland. Bride is head of video production for V2 Records in New York. Groom is a sculptor.

Elizabeth Zellen to Robert Ross, Oct. 2 in Staten Island, N.Y. Bride is a production assistant at Downtown Web Designs. Groom is a coordinator in the art department at Atlantic Records.

DEATHS

Lon Clark, 86, of undisclosed causes, Oct. 2 in Manhattan. Clark appeared in many radio dramas during the '30s and '40s, including “Nick Carter, Master Detective,” “Wilderness Road,” “The Kate Smith Hour,” and “Moon River.” He performed opposite the likes of Orson Welles, Art Carney, and Helen Hayes. After moving to New York in the late '40s, he tried his hand at stage work on and off Broadway, starring as Jaime in the 1966 Broadway production of Eugene O’Neill’s “Long Day’s Journey Into Night.” He is survived by his wife, two sons, a brother, and a grandson.

Leah Rosenblatt, 85, of a stroke, Oct. 17 in Rockford, Ill. Rosenblatt was the mother of Chicago entertainment lawyer Jay B. Ross, who represents James Brown and the estate of Dinah Washington, among others.

HOLIDAY HELP: The British/Canadian duo Gossip Soul is donating part of the proceeds from “Sacred,” a Celtic-inspired Christmas album that bowed Tuesday (3) on Off the Beaten Track Recordings, to the Foundation for Advancement in Music Education (FAME). FAME is a new charity based in Los Angeles that works for better music education by providing talent and services to aid educators. Contact: Heidi Bowen at 323-800-0891.

SUPER SESSION: Al Kooper and the Rekooperators will be joined by Grammy-winning vibraphonist Gary Burton and pianist Paul Griffith at a Saturday (7) benefit concert for the Al Kooper “It Can Happen” Scholarship Fund at the Berklee College of Music. The event will be recorded and videotaped for future release. Contact: Emily Singer at 617-747-2567.

HISTORICAL PERSPECTIVE: Rhino Records and Lifetime Learning Systems will distribute a high school educational program, “Black History In Music: Songs Of A People,” in honor of Black History Month to 10,000 schools nationwide for free. With the help of program consultant Dr. Fred “Bo” Westwood, Lonnie “Universe” One, Vibe, Blaze, Redon, BeA Player/FMC, and MUSIC ALIVE, Rhino will conduct a national creative writing contest for high school and middle school students with cash awards for use toward a college education, Black History Month video packs, and percussion instruments. Contact: Yvonne Gomez at 310-747-4778.

POLITICALLY CORRECT: The week after a military parade commemorating the liberation of the country from the Nazis, the Swedish parliament voted unanimously to ban military parades on political grounds.

LIFELINES


MARRIAGES

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Yполнение прямого текста выполнено в соответствии с требованиями, предъявляемыми к нему.
Studios Weigh Value Of DVD Extras

‘Bells And Whistles’ Add Expense But Spark Buyer Interest

BY DIANE GARRETT

NEW YORK—To construct a DVD menu or not, that is the question.

The question of adding extra features to make use of DVD’s interactive capabilities currently bedevils the market. Marketing executives say they’ve been looking at the best sales but they admit they can’t say by how much, as there’s little to come the titles against. And then there is the extra expense.

Most of our best-selling titles are the special editions,” concedes one Hollywood source. “But who knows how much they would have done if they were regular titles?”

Adds New Line Home Video senior marketing VP Sara Olson-Graves, “It’s a tough question. From our own data and our own track record, the titles that are in our premium Platinum series, for the most part, have sold very very well. And we believe a large part of the reason is he extra added-value features we have on them.”

Olson-Graves attributes “Lost in Space’s” rocket launch of more than 200,000 units to the bonus features jammed onto the disc. Besides the movie, the DVD contains two separate audio commentary tracks, two featurettes, interviews with cast members from the original TV series, and the first bonus concert developed for DVD-ROM drive.

These enhanced features include five interactive games and the original screenplay with links to the film. “To be able to attract consumers, especially early adopters, you have to show them what the format can do,” Olson-Graves says. “With DVD-ROM replacing CD-ROM in the PC market, we thought there was a whole marketplace to uncover and exploit.”

The title immediately struck a nerve with the small but growing ranks of DVD elite elite. It outsold the previous No. 1 title—“Air Force One”—from Columbia TriStar Home Video—during the first week on retailer shelves, according to the point-of-sale tracking service VideoScan.

There were even reports that in some stores the DVD version exceeded the stripped-down VHS version of “Lost in Space.” That prompted wags to proclaim the extras more interesting than the main event.

Although the number shipped pales in comparison to the millions of cassettes poured into the retail pipeline, the strong showing of “Lost in Space” makes it a sake for extras as a potent sales tool. New Line is considered especially innovative with its bells and whistles. For example, its DVoD of “The Wedding Singer,” which isn’t a Platinum release, offers viewers a karaoke feature.

New Line isn’t the only one plying this route. Fully half of VideoScan’s top 10 DVD sellers include supplemental material. Some of those that don’t, like Warner Home Video’s “Twister,” were among the format’s early releases. More recent titles—such as Columbia’s “Starship Troopers” and Warner’s “L.A. Confidential”—are check-full of extras.

Even Buena Vista Home Video, known for its bare-bones DVD releases, will work with a feature-rich palette on collector’s editions of “Good Will Hunting” and “Scream,” both debuting Dec. 8 at an above-average $19.99 suggested list. Buena Vista GM Mitch Koech once argued that DVD itself was an “extra” feature as there’s no need to rework, an advantage audiences were slow to notice.

Now he thinks the marketplace has caught up. “We can see there’s a segment of the consumer base that wants some of these features,” Koch says. The two Miramax titles were chosen because of strong potential.

(Continued on page 94).

P’Gram Video Signing Off In NYC With MGM Purchase; Warner/MGM Battle Looms

The more popular title should be the friendly “Sights And Sounds Of Christmas.” It includes animated versions of “White Christmas,” “The Christmas Song,” “Winter Wonderland,” and “Rudolph The Red-Nosed Reindeer,” sung by Bing Crosby, Nat “King” Cole, Connie Francis, and Pat Boone, respectively. About 7,000 copies are being shipped.

Newcomer DVD, Ltd.’s first release is a Disney knockoff, “The Legend Of Mulan.” Arriving Oct. 30 at $19.95 list, the package includes a DVD-ROM with games, puzzles, and a comic book. Disney’s VHS only “Mulan” will be a strong performer early next year.

The studio won’t comment on “Legend,” which makes use of a public domain name. Smaller vendors trying to ride the Disney wave have employed the identical strategy since the release of “The Little Mermaid” a decade ago.


‘Mulan,’ ‘Dalmatians,’ And Winnie-The-Pooh Due In ’99

‘Mulan’ charges in: Disney’s 38th animated feature, “Mulan,” leads Buena Vista Home Video’s first-quarter 1999 lineup and will be released Feb. 2, priced at $26.99. Other first-quarter standouts are the reissue of the animated “101 Dalmatians” March 9, a three-year absence from stores, and a new Winnie-the-Pooh title, “Sing A Song With Pooh Bear,” due in stores Feb. 23. True to its title, “101 Dalmatians” will be available for only 101 days.

“Mulan,” which took in more than $120 million at the box office, might lift Buena Vista’s lackluster performance on new animated features. Titles such as “Homeward Bound II: The Hunchback Of Notre Dame,” and “Pocahontas” haven’t flown off the shelves as previous Buena Vista features have. Goals were met, says Buena Vista GM of New American Entertainment, Mitch Koch, but expectations had been pegged below hits like “The Lion King” and “Beauty And The Beast” (Billboard, July 11).

Unlike other Disney theatricals “Mulan” did not receive “Lion King” treatment when it was released last summer. “There’s a lot of untapped awareness for the title,” says Koch. “In the past, too much noise was made before the movie came out. This time we’ve let the picture speak for itself.”

While the theatrical division didn’t build up “Mulan,” in typical Disney style the video will be leased with a consumer offer and a multimillion-dollar marketing campaign. Energizer Batteries is the major tie-in partner, offering $10 in savings with purchase of the title and any two battery packages.

In addition, an instant coupon worth $2 off purchase of the title will be included on each cassette. And coupons for $5 in discounts on Energizer batteries will be packed inside each “Mulan” video. The offer is being advertised in a free-standing insert hitting Sunday papers at street date.

Consumers who purchase the title can also mail in for a free hardcover “Mulan” book from Grolier Publishing. Meanwhile, a McDonald’s promotion starting at street date will promote the title at participating locations.

“101 Dalmatians” will get the pampered pooh treatment. Alpo is offering a free dog bowl set with purchase of the video or, when consumers collect 100 points worth of Alpo or Come ‘N Get It proof-of-purchase labels. Grolier will offer a free “101 Dalmatians” tree ornament, and a $2 instant coupon will be on the packaging for each cassette. The coupon is good toward the purchase of “101 Dalmatians” or eligible titles in the “Disney Masterpiece” collection.

“Sing A Song With Pooh Bear” includes promotions with McDon- ald’s Grolier Parenting Newsletter and instant savings on Hershey’s products. It’s a very solid first quarter compared with last year, says Koch, “and sales of ‘Mulan’ and ‘101 Dalmatians’ will be gigantic.”

E-COMMERCE MOVES: Unipix Entertainment has moved its Internet commerce operations from Seattle to Montclair, N.J., and will base its direct-response operations there as well.

The New York company distributes movies and video products from Miramar and Similar Entertainment, as well as its own brand. The divisions are expected to generate $1.5 million in revenue this fourth quarter, a figure that Unipix expects to double annually over the next few years.

Unipix now operates five E-commerce sites, including the Jazz Store and Inner Dimension, which focuses on new age products. A brick-and-mortar Jazz Store will open in November in Montclair. Unipix also distributes three direct-mail catalogs specializing in DVD, jazz, and new age merchandise.

In other Internet news, E! Online has launched a shopping guide to the Web site called shop.eonline.com. The site will start out with $1,000-4,000 entertainment-related items available for sale. Reel.com, however, continues to serve as E!'s exclusive video sales agent.

Shop.eonline.com will incorporate selling opportunities within its content and Webcast areas in a “subtle way,” according to manager of electronic commerce Pete Sheinbaum. “We’re a trusted site, and not a lot of people go online to find memorabilia,” he says, “but we have a brand that people look for, and when they get to our site, they’ll see all the products they want in one place.”

The goal, Sheinbaum notes, is to become a “one-stop” shopping site for all entertainment items. Shop.eonline.com, for example, will carry music, books, posters, and other items for every aspect of the entertainment industry. It plans to conduct its own fulfillment and establish an “E!” brand on all merchandise, except video product.

Another entertainment-related site, emerchandise.com, has also just launched. It will offer collectibles, including movies, TV shows, and cartoons.
Arhoolie Vid Combines Cajun Music With Pig Slaughter And Feast

BY JIM BESSMAN
NEW YORK—The disappearing art of the traditional Cajun boucherie has been preserved in "Everything But The Squeal." "Everything," which documents a pig feast held each November at the Eunice, La., farm of legendary Cajun musicians Marc and Ann Savoy, is the first release from the Arhoolie Foundation, established by El Cerrito, Calif.-based Arhoolie Records founder Chris Strachwitz. Its job is to educate the public about traditional, ethnic, and regional music.

The 30-minute music-filled tape, which Strachwitz directed, includes footage of the live Cajun music radio show emanating Saturday mornings from the landmark Frēné Lounge in nearby Nunn, as well as the simultaneous Saturday morning jam session at the Savoy Music Center in Eunice, La., where Marc Savoy manufactures his prized Cajun accordions. But the rest of the tape, so to speak, is the boucherie, which is presented in "Everything" is much more than a big pig-out.

"It's people working and having a party at the same time," says Marc Savoy, a master accordionist in his own right. He and his wife, Ann, on guitar, along with Cajun band Beausoleil's front man and fiddler, Michael Doucet, make up the Savoy-Doucet Cajun Band, which records for Arhoolie Records. "It's a little bit balanced: the work— the food— and the fun part, the food."

Adding to the fun part, of course, is the joyous Cajun music, which is informally performed throughout the boucherie by whoever wants to play. "It's so earthy and so natural, and if you have to do work, why not add a little fun to it by playing a tune?" Savoy asks.

Now 58, Savoy is old enough to recall the days before refrigeration, when neighboring Cajun families would get together on weekends to slaughter and butcher livestock, cook it on the spot, and distribute the meat among the participants.

"My earliest memories are of people getting together at Grandpa's house and killing either a steer or a pig for meat," says Savoy. "People would do it once a week at one guy's house and the next at another guy's. They'd wake up at the crack of dawn when it was real cold and make a fire to scald the pig (the dead animal is scalded in boiling water to facilitate shaving its hair), have a couple shots of whiskey, and then someone would bring out an accordion and play a tune and it was party time."

"Food, music, and community spirit—it was my first encounter with people working and taking advantage of it."

But by the time Savoy turned 20, (Continued on page 106)
Top Video Rentals

November 7, 1998

This Week's Hit Rental Titles

<table>
<thead>
<tr>
<th>Title</th>
<th>Label/Distributor</th>
<th>Catalog Number</th>
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Top Video Music Videos

November 7, 1998

This Week's Hit Video Music Videos

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* RIAA platinum cert. for sales of 100,000 units or more.
* RIAA gold cert. for sales of 20,000 units or more.
* RIAA platinum cert. for sales of 50,000 units or more.
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the practice had largely tapered off.

"Most was too accessible in town, and my grandpa got old and quit raising pigs and steers," he says. "Then about 15 years ago we decided one day to get a pig and have an old-time boucherie, and we did it in the barn with maybe 10 people, and we had so much fun we did it as an annual event. Some people are squeamish about it, but there's something wrong when people can't relate to where their food comes from."

The video is indeed graphic in its documentation of the pig kill and butchering. "Some yuppy friends of mine say it's a little bloody and are turned off, but shit, this is where their food comes from," says Strachwitz. "People today don't have a clue where pork chops come from, and it's important to document an event that used to be very common in Louisiana and is so much more fun than buying meat at the grocery."

Savoy's feast and the Arhoolie Foundation's tape also serve a dual function of passing on the tradition to the next generation, notes Todd Ortego, owner of Eunice record store Music Machine and a younger boucherie participant.

"I go to learn from other people," says Ortego, who will pick up a musical rub-board and spoons, as well as a knife for cutting the "cracklin's," the tasty little bits of fried hog flesh.

"If you give me a pig and say go slaughter it, it ain't gonna come out real pretty," says Ortego. "But at Marie's they pass on the knowledge of how to do it from the old-timers who did it as kids as a general means of survival. Then there's the music and the cultural mix of natives and out-of-towners. But the important thing over everything is the fun.

The tape, subtitled "A Cajun Boucherie And Other Louisiana Traditions," is priced at $19.95. Arhoolie is following it with the like-priced 30-minute documentary "Robert 'Red' Alexander - Shipwright And Folk Artist," about an 80-year-old San Francisco Bay Area shipbuilder.

In the works is a third title, "Sacred Steel," documenting several of the African-American steel guitarists working in various churches in Florida and New York.

Foundation president Strachwitz says he's hoping to distribute cases educational, cultural, and community organizations and is seeking help in selling them. "I'll distribute them any way I can," he says.

Videos released through his separate Arhoolie Films—plus its distributed Brazos Films line of movies by documentary filmmaker Les Blank—are available through Koch International.
YOUNG

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Yankovic Remembered As King Of Polka

By Jim Bessman

New York — With the passing of polka legend Frank Yankovic, the King of Polka leaves

"He was the greatest, the most famous, and the most-beloved polka star," says Carl Rohwetter, publisher of The Polka News, a twice-monthly newspaper headquartered in Chicago. He noted that Yankovic had a "great impact on the entire music field."

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ACCOUNT MANAGER

Billboard Magazine is looking for an experienced account manager for the Los Angeles office. Print advertising sales experience required. Travel required, knowledge of AC, MS Word, Excel helpful. Please send resume and cover letter to: 3850 Wilshire Blvd, Los Angeles, Calif. 90036, fax 213-935-2395. NO PHONE CALLS.

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Major Midtown Record Company has opening in its Artist Royalties Area. Seeks salt shutter with a minimum of 3 years Royalties experience. Candidate should possess strong interpersonal skills. Knowledge of contracts a plus. Salary commensurate with experience. Please send resume to: Box 9000, Billboard Classified, 1515 Broadway, New York, NY 10036.

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Musician Magazine, the monthly magazine about the art, business and technology of making music, seeks an advertising space salesperson in its New York office. Print sales experience with a knowledge of musical instrument and equipment advertising categories required. Salary plus commission and a musical working environment. Please fax resume to: Jason Rashford (212-436-4955).

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ADMINISTRATOR & ADMINISTRATIVE MANAGER

Are Women Ignoring ‘Help Wanted’?

This story was prepared by Donna Hall, managing editor of R&R Airplay Monitor and Peggy Stock, managing director of Country Airplay Monitor.

Programmers in all formats who have open air shifts that they are hoping to fill with a female jock are reporting an alarming shortage of female applicants. Although men in radio have always considerably outnumbered women, some PDs see that gap widening even further:

Country KJJY Des Moines, Iowa, PD Beverlee Brannigan says she gets 20 tapes from men for every one she gets from a woman and is among those who believe the problem is escalating. “There have never been as many female applicants as males, but it does seem worse to me in the last 18 months to two years,” she says.

Mark Ericson, PD of country WORKQ Dover, N.H., says the ratio of male to female tapes he gets for job openings is closer to 10-1 to 1, but, he says, “that’s still way out of whack.”

“When I first came to Fort Myers [Fla.], I really wanted a good female to do nights,” says Chris O’Kelley, PD of country WGRG. “I ran many ads. Not one tape came in from a female. Then I ran the same ad for a female to do afternoons, and, again, not one tape from a female came in.”

“I currently have a position open for evenings and about two months ago had an opening for afternoons,” echoes Kelly Wolfe, operations manager of country WMMI, Milwaukee. “Of all the tapes I received, zero were from women. I certainly wish there were more. Pickings are slim.”

“Most of the tapes and resumes I have received in the past six months have overwhelmingly been from men,” adds country WGLX Baltimore PD Jim West. “I would certainly welcome more female air talent applicants.”

In fact, all of the programmers contacted for this story, only one, John Q. Morris, of country WGRK, Indianapolis, says he gets enough female applicants. “During my most recent search this summer, I received enough tapes from talented females to field an entire female lineup,” he says.

NOT CRAZY ENOUGH?

For nearly everyone else, a shortage exists. And while no one is exactly sure why there are few female applicants, programmers offer numerous theories, ranging from women being more attracted to TV to women being less likely to switch markets.

Harvey Kogan, PD of album rock WNRQ Norristown, Pa., who just filled an open shift with a female jock, says (Continued on next page)

newslime...

PROFFITT NAMED CITADEL PRESIDENT/COO. Citadel Broadcasting Central region president Robert Profitt takes the newly created position of president/COO for the entire group. Citadel Salt Lake City station group VP/GM Pete Benedetti replaces Profitt as Central region president, overseeing 37 stations in Iowa, Nev., Salt Lake City; Colorado Springs, Colo.; Albuquerque, N.M.; and Little Rock, Ark.

GENDER STATISTICS. The M Street Journal reports that the Federal Communications Commission (FCC) is planning to collect race/ethnicity and gender statistics on broadcast ownership. The information will be used in determining “the current state of minority and female ownership,” as well as assessing what needs to be done “to fulfill the statutory mandate to promote opportunities” for those groups.

RADIO ONE BUYS WWBR. Radio One, owner of R&B WDTJ Detroit, has announced the $27 million purchase of classic rock rival WWBR. Radio One is the company that flipped modern WPHI Philadelphia to R&B several years ago; expect some form of R&B here also. Ironically, WWBR was, many incarnations ago, Inner City’s R&B-dominated outlet WLIS. Meanwhile, country KWNY (Wild Country) Phoenix has been sold from Owen-MAC Radio to Z-Spanish Radio Network, the leading national Spanish-language radio network, for $22 million.

UP THE LADDER. KGGI Riverside, Calif., PD Diana Laird has taken the PD post at KHTS San Diego. She succeeds Todd Shannon, who segued to KJCR sister WNCI Columbus, Ohio. Capstar names Phil Guest, GM of WLHT/WTRV-WNWZ Grand Rapids, Mich., as regional manager for its Grand Rapids; Battle Creek, Mich.; and Springfield, Ill., properties.

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that "only a tiny handful" of the tapes he received were from women. But, he contends, "it's always been that way because women aren't crazy enough to go after this business. Often, being a personality is a job where you have to work strange hours.Obviously, it's a business with minimal security. It's a tough business. You end up working six days a week and making personal appearances." That makes being a DJ a tough career choice for women, he says, because "in most instances, women are still the primary caregivers for children.

"We're still a very male-dominated industry," says "Hooch" Dave Smith, PD of R&B WHXH Tallahassee, Fla. "Women have less of a networking pool to work with, and networking is crucial in finding about jobs, as well as letting people know about your specific talents."

"I have always maintained that female jocks simply have not been given enough roles model to their own. "I feel that cable TV has opened up so many more TV opportunities that a lot of women see better career advancement and a better salary," he says.

Doug Montgomery, operations manager of country WBCF/WCUZ Grand Rapids, Mich., says, "My theory is that many of the outstanding women have been pigeonholed into being news or sidekick type only and have been discouraged and left for TV.

STAYING PUT
Others say that since talented, experienced female jocks are so hard to come by, those stations fortunate enough to have them on staff are making sure they stay put.

"Where have all the good female talents gone? I don't think they went anywhere," says WGK's O'Kelley. "If you are lucky enough to find a good female, you hang onto her. I don't think there is a shortage of females. I think that the good females who have jobs are being well taken care of because they are hard to find."

KJY's Brannigan agrees. "Perhaps the reason the women are working on radio and television is that broadcasting and music are at good it are employers who recognize what they have and reward them, so they're not moving around as radio personnel should do."

"I find that most of the real good female talent whom you hear about from other programmers or who have made a name for themselves are already working, and it's hard to steal them away from their station," says Smith at WHXH.

"I have an on-air staff of all men, all very experienced in radio," adds Marshall. "I'm looking for a female air talent and possibly one who has the potential to program. But she has to be able to lead this group of men, and I just can't seem to find anyone who has the experience to do so. I've tried to find [female candidates] through word-of-mouth, advertising, and a number of different ways, but they're not responding. I've also found some women who feel safe where they are and won't move to program or even move into more prominent air shifts."

THE OTHER SIDE
On the flip side, one female air talent who has worked in New York for the past 10 years and is now looking for a new opportunity says female jocks are the ones not getting the response from programmers, not the other way around. The jock, who asked not to be identified, says, "I get virtually no response from programmers when they send them T&Rs."

"One returned my call and actually gave me some feedback about my resume. One radio station even called me back."

"I really believe that programmers just want to hire their own people—even air talent they have worked with before and know or someone who has been brought to them by a colleague," says this DJ. "Why? They see postings for jobs on the Internet or in trades, those programmers probably already have someone in mind, but they have to post it as a courtesy."

SEEING IMPROVEMENT
A few programmers in the talent pool of female jocks is actually getting better, not worse.

"Yes, it's more difficult to find women broadcasters than men, but frankly, I feel the situation is improving each year," says Larry Daniels, VP/general program manager of country KNIX Phoenix. "For many years, women have been put in less-than-creative on-air roles that have kept them back. That is changing, I believe. I'm beginning to hear women being hired for more outstanding personalities, whether they lead in a two-person team or solo. I honestly believe that in the next few years, women will become big radio stars, and that alone will influence others to want to follow. In the past, women have had few opportunities to learn from and be inspired by.

"I have a daughter, Kris Dosey, who is on the air in Savannah, Ga., honing her skills," Daniels continues. "I regularly talk to many of the female personalities who are starting to make names for themselves, especially in country. There are some really good personalities out there. You just have to look harder to find them.

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The road isn’t kind to relationships. It is a statement often muttered in the same kind of thing. Who hasn’t asked the tough questions? How do you make love work? How do you know if it’s love? What do you do when it’s over? 

“Whatsa” isn’t the first time the group has tackled the tough subject of love. We aren’t just about relationship songs, but all of our stuff comes from inside. We are personal writers who write what we know, often is love and breakup. That isn’t to say that Cowboy Mouth is repetitive or gloomy. In fact, the quartet’s strongest element is the musical jumbling it creates. “It’s rock-‘n’ roll. But that label means everything from James Brown to Chuck Berry to Grandmaster Flash to the Beatles. We just want to celebrate life and share music with our fans.”

And court success? “We have no money who went on to have platinum awar after sharing the trenches with us—matchbox 21, Sinner Hazel, Barenaked Ladies, Hootie. I’d be nice to join them, but it can’t be the reason we get onstage. It has to be for the redemption and release."
ON THE WAY UP: Let’s get one thing out of the way: Justin’s favorite color is baby blue; J.C.’s swings between blue and black.

This summer, N Sync has become especially popular. The band is the latest teen idol boy band to tear up the airwaves and the pop charts. But over the past several months, a number of factors have elevated the five lads of N Sync from the covers of Tiger Beat and 16 magazines to the halls of legitimate acceptance.

“Those guys aren’t only 9-year-old girls singing along with the glued-in-your-head tunes on the group’s self-titled platinum debut album, but are now the biggest siblings and their mothers.

“They’ve started young, with 13-, 14-, 15-year-olds. But now there are 35- and 36-year-olds responding to this thing,” says Walt Cunningham, the director of top 40 WSNN Grand Rapids, Mich. “In order for them to really make it—to really expand—they’ve got to get away from the female and make their way up to the moms.

“Obviously, the music has been there, and they’ve been able to overcome the image problem that Hansen never quite got stuck with the 12- to 14-year-olds. Like the Backstreet Boys, N Sync has been able to make their presence known on the upper end, they’re on a roll right now.

“You better believe it. Since the release of debut single "I Want You Back," which peaked on the Hot 100 at No. 13 in May, the RCA act has lighted fire after fire. After the airing of a savvily targeted Disney Channel concert special in July, second single "Bye-Bye," which the band backed with the top 15 of Hot 100 Airplay as the group launched a sold-out headlining club tour in the U.S. Meanwhile, "N Sync from the NSYNC" soundtrack, Billboard 200, peaked at No. 1 in the Oct. 10 issue, just behind hip-hop ingéne Lauryn Hill. According to SoundScan, it has sold 1.8 million copies.

“That was a little overwhelming. When I found out the album had gone to No. 1, I was jumping up and down. I didn’t know what to say," says co-lead vocalist Justin Timberlake.

“My name was right next to the people I listen to all the time," adds co-lead JT Chasen. "I have the Lauryn Hill CD, and that album was right there next to ours. It makes you wonder who on the charts might be listening to us.

"Still, the guys say that their mounting fame translates to fewer changes in an average week, at least for the time being. "It’s business as usual," Chasen says. "The success is wonderful, but we keep doing the same thing every day."

“Two differences are evident, however: bigger venues and a larger sense of pressure. "One thing I love for us, the more successful the bigger the boys are to play with, so now it’s getting really fun," says Timberlake. "Now we can use props and think more creatively. Our boundaries are becoming
cut above what some of the similar groups offer: The songs are good, the vocals are fantastic, and the production is first-class pop music." TimeOut

"The new single, a harmonized drenched song that couldn’t have a more obvious hit, hangs sweet sentimentality across that delectable and overtly adoring title, "(God Must Have Spent) A Little More Time On You," Written and produced by Carl Sturgen and Evan Rogers (Britten Spears, Boyzone, Dave Roz), it follows two dance tempo tracks that allowed the group to show its moves, this time around it’s all about the tender side of N Sync." TimeOut

"I think this song is brilliant," says Chasen. "A lot of songs on the radio aren’t really conversational. This is down-to-earth, and it’s poetic. The melody is so nice, there are so many nice things said; really, the idea of the song alone is beautiful."

"I’m a very spiritual person," Timberlake adds. "When I was listening to the demo, I knew it would be a great song to put on the album. It’s the perfect thing to say to someone you love, a very catchy line..."

Now, on the eve of their third single release, the ballad "(God Must Have Spent) A Little More Time With You," Timberlake and Chasen—fellow members Chris Kirkpatrick, Joey Fatone, and Lance Bass—fur thered their reach as the warm-up for Janet Jackson the last two weeks of October, posted appearances on ABC’s female-driven "The View" and MTV’s highly regarded "Fanatic," and are about to release a Christmas album, "Home For Christmas," due Nov. 15—with the simultaneous re release of a group biography by Bantam Doubleday and a home video. Following is a second Disney special, "Holliday In Concert," Dec. 5, and ABC’s "Walt Disney World Very Merry Christmas Parade" on Christmas Day.

"With all of these things, everything has just taken off for these guys," says Ron Geslin, senior VP of promotion at RCA. "There’s a certain level of music production, a real mentality on their part, that is think is bigger and bigger, and we can fantasize and come up with things on a bigger scale."

"From the first time I heard this song to the 1,000th time, I’ve loved it and have known it would be a hit. This is a career record for this group," says B96 music director Erik Bradley. In four weeks on the air, "A Little More Time On You" is already in power rotation on the station, this week garnering a staggering 80 spins. "It’s totally warranted by the reaction we’ve gotten from the single. This is a hit for BJU’s Christmas." TimeOut

But based on the ensemble’s label as a boy band or teen idol group, does it mean that such time in the spotlight is limited? "Not necessarily. We’re doing acts on pop radio; "I think the days of the teen idol bands like New Kids On The Block—are over, done," says WSNN’s Sri. "There’s not going to be 80 bands like this; there will be one or two bands. The Magic is good and they work with good producers, as long as the group members are able to stay mentally in the game and stay strong, they’ll be fine."

"It’s just a way to go from CBS to WBXM, as far as making the group feel comfortable."

"We’re young enough for them."

"You can’t make WBXM, younger but more contemporary. We just gave them everything about the old Mix. It has been an interesting 18 months, waiting for this."

"It’s just a way to make WBXM a little bit traditional, a little bit AC, a little bit all-in-one."

"They’re on the air more than this. Mostly they are on the air all day."

"It’s not easy to wait for it to happen, but it did."


Finding the right music mix was a matter of proper testing. "We analyzed the audience and the times, not on music tastes, not station preference," says TimeOut. "We screened out AC fans and tested only those into modern adult music. It hurt our P1s in the short term but attracted the right kind of new listeners who happened to be the P1s of other stations. Now they’re ours."

"What makes a modern adult music mix? This is all in how you rotate the records," he explains. "We make sure our audience is coming up carefully. When you compare our logs with other stations’, you think that, overall, we’re pretty conservative. Yet we do things that others won’t. We were the first to do the Indigo Girls ‘Get Out The Map’ is almost a power, and it’s still an album cut. We happened to need a female acoustic pop single and that song was available from the label. Dusty tipped me off on that song."

"Don’t expect Strassel to rest on his laurels. "We’re a major player. As long as I’ve been a PD,” he says, “I’ve always wanted more, to find new ways to embrace ourselves with our great Point.“ Point was designed and built from scratch. It had no images from the past, which will help it get out of the box quicker. It has taken two years for the Mix to show off its power."

"We’ve always been going up against [top 40 WXXS-FM] Kiss 108; we just had to find a unique way to do it so their heritage would be more of a hindrance [than] an asset. So we came out with a fresh presentation and promos. We didn’t make WBXM younger but more contemporary. We jettisoned everything about the old Mix. It has been an interesting 18 months, waiting for this."

"It’s just a way to make WBXM a little bit traditional, a little bit AC, a little bit all-in-one."

"They’re on the air more than this. Mostly they are on the air all day."

"It’s not easy to wait for it to happen, but it did."

"This is their recent hour on WBXM: Barbra Streisand, "One Week;” 10,000 Maniacs, "Trees;” Brian Setzer Orchestra, "Jump Jive An’ Wail;” Jewel, "Who Will Save You Soul;” the Verge Pipe, "The Freshmen;” Third Eye Blind, "How’s It Going To Be;” Dave Matthews Band, "Aint Marching;” Stevie Nicks, "If You Ever Did Believe;” Fastball, "The Way;” Sugar Ray, "Fly;” and Alanis Morissette, "Thank U.”"

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MEGA-MERGERS CHANGE SHAPE OF U.S. MUSIC RETAIL

(Continued from page 1)

tives have mixed reactions about this consolidation. On the one hand, they recognize that both transactions will result in strong accounts. Trans World, for example, already are two of the healthiest retail chains, and the combined entity will have even greater financial might. In the case of Blockbuster Mergers, the latter's market share has been in the range for almost two years; it now will be in the hands of a management team that will have a firm hand in steering the course.

On the other hand, labels and distributors fear that the larger consolidated companies will use their new-found clout to demand larger portions of cooperative advertising funds and increase the cost of doing business.

There also concerned that these mergers make it more difficult to break developing artists, a process that generally happens on a market-by-market basis and requires retail- er support plus access to key distributors and portions of cooperative advertising funds and increase the cost of doing business.

NEW ACT CONCERNS

WEA chairman Dave Mount says, "On the big records, [consolidation] won’t change business much. But when you talk about developing artists, it is difficult for the bigger chains to react locally.

Jim Caparro, president/CEO of PolyGram Distribution, has similar concerns. "As they get bigger, these aircraft carriers are going to become more difficult to maneuver," he says. "The consolidations of the larger accounts offers an opportunity to the smaller regional retailers and the good independent stores to become even quicker PT boats, reacting to the market in a faster way.

Terry Woodrow, owner of Overbeo, Ky.-based WaxWorks, agrees. "It is more favorable for me because it will not let you get away with less playcasting or less marketing, he says. "It is not in our best interest to go through is getting smaller.

At the independent level, Koch International president Michael Koch says the consolidation is a "good thing" for the independent marketer; however, large chains "eventually will mean that the industry will have to release less product, because the eye of the needle we’re talking about is getting smaller.

Despite their concerns, most label and distribution executives remain hopeful about the new, stronger entities that are being created. Richard Cottrill, president of EMI Music Distribution, acknowledges consolidation will have an impact. But he says, "We’re working with the new organizations and look forward to working with them in building an even stronger business.

Similarly in viewing the closing of Wherehouse’s $115 million acquisition of Blockbuster Music, a senior executive says, "It’s a great thing; A&E has it in the hands of somebody who wants to love the music business."

Wherehouse president Tony Alvarez says that his primary focus with the closure of his purchase will be in digesting the acquisition so that the Blockbuster stores will turn in a successful performance.

"We think we have a good bunch of people who are running the business who can be empowered with the deal," he says. Alvarez adds that he expects to implement the “activities that have worked with us at Wherehouse at the Blockbuster stores.

Meanwhile, as recently as August, Camelot—which is 70%-owned by institutional investors who converted the company’s debt into equity when it was bought by the Ohio firm that emerged from Chapter 11 on Jan. 27—was vying to do an initial public offering (IPO) and acting like it is a public company. Early in the year, it had acquired the 150-unit the Wall and the 35-unit Spec’s Music.

But when the IPO was delayed and Wall Street’s bull market turned into a bearish one, the 150-unit was doing a stock offering in the near-term, while Camelot went private, and Camelot investors wanted a way to cash in their shares.

Sources say they approached Trans World chairman/CEO Bob Higgins, who has long desired to buy Camelot, about the possibility of doing the deal.

In buying the Camelot chain, Higgs will give its shareholders—who own $10.38 million shares of 1.9 shares of Trans World stock for each share of Camelot. Based on the $20.625 share price that Trans World closed at on Oct. 23, that means Camelot was valued at about $427 million.

As a result of the deal, Trans World will now have more than 50 million shares. Before, with around 34.7 million shares outstanding, Higgins owned 35.5% of Trans World. After the merger is completed in January, he will own about 22.5% of the company.

According to Wall Street sources, one aspect includes a provision that the Camelot investors cannot sell their Trans World stock until about April 15, 1999.

Trans World’s stock price has dropped 25 cents since the acquisition was announced. On Oct. 25, the stock closed at 20.375. Retailing dealer observes that, if you assume that Wall Street accepts the transaction and the Trans World stock holds its value, "Higgins literally bought a $427 million company for nothing."

Well, not quite. Camelot carries about $25 million in long-term debt and some short-term debt.

However, Higgins says, Trans World foresees a suite seeking the Wall between the end of the company’s first and second quarters next year; the company will have paid off all Camelot debt and returned to the debt-free state that Trans World now enjoys.

Moreover, he says, the acquisition will add $1 million in cost savings from synergies.

When Trans World takes control of Camelot, it will keep the company’s current distribution facility open, says Higgins. Higgins says that decisions about personnel haven’t been made yet but that he realizes "we are buying a strong company with good people.

U.S. ARTISTS RECEIVE FIRST JAPANESE RENTAL ROYALTIES

(Continued from page 8)

careers date back to the ‘30s and ‘40s, such as Gene Autry, Bing Crosby, Frank Sinatra and others. Also included were ‘50s rock ‘n’ roll icons such as Chuck Berry, the Coasters, the Flamingos, and Buddy Holly. Sources called Verizon American jazz, dozens of performers, such as Louis Armstrong, Kenny Burrell, John Coltrane, Duke Ellington, Jim Hall, Herbie Hancock, and Tal Farlow, are also on the rental list. The same is true for bluesmen: Charles Brown, Roosevelt Sykes, Professor Longhair, Tampa Red, and Buddy Guy were among those listed.

Under the arrangement with Gein- danyko, the featured artists’ pay- out will be at 65.34% of the total collected royalties. AARC also mailed lump-sum payments totaling 34.66% to AFTRA and the AFRM for royalties due non-featured performers and vocal and instrumental companions and background singers.

The AARC was founded by the RIAA to collect and distribute home- tape royalties. However, the group has held the provisions of the Audio Home Recording Act of 1992 (DART), which calls for payments to labels, artists, record producers, and music publishers from manufacturers of digital recording equipment and media that permit copying of sound recordings.

The industry and members of Congress have battled for 14 years to getSony’s push for their MiniDisc.

The revenue “flatned out,” she adds, between ’84 and ’88.

According to Boeckel, there has been no need for litigation since the collection and distribution procedures began.

In 1991, the RIAA, facing a rental shop outbreak in the U.S. just as CDs were becoming popular, convinced Congress to pass a law that would require businesses to get authorization for the practice from U.S. record companies and pay fees.

The outbreak never occurred.

Assistant in preparing this story was provided by Steve McClure in Tokyo.

MIXED MESSAGES IN JAPAN

(Continued from page 8)

industry is now relatively stable," SMEJ said in its half-yearly earn- ings report. "Nevertheless, con- sumers are more knowledgeable and more selective in their music pur- chases, primarily focusing on pop- ular artists. This trend has result- ed in increased risks for record com- panies, with profits depending on their ability to deliver hit recordings."

Moreover, as industry executives privately express concern about a growing stockpile of returns, the RIJ/A reports that production of pre- recorded audio software by its 28 member companies in the first three quarters of calendar 1998 rose 2% to 351.2 million units. That represented a wholesale value of $4.26 billion ($2.1 billion), up 3% from the year earlier period.

Local reports showed the greatest growth, with shipments of albums by domestic artists ris- ing 10% in volume to 146.9 million units for a value of $245.9 million (yen $1.8 billion), also up 10%. According to the RIAJ, the disc ship- ments of hits followed by high-shipments of best-sellers by leading acts B’z and Glay. In contrast, shipments of albums by foreign acts fell 8% in both volume and value terms to 63.4 million units and 92.2 billion yen ($679.6 million), more accurately reflect- ing the market’s general malaise.

SMEJ, for its part, is hoping for strong second-half sales of albums by domestic acts such as Chara, the Brilliant Green, Makoto Kawamura, Ami Suzuki, and Noriaki Makihara, as well as foreign artists such as Mariah Carey, Celine Dion, and Jamiroqui.

For the full year to March 31, 1998, the company expects sales to fall 6.1% from the year earlier period to 107.9 billion yen ($556.7 million), operating income to drop 66.7% to 5 billion yen ($42 million), and after-tax profit to fall 58.7% to 8.7 billion yen ($31.1 million).

N2K/CDNOW SUIT

(Continued from page 8)

The suit claims that the merger price disregards N2K’s long-term prospects for growth as outlined in its IPO prospectus, which foresaw a growing user base, increased rev- enue, and strategic alliances meant to increase brand awareness. In short, the suit contends that the merger, if consummated, “will deny [shareholders] their right to share proportionately in the true value of N2K’s valuable assets, profitable businesses, and future growth.

The suit also claims N2K would be responsible for “any and all compensatory damages. It also seeks to enjoin the merger as it stands and to order the defendants to “cooperate fully” in any attempt to “maximize shareholder value.”

Rubin’s attorney, Joseph Rosenthal of Rosenthal, Monheit, Gross & Gross in Wilmington, Del., could not be reached for comment by press time. CDNow would not comment.

An N2K spokesman says the company has not yet been served with the suit but adds, “We believe the complaint is a typical strike suit which is completely without merit, and we intend to defend the claims vigorously.”
**SPRINGSTEEN BACKTRACKS ON COLUMBIA BOX**

(Byline: Eileen Fitzpatrick)

**LOS ANGELES—**The Springsteen Holy Grail. That’s how retailers are describing “Bruce Springsteen: Tracks,” a four-CD Columbia Record available for $20.87. The set contains 10 previously released B-sides spanning the artist’s 25-year career (see story, page 1).

Retailers say the “massive” and devoted fan base, plus the three-year absence of a new Springsteen album, will drive sales of the set, which is due in stores Nov. 10. The suggested list price is $96.98, but many dealers say they will price it at around $50, pennies above the minimum advertised price for the title.

“This is the Holy Grail of boxed sets,” says Compact Disc World buyer Eric Keil. “This is what people have been waiting for, and for fans, it will be the centerpiece for our fourth quarter.”

The 10-store chain, based in South Plainfield, N.J., will hold midnight sales on the eve of release, including a one-time, four-track 7-inch of “Bruce Springsteen: Songs,” a book of his lyrics coming from Avon, with every purchase of the boxed set.

“After every purchase of the boxed set and needles waiting for this arrival,” says West Sacramento-based Tower Records senior VP of sales Stan Gorman. “It’s not going to be as big as 1986 (when Springsteen released a live five-record set), but it’s still going to be big.” That title debuted at No. 1 on The Billboard 200.

The 160-store chain will be holding midnight sales throughout most of November to highlight all the new fourth-quarter titles hitting the market.

The long-awaited new album is available only to stores that made a reservation. The price is $5.98, with sales starting Nov. 29.

Towers’ Gorman agrees that Springsteen is the type of artist who has the ability to repackage his fan base.

“There’s a pent-up demand for anything new and fresh from Springsteen,” says Gorman. “The casual fan will be interested because there’s stuff they haven’t heard before, and true fans will just want to have this.”

Altough many tracks on the Springsteen set have been available for years as bootlegs, dealers say that won’t hinder sales either.

“Most dealers say they have put it in a ‘heavy’ buy for the Springsteen set.”

The Springsteen set will be featuring “The Ghost Of Tom Joad” in stores Tuesday (Oct. 31, Billboard, Oct. 24).

There are a lot of big releases coming out, but Lennon and Springsteen are not directly competing with each other. “I have plenty of room for both,” says tower music buyer Joe Pollock. “They have a different market.”

**About “The River.”**

**By Eileen Fitzpatrick**

**NEW JERSEY—**It’s The River. that’s been playing on the radio and in stores for years. It had been so long ago that it would be nice to sort of fill the gap so the fans wouldn’t be so long without hearing any music from me, you are familiar with a song title.

Did you have any guidelines for what went on the set?

The thing I stuck to on this particular boxed set was that everything I put on there, I’m going to back to that. So if you liked “The Wild, The Innocent & The E Street Shuffle,” you could put on the first CD and if you didn’t like it, there are five three songs on it. We cut at that time for that record and it sort of just pounces out the edges of that record for you. We made three or four albums when we cut “The River.” The second CD is almost the completely other album from “The River.” If you liked songs that were more about relationship-shows for men and women, we went to the fourth CD and it’s a deeper investigation, another angle, on those ideas.

It’s important that people didn’t see that there was a sort of inferior interest in me, that was really paramount in many of the decisions that I made, because, first of all, you’re trying to let people know what’s going on and how you’re getting your identity. That was really paramount in the choices I made for my records were both musical and then also, what I was trying to say and how did I want to say it.

**Can you give me an example?**

Take after “Born To Run.” At that time, I said, “Well, this is a moment when people often go wrong or get lost. I’m not going to look back at ‘B’.”

So with “Darkness On The Edge Of Town,” I wanted to make a song that specifically sent a message to my audience that I wasn’t going to be blocked in that the success I had in terms of what kind of music I created. So the editing on “Darkness” was based around creating a record that had the light side of tone, the tone, the feel of tone. Meanwhile, there were all these bar band records that had cut [like] “Give The Girl A Kiss” and “Break Away” and the like. And I did this music that I couldn’t use at that time that just got put to the side. I really remember this concert; it was in the back of the basement. The thing I remember the most is the room where I first saw it actually record. Somebody brought down a copy of “Greetings From Asbury Park, N.J.,” and I have a fascinating recording of me in it, under the sleeve. It was on that red Columbia label, and to me, it was like an impossibility, because I pulled “Highway 61 [Revisited]” out of it and I loved this music on that red label but I couldn’t use it.

The set comes with your tradition, legendary Columbia talent scout John Hammond. What do you remember about that day?

It was a big day, very big day. I think I remember just about everything. I was probably 22 years old. I played in John’s office earlier in the week, and he [said], “You need to play for [then Columbia president] Clive Davis, and I want you to do a record-ed audition.” It would have been an unusual recording session by today’s standards. The engineer had a shirt and tie and a clip on his shirt on the couch in jackets and shirts. The first thing you hear on the CD is John’s voice where he reads off the session number. And I just stood up and sang the best songs I had. I was incredibly excited. I felt very confident about what I was doing and being there, and nervous at the same time.

How did the songs hold up to you today?

I went through a period quite a while back where I felt like they were good and I thought I’d written too much, but now I really like them because they were very free and very spontaneous. They were the songs about a room, in a room, in the room.

I think what I like about the songs now is they’re actually quite original, but if you find a record on the radio and you put under the “new Dylan” category, but if you listen to them now, you realize they really weren’t that at all. They were about a room, and there was only one and there was only one. They came out of my own experience and the place that I grew up in. I took those things and I made my own folk songs, and my own songs.

Just as “Seaside Bar Song” features that famous line way into “Born To Run,” “Iceman” is the first to contain words from “Badlands”—"I wanna go out and I wanna see those kinda things that you got.” The ability to see what you’ve been ciphered from your earlier material for future songs is part of what makes this set so exciting.

That line is what I was thinking about at that time. I hadn’t recorded in a couple of years. I was stuck in that big lawsuit [with Warner] and then I had a lot of time to look back at my career, and there was a tremendous amount of “what happened” to articles at that time. That whole record was a record where I felt I was going to have to test myself and that was what I wanted to know, so that line ended up in a different song.

**“Where The Bandes Are” is a frothy tune. That’s hardly something you’re known for. How did you come up with that song?**

I think that’s one of the things that I’m proud of on this record that I was able to write a song that’s not in my own records because of something I was trying to do at that particular moment, but I made a lot of that kind of music along the way. When you go to that second CD, that’s what you hear.

**However, not all the material on the second disc is as rocky and dark. In particular, especially “Wages Of Sin,” a heart-stopping tale of the hopeless dynamics in a relationship.**

That was a real find, I forgot I wrote it. It may have been one of those songs that cut too close to the bone at the time, so I put it to the side. It’s not actual for “Born In The U.S.A.” But I think that sound is very often you have your own personal sensations about a particular piece of music or you may be uncomforable with it. You may have thought, what is the sound about and you steer away from that little bit, and I think that’s what happened on that one. That brings me to the title of “Born In The U.S.A.” on here that’s much slower, less anesthetic than the hit version. It seems much truer to the spirit of the lyric.

At the time that I cut it, I wasn’t sure that it was finished, but I had that same feeling about a lot of songs. When I went to the studio, I had a different record in my head. My memory of it, after not having heard it for 15 years, was that it was incomplete in some way. And when I listened to it again, I realized it was fine.

But how did it go from what’s here on the boxed set to what we hear on the “Born In The U.S.A.” album?

Part of what happened is I had this song and then at the same time, about that time, I was working on “The Nebraska” and “Born In The U.S.A.” albums simultaneously. I went in and cut the one with the band, and that didn’t work so good, I forgot about that one.

At that time, there was a lot of discussion about what to do with the two records. I was making so many different that it was very confusing. There was a moment when we talked about releasing them as a double album, one would have been the “Nebraska” and the other was the electric record. I tried to cut the “Nebraska” material with the band. I could tell it wasn’t working, so I went to the electric guitar and I took things that could have happened at that particular moment. [Ultimately, “Nebraska” came out in ‘82 and “Born In The U.S.A.” in ‘84.]

**Johnny Bye Bye** clocks in at one minute, 19 seconds. Is that the shortest song you’ve ever recorded? I cut it for that record because I’ve never been that sort of succinctness. I cut that for a record after “Nebras-
ka.” I enjoyed making “Nebraska” so much, I pursued it before I went back to making “Born In The U.S.A.”, and I did a series of songs with a small, little rhythm section.

**Continued on next page**
RULING FAVORS DIGITAL PLAYER RIO
(Continued from page 8)

launch an industrywide campaign that would seek to bring new media and record companies together to solve problems associated with copyright issues on the Internet.

"We think that denying the pre-
liminary injunction means that artists and consumers looking for- ward to online commerce might not be able to realize [those hopes]," Becnel said. "It's a most undesirable contribution to the creation of a legitimate market," said Sherman.

Meanwhile, the decision could open the door to introduction of four portable MP3 units on U.S. shores.

Samsung Electronics America senior manager of product planning Zach Dimenstein says the company is still in close talks with Sony over a portable MP3 player, but it hasn't decided what other territories it will approach. According to Dimenstein, the Korean launch of the Yeo will correspond with South Korea's distribution initiative by that coun-
try's major record labels.

Samsung, which owns the largest major record company in Korea, has also developed a proprietary "secure" digital-download system similar to a2b and Liquid Audio; it is called SecureMP3. The company says it's convinced nearly every major label in Korea to employ the format and make the majority of their catalogs available at www.a2b.com in December.

Dimenstein says the Yeo plays both Secumax and unencrypted MP3 files.

In Europe, the response from rights owners to the idea of portable MP3 players was negative. At the Amsterdam Dance Event (see story, page 49), the Internet was the most-discussed topic, says Henri Lessing, managing director of Afri-
icana & Media Records Benelux.

"What struck me is that nobody seemed to care about its downsides," he says. "Downloading music can be a wonderful thing to do for the punter, but one way or another we have to discuss new rules about copy-
right issues.

The U.K.'s Music Publishers Assn. (MPA) supports the RIAA action to delay the introduction of portable MP3 players, says chief executive Samuel Hulme.

"Whatever Diamond's claims, this device clearly enables Net surfers to copy and pass on copyright material without reference to their authors or copyright holders," Foul-
says.

Assistance in preparing this story was provided by Robert Tilli in Amsterdam and Kwok in London.

JAPAN WOES DRAG DOWN SONY PROFITS
(Continued from page 8)

a Japanese publicly traded company responsible for Sony's music opera-
tions in Japan (see story, this page).

According to Kevin Kelleher, sen-
ior music analyst for Morgan Guar-
tainment in New York, the downward figures do not point toward any sort of cyclical decrease in profitability.

"Sony Music continues to perform well, achieving record-high revenues for the six months," he says. "Addi-
tionally, we have gained market share in almost every territory around the world and are extremely well-positioned for the holiday season." Sony has been particularly strong in Europe recently, where it dominates the Music & Media European charts (Billboard Bulletin, Oct. 20).

A mong the top-selling titles for Sony Music in its second quarter are "Cry Baby," "Rolling Stone," "Troop," "Duck & Cover," "Armageddon" and titles from Lauryn Hill, Celine Dion, Korn, Dixie Chicks, Will Smith, Savage Garden and the Cranberries.

Overall Sony Corp. earnings were down 5.4% during the half, with the electronics division also slumping. The company has made a habit of shifting its downward revision in its profit fore-
cast for the full fiscal year.

A wife beater that you recorded this August.

What happened is: I cut the origi-
nal at the time I cut the other songs, but we couldn't find the master tape of it, and I really liked the song. So Roy came out, and we recut it in August.

I like so many of your songs, it's hard to recall them. Have you ever formally studied the Bible?

No, I haven't really. I mean, I read through it from time to time, but through those particular references are just a part of everyone's internal landscape at this point. Everyone knows those stories and understands where you're talking about your references...I guess I was a sort of a study of what people do with the parts of themselves they don't like very much. What kind of stuff are you working on now?

I had some acoustic things and I had some electric things, and basically it's just a sort of a hodgepodge of things. But I don't have a set project at the moment that I'm committed to. I'm writing and seeing; what comes out?

Are you going to tour behind this boxed set?

It's sort of something that I'm thinking about, but I don't have any committed plans as yet.

Are you and the E Street Band getting back together

Well, I don't know. It's been 10 years, and everybody's living in differ-
ent places and doing different things. But I love all the guys, and we made music together that was very, very special. It was just a great, great time in my life playing with those guys. I know we have young fans who have never seen us, so we're just starting a whole new set of our own

In an interview several years ago, you were asked if, by moving to L.A. and buying a big house, you had let your fans down. You said, "I've kept my promise." Do you still feel like you have a promise to keep to your fans?

Oh, basically you just try to keep them to yourself, and then you hope it works out for everybody else. You think who you want to be, and there's days when you're there and there's days when you're not. Every-
thing's very healthy in your life, and you have to take care of yourself and your fans. So I've always tried to do, and that's what I still try to do.
The new single from the double-platinum album
The Velvet Rope

Executive Producers: Janet Jackson and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis (for Flyte Tyme Productions, Inc.)
and Janet Jackson
RD Worldwide Management, B.V.

www.janet-jackson.com

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**NEW**

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**Greatest Gainer**

| Gainer |ґ | SOUNDTRACK, "SUNSHINE" |

**Pacesetter**

| Pacesetter |ґ | SOUNDTRACK, "SUNSHINE" |

**Heatseeker Impact**

| Heatseeker |

**Heatseekers**

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**Peak Performance**

| Peak Performance |

**The Top-Selling Albums**

| Title |ґ | Artist/Album |

**Hot Shot Debut**

| Hot Shot Debut |

**SuperValue**

| SuperValue |ґ | DAVID BOWIE, "OPEN SPACES" |

**The Top-Selling Albums Compiled from a National Sample of Retail and Rack Sales Reports Collected, Compiled, and Provided by**

| Billboard 200 |

**Nov 7, 1998**

| Nov 7, 1998 |ґ | **NOVEMBER 7, 1998** |

*Albums with the greatest sales gains this week.*

*Recording Industry Association of America (RIAA) certification for sales of 500,000 album units.

*RIAA certification for shipments of 1 million units, with multiplatinum titles indexed by a numerical following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs within titles.*

*Omit artists, if available. Most tape prices and CD prices for BMG and ZEI labels, are suggested retail; tape prices copyrighted EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Graphic chart shows chart's largest increase. RIAA indicates largest percentage growth. Heatseekers track album removed. Heatseekers track removed from Heatseekers this week.*
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**NEW**
and spending pattern. Third-quarter revenue was up $13.9 million from $3.9 million. Third-quarter losses jumped from $26.6 million last year to $12.8 million this year.

At first glance, on October 12, shares of N2K Inc. were trading at 5 1/4, CDNow was trading at 8 1/8.

The deal, announced Oct. 23 (Radio/Broadcasting, Oct. 24), calls for CDNow to purchase N2K for $101.8 million in stock.

Jason Olm—the president/CEO of N2K Inc., and CEO/ president/CEO of the combined companies—sees the merger as a strategic effort to create the superlative music/dedicated online retail store.

“I would not call this a defensive move,” says Olm. “The market is a very important reflection of the strength of both companies. Both are serious leaders that are far superior to any other online music seller, whether they are part of a brick-and-mortar music store or a department store.

“We’re creating a tremendous amount of distance between us and another level of competition,” adds Olm. “We’ll be able to enter the space,” he adds. “I can imagine that [competitors] are very scared of what we’re doing.”

N2K is looking for small, say some traditional retailers. Though brick-and-mortar stores have often been criticized by their online counterparts, some sites are showing signs. In Internet marketing, the N2K/C/DNow merger is being interpreted by a few to mean that a slow-growth strategy may be best for the Internet.

“N2K guys have already pocketed some money from [previous] stock sales, and CDNow is going to give us $111 million worth of stock that they can sell,” says one traditional retailer who also operates an online store. “It’s a different kind of game they’re playing. Do you constitute success by everyone in the company getting personally wealth? If that’s the definition, awesome. Maybe not to them. But if you’re looking for something lasting, then maybe it doesn’t.”

Tower Records’ VP of publishing/ consumer marketing Mike Farnace says he’s curious to see the merger’s outcome.

“It’s an interesting development,” he says. “We thought there was going to have to be some consolidation at the rate they were, and are, spending. It remains to be seen whether CDNow and N2K’s big, deep spending strategy will prevail.”

Much criticism from the financial sector has been leveled at N2K for what was perceived as a highly unfocused, inefficient approach to building a business.

The merger had more to do with keeping up in a little over their heads,” says Mark Hardie, a senior analyst at Cambridge, Mass.-based Forrester Research. “The business was a little thing because the barrier to entry on the Internet is so low. But it does cost time and taxes management in terms of developing a cohesive strategy.”

Olm, however, notes that the merger will result in significant streamlining and cost-cutting. Though he emphasizes that both companies are in the midst of hiring cycles, he says an unspecified number of redundant positions will be eliminated. The company will also slough off unnecessary or unsuccessful third-party relationships.

The new company will be headquartered in New York, where N2K is based, with back-end facilities located in the Philadelphia area, where CDNow is located.

Sources at the merged company say it will continue to search for a partner in the form of an Encoded Music label venture. It is expected that N2K’s recently launched Digital Artists label, which focuses on Internet-only artist releases, will remain intact.

Additionally, an internal review committee will consolidate brand properties held by both parties. Mergers of like-named or inextricably linked to commerce, but what we’re really going to do is refine our branding strategy and move to be the best in the business,” said N2K chairman Jon Diamond, formerly vice chairman of N2K. “The content will remain the same, but the name and names will effectively be consolidated into one.”

N2K sells music through its Music Boulevard site. Although a partnership has not yet been made, it is expected that the combined entity will adopt the CDNow name.

“We’re gaining a tremendous amount of efficiency and cost savings by migrating to a single platform and optimizing our joint marketing mix,” says Olm. “We expect to achieve very significant savings over the next quarters and years, as well as accelerate our business model.”

Meanwhile, complementary partnerships will give the companies potent reach online. Between N2K and CDNow, exclusive retail agreements have been reached with parties including America Online, Yahoo!, MTV, VH1, CMT, TNN, and Rolling Stone.

Kevin Sheehan, president/CEO of online retailer SoundStone Entertainment, believes CDNow/N2K may be overestimating the value of its penetration, however.

“They feel that they can dominate the Internet is a parasitic,” says Sheehan. “At some point, they will predict the CMT, VH1, and music—are the first four channels that will be found a rapper sampler on the Top 40. Say, ‘Z’ does, involving a song-and-dance number from ‘Annie’s’ on the title track from ‘Vol, 2 . . Hard Knock Life.”

I mean, hip-hop albums tend to have fast charts, illustrated by the fact that 22 of the 32 titles that enter that chart at No. 10 or higher this week in New York. Only $1.35 million for Lauryn Hill’s debut, which peaked at No. 10 in September, became the second. And for the second week in a row, Jay-Z and Ill have the only albums that exceed 100,000 units in sales: the former with 199,400 and the latter with 110,000.

Then, on top of everything else, you’re gonna tell me that in its fourth week on the street, “Hard Knock Life” actually managed to post an increase over its prior-week sales, an unheard-of chart for a rap album? I mean, if you expect to swallow all that, you’ll expect to believe that a ’70s throwback like Black Sabbath scored this issue’s Hot Shot debut or that Trans World Entertainment bought Camelot Music. Yeah, right. Think I’m nuts or something?

Veterans’ Day: The highest new entry indeed belongs to the reunited Black Sabbath, as Ozzy Osbourne’s crew sends the No. 11 slot with over 62,000 copies, an 11.5% lead over the 55,500 units that place another ’70s act, Aerosmith, at No. 12 with a live hits collection. Third market debut, at No. 17, Black Sabbath peaked at No. 11. For Aerosmith, the entry is the highest rank earned by any of its four live albums: 1978’s “Live! Bootleg” peaked at No. 13. Two other albums new to chart feature people long in experience. Producer George Martin capitalizes his fab career with the multi-artist offering “In My Life” at No. 15, while seminal bluesman B.B. King launches his latest at No. 199.

The new album, which King holds on Top Blues Albums’ top 10, but the ruler of that list is teenage guitar slinger Jonny Lang, who with 40,000 units also scores the No. 28 rung on The Billboard 200. Lang’s 1997 debut peaked at No. 44.

Another Hill to Climb: Dru Hill’s 1996 debut peaked at No. 23 on The Billboard 200, but based on first-day numbers from most of the largest chains, the R&B group threatens to bow at No. 1 next issue’s list, edging out R.E.M. Also expect big starts for Faith Evans’ sophomore set and for the new hits set by Motley Crue.

Home-Run Trot: The World Series is over, but PolyGram Classics & Jazz still manages a grand slam, scoring No. 1 on four charts. From Philips, Andrea Bocelli’s “Time to Say Goodbye” was the top Canadian classical release, while the “Rarities” package from the Opera records was No. 1 in the East Coast when the Jay-Z-secured VH1 Premiere Week was the highest-percentage gain, but in weeks in which the same title has both the largest unit gain and the largest percentage growth, the Packets are awarded the title with the second-largest percentage increase.

Tawks like a “Saturday Night Live” appearance for Elliott Smith’s 30-23 jump on Heatseekers. His 14% bump marks the biggest percentage improvement on that list. Meanwhile, an Oct. 24 “SNL” stop graces the skids for Anfisa Morisette’s new one, which arrived in the TV绑外 position with the help of VH1’s “Saturday Night Live” appearance for her late-night set. VH1’s “Saturday Night Live” appearance for her late-night hit.

Kiss has a bit of a double-header on Fox, which might tickle its latest, now at No. 75. The band plays on the series “Millennium” in an episode in which its members will also act. The next night, Halloween, at midnight, the network airs Kiss’ “Dodge” Stadium concert from Los Angeles.

Meanwhile, next issue’s charts will gauge what impact, if any, VH1’s Fashion Show has shown with sales. The ’86 edition, first aired Oct. 28, featured performances by Madonna, Janet Jackson, Smashing Pumpkins, the Brian Setzer Orchestra, and Kenny Kravitz with Iggy Pop.
seems to know what kind of impact on record sales these [new outlets] are having," says MCA Records VP of video production Doug Major, summing up the desire among major labels to see some quantifiable evidence of these channels’ audience reach and retail effects.

The new outlets include the Suite from MTV and VH1, a digital spinoff channel launched in August by MTV Networks (Billboard, July 11). The Suite consists of hard rock MTV channel X, Spanish-language music channel S, R&B-oriented VH1 channel Soul, VH1 Country and jazz/AC new age VH1 channel Smooth. The Suite is, which currently available only in the U.S., includes as its flagship channel the free-form M2, which was launched in 1996.

“Right now, the Suite is in about a hundred thousand households and mostly in small markets,” says Matt Farber, senior VP of programming enterprises for MTVVH1 and GM of M2. “1999 is the year in which member system operators will be rolling out digital upgrades in major markets, and we expect to see a dramatic increase in distribution [for the Suite].”

The Box's digital spinoff channels, collectively called the Box Set, were launched last year (Billboard, Dec. 6, 1996) on U.S. cable and satellite systems. The Box Set includes Box Pulse (top 40), Box Urban (R&B), Box Edge (alternative/modern rock), Box Classic (older artists), and the newer Latin music channels Box Exitos and Box Tiptop.

“The difference between our spin-off and spinoffs from our competition,” says Box president/CEO Alan McGrade, “is that we don’t require

cable and satellite operators to take all the channels as part of the package. We target these channels to a specific market.”

McGrade, like many others who spoke to Billboard, believes that the online and TV worlds are becoming increasingly intertwined and that videos will play an important part in this relationship.

For example, the Box and online entertainment company SonicNet, both of which are owned by TCI Mus- ic, have been integrating promotional ties in their music video and online operations.

WEB LINKS

The Box revamped its Web site to include the ability to charge users a fee to request videos, based on the music video's "jukebox" format. Videos shown on the Box can also now display the address of an artist’s official Web site. McGrade adds, “We’d like to work with record companies to include them on the Box Web site to let people know on videos we show on the Box to make it a more interactive experience.” In addition, SonicNet’s online videochannel, Streamland (www. streamland.com), includes a link to the Box’s Web site.

SonicNet president Nicholas Butler explains having the Box on the Streamland site is that people can watch music videos for free on Streamland. Butler and McGrade hint that their companies may even merge their Internet activities in the future. “We may want to offer everything in the same place,” says Butler.

Decades before the launch of SonicNet behind it, Streamland—like other music video channels on the Web—finds itself shut out of getting video service from several major record companies. For example, Sony Music Entertainment and the Warner Music Group have policies not to service clips to music video channels on the Web.

MusicVideos.com chief technology officer Peter Gorla acknowledges that getting some labels to take the medium seriously is a major problem. “Record labels should remember that videos are made to sell records, and the labels need to understand how the Web can help their business model.”

In addition to Streamland and MusicVideos.com (www.musicvideos.com), other streaming music video channels on the Web include Rolling Stone Network (www.rollingstone.com), Viidet (www.viidetusa.com), and Internet TV (www.internettv.com). BPM Networks has unveiled a video promotion Diane Valensky says, “So far I’ve seen no real impact with the new video outlets. I’m optimistic that will change, but it’s too early to tell. I think the Internet out-

lets are more viable than the digital spinoff channels because most people with access to the Web can see the Internet music video channels, but most people can’t see the digital spinoff channels.”

550 Music/Work Group head of video promotion Doug McVeihel adds, “The [new video outlets] don’t do a lot of advertising to promote them. It’s important that that’s the way what their distribution is and how much people are actually getting something out of what they’re doing.” TAP executive says placed ads in trade publications for the Suite, and Box VP of programming Peter Cohen says that the Box will be placed in for Box Set in the first quarter of 1999.

But even when a new video channel can brag about its content or growing numbers of viewers, the music industry seems to still consider proof that these channels are effective in selling records.

MCAs Major adds, “The more outlets that are involved in delivering videos, the further these new outlets haven’t affected our video production. I think the new video outlets have to find ways to interconnect with the new outlets.

They’ve got to build the kind of credibility and word-of-mouth that MTV had in its early days. I think the key to that will be the way that the other people play it and that way we can see if playing those videos really does affect record sales.”

BPM Networks VP of video production Dacey notes, “We’re seeing these new outlets have not had an impact on video production: ‘We’re busier now than ever before. That doesn’t necessarily mean we’re making more videos, but the stakes are higher in music video-making for production quality and getting the videos on MTV. MTV is still consid-

ered the main outlet where people want their videos seen, and MTV has less programming slots available to show videos than they did in the early days.’”

Label Channels Coming Near is also making plans to launch their own music video channels on the Web (Billboard, July 25). Those new channels include Sonym’s forthcoming Video Music Network (www.sonymusicnetwork.com) and Atlantic Records’ INSTAVID (www.instavid.com), which sources say will be unveiled Thursday (5) at the 1998 Billboard Music Video Conference, which runs Wednesday-Fri-

day (4-6) at the Sheraton Universal in Universal City, Calif.

Music Video Network’s Brian says, “I’m not so sure a Web-based video channel that offers music from only one company is better than one that offers music from a variety of companies. Would consumers want to shop at a music store that has music from only one source? I think the value in Streamland is that we offer variety. Users don’t just want control, they want great content.”

As for current music video industry leader MTV Networks, Farber hints that MTV has “ambitious plans” to upgrade its Web site but stops short of saying that MTV Online will transform itself into a streaming video channel.

He notes that current executive plan still makes it “more suitable to watch videos on TV instead of on a comput-
er.” But according to MTV Networks’ CEO Tom Freston, MTV Online, whose primary focus is primarily music news, will become a “stand-alone business” in the future (Billboard, Oct. 31).

For the future of videoelectrics, MusicVideos.com’s Gorla says, “The number of formats to deliver videos will continue to grow. It’s going to get more personal—for example, people having the ability to create their own playlists and program their own videos.”

Perhaps the key to any upstart video channel’s success will be to forge mutually beneficial partnerships with record labels that go beyond just showing promotional clips. For example, plan to use our enormous database on what our audience is like, so that labels can see what’s going on with consumers and how they understand how to better serve them.”
Superstar Lineup Set For Billboard Music Awards

Billboard and Fox have pulled out all the stops for the 1998 Billboard Awards Show. Airing live from the MGM Grand Hotel & Casino on Dec. 7 at 5 p.m. ET, the 9th annual Billboard Awards Show has a star-studded roster of performers and presenters.

One of the most-anticipated music awards programs of the year, the two-hour show will be broadcast around the world. Scheduled star performers include the Backstreet Boys, Lauryn Hill, Hole, Natalie Imbruglia, and Shania Twain. Presenters include Hanson, Monica, ‘N Sync, Brian McKnight, K-C & JoJo, Master P, Den Hill, Brandy, and Steve Austin.

The Billboard Music Awards are a true reflection of consumer preferences. Winners and finalists are based on the year-end charts and Top 40 countdown in Billboard's annual Year In Music issue. The charts reflect accumulated sales as measured by SoundScan and/or airplay as monitored by BDS.

More news on performers and presenters will be coming soon. For more information call 212-536-5173.

ASCAP Honors Bill Holland

One of Billboard's veteran reporters has been honored by ASCAP-Deems Taylor as of 1998. Washington Bureau Chief Bill Holland's article, "Labels Strive to Rectify Past Archival Problems," published in the July 12 and July 19, 1997, issues of Billboard, was chosen in the Pop Articles category to receive a Special Citation and will be honored at an awards ceremony in December. Previous citation winners include Rolling Stone magazine and Voice of America.

The ASCAP-Deems Taylor awards are presented annually by ASCAP to American authors and journalists whose works and articles on the subject of music are selected for their excellence. The Awards were established in 1967 to honor the memory of composer/critic/commentator Deems Taylor who died in 1966 after a distinguished career that included six years as President of ASCAP.

Ballard Online Takes To Satellite

Ballard Online, the Internet home of Billboard magazine, is on the hard drive. This site has been added to DirecPC's TurboWebcast service, which delivers Internet content to its subscribers' PCs by satellite.

The service, part of Hughes Network Systems, also delivers content from Disney.com, ESPN, ZD.Net, Weather Channel, Moby Fool, National Geographic, USA Today, Hollywood Online, E! Online, and ABCNEWS.com, among other sites. The service will ultimately offer content from 200 to 300 websites.

Billboard Music Awards

The 20th Annual Billboard Music Video Conference & Awards Sheraton Universal • Universal City Coll. • Nov. 4-6, 1998
Billboard International Latin Music Conference & Awards Fontainebleau Hilton • Miami Beach • April 23-25, 1999
Billboard Dance Music Summit Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard Monitor Radio Seminar & Awards Fontainebleau Hilton • Miami Beach • Oct. 7-9, 1999

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For Jay-Z, Sun’ll Come Up Tomorrow

With the rap remakes of Kenny Rogers & Dolly Parton’s “Islands In The Stream” in its apparent last week on the Hot 100, you have to ask yourself where the next rap remake is coming from. Would you believe a Broadway show about orphaned moppets during the administration of Herbert Hoover? "Ghetto Supastar (Titts Is What You Are)” (Interpreted by Verz Michel Featuring Ol’ Dirty Bastard & Introducing Mfya 45-50 in its 20th chart week, and almost certainly it will fall off or be removed from the list next issue. But as that interna-
tional hit leaves us, it’s time to wel-
come “Hard Knock Life (Ghetto Anthem)” (Roc-A-Fella Def Jem) by Jay-Z to the Hot 100. If the title sounds familiar, it’s because “Hard
Knock Life” was written by Charles Strouse and Mar-
tin Charnin for the Broadway show “Annie,” based on the long-running comic strip “Little Orphan Annie.”

Strouse was last on the Hot 100 over a quarter-century ago, when Carroll O’Connor and Jean Stapleton’s "Those Were The Days," the "All In The Family" theme song, peaked at No. 3 in January 1972. Strouse and Charnin’s "Annie" cast album peaked at No. 81 in 1977, while the movie soundtrack fared much better, reaching No. 45 in 1982. Strouse (who co-wrote "Bye Bye Blackbird," "Applause," and "Golden Boy") and Charnin (whose credits include "I Remember Mama" and "Two By Two") are credited on the current No. 1 album on The Billboard 200, as Jay-Z’s "Vol. 2 . . . Hard Knock Life" includes the title song based on their composition.

This news finds Jay-Z literally beside himself, as "Hard Knock Life" enters the Hot 100 at No. 43, just one notch below "Can I Get A . . ." (Def Jam) by Jay-Z featuring Amil (Of Major Coince) And Ja, which了个s 32-42. On Hot R&B Singles, "Hard Knock Life" is the second-highest new entry at No. 12, while "Can I Get A . . ." jumps 15-10.

BINGO: In one of those rare confusions, Brandy & Monica have been No. 24 for three weeks in a row and are in their 24th week with “The Boy Is Mine” (Atlantic) on the Hot 100. Another teaming of female artists appears on Hot R&B Airplay for the first time, as “When You Believe” (DreamWorks) by Whitney Houston & Mariah Carey enters at No. 73. That chart from "The Prince Of Egypt" soundtrack just misses the Hot 100 Airplay list, coming in at No. 76.

Two other female artists are doing well on Hot R&B Singles, albeit separately. Deborah Cox collects her first No. 1 with "Nobody’s Supposed To Be Here" (Arista). Her previous best on this chart was "Sentimental," which reached No. 4 in 1986. And Lauryn Hill has her first chart entry as a solo artist with "Do Wop (That Thing)" (RuffHouse), bowing at No. 5 thanks to street-date violations. Only one single this year has debuted higher on the R&B chart: Usher’s "Nice & Slow." entered at No. 1. Monicas "The First Night" and Carey’s "My All?" (Breakdown) also debuted at No. 4.

When You Believe: When Cher topped the U.K. singles chart in 1991 with "The Shoop Shoop Song (It's In His Kiss)," she was 45, good enough to make her the oldest female to ever lead the British list. Now 52, Cher retains her title as she returns to the top spot with "Believe" (WEA).
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