

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • FEBRUARY 28, 1998

**CELINE DION** "LET'S TALK ABOUT LOVE" IS THE BIGGEST SELLING ALBUM IN THE WORLD OVER 16 MILLION WORLDWIDE AND JUST BEGINNING. GRAMMY NOMINEE. TELL HIM (WITH BARBRA STREISAND). CAREER SALES OVER 70 MILLION ALBUMS AND SKYROCKETING. MY HEART WILL GO ON. ACADEMY AWARD NOMINEE FOR "BEST ORIGINAL SONG."



**SAVAGE GARDEN** DEBUT ALBUM APPROACHING 4 MILLION WORLDWIDE. TRULY MADLY DEEPLY #1 BILLBOARD HOT 100.



**BILLY JOEL** TOTAL WORLDWIDE CAREER ALBUM SALES OVER 90 MILLION. "GREATEST HITS VOLUME III" NEARING DOUBLE PLATINUM



**FUGEES** "THE SCORE" - OVER 17 MILLION SALES WORLDWIDE. 2 GRAMMY AWARDS.



**MAXWELL** GRAMMY NOMINEE. "BEST MALE POP VOCAL PERFORMANCE." DEBUT ALBUM "MAXWELL'S URBAN HANG SUTE" OVER 2 MILLION. MAJOR ARTIST DEVELOPMENT SUCCESS STORY.



## Sony Music Entertainment

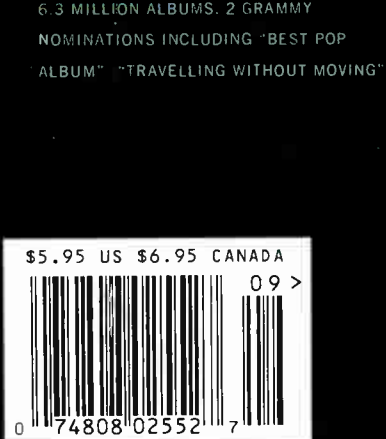
**BOB DYLAN** CAREER SALES OVER 70 MILLION ALBUMS. 3 GRAMMY NOMINATIONS INCLUDING "ALBUM OF THE YEAR" - "TIME OUT OF MIND."



**FIONA APPLE** DEBUT ALBUM "TIDAL" OVER 3 MILLION WORLDWIDE. 3 GRAMMY NOMINATIONS INCLUDING "BEST NEW ARTIST."



**JAMIROQUAI** WORLDWIDE SALES OVER 6.3 MILLION ALBUMS. 2 GRAMMY NOMINATIONS INCLUDING "BEST POP ALBUM" - "TRAVELLING WITHOUT MOVING"



**BABYFACE** SINGER, SONGWRITER, MUSICIAN, PRODUCER AND ARRANGER OF THE DECADE. THE MOST GRAMMY-NOMINATED POP ARTIST OF THE 90'S. 9X GRAMMY AWARD WINNER. 7 GRAMMY NOMINATIONS INCLUDING "ALBUM OF THE YEAR" - "THE DAY."



**BARBRA STREISAND** CAREER SALES OVER 80 MILLION ALBUMS. "HIGHER GROUND" OVER 5 MILLION WORLDWIDE. FASTEST SELLING ALBUM OF HER CAREER. 2 GRAMMY NOMINATIONS INCLUDING TELL HIM (HER LANDMARK DUET WITH CELINE DION).



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**OZZY OSBOURNE** SOLO CAREER ALBUM SALES OVER 35 MILLION.  
"OZZMAN COMETH" CONTINUES  
PLATINUM TRADITION.

**RICKY MARTIN** "A MEDIO VIVIR"  
OVER 2.5 MILLION ALBUMS.  
PLATINUM IN 8 COUNTRIES.  
NEW ALBUM "VUELVE" JUST OUT.

**PATTY LOVELESS** 3 GRAMMY NOMINATIONS INCLUDING  
"BEST COUNTRY ALBUM" - "LONG STRETCH OF LONESOME" ACADEMY OF  
COUNTRY MUSIC AWARD - 1997 "FEMALE VOCALIST OF THE YEAR."

**WYNTON MARSALIS** RECORDED OVER 30 JAZZ  
AND CLASSICAL ALBUMS. FIRST JAZZ COMPOSER TO EARN A PULITZER PRIZE  
("BLOOD ON THE FIELDS"). AWARDS INCLUDE: 8 GRAMMYS,  
GRAND PRIX DU DISQUE OF FRANCE, EDISON AWARD OF NETHERLANDS.

**RAGE AGAINST THE MACHINE** OVER 8 MILLION ALBUM SALES  
WORLDWIDE. GRAMMY NOMINEE: "BEST HARD ROCK PERFORMANCE."  
'97 GRAMMY AWARD: "BEST METAL PERFORMANCE."

EVERY CORNER OF THE GLOBE... FROM THE NEW BREAKTHROUGHS TO THE SUPERSTARS,  
RELIBLE MUSICAL MARK ON THE WORLD. SONY MUSIC RECEIVED 87 GRAMMY NOMINATIONS,  
AND CREATIVITY. CONGRATULATIONS!

WE CAN ONLY IMAGINE WHAT THE FUTURE HOLDS...



**TITANIC SOUNDTRACK** #1 ALBUM IN AMERICA FOR 5 CONSECUTIVE WEEKS.  
OVER 10 MILLION WORLDWIDE IN LESS THAN A MONTH. ACADEMY AWARD  
NOMINEE: JAMES HORNER, "BEST ORIGINAL DRAMATIC SCORE."

**SHAKIRA** DEBUT ALBUM "PIES DESCALZOS" OVER 3 MILLION TO DATE IN LATIN AMERICA.  
PLATINUM IN 8 COUNTRIES.

**Sony Music Entertainment** THE ARTIST'S COMPANY

COLUMBIA



WORK



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**MICHAEL JACKSON** CAREER SALES  
OVER 118 MILLION ALBUMS.

**BONE THUGS-N-HARMONY** CAREER  
SALES OVER 10 MILLION ALBUMS.  
'97 GRAMMY AWARD: "BEST RAP DUO OR GROUP"  
RUTHLESS/EPIC DEBUT ALBUM COMING SOON.

**MEN IN BLACK SOUNDTRACK** 5 MILLION WORLDWIDE.  
#1 IN U.S., UK, FRANCE, GERMANY,  
BELGIUM, SWITZERLAND.

**SHAWN COLVIN** "A FEW SMALL REPAIRS" PLATINUM WORLDWIDE.  
3 GRAMMY NOMINATIONS: "RECORD OF THE YEAR,"  
"SONG OF THE YEAR," "BEST FEMALE POP VOCAL PERFORMANCE."

**SADE** CAREER SALES OVER  
40 MILLION ALBUMS.



IT TAKES A VERY SPECIAL GROUP OF ARTISTS TO MAKE SPECIAL THINGS HAPPEN. FROM EVERY GENRE, TO AND ALL OF THE SUCCESS STORIES IN BETWEEN, SONY MUSIC'S ARTISTS MADE AN INDUSTRY MORE THAN ANY IN THE INDUSTRY. WE SALUTE THEIR EXTRAORDINARY ARTISTRY

**NAS** A MULTI-PLATINUM ARTIST.  
"A HIP HOP CLASSIC"  
"THE SOURCE."

**AEROSMITH** "NINE LIVES"  
NOW OVER 4 MILLION WORLDWIDE.  
2 GRAMMY NOMINATIONS INCLUDING  
"BEST ROCK ALBUM."

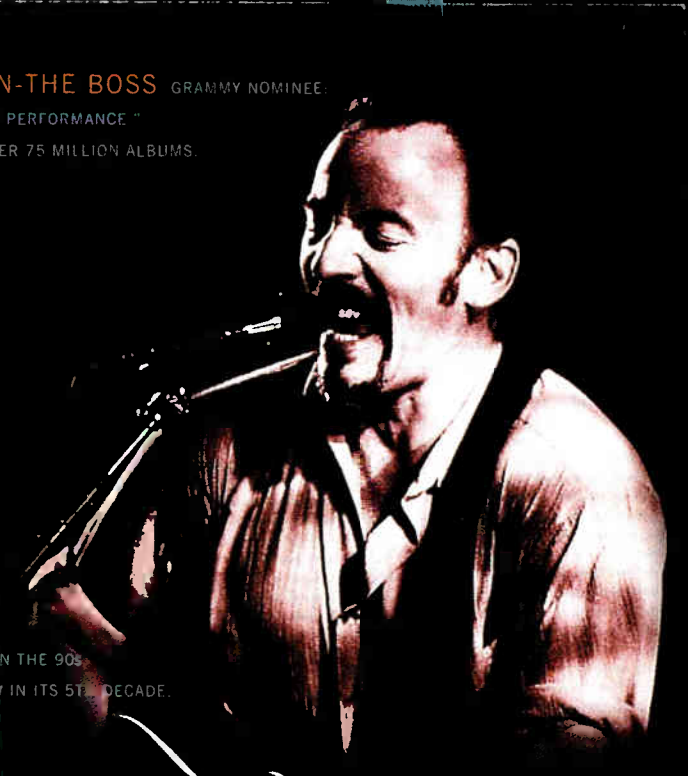
**JULIO IGLESIAS** CAREER SALES  
OVER 120 MILLION ALBUMS. "TANGO" OVER 4 MILLION.  
GRAMMY NOMINEE: "BEST LATIN POP PERFORMANCE."

**YO YO MA** CAREER ALBUM SALES OVER 5 MILLION ALBUMS.  
1997 GRAMOPHONE AWARD: "ARTIST OF THE YEAR."  
4 GRAMMY NOMINATIONS INCLUDING "BEST  
CLASSICAL ALBUM" - "PREMIERES - CELLO CONCIERTOS."

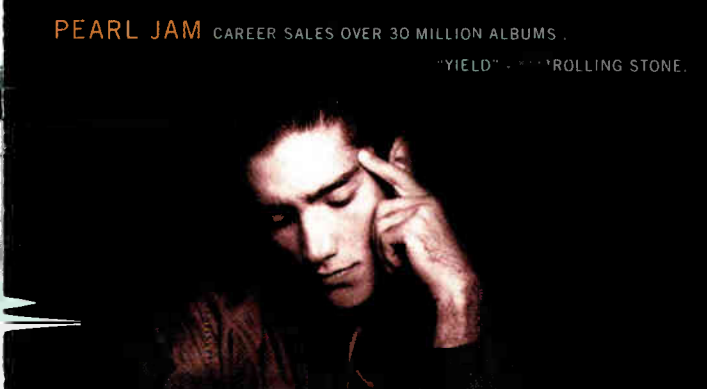


**PEARL JAM** CAREER SALES OVER 30 MILLION ALBUMS.  
"YIELD" - "ROLLING STONE."

**BRUCE SPRINGSTEEN-THE BOSS** GRAMMY NOMINEE.  
"BEST MALE ROCK PERFORMANCE."  
CAREER SALES OVER 75 MILLION ALBUMS.



**TONY BENNETT** 2 GRAMMY NOMINATIONS.  
7X GRAMMY AWARD WINNER, 5 IN THE 90s.  
AN UNPARALLELED CAREER NOW IN ITS 5TH DECADE.



**ALEJANDRO FERNANDEZ** CAREER SALES OVER 5 MILLION ALBUMS. 2 GRAMMY NOMINATIONS: "BEST LATIN POP PERFORMANCE" AND "BEST LATIN ROCK/ALTERNATIVE PERFORMANCE."



**WILL SMITH** "BIG WILLIE STYLE" AND "MEN IN BLACK" SOUNDTRACK OVER 7 MILLION SALES WORLDWIDE.  
GRAMMY NOMINEE: "BEST RAP SOLO PERFORMANCE." MTV EUROPE AWARD: "BEST RAP PERFORMANCE."



**OASIS** CAREER SALES OVER 22 MILLION ALBUMS. "BE HERE NOW" OVER 6 MILLION WORLDWIDE.  
DEBUT ALBUM "DEFINITELY MAYBE" FASTEST SELLING DEBUT IN BRITISH POP HISTORY



**MARIAH CAREY** CAREER ALBUM SALES OVER 80 MILLION WORLDWIDE.  
"BUTTERFLY" OVER 7.5 MILLION WORLDWIDE.  
3 GRAMMY NOMINATIONS.

# THE BEST OF ALL WORLDS



**GLORIA ESTEFAN** CAREER ALBUM SALES OVER 40 MILLION.  
A MAJOR MULTI-FORMAT SUCCESS STORY.  
NEW ALBUM THIS APRIL.



**GINUWINE** DEBUT ALBUM "GINUWINE THE BACHELOR" OVER 2 MILLION WORLDWIDE.



**BEN FOLDS FIVE** "WHATEVER AND EVER AMEN"  
APPROACHING PLATINUM.  
MAJOR ARTIST DEVELOPMENT  
BREAKTHROUGH.

# Billboard

NEWSPAPER

IN MUSIC NEWS



Arden's 2nd A&M Set Should Build On Debut's U.S. Strides  
PAGE 16

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FEBRUARY 28, 1998

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## Biz Mulls Fallout From Braxton's Bankruptcy Filing

BY CHRIS MORRIS

LOS ANGELES—How can an artist who sells an estimated 15 million albums worldwide go bankrupt? Is that bankruptcy a high-stakes contract negotiations?



BRAXTON

These are questions music business insiders are asking in the wake of Toni Braxton's filing for Chapter 7 protection in federal bankruptcy court Jan. 23 here (Billboard, Feb. 14). While most observers withhold judgment on the  
(Continued on page 80)

## Reprise Links With Casino On Sinatra Set

BY DOUG REECE

LOS ANGELES—There may not be any such thing as a sure bet in the music business, but when Reprise Records rolls the dice with its latest Frank Sinatra compilation, "Lucky Numbers," there's a certainty that the March 10 release will be accompanied

by the clatter of jackpots. That's because the album, issued as part of a six-month partnership with the Las Vegas casino/hotel New York-New York, will bow exclusively in the company's gift shops.

The \$16.98 title, which includes such appropriate cuts as "Theme From New  
(Continued on page 90)

## Norway Begins To Heat Up As Source Of Global Talent

Domestic Acts Overcome 'Anti-Success' Mind-Set

BY KAI R. LOFTHUS

OSLO—Two Norwegian acts have recently bagged direct signings to labels in the U.S., giving this country's industry hope that its music can once again find international favor.

In addition, as Espen Lind scores European top 10 positions with "When Susannah Cries" (see story, this page) and Sissel is buoyed by inclusion on the Sony Classical "Titanic" soundtrack, which has scored No. 1's  
(Continued on page 24)

Universal's Lind Poised For Worldwide Interest

BY KAI R. LOFTHUS

OSLO—After Aqua's success, it's Espen Lind's turn to take Nordic pop to the world.

Universal Music International (UMI) is making Norwegian singer/songwriter Lind a global priority. Judging by several top 20 showings on this issue's European charts for his single "When Susannah Cries," it would appear its faith may be well-placed.

A private performance in Universal Music Group chairman Doug  
(Continued on page 24)



## EMI Classics Sees Bliss In Alagna/Gheorghiu Deals

BY BRADLEY BAMBARGER

NEW YORK—Love makes the world go round, as they say, and that seems especially true in the world of opera. That's why the very public love affair of tenor Roberto Alagna and soprano Angela Gheorghiu has created such a sensation, with the offstage romance lending the onstage duets the air of something special.

Now the young couple's bond on record has been strengthened with Alagna and Gheorghiu signing new contracts

to EMI Classics. Gheorghiu has been lured from her longtime association with Decca/London, and Alagna has renewed his contract with EMI; each of the arrangements is for five years and entails a series of full-scale opera recordings and duet and solo recitals. The new deals take effect at the beginning of next year.

In the meantime, Alagna and Gheorghiu will star in Gounod's "Romeo Et Juliette" March 16-April 8 at New York's Metropolitan Opera. An EMI  
(Continued on page 78)



GHEORGHIU AND ALAGNA

BILLBOARD EXCLUSIVE

## RIAA's '97 Figs Reflect Changes In The U.S. Mkt.

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. record industry has posted its first negative year-end figures in 15 years, as measured by the Recording Industry Assn. of America (RIAA).

Trans-Shipments Cited In '97 U.K. Market Decline... Page 10

Beset by plummeting record club and special market activity, as well as having to adjust to a smaller retail market, the U.S. record industry reported a 6.5% decrease in 1997 overall net shipments compared with 1996 and a 2.4% dip in the dollar value of those shipments, according to year-end figures just released by the RIAA.

The RIAA's figures once again appear to stand in stark contrast to year-end figures released by SoundScan in January, which show a 5.7% increase in units sold at retail. Those figures also show that so far this  
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MUSIC TO MY EARS



'So Tough,' So Tender: Remembering Carl Wilson & His Beach Boys Passions

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Alejandro Sanz's Record-Setting Success Propels Warner Spain  
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BETWEEN THE BULLETS

Sales Continue To Rise For Sony's Phenomenal 'Titanic'  
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Billboard international  
**LATIN @ MUSIC**  
conference & awards  
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- The first group to have two albums in the Billboard Top 10 in over 20 years
  - 8 million total albums soundscanned in one year
    - **Spice** #1-selling album of 1997
    - 2 home videos in the Billboard Top 5
  - American Music Awards Favorite Group, Favorite New Artist & Favorite Album
- Billboard Music Awards Top New Pop Artist, Top Hot 100 Singles Group and Album of the Year
  - The movie **Spiceworld** \$30 million and counting
- UPN television special "Too Much Is Never Enough" seen by over 8 million people
- **Spice Girls In Concert-Wild!** the highest-rated music pay-per-view in seven years

AOL Keyword: Spice Girls  
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TOP ALBUMS

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<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA
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**COMMENTARY**

**What's In A Band's Name? Legal Rights**

BY OWEN J. SLOANE

Can anyone imagine "the Beatles" performing live in concert and not one of the performers onstage being Ringo, Paul, George, or John? As hard as it is to imagine, it happens every day with other bands. A recent segment of ABC's "Primetime Live" highlighted the problem with a number of popular '60s and '70s bands that are capitalizing on the rebirth of the oldies market by playing concerts throughout the country and the world—and, in some cases, not one of the current performers is an original member of the band whose name is being used.

Alternatively, an original member of a band can be enjoined from using the band's name by the other original members when he or she leaves the band. This happened to "the Boogie Kings" and "Revolver," for

example. Consequently, a key member of the original band can be prevented from using the band name for another band he or she forms.

These sometimes astounding results occur despite the common law and federal

**'Sometimes bands spend more time in choosing a name than in protecting it against loss to others'**

Owen J. Sloane is a partner in the firm of Berger, Kahn, Shaflon Moss, Figler, Simon & Gladstone, based in Marina Del Rey, Calif.

protection of trade names and service marks. These laws are not based primarily

in the protection of a property interest in a name but in the attempt to avoid deception of the consuming public as to a misleading representation that a product was produced, manufactured, or authorized by a particular person. If bands are not careful to deal with these laws in their agreements among themselves and with third parties, the results can be disastrous and totally unexpected.

Usually, in the absence of an agreement to the contrary, when a band performs and adopts a name, a proprietary interest in the name vests in the band, either as an unincorporated association or, if the band is a partnership or corporation or LLC, in that entity. Even if one of the band members came up with the name or used it before, a court may ultimately find that the band entity owns it. Assuming that the name is not generic and is used and acquires a "sec-

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Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gilen, Billboard, 1515 Broadway, New York, N.Y. 10036.



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Celine Dion

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# Appeal Planned In Ruling On Canadian Music Tariff

■ BY LARRY LeBLANC

TORONTO—Canada's performing right organization, the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), plans to ask the Federal Court of Appeals to set aside a Jan. 30 decision by the Copyright Board of Canada that lowers music tariffs for commercial TV broadcasters.

The contested decision also includes introduction of a modified blanket license, which could severely jeopardize the collective administration of copyright in Canada.

SOCAN has 30 days from the Copyright Board of Canada's announcement of its decision to file an appeal with the Federal Court of Appeals.

In a 2-1 decision, the federal government's three-person board reduced the tariff for commercial broadcast TV (Tariff 2.A) by 15%, from 2.1% to 1.8%

of a station's gross advertising revenue, retroactive to Jan. 1, 1997. Also, the board, at the request of the Canadian Assn. of Broadcasters (CAB), introduced a modified blanket license (MBL) option.

The CAB declined to comment on the decision by the Copyright Board of Canada.

Michael Rock, GM of SOCAN, argues that if the MBL option stands, it will have a disastrous effect on the collective administration of copyright in Canada. He charges that MBL severely undercuts SOCAN's exclusive role as a collective administrator and will bring about a fragmented system in which music in Canadian programs would be cleared at the source (via individual rights holders) and only foreign music would be administered collectively.

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# BPI Notes Parallel Shipments' Negative Effect Report Links Practice To '97 Decline In U.K. Market Value

■ BY JEFF CLARK-MEADS

LONDON—Trans-shipments, Europe's legalized parallel imports, came flooding into the U.K. last year—and for the first time their existence has been publicly acknowledged by the record industry. U.K. labels have lost as much as 100,000 unit sales on some charting albums as a result of the trade, says the British Phonographic Industry (BPI).

To date, the cross-border movement of albums in the European Union's 15-nation single market has been a nebulous, unquantified trade. Now, the BPI says trans-shipments were directly responsible for a 1.7% decline in the value of record shipments made by U.K. labels in '97.

BPI director of research Peter Scapling says he believes British retailers bought about 4% more discs and tapes last year. Yet because the strong

British pound made imports cheaper than domestic product, store chains made many of their purchases elsewhere in the EU and thereby undermined sales for U.K.-based record companies.

Trans-shipments are a product of the new order in Europe. Historically, a retailer that wanted, for example, a new Michael Jackson album had to buy a shipment from its local Sony Music affiliate. With the advent of the single European market, a retailer in any EU country can now buy stock from any legitimate supplier between the Arctic Circle and the shores of Africa (Billboard, Dec. 28 and Sept. 21, 1996; Oct. 7 and Aug. 5, 1995).

Record company executives and retailers have been notoriously reluctant to discuss the issue due to its implications for established trading relationships. Label executives have said little, because trans-shipments

mean they're effectively competing for business with their own companies' affiliates in other EU countries. Retailers tend to remain tight-lipped because, although they want the cheapest product they can obtain, they don't want to destroy the goodwill and cooperation they've established with their local labels.

None of Billboard's calls pertaining to this story had been returned by press time.

The cloak of silence around this issue has been enhanced by record industry bodies across Europe that have regularly played down the volume and impact of trans-shipments. The BPI's admission that 1997 saw substantial trans-shipments into the U.K.—made in a statement accompanying its market figures for the year—breaks new ground.

Scapling says the practice was par- (Continued on page 81)

# CEO Maruyama Steps Up As New SMEJ President

■ BY STEVE McCLURE

TOKYO—A new man is at the helm of the largest record company in the world's second-largest music market.

Shigeo Maruyama, who had been appointed to the new post of CEO at Sony Music Entertainment Japan (SMEJ) on Oct. 1, 1997, was named president of the company Feb. 16. Maruyama, 56, replaces Ryokichi Kunugi, who had been president since June 1996.

Maruyama's mission is to chart a new course for SMEJ, whose traditional leading role in domestic repertoire has been usurped to a large extent by labels such as Avex. Last August, Dreams Come True, SMEJ's biggest act, jumped ship to sign with Virgin Records America (Billboard, Aug. 23, 1997).

Maruyama has his work cut out for him. "Sony is like a huge warship—it's hard to change direction fast," says one industry source.

Maruyama is widely respected in the industry here for his no-nonsense business sense and his skill in finding and (Continued on page 85)



**Backstreet In Times Square.** The Backstreet Boys recently took time out during the final leg of their U.S. tour to make an appearance on "MTV Live" in New York. Pictured, from left, are group members Nick Carter and A.J. McLean, MTV Networks president Judy McGrath, and group members Howie Dorough and Brian Littrell. Kneeling is the act's Kevin Richardson.

# Buddy Lee, 65, Made Name As Pioneer Nashville Agent

■ BY CHET FLIPPO

NASHVILLE—Pioneering country music agent Buddy Lee, who died Feb. 13, leaves a formidable legacy: Buddy Lee Attractions Inc., Nashville's oldest and largest privately owned country music agency. He founded the company in 1964 and served as its CEO; it represented artists ranging from Willie Nelson to Garth Brooks and George Strait. The agency has a roster of 45 contem-

porary and classic country artists. Lee, 65, died of respiratory failure in Houston, where he had been undergoing treatment for lung cancer. He lived in Mount Juliet, Tenn.

Lee was born in 1932 in the Bronx, N.Y. He started his show business career at age 18 as a professional wrestler; he headlined at New York's Madison Square Garden. At age 26, he decided to become a promoter.

Lee moved to Columbia, S.C., in the 1950s and promoted rock'n'roll and R&B shows on the Atlantic seaboard. He moved to Nashville in the early '60s. There he formed Aud-Lee Attractions with Hank Williams' widow, Audrey; Hank Williams Jr. was the company's first client. Lee fully acquired the agency in 1968 and renamed it Buddy Lee Attractions.

Lee was the first agent to promote country artists at state fairs, and his fair division also represented such artists as Alice Cooper and B.B. King.

In 1985, Willie Nelson asked Lee to help him put together what became the (Continued on page 90)



LEE

# Disney Ties In With Dole Promo Directs Shoppers To Musicland

■ BY CRAIG ROSEN

LOS ANGELES—In a promotion designed to drive mothers into Musicland/Sam Goody stores to purchase Walt Disney Records product, the two companies have teamed up with Dole Food Co.

The promotion, dubbed "You're Going To Love The Sound Of This," will launch March 15 and run through July 30.

It will include a March 29 newspaper insert that will reach 50 million households, as well as point-of-purchase (P-O-P) displays in more than 10,000 grocery stores and more than 750 Musicland/Sam Goody locations.

In addition, millions of Dole salad bags and raisin six-packs will feature on-pack mail-in coupons. Other Dole products that are part of the program include Dole Pineapple Juice, Dole Canned Pineapple, Dole Tropical Fruit Salad, Dole Mandarin Oranges, Dole Easy Open Fruit Snacks, Dole Dates, and Dole Almonds.

The promotion will spotlight "Classic Disney Volumes I-IV" and "Classic Soundtracks" but will apply to all other

Walt Disney Records products in Musicland/Sam Goody.

As part of the program, consumers can save \$5 off any Walt Disney Records purchase of \$20 or more at Sam Goody/Musicland locations with a coupon obtained from the newspaper insert or P-O-P materials and three UPCs from participating Dole products.

"We sell millions of dollars worth of Disney products, and we're always looking for ways to market to families, particularly women with children," says Scott Levin, head of marketing for music at the Musicland Group. "This is truly a three-way-win situation."

Disney execs are also elated about the pairing. "Dole is the perfect tie-in partner for us," says Karen Dekker, assistant manager of promotion at Walt Disney Records (U.S.). "Their target demo and consumer are very similar to ours—it's moms with kids and families, so it makes sense for us."

Dekker adds that Musicland was selected as a retail partner because the chain, which operates approximately 950 music stores, is the largest in the country.

(Continued on page 79)

# Fox Jumps On Divx Train Studio Still A Holdout On Basic DVD

■ BY SETH GOLDSTEIN

NEW YORK—Divx Entertainment, which expects to introduce a pay-per-view, disposable version of DVD in late April, has signed 20th Century Fox as its fifth supplier of titles. Other vendors will follow, promises Divx Entertainment president Paul Brindze.

Recent Fox titles slated for Divx include Academy Award nominee "The Full Monty," "Alien Resurrection," and "The Edge."

Fox, still a holdout on the basic DVD format, joins Disney, Paramount, Universal, and DreamWorks. For now, only Disney and Universal are committed to both digital systems. That's expected to change, however. "We would not be surprised to see any studio release on basic DVD," Divx Entertainment spokesman Josh Dare says.

Indeed, Fox may be looking for

broader hardware support than Divx Entertainment currently offers. Just a handful of manufacturers plans to offer Divx players, in contrast to perhaps a dozen in the DVD camp. Says one studio veteran, "Fox can't afford to irritate dealers carrying DVD who don't think Divx is a very good idea."

Nonetheless, Fox's multi-year agreement is a big shot in the arm for Divx, which has been pushed relentlessly by Warner Home Video executives at various trade forums. Warner president Warren Lieberfarb remains DVD's most vocal proponent. Even with Fox on board, Lieberfarb doubts that the "limited appeal" of Divx will affect "growing consumer demand for DVD," which he says has surpassed the launches of the CD and the VCR.

Divx's piracy controls, still a sore point for DVD, particularly impressed (Continued on page 79)

# JVC Music's U.S. Wing To Close; Audiophile Line Remains

LOS ANGELES—Japan-based Victor Entertainment Inc. has announced plans to shutter the U.S. wing of JVC Music, save for the division that handles the audiophile XRCD line.

JVC Music, which includes the JVC, JMI, and JVC Classics imprints, focuses primarily on contemporary and traditional jazz with a roster that includes Paul Hardcastle, Ernie Watts, and the Bill Holman Band. The latter act recently received

Grammy nominations for best large ensemble jazz performance (the "Brilliant Corners" album) and best instrumental arrangement ("Straight, No Chaser").

Staffers were informed about the downsizing by a spokesman from Victor Entertainment at a Feb. 17 meeting held at the label's L.A. headquarters. All radio promotion on JVC product was halted the same day, and plans for the release of a new Jeff

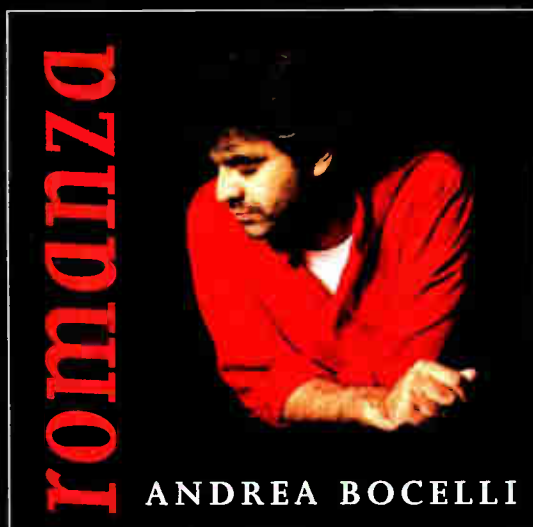
(Continued on page 90)

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Philadelphia	WHYY	March 8, 12
San Francisco	KQED	March 8, 22
Boston	WGBH	March 6, 7, 15, 29
	WGBX	March 7, 12
Washington DC	WETA	March 15
Cleveland	WVIZ	March 8, 10, 12, 18, 19, 22
Minneapolis	KTCA	March 19, 22
Miami	WPBT	March 8, 10

check local listings

**The Rosie O'Donnell  
Show** March 31

**CBS Sunday  
Morning** (date TBA)

\*Billboard 12/27/97 \*\*Billboard 12/20/97

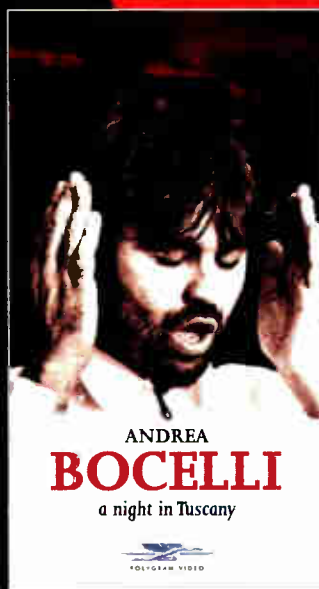
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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## MCA's Mavericks Hit New Heights With 'Trampoline'

■ BY CHET FLIPPO

NASHVILLE—The musical experimentation that has always marked the Mavericks' work may have entered a new realm with the rich sound riot of their forthcoming album, "Trampoline."

The group's fourth MCA Nashville project, due for release March 10, is fairly dripping with string sections and peppered by Latin horns. An occasional sitar can be heard. There's a fiery mambo, as well as a banjo-strumming Dixieland tune with a megaphone.

The album was recorded live at Ocean Way studio, with numerous friends on hand, and the entire process was videotaped for future use. It was very much, says Don Cook, who co-produced the album with lead singer Raul Malo, an experience "right out of Fellini" (Billboard, Sept. 20, 1997).

"We definitely went the 'more is more' route," says Mavericks bass



THE MAVERICKS

player Robert Reynolds. "We had too much going on at times. The role models we cited going into this were 'All You Need Is Love,' Emmylou Harris' documentary for 'Wrecking Ball,' and the Rolling Stones' 'Rock & Roll Circus.' Besides just documenting the recording, we wanted to go beyond that, turn it into a circus, so we went with a  
(Continued on page 79)

## Franklin Blossoms Anew Arista Legend Updates Her Sound

■ BY CARRIE BELL

LOS ANGELES—Queen of Soul Aretha Franklin is prepared to reclaim her throne at radio and retail with "A Rose Is Still A Rose," due March 10. With the Arista army and several of today's hottest hip-hop/R&B producers, including Sean "Puffy" Combs and Fugee Lauryn Hill, watching her back, there's no need to say a little prayer for her.



FRANKLIN

"I'm cooking, and my voice is at an all-time high—the clarity, the range, everything," says Franklin, who attributes the pristine vocal quality to ending her longtime addiction to smoking.

"With one thing after another happening in my personal life, it was hard to get into the groove. I was finally ready to throw down new music. Everyone is saying it will explode, but I don't assume anything. I just hope everyone loves it as much as I do."

Retailers anticipating the album say that "A Rose Is Still A Rose"—Franklin's first studio effort in more than six years and her 49th album overall—smells sweet.

"There is so much more interest in this album compared to everything Aretha has done since 1980," says Jim Baumann, senior buyer for the 42-store, Miami-based Spec's Music Inc. "I have buyers from my stores calling me off the hook about getting music. The video's strong, the [title track] single's catchy, shows are scheduled here,  
(Continued on page 91)

## Warner's Sanz Enters Spain's Record Books

■ BY HOWELL LLEWELLYN

MADRID—Alejandro Sanz has rewritten the record books in Spain. Moreover, this Andalusian musician—who is apparently as comfortable hanging out with Slash of Guns N' Roses as with top flamenco dancer Antonio Canales—is a perfect example of why local repertoire is such a powerful force in European music markets today.



SANZ

Since its release last August, Sanz's fourth album, "Más" (More), has sold more than 1 million pieces in Spain alone and logged 21 consecutive weeks at the top of the national charts, according to Warner. No other artist, domestic or international, has achieved either feat.

Warner Music, his label for the past seven years, is feeling the benefit. The performance of "Más" boosted the company to market leadership in Spain last year with a 20% share—the strongest statistical performance of any Warner Music International (WMI) affiliate in the major European markets.

Now, "Más" is beginning to show solid numbers in Latin America, with sales of 125,000 in Mexico, 70,000 in Argentina, and 30,000 in both Chile and Colombia, according to WMI. Sanz is touring the region until March 3 and then returns during  
(Continued on page 78)



## Czechs Check Out Hip-Hop PolyGram's Chaozz Is Leading Act

■ BY MICHELE LEGGE

PRAGUE—The task of etching out a groove for hip-hop here has landed in the hands of PolyGram act Chaozz.

The foursome continues to command sales of the genre in the Czech market since last September's release of its second album, "Z Predeleklicka" (Motherfucking-luck) on PolyGram. Many industry figures hope Chaozz



will help others to see the creative and vibrant hip-hop scene here in a more commercial light.

Some 27,000 copies of the Czech-language album have been sold in the Czech and Slovak republics, according to the label. Chaozz's first album, "a nastal chaos" (and the chaos began), released in July last year, has sold 44,000 units to date, says PolyGram,



CHAOZZ

going gold in both the Czech Republic (30,000 units sold) and Slovakia (7,500).

While there is no shortage of acts, sales of hip-hop music in Prague are generally "very average," says Petr Zakostelsky, manager of the downtown Prague store of the national chain Popron.

"Right after Chaozz's newest  
(Continued on page 80)

## Mercury's Shania Twain 'Comes On Over' To Europe

■ BY PAUL SEXTON

LONDON—When European executives at Mercury asked Shania Twain to "Come On Over" in order to bring her profile here closer to her North American superstardom, she didn't need asking twice.

Despite her record-breaking sales achievements in the U.S. and her native Canada since hitting the commercial big league in 1995, Twain remains largely a specialized taste across most of Europe. But the artist and her label are taking a highly proactive approach to amending that situation with the release of an



TWAIN

"international" edition of her "Come On Over" album and some high-profile personal promotion.

Since its release in the U.S. last November, the original "Come On Over" has swiftly climbed to triple-platinum status, icing the cake of her achievement with the breakthrough album "The Woman In Me," certified for 10 million U.S. sales. The new version of the album was released in most European territories Feb. 16, with a March 9 street date in the U.K. And even ahead of her scheduled personal appearances, early signs point to European media acceptance of the introductory single, "You're Still The One."

The track has had early playlist additions at outlets ranging from Capital FM London and BRMB Birmingham  
(Continued on page 79)

## BMG Music Publishing Congratulates Writer/Producer Manuel Seal

on His Recent Billboard Chart Success with Usher:

### "Nice & Slow"

#1 Hot 100 Singles chart

#1 R&B Singles chart

### "You Make Me Wanna..."

#1 for 11 Weeks R&B Singles chart

#2 Hot 100 Singles chart

#1 Debut on U.K. Singles chart



## New Zealand's Bic Runga 'Drives' Sony Debut To Top

■ BY JOHN RUSSELL

AUCKLAND, New Zealand—Bic Runga's risky decision to produce her debut album, "Drive," has been vindicated by the set's phenomenal success here.

"Drive" spent four weeks at the top of the Recording Industry Assn. of New Zealand (RIANZ) album chart and was recently certified triple-platinum (45,000 units), easily making the 21-year-old singer/songwriter the biggest-selling New Zealand female artist.

Sony is now preparing Runga's move into the international market: "Drive" has already been released in Hong Kong, Singapore, and Malaysia and is scheduled for release in Europe and Australia in March and the U.K. in April.

In the U.S., "Drive" is due to hit stores April 28 on Columbia. "Sway" is the first single to be unveiled in America and will be serviced to radio this month.

Runga shot a video for the track in early December in Los Angeles and found the experience an eye-opener. "There were about 40 more in the crew than there would be on a New Zealand shoot, and the budget was 10 times more," she says. "It was interesting to see just the difference in the standard of the catering!"

To coincide with the single release, Runga will do advance press and showcase gigs in late February in Los Angeles, before returning to tour in the U.S. and Europe during the Northern Hemisphere's summer.

Runga was signed to Sony Music NZ in September 1995, after GM of A&R Paul Ellis (now with Sony Music Publishing in New York) heard Runga's first demo recordings. In December of that year, Sony released an EP titled "Drive"; the title track became a hit on college radio nationwide, and Runga walked away with the award for most promising female vocalist at the 1996 RIANZ Music Awards.

At that stage, Runga had already abandoned two album sessions with local producers, as she was unhappy with the direction being taken. At the suggestion of Sony, Runga traveled to Ballyvourney, Ireland, to work with producer Nial Maccaan and former Crowded House bassist Nick Seymour. Again, the project ground



RUNGA

to a halt.

"I wouldn't express anything," recalls Runga. "I was on some ridiculous humble trip. I thought that everyone was doing me big favors and that I had no right to say what I wanted. The failure of those sessions was my own fault because I wouldn't say a word."

Shortly after her return to New Zealand, Runga was involved in a serious car accident, and, while recovering in the hospital, she made the decision to produce "Drive" herself.

That idea initially concerned Michael Glading, managing director of Sony Music NZ. "I thought for somebody so young and so relatively new in the recording process, it's a big task," Glading says. "Her argument was, 'I've tried the people you said I should try, and I believe I could do a much better job.' She was so confident that she could deliver it, we had to give it a go."

Runga and her three-piece band recorded "Drive" in Auckland in March 1997, then, as requested by Sony Music in the U.S., the record

(Continued on page 91)

## GMA Hopes Dove Awards Take Off Telecast Aims To Entertain, Stress Diversity

■ BY DEBORAH EVANS PRICE

NASHVILLE—In the wake of statistics released Feb. 13 showing a 32% increase in the number of Christian music titles scanned in 1997 over the previous year, the Gospel Music Assn. (GMA) is gearing up for the telecast of the 29th annual Dove Awards. GMA hopes the program will show viewers why the genre is one of the industry's fastest-growing markets.

SoundScan began tracking sales of Christian music in 1995, and Billboard's Top Contemporary Christian album chart and Top Gospel Albums chart incorporated SoundScan data in April 1995. With those changes, 1996 was the first full year of SoundScan in the Christian market, and the year's sales were reported at 33.3 million. In 1997, SoundScan reported 44 million scans. Those numbers don't include albums sold through record clubs, at festivals, or by artists. "It's pretty phenomenal," says GMA president Frank Breeden.

According to Breeden, the GMA plans to give TV viewers a broad look at the industry talent that fueled those strong sales on the upcoming Dove Awards. The three-hour program will be broadcast live on TNN April 23 from the Nashville Arena. "We try to reflect the musical landscape," Breeden says. "We try to balance the attention between showcasing how diverse our industry is and also building a television show that is interesting, entertaining to people of all musical tastes."

Breeden says there can sometimes be "remote-control clicking" when viewers just tune in to see awards presented in their favorite genres and then switch channels. He's confident that the talent on this year's show will hold viewer interest from start to finish. "We think if we play those hits back for people," he says of the nominated music, "people will watch the entire show."

John Tesh and Naomi Judd will co-host the Dove Awards, which will conclude the activities of Gospel Music Week. "The reaction has been overwhelmingly positive," he says of the hosts. "I've had a few individuals who have been genuinely wondering if we're

doing the best thing by going outside our artist base," he says. "This is not the first time we've gone beyond our label rosters. This year we have hosts that, in addition to their music backgrounds, are also known for their entertainment personas. . . . It's definitely a strategic move to broaden our audience."

The Dove Awards will be produced by Nashville-based High Five Entertainment. A one-hour pre-show telecast will include both live and taped segments. According to Breeden, awards will be presented on the air in at least



The Dove Awards  
Gospel Music Association

10 categories. In previous years, only seven awards were presented.

Steven Curtis Chapman garnered the most Dove nominations this year with nine nods, including recognition in the artist, male vocalist, and songwriter categories. Dc Talk's Toby McKeehan followed with eight nominations, and Jars Of Clay lead vocalist Dan Haseltine received seven. Dc Talk and Jars Of Clay both were nominated in five categories. Industry mainstay Kathy Troccoli and newcomer Chris Rice, the first artist on Michael W. Smith's Rocketown label, each received six nominations.

Breeden says constituents were pleased to see veterans like Troccoli and newcomers like Rice garner so many nominations. "I love to see new performers come in and get the recognition of our artistic community," he says.

Awards will be presented in 44 categories, including the new categories of Spanish-language album, enhanced CD, and bluegrass song and album. The awards are voted on by the more than 5,500 members of the GMA.

A partial list of nominees follows:

**Artist:** Bob Carlisle, Steven Curtis Chapman, Jars Of Clay, Rich Mullins, Point Of Grace.

**Songwriter of the year:** Steven Curtis Chapman, Toby McKeehan, Chris Rice, Michael W. Smith, Kathy

Troccoli.

**Male vocalist:** Bob Carlisle, Steven Curtis Chapman, Rich Mullins, Jonathan Pierce, Chris Rice.

**Female vocalist:** Crystal Lewis, Rebecca St. James, Kathy Troccoli, Jaci Velasquez, CeCe Winans.

**Group:** 4HIM, dc Talk, God's Property, Point Of Grace, Jars Of Clay.

**New artist:** Avalon, Caedmon's Call, God's Property, Chris Rice, Smalltown Poets.

**Producer:** Brown Bannister, Kirk Franklin, Toby McKeehan, Charlie Peacock, Steve Taylor.

**Song of the year:** "A Baby's Prayer," written and performed by Kathy Troccoli, Reunion; "Free," written and performed by Steven Curtis Chapman, Sparrow; "He Walked A Mile," written by Dan Muckala, performed by Clay Crosse, Reunion; "Hope To Carry On," written by Rich Mullins, performed by Caedmon's Call, Warner Alliance; "Let Us Pray," written and performed by Steven Curtis Chapman, Sparrow; "Live The Life," written by Michael W. Smith and Brent Bourgeois, performed by Michael W. Smith, Reunion; "On My Knees," written by David Mullen, Nicole Coleman-Mullin, and Michael Ochs, performed by Jaci Velasquez, Myrrh; "People Get Ready," written by Brian Ray, performed by Crystal Lewis, Myrrh; "Shout To The Lord," written and performed by Darlene Zschech, Integrity; and "Stomp," written by Kirk Franklin, George Clinton Jr., Garry M. Shider, and Walter Morrison, performed by God's Property and Kirk Franklin, B'Rite.

**Shortform music video:** "A Flowery Song," Five Iron Frenzy, Five Minute Walk; "Colored People," dc Talk, ForeFront; "Crazy Times," Jars Of Clay, Essential; "Flood," John Jonethis, Essential; "Prophet, Priest & King," Smalltown Poets, ForeFront.

**Pop/contemporary album:** "Behind The Eyes," Amy Grant, Myrrh; "Deep Enough To Dream," Chris Rice, Rocketown; "Love And Mercy," Kathy Troccoli, Reunion; "Love Revolution," Newsong, Benson; "Much Afraid," Jars Of Clay, Essential.

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** MCA Records in Universal City, Calif., promotes **Jeremy Hammond** to VP of marketing; **Azim Rashid** to national director of R&B music; and **LaJuana Johnson** to national director of R&B promotion administration. Hammond was a partner in Unity Entertainment, Rashid will continue his MCA duties as regional director of the Northeast market, and Johnson was assistant to the president of R&B music at MCA.

Epic Records in New York promotes **Jacqueline Saturn** to VP of alternative radio promotion. She was senior director of alternative radio promotion.

**Karen Yee** is promoted to VP of artist development at Island Records in New York. She will continue to oversee touring for Island Records, London Records, and Rocket Records.

Jive Records in New York pro-



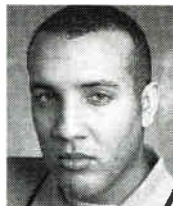
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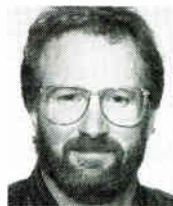
YEE



McPHERSON



INGOLD



GRADY



ROBERTS



ROUX

motes **David McPherson** to VP of A&R. He was senior director of A&R.

V2 Records appoints **Doug Ingold** West Coast head of promotion, L.A.; **Karen Durkot** Northeast regional promotion director, New York; **Peggy Miles** Southeast regional promotion director, Atlanta; **Kevin Kay** Midwest regional promotional director, Detroit; and **Heather Luke** Western regional promotion director, San Francisco. They were, respectively, VP of promotion at Freeworld Recordings, VP of promotion field operations at American Recordings,

Southeast regional promotion rep at Priority Records, Midwest regional promotional manager at Island Records, and PD/music director at KJEE Santa Barbara, Calif.

Mercury Nashville promotes **John Grady** to senior VP of sales, marketing, and promotion; **Retta Harvey** to senior director of video; **Claudia Mize** to senior director of A&R administration; and **Lisa Wahnish** to director of media relations. They were, respectively, senior VP of sales, director of video, director of A&R administration, and manager of media

relations.

Arista/Nashville appoints **Frank Hamlin** director of operations and **Tammy Kohlburn** coordinator of artist development. They were, respectively, a graduate student and a temporary employee.

Arista Records in New York promotes **Sheri Lee** to senior art director and **Michele Marietta** to director of advertising, creative services. They were, respectively, art director and director of advertising/merchandising at Caroline/Astralwerks Records.

Rhino Records in Los Angeles

names **Malia Doss** VP of business affairs. She was VP of licensing and contract administration at EMI-Capitol Entertainment Properties.

**PUBLISHING.** Famous Music Publishing Cos. in New York promotes **Mary Beth Roberts** to VP of catalog development. She was senior creative director.

BMG Music Publishing International in Los Angeles names **Sabine Roux** manager of international acquisitions. She was publishing manager at the French Music Office.

WE'RE ALREADY HOT ON THE TRAIL OF NEXT YEAR'S HANSON.

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GOOD LUCK TO THIS YEAR'S GRAMMY® NOMINEES



## Arden Hopes For 'Happy?' Legs A&M Sees Further U.S. Breakthrough

BY LARRY LeBLANC

TORONTO—While "Insensitive," on her sophomore A&M album, "Living Under June," provided Jann Arden with a U.S. breakthrough, the Calgary, Alberta-based AC singer/songwriter vowed not to have such a pop-based track on her follow-up album, the ambiguously titled "Happy?," to be released in the U.S. by A&M March 24.

"Insensitive" may have been the catalyst to get me in the [U.S.] door, but when people listen to 'Living Under June,' they realize there's more to it than that song," says Arden. "I had written a song [for this album] that [like 'Insensitive'] could be a [pop] hit, but I pulled it off. It didn't fit with anything else."

Released in the U.S. in February 1995, "Living Under June" has sold 500,000 units in the U.S., according to SoundScan. The album reached No. 1 on the Heatseekers chart the week of May 4, 1996, and peaked at No. 76 on The Billboard 200 the week of Aug. 17, 1996.

According to Broadcast Data Systems (BDS), "Insensitive" was the No. 19 most-played song of 1996 in the U.S.

Released in Canada in August '94,

"Living Under June" has sold 520,000 units there, according to Randy Wells, senior VP of A&M Records (Canada). Unlike their U.S. counterparts, Canadian stations embraced such tracks as "Could I Be Your Girl," "Unloved," "Good Mother," "Wonderdrug," and "Looking For It."



ARDEN

Arden, the 35-year-old, self-described "alternative to the Spice Girls," is not concerned about the potential lack of an instant hit on "Happy?" "I just tried to write [songs] that are sincere. [As a result] this album has really good legs under it."

John Reid, chairman of the PolyGram Group (Canada), agrees. "[For sales] it obviously helps to have an absolute home-run smash hit like 'Insensitive,' but this, as an album, is a better all-in record."

"I'm thrilled with the career that I have," Arden adds. "It has exceeded my wildest expectations. It feels good to have a few bucks in my pocket and to have my integrity and my sense of

humor intact."

Arden's offbeat humor is evident on the front cover photo of "Happy?," which features a close-up of the singer sucking her thumb. The back cover features a more conventional photo in the same pose. "[A&M executives in the U.S.] think the thumb-sucking is hideous," she says laughing. "It was an outtake which I thought was cynical, witty, and funny. I kept coming back to it. I wanted them to package the album [with two separate covers], but that never came to fruition."

A&M serviced the first U.S. single, "Wishing That," to AC, hot AC, modern AC, and triple-A stations Feb. 10. A clip has just been completed by Calgary

(Continued on page 23)



**Raise The Curtain.** Cast members of "The Scarlet Pimpernel" greet executives from Atlantic Records following the show's opening night. Shown, from left, are Warner Music Group senior VP of group and external relations Linda Moran; Atlantic executive VP/GM Ron Shapiro; "The Scarlet Pimpernel" composer/cast album producer Frank Wildhorn; Atlantic artist and "Jekyll & Hyde" star Linda Eder; "The Scarlet Pimpernel" cast member Douglas Sills; Atlantic senior VP of marketing Vicky Germaise; "The Scarlet Pimpernel" producer Pierre Cossette; show author/lyricist Nan Knighton; and Atlantic executive VP of office of the chairman Craig Kallman.

## Techno's God Lives Underwater Resurfaces On The 1500 Label

BY CARRIE BORZILLO

LOS ANGELES—If the early radio airplay is any indication, then God Lives Underwater might just be poised for a breakthrough.

Though "From Your Mouth," the first single from the techno-rock act's 1500/A&M bow, "Life In The So-Called Space Age," due March 24, wasn't officially shipped to radio until Feb. 13, the song has been garnering play on 35 stations for the past few weeks.

Among the early believers are modern rock outlets KXRK (X96) Salt Lake City, KNDD (the End) Seattle, WFNX Boston, and KROQ Los Angeles. The song is a top 10 most-asked-about track at X96, which also placed the act's "No More Love" from its 1995 self-titled EP back into rotation.

"The reaction to it's been very good,"

says X96 PD Mike Summers. "We've been playing it for the past few weeks. A lot of people in this market enjoyed their last records, and they have a good touring base here. We've been getting a lot of curiosity calls about it."

Scott Carter, director of product development at A&M, is impressed as well. "We haven't seen a song get this many adds this soon in a while," he says.

1500 is A&M's new electronica/techno-oriented label headed by Philip Blaine and Gary Richards (aka DJ Destructo), who manages God Lives Underwater and brought the act to American Recordings, which released its debut EP and full-length album, "Empty," in 1995.

Richards also co-produced the first two releases from the rural Pennsylvania-bred, Los Angeles-based act, which consists of Jeff Turzo and David Reilly, and serves as executive producer on "Life In The So-Called Space Age," which was produced by the band and Gary Dobbins (aka Master Frequency) and recorded in the act's home.

"Our first album was done in 1992,

(Continued on page 22)



GOD LIVES UNDERWATER

## Depeche Mode Tribute A Dream Come True; Bacons Serve Up Tasty Effort

**S**ONGS OF FAITH AND DEVOTION: Depeche Mode will get the major-label tribute treatment this summer when 1500/A&M releases "For The Masses" in June. Among the acts who have cut tracks are Smashing Pumpkins ("Never Let Me Down Again"), Dishwalla ("Policy Of Truth"), Monster Magnet ("Black Celebration"), and God Lives Underwater ("Fly On The Windscreen").

The tribute has been the dream of 1500 heads Phil Blaine and Gary Richards for quite some time. Blaine says, "Everybody at 1500, especially me and Gary, have been huge fans of Depeche Mode, as is one of our main signings, God Lives Underwater, whom Gary has been managing for a long time. We always just talked about how much we loved Depeche Mode and how it was our ideal band in terms of what we'd love to have: cool electronic, unique production with songs. And we said, 'Hey, wouldn't it be cool to do a tribute to them!'"

That's just one of those things you get to do when you have your own label.

While many tributes have fallen on deaf ears when it comes to consumers, Blaine thinks "For The Masses," whose title is taken from Depeche Mode's 1987 album, "Music For The Masses," has a better chance than most because of Depeche Mode's wide appeal. "A lot of people are doing tributes to obscure artists who influenced other artists, but this is a band that influenced artists and people," says Blaine. "Martin Gore wrote beautiful songs."

Although the band is not taking an active role in the tribute, Blaine says it has given the project its blessing, trumpeting it on its World Wide Web site and newsletter. Blaine adds that he had lunch with [Depeche Mode singer] Dave Gahan six months ago, "and he mentioned how much he'd love to have Marilyn Manson on it. We don't have them yet; they're busy recording their album."

Blaine supplied artists with a list of potential tracks but also gave acts leeway to choose other tunes if they wished.

"We'd like to have stuff that's more familiar, but Gus Gus wanted to do 'Monument,' which is obscure. But we said sure. If they had a vision, we wanted them to follow it."

**T**HE BROTHERS BACON: Look for the first video from the Bacon Brothers to begin airing on VH1's "Crossroads" in late February. The clip is for "Boys In Bars," a standout track from the duo's debut,

"Forosoco," which came out a number of weeks ago on M.S.-distributed Bluxo Records.

Kevin Bacon remembers the first song he wrote as a young teen in the early '70s. "It was called 'All The World.' I wrote it for Michael Jackson. Of course he never heard it," he says, laughing. "We're raising it for really big artist," chimes in his brother and musical partner Michael.

As most people know, Kevin's budding music path gave way to his extremely successful movie career. But he never gave up on the music. Neither did Michael, who's made a career as a composer for music and film. (Michael also had an album out on Columbia in 1969 as part of a duo, Good News, and two solo records on Monument.)

The album, "Forosoco" (the too-precious title is an amalgam for folk, rock, soul, and country, the genres of music that inform the Bacons' material), is a very pleasant, mainly acoustic offering that's perfect for triple-A and roots-music formats. While it's always tempting to dismiss as mere vanity projects musical efforts by people known from other careers, it's clear that both Bacons know their way around a chord or two. And brotherly harmonies shimmer on a number of tracks. Among the guests on the album are Jonathan Edwards, Jon Bon Jovi, and saxophonist Andy Snitzer.

Though they are happy to be on Bluxo, a Florida-based indie, that path wasn't what the brothers envisioned when they started courting labels.

"We got turned down by every major in the country," says Kevin. "I don't really know the reason, but in a lot of ways, it was the best thing for us because we were able to make the record exactly the way we wanted to and not have someone sweep down and say, 'Hey kid, here's what we're going to do for you. First, we're going to give you a haircut.'"

Adds Michael, "With a smaller label, there isn't that kind of pressure to impress a corporation in the first month with what you can do. I chased the record business many times in my 25 or 30 years of doing this, and I was never successful with that."

This way, the brothers feel, they can work the record on their own terms and tour when they can (they just completed dates in St. Louis and their hometown of Philadelphia and often play New York's Bottom Line).

Look for the Bacon Brothers on "Late Night With Conan O'Brien" March 18, two days before Kevin's newest movie, "Wild Things," opens.



by Melinda Newman

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## Junkie XL Kicks Genre Borders

### Roadrunner Act Uses Metal, Hip-Hop Sounds

BY STEVE KNOPPER

As Tom Holkenborg sees it, electronica artists hold the golden ticket. Every record company wants the next Chemical Brothers or Prodigy, but nobody knows how to find them. So his one-man band—Junkie XL, which releases its Roadrunner debut, "Saturday Teenage Kick," March 24—has an automatic commercial edge. And it's not just because he employs a well-known metal guitarist and an old-school rapper to expand his audience.

"It used to be you'd see a band at a club, you'd put them in the right studio with the right producer, and you'd be more or less sure how it was going to come out," says Holkenborg by phone from his home in the Netherlands. "But most of the [electronica] bands which have become pretty big started out in attics in small studios, like the way Roni

Size worked, the way Goldie worked, the way Prodigy worked. So I think [labels] are pretty sure to listen to most of the demos. They don't want to miss the next bedroom big thing."

Though the Chemical Brothers and Prodigy put out hit albums in '97, it has been harder for more experimental artists, from Size to Spring Heel Jack,

to break as big. With Junkie XL, however, two of the album's most prominent players—Fear Factory guitarist Dino Cazares and Urban Dance Squad rapper Rude Boy—aren't techno musicians at all.

Because of this diversity, Roadrunner product manager Cory Brennan says,

the first Junkie XL single, "Billy Club," makes "a really catchy kind of pop song. It's very electronic, but it's got a lot of rock elements."

Still, Roadrunner—best known as a rock label, though its 3-year-old ESP-Sun division dabbles in electronica—has been marketing Junkie XL in dance circles for months. The company heavily pushed a 12-inch single, featuring "Def Beat" and two other instrumental tracks, which have turned up on such influential techno radio shows, as the one hosted by Liquid Todd on WXRK New York.

It's tempting to lump Junkie XL's fast-paced breakbeats on "Saturday Teenage Kick" with the Chemical Brothers and other electronic acts with similarly loud, straightforward dance music. Both the title cut and "Billy Club" have the same anthemic party feeling and catchy repetition as the Chemicals' "Block Rockin' Beats."

But Holkenborg throws in a number of rock, rap, metal, funk, and experimental curves. For the title track, Holkenborg samples the guitar parts from an old punk song, Hüsker Dü's "Divide And Conquer."

Holkenborg, 30, grew up a traditional rock fan but, while working at a music store at age 17, started tinkering with samplers and other high-tech equipment. Though he gradually gained a reputation in the Netherlands as a house DJ, he achieved his first taste of international renown through the heavy metal world; well-known speed metal band Fear Factory hooked up with Holkenborg for remixes of songs from its "Remanufacture" album. Cazares even contributed Holkenborg's "Junkie" nickname, which refers to the DJ's workaholic tendencies.

To prepare for this album, more than a year ago, Holkenborg sent a tape to Rude Boy, who leads the five-member, Netherlands-based Urban Dance Squad, best known for the 1991 hit "A Deeper Shade Of Soul." An enthusiastic Rude Boy had existing lyrics ready to use and even agreed to join Junkie XL as a touring band member.

Cazares was even easier to bring on board. The guitarist liked what Holkenborg did with his remixes for "Remanufacture," so he agreed to contribute (although studio commitments prevented him from touring).

The album's catchiest tracks—"Metrolite," which recalls such late-'80s/early-'90s rap-and-techno groups as MC 900 Ft Jesus and Pop Will Eat Itself, and the guitar-heavy instrumental "Def Beat"—rely on super-fast drum beats, heavy guitars, and Rude Boy's pinched, rambling raps. But the DJ slows down frequently, stretching "Dealing With The Roster" into an ambient mood song, and flying at several speeds on the 18-minute closing track, "Future In Computer Hell."

Though many musicians deride the tag "alternative music" as a meaningless marketing term, Holkenborg embraces it. "On the left side, you have bands like Daft Punk and Underworld entering it from the dance scene, then Foo Fighters and bands like that in the middle, and Sepultura on the right side. So there's a whole spectrum that will always be there. It's getting bigger and bigger."



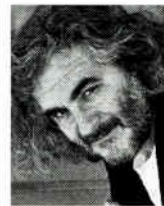
JUNKIE XL

## SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

**KAMEN'S PICKS:** When it came time for soundtrack composer Michael Kamen to decide which movie selections to include on his forthcoming London Records project, "Michael Kamen's Opus," one rule proved inviolable: If he couldn't play or conduct the piece, he wouldn't include it. "I had to straighten out all the [sheet music] in order to perform it, and some of it was just impossible to get through. There were cues and things I just couldn't perform—they're really hard!" he exclaims with a laugh. "You can write things you can't play. I wrote a great waltz for 'The Adventures Of Baron Münchhausen' that I'd like to have put on the record, but I couldn't conduct it."



KAMEN

Not that Kamen was lacking for material; he's scored more than 60 films, including "Mr. Holland's Opus" (from which the March 17 release lovingly takes its name), "Die Hard," "Die Hard II," "Brazil," "Mona Lisa," "Lethal Weapon," "Lethal Weapon II," "Robin Hood: Prince Of Thieves," "Don Juan De Marco," and "Circle Of Friends." He's scoring the upcoming Ralph Fiennes/Uma Thurman film "The Avengers."

Kamen is equally as adept at writing pop hits for movies as he is scoring. He co-wrote "Everything I Do (I Do It For You)," recorded by Bryan Adams for "Robin Hood: Prince Of Thieves"; "All For Love," recorded by Sting, Adams, and Rod Stewart for "The Three Musketeers"; and "Have You Ever Really Loved A Woman?," recorded by Adams for "Don Juan De Marco." However, when it came to putting together "Michael Kamen's Opus," he chose orchestrations that had not been pop hits. "That would have been a different album if we'd included the hits," he says. "I wouldn't include a Bryan Adams song without Bryan. This is a compilation album in that it's movie music from different movies, but it's all in the same voice. That voice is mine."

Kamen rerecorded the selections with the Seattle Symphony Orchestra, whose director is a friend from high school. Kamen says the rerecordings allowed him to circumvent the cost of licensing the songs from the soundtracks they originally appeared on. They also gave him the leeway to arrange the works as he wanted, as opposed to how they needed to be used to greatest effect in the movies.

"For example, in 'Don Juan,' there's a place where I had to slow notes down waiting for Johnny Depp to pick something up on the table," says Kamen. "I don't have to wait for Johnny Depp now; I can beat him."

Kamen will conduct selections from the album March 24 during a Carnegie Hall performance in New York that will benefit Mr. Holland's Opus Foundation, a nonprofit organization Kamen founded that provides and maintains musical instruments for children. An orchestra composed of students from the Juilliard School (Kamen's alma mater) will play. Adams and Bryan Ferry are also slated to appear at the benefit.

While Kamen has no plans for a national tour, he will conduct symphonies playing his material in a number of cities, including Phoenix, Boston, Houston, and Los Angeles, this spring.

**KEEPING SCORE WITH GOLDENTHAL:** No one can accuse composer Elliot Goldenthal of being stagnant. The New Yorker jokingly calls himself a "33½ guy," referring to the fact that he splits his time between writing classical pieces, film scores, and music for theatrical productions. As his ballet "Othello" makes its way to major cities across the country, Goldenthal will also showcase his movie mettle this month. His score to Barry Levinson's "Sphere" is due Tuesday (24) on Varese Sarabande; the score album to Neil Jordan's "Butcher Boy" is due March 24. "Butcher Boy" is the third Jordan score for Goldenthal, following "Interview With The Vampire" and "Michael Collins." He is at work on the music for Jordan's upcoming film "In Dreams."

Although both the "Sphere" and "Butcher Boy" projects fall under the film umbrella, they provided completely different experiences for Goldenthal. He says he spent more than a month trying to nail down the tone of the music for "Butcher Boy" before finally deciding it should be in the spirit of the film's protagonist, an adolescent boy. "He has his own special way of looking at the world," Goldenthal says. "It required a complex naiveté, if that makes sense." For "Sphere," a sci-fi thriller that takes place primarily underwater, Goldenthal worked to provide a dramatic and somewhat uplifting backdrop. "This is a movie about your greatest fears becoming manifested, so orchestrationally it's like giving the audience kind of an LSD trip," he says. "But because everything in the movie is so scary and murky, I wanted to come up with themes that were beautiful."

Of working in the film medium in general, Goldenthal says the greatest challenge is balancing all the hands in the pot. "The variables shift. Sometimes you work with a difficult director; sometimes the subject matter presents a conceptual challenge; sometimes you have to deal with fighting to be heard through sound effects," he says.

Assistance in preparing this column was provided by Melinda Newman in New York.

amusement business					
BOXSCORE					TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2	River Plate Stadium Buenos Aires	Feb. 5-7	\$8,668,840 (8,668,707 pesos) \$150/\$25	160,478 three sellouts	Rock & Pop TNA International Ltd.
U2	Morumbi Stadium São Paulo, Brazil	Jan. 30-31	\$6,103,065 (6,841,536 reales) \$53.09/\$13.27	154,056 two sellouts	TNA International Ltd. Franco Bruni
ROLLING STONES	Foro Sol Mexico City	Feb. 7, 9	\$3,902,244 (33,012,984 pesos) \$177.09/\$16.53	88,700 two sellouts	Ocesa Presents/CIE TNA International Ltd.
ROLLING STONES JONNY LANG	Aloha Stadium Honolulu	Jan. 23-24	\$3,317,190 Gross Record \$65/\$35	54,006 60,000, two shows	TNA USA Tom Moffatt Prods. Shep Gordon
ROLLING STONES SANTANA	Qualcomm Stadium San Diego	Feb. 3	\$3,220,069 Gross Record \$60/\$39.50	55,507 sellout	TNA USA Bill Silva Presents Andrew Hewitt
ROLLING STONES JONNY LANG	Rose Garden Portland, Ore.	Jan. 30-31	\$2,975,914 Gross Record \$125/\$39.50	35,059 two sellouts	TNA USA Avalon Attractions
U2	Nelson Piquet Auto- dromo Rio De Janeiro, Brazil	Jan. 27	\$2,654,715 (2,976,201 reales) \$44.24/\$13.27	66,949 sellout	TNA International Ltd. Franco Bruni
ROLLING STONES JONNY LANG	Compaq Center Houston	Feb. 12-13	\$2,244,058 Gross Record \$150/\$39.50	23,612 two sellouts	TNA USA Avalon Attractions
U2	Estadio Nacional Santiago, Chile	Feb. 11	\$2,171,112 (979,171,512 pesos) \$66.22/\$17.66	67,633 sellout	Rock & Pop TNA International Ltd.
ROLLING STONES JONNY LANG	B.C. Place Stadium Vancouver	Jan. 28	\$1,472,119 (\$2,134,572 Canadian) \$60/\$39.50	37,058 40,000	TNA International Ltd. Universal Concerts Canada

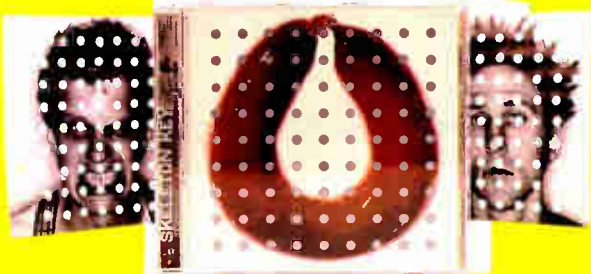
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 Bill Black Combo  
 Randy Brecker  
 Leslie Bricusse  
 Tony Brown  
 Ruth Brown  
 Bush (PRS)  
 The Chieftains (PRS)  
 George Clinton, Jr.  
 Ry Cooder  
 Chick Corea  
 The Robert Cray Band  
 Sheryl Crow  
 Daft Punk  
 Richard Danielpour  
 dc Talk  
 Diamond Rio  
 Ani Difranto  
 Dean Dillon  
 Celine Dion  
 (SOCAN)

The Distance  
 Dr. John  
 Jerry "Te Bass"  
 Duplessis  
 Fred Ebb  
 Danny Elfman  
 Kurt Elling  
 Ahmet Ertegun  
 Faith Evans  
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 Tommy Flanagan  
 Robben Ford  
 Jud Friedman  
 Frank Fuchs  
 Kenny G  
 Gaither Vocal Band  
 Art Garfunkel  
 Humberto Gatica  
 Vince Gill  
 Gipsy Kings (SACEM)  
 Lenny Gomulka  
 Emory Gordy Jr.  
 Richard Greene  
 Charlie Haden  
 Slide Hampton (SACEM)  
 Roy Hargrove's Crisol  
 Rhonda Hart  
 Antonio Hart  
 Roy Haynes  
 Michael Hedges  
 Joe Henderson  
 Conrad Herwig  
 Faith Hill  
 Eric Idle  
 India  
 Indigo Girls  
 Janet Jackson  
 Jars of Clay  
 Elton John (PRS)  
 Eric Johnson  
 George Jones



**7** Paula Cole  
Nominations

**3** Sarah McLachlan (SOCAN)  
Nominations

**8** Babyface  
Nominations

**3** Mariah Carey  
Nominations

**3** Alison Krauss  
& Union Station  
Nominations

**3** Patty Loveless  
Nominations

**3** Jamiroquai (PRS)  
Nominations

John Kander  
 Jay Kay  
 Garrison Keillor  
 Toby Keith  
 Aaron Jay Kernis  
 Ali Akbar Khan  
 The Kinleys  
 Lil' Kim  
 Joe Lovano  
 Claire Lynch  
 Arif Mardin  
 George Martin (PRS)  
 The Martins  
 Matchbox 20  
 The Mavericks  
 Curtis Mayfield  
 Martina McBride  
 Christian McBride  
 Donnie McClurkin  
 Tim McGraw  
 Megadeth  
 Pat Metheny  
 Mighty Clouds of Joy  
 Molotov  
 Alanis Morissette  
 Morphine  
 Van Morrison  
 Walter Morrison  
 Charlie Musselwhite  
 Willie Nelson  
 Bob Newhart  
 No Doubt  
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 Walter Ostanek (SOCAN)  
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 Pantera  
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Rage Against  
 the Machine  
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 Busta Rhymes  
 Allan Rich  
 LeAnn Rimes  
 Bobby Robinson  
 Wallace Roney  
 The RZA  
 Joe Sample  
 Marvin Sapp  
 Seal (PRS)  
 Duncan Sheik  
 Garry M. Shider  
 Wayne Shorter  
 The Smashing Pumpkins  
 Stephony Smith  
 Burning Spear (PRS)  
 Ralph Stanley  
 Jody Stecher  
 Keith Stegall  
 William "Skylz" Stewart  
 Sting (PRS)  
 Al Stone  
 Todd Terry  
 Los Tigres del Norte  
 Pam Tillis  
 Tina Turner  
 Carlos "Patato" Valdes  
 Armand Van Helden  
 Mervyn Warren  
 Junior Wells  
 Jerry Wexler  
 Ian Whitcomb  
 Vanessa Williams  
 Anthony Wilson  
 Vickie Winans  
 Paul Winter  
 Bobby Wood  
 Phil Woods  
 Wu-Tang Clan  
 Maury Yeston  
 Dwight Yoakam

# 2 NOMINATIONS

**Clint Black**  
**David Bowie (PRS)**  
**Boyz II Men**  
**Meredith Brooks**  
**Foo Fighters**  
**Kenny Garrett**  
**John Lee Hooker**  
**J.J. Johnson**  
**Charles Kuralt**  
**Patti LaBelle**  
**Taj Mahal**  
**Nicholas Payton**  
**The Rolling Stones**  
**Take 6**  
**John Williams**



**3** *Dave Grusin*  
 Nominations

**4** *Kirk Franklin*  
 Nominations

**5** *R. Kelly*  
 Nominations

**3** *Fleetwood Mac*  
 Nominations

# BMI

# Artists & Music

## GOD LIVES UNDERWATER

(Continued from page 16)

and back then it sounded like it came from another planet," says singer Reilly, who programs the music with Turzo. "With all the trends that have happened since the '80s, anyone that could afford a sampler made music whether they were a musician or not. I think right now monotonous techno is going to die, and hopefully songwriters will embrace the technology."

God Lives Underwater is doing just that on its third release: writing "songs," but with an electronica/techno edge. If one took the lyrics and the melodies away from the music, the songs could easily be performed on guitar or piano rather than on computer with Pro Tools, which is how the music on "Life In The So-Called Space Age" was made. Conversely, if one took the music without the words or melodies, the songs would be straight-up techno.

"You can hear a lot of different things on this album," says Reilly, who, like his partner, has a techno side project. Reilly's is dubbed Robot Teen America. "I listen to more indie stuff and shoe-gazer stuff like Slowdive, Catherine Wheel, Pale Saints, Spiritualized. Jeff likes more techno but also Beatles and Bowie. We've always liked bands like Prodigy and Meat Beat Manifesto, too."

God Lives Underwater is a hard act to define, even for its members. "I'm even at a loss for a category," says Turzo. "The techno [tag] comes from us using the same tools as a techno band, but we just like to write songs and produce them with synths and samplers."

"We're a rock band," offers Reilly. "Whether there's guitar on it or not. Our ultimate goal is to make a record like 'Led Zeppelin II' or [the Beatles'] 'Sgt. Pepper's [Lonely Hearts Club Band],' but to take it to another level that's, again, not monotonous techno."

1500/A&M began setting up this album nearly 2½ months prior to its forthcoming release.

The label's first move was to issue 12-inch vinyl of the album version of "From Your Mouth," a remix of the song by Turzo's techno side project Mass Hystereo (which has released a 12-inch and a single on 1500/A&M), and a cover of Depeche Mode's "Fly On The Windscreen." "Fly" will be released on 1500/A&M's Depeche Mode tribute album, "For The Masses," this summer.

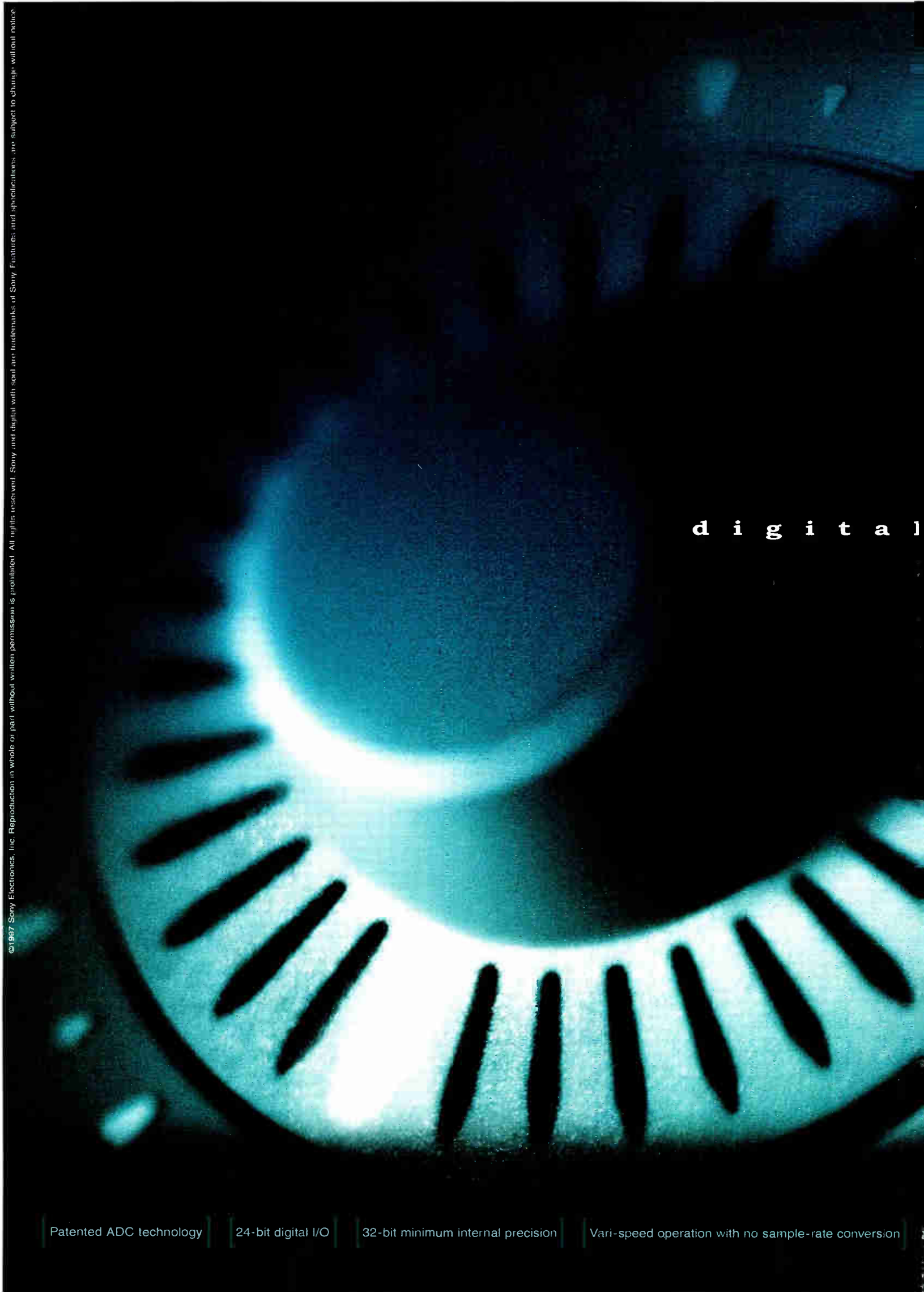
The vinyl was sent to radio specialty shows, DJ pools, and clubs the first week of January, and the CD single went to select modern rock and specialty shows the following week.

In addition, within the past month, the label distributed stickers, postcards, and cassette samplers in the act's key markets, which are Philadelphia, New York, Boston, Washington, D.C., Cleveland, Detroit, Chicago, Atlanta, Los Angeles, Phoenix, and Denver.

"We're already selling tickets for their [Feb. 13-March 9] promo tour by letting kids know on the Web about what's going on," says Richards. "There are a bunch of God Lives Underwater fan sites and a newsgroup, and we keep those people up to date on what the band is up to."

God Lives Underwater also stands to raise a few eyebrows with the video for "From Your Mouth," which was directed by Roman Coppola. Says Richards, "It features this kid from Japan who holds a world's record for eating, and he ate all the food and we have it coming out backwards out of his mouth. It's bizarre."

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## ARDEN

*(Continued from page 16)*

film/video director Jeth Weinrich, who has shot all Arden's videos to date.

Scott Emerson, national director of AC and adult top 40 promotion for A&M (U.S.), says, "We'll be going at every AC angle. A lot of stations that are still playing 'Insensitive' are modern AC. She's turned into their Celine Dion. So we'll be hitting the modern ACs very hard at the beginning."

The label will attempt to capitalize on Arden's foothold in the U.S. market provided by "Insensitive." "Jann made a lot of friends at radio last time around," Emerson says. "Many people felt very much part of the 'Insensitive' [success]. Jann will be [in the U.S.] for some [personal appearances], and we'll have her do the 'grin and grip thing' again. She's great with that. Radio stations love her: You bring her in for 10 minutes, and she stays for an hour."

"Jann's best weapon is herself," agrees Morty Wiggins, senior VP of marketing for A&M (U.S.). "She's a funny, funny person. Getting her on TV and meeting [key] media, those are our goals. We're also looking to tie in with a corporate sponsor that will help us bring our message directly to consumers via samples, shared promotions, and shared advertising."

Arden's longtime manager, Neil MacGonigill of Music Works Inc., expects her to begin touring U.S. markets in May. "We're now trying to get on the right package," he says.

Arden is booked by William Morris in the U.S. and by S.L. Feldman & Associates in Canada.

Buoyed by a 36-date national concert tour, running from Oct. 9 to Dec. 8, "Happy?" is an impressive success in Canada. Released Sept. 23, the set, which peaked at No. 2 on SoundScan's Canadian album chart, has sold 180,000 copies, according to Wells. The lead-off single, "The Sound Of," topped the BDS Canada-derived pop adult chart in October. The follow-up, "Wishing That," released Jan. 5, is No. 13 on the BDS pop adult chart for the week ending Monday (23).

"Jann Arden's one of Canada's top artists, and we play her quite a bit," says Wayne Webster, music director at hot AC CKFM Toronto. "We jumped on 'Wishing That.' We played the 'The Sound Of' for over 20 weeks. It wouldn't go away."

Fatigued by more than two years of touring behind "Living Under June," Arden found it agonizing preparing songs for her highly anticipated follow-up. However, she did, in the same period, produce her backup singer Lin Elder's "One Beautiful Wife," the first release on Arden's Big Hip Records.

"It was overwhelming being on the road for two years, and I lost interest in music in general," Arden says. "By the time I got home [to Calgary], the last thing I wanted to do was pick up my guitar."

As a result, a month prior to recording, a panicky Arden had only "Wishing That" completed to her satisfaction. "I really had to sit down and get writing," she recalls. "I had bits and pieces [of ideas] strewn throughout my mind, but I had never sat down to write them out. Once I got going, I was fine. It was just getting over the hump."

As with her two previous albums, the dark-hued and melancholy "Happy?" was produced and mixed by Ed Cherney and engineered by Duane Seykora.

## DOMESTIC ACTS OVERCOME 'ANTI-SUCCESS' MIND-SET

(Continued from page 5)

around the globe, this country's musicians are shaking off the self-defeating attitudes that have prevailed here.

The Getaway People and Babel Fish, signed to Columbia Records and Atlantic Records, respectively, have—along with Lind (Universal), Secret Garden (PolyGram), and Sissel (PolyGram)—helped raise the visibility of the Norwegian music business. Rock band Libido and techno wizard Biosphere are also garnering critical praise from U.K. media.

Such international attention is unprecedented, yet Norwegian labels are not behind any of this new buzz. Instead, international labels are spot-



LIBIDO

they revere their American influences from the '60s and '70s, but the band has also married those influences perfectly with '90s technology."

Former Sony Music local A&R manager Marius Lillelien, now music director of Norway's national public top 40 station NRK P3, says, "It's a sign of failure for us who are working with Norwegian music at Norwegian record labels, but in the case of the Getaway People, I said straight out that it was a good idea for them to get signed directly to the U.S. Their music genre fits well into the U.S. market, and if you have success there, you will eventually have success in Norway as well."

The Getaway People's lead singer, Boots, says the act did have interest from local labels, but for older music that the members felt was no longer representative of the band's aesthetic.

Moreover, he says, the band believed that international stereotypes could prevent it from breaking through on a global level.

"Even if the Norwegian record company loves your music and signs you and tries to push it out to Germany or England or Japan, it tends to end up at the bottom of the pile," says Boots. "It's very often not the fault of the Norwegian record company; God knows they try hard enough, but it's hard to break that [perception] of 'Well, it's Norwegian, so it must not be very good.' So they don't listen to it that week, and pretty soon you're totally out of contention."

Babel Fish, whose music brings to mind Toad The Wet Sprocket and

Crowded House, was also virtually unknown to the Norwegian public upon its signing to a worldwide deal with Atlantic last year. The band previously had only one substantial radio hit, "Mania," which was never released commercially here.

Its debut album is to be recorded in New York soon and is scheduled to be released in the early spring in the U.S. and Norway, according to Atlantic (U.S.) director of A&R Jim Welch, who signed Babel Fish.

"Their manager was in New York, and he came by and played a couple of songs," Welch recalls. "I spent a couple of weeks listening to their music,



D'SOUND

then I went to Norway to see them play live. The band had released a promo single in Norway called 'Mania,' which was a hit on the radio charts there. The signing process happened very quickly."

The band's origins aside, Welch underscores that it was the music that sold him on the signing. "The band simply has great songs," he says. "When I heard their music, I didn't

care what country they were from. Their songs are very modern, yet rooted in traditional pop writing. What I like about Babel Fish is they don't really follow any trends. They have a timeless quality."

He also singles out Babel Fish lead singer Jan Van Ravens as making a striking impression. "There aren't too many great male lead singers in bands right now, but Jan has real star quality," he says.

### WHY NOW?

Observers here disagree as to why Norway, whose last worldwide export was a-ha in the '80s, has only recently begun to emulate Denmark and Sweden in exporting acts. Certainly, in the early '90s, the market was plagued by parallel imports, which affected the ability of local majors to invest in talent.

Changes in broadcasting may have helped re-energize local music. The only national top 40 radio outlet, NRK P3, launched four years ago, is often credited for breaking rap and R&B product. The station also took an active role in exposing new talent, for instance by playing Lind's demo tapes.

Jonny Sjo, bass player of pop/jazz combo d'sound, which is being promoted by PolyGram International in Europe, acknowledges, "There's absolutely a fresh wind in Norway [in terms of R&B music]." The band's vocalist, Simone, adds, "Fortunately, radio stations don't just play music with fuzz and electric guitars anymore."

Yet in terms of pop, the country still lacks would-be stars.

Norwegians have to battle their own compatriots to achieve success. A unique combination of social mores, national characteristics, labels' local A&R policies, and available talent conspire against the development of superstar acts, say observers here.

Universal Music managing director Petter Singaas says that he believed he would be besieged with tapes after signing Lind. "But we still get the weekly 10 demo tapes from metal bands, which still represent the most viable music genre in Norway today," he says. "It's almost like there's an opposition to pop artists like Aqua."

In the process of planning the coun-



GETAWAY PEOPLE

try's first music export conference, to be held in August, industry representatives noted that the pop environment in Norway, including artist management, songwriters, and publishers, is still in its infancy.

Virgin Records local A&R manager Hans Olav Grøttheim says a talent like BMG Sweden-signed Robyn

(Continued on page 26)

## UNIVERSAL'S LIND POISED FOR WORLDWIDE INTEREST

(Continued from page 5)

Morris' office early last June lighted the touchwood for Lind's international career (Billboard, Nov. 1, 1997).

The first national signing to MCA Music Entertainment Norway (as it was known when he signed in 1995), Lind was marketed in his homeland as Sway. He resumed using his birth name to head off potential legal problems with acts around the world already using "Sway" in various combinations.

Apart from sharing nationality with Aqua's Lene Crawford Nystrøm, Lind has little in common with the Danish popsters. His emotionally charged, adult-oriented music sits comfortably along the likes of George Michael or the more sedate output of his idol, Prince.

An unusually perfectionist, passionate, and committed artist, producer, and songwriter, Lind prefers to do most of the work himself, including playing all the instruments and producing his music.

Lind says Universal's investment in him went beyond traditional artist advances and involved equipping his own studio. "Fortunately, Universal saw the logic in buying recording equipment, which creatively is much better," he says. "I'm a perfectionist and work a lot on the details. When I get an idea in the middle of the night, I can go into my studio and work it out."

That investment has already been recouped, the artist reckons. "Adat/hard-disc recording is more common now, which enables me to record the music in my private studio

while doing mixing and overdubs in a bigger studio," he says. "This saves a lot of time and money. Recording in a commercial studio would probably cost 10 times more."

Lind attracted major support from Morris. With the company's senior VP, Jocelyn Cooper Gilstrap, Morris has personally participated in directing Lind's U.S. activities. In the U.S., Universal has committed to releasing his international debut album, "Red," although a release date is yet to be confirmed.

So far, Lind's international career has gotten off to a flying start. As the single is breaking in Europe, Asian markets are picking up on Lind. As such, he's on a strict promotional schedule. In early February, he visited South Korea for a fashion shoot for a consumer magazine. Lind's mid-February European promotion activities are mirroring his success with the single; he'll have dates in Switzerland, the Netherlands, France, and Germany before returning to Norway. March promotion will include appearances in Italy, Portugal, Spain, Denmark, and France.

According to UMI, "Red" is in demand in South Korea, where "Susannah" is gaining a radio and video profile. The single is already in breakout rotation in MTV's Northern and Central Europe regions, MTV Asia, and Viva Germany. It's also No. 20 on Music & Media's Hot 100 singles chart, No. 9 in Germany, No. 10 in Spain, No. 11 in Belgium, and No. 17 in the Netherlands.

To date, "Red" has sold close to 100,000 copies in Europe, and "Susannah" has sold 350,000, according to UMI.

"To understand the value of the artist, you really have to see him live," says Yoel Kenan, UMI's marketing director. "[His best qualities] are his songs [and] his voice. And he's a really hard worker. Espen has charmed everyone in the company and the media."

Despite Lind's photogenic nature and ease with print media, radio will be key in breaking him, says Universal Music Norway marketing manager



LIND

Helge Barra. "If we can't get the necessary radio support [abroad], the road to success will be much longer," says Barra, pointing to the crucial role radio played in breaking the single at home. The second Norwegian single off the album, "Baby You're So Cool," was exclusively released to radio to encourage album sales. Universal used the same strategy when it deleted Aqua's "Barbie Girl" single to avoid cannibalizing the act's album sales.

Universal Music Norway managing

director Petter Singaas emphasizes Lind's unique qualities. "It feels strange to say it, but he possesses all the abilities that an artist should have, which very few artists have today."

Radio 1 Oslo's head of music, Bjorn Faarlund, characterizes Lind as "an artist right down to his fingertips. He doesn't think it's just 'cool' to make a record. He's undoubtedly really serious about what he's doing."

Michael Riedl, product manager at the 46-store Hysj! Hysj! retail chain, agrees. "Sweden has many pop artists, but [Lind] is one of the few Norwegian ones. He dared to be a pop star instead of acting strange and eccentric and playing [traditional] roots music."

Lind's 1995 debut album, "Mmm... Prepare To Be Swayed," released only in Norway, displayed his funky and uncompromising nature. It sold a respectable 5,000 units domestically, says Universal Norway.

It came as a positive surprise to many in the industry when the next album's first single, "Susannah," was a slow, piano-driven ballad. The new A&R direction provided Lind's definitive commercial breakthrough.

Lind tells Billboard that "Red" represents a step in the right direction for him, both musically and commercially. He describes the album as "tight, with a sure touch [and] more focused and commercial-quality pop music."

Lind has a publishing contract with PolyGram. He's managed by London-based Brian Lane, formerly associated with Yes and Asia.

ting and signing talent that A&R executives here did not put forward as overseas contenders.

Lind is one of Universal Music International's three worldwide priorities this year, while Sissel started recording her debut English-language album Jan. 19 in Philadelphia (Air-Waves, Billboard, Feb. 7). The album, due in the fourth quarter, is keenly anticipated due to her European success with Warren G on the "Prince Igor" single from "The Rhapsody" album and the omnipresent "Titanic" soundtrack (Billboard, Feb. 21).

Other Norwegian acts will see an international push this year, including Trine Rein (EMI Norway), Unni Wilhelmsen (PolyGram Norway), Kare & the Cavemen (aka the Euroboys) (Virgin/Norway), Norwegian/Pakistani artist Deepika (Warner U.K.), the Tuesdays (Arista U.S.), and d'sound (PolyGram Norway).

Meanwhile, a new album by Libido, "Killing Some Dead Time," will be released Feb. 16 on independent Fire Records in the U.K., where it is keenly anticipated, and on Voices of Wonder in Norway and March 10 on Walter Yetnikoff's Velvel label in the U.S.

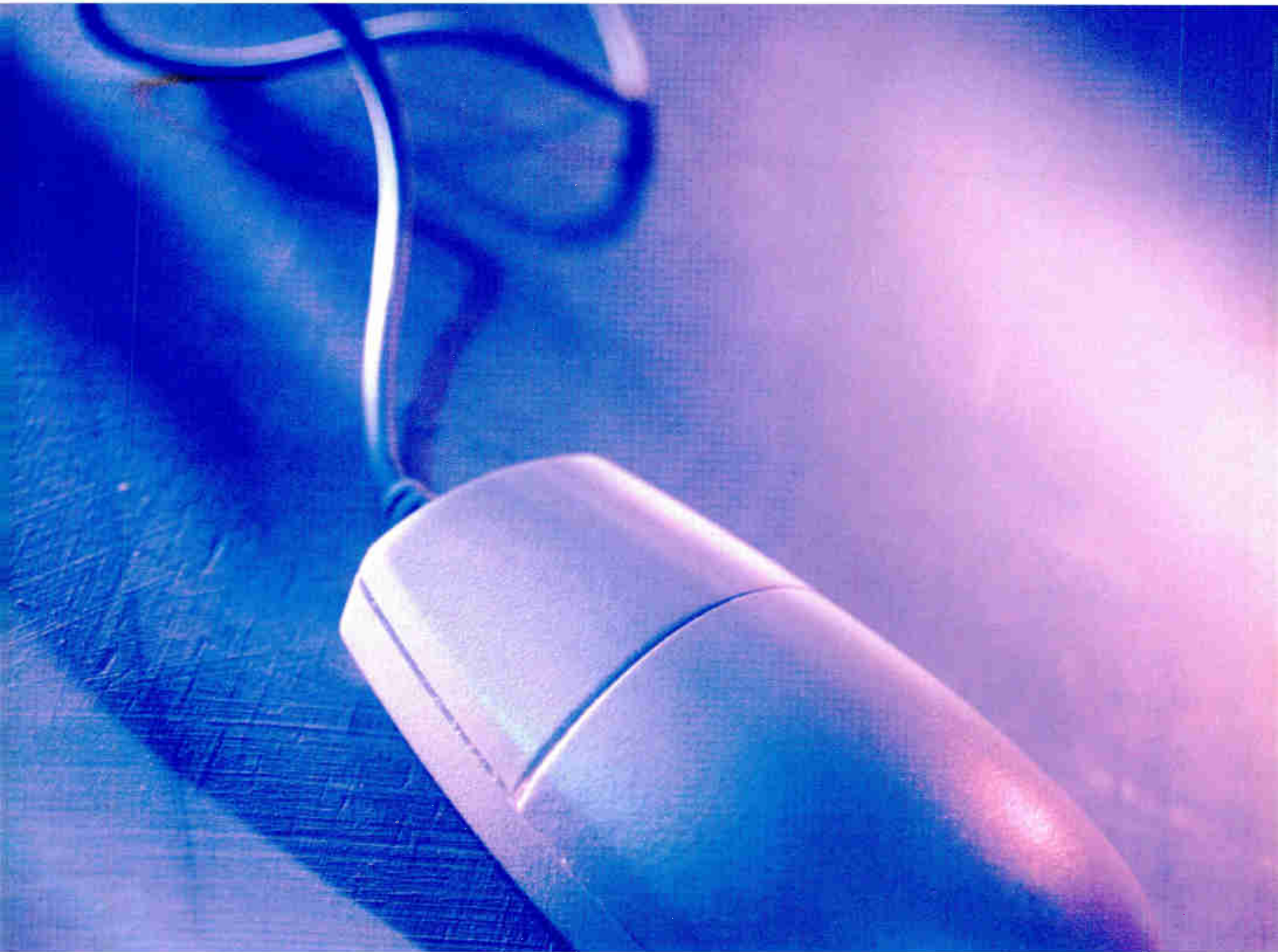
Pop/funk outfit the Getaway People, formed in 1994, have never had a domestic release and were recently signed directly to a deal with Columbia. Their self-titled album is due in the States April 7, and the single "She Gave Me Love" will be worked to U.S. radio.

"I originally wanted to sign them to my Medicine label, and the band originally wanted to sign to an indie label because they thought they'd get more attention at an indie," says Kevin Patrick, VP of A&R at Columbia (U.S.), who signed the group. "But once I got to know the band and their music, I realized they had a lot of mainstream appeal and global potential. It became clear to me they should be signed to Columbia and they'd have a better home at this label, and the band eventually agreed."

Patrick says the act's distinct sound will serve it well in helping it stand out from the pack. "They have a unique soulful, funky sound. It's obvious that



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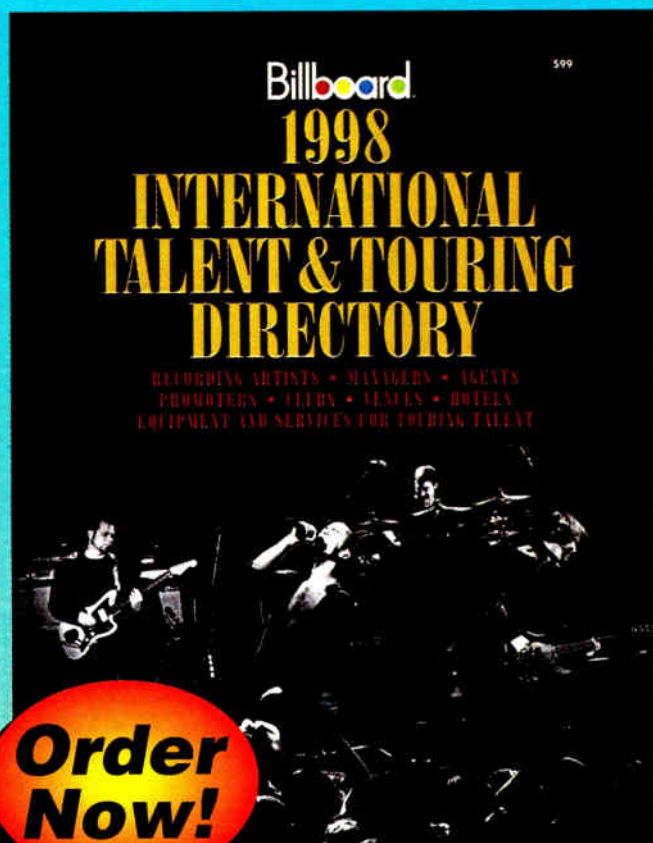
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# Artists & Music

## NORWEGIAN ACTS FINDING WARMER WELCOME ABROAD

(Continued from page 24)

"would have been totally out of league [being signed] in Norway. There is no professional network around artists here."

Recent relevant industry events include the launch of an affiliate of the International Managers' Forum and an advanced artist-management college program, as well as the emergence of two significant independent promotion companies.

### THE NORWEGIAN MIND-SET

The most interesting—and often cited—explanations of this nation's slow artist development revolve around Norwegians' mentality and social behavior.

Self-deprecation and low self-confidence affect both talent and attitudes toward long-term artist development, say record companies, artists, and media here.

Fear of failure and verbal harassment from others makes Norwegians hesitant about wanting to pursue careers as pop stars.

"If someone stands out with a strong image, it's very easy to become ridiculed," says Morten Ståle Nilsen, former editor in chief at the recently closed music monthly magazine Beat.

"People are afraid to admit they have ambitions and dreams," says Virgin's Grøttheim. "It's rare anyone comes into our offices saying, 'I want to become a pop star.' [Norwegians] admire success in secrecy."

Danish writer Aksel Sandemose identified Norwegians' distinctive traits in his book "A Refugee Crosses His Tracks" (1933), in which he identified the "Jante law."

The law consists of a set of rules that express a small society's dictation of its social standards to discourage individuals from attempting to achieve personal success.

EMI Norway recording artist Rein, who sold 600,000 units of her 1995 debut album, "Beneath My Skin," most notably in Japan, is currently in Los Angeles working on her new album. She says that working outside Norway is entirely different and that the Jante law is very much in effect at home. At an international songwriters' seminar earlier this year in France, she worked in a group with three unrelated songwriters.

She wanted to assemble a similar group of people in Norway when she came home, but the results were different. "[The group members] were more critical," she says. "In Los Angeles, they encourage creativity in a different way, which is very inspiring."

Annelie Drecker, founding member and vocalist of Bel Canto, says being based in Belgium with the act's label, Crammed Discs, was an advantage. "It wasn't possible to make music for a living being based at home. It was exhausting trying to get ourselves noticed. I managed to ignore [the opposition] after a while," she says.

However, the Jante law is beginning to become less influential. "The new generation of people lives another life," says EMI managing director Michael Manasse.

Sjo of d'sound adds, "The Jante law is what you make of it. We haven't been a victim of [those attitudes]." Simone concurs: "If you're less satisfied with yourself, you are more easily likely to abuse other people. People in the U.S.

are more open about [success]. In Norway, you're supposed to be modest and humble about your work."

The only pop band ever to come out of Norway, a-ha, was signed directly to an international deal with Warner Music in the U.K.

Paul Waaktaar-Savoy, a-ha's guitarist, explains, "It was totally hopeless [for a-ha to work out of Norway]. We knew without trying that we would have ended up in a dead-end street, so we didn't even mail any demo tapes around. We had the feeling that having a Norwegian company working with you didn't have the same power [as an international company]."

Manasse adds, "Norway has as bright a future as Sweden, provided that the labels review their A&R policies. Norwegians aren't as good at producing demo tapes [as] Swedes. The record companies have to work more with the raw material, because usually [the artists] are not mature enough to make a record. We should put them in contact with songwriters

and build the artist, instead of expecting to have an instant pop artist and advertise it on TV straight away."

Beat's Nilsen says, "[Labels] dare not work with an artist over a longer period of time and build a catalog. Very few of the debut artists last year will release a new album, ever."

However, the outlook for young Norwegians is generally good; a national budget surplus and low unemployment are two reasons to be cheerful. Young Norwegians also are more conscious of international fashions and tend to be more interested in urban life than the previous generation, making labels here optimistic that new talent can make it onto the international stage.

It's also fortunate that those outside Norway are taking an interest in their music; with the country becoming as trendy as Iceland among U.K. media, the outlook is good.

*Assistance in preparing this story was provided by Carla Hay in New York and Doug Reece in Los Angeles.*

## COMMENTARY

(Continued from page 8)

ondary meaning," i.e., becomes associated with the music and performances of the band in the public's mind, the name becomes protected property and can be one of the most valuable assets of a band.

The owner of the property can prevent others from using it to deceive the public and can recover damages for its use. Since the band entity owns the name, the then current representatives of the band entity can enforce these rights, even against former members. However, if the rights in the name are initially acquired by the band's employer, i.e., a record company or production company, or are transferred or licensed to others or abandoned, the band itself may have no claim to prevent its name from being used by others. In fact, the legal owners, whoever they may be, can prevent anyone, including the original band members, from using the name altogether if such use creates a likelihood of confusion.

How can these results and the disputes surrounding them be avoided? The only way to deal with these problems without costly litigation is to address them early in band agreements and to be aware in dealing with outsiders that the band's name is a valuable asset and must be protected. Sometimes bands spend more time choosing a name than protecting it against loss to others. This can be a costly mistake.

A carefully drawn band agreement will specifically deal with the issue of who owns the band name, what happens when one or more band member leaves or dies, and what rights each member has in the name in respect to ownership, voice in its use, and compensation for its exploitation. If a band member is expected to give up any right to use the band name if he or she leaves or dies, he or she should be appropriately compensated and the agreement should be clear as to the extent of his or her transfer of rights. For example, what if a former member still advertised that he or she was previously a member of the band?

On the other hand, if one or less than all band members are intended to own the name, this must be carefully set

forth in the agreement. In respect to third-party dealings, all agreements should be drafted so as to acknowledge ownership of the name in the band and to prevent any third party from claiming any rights therein. For example, a record contract or merchandising contract should acknowledge that exclusive ownership of the name belongs to the band and that no rights will be deemed transferred or will otherwise vest in the record company or merchandiser by reason of any actions they may take to develop a secondary meaning for the name. In addition, there may be specific provisions that need to be incorporated in these agreements to comply with U.S. trademark law or to ensure continued protection thereunder.

Finally, it is a good idea to register the name as a service mark under the Federal Trademark Act. Such registration affords many benefits in the enforcement of rights on a national basis. Although individual states also have registration procedures, these protect the registrant only in that particular state and not nationwide.

In the U.S., bands can build rights in their name. Securing a federal registration will extend those rights to nationwide rights. Because the first-use date is key in disputes against bands using similar names, getting a registration is helpful in proving prior rights, particularly if a band is not yet known in all parts of the U.S.

Registration in foreign countries is also important for bands expecting to have an international presence, for the reason that some countries, in dealing with name disputes, only look to see who registered the name first—regardless of who used it first—and this can cause costly problems for the real owner of the band name.

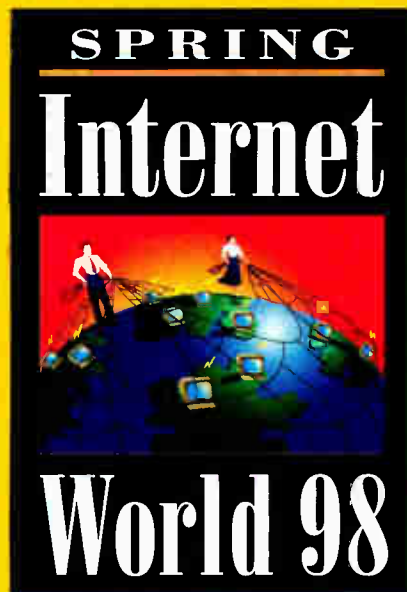
Both state and federal laws are sufficient to deal with the proper protection of names. However, ignorance or disregard of these laws can lead to unexpected, costly, and even disastrous results. A few simple and relatively inexpensive steps under the guidance of a competent lawyer can avoid these results in the future.

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Moderator: *Michael Tchong, Editor, ICONOCAST*

**10:30 AM - 11:30 AM**

### Internet Music: Breaking Bands and Building Brands in Cyberspace

The Web has opened up amazing new opportunities for the music and entertainment industries to exploit existing content and create new brand names specifically designed to fit the new medium.

*Larry Rosen, Chairman/CEO, N2K, Entertainment Inc.*

**11:30 AM - 12:45 PM**

### Successful Web Music Sites

A panel of popular — and profitable — music sites discusses the market, the technology and the prospects for music on the Web.

Moderator: *Mark Wachen, President, MWE*

Panelists: *John Morgan, Vice President, Billboard Online & Electronic Media, BPI Communications; Marc Geiger, Principal/Co-founder, ARTISTdirect; Brad Mehl, Director, Marketing & Communications, CDnow; Nicholas Darveau-Garneau, President, Custom Revolutions*

**2:45 PM - 3:30 PM**

### Selling Music Online

Electronic commerce in audio is a \$25 million business with projections of up to \$1.3 billion by 2000. Find out how the Internet is connecting customers directly to the artists, and what that means for the economics of the music industry.

Moderator: *Kim M. Bayne, President, wolfBayne Communications*

Panelists: *Jeannie Novak, President/Founder, Kaleidospace;*

*Jim Howard, Director, Strategic Technology, US Web/W3-design; J.J. Rosen, Senior Vice President/General Manager, N2K Entertainment, Inc.; Rod Parker, Senior Vice President, Product Management & Marketing, CDnow*

**3:30 PM - 4:30 PM**

### Rights and Royalties in Cyberspace

How will artists control access to their work online? What are the legal concerns, and how will technology ensure the security of intellectual property?

*Anthony V. Lupo, Attorney, Arent Fox*

**4:30 PM - 5:30 PM**

### Music Technology Futures

The quality of Internet-delivered audio has been going up as the costs have been coming down. Learn about the limitations and hear about the potential for high quality sound online.

Panelists: *Mark Cuban, President/Co-founder, AudioNet; Scott Burnett, Vice President, Liquid Audio; John Atcheson, Vice President/General Manager, Media Publishing, Real Networks; Peter Hoddie, Senior QuickTime Architect, Apple Computer Co.*

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	8	<b>BILLIE MYERS</b> UNIVERSAL 53100 (10.98/16.98)	<b>GROWING PAINS</b>
2	3	59	<b>BARENAKED LADIES</b> REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
3	1	9	<b>QUEEN PEN</b> LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
4	4	20	<b>NEXT</b> ARISTA 18973 (10.98/15.98)	RATED NEXT
5	5	3	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
6	8	21	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
7	16	31	<b>MICHAEL PETERSON</b> REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
8	<b>NEW ▶</b>		<b>JAMES IHA</b> VIRGIN 45411 (10.98/16.98)	LET IT COME DOWN
9	17	7	<b>ANITA COCHRAN</b> WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
10	6	41	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
11	35	3	<b>JOSE LUIS RODRIGUEZ WITH LOS PANCHOS</b> SONY DISCOS 82635/SONY (8.98/14.98)	INOLVIDABLE
12	7	9	<b>ALANA DAVIS</b> ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
13	12	45	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
14	18	21	<b>THE KINLEYS</b> EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
15	20	12	<b>SARAH BRIGHTMAN &amp; THE LONDON SYMPHONY ORCHESTRA</b> NEMO STUDIO 56511/ANGEL (9.98/16.98)	TIME TO SAY GOODBYE
16	13	21	<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
17	27	4	<b>CHERRY POPPIN' DADDIES</b> MOJO 53081/UNIVERSAL (8.98/12.98)	ZOOT SUIT RIOT
18	10	2	<b>LOS TEMERARIOS</b> AFG SIGMA 0515/FONOVISIA	COMO TE RECUERDO
19	<b>NEW ▶</b>		<b>MONO</b> ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
20	19	7	<b>SEVENDUST</b> TVT 5730 (10.98/16.98)	SEVENDUST
21	9	21	<b>CORNERSHOP</b> LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
22	15	24	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
23	26	7	<b>AVALON</b> SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
24	25	25	<b>DIANA KRALL</b> IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
25	22	40	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \* Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

26	<b>NEW ▶</b>	<b>THE BEATNUTS</b> RELATIVITY 1621* (8.98/12.98)	THE BEATNUTS REMIX EP: THE SPOT	
27	24	16	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CO)	BUENA VISTA SOCIAL CLUB
28	28	15	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98)	FINALLY KAREN
29	14	5	<b>DJ SHADOW</b> MO WAX/FFRR 540867*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
30	31	17	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
31	11	2	<b>GOLDIE</b> FFRR/LONDON 828983/ISLAND (16.98 CD)	SATURNZRETURN
32	30	33	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
33	29	16	<b>NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE</b> NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
34	38	4	<b>MILA MASON</b> ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
35	<b>RE-ENTRY</b>	<b>CHARLIE ZAA</b> ● SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS	
36	21	3	<b>HUM</b> RCA 67446* (10.98/16.98)	DOWNWARD IS HEAVENWARD
37	34	4	<b>BIG WRECK</b> ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
38	23	3	<b>GP WU</b> MCA 11587 (10.98/16.98)	DON'T GO AGAINST THE GRAIN
39	41	80	<b>JACI VELASQUEZ</b> MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
40	37	5	<b>RHETT AKINS</b> DECCA 70001/MCA NASHVILLE (10.98/16.98)	WHAT LIVIN'S ALL ABOUT
41	36	7	<b>COAL CHAMBER</b> ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
42	39	5	<b>STEVE GREEN</b> SPARROW 51638 (10.98/15.98)	THE FAITHFUL
43	42	16	<b>WILL DOWNING</b> MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
44	32	4	<b>FATBOY SLIM</b> ASTRALWERKS 6203*/CAROLINE (16.98 CO)	BETTER LIVING THROUGH CHEMISTRY
45	46	11	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
46	<b>NEW ▶</b>	<b>CRISTIAN</b> UNIVERSAL LATINO 40092 (8.98/13.98)	MIS MEJORES MOMENTOS	
47	<b>RE-ENTRY</b>	<b>CRISTIAN</b> ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI	
48	<b>NEW ▶</b>	<b>BEENIE MAN</b> VP 1513* (9.98/14.98)	MANY MOODS OF MOSES	
49	<b>RE-ENTRY</b>	<b>EDWIN MCCAIN</b> LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES	
50	<b>RE-ENTRY</b>	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	

## POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

**PROUD MARY:** Brownie Mary debuts at No. 3 this issue on the Middle Atlantic Regional Roundup chart with "Naked," the act's first album for Blackbird Recordings/Sire. According to Blackbird, the band's first two releases,



**And The Pitch.** Hollywood Records act Fastball is gathering steam at triple-A, modern rock, and modern adult radio with "The Way," the debut single from its sophomore album, "All The Pain Money Can Buy." The act has also contributed to Hollywood projects "Lounge-a-palooza" and the "An American Werewolf In Paris" soundtrack. Fastball plays the Viper Room March 16 in Los Angeles following the March 10 release of "All The Pain Money Can Buy."

"That's Me" and "Who's Your Daddy?," have sold more than 30,000 units combined. Blackbird (U.S.) GM **Tor Elting** attributes Brownie Mary's current chart position

to its grass-roots touring and sales efforts.

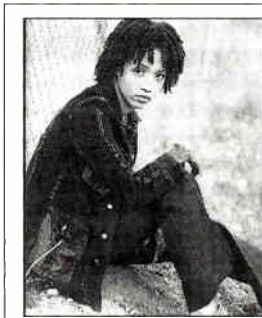
For the last few years, the act, which is self-booked but speaking with agents, has performed approximately 200 shows a year using its hometown of Pittsburgh as a hub and branching out into surrounding areas, including Washington, D.C.

More recently, the band has developed a following in Atlanta.

Enhancing its touring efforts, modern rock stations like WXDZ Pittsburgh, WENZ Cleveland, and WLIR Long Island, N.Y., are supporting the title track.

"We're looking for a lot more radio play and also keeping the band out on the road in the mid-Atlantic markets, heading into other areas on the East Coast," says Elting. "The idea is to really break them out by mid- to late spring and organize a large national tour."

**THE CURATOR:** Towa Tei, the artist best known as **Dee-Lite's** spectacled former turntablist, stands a good chance of resurfacing in the mainstream with his latest effort, "Sound Museum," which bows Tuesday (24) on Elektra.



**Sin-gle.** "Sin So Well," the first single from Elektra artist Rebekah, is being given an across-the-board push. The song, which started airing at modern rock and triple-A stations Feb. 17, goes to modern AC March 3 and top 40 March 9. The Cleveland-based artist's debut album, "Remember To Breathe," produced by Matthew Wilder, will be released March 10.

While the album doesn't exactly abandon the flavor he laid down on his first solo set, "Future Listening!," the new title makes several 90-degree turns, including a distinct R&B flavor on "Hello" and a loungey remake of the Hall & Oates hit "Private Eyes."

According to Tei, the multi-genre effort was an attempt to reflect the artist's diverse tastes rather than create a series of sonic juxtapositions.

"Some people might think that this is a concept album, but the concept came last," says Tei. "I wanted to make an album that reflected my everyday life and the diverse music that I listen to, so I came up with a free form where I could make some tracks that were drum'n'bassy, some hip-hoppy, and some with an R&B feel."

To help accomplish his goals, Tei employed several artists, including rapper **Biz Markie** on album cut "BMT."

"It's not the typical hip-hop song, so I was looking for someone whose voice would be strong enough to match the music," says Tei, "and Biz Markie just came to my mind naturally."

Tokyo-based Tei, who also produced the album, has a new

World Wide Web site at [www.towatei.com](http://www.towatei.com).

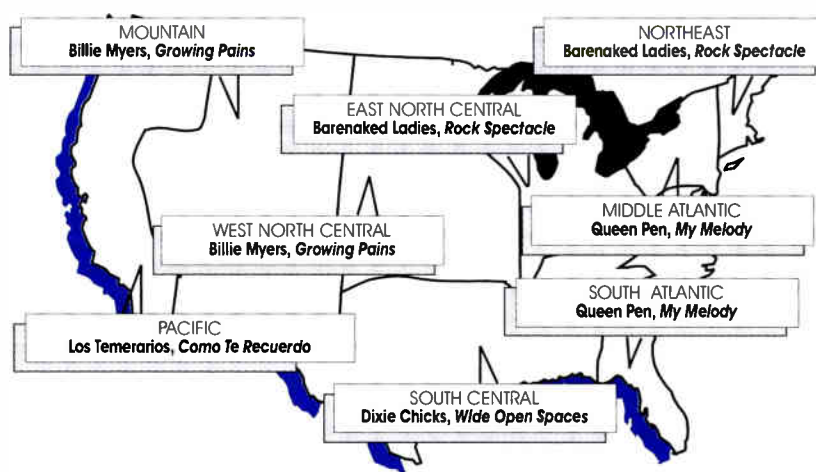
**ROADWORK:** 1500/A&M act **God Lives Underwater** (see story, page 16) plays East



**King's Court.** "Sylk 130 When The Funk Hits The Fan," released by Ovum/Rough House/Columbia Jan. 27, features a collective of Philadelphia artists assembled by Ovum founder King Britt (Billboard, Oct. 4, 1997). The act, which includes singers Tanja Dixon and Alma Horton (aka T&A On The Rocks), will open for Jamiroquai this May in France. A video clip for the group's current single, a cover of "Last Night A DJ Saved My Life," has been shot by Moses Edinborough.

Coast dates, including a Tuesday (24) show at Coney Island High in New York and a Wednesday (25) gig at the Pontiac Grill in Philadelphia. The band's latest album, "Life In The So-Called Space Age," bows March 24.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. Barenaked Ladies <i>Rock Spectacle</i>	1. Queen Pen <i>My Melody</i>
2. Billie Myers <i>Growing Pains</i>	2. Jose Luis Rodriguez With Los Panchos <i>Inolvidable</i>
3. James Iha <i>Let It Come Down</i>	3. Alejandro Fernandez <i>Me Estoy Enamorando</i>
4. Daft Punk <i>Homework</i>	4. Barenaked Ladies <i>Rock Spectacle</i>
5. Michael Peterson <i>Michael Peterson</i>	5. Next Rated <i>Next</i>
6. Bob & Tom Gimine <i>An "F"</i>	6. Billie Myers <i>Growing Pains</i>
7. Karen Clark-Sheard <i>Finally Karen</i>	7. Sounds Of Blackness <i>Time For Healing</i>
8. <i>Sounds Of Blackness</i> <i>Time For Healing</i>	8. Dixie Chicks <i>Wide Open Spaces</i>
9. Next Rated <i>Next</i>	9. Alejandro Sanz <i>Mas</i>
10. <i>Somethin' For The People</i> <i>This Time It's Personal</i>	10. Anita Cochran <i>Back To You</i>



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## Long Journey Plotted For 7 Mile Crave Act Gets Kudos From Carey, Listeners

BY KARU F. DANIELS

NEW YORK—Crave Records act 7 Mile is laying the roadwork for its self-titled April 14 release with a rigorous showcase schedule that includes stints as an opening act on label founder Mariah Carey's international tour. The appearances are aimed at helping the male quartet break ground in a marketplace filled with high-powered, chart-topping groups like Boyz II Men, Dru Hill, and Imature.

Tracey Green, manager of the Brooklyn, N.Y.-based one-stop Beat Street Records, says there's room for the group in the marketplace. Beat Street has been playing the act's single "Just A Memory" in-store; Green says it gets "a good reaction" from listeners. "Consumers have been asking me for the release date," she says. "We're selling about 45 pieces a week, and that's very good."

WUSL Philadelphia music director Glen "Goldenboy" Cooper calls the quartet "up and coming" and notes that the single performed well in the station's call-in "Rush It Or Flush It" contest. "We're very interested in it," Cooper says. "I don't know what their next step is, but I heard some of the cuts from their upcoming album, and it sounds very nice. I'm expecting a lot [from Crave], but I don't know how fast they're going to move on it."

Crave president Rick Bisciegli says the year-old label is making this project a major priority. "Their songs are so tremendous," he says. "These guys are such good singers that their music is universal. I see major cross-



7 MILE

over for '7 Mile.' Our intention is to work it R&B, then to cross it over in rhythmic top 40."

Crave's senior director of marketing and artist development, Hakim Abdal-Khallaq, says the group's sound will make them stand out. "I think the difference with these particular guys is their ability to perform. That's the uniqueness that they bring to the table," he says. "And their vocal range, because they all have very distinctive sounds to their voice. Once you hear each individual's voice, it's so distinctive that you'll remember it."

7 Mile is composed of three cousins—Luther "Squeaky" Jackson, Glynis "Lil G" Martin, and Seantezz "Tezz" Robinson—and their best friend, Deion Lucas. The members range in age from 17 to 21, and they've been musically inclined since their early years. Jackson plays guitar, piano, drums, and other instruments by ear. The group is named after a historical main street in Detroit.

### OUT OF DETROIT

7 Mile has been performing together for the past two years; the group members say they were discovered in March 1996 at Detroit nightclub Network by club owner Robert Yopp and entertainment attorney Tanya Heidelberg. In June 1996, 7 Mile performed an a cappella version of "The Star-Spangled Banner" at a Sony Music emerging-artist showcase at New York's Blue Angel nightclub, where such audience members as Carey, Sony Music Entertainment president/COO Thomas D. Mottola, and Boyz II Men gave them a standing ovation. "After the show, our managers came up to us and told us that we had a deal," Robinson says.

He adds, "Since we've been signed to Mariah's label, she has taken an active interest in our project. Mariah has provided guidance in the studio [and has been] helping us with our stage shows and mentoring us to be more involved in the aspect of business. When you have a person like Mariah Carey taking an active role in your career, you thank God for all your blessings and realize this is the label that was meant for us."

Says Carey, "They are naturally gifted, and these guys have the talent to be around for years to come. I'm really excited about them... You can really hear how well their voices complement each other."

7 Mile signed a lucrative six-album

deal to Crave early last year and spent 10 months in the studio working on its debut release. Production and writing credits on the 14-track collection boast contributions from Bad Boy Entertainment's Steven "Stevie J" Jordan, Carey, Diane Warren, Gordon Chambers, Mark Morales, and fellow Detroit natives J. Dub and Kenny Green, formerly of the group Intro.

### SPRUNG A LEAK

Support for "Just A Memory" (produced by Jordan and featuring label-  
(Continued on page 34)



I Gotta Be Be. Gee Street recording artists KyMani, right, and PM Dawn's Prince Be take a break from recording "Gotta Be... Movin' On Up," the lead single on the "Senseless" soundtrack, released Feb. 10.

## PowerJam Stresses Survival In Music Biz; Chrome Dome Is New Home Of Soul IV Real

**P**ROTECTING YOUR ASSETS: The theme of Urban Network's PowerJam conference, held Feb. 11-15 in Palm Springs, Calif., was largely about continuing to define and develop strategies for surviving in the music industry. Raw emotion and frustration drove many of the panel discussions, which for the most part offered realistic and helpful commentary.

"The Craft Of Being Creative—Publishing & A&R" offered a stellar panel, including Alonzo Robinson of ASCAP, Larry Robinson of Avatar Records, Lynn Spillane of DreamWorks Publishing, Derrick Johnson of BMG Songs, "Big" Jon Platt of EMI Music Publishing, and entertainment lawyer Darrell Thompson, all of whom agreed that music publishing, when executed properly, is truly where the money is.

Larry Robinson said songwriting should be developed from the beginning of an artist's career. "Publishing should be seen as a long-term asset," he said. "You have to be very serious about protecting it."

Platt warned artists to beware of large advances from record labels. "The more money you make [on an advance], the bigger the commitment you have [to the label]. The numbers look very different on paper," he said. Both Alonzo Robinson and Thompson implored people to educate themselves by researching the music industry on their own.

As an example, Alonzo Robinson said ASCAP owes money to a lot of young songwriters who haven't followed the correct procedures in order to claim the funds. "People need to be registered [with ASCAP]," he said.

On the A&R front, some panelists suggested that R&B artists need to take more chances creatively. Those attending the discussion wanted to know what the industry was doing to find a new sound. When attendees complained about the trend of sound-alike acts in R&B, Columbia Records VP of A&R Sam Sapp, who moderated the panel, placed some of the blame on those executives who decided to "overpay producers" with a specific sound.

**REAL SOUL:** The group Soul IV Real has resurfaced with a new single, "Come See Me," on the indie Chrome Dome Records. The label is helmed by Robert James, who also heads the urban promotion department at Tommy Boy. The promotional single was released Feb. 10 without much fanfare. For the week ending Feb. 17, "Come See Me" garnered 384 spins at radio, according to Broadcast Data Systems, bringing a renewed interest in the group.

Soul IV Real signed to Chrome Dome in September 1997 after leaving Universal's Uptown label. The group, which consists of the four Dalrymple brothers, Jason, Andre "Dre," Brian, and Christopher "Choc," has completed a

new album slated for late-spring release.

James' marketing strategy is low-key, rather than attempting to reintroduce the group with glamour and glitz. "I want to bring them through the back door," he says.

James adds that the quartet has matured and now sings songs geared toward the young female audience.

All of the group's new songs were written by Choc and co-produced by the group, which is a first for the foursome. "I'm trying to develop them and expose their talent as creative writers and producers," James says.

**IN FLYTE:** Gwen Irby was named GM at Jimmy Jam and Terry Lewis' Flyte Tyme Records, effective immediately.

She'll manage the daily operations of the label, and all department heads will report to her. Irby will oversee all business and legal matters for Flyte Tyme and act as a liaison to Universal Records, which promotes and markets Flyte Tyme's releases. She will be based in the Los Angeles office. In addition, Sheila Eldridge has been named senior VP of Flyte Tyme in New York. She will be responsible for marketing and product



by Anita M. Samuels



**Ahoy, Labelmates.** Warner Bros. recording acts Somethin' For The People, Nadanuf, and Eric Benét recently got together to pose for photos in celebration of their successes in '97. Somethin' For The People and Nadanuf are looking forward to new singles, and Benét is recording his second album. Pictured standing, from left, are Benét; Warren Wilkerson, Northeast regional promotion manager at Warner Bros.; and Kurtis Blow. In the center row, from left, are Nadanuf's Skwert Diggety and Phor One One. In the bottom row, from left, are Somethin' For The People's Cat Daddy, Fuzz, and Sauce.

management.

The label's release slate for '98 includes titles from Angel Grant, Kevin Ford, and Big Jim, as well as the soundtrack to "How Stella Got Her Groove Back."

**MOVING ON AND UP:** Jana Fleishman, former director of publicity for Noo Trybe Records, is now director of artist and media relations for Elektra. She'll handle press for LSG, MC Lyte, K.P., Rampage, Room Service, and Adina Howard. "It's great to be at such a well-respected and successful company," she says. "I hope to continue growing as a professional, an executive, and a publicist."

**THE DREAM, '90S STYLE:** The King family, along with Hip-O Records, which is part of the Universal Music Group, has produced a 14-track compilation titled "Living The Dream—A Tribute To Dr. Martin Luther King Jr." The album, released 30 years after King's assassination, features the songs of such R&B, gospel, and hip-hop artists as Erykah Badu, Patti LaBelle, BLACKstreet, Aretha Franklin, Shaquille O'Neal, Monifah, Rahsaan Patterson, Immature, Nuyorican Soul, Mary J. Blige, Regina Belle, and Fa Sho. Some of the album's proceeds will benefit the Martin Luther King Jr. Center for Nonviolent Social Change Inc. in Atlanta, which continues the legacy of the civil rights leader. The album also offers portions of King's speech "I Have A Dream," which is incorporated throughout the album. The collection is due March 24.

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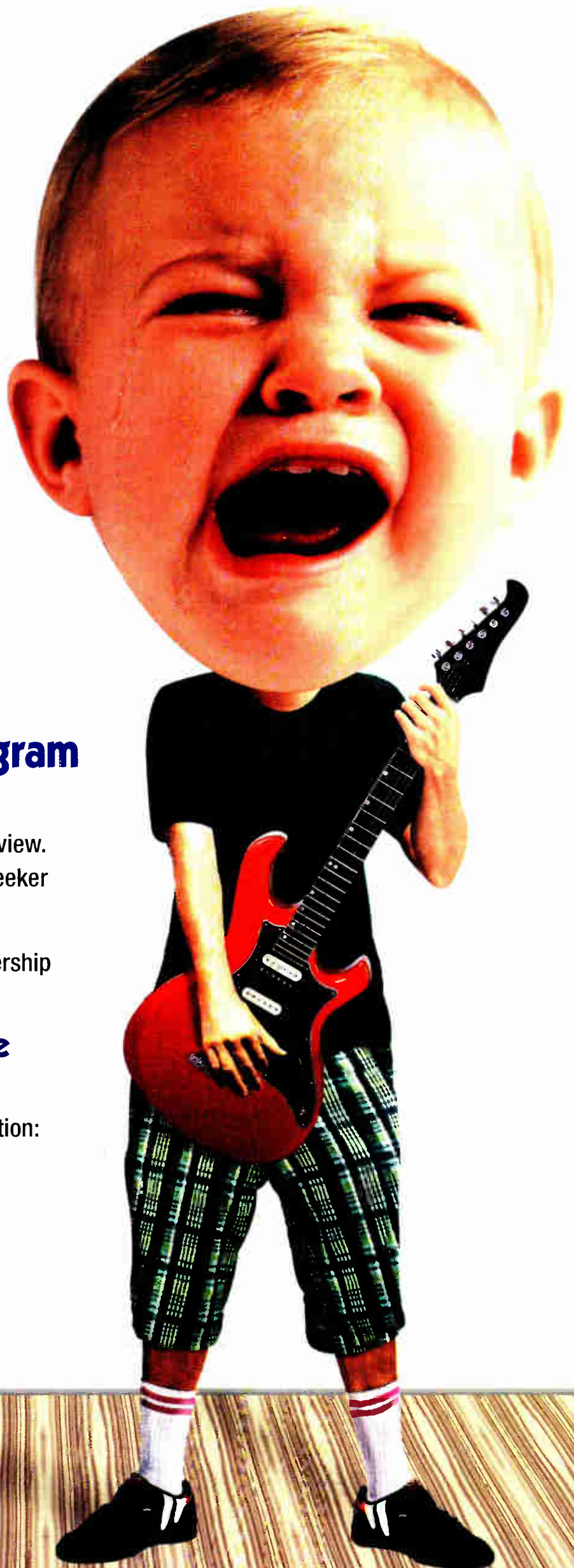
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**Billboard**

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'ANYTIME' by Brian McKnight and 'NICE & SLOW' by Usher.

Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have re-entered the chart, such as 'NOT TONIGHT' and 'SHOE WAS ON THE OTHER FOOT'.

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title. Includes entries like 'TITLE' by Publisher-Licensing Org., '4 SEASONS OF LONELINESS' by EMI April, and 'I DON'T EVER WANT TO SEE YOU AGAIN' by Uncle Sam.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Shows sales performance for top singles like 'NICE & SLOW' by Usher and 'FEEL SO GOOD' by Mase.

Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

Table listing R&B singles alphabetically by title, continuing from the previous section. Includes entries like 'A REAL LADY' by B-Tight and 'I'M THINKING' by Carl Henry.









## Madonna Melts Roxy Crowd As Belle Of The Ice Ball

"Faster than the speeding light, she's flying/Trying to remember where it all began."

Madonna, "Ray Of Light"

IT WAS NEARLY 1 a.m. on Valentine's Day at New York's brutally hip Roxy nightclub, and the shoulder-to-shoulder crowd of roughly 2,500 nail-biting punters was perilously close to a collective breaking point.

It did not matter that DJ-du-jour Victor Calderone was working up a hearty sweat behind the turntables, weaving dark tribal beats with remarkable dexterity. No one was even paying attention. Instead, most stood frozen, staring at the club's small empty stage and mentally willing the curtain to open. They knew that behind it stood Madonna, whose secret Ice Ball gig here to-night would mark her first club performance in more than 10 years.

The seemingly interminable wait finally ended 45 minutes later. The room went completely dark, and a tiny figure—her face cloaked in black, Gaudier-designed silk—floated onstage, breathily chanting, "Sky fits heaven, so fly it," amid a swirl of dreamy electronic keyboard riffs provided by techno *Wunderkind* William Orbit.

Once the track's heavy, trance-like beat kicked in and a strobing rainbow of light washed over the stage, the pop chameleon whipped off her shroud and revealed her latest hippie chick/Earth Mama persona.

The crowd went ballistic, pawing at the singer—who seemed dangerously accessible to the overheated fans as she fearlessly twitched and twirled down the club's runway.

Designed as a promotional preamble to Madonna's glorious new Maverick/Warner Bros. collection, "Ray Of Light" (Billboard, Feb. 21), the event was also a perfectly timed return to her club roots. Hollywood may have finally given her a long-desired green light with 1996's "Evita," but she clearly hasn't forgotten how her bread's been buttered for the past 15 years.

The Roxy's muddy sound system felt much to be desired, almost obliterating the delicate nuances of Orbit's synthesizer work. But Madonna rose above it, swinging from the majestic "Sky Fits Heaven"—an anthem etched with sweeping, cinematic piano lines—into the tribalistic yoga chant "Shanti/Ash-tangi," which she punctuated with the occasional yoga pose and frenetic gogo-girl flailing.

Visibly enjoying herself, Madonna delighted in literally touching the audience's outstretched hands and ranted about how "fucking great" it felt to be back in a club. From there, she dove into an extended version of the song "Ray Of Light," hitting notes that seemed to stretch far beyond those she reached in "Evita" . . . all while jumping, swaggering, and occasionally dropping to her knees to play furious air guitar in sync with the track's fluid, almost metallic solos.



by Larry Flick

When the song was finished, so was Madonna, who left quickly as the crowd vainly shrieked for more. It hardly mattered that she only did three songs—all from the new album and none of 'em her sterling new single, "Frozen." The show was a homecoming of the highest order, with Madonna exuding the confidence and charisma of a true diva.

THE IDEA for the Ice Ball came shortly after Madonna completed "Ray Of Light."

While hanging out with friends a couple of months ago at Miami's ultra-trendy Liquid nightclub, she slipped the DJ a tape with a few songs from the album, hoping to get some feedback from the crowd.

"While the music was playing, I was sitting off to the side, trying to be inconspicuous—and people started staring at me, wondering if I was going to do something," she says. "At first, I felt self-conscious. Then I started to think about how cool it would be to just jump onstage and sing. I wanted to commit an act of gratitude—to give thanks to the people who have stuck by me for so many years."

It makes perfect sense that Madonna would have such pangs, given the overall back-to-roots club vibe of the album, on which she bathes in glistening electronic waters, sweetened with an occasional splash of classic house, trance disco, and even guitar pop.

"This record takes me back to where I started—in a club right in the middle of a dancefloor," she says. "It's full circle, except I'm so different now. I've been transformed and enlightened, and that's fully reflected in my music."

Madonna's heightened level of personal awareness is illuminated on "Ray Of Light" in a variety of ways. Besides writing lyrics with the heartfelt tone of private prayers and diary entries, she's wrapped them in hymn-like melodies and instrumentation that alternates between soothing the soul and triggering spiritual catharsis.

The set's tear-stained opener, "Drowned World (My Substitute For Love)," embodies all of these elements, as its quietly melancholy keyboards evolve into assaulting live funk drums. All the while, Madonna rises from a world-weary whisper into a white-knuckled wail by the song's climax.

"I've listened to that song hundreds of times, and I'm still mystified by how it came together," says William Orbit, with whom Madonna produced "Ray Of Light" and co-wrote much of its material. "In total, that song is far greater than its individual parts. At the risk of cliché, it was purely magical."

As "Drowned World" fades with Madonna's haunting declaration that love "is my religion," the album blossoms with the singer maternally doling out sage world observations and waxing empathetically philosophical. "The more I know, the more I have to say," she says. "I have an endless thirst for knowledge. I now know that one of my responsibilities is to share what I learn on my journey through life."

Among those the key lessons at hand on "Ray Of Light" are the results of embracing a yoga-driven lifestyle. At the center of the album is "Shanti/Ash-tangi," which draws its text from the "Yoga Toravali" by Shankra Charya. At first, the track seems like an overly indulgent interruption in an otherwise riveting rhythmic flow. However, a few open-minded spins transform the track into a revelatory anchor for the entire album, as well as Madonna's personal direction.

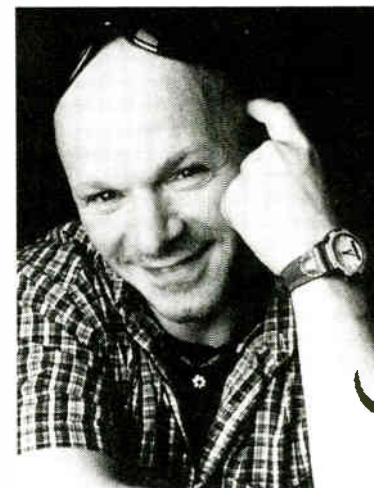
"It's a metaphor for life," she says. "The whole thing about yoga is you can't judge yourself. You have to get into it slowly. It's all about your intentions."

After ignoring the advice of friends for a number of years, she finally decided to give it a try after the birth of her daughter, Lourdes, last year.

"It was a real lesson in patience," she says. "I wanted to do it all right away. The lesson was the waiting and the humility to not do the positions at first. I've gotten a lot better over time. But the more you know, the harder it gets. There's something more always being added to it—just like life."

In the end, the artist says, yoga has been a "liberating experience" for her. "It's helped me to push past my control issues," she says. "It's about being in the moment—and being joyous in the moment. That was perhaps the most eye-opening lesson of all. Needless to say, it's had a profound influence on my writing."

Of course, Madonna balances the album's serious moments with chewy pop nuggets that let her flex her immeasurably widened vocal range to fine effect. "Candy Perfume Girl" wriggles with the potential to be a sleeper smash with its raw jeep beats and fuzzy "teen angst" guitars, while



Woop-ing It Up. Junior Vasquez, right, and Boy George are among the artists contributing to the stellar soundtrack to "Welcome To Woop Woop," a new film by Stephan Elliott, director of "The Adventures Of Priscilla, Queen Of The Desert." Many of the set's tracks are radical, often club-conscious revisions of Rodgers and Hammerstein standards. Vasquez offers a stormin' tribal version of "Climb Ev'ry Mountain"; Robin S. gives "You'll Never Walk Alone" a bit of diva-house flash; and Moodswings and Neneh Cherry infuse "Bali Hai" with a haunting electronic funk flavor. George offers one of the set's original compositions, "Welcome To Your Life," on which he croons over a skittling pop/reggae groove. The set's first single is a languid rendition of Sonny & Cher's "I Got You Babe" by vocalists Merril Bainbridge and Shaggy. "Welcome To Woop Woop" is a rarity in that it stands tall on its own musical merits while also deftly reflecting the quirky mood of the movie.

"Nothing Really Matters" is a slice of retro-disco heaven, reuniting Madonna with former backing singers Nicki Richards and Donna DeLory.

And of course there's "Frozen," an electro-ballad that's as grand as it gets. Although props are due to Victor Calderone and the Stereo MC's for a fine job of tweaking the tune into an uptempo anthem, nothing can touch the song's original version—particularly

when Madonna succumbs to the rush of orchestral strings at its climax and pleads, "If I could melt your heart." As if there was any doubt she could.

"I'm not on this earth just to make myself happy but to also make other people happy," she says. "I'm here to do a specific thing. With that knowledge, I'm finally free from being bitter. I'm getting what I'm supposed to be getting—and it feels real good."

## Mercury's Mono Evades Pop Stereotypes With 'Blues'

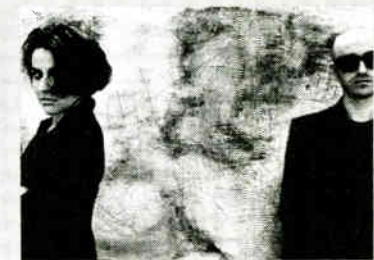
BY MICHAEL PAOLETTA

NEW YORK—On Mono's Mercury debut, "Formica Blues," the U.K. duo—comprising songwriter/musician Martin Virgo and dulcet-voiced chanteuse Siobhan De Maré—provocatively juggles the old with the new, all in the name of pop music.

Overflowing with sly references to French new wave films, Burt Bacharach melodies, and Dusty Springfield mannerisms, the beautifully haunting "Formica Blues" remains firmly entrenched in the present with overt nods to dub-style hip-hop beats and drum'n'bass atmospherics.

"I thought what I wanted to do would be so far away from what people wanted to hear," says Virgo. "It was such a shock to learn that wasn't true after all."

According to Virgo, the original concept for the 2-year-old Mono was rather simple. "I wanted to base the overall sound on my musical obsessions and nothing else," he says. "And



MONO

while that may sound simple, it's much harder than you think. I remember the initial demos we did where we'd put Parliament breaks under bits of Serge Gainsbourg—just to see what happened. Incredibly, everything we did seemed to work." Indeed.

The collection's first single, "Life In Mono," which shipped to radio Feb. 10, has the added bonus of being included on Atlantic's soundtrack to "Great Expectations." The song is also prominently featured

(Continued on next page)

### Billboard. Dance HOT Breakouts

FEBRUARY 28, 1998 CLUB PLAY

1. FUN DA MOB FEAT. JOCELYN BROWN SUBLIMINAL
2. HAPPINESS KAMASUTRA FEAT. JOCELYN BROWN EPIDROME
3. THE RHYTHM BENJI CANDELARIO MAXI
4. I SURRENDER ROSIE GAINES BIGBANG IMPORT
5. READY BRUCE WAYNE LOGIC

### MAXI-SINGLES SALES

1. HIROSHI'S DUB T.P.O. NITEGROOVES
2. BROWN PAPER BAG RONI SIZE/REPREZENT TALKIN' LOUD
3. MY HEART WILL GO ON CLUELESS ZYX
4. I THOUGHT IT WAS YOU SEX-O-SONIQUE FFRR
5. TIC TIC TAC FRUIT DE LA PASSION AUREUS

Breakouts: Titles with future chart potential, based on club play or sales reported this week.



## George Jones Comes Back Strong

MCA Album, TV Show, Veterans' Campaign In The Works

BY DEBORAH EVANS PRICE

NASHVILLE—When it comes to resting on his laurels, George Jones won't hear of it. In addition to having a new album coming out April 7, he's also doing a new television series on TNN and launching a campaign to draw attention to the plight of U.S. veterans.

Jones' new MCA album, "It Just Don't Get Any Better Than This," includes uptempo numbers such as "I Said All That To Say All This" as well as ballads "No Future For Me In Our Past," "Wild Irish Rose," and others. There are also covers of the Hank Cochran-penned classic "Don't Touch Me," made popular by Jeannie Seely, and the George Strait hit "When Did You Stop Loving Me." Jones closes the album with a gospel song, "I Can Live Forever."

The title tune features appearances by Waylon Jennings, Willie Nelson, Bobby Bare, and Johnny Counterfeit, who stood in for the ailing Johnny Cash. One of the more interesting cuts on the album is "Over You." Written by Bobby Braddock, the song is a sequel of sorts to Jones' award-winning hit "He Stopped Loving Her Today," which Braddock co-wrote with Curly Putnam. Jones says he almost didn't cut "Over You," because, like its predecessor, it's a heavy and sad song. Braddock pitched it two or three years ago, and Jones



JONES

passed. But when he listened again recently, the song really struck him. "You have to hear it three or four times to get the full benefit out of it," Jones says.

A fan of Braddock's, Jones included three of the writer's tunes on the new album. One is the first single, "Wild Irish Rose."

"It's another sad song, but I love that song," Jones says of the tune, which describes a Vietnam veteran's life and his death as a homeless person. "It might be a little bit too sad, but I said that also about 'He Stopped Loving Her Today.'"

Jones hopes "Wild Irish Rose" will draw attention to many veterans' plights. "A lot of homeless people are vets that didn't come back from the war all in one piece, especially in their mind," says Jones, a former Marine. "I'd like to see the nation wake up to the fact that they are out there. They exist, and we need to do something about it."

Jones has filmed a video for the song. At the clip's end, there's a toll-free number people can call to assist veterans. Jones has also recorded public service announcements for the National Veterans Foundation; they're slated to air in the spring and summer. Jones also plans to hold a benefit concert in May with some of his friends, possibly at the Nashville Arena. The proceeds would aid veterans.

MCA executives are hoping radio will support the single. "'Wild Irish Rose' is our focus track, and we're going to start off servicing it to secondary radio in April. We feel we can get a lot of airplay there," says MCA Nashville VP of sales and marketing

Dave Weigand. "Then we're going to target the reporting stations on May 18 to tie in with Memorial Day."

In addition to the new album, Jones has also filmed six episodes of "The George Jones Show" for TNN. The network ran the first episode Feb. 17 during "By George Week," a theme week that featured a George Strait video special, an episode of "Ralph Emery On The Record" with Jones, and the debut of Jones' music variety show. The first episode featured Vince Gill, Patty Loveless, and Little Jimmy Dickens.

According to Jones, the February show was just a "teaser," and the pro-

(Continued on page 40)



Sweet 16 On A Harley. Asylum Records artist Liia McCann recently celebrated her 16th birthday in Los Angeles and was given a new Harley motorcycle by KZLA-FM Los Angeles and Glendale Harley Davidson. Pictured, from left, are Bob Harvey of KZLA, McCann, and Larry Meehan, GM of the Country Star American Music Grill.

## CBS, N2K Plan Net's Top Country Store; Steve Wariner Inks With Capitol Nashville

**MINDING THE STORE:** CBS Cable and N2K are joining forces to launch the Internet's most comprehensive country music retailing spot. N2K's Music Boulevard and CBS Cable's country.com will each be home to the new area Country Music Boulevard, set to go online this spring. The site will feature news, reviews, and sound samples.

A \$30 million ad campaign incorporating traditional and Internet media is planned over the next five years. CBS Cable's TNN and CMT will promote the site, as will CBS Radio. Also in the talking stages are special Internet-only releases on N2K's Encoded Music label.

**PEOPLE:** Steve Wariner is Pat Quigley's first signing since taking over Nov. 4, 1997, as Capitol Nashville president/CEO. Wariner, who has four songs on this issue's Hot Country Singles & Tracks chart, left Arista/Nashville earlier this year (Nashville Scene, Billboard, Jan. 31).

Quigley says the label will release the single "Holes In The Floor Of Heaven" in March and will have an album ready for an April 21 release date. Besides his duet with Anita Cochran, "What If I Said," at No. 1 this issue, Wariner co-wrote the former No. 1 single "Longneck Bottle" for Garth Brooks and co-wrote Bryan White's "One Small Miracle" and Clint Black's "Nothin' But The Taillights."

Nashville lost another pioneer Feb. 13 with the death of Buddy Lee (see story, page 10). Our condolences to his family and many friends.

Grandpa Jones has been moved from Baptist Hospital to an extended-care facility. The 84-year-old Grand Ole Opry regular was hospitalized after suffering a stroke Jan. 3 after performing on the Opry. His family requests that the identity and location of the care facility not be disclosed.

BNA artist Ray Vega signs for management with Ron Fierstein of AGF Entertainment in New York.

RCA artist Sara Evans signs with the William Morris Agency for concert bookings.

**ON THE ROW:** CMT is giving away a trip for two to Australia to see Reba McEntire and Kenny Rogers perform in Sydney. Winners will also receive \$5,000 and will attend the Academy of Country Music Awards show April 22 in Los Angeles and the affiliated Sizzlin' Country all-star benefit concert for cystic fibrosis.

For the Country Radio Seminar Wednesday-Saturday (25-28), DreamWorks Records Nashville has rented all 110

rooms at the Hermitage Hotel. After 16 years out at the Opryland Hotel, this is the first year the seminar has been held downtown. Labels have booked venues ranging from the Ryman Auditorium to Caffe Milano, the Hard Rock Cafe, Planet Hollywood, 328 Performance Hall, the Ace of Clubs, the Embers Club, Something Live, and the Bourbon Street Blues Bar.

Abilene Boot Co. is now an advertiser on the syndicated radio network NASCAR Country.

Veteran manager Don Light and former Agency of the Performing Arts senior VP Bob Kinkead are forming Light & Kinkead Management Group.

At Mercury Nashville, John Grady is promoted to senior VP for sales, marketing, and promotion; Claudia

Mize is now senior director of administration; Retta Harvey is senior director of video; and Lisa Wahnish is promoted to director of media relations.

Rick Rockhill joins DreamWorks Records Nashville's promotional staff. He'll work out of Atlanta.

**PATSY LIVES:** George Hamilton IV, who toured

with Patsy Cline, joins the U.K. tour of "Patsy Cline—The Musical." The production, which features Sandy Kelly as Cline, begins its run Tuesday (24) in Croydon, England, and goes through June 27 in Manchester, England. Hamilton and Kelly are also working on an album together.

**ON THE RECORD:** Ralph Stanley is finishing his massive 36-cut double album of duets. "Climb Mountain Country: Ralph Stanley And Friends" will include duets with Bob Dylan, Patty Loveless, Ricky Skaggs, Alison Krauss, Dwight Yoakam, George Jones, BR5-49, Jim Lauderdale, Kathy Mattea, Laurie Lewis, Diamond Rio, Claire Lynch, Gillian Welch, Marty Stuart, Hal Ketchum, and many others. The album is due from Rebel Records May 19.

Cledus T. Judd's forthcoming Razor & Tie album, "Did I Shave My Back For This," is another beacon of good taste. Cuts—besides the title tribute to Deana Carter—include "Wives Do It All The Time," "Third Rock From Her Thumb," "First Redneck On The Internet," and a gentle song of fixation titled "Mindy McCready." The album is due March 24.

DreamWorks Records Nashville's first release rolled out Feb. 16. Randy Travis' single "Out Of My Bones" will be followed by the April 21 album release of "You And You Alone."

## MCMA Turns The Spotlight On Minority Country Talent

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—The word "minority" has a broad meaning for the members of the Nashville-based Minority Country Music Assn. (MCMA).

Although about 80% of the group's 62 members are African-American and other members are of Japanese, Chinese, and American Indian descent, the group also has one white member, who considers himself a minority because he's overweight.

The MCMA was founded by Venita Lewis in 1996 after she came to Nashville and tried unsuccessfully to make it as a country singer and songwriter.

Lewis, an African-American who now works in the billing department of a rehabilitation clinic corporation, spends her spare time publishing a newsletter and organizing showcases for MCMA members. On Feb. 26, the group will hold its first MCMA Awards show at a Nashville restaurant.

Raised in a small town in Texas, Lewis says her family "lived off gospel and country. Every now and then Mama would put on Al Green," but most of the time they would listen to the records coming out of Nashville.

Lewis says she shares that experience with "thousands" of African-

Americans who also grew up on country. Such artists as Cleve Francis, Charley Pride, and Trini Triggs echo that assertion that huge numbers of African-Americans grew up on country, despite the perception that the format's audience is mostly white.

After moving to Nashville, Lewis first tried unsuccessfully to get a job at the Country Music Assn. and ended up as promotion director of R&B station WQQK (92Q) from 1995-96.

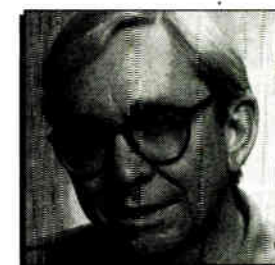
That experience sparked the idea for the MCMA when she noticed that customers frequently came into record stores that specialized in R&B music and asked about country records.

But Lewis says minority country music performers have for too long been considered outside the mainstream.

"If Nashville is truly to be Music City, it must open doors to all types of music," she says. The talent she sees on display at MCMA showcases "blows my mind," she adds. "What we put onstage is the best professional country music artists."

Most of the MCMA's members are Nashville-based writers and performers who are trying to break into the business, but Lewis says she fields inquiries from all over the country. All

(Continued on page 40)



by Chet Flippo



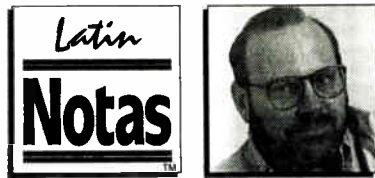






Martin Needs To Simplify Stage Show

RICKY CATCHES THE EYE: Five years ago, a hirsute, casually dressed Ricky Martin could be found hanging atop the stage thrilling the crowd at Chile's Viña del Mar song festival with his smash ballad "Fuego Contra Fuego." On Feb. 13 at Hiram Bithorn Stadium near San Juan, Puerto Rico, the fashionably attired, smartly groomed singing idol could be seen on two huge video screens above the audience as he crooned a stylish, rhythmic pop rendition of "Fuego Contra Fuego."



by John Lannert

an incidental performer in his own performance.

Backed by a crack 14-piece band, Martin was in fine voice and looked fit and trim. Still, the formerly mobile stage personality who sidled up to his fans, camped out in a small area in front of a stairway located in the middle of an immense 40-by-60-foot stage.

The handsome singer was plainly playing to the cameras—he seldom spoke to or made meaningful eye contact with his mostly distaff admirers, many of whom ended up watching him on the video screens.

Martin's cutie-pie poses, gestures, and dance steps would have looked quite familiar to fans of Juan Gabriel. However, unlike the Mexican superstar, Martin chose not to demonstrate how hard he was working for the money. Martin was constantly changing clothes, leaving awkward periods of silence between songs, which prevented any chance for the show to establish a smooth flow.

The song sequence was curious as well. Both the beginning and the end of the concert were blazing, as Martin started off with the World Cup theme song "La Copa De La Vida" and concluded with the hit track from his latest album, "Vuelve," another uptempo sizzler from the new disc, "Por Arriba, Por

Abajo," and his global anthem "(Uno, Dos, Tres) Maria."

In between the smoking bookends of the set was a pleasant, but unexciting, sine wave of ballads—several of which underwhelmed the crowd—and well-received, upbeat material. The slower songs should have been bunched more toward the start of the show, in order to build momentum toward a kinetic conclusion of the concert.

If Martin does arena-sized venues as is anticipated later this year, then a stripped-down edition of his stadium show with emphasis on crowd interaction will click with Latino audiences, provided he keeps his eye more on the crowd than on the cameras.

In addition, if Martin can wait until the third quarter when he has a few more hits under his belt, he stands a better chance of maintaining crowd interest with some of the same songs that were being introduced for the first time at Hiram Bithorn.

Ultimately, Martin's biggest conundrum as a live attraction, for Latino fans at least, is that he is a 26-year-old star who may be too old for teenage fans and too young for middle-aged music enthusiasts. His rapidly expanding, non-Latino following probably will care not a whit about his age, however.

MOTHER OF LAUNCHES? The cost of the glitzy launch of Ricky Martin's new album, "Vuelve," which included his two stadium shows, ran approximately \$3 million, according to a spokeswoman from the office of Martin's manager, Angelo Medina.

(Continued on page 44)

LATIN TRACKS A-Z

Table with 2 columns: Rank, Title (Publisher - Licensing Org.) Sheet Music Dist.

Hot Latin Tracks



Main Hot Latin Tracks chart table with columns: This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title, Inprint/Promotion Label, Producer (Songwriter)

Summary table with columns: POP (25 Stations), TROPICAL/SALSA (23 Stations), REGIONAL MEXICAN (70 Stations)

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## Perspectives On Monk; Miles With Drum Loops

THELONIOUS MONK'S COMPOSITIONS have been examined in several recent projects, each as unique and idiosyncratic as the composer himself. "Brilliant Corners" (JVC), the latest from Bill Holman, features well-known Monk tunes arranged by the septuagenarian composer/arranger. Rather than re-create Monk's original music, Holman makes the compositions something altogether different and unique. With charts echoing traditional big-band arrangements, Holman leaves his musicians ample room to improvise, creating the impression of a small unit while exploring the tonal possibilities a big band offers.

In contrast to Holman's project, the new release by Fred Hersch, "Thelonious" (None-such), is an intensely personal affair, featuring solo performances of Monk

compositions by the conservatory-trained pianist/arranger. Like Holman, Hersch takes Monk's music into uncharted, personal territory. Hersch stresses that the album is neither a tribute nor an album of covers. "It's sort of [where] Monk's world and Fred's world intersect," he says. "The term 'covering' does not imply something creative. This is just as creative as writing my own material. It is a way of creatively interpreting, just as a painter paints bowls of fruit and landscapes.

"Monk's compositions are really fun to play" adds Hersch. "His music has great depth and a sense of humor. [The compositions] are very profound, very well-constructed. They challenge you to play at the level of the composition. There is a spirit of Monk's own performance in the compositions, and I filtered it through my own experiences with great respect for him. I had to find my own way within what he wrote and played."

The album, recorded over a two- to three-day period, has an introspective, solo nature that gives the impression of attending a piano recital. The listener feels obliged to sit quietly through the performance without speaking or mov-

ing (and without cell-phone interruptions) and is justly rewarded for the effort.

While "Brilliant Corners" and "Thelonious" share only a handful of compositions, both feature a famous William Claxton photo of Monk and additional photography by Claxton, creating a tangible common bond between two very different views of one composer's music. Both share common musical ground with the recent N2K release "Monk On Monk," a joyous all-star tribute led by Monk's son, drummer T.S. Monk. "Monk On Monk" features compositions Monk Sr. wrote for family and friends. And, for a taste of

the original, Sony's Legacy imprint has reissued "Thelonious Monk's Greatest Hits," with the vinyl LP's original artwork intact. While far from being an all-inclusive look

at the artist, the CD compiles over an hour of Monk's music at a budget price, packing plenty of essential Monk for the buck.

IN A NOT-SO-SILENT WAY, Miles Davis' desire to have his music evolve has been well documented. It is doubtful, however, that Davis envisioned his music as presented by multi-instrumentalist Marc Ledford (Billboard, Jan. 31).

"Miles 2 Go" (Verve Forecast) features compositions written by and associated with Davis, such as "Blue In Green," "So What," and "Freedom Jazz Dance," giving Ledford ample room to stretch his vocal and trumpet chops while pitting contemporary production skills against material deeply rooted in the jazz tradition.

Ledford explains the album with a "Star Trek" analogy. "I used the concept of beaming the melodies to 125th Street. They are perfectly comfortable there; just the day and time are different, and the environment is sonically different. For a lot of people of my generation, this record is important. We are real bebop players, but we are part of

(Continued on page 47)



by Steve Graybow

### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
2	2	21	ROMANZA ● PHILIPS 539207 HS	ANDREA BOCELLI
3	3	5	LONG JOURNEY HOME UNISPHERE 68963/RCA VICTOR	VARIOUS ARTISTS
4	4	22	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
5	5	13	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
6	6	35	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	7	50	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS	RONAN HARDIMAN
8	8	26	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
9	10	8	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
10	9	2	STAR RISE REAL WORLD 2369	NUSRAT FATEH ALI KHAN & MICHAEL BROOK: REMIXED
11	11	10	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
12	NEW		ROMANTICA PUTUMAYO 136	VARIOUS ARTISTS
13	12	17	E O MAI PUNACHELE 005 HS	KEALI'I REICHEL
14	13	14	THE MAGIC OF IRELAND FEATURING LORD OF THE DANCE MADACY 8078	IRISH CEILI BAND & SINGERS
15	RE-ENTRY		CELTIC PRIDE RETRO 0090 HS	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	BLUES BROTHERS 2000 UNIVERSAL 53116	SOUNDTRACK
2	2	15	DEUCES WILD MCA 11711	B.B. KING
3	3	55	LIE TO ME ▲ A&M 540640 HS	JONNY LANG
4	4	19	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
5	5	19	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
6	6	29	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	10	33	LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
8	7	15	CONTAGIOUS MISS BUTCH 4003/MARDI GRAS	PEGGY SCOTT-ADAMS
9	9	18	PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS
10	12	82	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
11	8	5	SING IT! ROUNDER 2152	MARCIA BALL, IRMA THOMAS, TRACY NELSON
12	14	87	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
13	13	56	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS
14	15	45	COME ON HOME VIRGIN 42984	BOZ SCAGGS
15	11	9	PLEASING YOU MALACO 7487	TYRONE DAVIS

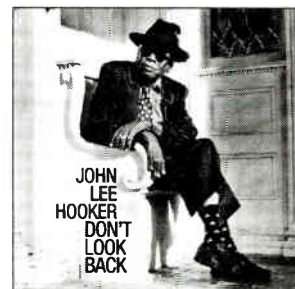
### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	9	MANY MOODS OF MOSES VP 1513* HS	BEENIE MAN
2	1	12	INNA HEIGHTS GERMAIN 2068*MP HS	BUJU BANTON
3	3	9	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
4	4	14	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
5	6	8	MAVERICK A STRIKE 550 MUSIC 68506/EPIC	FINLEY QUAYE
6	5	4	RIGHT ON TIME HELLCAT 80406/EPITAPH HS	HEPCAT
7	8	39	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
8	7	19	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
9	9	36	YARDCORE DELICIOUS VINYL 5018*/RED ANT HS	BORN JAMERICANS
10	10	25	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
11	11	21	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
12	12	14	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
13	14	12	I TESTAMENT AFRICAN STAR/DEF JAM 536380/MERCURY	CAPLETON
14	13	3	BALL OF FIRE ISLAND JAMAICA 524420	SKATALITES
15	RE-ENTRY		GUNS IN THE GHETTO VIRGIN 44402	UB40

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral 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 and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

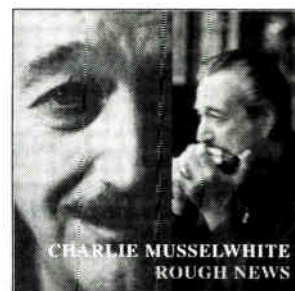
Pointblank and Virgin congratulate their 1998 Grammy Award nominees

Best Pop Collaboration with Vocals  
Best Traditional Blues Album



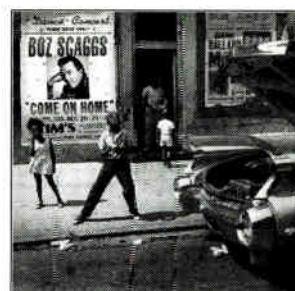
John Lee Hooker  
Don't Look Back

Best Traditional Blues Album



Charlie Musselwhite  
Rough News

Best Contemporary Blues Album



Boz Scaggs  
Come On Home

pointblank Roots, Blues, Soul.  
http://www.virginrecords.com  
AOL Keyword: Virgin Records  
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# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 				
★★ <b>NO. 1</b> ★★				
1	1	39	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
2	2	3	<b>VARIOUS ARTISTS</b> VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	3	16	<b>BEBE WINANS</b> ATLANTIC 83041/AG	BEBE WINANS
4	4	15	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 	FINALLY KAREN
5	5	17	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> NEW LIFE 43108/VERITY 	STRENGTH
6	6	64	<b>SOUNDTRACK</b> ARISTA 18951	THE PREACHER'S WIFE
7	7	5	<b>DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR</b> VERITY 43024 	LIVE IN OAKLAND — HOME AGAIN
8	8	68	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	9	34	<b>VICKIE WINANS</b> CGI 161279	LIVE IN DETROIT
10	13	20	<b>ANGIE AND DEBBIE</b> ATF 9760/DIAMANTE	BOLD
11	10	31	<b>THE CANTON SPIRITUALS</b> VERITY 43021 	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
12	11	42	<b>SHIRLEY CAESAR</b> WORD 68003/EPIC 	A MIRACLE IN HARLEM
13	12	40	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43023 	LIVE IN LONDON AT WEMBLEY
14	15	90	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43046 	THE SPIRIT OF DAVID
15	16	50	<b>VARIOUS ARTISTS</b> CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
16	19	68	<b>BEBE &amp; CECE WINANS</b> SPARROW 37048/EMI	GREATEST HITS
17	14	95	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
18	20	53	<b>T.D. JAKES</b> INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
19	17	39	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1618/MALACO	STILL STANDING
20	25	53	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46354 	LIVE AT AZUSA 2 PRECIOUS MEMORIES
21	29	35	<b>OLETA ADAMS</b> HARMONY 1601	COME WALK WITH ME
22	21	40	<b>VIRTUE</b> VERITY 43020	VIRTUE
23	23	40	<b>MARVIN SAPP</b> WORD 68039/EPIC	GRACE AND MERCY
24	22	19	<b>THE MOTOR CITY MASS CHOIR</b> INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
25	28	84	<b>YOLANDA ADAMS</b> VERITY 43027	YOLANDA LIVE IN WASHINGTON
26	18	32	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10233	TESTIFY
27	24	94	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43015	ADORATION: LIVE IN ATLANTA
28	26	18	<b>WILLIAM BECTON &amp; FRIENDS</b> CGI 161318	HEART OF A LOVE SONG
29	30	22	<b>THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS</b> ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
30	27	55	<b>WANDA NERO BUTLER</b> SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
31	33	68	<b>ANOINTED</b> WORD 67804/EPIC 	UNDER THE INFLUENCE
32	32	25	<b>VARIOUS ARTISTS</b> PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
33	<b>NEW</b>		<b>L.A. MASS CHOIR</b> CGI 161320	BACK TO THE DRAWING BOARD
34	31	48	<b>KURT CARR SINGERS</b> GOSPO CENTRIC 72138	NO ONE ELSE
35	36	87	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6022 	I'LL SEE YOU IN THE RAPTURE
36	<b>NEW</b>		<b>GMWA</b> CGI 161348	GMWA LIVE — 30 YEARS IN THE SPIRIT
37	37	54	<b>THE GEORGIA MASS CHOIR</b> SAVOY 7123	GREATEST HITS
38	<b>RE-ENTRY</b>		<b>MIGHTY CLOUDS OF JOY</b> INTERSOUND 9226	LIVE IN CHARLESTON
39	38	27	<b>BEN TANKARD &amp; TRIBE OF BENJAMIN</b> VERITY 43095	GIT YO PRAYZE ON
40	34	28	<b>JAMES HALL &amp; WORSHIP AND PRAISE</b> CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral 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 and/or tapes. All albums available on cassette and CD. \* Asterisk indicates vinyl available.  indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

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## Artists & Music

In the  
**SPiRiT**



by Lisa Collins

**G**OD'S TURN: If former Columbia Music executive Eddie Pugh had his way, the success of his 26-year-old daughter, Inger Reid, a fledgling gospel newcomer, as well as his 2-year-old, Canyon Country, Calif.-based label, God's Turn, would have been ensured by his vast secular contacts and music promotion and marketing expertise. But it was truly God's turn. Not only with Reid, a talented Miami-based vocalist, but with Pugh.

And God is taking his time. But it is hardly time lost. Since Reid's March 1997 debut release, "He's My Everything," both Pugh and Reid have learned a great deal about themselves and gospel. Along the way, Reid has become one of the new faces in gospel people are watching, and her father, who has been instrumental in the success of some of R&B's biggest names, has also turned a corner.

"It's been a slow climb, but it's all starting to come together," says Reid. "Sales [which had fluctuated] are starting to pick up. I have steadied myself in the process, and, at the same time, God was working on my dad as well."

Pugh's initial interest was in getting his daughter signed to the newly launched Verity Records back in 1995, following an encouraging first round of talks with label execs. But when then VP Varnell Johnson exited for another label, Pugh decided to do it himself.

His moment of truth came during a shipping snafu,

in which a batch of rap records he'd been promoting were mistakenly sent to a gospel announcer. With a call to a very embarrassed Pugh, the announcer inquired which record he should add: Reid's "He's My Everything" or the rap single, "Get Up Off That D\*\*\*."

"I said, 'Then,'" recounts Pugh, "that I couldn't do both secular and gospel."

"God had a plan for him to turn," reports Reid. "I'm the guinea pig. We're all learning the gospel industry together. But we're in this for the long haul. And for me, it's not about sales, but souls."

**B**LACK IS BEAUTIFUL: Born Again recording act James Grear is getting a great deal of buzz from his single "Beautiful Black People," which has made the playlists at 29 R&B and 45 gospel stations since earlier this month. But the reason this contemporary gospel release is doing so well has little to do with looks. Many are saying it's Jamecia Bennett, who shares lead vocals on the cut and just happens to be the daughter of Ann Nesby. The debut recording from the Minneapolis-based group, "Don't Give Up," is set to hit the streets March 24.

**B**RIEFLY: Savoy is putting the finishing touches on its newest release from LaShun Pace, "Just Because God Said It." Look for a major media blitz to accompany its April release.

Meanwhile, catch some of Kirk Franklin's magic on the Wednesday (25) telecast of this year's Grammy Awards. Should you miss him, there is a handful of other TV opportunities to see gospel's biggest superstar, among them the NAACP Image Awards, airing March 5 on Fox; the recent ABC tribute to President Clinton taped at the Ford Theater for broadcast in March; and Debbie Allen's Black History special, "One Day," airing in February on the Disney Channel.

HIGHER  
GROUND



by Deborah Evans Price

**P**AYNE ARRIVES: Industry conventions such as the recent National Assn. of Religious Broadcasters gathering and Christian Booksellers Assn. Expo are obviously great places for labels to showcase new talent. Among the acts who generated strong word-of-mouth during those events were Sparrow's Michelle Tumes, British import Delirious, and White Field/Daywind newcomer Sandra Payne. The good folks at Daywind in Hendersonville, Tenn., have slowly, steadily built their organization into a force to be reckoned with in the Southern gospel community via acts like Brian Free & Assurance, the Steeles, Ann Downing, and Gold City. Payne represents something of a departure for the label, as her new self-titled album is in a more inspirational vein than the label's usual Southern gospel fare.

A 22-year-old Ohio native, Payne grew up traveling with her family's group, the Paynes (also signed to Daywind). "I learned a lot from my family," Payne says. "When I went in the studio to record my album, it wasn't a totally new experience. My father helped me feel more comfortable."

Produced by Wayne Haun, Payne's project showcases her incredible five-octave range on a solid collection of songs that runs the gamut from a cover of Bob Dylan's "Saved" to a duet with Alvin Slaughter on "I'll Believe In You" to "The King's Table," which Payne co-wrote with her father, Haun, and Ray Davis. "The direction I wanted to go with this album was to deliver songs for the church," she says, "but there is something that will appeal to everybody."

Daywind Music Group president Ed Leonard says that Payne's talent has wide-ranging appeal and that

she's expanding the label's scope. "It's a departure, but it's not like we went out and searched for an inspirational artist," he says. "She landed in our lap."

Daywind promoted the album by sending to retail 1,000 advance cassettes and merchandising kits, including album flats and counter displays, and by working her duet with Slaughter to radio, releasing it to inspirational stations Jan. 15. Payne has also started performing solo dates.

**N**EW NOTES: Steven Curtis Chapman's "I Will Not Go Quietly" is the first single from "The Apostle" soundtrack. The cut is the only original song on the 13-track album and is being serviced to Christian, country, and triple-A radio formats. The film's writer/director/star Robert Duvall appears in the video with Chapman. The album is being released to the Christian market through Sparrow and to the mainstream via Rising Tide . . . De Talk has been in the studio working on its upcoming Virgin/ForeFront album, "Supernatural," which is expected to be released in late summer or early fall. The project is being co-produced by Mark Heimermann and de Talk's Toby McKeehan . . . Jars Of Clay's hit "Flood" can be heard in the Paramount Pictures film "Hard Rain," which stars Christian Slater and Morgan Freeman.

Kevin Prosch has signed a three-album deal with Vertical Music. His label debut, "Reckless Mercy," is due in June . . . Congratulations to Essential/SubLime Records director Robert Beeson, who has been promoted to VP/GM of the labels . . . Rick Altizer has signed with KMG Records . . . Our condolences to the family and friends of Chris Yoeman, drummer for Cadence Communications act Shaded Red. He was recently killed in an auto accident outside St. Louis when the van the band was traveling in overturned several times on an icy road. Vocalist/guitarist Jamie Roberts was not injured. Guitarist Jonathan Roberts was hospitalized, and bassist Steve Spittle was treated and released.

# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	23	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	2	3	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
3	3	15	VARIOUS ARTISTS ● SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	4	23	AMY GRANT ● MYRRH 70DB/WORD	BEHIND THE EYES
5	6	17	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
6	7	86	BOB CARLISLE ▲ DIADEM 1139/PROVIDENT HS	SHADES OF GRACE
7	5	16	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
8	8	7	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
9	9	22	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
10	10	75	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
11	12	91	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
12	21	3	VARIOUS ARTISTS STRAIGHTWAY 0184/CHORDANT	FOR THE ONE I LOVE
13	11	5	STEVE GREEN SPARROW 1638/CHORDANT HS	THE FAITHFUL
14	13	13	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
15	14	16	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
16	15	51	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
17	18	25	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
18	NEW		BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT	DOWN BY THE TABERNACLE
19	16	7	JENNIFER KNAPP GOTE 3832/WORD HS	KANSAS
20	17	61	VARIOUS ARTISTS HOSANNA/INTEGRITY 8952/WORD	SHOUT TO THE LORD
21	19	53	RICH MULLINS REUNION 0116/PROVIDENT HS	SONGS
22	20	37	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
23	NEW		SIERRA STAR SONG D166/CHORDANT	STORY OF LIFE
24	27	8	ANGIE & DEBBIE WINANS ATF 9760/DIAMANTE	BOLD
25	26	23	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
26	22	70	CRYSTAL LEWIS MYRRH 5039/WORD HS	BEAUTY FOR ASHES
27	23	19	VARIOUS ARTISTS SPARROW 1583	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
28	29	46	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
29	25	17	SANDI PATTY WORD 9911 HS	ARTIST OF MY SOUL
30	34	33	CLAY CROSSE REUNION 10005/PROVIDENT HS	STAINED GLASS
31	30	7	VARIOUS ARTISTS BRENTWOOD 60343/PROVIDENT	BUTTERFLY KISSES & OTHERS
32	31	16	RON KENOLY HOSANNA 12032/WORD	HIGH PLACES: THE BEST OF RON KENOLY
33	RE-ENTRY		PHILLIPS, CRAIG AND DEAN STAR SONG/SPARROW 0156/CHORDANT HS	WHERE STRENGTH BEGINS
34	32	68	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
35	39	84	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
36	RE-ENTRY		KATHY TROCCOLI REUNION 10003/PROVIDENT HS	LOVE AND MERCY
37	RE-ENTRY		BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
38	28	88	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
39	36	35	CHRIS RICE ROCKETOWN 1528/WORD HS	DEEP ENOUGH TO DREAM
40	24	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 4947/CHORDANT	SINGIN' WITH THE SAINTS

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# Artists & Music

## Classical KEEPING SCORE



by Bradley Bamberger

**LIFE BEGINS AT 40:** French independent Harmonia Mundi (HM) kicked off the celebrations for its 40th anniversary year in January with a private concert for its international distributors at its Arles headquarters. Hosted by HM founder/president Bernard Coutaz, the performances featured star countertenor **Andreas Scholl** with lutenist **Andreas Martin**, flamenco singer **Ginesa Ortega**, and remarkable Baroque violinist **Andrew Manze**, who is the label's artist of the year for 1998. Manze will be featured on several HM



MANZE

albums this year, as soloist, co-leader of chamber group **Romanesca**, and associate director/concert master of London's **Academy Of Ancient Music**.

The first of the Manze windfall is just out: an album with the Academy featuring some of **Vivaldi's** seldom-heard final works, "Concert For The Prince Of Poland." March brings a disc spotlighting the famous, fiendishly difficult "Devil's Sonata" and other solo violin pieces by **Tartini**. A few weeks ago, I had the good fortune of seeing Manze perform "The Devil's Sonata" and other works at the Assn. of Music Personnel in Public Radio Conference in Los Angeles (more on that event in a subsequent Keeping Score), as well as at the home of **René Goiffon** and **Robina Young**, president and VP/artistic director, respectively, of HM's 15-year-old U.S. division.

Goiffon and Young hosted a preview of HM's offerings for the label's U.S. sales staff, and Manze was a featured attraction both on record and in the flesh. Spotlighting the HM USA productions with studio anecdotes and musical excerpts, Young made a persuasive case for the label's '98 offerings (with a warmth and charm as a presenter to rival her skills as a producer). Among the discs that drew an encore from those gathered in front of the stereo was the Academy's recording of **Handel's** *Concerti Grossi* Op. 6, which is due in September (and if the limpid beauty of the G minor's musette is any indication, the two-CD set is something special). And along with a live rendition of "The Devil's Sonata" and some **Bach**, Manze offered a teaser from his April album with **Romanesca**, "Phantasticus." Drawing from 17th-century Italian violin music at its most "avant-garde," the disc promises to provide a forum for Manze's playing at its unfettered best. "That's the great thing about Andrew—he's not afraid to take his playing right to the edge," Young notes.

"People like Vivaldi and Tartini didn't perform in some polite manner," Manze explains. "They really shocked people with the intensity with which they played the violin. And composers like **Cima** on 'Phantasticus,' too; they operated on white-hot inspiration, improvising like jazz players."

The astute, affable Manze is nearly as eloquent a spokesman for the Baroque violin as he is a performer, which is evident in his regular stints on the BBC and his liner notes to such releases as "The Devil's Sonata" and last year's **Marini** and **Bach** discs. And while in L.A., he was interviewed for NPR's "Performance Today" on the topic of **Tartini**, which aired Feb. 17. But the playing is the thing, of course, and Manze is touring Europe this spring and summer with the Academy Of Ancient Music as it recreates period programs from the original 250-year-old Academy's repertoire. Later this year, **Romanesca** makes its U.S. debut with a winter tour. And to help get the word out in the meantime, HM has pressed up some 15,000 Manze samplers drawing from the **Tartini**, **Vivaldi**, and "Phantasticus" sets.

Beyond Manze's fine fiddle playing, HM's 40th year will bring dozens of new titles. Next month comes a **Bach** B Minor Mass from Belgian choral ace **Philippe Herreweghe** (the label's '97 artist of the year), as well as pianist **Frederic Chiu's** eighth volume in his complete **Prokofiev** survey. April sees **Scholl's** reading of **Bach** alto cantatas with **Herreweghe** and a rare recording of **Mozart's** *singspiel* "Zaide" with **Paul Goodwin** leading the Academy Of Ancient Music and such soloists as **Lynn Dawson**. In May, expect an unusually affecting disc of 12th-century monastic songs from **Paul Hillier** and his **Theatre Of Voices**. And the late spring has HM marking its anniversary with the reissue of some of its finest catalog titles, each repackaged and at midprice (although, strangely, there'll be 30 of these reissues, not 40—those wacky French!). The summer will bring an album of rare music by **John Cage** from **Hillier**, and the fall should see "A Lamma Lady Mass," an album of Celtic medieval chant and polyphony from HM's top-selling act, **Anonymous 4**. The disc is a something of a follow-up to 1993's "An English Lady Mass," which has sold more than 200,000 copies worldwide, according to HM; **Anonymous 4's** '97 album, "11,000 Virgins," hit No. 3 on Top Classical Albums.

Like most every classical label, HM has been hit hard by returns in the past couple of years, although "sales are still high, which gives us great hope," Young says. "I think we're in less danger than most companies because we have a concentration in niche repertoire, such as early music, that has a growing appeal. Another thing that really helps HM is that the same person has been at the head of the label since it was founded. So we do have this unified profile, which has a real benefit in the marketplace."

Next year promises a couple of sure bets for HM, with albums of music by two of the most popular living composers (albeit two who draw as much from the past as the present). The label's release schedule for early 1999 includes a first recording of **Arvo Pärt's** revised "Berlin Mass" and other new pieces performed by **Hillier**; **Theatre Of Voices**, and organist **Christopher Bowers-Broadbent** (following up the **Pärt** hit "De Profundis" from last year). And in a major coup, HM will release an album of world premieres by **John Tavener**, including "Eternity Sunrise," a piece for soprano, percussion, and orchestra commissioned for the Academy Of Ancient Music's 25th anniversary.



YOUNG

## BLUE NOTES

(Continued from page 45)

an era where music is rapidly changing. [This music is about] expanding the jazz audience and bringing new listeners into the music... This was a record that needed to be made; it represents a change in the music people listen to and how people put labels on music."

While many will balk at the notion of classic jazz compositions performed with programmed drum loops, **Ledford's** reverence for the music is apparent. He hopes that his interpretations will inspire younger listeners to search out the original **Davis** recordings. Ultimately, he wants to play a role in "bringing jazz back to the center of our culture." Perhaps **Davis** could have

envisioned **Ledford's** music after all.

**RETURN ENGAGEMENT:** **Brad Mehldau** releases "The Art Of The Trio, Volume Two—Live At The Village Vanguard" March 10, the follow-up to the pianist's Grammy-nominated "The Art Of The Trio, Volume One." Consisting solely of standards, "Volume Two" allows the listener "to experience what it was like to be in that room" when the trio performed, according to **Warner Bros. Jazz** senior VP (and producer of the album) **Matt Pierson**. "We ran tape the entire week. The guys weren't thinking about recording. Within the first night, they forgot about it,

and we were able to simply document the performances."

He adds that "the trio has been playing for five years on and off and has really developed their own unique approach to these standards." **Mehldau**, along with drummer **Jorge Rossy** and bassist **Larry Grenadier**, returns to the **Vanguard** for a six-night stand beginning March 10, to coincide with the album's release.

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# Studio Action

ARTISTS & MUSIC

## Masterfonics Files For Ch. 11 Nashville Studios Face Tighter Market

BY DAN DALEY

NASHVILLE—Masterfonics, founded in 1973 and consistently one of this city's leading recording and mastering studios, filed for Chapter 11 bankruptcy Jan. 29. Studio owner/mastering engineer Glenn Meadows, who had co-owned the facility since 1977 before becoming sole proprietor in 1989, cited several reasons for the filing, all of which insiders agree apply to most other commercial recording studios here. Masterfonics' move thus may auger the beginnings of a long-anticipated consolidation of that market.

Masterfonics consists of a multi-room facility on Nashville's Music Row, as well as the Tracking Room, a \$3 million-plus, 5,500-square-foot facility designed by Tom Hidley, which featured Nashville's first SSL 9000J console when it opened in the fall of 1995. The main Masterfonics facility, on Music Square East, has recording, mixing, and mastering rooms, including the Hidley-designed Mix Room, with an SSL 4064E desk with G Series computer. Studio Six is the main facility's primary tracking room, another Hidley design with an SSL 4048E desk with G computer.

Other firsts for the studio include the premiere installation of the AT&T DISQ digital core system.

Meadows stresses that Masterfonics will remain in operation as its finances are reorganized and that the facility will emerge from bankruptcy healthy and stronger. The studio's creditors, including equipment leaseholders, are being cooperative during the process, he says.

The factors that Meadows cites as precipitating the bankruptcy filing include an overall drop in revenue in 1997 that he says affected virtually all studios in Nashville; continued downward pressure on rates from labels, which Meadows alleges are "woefully unaware of what the economics of recording studios are in the 1990s"; and the proliferation of home and producer-owned studios as well as the opening of new major studios in Nashville that contributed to a saturation of the market.

Ironically, many regard the opening of the Tracking Room in 1995 as the beginning of the Nashville studio community's most recent chapter. The large studio represented a quantum leap to a world-class level and, to some degree, made Nashville appear more viable for the six other significant rooms that opened here within the next two years (although some were in the planning stages even as the Tracking Room was being built): three studios at Ocean Way Nashville, two rooms at Starstruck Studios, and East Iris Recording Studios, a Hidley-design/SSL 9000J facility that opened in December.

Ocean Way Nashville is a joint ven-

ture between Los Angeles studio owners Alan Sides and Gary Belz featuring one of the country's largest vintage Neve consoles and the first U.S. installation of a Sony Oxford digital console; Starstruck, owned by singer Reba McEntire and husband/manager Narvel Blackstock, has two SSL 9000J consoles.

Even before these top-flight studios opened, the proliferation of home and producer-owned facilities was undermining Nashville's studio revenue base. Concurrently, the slide in country music sales that began in 1996 further burdened the city's music economy.

Although each of the new facilities opened in the last 2½ years set new rate thresholds—card rates of as high as \$2,500 per day—it is widely believed in Nashville that those rates were never consistently achieved in most of the rooms and that the new multimillion-dollar rooms have had to cut rates significantly.

However, Sides denies that Ocean Way has had to lower its rates; he attributes Masterfonics' filing to losses from the Tracking Room, which he says had "serious acoustical flaws" that limited its desirability.

Robert De La Garza, studio manager at Starstruck, acknowledges that his facility has reduced its rates over the last year. "\$2,500 a day was never a

reality," he says. "It went quickly to \$2,000, and now we're averaging about \$1,800 per day for tracking and \$1,500 for overdubs. But as a result, we're incredibly booked; in January, we're already booked through May." De La Garza adds that his strategy has been to encourage long-term bookings and present the studio as a start-to-finish facility.

Masterfonics' bankruptcy sheds some light on the financing on the newly expanded upper end of Nashville's studio community. Sides, who operates approximately a dozen rooms at two locations in Los Angeles, is partnered in Nashville with Belz, who along with his family has been active in commercial real estate development in Tennessee and elsewhere. Starstruck operates as a separate entity, according to De La Garza, but its parent company also owns a diverse array of other concerns, including music publishing, music production, a horse farm, and a jet charter service. East Iris was built and is backed by private family financing. Only Masterfonics carried a debt service held outside of the studio's principals.

Josef Nuyens, owner of the Castle Studios here and first president of the 2-year-old Nashville Assn. of Professional Recording Studios, says Masterfonics' financial plan was risky to start with. "A lot of people have been stuck in the euphoria of 1993 [one of country music's high-

water sales marks] and had blinded themselves as to what can realistically be done," he says. "You have to remember, Masterfonics is not the first studio to get into financial trouble here in recent years."

Nuyens cites the closures of October Studios and Secret Sound as examples. "These are the normal cycles and dynamics of any industry. I saw that radio was beginning to play it safe and want more of the same. So it's natural that you'd see more 'best of' records come out, and that means less new recording. The handwriting has been on the wall for some time."

Others, though, praise Meadows' risk-taking. Carl Tatz, owner of Recording Arts Studio, says, "A lot of people had been clamoring for a high-quality tracking facility in town, and Glenn delivered. He saw the need and he took the risk, and I think for the most part, he succeeded. Like Jimmy Bowen, he pushed the town forward technologically. The things that hurt him the most are the things that are hurting all of us."

"I can't argue that I was in a more vulnerable position than some others financially," Meadows says. "But to move ahead, you have to take risks. As for the room itself, everyone has opinions about every studio, but the



**Hang Ups Get Restless In The Studio.** Restless Records act the Hang Ups have been working with acclaimed producer/artists Don Dixon and Mitch Easter at Easter's Fidelitorium Recordings in Kernersville, N.C. Shown, clockwise from bottom left, are Dixon, Easter, and Hang Ups members Jeff Kearns, Brian Tighe, and Aaron Lundholm.

Tracking Room was widely used and widely acclaimed, and a lot of hit records were made in there."

Meadows adds that the increase in business from outside Nashville, which he and other large studio owners always maintained would be critical to the success of new rooms, has developed slowly.

Masterfonics' filing has raised awareness of the precarious nature of the studio industry to an ever-higher level than before. Chuck Allen, president of East Iris, emphatically agrees with Meadows' assessment of the relationship between studios and the rest of the business.

"Virtually every other part of the industry—producers, engineers, manufacturers—have seen their standards of living going up to some degree," he says. "At the same time, studios have barely maintained their position or have lost ground on rates in recent years. The foundation of the midsized rooms is being eaten away by producer studios and Adats, and eventually the labels and other users of studios will find themselves with nothing in the middle. Then the rooms that are left will be able to charge what they should be charging to cover the cost of this level of equipment."

*"These are the normal cycles of any industry"*

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 21, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	AC	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	JUST TO SEE YOU SMILE Tim McGraw B. Gallimore, T. McGraw (Curb)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Horner (550 Music)	GIVEN TO FLY Pearl Jam/ Brendan O'Brien (Epic)
RECORDING STUDIO(S) Engineer(s)	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	Studio X (Seattle, WA) Nick DiDia
RECORDING CONSOLE(S)	DDA AMR 12	DDA AMR 12	SSL 4000E/G	Neve VRSP 72	SSL 6000G
RECORDER(S)	Sony APR 24	Sony APR 24	Mitsubishi X850	Sony 3348	Studer A27
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 456
MIX DOWN STU- DIO(S) Engineer(s)	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien
CONSOLE(S)	Harrison Series TEN	SSL 4000E/G	SSL 4000E/G	SSL 9096J	SSL 4064G+
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X850	Sony 3348	Studer 827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	SONY MUSIC Vlado Meller	RODNEY MILLS' MASTERHOUSE Rodney Mills
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	Sony	Sony

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# Songwriters & Publishers

ARTISTS & MUSIC

## The Man Who Made This 'Titanic' Sing Composer Yeston Ponders B'way, Plans More Projects

BY SETH GOLDSTEIN

NEW YORK—There's good news and bad news for Maury Yeston, composer of the Broadway musical "Titanic." The bad news is that the one-of-a-kind James Cameron movie, which could break \$1 billion in theatrical revenues worldwide, has had absolutely no impact on the stage show.

The good news is that it couldn't—Yeston's "Titanic" has been sold out, or nearly so, since it opened last spring. As Yeston is quick to point out, the show keeps breaking its own box-office records and those of the Lunt-Fontanne theater, week after week.

Less than a year into what will be a long, long run, "Titanic" has returned 25% of a \$9 million investment, Yeston says. And most audiences ain't seen nothing yet: "Titanic" road shows are about two years away. A theater in Hamburg is being constructed just to house his creation, he notes.

Yeston isn't a household name, but he's no stranger to success. The "Titanic" score won him a second Tony, 15 years after his award for "Nine." His show "Phantom" has thrived on the road. Yeston's also up for a Grammy for best musical show album; the "Titanic" cast recording is on RCA Victor. He's also trying his hand in Hollywood, writing the screenplay and score for a Warner Bros. animated feature.

A complete first draft should be

ready in six months, he says. That's less time than he spent on "Titanic"; Yeston began crafting that score in 1987, soon after the doomed ship's wreck was discovered.

Broadway musicals have enjoyed a critical and popular renaissance in the past several years, and Yeston takes some of the credit. Modern audiences, he says, want language and subject matter unthinkable in the early '60s. "The emotions," he says, "have to be more believable."



YESTON

Yeston says that when the Titanic went down, "the modern world started." He says his task was to portray in song the divide between the long-ago past and the more recent past. Modern audiences who have grown up with "West Side Story," "Company," and "Rent" demand "that relevance," he says, adding that the Lunt-Fontanne audience "is moved" by "Titanic."

Yeston, who recently signed a new 10-year exclusive publishing agreement with Cherry Lane Music, dismisses most of the musical comedy conventions he witnessed growing up in the '50s. "They're a little old-fashioned," he says. Fictions like "Brigadoon"—"a fantasy place that

appears in Scotland once every hundred years"—are out.

So are unwieldy adaptations of great books, political sloganeering like "Hair," and large swatches of dialogue. Modern audiences, Yeston argues, can follow sung phrases but lack the attention span for the spoken word. Finally, he forswears anything visible on a TV screen.

But Yeston is a traditionalist where it counts. Regardless of plot, he says, musicals need to deliver a "big song"; he cites "Circle Of Life" in "The Lion King," a show he loves. "There has got to be a number in the first five minutes to tell you what it's about," he says.

Deficient though they may have been in story, the Golden Age musicals followed those conventions in style. And so, Yeston says, "thank God for Encore!" New York City Center's limited-run revival series. Its repertory, he says, is "on the highest professional level." In his view, Encore! also serves another purpose: Its popularity is broadening the audience for musicals today.

Yeston, a former Yale professor and a 1997-98 visiting artist at Harvard, is no ivory-tower musicologist. Lunch at the Brooklyn Diner, across the street from his Manhattan apartment, involved pre-menu schmoozing with director Stanley Donen ("Singin' In The Rain"), composer Sheldon Harnick ("Fiddler On The Roof"), screenwriter Marshall Brickman, and record producer Tom Shepard. Yeston's a regular; his name is on a brass tag mounted on the wall of the booth.

Citing "The Lion King" as the latest, best example, Yeston says the ability to absorb and refashion every influence has kept musical theater young. "It's more alive than ever before. It's in every Middlesex town and village. Broadway is a very long street." He says this fact should encourage talented newcomers, including Randy Newman and Paul Simon, each with a musical to his credit.

Yeston calls Newman and Simon "the two greatest songwriters in the U.S. today." The responses to both of their shows, however, have been mixed. Never mind, Yeston says. Because musicals keep reinventing themselves, Broadway will eventually catch up. "I hope they'll keep going," he says.

## SongLink Buys Crossroads

London-based music publishing tip sheet SongLink International says it has acquired Crossroads, the Los Angeles-based song-casting report, from publisher Michael B. Watson, who is pursuing interests outside the music industry.

SongLink, which is celebrating its fifth anniversary this year, will be augmented by the integration of Crossroads researchers based in L.A. and Nashville. SongLink has also enjoyed a long-standing relationship with its sister publication Songs Wanted in Munich, which is expected to continue.

SongLink, with subscribers in more than 20 countries, each month carries scores of leads listing artists and companies looking for songs around the world, along with other editorial content.

SongLink editor/publisher David Stark is also involved in other activities. He is a partner with U.S. songwriters Alan Roy Scott and Brett Perkins in the Unisong International Song Contest, which will be held for the second year March 1; the inaugural edition raised more than \$7,500 for Amnesty International and songwriters' associations worldwide, as well as providing \$16,000 in cash and other prizes for 24 winners from more than 3,000 entries.

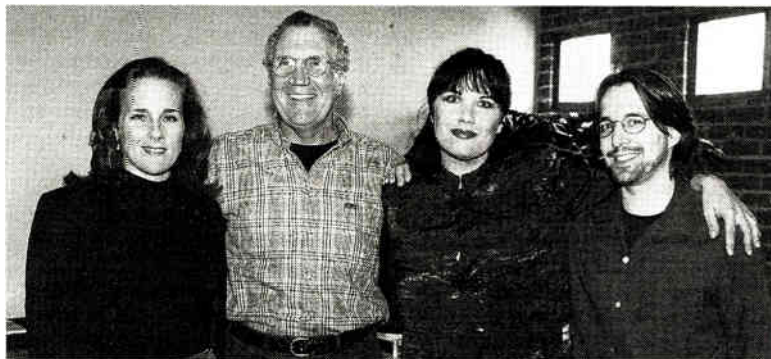
Grand-prize winner Lindy Robbins also received a trip to the Harmony songwriting retreat in Dublin.

Stark is also co-authoring a book, "The Story Behind The Songs," to be

published later this year to accompany Hits Behind the Hammer, a charity auction to be held November at Sotheby's in London at which original lyrics by many of the world's top songwriters will be sold to benefit Nordoff Robbins Music Therapy and the Norwood Ravenswood children's foundation.

According to Stark, major acts who have already pledged donations include the Rolling Stones, the Who, Phil Collins, Dire Straits, Bryan Adams, and Barry Manilow, along with such songwriters as Alan and Marilyn Bergman, Brenda Russell, David Gates, Don Black, Terry Britten, and Graham Lyle.

IRV LICHTMAN



**Their Catalog, All Of It.** DreamWorks Music Publishing has acquired the entire catalog of songs by the Motels. Shown at DreamWorks' Beverly Hills, Calif., headquarters, from left, are Molly Kaye of DreamWorks Publishing; Chuck Kaye, head of DreamWorks Publishing; Martha Davis, the band's lead singer and chief songwriter; and Mike Badami of DreamWorks Publishing.

## NO. 1 SONG CREDITS

**THE HOT 100**  
MY HEART WILL GO ON • James Horner, Will Jennings • Famous/ASCAP, Irving/BMI, Blue Sky Rider Songs/BMI, Ensign/BMI, TCF/ASCAP, Fox Film/BMI

**HOT COUNTRY SINGLES & TRACKS**  
WHAT IF I SAID • Anita Cochran • Warner-Tamerlane/BMI, CHenowee/BMI

**HOT R&B SINGLES**  
NICE & SLOW • Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey • So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP

**HOT RAP SINGLES**  
GETTIN' JIGGY WIT IT • Will Smith, Samuel J. Barnes, B. Edwards, Nile Rodgers, J. Robinson • Treysball/ASCAP, Slam U Well/ASCAP, Jelly's Jams/ASCAP, Warner Chappell/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Gambi/BMI

**HOT LATIN TRACKS**  
VUELVE • Franco De Vita • Sony Discos/ASCAP

## Copyright Office OKs Disc Fees; ASCAP Offers Online Fee Calculator

**THE MECHANICS OF IT:** The U.S. Copyright Office has officially approved a new 10-year mechanical royalty-rate structure on recordings negotiated by music copyright owners and record companies, retroactive to its intended starting date of Jan. 1.

The office says that for now it has put aside the issue of rates on digitally transmitted music, following inquiries concerning that phase of the agreement made by the performance right organization BMI, the Coalition of Internet Webcasters, and the U.S. Telephone Assn. (Billboard Bulletin, Jan. 9).

**IT ALL ADDS UP:** ASCAP has introduced an online license-rate calculator. The ASCAP Ratecalc lets Internet music users compute World Wide Web license fees set by the performance right society. The interactive service lets operators of Web sites quickly calculate the cost of a basic Internet-use

license by answering four questions. It also displays a comparative list of the costs of the three rate schedules available to Web site music users; the lowest fee is \$250.

The program can also produce a filled-out license agreement and rate schedule, ready for the licensee to sign and return to ASCAP. The ASCAP Ratecalc is located at <http://www.ascap.com/weblicense/webintro.html>.

**'THE FIX' IS IN:** On March 10, Relativity Records will release the London cast album of "The Fix," a musical that has earned four 1998 Laurence Olivier Award nominations. The show, which features music by Dana P. Rowe and book and lyrics by John Dempsey, will have its American premiere March 30 in Arlington, Va.

The original U.K. release of "The Fix" is on First Night Records; its liner notes are written by Pete Townsend.

**'CAPEMAN' FOLIO UNFOLDS:** Music Sales is marketing the matching folio to Paul Simon's Warner

Bros. album of his performances of 13 songs from his new Broadway musical, "The Capeman." List is \$22.95.

**ABOUT THAT INVASION:** Two years ago, veteran songwriter/producer Bob Feldman, a longtime New Yorker, relocated to Nashville. There he administers Grand Canyon Music, the almost-40-year-old publishing company he has shared with former writing partners Jerry Goldstein and Richard Gottehrer.

Feldman has a busy pace these days. He's been meeting with several film companies to talk about a bio of the Strangeloves, the rock group he belonged to with Goldstein and Gottehrer. Formed during the British Invasion of the '60s, the American band mischievously claimed to be from Australia.

Feldman says he's planning to host a "Christmas party" April 1 in Nashville to pitch more than 20 newly written Christmas songs to Nashville artists and producers.

On the commercial front, the potato chip company Pringles is using the Strangeloves' song "I Want Candy" as a jingle under the title of "I Want Pringles." "I Want Candy" was a minor hit for the Strangeloves in 1965, and it was covered by the new wave band Bow Wow Wow in 1982. During their heyday, the Strangeloves toured with such British bands as the Kinks, the Dave Clark Five, and the Zombies, as well as with fellow Americans Roy Orbison, the Lovin' Spoonful, and Sonny & Cher.

Besides "I Want Candy," the Grand Canyon catalog includes other popular songs like "My Boyfriend's Back" (a 1963 hit for the Angels), "Sorrow," "Night Time," and "I'm On Fire."

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Re-Load"
2. "Titanic," Vocal Selections
3. Metallica, "Load"
4. "Jekyll & Hyde," Vocal Selections
5. John Denver, Anthology

## Words & Music



by Irv Lichtman

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Italy's Piracy Fight Escalates Target: Organized Crime, E. European Product

■ BY MARK DEZZANI

MILAN—Europe's front line in the battle against piracy is being prepared for a new offensive.

Italy, long a piracy hot spot because of the volume of domestically produced illicit recordings, now has a new significance as a gateway into the huge European Union record market for unlicensed material manufactured in Eastern Europe.

However, the record industry is fighting back through the FPM, the anti-piracy organization established under the auspices of the International Federation of the Phonographic Industry (IFPI) two years ago (Billboard, Jan. 27, 1996). Now that fight is moving into its third, and perhaps most difficult, phase as it comes into direct conflict with organized crime.

After slicing one-third from Italy's piracy market in 1996, the FPM estimates that in 1997, its second operative year, it reduced the music pirates' estimated market share by a further 2%—to 20% of the value of official music sales. Italy's legitimate music market in 1996, the last year for which figures are available, was worth \$637 million at retail values, according to IFPI.

Despite an apparent slowdown in the reduction of piracy levels last year, the incremental decrease in 1997 represents a new and more difficult phase as the FPM—in conjunction with Italy's law and order forces and authors' rights body SIAE—tackles organized crime groups responsible for the distribution of pirated product produced internally and imported from Eastern Europe.

In 1996 the FPM reported that piracy levels had been reduced from an estimated 32% to 22% of legitimate recorded music sales in Italy. According to FPM general secretary Enzo Mazza, the difference between the body's first and second year of operations can be explained by the elimination in 1996 of Italy's previously thriving bootleg market. Armed with Italy's first effective legislation in the area, the FPM and its allies were able to decimate the bootleg sector.

"There is a qualitative difference between our first and second year of operations," says Mazza. "In addition to the virtual disappearance of bootleg product, we are seeing a decrease in music cassette piracy and a big increase in counterfeit CDs mainly produced in Bulgaria and imported into southern Italy through Greece, Albania, and the former Yugoslavia."

Mazza adds, "The distribution is

being handled by organized crime groups who are using the same trafficking methods that they utilize for drugs and arms smuggling. This is obviously going to take a lot more time and effort than tackling relatively small home industries respon-

*'The distribution of illegal CD-R copies is widespread'*

sible for pirate cassette production."

Mazza says that smugglers are exploiting Italy's lengthy Adriatic coastline in the same way that ille-

gal immigrants from Albania and Turkish Kurds are using it—as an easy entrance into the EU. "FPM's work involves a lot of international cooperation, as a substantial amount of imported counterfeit CDs are sent on to other member countries within the EU, mainly Germany," says Mazza. "Italy's geographical position and its long Adriatic coastline makes it difficult to patrol and therefore ideal for smugglers."

Although domestic piracy in the form of music cassettes is declining, the use of the recordable CD, or CD-R, is on the rise in Italy. "The distribution of illegal CD-R copies is widespread, with many retail outlets producing CDs to order," says Mazza. "In Naples we have found

(Continued on page 53)



**E'er The Twain Shall Meet.** Canadian country songstress Shania Twain paused to share a moment with PolyGram executives on her London trip to promote her album "Come On Over," due for U.K. release March 9. Shown at a soiree, from left, are PolyGram U.K. chairman/CEO John Kennedy; Mercury U.K. marketing director Jonathan Green; Mercury senior product manager Louise Hart; Twain; manager Barbara Carr of Jon Landau Management; and Mercury U.K. managing director Howard Berman.

## CMA Visit Promotes U.S./Australian Country Connection

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Nashville is stretching its hands across the seas to Australia. A visit Feb. 9-13 here by a delegation from the Nashville-based Country Music Assn. (CMA) is set to result in more concerts, more promotional visits by stars, and a number of collaborations.

"Australia's the most exciting future market for country music," says Ed Benson, executive director of the CMA. "Part of that excitement and challenge is how [the Australian] country scene is in a state of change, becoming more urban and mainstream. The success in Nashville of Keith Urban & the Ranch and Sherrié Austin brought an awareness of the quality of Australian music. And in time we'll see that translated to more opportunities for artists in America."

The CMA has been actively targeting Australia since 1996. In July of that year, Benson and Jeff Green, the CMA's senior director of international and new business development, visited to forge links with the Country Music Assn. of Australia (CMAA). Last year the CMA appointed radio veteran Trevor Smith as its first Australian representative (Billboard, Aug. 16, 1997).

"After that visit," Green says, "we returned to Nashville and told them, 'We've seen the future, and it's in Australia.' Hence we returned this year with a much larger group of people to learn and interact."

During the five-day visit, the CMA led a 24-strong delegation of Nashville record label heads, music publishers, artist managers, and songwriters. The group reinforced its alliance with the CMAA and met with industry and trade organizations, promoters, and key media in Sydney and Melbourne.

Delegates attended the launch of ABC/EMI singer Lee Kernaghan's new album and a five-label showcase of established and upcoming talent at the Basement in Sydney. Performers included Kernaghan, Gina Jeffreys, Troy Cassar-Daley, Tania Kernaghan, Shanley Del, the Wheel, Mitchell Shadlow, Felicity, and Beccy Cole. Some, like



Del, are up for a U.S. release as a result.

"It was important that the American delegates get a realistic and firsthand knowledge of every aspect of dealing with this market," says the CMA's Smith. "They can now tell their acts and managers exactly what to expect and liaise directly with people here. The fact they were blown out by Australian talent not only means we may expect more signings [of Australian acts] in the States, but they're confident their acts can save money by using Australian musicians when they tour."

Coinciding with the visit was the announcement by CMT International president Carl Kornmeyer that by May CMT would set up an office in Sydney and localize its programs; it will provide a separate feed to Australia and Southeast Asia.

The CMA also handed out its three inaugural International Country Radio Awards. Two went to influential Australian DJs John Laws and Nick Erby; the third went to Germany's Walter Fuschs.

"There was a tremendous spirit of cooperation and enthusiasm about working together to elevate country

music," reports Green. "Everyone senses that the 6% or 7% we have of the business here can be given a real boost by getting our artists down here and opening the doors to Australian talent by offering performance and collaboration opportunities back in the States."

Adds Arista/Nashville president Tim Dubois, a first-time visitor, "There's no reason why Australia can't become like Canada, which provides 10% of U.S. country business."

The similarity with the Canadian experience is often repeated. "Australia is where Canada was five or six years ago, which is why we're so clear about what we're doing here," says Bob Saporiti, senior VP/GM of Warner Bros. Nashville. "Without a doubt, Australia is going to be the major market outside the U.S. and Canada." Saporiti recalls there was hardly a contemporary Australian country scene three years ago when he toured here with Dwight Yoakam. He says he's im-

pressed by the level of awareness today at labels, promoters, retailers, and media outlets. "There's no [major country] radio, but hopefully CMT's success will show a smart operator of its profitability," he says.

Following are some of the initiatives developed in the visit's wake:

- A broadcast of CMA's 31st annual awards show, held last September, will be screened midday Saturday (21) on the national network Channel 7. Released to coincide with this will be a "Cream Of Country" compilation, a BMG/Sony collaboration with a heavy TV and retail advertising campaign.

- Following talks with the Australian Record Industry Assn., the Australian Music Retailers Assn., the Australasian Performing Rights Assn., and the Australasian Mechanical Copyright Owners Society, the CMA will disseminate information through the U.S. and its international affiliates

(Continued on page 53)

## Dutch Indie MECADO Bankrupt Main Products Were Dance Compilations

AMSTERDAM—The much-rumored bankruptcy of Dutch indie label MECADO has been confirmed. A court in the Hague declared the company insolvent Feb. 4 in a decision that was made public Feb. 13.

MECADO—an acronym for Music Entertainment Co. and Artist Development Organization—was launched by president Robert-Jan Hertog, a former VP at Dutch-based indie Arcade Music Group, in a blaze of publicity in the summer of 1996. The company's main products were dance compilations, along with some self-developed artists on subsidiary labels Woosh and

Tricky Stuff.

MECADO was in the spotlight from the outset through its costly marketing campaigns in radio, TV, and print, which created and maintained a high profile.

MECADO's distributor, Weesp-based Music Net, is trying to soften the blow of the company's downfall. Says Music Net GM Robin van der Basch, "We deeply regret MECADO's sudden demise. However, we will stick to all agreements regarding the returning of MECADO product by our clients, just like we've done for the past 18 months."

ROBERT TILLI

GRUPPE NATIONAL



: Rammstein

# Echo 1998

NATIONALER NEWCOMER



: Der Wolf: "Das Album"



: Nana: "Nana"

INTERNATIONALER NACHWUCHSPREIS



: Hanson: "Midale CJ Nowhere"



: Foxy Brown: "Ill Na Na"

## ... AND THE NOMINEES ARE:

CROSSOVER ARTIST



: Andrea Bocelli

KÜNSTLER/IN DEUTSCHSPRACHIGER SCHLAGER



: Nena

NATIONALE DANCE-SINGLE



: Nana: "Lonely"

JAZZ



: Charlie Haden & Pat Metheny: "Beyond The Missouri Sky"



: Howard Carpendale

KÜNSTLERIN INTERNATIONAL



: Soraya



: Barbara Dennerlein: "Junkanoo"

GRUPPE INTERNATIONAL



: Bee Gees



: Foxy Brown



: Dee Dee Bridgewater: "Dear Eula"

NATIONALE ROCK-POP-SINGLE



: Rammstein: "Engel"

KÜNSTLER NATIONAL



: Der Wolf



: Nana

KÜNSTLER INTERNATIONAL



: Jon Bon Jovi

# PolyGram



## Diesel Top Winner At Sweden's Grammis Indie Label Takes Six Awards; Cardigans Honored

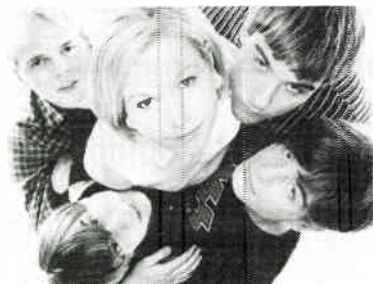
BY KAI R. LOFTHUS

STOCKHOLM—The independent Diesel Music label, distributed by BMG in the Nordic territories, swept the board at the 15th Grammis gala at Kungliga Tennishallen, held Feb. 16 here.

Diesel artists were nominated in 14 categories and claimed a total of six awards. The label's crown jewel, Eagle-Eye Cherry, won three awards on the strength of his hit single "Save Tonight" and his album "Desireless." He also won awards for music video, newcomer of the year, and male pop/rock album.

Other Diesel winners included Esbjorn Svensson Trio's "Winter In Venice," for best jazz album; Svensson also won composer of the year. Titiyo's album "Extended" was voted female pop/rock album.

A prize recognizing artists who have been successful in the last year was introduced this year by the Swedish Ministry of Industry and



THE CARDIGANS

Trade. Its minister, Leif Pagrotsky, presented the award to the Cardigans, who are signed to PolyGram Sweden's Stockholm label group.

Also honored at the ceremony were producers Denniz Pop and Max Martin for their efforts in promoting Swedish music abroad, especially with RCA/BMG's Robyn, who enjoyed an international breakthrough last year.

The Grammis are organized by the Swedish branch of the International Federation of the Phono-

graphic Industry. The jury is composed of 23 representatives from media, including national top 40 radio station Sveriges Radio P3, TV station ZTV, and a number of journalists. Some 2,500 guests were present, including industry representatives. For the first time in its history, the ceremony was attended by the public. The Grammis gala premiered in 1969, but the gala has not been held every year due to internal disputes in the industry over the size and scope of the ceremony.

Other key awards are as follows:  
**Best album and best pop/rock band:** "Isola," Kent, RCA/BMG.

**Best modern dance album:** "LP," Antiloop, Fluid/Stockholm Records.

**Best hard rock album:** "Not Like Them," Misery Loves Co., MVG/MNW.

**Song of the year:** "Burnin'," Cue, Pool Sounds.

**Artist of the year:** Eric Gadd (Strawberry Music).

## French Stations Defy Quota

BY REMI BOUTON

PARIS—Two years after the introduction of a quota system, French radio stations are slowly but steadily lowering their share of Francophone content—to the dismay of the local record industry.

France's quota system is causing major problems for radio networks torn between political and economic pressures, according to domestic broadcasters. National top 40 network NRJ and a number of key local French sta-

tions have now received stiff warnings from broadcasting regulator CSA concerning their failure to comply with the French-language quota in their music output.

The minimum French-language content required by the 1994 Communications Act, which introduced the quota requirement, is 40% during daytime programming (Billboard, Oct. 7, 1995). But, according to airplay-monitoring figures, during September-November 1997, NRJ played only 37.3% of Fran-

cophone repertoire.

Three important regional top 40 networks—Orleans-based Vibration, Lyon-based Scoop, and Strasbourg's Top Music—played 33.8%, 36.9%, and 36.1% French-language material, respectively; Paris dance station Voltage FM aired only 38.5%.

"The implementation of the quota regulation in January 1996 had an immediate and tangible effect, but it seems to have been slipping back," notes Hervé Rony, director general of record labels' organization SNEP.

Jean-Eric Valli, president of Vibration, says that quotas are "a real problem for stations that don't have music programming focused on a specific genre."

In 1997, the proportion of French-language material played by radio fell to 43% (down from 49% in 1996), according to figures supplied by SNEP and based on data supplied by airplay-monitoring company Ipsos Music.

NRJ PD Christophe Sabot says his network's failure to meet the quotas is linked to a temporary shortage of suitable music. Says Sabot, "We stopped playing boy bands about a year ago. We could have increased the share of rap, but that would have affected our female and adult listenership."

Sabot says that with the current state of domestic productions, "it is easier to meet the quotas when you have a tightly formatted station playing rap, for example, such as Skyrock. NRJ devotes a lot of time to music and targets a wide demographic, and in this context it gets quite tough to meet with quotas all year round."

Valli contends that for his network, which covers central/west France and targets a wide 15- to 50-year-old demographic, "quotas are restrictive in that they force us to choose between rap or French 'variety.'"

However, SNEP's Rony says stations cannot complain about a lack of local productions. According to figures supplied by SNEP, the French majors re-

(Continued on next page)

## newsline...



INAGAKI

West Japan.

**WARNER MUSIC JAPAN** has named Hiroshi Inagaki chairman, effective March 1 (Billboard Bulletin, Feb. 12). He replaces Ryuzo Kosugi, who left to head indie label Johnny's Entertainment in March 1997. A 28-year veteran of Sony Music Entertainment (Japan) and CBS/Sony, Inagaki was most recently president of Sony Music Entertainment (Japan) think tank Axel Inc. and a director of Sony Magazines and Global Rights Inc. In his new post, he will oversee Warner Music International's two Japanese operating companies, Warner Music Japan and East-

STEVE McCLURE

**BRITISH SKY BROADCASTING (BSkyB)** has bought a 49% stake in music-on-demand cable radio service Music Choice Europe (MCE) and has set up a joint venture with the company to provide music programming to BSkyB subscribers. Sky Music Choice will provide seven "themed" 24-hour channels of rock, pop, classical, and other genres to BSkyB's analog subscribers beginning in April. Another 50 audio channels will become available via the broadcaster's digital TV service when it launches in June. The majority stake in MCE is held by Warner Music Group and Sony Corp. of America.

MARK SOLOMONS

**SIR GEORGE MARTIN** will mark his retirement from the music business with an album, "In My Life," to be released March 16 in the U.K. through Chrysalis Group's Echo label and in the rest of Europe through Universal. A U.S. licensee has yet to be named. "It does sum up my life in a way," says Martin. "When I decided to stop recording, I thought I might as well provide my own finale." The set includes covers of John Lennon/Paul McCartney songs that Martin worked on from 1962 to '70. Celine Dion sings "Here, There And Everywhere," Goldie Hawn performs a jazz-tinged "A Hard Day's Night," and Sean Connery is featured on the title track.

CHRISTIAN LORENZ

**CD MANUFACTURER DOCDATA** says it is in talks with Arcade Music Group (AMG) to acquire Arcade's sound-carrier distribution operations in France and the Netherlands. Both companies are domiciled in the Netherlands; the proposed deal would give DOCdata rights to distribute sound carriers for AMG in the Benelux countries, Germany, Austria, Switzerland, and France.

MARK SOLOMONS

**BORDERS U.K.** has appointed Philip Downer operations director and Geoff Robotham property manager. Robotham, who joins from real-estate consultant Jones Lang Wootton, will also hold the same title at Books etc., the U.K. specialist bookseller recently acquired by Borders. Downer, a former veteran of British music retailer Our Price, was most recently VP/GM of Waterstones's U.S. book-selling operation. The first U.K. Borders superstore is due to open in August, and the company plans substantial expansion in the territory.

**AN ESTIMATED 6.6 MILLION** viewers tuned in to the Brit Awards' two-hour special telecast Feb. 10 by Carlton TV on the U.K.'s national commercial ITV network, according to overnight ratings from Carlton. The figure compares with 9.7 million last year, 11.1 million in 1996, and 8.5 million in '95. ABC will air the show April 11 in the U.S.

MARK SOLOMONS



**EMI RECORDS U.K.** has launched the second phase of its "... At Abbey Road" album series. The new releases feature '60s material recorded at the legendary London studios by Helen Shapiro, the Hollies, the Swinging Blue Jeans, and Billy J. Kramer With the Dakotas; a compilation of R&B artists is also available. At an Abbey Road launch party Feb. 16, Shapiro and the Swinging Blue Jeans performed. The two acts, along with the Searchers, are touring the U.K. on a 49-date Solid Silver '60s package, which adds Bobby Vee at three dates.

**INDIE LABEL AVEX** led the way in scoring million-selling singles and albums in Japan in 1997, according to data released by the Recording Industry Assn. of Japan. The label had five albums and three singles whose sales topped the 1 million mark. Helping Avex achieve that impressive result was superstar Namie Amuro, whose album "Concentration20" and singles "Can You Celebrate" and "How To Be A Girl" each sold more than 1 million units. Next was Sony Music Entertainment (Japan), with five albums and two singles. Rock duo B'z and Dreams Come True each had two albums on the million-seller list, the only acts to do so. In 1997 there were 27 million-selling albums, compared with the 1996 tally of 17; million-selling singles totaled 17 in 1997, compared with 1996's 23. The only foreign artist on the million-seller list last year was Mariah Carey (Sony Records), thanks to her album "Butterfly."

STEVE McCLURE

## U.K. Government Support For Non-Classical Genres Sought

BY NIGEL WILLIAMSON

LONDON—Representatives of the U.K.'s non-mainstream music business have launched a campaign for what they see as a fairer distribution of govern-



SMITH

ment support for the arts that more accurately reflects a multiracial society.

The case will be presented directly to Chris Smith, the Cabinet minister in charge of music and the arts, when he addresses a conven-

tion of professionals working in the folk, jazz, and roots fields at Musicalliance 98, to be held March 6 in London. Smith has adopted an increasingly high profile in music industry circles since Labour's election victory in May, and convention organizers believe that his agreement to make the keynote address suggests that he is at least sympathetic to their case. Although Smith is not expected to announce any immediate changes in the distribution of arts funding, in which the overwhelming majority of support goes to two opera companies based in central London,

sources say he is keen to generate a debate about the future direction and nature of government backing for music.

Musicalliance spokesman David Flower says, "At the moment, 98.5% of the U.K. government's subsidy towards music goes to the European classical and opera traditions pre-1950. We now live in a multiethnic, multicultural society, and we want to ask Mr. Smith why this is not reflected in the way that the funding cake is divided up."

Flower points out that while the government subsidizes the Royal Opera House in London, where a guest soloist can earn in one night what a professional jazz musician might be glad to call an annual salary, support of other musical genres is minimal. "Isn't it about time music was seen as a spectrum rather than a hierarchy?" he asks.

Musicalliance 98 will also see the launch of a campaign for a new BBC national radio station showcasing specialized genres not often heard elsewhere on the airwaves. BBC Radio 3 exists as a government-subsidized classical music outlet, and Flower wants to see a new BBC Radio 6 dedicated to folk, jazz, roots, and other minority genres. The event takes place March 7-8 at London's Barbican Centre.

**FRENCH STATIONS DEFY QUOTA**

*(Continued from preceding page)*

leased a total of 308 singles by Francophone acts in 1997, compared with 117 in 1994. The production of local albums has increased even more—358 in 1997 against 98 in 1994. In addition, marketing and promotion expenditures on local acts by those companies have more than quadrupled since 1994, according to Rony.

Vibration's Valli says that he "played by the rules" in the beginning, "but quotas forced us to radically restructure our music programming." He blames these enforced changes in programming for the loss last April of 120,000 of the station's 300,000 average daily listeners.

Valli says that by ignoring quotas, the station has regained some 30,000 listeners. During the November/December period, Vibration's Francophone output fell to just 16.1%. "We had to react strongly [to the audience loss], so between political and economic pressures, I chose the latter. I gave [PD] Bruno Witeck a free hand. His only

brief was 'Get the best programming mix, as if you didn't have to deal with quotas.'"

Labels fear that other stations could follow Vibration's move, leading to confrontation between stations and the music industry. Rony comments, "I can understand that there might be some temporary problems for some formats, but overall the position of SNEP on this issue is to remain firm. We are satisfied that the CSA has taken a firm stand on this issue, too."

One CSA board member says, "We don't draft the laws—we are asked to enforce them. If this law doesn't fully meet its goals and had some perverse effects, then let's talk about it. But at only 16.1%, Vibration is asking for trouble."

Valli hopes that a solution will be found with the CSA and that the quotas law will be amended. "We don't want to be rebels," he says, "but we cannot stand back and watch our audience slip because of the quotas without reacting."

**U.S./AUSTRALIAN COUNTRY CONNECTION**

*(Continued from page 50)*

about the Australian government's plans to relax parallel-import restrictions and the expected repercussions on the local industry.

- Arista/Nashville acts Austin, BR5-49, and Pam Tillis are in line for promotional visits over the next year.

- The CMA will discuss the possibility of an international showcase, including Australian acts, at its Fan-fair in June.

- "The Midday Show" on Australia's Channel 9 network has announced it will broadcast from Nashville for four days to coincide with the CMA Awards in late September.

- "Hey Hey It's Saturday," an Australian program with a viewing audience of 5 million, is sending a production team to Nashville to scout the possibility of shooting an episode.

- Labels and promoters are discussing putting together a package tour of local and international names that would visit metropolitan and regional centers in late '98.

- There are tentative discussions for the CMA and CMAA to have an official presence at the Pacific Circle Music Convention, to be held Oct. 15-18 in Sydney. In 1997, 70,000 people attended five festivals, 400 showcases, and workshops.

**ITALY'S PIRACY FIGHT ESCALATES**

*(Continued from page 50)*

industrial-sized CD-R plants producing up to 1,000 illegal copies a day. In a market like Naples, where traditional music sales are already low, this makes a considerable impact on the legal market."

Rogue retailers are also attempting to circumvent last year's endorsement from Italy's Supreme Court making CD rentals illegal. "Some retailers are selling CDs for a [\$2.30] nonreturnable deposit. Clients then return the CD after recording it several days later," says Mazza, adding that there were 80 raids last year on allegedly illegal rental outlets.

On the good news side, Mazza reports that international pressure on the government of the Republic of San Marino—a tiny nation surrounded by Italy—to eliminate the independent mini-state's thriving cassette piracy industry (Billboard, Dec. 13, 1997) is taking effect. "Since the retailers in San Marino signed a pledge not to sell illegal recordings, the music cassette factories there are in difficulty. There have been four major sequestrations of illegal product already this year, and pirates face fines of up to 400 million lira [\$229,000]," says Mazza, who also reports major successes in

the south of Italy.

He says one family allegedly involved in music piracy has had personal property confiscated, including its apartment, and will face a trial shortly. Another Neapolitan clan allegedly involved in music piracy, four brothers of the Fratasio family and 23 accomplices, has been found guilty and fined.

Meanwhile, a promised new law, which includes increased penalties and measures to make music piracy a criminal and not just a civil offense (Billboard, Oct. 26, 1996), is still awaiting Senate and Parliamentary approval. "The bill should be read and approved in the Senate soon before going through Parliament and probably becoming law by next May," says Mazza.

EMI Music Italy and Greece president Roberto Citerio was reappointed FPM president for three more years in January. The FPM board was also re-elected and consists of Mazza; Franco Donato, president of Italy's indie labels' association AFI; Francesco Panarai, president of retailers' organization ANCRA; Roberto Magrini, president of RTI Music; and Iain Grant, director of anti-piracy for IFPI.

**Moist's Front Man Steps Out**

**Usher Makes EMI Solo Debut With 'Little Songs'**

■ BY LARRY LeBLANC

TORONTO—As the Montreal-based modern rock band Moist toured Canada in late 1997, its dynamic front man, David Usher, worked on his first solo debut album, "Little Songs," slated for release March 17 on EMI Music Canada here.

"The album is very much David," says Usher's manager, Terry McBride, who also handles Moist, Sarah McLachlan, and Barenaked Ladies. "It's going to be interesting to see how people react to the album because, even though it's David's voice, it's not Moist."



USHER

Adds Usher, "With a solo record, there's a certain degree of freedom [as an artist] because you're not creating for a specific audience. You don't even know what the audience is going to be. You

also don't have previous [expectations] to live up to. If you want to jog off on your own little path, you can do it."

In Canada, Moist's two albums have combined triple-platinum sales (300,000 units domestically), earning Usher rock star status. His profile further increased this year with his appearance as the mysterious figure in McLachlan's "Building A Mystery" video.

Peter Diemer, VP of national promotion at EMI Music Canada, predicts that "Little Songs" will expand Usher's audience beyond Moist's sizable modern rock base in Canada. "When we first heard the album, we realized it had more of a pop flavor to it than the rock-edged [music] Moist is known for," he says. "[The first single] 'Forest Fire' went to top 40, AC, and rock formats last Wednesday [Feb. 11]. Immediately, we got adds at CHOM and CKOI in Montreal, [CKZZ] in Vancouver, [C100] in Halifax [Nova Scotia], CHOI in Quebec City, CFNY in Toronto, and [Quebec's] Radiomutuel chain.

A video of "Forest Fire," produced by Javier Aguilera, will be serviced to Canadian video outlets March 2.

Usher's solo set was recorded in the kitchen of his Montreal apartment, with producer Paul Northfield utilizing an Akai hard disc recorder and a Mackie console. The album was mastered by Bob Ludwig at Gateway Mastering in Portland, Maine.

"David had a vision for this record from the outset," says Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada. "Last summer he brought us the skeletons to what became 'St. Lawrence River,' 'Jesus Was My Girl,' 'Forest Fire,' and 'Trickster,' and we were blown away."

While incorporating such musical and lyrical influences as John Lennon and Paul McCartney, Leonard Cohen, and Sting, Usher was intent on trying to keep "Little Songs" as intimate as possible. Although there are pop, soul, and folk elements, as well as tasteful orchestration and oddball rhythm loops, it's the album's captivating and personalized lyrics that largely characterize it.

Usher says the songs were written purely for his own project—a much-needed outlet for his creative ener-

gies—and aren't suitable for Moist. Its members write as a collective, and only certain songs with a rock direction work with the band.

"As a band, we write a record every two years," says Usher. "If I want to do more [recording] than that, or if I want to experiment [with varied musical styles], I have to do it on my own. Moist is very much a rock band. We write rock music. However, I'm interested in other types of music as well."

Among those providing backing on "Little Songs" are members of Moist—

keyboardist Kevin Young, guitarist Mark Makowy, bassist Jeff Pearce, and drummer Paul Wilcox—as well as Jeff Fong (trumpet), Claude Lamothe (cello), Jonathan Gullivan (guitar), and Pascale Coulombe and Julie Galiatos (vocals).

When Northfield left to work with Hole in fall 1997, Usher completed the album with engineer/producer Byron Wong at Digital Music and Post Studio in Toronto.

There are no current plans to release the album outside of Canada.

**Modern Rock's Moist Has Made Its Mark**

TORONTO—Moist front man David Usher remains active with the modern rock band even as he moves forward with his solo project, slated for release on EMI Music Canada (see story, this page). He is working with members of the 5-year-old group writing songs for its third album, slated for spring release.

Moist rose from obscurity in 1994-'95 when it won a Juno Award for best new band with a recording made for approximately \$4,000.

The act first gained attention in April 1993 with the independent release of an untitled cassette. Several tracks gained extensive play on Canadian modern rock and college radio stations. EMI Music Publishing Canada then signed the band.

Using five songs from the cassette along with six new songs, Moist independently released its first album, "Silver," in February 1994. Initially, the release was distributed by EMI Music Publishing Canada, but the band soon signed a deal with EMI Music Canada, which began handling the album in April 1994.

MuchMusic play of the eye-catching videoclip for the album's single, "Push," helped the track take off at Canadian album rock and modern rock radio. The band toured extensively in Canada both on its own and as a backing act for Collective Soul, Green Day, Live, Red Hot Chili Peppers, Hole, and Metallica.

The band's second album, "Creature," was released on EMI Music Canada in October 1996 and was boosted by such singles as "Leave It Alone," "Resurrection," and "Tangerine." A string-laden version of its acoustic ballad "Gasoline," released in November 1997 and included on "Creature," established Moist as a top concert draw in Canada.

Released in the U.S. by Arista Records in June 1997, "Creature" has sold 6,600 units in the U.S., according to SoundScan. On Tuesday (24), Moist launches a 10-date swing of the East Coast. The band is booked in the U.S. by Little Big Man and by S.L. Feldman & Associates in Canada.

LARRY LeBLANC

**Koch Int'l To Launch 2 Divisions**

**Will Handle Special Products, TV Compilations**

TORONTO—The planned launch of two new divisions this spring continues the expansion undertaken last year by Koch International (Canada). In April, the independent music distributor plans to launch a special products division, with a TV compilations division slated to debut in May.

In 1997, the distributor opened several new music divisions, including a Latin division; Koch Beats, for distribution of underground, alternative, and electronic dance product; and a video division.

To accommodate its expanding operations here, the company has made several executive appointments. Dominique Zgarka was named to the newly created post of president, effective immediately. Zgarka had been GM of Koch's Canadian operation since it opened in April 1995. In addition, a number of staffers were promoted: Cyril Kaye was named senior VP of sales; Angela Herens has become VP of marketing and promotion; Lynnette Schneider

was named director of operations; and Nick Phillips was promoted to VP of finance and administration.

"The changes reflect that the company has grown, and we have to now departmentalize our operations," says Zgarka. "It was a family-run style company [previously] in which everybody did a little of everything . . . It's become a big company with 28 people on staff."

Headquartered in Toronto, Koch International (Canada) maintains branch offices in Montreal; Vancouver; Calgary, Alberta; Orleans, Ontario; and Dartmouth, Nova Scotia. The company distributes such international label groups as Beggars Banquet, DRG, Moonshine Music, MSD Group, Oh Boy! Records, and Silva America; such international labels as Putumayo, Edel America Records, Knitting Factory Works, and Sugar Hill; and the Canadian labels Marigold Records, Oak Street Music, and Sheeba Records.

LARRY LeBLANC

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 02/23/98			GERMANY (Media Control) 02/17/98			U.K. (Chart-Track) 02/16/98			FRANCE (SNEP/IFOP/Tite-Live) 02/14/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY	1	1	MY HEART WILL GO ON CELINE DION COLUMBIA	1	5	MY HEART WILL GO ON CELINE DION EPIC	1	1	THE REASON CELINE DION COLUMBIA
2	NEW	TIME GOES BY EVERY LITTLE THING AVEV TRAX	2	2	ALANE WES EPIC	2	1	DOCTOR JONES AQUA UNIVERSAL	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
3	NEW	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	3	4	TOGETHER AGAIN JANET JACKSON VIRGIN	3	NEW	LET ME SHOW YOU CAMISRA VC RECORDINGS	3	3	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
4	NEW	SANPO MICHU JUDY AND MARY EPIC/SONY	4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	4	3	NEVER EVER ALL SAINTS LONDON	4	9	MON PAPA A MOI EST UN GANGSTER STOMY BUGSY COLUMBIA
5	1	YOZORA NO MUKOU SMAP VICTOR	5	6	WALK ON BY YOUNG DEENAY WEA	5	8	ANGELS ROBBIE WILLIAMS CHRYSALIS	5	4	CASANOVA ULTIMATE KAOS DANCE POOL
6	3	WINTER FALL L'ARC-EN-CIEL K/DOON/SONY	6	5	TORN NATALIE IMBRUGLIA RCA	6	NEW	BRIMFUL OF ASHA CORNERSHOP WIIJA	6	11	ALARMA 666 POLYGRAM
7	5	ASHITA GA KIKOERU J-FRIENDS JOHNNY'S ENTERTAINMENT	7	7	DOCTOR JONES AQUA UNIVERSAL	7	7	CLEOPATRA'S THEME CLEOPATRA WEA	7	10	TORN NATALIE IMBRUGLIA RCA
8	4	SASURAI TAMIO OKUDA SONY	8	8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE/ROUGH TRADE	8	NEW	PLANET LOVE DJ QUICKSILVER POSITIVA	8	8	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL
9	6	ROMANCE PENICILLIN EASTWEST JAPAN	9	11	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	9	2	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	9	12	JE T'AIME LARA FABIAN POLYDOR
10	NEW	GEKKA NO KASOUKYOKU MALICE MIZER COLUMBIA	10	10	ANGELS ROBBIE WILLIAMS EMI	10	NEW	GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	10	5	SAVOIR AIMER FLORENT PAGNY MERCURY
11	8	ROCKET DIVE HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	11	9	PUSHED AGAIN DIE TOTEN HOSEN EASTWEST	11	16	WISHING ON A STAR JAY-Z FEATURING GWEN DICKEY NORTHWESTSIDE/BMG	11	7	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
12	2	KYUKON THE YELLOW MONKEY FUN HOUSE	12	14	AMENO ERA MERCURY	12	NEW	ALANE WES LAFACE/ARISTA	12	6	EMMENE MOI ALLAN THEO EMI
13	12	NAGAI AIDA KIRORO VICTOR	13	20	COSE DELLA VITA/CAN'T STOP THIS EROS RAMAZZOTTI & TINA TURNER	13	NEW	YOU MAKE ME WANNA... USHER ARISTA/LAFACE	13	NEW	ANTLOOP IN MY MIND POLYGRAM
14	7	KANOJO TO WATASHI NO JIYO NANASE AIKAWA CUTTING EDGE	14	15	IN MY BED DRU HILL MERCURY	14	NEW	SOLOMON BITES THE WORM BLUETONES SUPERIOR QUALITY RECORDINGS	14	NEW	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS POLYGRAM
15	16	BAD LUCK ON LOVE TOHKO PONY CANYON	15	NEW	OPEN UP YOUR MIND R'N'G	15	12	MEET HER AT THE LOVE PARADE DA HOOL MANIFESTO	15	NEW	BANG BANG BLACK ATTACK BMG
16	NEW	KISEI-NEVER FORGET AKINA NAKAMORI GAUSS ENTERTAINMENT	16	12	ONE MINUTE THE BOYZ EASTWEST	16	9	LE DISQUE JOCKEY ENCORE SUM	16	17	CE QUE JE SAIS JOHNNY HALLYDAY MERCURY
17	NEW	BRAND NEW LOVE WANDS B-GRAM	17	13	TOO MUCH HEAVEN NANA MOTOR	17	18	IT STARTED WITH A KISS HOT CHOCOLATE EMI	17	13	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL ISLAND
18	9	FACE THE CHANGE EVERY LITTLE THING AVEV TRAX	18	17	DIE LAENGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	18	NEW	ALBUMS	18	15	LA FIESTA PATRICK SEBASTIAN POLYDOR
19	NEW	KICK! CHISATO TOKUMA JAPAN	19	18	YOU MAKE ME WANNA... USHER ARIOLA	19	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN	19	14	JE ZAPPE ET JE MATE PASSI V2
20	11	1/3 NO JYUNJO NA KANJO SIAM SHADE SONY	20	NEW	BREATHE MIDGE URE ARIOLA	20	NEW	SOUNDTRACK TITANIC SONY CLASSICAL	20	NEW	I KNOW WHERE IT'S AT ALL SAINTS POLYGRAM
1	1	NAMIE AMURO 181920 AVEV TRAX	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1	4	ALL SAINTS ALL SAINTS LONDON	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	V6 SUPER HEROES AVEV TRAX	2	2	PUR MAECHTIG VIEL THEATER INTERCORD	2	1	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	2	2	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
3	2	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS	3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	3	3	ANDREA BOCELLI ROMANZA POLYDOR
4	NEW	TOKO FURUUCHI TOKO—BEST SELECTION SONY	4	6	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	4	5	VARIOUS ARTISTS LOVE POLYGRAM TV	4	4	FLORENT PAGNY SAVOIR AIMER MERCURY
5	3	SOUNDTRACK TITANIC SONY CLASSICAL	5	9	EROS RAMAZZOTTI EROS ARIOLA	5	13	VARIOUS ARTISTS LOVE POLYGRAM TV	5	7	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	6	COMPLEX BEST COMPLEX TOSHIBA EMI	6	5	ERA ERA MERCURY	6	10	VARIOUS ARTISTS LOVE POLYGRAM TV	6	10	LARA FABIAN PURE POLYDOR
7	NEW	MEJA MEJA SEVEN SISTERS	7	7	SOUNDTRACK COMEDIAN HARMONISTS EMI	7	9	VARIOUS ARTISTS LOVE POLYGRAM TV	7	NEW	LES RESTOS DU COEUR LE ZENITH DES ENFOIRES RESTO OU COEUR/BMG
8	10	GLAY REVIEW—BEST OF GLAY PLATINUM	8	8	BELL BOOK & CANDLE READ MY SIGN ARIOLA	8	16	VARIOUS ARTISTS LOVE POLYGRAM TV	8	5	ALAIN BASHUNG FANTASIE MILITAIRE BARCLAY
9	8	KOHMI HIROSE RAPSODY VICTOR	9	4	PEARL JAM YIELD EPIC	9	19	VARIOUS ARTISTS LOVE POLYGRAM TV	9	11	JANET JACKSON THE VELVET ROPE VIRGIN
10	14	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	10	11	JANET JACKSON THE VELVET ROPE VIRGIN	10	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	10	13	ERA ERA MERCURY
11	11	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	11	12	AQUA AQUARIUM UNIVERSAL	11	6	VARIOUS ARTISTS LOVE POLYGRAM TV	11	17	BJORK HOMOGENIC BARCLAY
12	5	TRF WORKS—THE BEST OF TRF AVEV TRAX	12	10	CHRIS REA THE BLUE CAFE EASTWEST	12	11	VARIOUS ARTISTS LOVE POLYGRAM TV	12	20	PASCAL OBISPO SUPERFLU EPIC
13	9	SHANZA GOLD SUN AND SILVER MOON ORDINARY EDITION BMG JAPAN	13	14	THE CORRS TALK ON CORNERS EASTWEST	13	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	13	9	ANDRE RIEU VALSES PHILIPS/POLYGRAM
14	NEW	FLYING KIDS THE BEST OF THE FLYING KIDS VICTOR	14	13	WOLFGANG PETRY NIE GENUG ARIOLA	14	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	14	18	WILL SMITH BIG WILLIE STYLE COLUMBIA
15	4	SHAZNA GOLD SUN AND SILVER MOON LIMITED EDITION BMG JAPAN	15	17	WOLFGANG PETRY ALLES ARIOLA	15	3	VARIOUS ARTISTS LOVE POLYGRAM TV	15	NEW	JEAN JACQUES GOLDMAN EN PASSANT SONY
16	7	TOSHINORI YONEKURA I PIONEER LOC	16	16	SPICE GIRLS SPICEWORLD VIRGIN	16	2	VARIOUS ARTISTS LOVE POLYGRAM TV	16	14	EMMA SHAPPLIN CARMINE MEO EMI
17	NEW	MIMORI YUSA ECHO TOSHIBA EMI	17	19	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	17	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	17	12	POETIC LOVER AMANTS POETIQUES M6 INTER/SONY
18	12	SIAM SHADE SIAM SHADE IV-ZERO SONY	18	18	WES WELINGA EPIC	18	12	VARIOUS ARTISTS LOVE POLYGRAM TV	18	16	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERE/SONY
19	15	HIDEKI KAJA TEA POLYSTAR	19	NEW	RUNNING WILD THE RIVALRY ARIOLA	19	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	19	NEW	ERIC SERRA LE SEME ELEMENT SOUNDTRACK VIRGIN
20	13	X-JAPAN BALLAD COLLECTION POLYDOR	20	NEW	ZUCCHERO BEST OF ZUCCHERO POLYDOR	20	14	VARIOUS ARTISTS LOVE POLYGRAM TV	20	8	BUSTA FLEX BUSTA FLEX WEA

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Putumayo Steps Up In-Store Slant Sales Gain Credited To Bookseller Campaigns

■ BY D.A. KAPLAN

NEW YORK—From Barnes & Noble to Borders Books, Putumayo World Music has spent the better part of 1997 and early 1998 banking on a comprehensive promotional program in the booksellers' in-store cafes to boost awareness of the label's catalog of global melodies. As a result, its efforts have brewed a whole new customer base, which was most apparent during the second half of '97, when the New York-based label watched its sales increase nearly 28%.

Executives at the 5-year-old label attribute much of the growth to its new, somewhat unorthodox promotional campaign. Based on that recent success, however, Putumayo—which boasts annual sales of approximately \$5 million—has elected to launch almost all of its new releases with some kind of major in-store promotion.



Typically, labels have used more traditional promotional venues when launching releases. "We're coming up with things we think are a little more interesting than simply negotiating space for end-caps or placement on an in-store listening station," says David Hazen, senior VP of marketing at Putumayo.

In using in-store cafes to stage promotions, Putumayo appears to be riding an evolving trend in music marketing. Over the last three years, firms like In-Cafe Marketing and Cafe Music Network have created a niche for themselves

putting together music promotional programs that run in coffee shop chains. However, Hazen says that Putumayo wasn't influenced by those marketing companies and that his label's efforts in that direction are a result of the natural evolution of its marketing strategies.

The executive adds that the com-

pany's efforts aren't limited to chains with cafes, citing participation from accounts such as Tower Records and the Nature Co. "We work closely with all of our major accounts," says Hazen.

The power of the overall strategy is easily noticeable. In March '97, when Putumayo held a promotional program at Borders to support "Islands"—a compilation of artists from tropical islands like Tahiti, Cape Verde, and Tortola—sales of the album were up nearly 50% over those at the chain in the first month of availability for the label's previ-

(Continued on next page)



**Satisfaction.** The Rolling Stones met Best Buy executives after a concert at the Minneapolis Metrodome. Shown, from left, are Gary Arnold, Best Buy VP of marketing; Brad Anderson, Best Buy president; Charlie Watts; Mick Jagger; Wade Fenn, Best Buy executive VP; Keith Richards; Jennifer Johnston, Best Buy advertising director/broadcast; Joe Pagano, Best Buy merchandise manager; and Ron Wood.

## Internet Label And Distributor Link Up J-Bird Records Makes Deal With Navarre

■ BY FRANK DICOSTANZO

NEW YORK—Hoping to virtually redefine the relationship between label and distributor, Internet-based J-Bird Records ([www.j-birdrecords.com](http://www.j-birdrecords.com)) and Navarre Corp. have entered a three-year exclusive retail distribution alliance.

The deal enhances the label's market presence by providing a pipeline to national chains for its best artists while showcasing a pool of prospective commercial talent that could benefit the distributor.

Billing itself as "the first World Wide Web recording label," replete with Internet radio station, sound sampling, artist sites, direct downloading of music, and online retail store, J-Bird was created under the premise that no artist would be turned down. Indeed, its founder, 33-year-old Jay Barbieri, a former executive for PolyGram and Angel EMI, believes the Internet provides the opportunity to allow the public to decide who the next superstar or what the next big hit will be.

Terms of the deal, which began in January, include all of the label's catalog titles plus new album releases. The label will continue to sell over the Internet as well.

"What this really does for our label is create a two-tiered distribution program," says Barbieri. "On one level, it allows us to introduce new talent and distribute their music via the Internet while simultaneously providing an opportunity for artists that do well to 'graduate' into regular retail distribution with all the co-op dollars, radio, and promotion that come with it."

Launched in November 1996, the Wilton, Conn.-based J-Bird Music Group Ltd., which is publicly traded,

derives its revenues by charging artists (who must supply their own master recordings) an initial setup fee of \$1,250, which includes the Web site, album artwork, duplication, manufacturing costs, and 125 CDs that artists can resell at concert venues. To date, the label has about 250 artists in its catalog.

In a further move to enhance its online presence, the label added 25 of its recording artists on Audio Net ([www.audionet.com](http://www.audionet.com)), with plans to add its entire repertoire by year's end. The site, which currently claims 250,000 listeners per day and more than 50 million "hits" per month, helps artists promote and sell their music through Web broadcasting.

In another joint online venture, the label recently linked up with the Pepsi entertainment site ([pepsiworld.com](http://pepsiworld.com)), which reports more than 750,000 hits per day. The site allows visitors to view new music and listen to sound samples. Under the arrangement, Pepsi's site will feature J-Bird artists Ava Cherry, a former backup singer for Luther Vandross; the And; and Lovechild with Jenn Wertz, formerly of Rusted Root.

Last March, the label even reached out to traditional radio (Billboard, March 15, 1997) to promote its artists on WLIR Long Island, N.Y., in a program titled "The J-Bird Music Hour."

"So far, the label has brought about 25 of its artists to Navarre for general distribution," says Ed Maxim, regional sales manager for the Minneapolis-based distributor. He adds that the titles are very strong, with enormous sales potential.

Among those releases are albums by John Entwistle; the Guess Who; Alan St. Jon, former keyboard player for both the Who and Billy Squier; Andrew Gold; and the Harlem Gospel Choir; plus TV themes from "Mad About You"

and "The Golden Girls."

Navarre reported more than \$200 million in sales for its last fiscal year, which ended March 30, 1997. Its national retail accounts include Tower Records, the Musicland Group, Blockbuster, Best Buy, Warehouse, Camelot, HMV, Borders, Circuit City, and all leading one-stops.

"I think J-Bird's concept that every artist deserves to be heard is fabulous," declares Maxim. He says it benefits new artists trying to get heard as well as established performers seeking a smooth transition back to the marketplace.

"For Navarre, this relationship with J-Bird is very exciting because it opens so many possibilities that we normally wouldn't get from traditional labels," adds Maxim, noting that it sets the stage for discovering the next big superstar.

And, while some performers will inevitably come to J-Bird for vanity reasons, admits Bob Morrison, VP of sales for the label. "we'll be concentrating on those artists that are actively touring or have something happening in order for them to participate in the retail program."

Currently, the label has five full-time employees and 17 part-time A&R reps. The label, which targets 15- to 24-year-olds, carries a full array of genres, including rock, alternative, jazz, blues, and country. With the release of at least 25 new titles scheduled to go to retail in 1998, Barbieri conservatively estimates that each title will sell a minimum of 10,000 units, realizing retail sales of more than \$1 million.

According to Morrison, the deal with Navarre can only be described as a winning proposition for all. "From the artist's viewpoint, it's a great opportunity to get their music heard; from the label's perspective it helps us change the way the industry works; and for the distributor it provides a huge source of catalog."

## Putumayo Targets Coffee Crowd Via Timothy's

Putumayo recently moved beyond the in-store cafes of book/music chains to stage an album promotion at a coffee shop chain. In January, the label teamed with Timothy's World Coffee to promote "A Putumayo Blend: Music From The Coffee Lands" in a campaign that tied into traditional music retail via HMV.

The effort, which took place at most of Timothy's 75 units in the U.S. and Canada, offered consumers several perks, including a compilation created for the event titled "The Putumayo Travel The World Sampler" and a discount at HMV on any Putumayo title and a calendar that features art from the label's 26-album catalog.

Central to the promotion was the creation and sale of a coffee flavor created by Timothy's for the event called Putumayo World Blend. The coffee itself is a strong blend of beans from Kenya, Costa Rica, and Guatemala—countries represented by many of the label's artists.

"The promotion worked two ways," says Andrew Resnick, executive VP of operations for the Toronto-based

Timothy's. "If consumers bought three one-half pounds of coffee separately from a special selection that we had, they got a punch card that looked like a little passport to mark off each sale. When the card was full, they would get the CD. Or, if they bought one pound of the Putumayo World Blend, they got the CD on the spot."

Other features of the promotion included six Putumayo albums playing at various times in the cafes; those albums are also featured in a display case that noted they were available at HMV.

In order to get the calendar and discount on Putumayo titles at HMV, Timothy's customers had to bring a receipt as proof of purchase to the music outlet. Resnick noted that the retailer's more successful events in recent times. "There was definitely a noticeable spike in sales since the promotion started," he says. "We've gone through about 4,000 CDs, the expedition coffees have done well, and we've sold about 2,500 pounds of Putumayo blend alone."

D.A. KAPLAN



BARBIERI





## PUTUMAYO STEPS UP IN-STORE SLANT

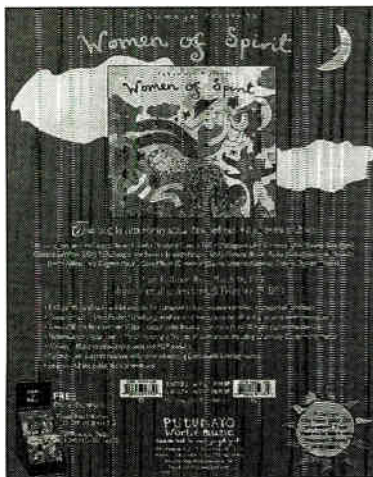
(Continued from preceding page)

ous release, "Women's Work," which did not have the same kind of promotional backing. These results surprised executives at both companies since "Women's Work," released in November 1996, featured more well-known artists, such as Ani DiFranco and Janis Ian. "Islands" on the other hand, features cuts from relatively lesser-known artists such as Tarika and Hapa. Hazen attributes the sales gain directly to the company's promotional efforts.

"What we're trying to do," Hazen says, "is maximize the profile of our brand and releases by regularly developing creative, high-impact promotions with retailers that cater to our target audience: upscale, cultural, creative adults." That strategy comes as a mandate given to the label's marketing and sales staff by Putumayo chairman/CEO Dan Storper, who also is known to contribute key elements to promotions, according to Hazen.

For March, Putumayo is planning a promotion to support "Women of Spirit," a compilation of songs by artists such as Toshi Reagon and Susana Baca. This time, the event will center around a raffle for more than 100 spa packages sourced through a national directory of independent spas. To publicize the contest and the album, print advertising will appear in lifestyle and women's magazines; there will also be various in-store efforts, and artists featured on the album will do radio performances.

Most recently, the label launched its "Romantica" album—and a comprehensive promotional effort to support it—Feb. 1. The main two-tiered promotion, to be held at a number of Borders Books' Cafe Espresso units, is based on romantic elements associated with the compilation of love songs by such artists as Majek Fashek (Nigeria), Belo Velloso (Brazil), and Louise Taylor (U.S.). Hazen stresses that the "Romantica" promotion is not specifically tied to Valentine's Day.



"We want this to be as effective on Feb. 15 as it is on Feb. 14," he notes.

"'Romantica' is a collection of great love songs from around the world," explains Hazen. "For the first tier of the promotion, we're giving away a free 'Romantica' greeting card with each CD purchase." The greeting card, which features the album's folksy cover art, by illustrator Nicola Heindl, is a sample from the company's soon-to-be launched paper-products division. According to Hazen, Putumayo plans to launch the business arm later this year and included the card in the "Romantica" promotion to drive sales and build awareness. "Cover art is very important to us, and when we do promotions in stores, customers are always asking if they can buy our posters," he says. "Plus, given that our top accounts include chains such as Borders and Barnes & Noble—stores that have big stationery departments—we think offering Putumayo cover art on cards and journals is a natural extension of the business."

Putumayo has been supporting the "Romantica" effort with a national campaign that included ads in The New Yorker, Utne Reader, New Age Journal, Cups, Rhythm

Music Monthly, and alternative news weeklies and on radio stations.

Another aspect of the promotion is a raffle in individual stores for customers to win a "Romantica"-themed gift basket, which includes assorted Putumayo merchandise and local prizes, such as a gift certificate for flowers from a local florist or dinner at a local restaurant.

The promotion's second tier has various Borders cafes hosting a "Romantica" event for one night between Feb. 1 and Feb. 14. "For this part of the promotion, the cafe will be converted for a night into a romantic setting," says Hazen, adding that all Borders cafes are selling the album. Others are participating in the event on a store-by-store basis in terms of offering the gift-basket raffle and holding a "Romantica" night.

"We supply an allowance to the cafe to purchase tableclothes, candles, and whatever romantic accessories Borders needs in order to convert the ambience to a more romantic one." Hazen adds that the event includes poetry readings by local celebrities, in store appearances by local musicians, and "Romantica" played as background music. Point-of-purchase materials such as posters are also displayed throughout the department.

### MAXIMUM VISIBILITY

According to Hazen, Putumayo negotiates each promotional agreement separately, and terms, which he declined to specify, are based on each retailer's strategic goals. "Our objective is to get the maximum visibility of our products," he says. "We ask our retail partners what they would want to get out of one of our promotions. Once we know what they're looking for, we can work with their objectives to create the most beneficial results for both of us."

At Borders, the "Romantica" promotion is only the latest in a series of successful joint ventures between the two companies. The book chain played host to an in-store dance event that coincided with the release of Putumayo's "Latino-Latino" album this past summer. It also created faux in-store beaches when the label was promoting "Islands" last March.

"We've seen a marked increase of sales of Putumayo merchandise whenever we've done these kinds of promotions," says Anne Dickens, national events coordinator for Borders. "[Putumayo] really are good at utilizing all their creative energies with these world music compilations, which is a tough market."

Last October, when the label released "A Putumayo Blend: Music From The Coffee Lands," a compilation featuring such artists as Claudia Gomez (Colombia), Ernest Ranglin (Jamaica), and Thomas Mapfumo (Zimbabwe), it worked closely with Barnes & Noble, with the chain selling the album in its music departments as well as in its in-store cafes, according to Hazen. The campaign was supported by consumers receiving a free coffee beverage at the store's cafe when they bought the release.

# newsline...

**CDNOW**, the online music retailer, went public with a 7.1 million share offering and saw its stock soar 37.5% in its first day of trading on Nasdaq. Shares of the Internet music company were offered at \$16 and closed at \$22 on Feb. 10. The next day they fell 8.5% to \$20.125.

**PACIFIC COAST ONE-STOP** announces that Brent Gordon has been named president of the national music wholesaler. The Simi Valley, Calif.-based one-stop also notes the following executive appointments: Mike DeFazio, VP of sales; David Hoeltje, VP of operations; Lory Shaw, VP of retail operations; Roger Reebe, VP of finance; Mike Snider, VP of management information systems; Barbara Cieslak, VP of credit; and Ginelle Vicary, director of sales.

**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM)** has announced the recipients of its annual awards, which will be presented March 17, the final night of NARM's 40th annual convention in San Francisco. There are two artist awards this year: the Chairman's Award for Sustained Creative Achievement will go to Dionne Warwick and Fleetwood Mac, and the Presidential Award for Sustained Executive Achievement will go to banquet host Dick Clark.

**NEW VIDEO GROUP** has made a deal with NBC News to release on home video documentaries from "The NBC White Papers." The first two titles from the series will be "The Kennedy Era" and "The Birth Of The Cold War," both anchored by Chet Huntley. The videos each have a list price of \$29.95 and will be in stores Feb. 24.



**READER'S DIGEST ASSN.** reports that revenue from books and home entertainment products (music, video, and audiobooks) decreased 13% in the third fiscal quarter that

ended Dec. 31, 1997, to \$476.5 million. The company attributes "about one-third" of the drop to "the recent strength of the dollar." Operating profit declined "significantly because of lower revenue, higher proportionate promotional spending, and higher investment spending."

**DOLE FOOD** has entered into its first record-label promotion, with Walt Disney Records and the Musicland/Sam Goody retail chain. The promotion, which will run in the second quarter, will consist of 50 million newspaper inserts, on-package mail-in offers, and point-of-sale advertisements in more than 750 stores. Titled "You're Going To Love The Sound Of This," the program is designed to promote the "Classic Disney" and "Classic Soundtracks" titles. A coupon will give consumers who buy three participating Dole products the chance to save \$5 on any Walt Disney Records purchase of \$20 or more at Musicland/Sam Goody.

**N2K**, the online music company, says that its Internet retail site Music Boulevard has been named by the National Academy of Recording Arts and Sciences (NARAS) as the official online retailer for the 40th annual Grammy Awards. Music Boulevard will provide an online guide to the music awards program, which will be aired Wednesday (25); the sites are at [www.grammy.com](http://www.grammy.com) and [www.musicblvd.com](http://www.musicblvd.com). A portion of the proceeds from the sale of Grammy-nominated titles will be donated to NARAS.

**MUSIC CHOICE**, a unit of Digital Cable Radio, has launched an online music store. The company says it is offering more than 150,000 titles in addition to apparel, videos, and accessories at its World Wide Web site ([www.musicchoice.com](http://www.musicchoice.com)).

## EXECUTIVE TURNTABLE

**MUSIC VIDEO.** VH1 in New York names **Michael Tierney** VP of music programming. He was PD at KUBE-FM Seattle.

Novocom in Los Angeles names **Erin May** director of post-production business development. She was an account executive at Encore Video.



TIERNEY

**DISTRIBUTION.** Valley Media in Woodland, Calif., promotes **Ken Alterwitz** to senior VP of sales and marketing in the audio and video departments, **Ron Phillips** to senior VP of purchasing, **John Kordic** to senior VP of operations, **Melanie Cullen** to senior VP of information services, **Paige Dickow** to senior VP of human resources, and **Randy Cerf** to senior VP/CFO. They were, respectively, VP of sales and marketing, VP

of purchasing, VP of operations, VP of information services, VP of human resources, and VP of finance.

KTD in Minneapolis appoints **Kevin Quigley** director of marketing. He was marketing manager at Alliance Entertainment.

Koch International Canada in Scarborough, Ontario, promotes **Dominiq Zgarka** to president, **Cyril Kaye** to senior VP of sales marketing, **Angela Herens** to VP of marketing and promotion, and **Lynnette Schneider** to director of operations and names **Nick Phillips** VP of finance and administration. They were, respectively, GM, manager of sales and marketing, senior label manager, controller and operations manager, and VP of finance at BCL Entertainment Corp.

**NEW MEDIA.** Viacom Inc. in New York promotes **Robert M. Bakish** to senior VP of planning, development, and technology. He was a partner at Booz, Allen & Hamilton.

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## How Serious Is Viacom About Shopping Blockbuster Music?

**WHAT'S UP:** Blockbuster Music, or rather its parent, Viacom, continues to move in mysterious ways. Back in December, Retail Track reported that Blockbuster Entertainment had retained Wasserstein & Perella to shop the music chain (Billboard, Dec. 20, 1997), although I added that a possible outcome of the process may be a merger instead of an outright sale of the web. Later that week, Viacom deputy chairman **Thomas Dooley** confirmed parts of my column when he told a fellow Billboard staffer that Viacom would look to merge the music chain with a retail partner (Billboard, Dec. 27, 1997).

Since then, however, Blockbuster Music has been acting like anything but a chain up for sale. Larry **Gaines**, formerly president of Media Play, was hired to be president. He joined the chain at the beginning of January while it was in the midst of closing about 30 outlets. After those closings, Blockbuster Music had about 400 outlets, down from its high two years ago of about 560, and sources suggest that it will probably continue to shutter stores.

Parties that had been previously contacted by either Wasserstein & Perella or **Bob Bakish**, VP of planning and development at Viacom, who was the company's point man in trying to sell Blockbuster Music,

say they haven't heard a peep out of them so far this year. Moreover, those parties say that all of Blockbuster Music store shutterings are eroding the value of that chain. Says one executive, "Just because Blockbuster Music can't run those stores profitably doesn't mean that somebody else can't. By shutting all those stores, they are throwing away the value in the chain." He suggests that the closings only make sense if Blockbuster Entertainment plans on keeping the music chain.

**Karen Raskopf**, VP of corporate communications at Blockbuster Entertainment, says, "We are committed to the success of Blockbuster Music."

**OTHER TIDBITS:** Last issue, in this space, I reported on how the reorganization of Alliance Entertainment Corp. is shaping up, focusing on whether the banking creditor group would be willing to back a stand-alone plan. And I concluded that they would be willing to convert their claim to equity if the right deal doesn't come along for the company. I still believe that to be true, although I would add the caveat that I believe their commitment would probably be contingent on the performance of the company over the next few months.

(Continued on next page)

**RETAIL TRACK**  
by Ed Christman




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## RETAIL TRACK

(Continued from preceding page)

Alliance has just released its operations statement for December, and the company posted a net loss for that month of \$121.6 million. On first glance, what's particularly alarming in the numbers is the company's net sales, which totaled \$25.2 million, vs. the cost of sales, which is \$50.9 million, or more than double. Normally, such lopsided numbers would mean that Alliance either was discounting heavily to retain market share, or bought product based on sales expectations that were way inflated, or was killed with returns from accounts—or a combination of all of the above.

But the Alliance press release indicates that \$115.9 million of the \$121.6 million loss was related to losses from non-core operations and non-recurring and restructuring charges attributed to write-downs of inventory and accounts receivable. In other words, in an unusual accounting move, the company included some of its write-offs in costs of sales instead of clearly delineating them as such.

Unfortunately, Alliance chairman Eric Weisman was unavailable to explain some of the questions that occurred to me about the operation numbers reported to the bankruptcy court. For example, inventory dropped about \$25 million from the last monthly statement, which normally is good until you remember that the company only reported \$25 million in sales.

Since Weisman was unavailable to me, a round of calls to sources familiar with the company's current situation turned up one who pointed out that the Alliance One-Stop Group, which is now the heart of the company, achieved a net operating loss of \$1.8 million in

December, which was considerably less than the \$2.2 million projected by the company's business plan.

Three weeks ago, when I was lunching with Weisman, he indicated that the company was ahead of plan. Moreover, he said that he projected that sales would be strong enough that Alliance would be able to reduce its debtor-in-possession (DIP) loan significantly by the end of February. At the end of December, the company had drawn down \$37 million of the \$50 million DIP loan.

Weisman said the consolidation of the Sante Fe Springs facility in California was ahead of schedule. As reported previously, the company will keep open its Los Angeles facility, which is largely a will-call business, and expand its shipping capabilities. Weisman reports that the company will open a similar operation in the Washington, D.C./Philadelphia market. That facility should be open by the end of this July, if all goes as planned.

Weisman says the company "will leverage the satellite facilities off the hub" in Coral Springs, Fla. At the end of the reorganization, the hub will carry \$40 million to \$50 million in inventory, with each satellite facility carrying \$1 million to \$2 million in inventory. Furthermore, he reports that the business plan calls for spending \$6 million to further automate the Coral Springs distribution center. As part of the operation, the company plans on keeping an extensive telemarketing network throughout the U.S. to generate business for the one-stop operation.

**VALUE-ADDED DANCE:** Webster Hall, a dance club with a bit of history in New York, has entered

into the record business by starting a label named, you guessed it, Webster Hall Records. Its first release is a dance album, "Live At Webster Hall—Volume One," which is distributed by Big Daddy in Maplewood, N.J. Sean McGarr, president of the label, says the label was started with the rationale that "if anybody is going to understand dance music, it better be us."

He may be right. But the label's first release caught my eye because of the unique value-added offer included in the album. The \$14.98 CD contains a free admission pass to the club, valued at \$20. Of course, the attraction of that offer is likely limited to consumers who live in the New York market, but, hey, in the segmented music market of today you have to start building a story somewhere.

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# Music Of Othar Turner Is Worth 'Hollerin' About

**HILL COUNTRY GODFATHER:** Here's a tale for Black History Month—a story about a living legend of African-American music and his unexpected materialization in Los Angeles; a couple of musicians and an indie-label owner/major-label A&R man who have brought his music to a new audience; and the release of his first album at the tender age of 90. It's also a story about family and the persistence of tradition.

On Feb. 10, we stopped down at House of Blues in L.A. to catch **Max Carl & Big Dance**, the first act on **Glenn Frey's** Mission Records, which we wrote about in this space two weeks ago. We didn't know that Carl had arranged a surprise for the show.

As the audience kibitzed on the dancefloor, the air suddenly vibrated with the distant rumble of a bass drum and the rat-a-tat of a couple of snares.

Soon, a line of drummers—a stately woman, a middle-aged man, and several children—snaked onto the stage, led by an ancient, Pan-like, overall-clad man trilling piercing notes on a long cane fife—**Othar Turner**, leader of the group, **the Rising Star Fife & Drum Band**.

This unforeseen and sublime manifestation nearly freaked us out of our shoes. First of all, Turner, a revered figure among blues aficionados, plays outside of his hometown in the northern Mississippi hill country on only the rarest of occasions. Moreover, *that very day*, we had received a copy of Turner's first album—"Everybody Hollerin' Goat," produced by musician **Luther Dickinson** and released by **Birdman Records**, a Burbank, Calif., independent run as a labor of love by Reprise Records A&R VP **David Katznelson**.



by Chris Morris

The most amazing thing about Turner's unannounced appearance was its almost dreamlike quality: Here, on the stage of one of West Hollywood's most upscale nightclubs, was a great exemplar of an obscure but mighty style of black music, which dates back more than 100 years in America and has its roots in African tribal culture.

Scholars date African-American fife

and drum music from the 1880s. The style, which developed in northern Mississippi and Georgia, mated military fife and drum instrumentation with African polyrhythms; the lead instrument was and is the cane fife, also known as a "fice" or simply "the cane," a length of hollowed-out cane cut with five or six holes.

Folklorist **Alan Lomax**—who related fife and drum music to the primitive sounds of the African pygmies—became the first man to document the style when he recorded **Sid Hemphill** of Como, Miss., in 1942 for the Library of Congress. Lomax and researchers **George Mitchell** and **David Evans** recorded other Tate County, Miss., fife and drum musicians—brothers **Ed** and **Lonnie Young** and **Napoleon Strickland**—during the '50s and '60s.

In 1969, **Chris Strachwitz** taped farmer **Othar Turner** for **Arhoolie Records** in a Memphis studio; in 1970, **Evans** recorded him at home in **Senatobia, Miss.** Today, Turner is the oldest active practitioner of the style: the **Youngs** and **Hemphill** are dead, and **Strickland** lives in a nursing home.

Turner, who was born June 2, 1907, says he picked up the fice at either 11 or 16—the age apparently varies with the telling—from a farmer and fife player named **R.E. Williams**. "I said, 'Would you make me one of them things?'" Turner recalls. "He said, 'You be smart and obey your mama, I'll make you one.'"

He says he took to the simple but difficult-to-master instrument easily: "After you learn it, it ain't no more than takin' a drink of water."

Over the years, Turner's **Rising Star Band** has entertained at a series of **Senatobia picnics**—two-day affairs that draw 300-400 people from the community. The picnickers eat barbecued goat and pork sandwiches, drink beer

and moonshine, and dance to the band's shuffling rhythms.

The group today includes Turner's nephew **R.L. Boyce** (also a well-known blues drummer who has backed **Sid Hemphill's** daughter, singer/guitarist **Jessie Mae Hemphill**); his daughter **Bernice**; his grandsons **Rodney, Bill, and Andre**; and his 8-year-old granddaughter **Sharde** (who stole the show at **House of Blues** with her own fife solo).

**Bernice** says, "When I was 10 or 11, I decided I wanted to play drums like my daddy . . . My boys, they started. They'd sit in on the practices; now they're playing. [Sharde] said, 'I want to blow the fife like my granddaddy.'"

Turner says he's generally pleased with the way the family has picked up the tradition: "They done it so far. I shake my head at 'em sometime."

Young white musicians have absorbed the music, too. **Max Carl**—who leads his own band onstage beating a parade bass drum, with a fife player bringing up the rear—says he grew interested in the style as part of "a quest for rhythm I was put on by **James Brown**."

After researching fife and drum music, **Carl** wrote a treatment for a choreographic work that was performed last March by the **Tennessee Dance Theatre**. Through one of the troupe's directors, Nashville attorney/studio owner **Bill Ramsey**—whose mother, a **Como** native, took him to Turner's picnics as a boy—**Carl** hooked up with Turner.

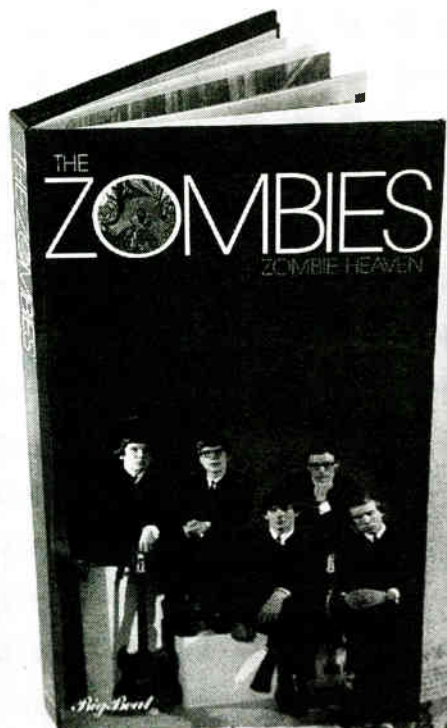
"I fell in love with the guy and his whole family," **Carl** says. "[The music] is such an arcane thing—I call it the wonderful lost wildflower of American music."

**Dickinson**, who lives in **Hernando, Miss.**, is the son of Memphis musician/producer **Jim Dickinson** and plays in his own bands, **Gutbucket** and **the**

(Continued on next page)

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## BMG Distribution Muscle Gives Cedarmont A Boost

**CEDARMONT GOES MAINSTREAM:** Cedarmont Kids, the Christian children's imprint that is second only to Walt Disney Records in frequency of appearance on Billboard's Top Kid Audio chart, is raising its profile even further through its distribution deal with BMG Distribution.

The Nashville-based label, part of the Benson Music Group, became available to a larger number of mainstream and mass-market retail outlets last fall, after Benson's sale to BMG-distributed Zomba Recording Corp. was finalized. As a result, Cedarmont Kids

posted a 26% net sales increase over 1996's totals for the months of June through December.

"We're expecting this to be our biggest February ever," says Mike Gay, co-founder (with wife Sue) of the label, as well as director of sales and marketing for Cedarmont Kids. "Since we began shipping product through BMG in September, we've also seen a strong jump in one-stop sales."

Cedarmont Kids, which the Gays began in 1993 in Franklin, Tenn., consists of eight Cedarmont Kids Classics audio titles and six Cedar-



by Moira McCormick

mont Kids Videos. It has already passed the 6 million mark in total units sold—and, as Gay points out—



MIKE AND SUE GAY

this was accomplished almost entirely through the Christian bookstore market (Provident Distribution handles that end for Cedarmont Kids).

"Three of our audio releases will be certified gold by the end of March," says Gay. They are "Action Bible Songs," "Silly Songs," and "Sunday School Songs," all released in 1993. "Plus, by the end of the year, 'Bible Songs' [1993] and 'Toddler Tunes' [1994] are on schedule to hit gold." Additionally, he says, two videos are gold, and two more are on the verge. Significantly, as Cedarmont Kids product is budget-priced (\$3.99 for cassettes, \$5.99 for CDs), "we have to sell 740,000 audio units, rather than the usual 500,000, to be certified gold."

Gay says that being distributed by BMG "has given us a broader customer base and more consistent product flow" than before. Cedarmont Kids had previously been available in mainstream mass-merchant outlets, "but we've taken on more such accounts through BMG. Our goal is to get high turns on the inventory, which is more easily achieved when accounts can order whatever they want, when they want, and receive product in a consistent manner."

Partnering with BMG has meant that many accounts can order electronically, so product is replaced efficiently without the necessity of human interaction, Gay notes.

Gay and his wife (whom he credits with the bulk of the label's creative input) started Cedarmont Kids in the storybook-humble surroundings of their own house—specifically, at their kitchen table. "A friend of ours in the investment business had told us we'd never find a bank that would finance our label," Gay says, "but our local bank liked our plan and made it possible for us to start up." Benson Music Group, where Gay had already been employed for a dozen years, was the natural company to partner with once Cedarmont Kids was off the ground. In his current capacity at Benson, Gay markets "Cedarmont Kids product to Christian bookstores and sells it to mainstream accounts."

The name Cedarmont, he notes, comes from the Franklin subdivision in which the Gays reside. "We live on Cedarmont Drive, which overlooks Cedarmont Farm, which itself is on the National Register of Historic Places," Gay says. "We have a lot of neighborhood involvement in our projects. The people who own Cedarmont Farm have let us shoot videos on their premises, and we often use local kids to do vocals."

A pair of new Cedarmont Kids Videos are due this year, "School Days" and "Christmas Carols," both companions to the audio releases of the same name. Next up for Cedarmont Kids in the audio department is "The Easter Miracle," with songs and a story line, which can be performed as a play. Like its story-song predecessor, "The Christmas Story," "The Easter Miracle" is also available in book form, sold separately.

Gay observes that though Cedarmont Kids' chart presence had waned during the distribution changeover last year, "it will go back up now that things are rolling again. Our name recognition continues to grow at the mainstream retail level. Just recently a mass merchant called and said

people had been walking in the store asking for Cedarmont Kids by name. We feel very blessed."

**À LA MODE:** Kudos to Listening Library of Old Greenwich, Conn., the sterling audiobook company that specializes in unabridged recordings of first-rate authors' works, for receiving nine prestigious Notable Recordings for Children Awards from the American Library Assn. The winning titles are "The View From Saturday" by E.L. Konigsburg, "The Battle For The Castle" by Elizabeth Winthrop, "Shadow Of A Bull" by Maia Wojciechowska, "Chuck And Danielle" by Peter Dickinson, "Mick

Harte Was Here" by Barbara Park, "The Skull Of Truth" by Bruce Coville, "Are You There, God? It's Me, Margaret" by Judy Blume (and read by the author), "The Boggart And The Monster" by Susan Cooper, and the majestic eight-cassette "Redwall," read by author Brian Jacques with a full BBC cast (which Child's Play raved about last summer).

The latest from Listening Library is "The Mighty" by Rodman Philbrick (originally titled "Freak The Mighty"), a film version of which is being released by Miramax in March, starring Sharon Stone, Gena Rowlands, Harry Dean Stanton, and Meat Loaf.

Billboard®

FEBRUARY 28, 1998

### Top Kid Audio™

			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
★★★ No. 1 ★★★				
1	1	111	VARIOUS ARTISTS ▲ <sup>1</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
2	2	130	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
3	3	128	BARNEY ▲ <sup>2</sup> BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
4	8	38	READ-ALONG HERCULES WALT DISNEY 60287 (6.98 Cassette)	
5	4	14	SPACE GHOST SPACE GHOST'S MUSICAL BAR-B-QUE KID RHINO 72875/RHINO (9.98/15.98)	
6	5	130	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
7	6	14	READ-ALONG THE LITTLE MERMAID WALT DISNEY 60297 (6.98 Cassette)	
8	7	108	SING-ALONG ● WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)	
9	9	66	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
10	21	102	READ-ALONG ▲ <sup>2</sup> THE LION KING WALT DISNEY 60254 (6.98 Cassette)	
11	10	32	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)	
12	12	93	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
13	13	12	READ-ALONG FLUBBER WALT DISNEY 60304-4 (6.98 Cassette)	
14	14	107	VARIOUS ARTISTS ● WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
15	15	63	CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 056 (3.98/6.98)	
16	11	76	VARIOUS ARTISTS ▲ <sup>2</sup> DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
17	19	85	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
18	16	13	SING-ALONG THE LITTLE MERMAID WALT DISNEY 60942 (10.98 Cassette)	
19	17	94	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)	
20	18	111	READ-ALONG ▲ TOY STORY WALT DISNEY 60265 (6.98 Cassette)	
21	23	102	KENNY LOGGINS ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
22	25	60	CEDARMONT KIDS CLASSICS SILLY SONGS BENSON 220 (3.98/6.98)	
23	RE-ENTRY		THE SIMPSONS SONGS IN THE KEY OF SPRINGFIELD RHINO 72723 (10.98/15.98)	
24	RE-ENTRY		BARNEY RUN JUMP SKIP AND SING BARNEY MUSIC 9505/LYRIC STUDIOS (9.98/15.98)	
25	22	11	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 3 WALT DISNEY 60740 (6.98/13.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral 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 and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

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**In For The 'Kill.'** Celebrating Universal Studios Home Video's rerelease of "To Kill A Mockingbird," from left, are cast members Philip Alford, Brock Peters, Mary Badham, and Gregory Peck; screenwriter Horton Foote; producer Alan Pakula; director Robert Mulligan; cast member Robert Duvall; critic Leonard Maltin; Movieline magazine's Virginia Campbell; Universal's Louis Feola; Movieline's Anne Volokh; and Universal's Chris McGurk, Andrew Kairey, and Charlie Katz.

## DVD Vs. Divx: The Debate Endures

### Digital Summit Raises Both Formats' Visibility

BY DOUG REECE

LOS ANGELES—The Lincoln/Douglas debates they're not, but the series of often-acrimonious panel discussions about DVD and its rival offshoot, Divx, is at least exposing audiences to the new digital formats. Visibility can't hurt.

The Digital Entertainment Summit, presented by Paul Kagan Associates and held Feb. 11-12 here, provided the latest forum. During a session titled "DVD Or Not To Be: Reinventing The Home Video Industry," the divergent

opinions over Divx's impact on DVD—and home video—took center stage.

Coming under fire was Paul Brindze, president of Divx Entertainment, which provides titles in the Divx format. Divx critics included Tom Lesinski, senior VP of worldwide marketing for Warner Home Video, and Ron Berger, chairman/CEO of the revenue-sharing system Rentrak. A holdout among Divx partner studios, which include Paramount, Disney, and Universal, Warner has taken a strong stand against the business model developed for the pay-per-use, disposable version of DVD.

Lesinski said the studios now working with Divx had been lured by upfront dollars without considering the long-term effects on home entertainment. He also pointed out Divx's limitations.

"I think one of the great benefits of DVD is that it's compatible with DVD-ROM, which Divx is not," said Lesinski. "We created this platform with other companies to create one platform that catered to audio, computer, and the home player business, and we're still very bullish on all uses for DVD."

Lesinski added, "That's one way to answer the question of whether DVD and Divx can coexist. I think probably not." He cited several articles in which analysts predicted Divx would fail. Berger echoed some industry sentiment that Divx, if successful, would ultimately

destroy the rental business.

Customers will pay about \$5 for Divx titles, which are expected to debut in two test markets this spring. The titles can be thrown away after they've been watched. Playback requires an upgraded DVD player, which will cost approximately \$100 more than the units now in stores.

Brindze tried to make peace, maintaining that Divx is merely an enhancement for DVD, not a replacement unit. He said he expects to announce two or three new movie suppliers, indicating wider acceptance than the DVD camp is willing to acknowledge.

And Brindze didn't hesitate to fire back that Warner and others have seriously underestimated Divx. He took note of Time Warner's failed interactive cable experiment in Orlando, Fla. Time Warner, he suggested, has made poor decisions in the past and, lacking adequate research, may be wrong now in choosing not to work with Divx.

"Our hope is that eventually [Warner] will understand they have made another error . . . and will change their position," Brindze said.

However, most panelists found the time to tout DVD and its potential to greatly expand the home entertainment business. Although a recent Video Software Dealers Assn. survey showed most consumers were unaware of the format (Billboard, Feb. 14), DVD and

(Continued on next page)

## Inspirational Vids Relieve Millennium Anxiety; Barney Makes Big-Screen Bow

**MILLENARIANS:** Those concerned about the upcoming millennium can be assured that home video will be ready for the 21st century. As the year 2000 approaches, so do inspirational cassettes from several suppliers, including Lyrick Studios, which is adding a Christian best seller, "VeggieTales," to its roster.

Kids are the main target of a marketing push aimed at instilling a sense of awe and morality in time for 2000. However, vendors aren't ignoring adults; witness Questar's "Armageddon," "Seven Signs Of Christ's Return," and "Miracles Are Real." Questar chairman Albert Nader believes there's "a moral uneasiness" and "a hunger" devouring up to 100,000 copies per title, most via direct response.

What the company has dubbed "inspirational entertainment" is, according to Nader, "our fastest-growing line. Sales accelerate as we get closer [to 2000]. People just can't get enough." This year, the genre should account for about one-quarter of Questar's total revenues of \$12 million-\$15 million.

Bigger companies will no doubt pile on more titles in the coming months—a fact that adds urgency to a newcomer's drive to establish itself by midyear. SonShine Co., in Wilton, Conn., plans to introduce the first three titles of its "NIV Kids Club" series next month. (NIV stands for the New International Version of the Bible.) The box art touts sing-along psalms, proverbs, and other material; each title sells for less than \$10 suggested list.

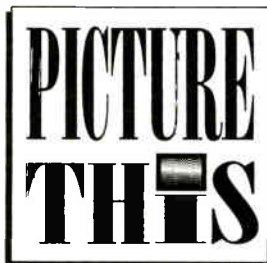
Audiocassettes, CDs, and perhaps books will bulk up the SonShine brand that president Don Spillman hopes to establish in permanent mass-merchant displays. It's an attempt to tap into a mainstream "reawakening," says Spillman, a veteran producer who has worked with a half-dozen video vendors.

One of them, PPI Entertainment, helped bankroll SonShine. In return, PPI secured the rights to reach so-called secular retailers while Spillman and COO Glenn Appleyard concentrate on Christian booksellers. Later this year, the company shifts its focus to fathers with "Guys On God," a series on high-profile athletes, executives, entertainers, and others who, as Spillman says, "live their faith."

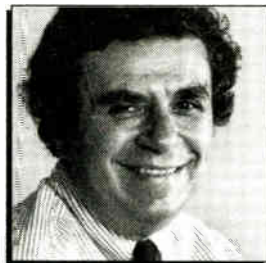
SonShine is saving its best for the very last days of the 20th century: a \$5 million, 10-hour project called "Glory Hallelujah! . . . Stories Behind The Great Hymns, Gospel Songs, And Spirituals." PBS has penciled in a network telecast for late December 1999. Reader's Digest is scheduled to test the video edition of "Glory" via direct response. SonShine, not PPI, will control retail distribution, and Spillman thinks "Glory" will lead the company into musical offshoots focusing on jazz, blues, and R&B.

Lyrick is currently home video's most prominent millenarian. Last year, Barney's creator acquired the mass-market distribution rights to the computer-animated "VeggieTales," which has toiled in the vineyards of Christian bookstores since 1993. Sales to date have topped 2.6 million copies, 1.7 million of them last year. Lyrick expects to debut "Where's God When I'm Scared?" and "Are You My Neighbor?" March 31 at a suggested list of \$12.99.

Targeted outlets include Wal-Mart, Kmart, Musicland, and Eckert Drugs; Lyrick ships direct to nearly all of them, giving "VeggieTales" wide and deep exposure.



by Seth Goldstein



**BARNEYWORLD:** Lyrick is far from forgetting Barney. How could it? PolyGram opens the dinosaur's self-titled movie April 3 in 500 theaters chosen for their key suburban locations. Screenings will cease after 6 p.m., so parents won't feel they have to keep their toddlers up past bedtime.

Focus groups "are reacting very favorably to that" and to the idea of reserving seats through the Barney fan club, says Lyrick marketing VP Sue Bristol.

In September, PolyGram Video likely will have several million copies of the direct-to-sell-through tape in stores. Lyrick's already touring mass merchants to remind them of the cross-promotional opportunities tying the movie to Barney product, including a video catalog that's generated sales of 44 million tapes over the past decade (although volume has declined from the peak years of the early '90s).

Bristol says Toys 'R' Us, Target, and others are arranging their own chainwide displays of Barney videos, toys, books, and other items. "This is the first concerted national effort" at this level, she adds. Procter & Gamble will help with a Luv diaper campaign in the six-week periods bracketing the movie and video releases; the word "Barney" is printed on the diaper straps. Tag line for the print ads: "Barney, now showing at a location near you."

Lyrick has decided all the hoopla is enough for one year; the celebration of Barney's 10th anniversary has been postponed to 1999. That will occasion another round of retail sales calls in the fourth quarter, reminding chains to stock up for the birthday party. "We need to space out our milestones," says Bristol. "We've got so much going on in 1998, we didn't want 1999 to be a letdown."

**V**IDBITS: Warner Home Video may have to delete a copycat Frederick Hart sculpture from the sell-through edition of "The Devil's Advocate," but a last-minute agreement with the artist lets the studio distribute about 450,000 rental tapes untouched (Picture This, Billboard, Feb. 21). "We're thrilled," says a Warner source.

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### Vid Dealers Discuss Vexations

The Video Software Dealers Assn. (VSDA) convened its best and brightest for the annual Regional Leaders Conference, held Jan. 30-Feb. 1 in Marina del Rey, Calif. Approximately 200 attended. Subjects included longer rental windows, the threat of satellite transmissions, and, of course, DVD.



VSDA president Jeffrey Eves, citing greater studio cooperation, presents a strongly upbeat view on the state of the home video industry.



Maximum Video Systems' Bob Klingsmith welcomes attendees to a demonstration of his high-speed dubbing system. The video-on-demand concept undergoes its first test this fall.



Divx Entertainment president Paul Brindze, left, and Image Entertainment CEO Martin Greenwald mull DVD's impact in a VSDA panel discussion.



Scott Berns of Video Buyers Group, left, and New Line Home Video sales VP Pam Kelley focus on marketing strategy during the studio roundtable session.



John Quinn, senior VP of Warner Home Video, answers retailers' questions about the studio's commitment to DVD and its effort to increase copy depth.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	16	2	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
2	1	5	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
3	2	10	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
4	3	12	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
5	11	15	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
6	<b>NEW ▶</b>		EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	19.99
7	6	10	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
8	<b>RE-ENTRY</b>		THE BLUES BROTHERS ▲•	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	14.98
9	13	11	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
10	5	15	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
11	10	11	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
12	14	4	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
13	4	7	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
14	8	13	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
15	21	5	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
16	9	155	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
17	7	3	LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	19.98
18	<b>RE-ENTRY</b>		THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
19	29	8	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
20	<b>NEW ▶</b>		AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
21	12	3	GARTH LIVE FROM CENTRAL PARK	Orion Home Video 10119	Garth Brooks	1997	NR	19.95
22	20	5	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS	Universal Studios Home Video 83568	Animated	1997	NR	19.98
23	17	7	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
24	25	11	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
25	23	20	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
26	24	24	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
27	15	105	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
28	19	4	BELLE'S MAGICAL WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12546	Animated	1997	NR	22.99
29	22	15	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
30	27	5	SLING BLADE	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	19.99
31	28	26	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
32	30	2	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
33	26	12	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
34	<b>NEW ▶</b>		ABSOLUTE POWER	Warner Home Video 2508	Clint Eastwood Gene Hackman	1997	R	19.98
35	39	30	WEST SIDE STORY ◆	MGM/UA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NR	14.95
36	18	4	BUDDY	Columbia TriStar Home Video 21602	Rene Russo	1997	PG	14.95
37	<b>NEW ▶</b>		1941 (DIRECTOR'S CUT)	Universal Studios Home Video 83581	Dan Aykroyd John Belushi	1979	PG	19.98
38	34	8	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187	Animated	1997	G	19.98
39	<b>NEW ▶</b>		DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	1996	R	19.98
40	<b>NEW ▶</b>		ONE FINE DAY	FoxVideo 0414530	Michelle Pfeiffer George Clooney	1996	PG	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

### Video Retailers, DBS Providers Find A Common 'Enemy': Cable

LOS ANGELES—A panel at Paul Kagan Associates' Digital Entertainment Summit, held here Feb. 11-12, considered the future implications of direct broadcast satellite (DBS), which has emerged as a major threat to home video.

"DBS: The Next Million Subs" did nothing to calm video retailer fears. Panelists generally agreed the business is on the upswing after a quiet 1997. Kagan estimates the number of DBS households will grow 12 million to about 20 million in the next decade.

Right now, cable's rate hikes are presenting the biggest opportunity for DBS. With cable giants such as TCI announcing consumer cost increases, panelists saw a chance to align themselves against a common—and susceptible—enemy. Cassette rentals and sales are farther down the list of DBS targets.

"What we need to do is collectively focus on the value of what it is we

are providing, which is far better programming than cable provides, [instead] of taking shots at one another and confusing consumers," said Dan O'Brien, president/COO of DBS provider Primestar.

A recurring theme among DBS providers was expanding penetration in rural markets, where satellite systems hold distinct advantages over cable systems.

Noting that cable systems in rural territories are often old, poorly maintained, and unlikely to be digitally upgraded in the near future, Pegasus Communications president/CEO Marshall Pagan said significant growth lies outside of metropolitan areas.

DBS isn't without its own concerns, however. Panelists stressed the need for solutions to reduce customer turnover, improve branding, and maintain price integrity.

DOUG REECE

### Musicland Defies Negative Expectations By Focusing On DVD, Tighter Operations

BY EARL PAIGE

LOS ANGELES—Despite the disappointment of a season in which nothing measured up to 1996's "Independence Day," video sell-through fueled by DVD is continuing to pace the Musicland Group.

Capping a year when gossip had the 1,372-store chain barely escaping the bankruptcy route taken by others, Musicland set new records in pretax profits and net earnings. Chairman/CEO Jack Eugster attributed much of the improvement to "strong music product and significant gains in apparel, DVD, and video games." Certainly there's no escaping the impact of the company's sales of \$1 million worth of DVDs the week of Dec. 14-20, 1997.

In fact, Musicland Group is much more than music. It has 409 Suncoast Motion Picture outlets, which stock only videos and closely related prod-



Musicland's Sam Goody store in Universal City, Calif., sports a wide array of titles. DVD, music video, and catalog sales boosted fourth-quarter results.

ucts. And the medium contributes to the chain's other stores, including Sam Goody, Musicland, On Cue, and Media Play outlets.

The chain now wants even better performance. Marketing VP Archie Benike says video has responded well to improvements in what he calls "title management." Last year, climaxing an 18-month period of belt-tightening and reorganization, Musicland centralized its video operations in the person of Craig Thomas.

As the company's point man, Thomas handles marketing chores for Suncoast, Media Play, Sam Goody, Musicland, and On Cue. "In the past, each division had their own marketing team somewhat independent of each other," Benike says.

#### FLEXIBLE STRATEGIES

With one department in charge of marketing, Benike says there's greater "solidarity"—and heightened ability to quickly change strategies and "market titles more strongly depending on which division can capitalize on it most." One of Thomas' tasks is to prevent excessive purchases of direct-to-sell-through releases.

The problem is especially acute when retailers attempt to balance their fourth-quarter purchases against the previous year's results. "You get into a pattern where every retailer looks at last year and looks at their comp-store sales to determine success," says Benike. "There were a variety of titles that appeared week after week. But none of them offset 'Independence Day.'"

In its place, Musicland Group took advantage of DVD, the sudden resurgence of music video, and the strong performance of catalog titles. "Music video was a pleasant surprise for us, driven primarily by Hanson," he says.

The teen band's VH1 and MTV exposure helped, as did Musicland's ability to cross-merchandise Hanson products through the company. These items include "T-shirts and caps and everything else, so you can create a real boutique [for] a Hanson fan," says Benike.

Benike adds that DVD's growing popularity is a positive development due to the format's "terrific sound." He thinks the format will get stronger and that margins "will come." For him, at least, the rival Divx format is a "wait-and-see" matter. "We saw one [Divx] player at the International Consumer Electronics show, and it's a midyear launch," Benike says. DVD, meanwhile, has gone from 50 titles at launch to more than 600 currently.

As part of a long-term strategic alliance, Musicland Group jump-started the DVD format by teaming with Sears in 63 stores in Warner Home Video's six launch markets. "We have over 2,000 employees out there saying the word 'Sears,'" Benike says. "Our purpose was to start a type of continuity and branding with the early adopters of a DVD player and say that Suncoast is the place to start collecting. Hopefully we got some new customers."

The chain is also looking for sales targets closer to hand, such as National Geographic Video's "Titanic" documentary, which received endcap exposure at Suncoast and Media Play. "We're always looking for opportunities, and a lot of those things exist throughout the year," Benike says. "So if you just take a snapshot of what month you're in, you will find some programs." Given the theatrical release's success, the "Titanic" documentary was an obvious choice.

#### SELL-THROUGH CHANGES

Benike sees the sell-through business changing; this is another reason Musicland has tightened its operations. "Three or four years ago... you could have a title that does \$50 million theatrically, bring it to sell-through, put a marketing campaign behind it, and have a guarantee you could do [at least] 5 million units. Today you have to find who that customer is more than in the past."

Musicland Group has increased emphasis on direct-to-video titles like Universal Studios Home Video's "Land Before Time 5," which Benike calls "a very good franchise." He was also happy with "Beauty and the Beast: Enchanted Christmas," a fourth-quarter Disney release. Although the feature never had a theatrical release, Benike says that "it did extremely well for us," as did 20th Century Fox Home Entertainment's made-for-video "Casper."

Because mass merchants rarely use these features as loss leaders, "they are great opportunities to get a good share and protect your margin," he says.

Benike thinks movies repriced from rental to sell-through are equally strong. "There are wonderful titles that had their pay-per-view or rental exposure, and people still want to own them," he says. "That has been an area we've always tried to focus on."

Musicland Group's vendor relationships have benefited both sides. "We've been creative in the way we've tried to market and sell movies or videos, and they've been very open to everything we've suggested," Benike says.

### Billboard

FEBRUARY 28, 1998

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>					
★ ★ NO. 1 ★ ★					
1	1	13	THE OFFICIAL 1997 WORLD SERIES VIDEO	Orion Home Video 91097	19.98
2	3	93	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
3	NEW		NBA 2000	FoxVideo (CBS/Fox) 2759	14.98
4	NEW		SHAQ 'ROUND THE WORLD	FoxVideo (CBS/Fox) 2760	14.98
5	4	35	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) 4098	14.98
6	2	47	THE ULTIMATE FIGHTING CHAMPIONSHIP 4	Vidmark Entertainment VM6372	19.99
7	5	17	FOOTBALL FOLLIES	PolyGram Video 4400475033	9.95
8	8	243	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
9	12	17	PURE PAYTON	PolyGram Video 4400464413	19.95
10	9	65	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS	Orion Home Video 96002	14.98
11	16	406	MICHAEL JORDAN: COME FLY WITH ME	FoxVideo (CBS/Fox) 2173	19.98
12	6	65	NFL: 100 GREATEST FOLLIES	PolyGram Video 8006326733	19.95
13	13	145	LESLIE NIELSEN'S BAD GOLF MADE EASIER	ABC Video 45003	19.98
14	10	311	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
15	17	53	SUPER SLUGGERS	Orion Home Video 96001	14.98
16	7	21	NFL GREATEST GAMES: SUPER BOWL III	PolyGram Video 80063046439	19.95
17	14	29	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO	FoxVideo (CBS/Fox) 8452	19.98
18	20	15	NFL TALKIN' FOLLIES	PolyGram Video	14.95
19	19	35	MUHAMMAD ALI: THE WHOLE STORY	Warner Home Video D5586	109.98
20	15	83	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS	PolyGram Video 8006353633	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>					
★ ★ NO. 1 ★ ★					
1	1	19	OPRAH: MAKE THE CONNECTION	Buena Vista Home Entertainment 60428	22.99
2	2	15	THE GRIND WORKOUT: FAT BURNING GROOVES	Sony Music Video	12.98
3	6	111	THE GRIND WORKOUT: FITNESS WITH FLAVA	Sony Music Video 49796	12.98
4	11	175	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
5	7	13	FIRM BASICS: SCULPTING WITH WEIGHTS	BMG Video 80341-3	19.98
6	5	19	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS	Parade Video 908	12.98
7	3	129	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
8	8	65	CRUNCH: FAT BLASTER PLUS	Anchor Bay Entertainment SV10092	9.98
9	10	69	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING	BMG Video 80115-3	19.98
10	13	7	STEP REEBOK: INTENSE MOVES	BMG Video 80358-3	14.98
11	12	11	STEP REEBOK: POWER BLAST	BMG Video 80359-3	19.98
12	9	9	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT	BMG Video 80344-3	19.98
13	4	9	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT	BMG Video 80343-3	19.98
14	15	19	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT	Parade Video 909	12.98
15	19	7	STEP REEBOK: RHYTHMIC POWER	BMG Video 80360-3	19.98
16	18	51	THE GRIND WORKOUT: STRENGTH AND FITNESS	Sony Music Video 49805	12.98
17	14	99	THE FIRM: 5 DAY ABS	BMG Video 80116-3	14.98
18	16	91	THE FIRM: BODY SCULPTING BASICS	BMG Video 80110-3	19.98
19	17	69	THE FIRM: AEROBIC INTERVAL TRAINING	BMG Video 80112-3	19.98
20	NEW		MTV ADVANCED WORKOUT: TOTAL BODY TRAINING	Sony Music Video 49331	14.98

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



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B.S. in Business/related field and 1-2 years in product marketing environment required. Knowledge of Word and Excel for Windows needed. Well-organized/detail-oriented. Knowledge of film production and TV industry preferred.

Send resume and salary history/requirements to:

**Director, Recruitment,**  
**Columbia House**  
1221 Avenue of the Americas  
New York, NY 10020-1090

EOE M/F/D/V



## HELP WANTED

### COPYRIGHT SPECIALIST

New York based international music publishing company seeks an experienced individual for a position in their Copyright department. We're looking for a person who is knowledgeable in copyright issues and who has good people skills. The position involves assisting in organizing and maintaining our copyright procedures and responsibility for reading and analyzing contracts for the salient business terms, as well as keeping up-to-date on developments in the copyright law. A law degree is not necessary, but strong knowledge of copyright law and procedures is essential. Knowledge of computer systems is recommended, and familiarity with Counterpoint Systems software would be especially helpful. We are looking forward to meeting you. Please send your resume and salary history to:

Box 8428, Billboard Classified  
1515 Broadway, NY, NY 10036

### V.P. MUSIC MARKETING

New independent record label seeking an experienced music marketing executive. Aggressive West Coast company headed by established music industry veteran, seeks creative team member to direct marketing efforts, manage budgets, execute plans and identify new opportunities. Strong knowledge of music industry and related fields, strategic thinking and planning required. Must have label or distribution experience from national perspective. To join our winning team, send cover letter/resume to:

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### ACCOUNT EXECUTIVE

Industry leader in music information is seeking a New York based Account Executive. Position is responsible for expanding existing customer base and developing and exploiting new markets for information products. Ideal candidate will have intimate knowledge of US music industry, competent PC skills with Microsoft applications, and possess aggressive client service skills.

Send cover letter/resume to:  
**Dept. LM, Broadcast Data Systems**  
11 West 42nd St., 12th fl.  
New York, N.Y. 10036, EOE

### VOLUNTEERS WANTED FOR BILLBOARD LATIN MUSIC CONFERENCE

If you will be in the Miami area April 3 - 7 and would like to donate your time please call.

Michele at  
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### MUSIC STORE MANAGER

Established new/used CD/Record store in Lexington, KY seeks experienced store manager for full time position. Good pay+Bonus+health insurance. Contact: Barry Menary - 773-529-4300 or e-mail resume to: sonus@sonus.net

## ANNOUNCEMENT

### HOT! HOT! HOT! SPOTLIGHT ON THE PRO TAPE/ITA NARM CONVENTION

Billboard's annual section on Pro Tape finds its home in our March 21st issue. Coinciding with the ITA convention, this spotlight reviews the current state of the market. It's an excellent opportunity to showcase your ad message to the entire music industry. The coverage will explore the new opportunities for tape suppliers and their will be a bonus distribution at the show. Call Jeff Serrette today and reserve your ad space.

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email:

Beth@customrevolutions.com  
fax: 203-323-8912

### RADIO PROMOTION

Established Northeast record company seeks national Radio Promotion person. Candidate must have 3 years of promotion experience, established relationships with Public, College and Community radio stations, and a familiarity with Celtic, World and Folk radio formats. Experience as radio station Music Director a plus. Salary commensurate with experience. Please send resume and salary requirements to: **Box 8431, Billboard Classified, 1515 Broadway, New York, N.Y. 10036**

FAX BILLBOARD AT 212-536-8864

### OFFICE COORDINATOR WANTED

Native German speaking office coordinator, for independent record label in Hollywood, Mac proficient. Fax:

(213) 650-1016

### COO WANTED

Record Label co. seeking COO with strong financial and marketing skills. Self starter, team player. Salary based on exp. Send cover letter/resume to:

Box 8427, Billboard Classified  
1515 Broadway, NY, NY 10036

### SALES & MARKETING DIRECTOR WANTED

Independent compilation & catalog label to be based in Stamford, CT. seeks Sales & Marketing Director. Send resume to Teri Damon, Suite 2B, 143 West 75th St., N.Y., N.Y. 10023

### EXPERIENCED PART-TIMERS, WEEK-ENDERS

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## TALENT

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## CALENDAR

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

### FEBRUARY

Feb. 19-22, **Wintergrass**, Sheraton Tacoma Convention Center and First Baptist Church, Tacoma, Wash. 206-926-4164.

Feb. 20-21, **It's Gonna Take A Lotta Love: Memorial Concert For Nicolette Larson**, Santa Monica Civic Auditorium, Santa Monica, Calif. 626-585-9575.

Feb. 20-22, **Infotainment '98: Los Angeles**, Hilton Business Center, Loyola Marymount University, Los Angeles. 310-642-7658.

Feb. 21, **Developing A Lucrative Music Career**, Studio 122 at the Boston Center for Adult Education, Boston. 617-267-4430.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York. 310-392-3777.

Feb. 25, **Real Stories: Video**, ASCAP Bldg., New York. 914-354-4154.

Feb. 25-28, **Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 25-March 1, **Noise Pop Festival**, Bottom of the Hill, San Francisco. 213-845-1210.

Feb. 26, **The Rhythm & Blues Foundation Ninth Annual Pioneer Awards Ceremony**, Sheraton New York Hotel & Towers, New York. 212-222-9400.

Feb. 27, **12th Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-859-1633.

Feb. 28, **How To Start & Run Your Own Record Label**, seminar sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

### MARCH

March 5, **Night For Hope Auction**, sponsored by the Music and Entertainment Industry for the City of Hope, Christie's Los Angeles, Los Angeles. 213-626-4611, extension 6540.

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 7-11, **Winter Music Conference '98**, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 8, **10th Annual Tamika Awards**, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494.

March 8, **Go The Distance: An Evening With David Zippel And Friends**, sponsored by ASCAP and Mary Fisher's Family AIDS Network Inc., 92nd Street Y, New York. 212-489-7050.

March 9, **Sixth Annual Tibet House New York Benefit Concert**, Carnegie Hall, New York. 212-343-0290.

March 9-13, **Spring Internet World '98**, Los Angeles Convention Center, Los Angeles. 203-226-6967.

March 12, **14th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 14-16, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

March 14-17, **40th Annual National Assn. Of**

**Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 23, **Celebrity And Industry Professionals Golf Tournament**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777, extensions 214/224.

March 25, **Real Stories: Groups**, ASCAP Bldg., New York. 914-354-4154.

March 25, **Children's Defense Fund 25th Anniversary Beat The Odds Celebration**, Los Angeles Convention Center, Los Angeles. 310-559-9334.

March 26, **How To Sell Yourself To The Music Industry**, seminar sponsored by Ann Johns Ruckert and the Learning Annex, New York. 212-371-0280.

March 26-27, **BraInCamp?**, Coleman Center, New York. 516-593-5494.

March 31, **The Business Of Entertainment: The Big Picture**, conference sponsored by Variety and Schroders investment bank, Pierre Hotel, New York. 212-492-6082.

### APRIL

April 5-7, **Billboard's International Latin Music Conference & Awards**, Biscayne Bay Marriott, Miami. 212-536-5002.

April 6, **Celebrity Golf Tournament**, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.

April 9-12, **Montreal Urban Music Seminar**, Radisson Hotel Des Gouverneurs, Montreal. 514-481-7569.

April 21, **All You Need To Know About**

**Releasing & Marketing Your Own CD**, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass. 617-639-1971.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP Bldg., New York. 914-354-4154.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

### MAY

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 28-30, **Fourth Annual E3 Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.



**Lipman Cares About Music.** Record marketing exec Macey Lipman recently showcased his paintings, prints, and note cards at the Rick Wolfryd Fine Art Gallery in West Hollywood, Calif. The works are offered for sale and yearlong leases, and a portion of the proceeds will be donated to MusiCares, which provides emergency financial aid to people in the music industry in need of medical assistance, treatment, and hospitalization. Prints and note cards still remain on sale. For more information, call 800-333-4487. Pictured with Lipman's painting "Paramount Studios," from left, are Lipman and Mike Greene, president/CEO of the National Academy of Recording Arts and Sciences.

## LIFELINES

### BIRTHS

**Son, Elijah Brian Rawlings, to Jennifer and Brian Rawlings**, Jan. 17 in Los Angeles. Mother is a comedian. Father is director at Disney Music Publishing.

### MARRIAGES

**Gina Pacconi to Hal Ketchum**, Feb. 14 in Austin, Texas. Bride is a hair and makeup artist for Clint Black, Vince Gill, and Ty Herndon. Groom is the 71st member of the Grand Ole Opry and a platinum-selling country artist.

### DEATHS

**Joe Stubbs**, 57, of heart problems, Jan. 19 in Detroit. An R&B journeyman of the '50s and '60s, Detroit-born Stubbs was a member of the Falcons at the time of the group's signature hit, "I Found A Love" in 1959. Later, he joined the Motown Records stable (where his older brother, Levi, fronted the Four Tops) for a spell with the Originals and the Contours. At Hot Wax Records, another Detroit label, he belonged to 100 Proof Aged In Soul, best known for its 1970 success "Somebody's Been Sleeping." He is survived by his wife, Louise; his daughter, April; his stepson, Anthony Farris; two brothers; and three sisters.

**Eda G. Mayer**, 64, of cancer, Jan. 23 in Montclair, N.J. She was married to Myron "Mike" Mayer, an entertainment attorney with the firm Rubin, Bailin, Ortoli, Mayer, Baker & Fry in New York. She is survived by Mayer; her sons, Scott and James; and her grandson, Matthew. Donations may be made in her memory to the Northern New Jersey Chapter of the Leukemia Society of America, 45 Springfield

Ave., Springfield, N.J. 07081. **Anne C. Gartenberg**, 62, of cancer, Feb. 3 in Brooklyn, N.Y. Gartenberg was the wife of Seymour Gartenberg, a retired Sony Music executive VP and mother of Mark Gartenberg, former A&R director at Epic Records. She is survived by her husband; her son; her daughters, Leslie Miawski and Karen Gartenberg; two granddaughters; and a grandson.

**Alex C. Kramer**, 94, after a short illness, Feb. 10 in Fairfield, Conn. A songwriter, musician, and music publisher, Kramer collaborated with his wife, the late Joan Whitney, on more than 125 songs, including the standards "High On A Windy Hill," "Far Away Places," "Candy," "It All Comes Back To Me Now," and "So Long For A While," the closing theme for the long-running radio and TV show "Your Hit Parade." Their songs were recorded by more than 150 artists, including Glenn Miller, Frank Sinatra, Doris Day, Ella Fitzgerald, Bing Crosby, Mel Haggard, Dinah Shore, Vic Damone, and the Dorsey Brothers. Kramer was born in Montreal, where as a teenager he played piano in accompaniment to silent movies. Kramer also had a long association with Bourne Music; he and Saul Bourne, founder of the music publisher; served together on the board of ASCAP. In 1973, Kramer and Whitney began to sell renewal rights to their songs to Bourne. By 1993, Bourne had the publishing rights to some 70 of their songs. Kramer and Whitney formed their own music publishing company, Kramer-Whitney, in 1947. Kramer, whose wife died in 1991, is survived by a son, Doren Voeth, and a brother, Samuel.

## GOOD WORKS

**THE HOUSE THAT THE DALAI LAMA BUILT:** The Tibet House in New York will host its sixth annual benefit concert March 9 at New York's Carnegie Hall. Live performances by **Sheryl Crow, Natalie Merchant, Patti Smith, Philip Glass, John Cale, Caetano Veloso, Angélique Kidjo, Yungchen Lhamo, Live's Ed Kowalczyk and Chad Taylor**, and the **Drepung Loseling Monks** are scheduled. Proceeds will benefit the house's cultural center. Contact: **Grant Lindsey** at 212-343-0290.

**FORE CHARITY:** Vince Neil will host the second Sklar Neil Memorial Golf Tournament March 5 at the Malibu (Calif.) Country Club to benefit the T.J. Martell Foundation and the Children's Hospital. Last year, the competition raised \$30,000 in memory of Neil's daughter, who died from stomach cancer at 4. Contact: **Jeff Albright** at 213-850-5507.

**CHARITY ALBUM SOARS:** Two months after its release, "Mark & Brian: You Had To Be There!" has sold 100,481 copies and raised more than \$300,000 for the Make-A-Wish Foundation and the Mark & Brian Scholarship Fund. The morning DJs, syndi-

cated in 19 markets, also recently received a star on the Hollywood Walk of Fame. Contact: **Hands On Public Relations** at 213-467-6967.

**TEAM EFFORT:** Aid for AIDS (AFA) of Southern California has entered into joint ventures with the American Federation of Television and Radio Artists, Cable Positive, and the Video Industry AIDS Action Committee. The three entertainment groups will serve as funding agencies while AFA will coordinate how the money is spent. Contact: **Roger Tansey** at 213-656-1107, extension 117.

## NEW COMPANIES

**ED BARAN PUBLICITY**, a public relations firm for home video distributors and TV production companies, formed by Ed Baran. The firm will also represent the clients at entertainment trade shows. 1021½ N. Louise Ave., Glendale, Calif. 91207. 818-243-0716.

## FOR THE RECORD

An article in the Feb. 21 issue of *Billboard* incorrectly stated the closing price for National Record Mart's stock on Feb. 11. It was 55 cents per share.

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### MONO

**Formica Blues**  
PRODUCERS: Martin Virgo, Jim Abbiss  
Echo/Mercury 314 536 676  
With "Life In Mono's" high-profile placement in the trailer and end credits of "Great Expectations," it was only a matter of time before the song and its catchy vibraphone loop broke Mono in the U.S. The U.K. group consists of synth programmer Martin Virgo, who cut his teeth in the Nellee Hooper school of grooves, and chanteuse Siobhan De Maré, who enchants with breathy tones and pouty delivery. The dreamy, romanticized lyrics and ethereal sound waves are in the same family of English ambient techno as Hooverphonic, Massive Attack, and Portishead. The release is disjointed at first, but once it gets going, it offers a nice sampling of dub noir, soulful acid jazz, and '60s pop. Electronica super-enthusiasts might be bored by the "been there, done that" sampling of John Barry and Isaac Hayes, but on the whole, the album will delight music fans across a wide spectrum.

#### NINETEEN WHEELS

**Six Ways From Sunday**  
PRODUCER: Tim Patalan  
Aware/Columbia 37602  
In its evolution from the Hannibals to Nineteen Wheels, this Michigan-based rock band lost none of its ability to craft smart, melodically pleasant pop/rock tunes in the vein of the Gin Blossoms or rootsier bands like Whiskeytown. On its latest album, the group exhibits a maturity and professional polish that warrants release through a major. (Columbia recently signed a label deal with Nineteen Wheels' Chicago indie, Aware.) Highlights include the catchy, tuneful "Starlight" and "Colorado"; the accelerated rocker "13 Seconds To Burn"; the rollicking "Country Girl"; and "I Know It Will," which bristles with "Revolver"-esque intensity and '90s angst. An album tailor-made for triple-A, with long-shot potential at mainstream rock and modern rock outlets.

#### BOBBY SHORT

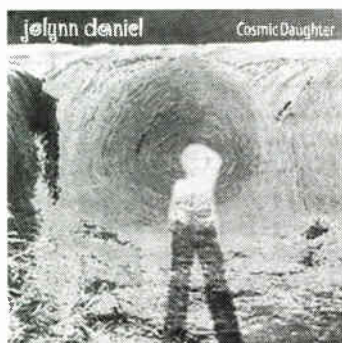
**Celebrating 30 Years At The Cafe Carlyle**  
PRODUCER: John Snyder  
Telarc 83428  
On his fourth album for Telarc, cabaret star Bobby Short may have a decidedly more throaty quality than during his early years at the New York venue, but his enthusiasm and care in carrying a sophisticated lyric remain exuberantly intact. Of this 16-song program, seven, unsurprisingly, are from the pen of the great Cole Porter, a source of many of the performer's best moments. A New York cabaret mainstay who still reflects that scene better than anyone else.

### COUNTRY

#### DAVID KERSH

**If I Never Stop Loving You**  
PRODUCER: Pat McMakin  
Curb 77905  
It takes a certain amount of bravado for a young country artist to tackle a monster country standard like Willie Nelson's "Hello Walls," let alone also

### SPOTLIGHT

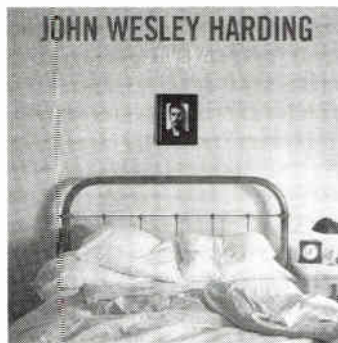


#### JOLYNN DANIEL

**Cosmic Daughter**  
PRODUCERS: Jansen Press; also, Jim Bonneyford  
Rebel Sky Music 1201  
From the first line of its engaging opening track, "In A Minute," the latest release by little-known singer/songwriter Jolynn Daniel hits a comfort zone between mainstream rock and country, pop and modern rock, and accessibility and edginess. Like such other talented female rockers as Paula Cole and Chantal Kreviazuk, the Des Moines, Iowa-bred Daniel—who established herself in Miami and recently relocated to Nashville—tackles a variety of subjects with startling clarity, from the pain of lost love ("In A Minute") to the plundering of American Indian culture ("Quetzalcoat"). An album that demands to be heard by any triple-A, top 40, AC, or modern rock programmer who wants to get on the ground floor of a highly deserving project. Contact: Triune Music Group, 213-848-4900.

taking on Eric Clapton's "Wonderful Tonight." "Hello Walls" receives a boogie treatment that should be a killer onstage, and the Clapton song escapes unharmed. The fact that he does not improve on either does not reflect unfavorably on Kersh, a personable

### SPOTLIGHT



#### JOHN WESLEY HARDING

**Awake**  
PRODUCERS: John Wesley Harding & Chris von Sneidern  
Zero Hour 1210  
Abetted by San Francisco "popmeister" Chris von Sneidern, U.K. modern folk artist John Wesley Harding takes his craft to a new level, delivering an album that dresses his clever, irony-laden lyrics in a new, colorful coat. Backed by instruments ranging from vintage analog synthesizers to imaginatively played percussion to electric and acoustic guitars of all flavors, "Awake" is easily Harding's most kaleidoscopic work, consistently appealing (though marred at times by his insistence on phrasing his vocals like Elvis Costello). The album's power-pop sound will likely expose Harding to a new audience that may have not tuned in to his folkier work. Highlights include "Miss Fortune," "Your Ghost (Don't Scare Me No More)," and "It's All My Fault," featuring vocalist Kelly Hogan.

young, clear-voiced singer with matinee-idol looks. With the right material—such as the Skip Ewing/Donny Keesstitle cut or the Dean Dillon/Roger Springer ballad "As If I Didn't Know"—Kersh is growing into an expressive and appealing singer.

### SPOTLIGHT



#### OLU DARA

**In The World From Natchez To New York**  
PRODUCERS: Yves Beauvais & Olu Dara  
Atlantic 83077  
Natchez, Miss.-native Olu Dara—a well-known jazz sideman—debuts as a bandleader with an irresistibly soulful, bluesy album that features his lyrical cornet playing, gorgeous voice, and flawless songcraft. Based in New York for years, the middle-aged artist dances gracefully between Mississippi blues ("Natchez Shopping Blues"), traditional jazz ("Harlem Country Girl"), and African-influenced pop ("Your Lips," "Okra")—as if combining the urbane bluesiness of Keb' Mo' with the uplifting exoticism of Senegalese troubadour Baaba Maal. Rounding out the album, hip-hop star Nas (Dara's son) contributes a rap on "Jungle Jay." An album that triple-A, folk, blues, and public-radio programmers will find essential.

### JAZZ

#### MARK ISHAM

**Afterglow**  
PRODUCER: Mark Isham  
Columbia 67929  
One of Hollywood's most successful film composers, Mark Isham is also a trumpet player with a real feel for "In A Silent Way"—era jazz—as he demonstrated with the unsung gem "Blue Sun" from '96. This time out, he's combined his interests by way of a jazz soundtrack to the Alan Rudolph film "Afterglow." It's an all-star affair, with Charles Lloyd on saxophone, Gary Burton on vibraphone, Geri Allen on piano, Sid Page on violin, Jeff Littleton on bass, and the great Billy Higgins on drums. Isham's compositions are darkly romantic, with a disquieting air suitable to the movie's noirish subject; the playing, of course, is masterly. A highlight is Burton's limpid voicing of "Hope & Charity," Isham's rewrite of his haunting "Romeo Is Bleeding" theme. With the big names and the music's sheer beauty, "Afterglow" has real breakout potential.

#### RAY BARRETTO & WORLD SPIRIT

**Contact!**  
PRODUCER: Michael Mouster  
Blue Note 56974  
This album is dripping with New York tradition—the driving yet relaxed hard bop bands of the early '60s such as the Horace Silver Quintet and the Latin groove groups of the '70s. But it's also up to date, featuring a cast of younger players, especially Michael Philip Mossman, who doubles effectively on trumpet and trombone.

### VITAL REISSUES

#### BENNY GREEN

**Soul Stirrin'**  
REISSUE PRODUCER: Michael Cuscuna  
Blue Note 59381  
At last, Blue Note's limited-edition Connoisseur series offers one of the best rootsy jazz dates of the late '50s! It's trombonist Green's date, but the real stars are hipster songwriter Babs Gonzales, who contributed terrific tunes, and the twin tenors of Gene Ammons and the not-often-recorded Billy Root, who offer astonishing solos. Pianist Sonny Clark, bassist Ike Isaacs, and a young Elvin Jones on drums drive throughout. Check out Gonzales' aptly titled leadoff tune and his haunting "Lullaby Of The Doomed," both guaranteed to take you back to the nirvana of late-night jazz joints and "preachin'" solid senders. Other recent releases in the Connoisseur series include classics by Jack McLean, Baby Face Willette, Bobby Hutcherson, Freddie Hubbard, and Booker Ervin. Most have previously unissued bonus cuts.

#### BILLIE HOLIDAY

**Lady In Satin**  
REISSUE PRODUCER: Phil Schaap  
Columbia/Legacy 66144  
This 1958 Holiday masterpiece may be one of the hardest-to-listen-to albums in all of American vocal music. It is sobering to listen to what was left of Holiday's voice at the end of her career (she would die 17 months later), but there is so much to be gained by what remained—an ineffable sense of experience and the ability to invest real emotion in her exquisite phrasing. Ray Ellis' lush string orchestra only underscores the raw, unveiled performances. Her versions of "I'm A Fool To Want You" and "You've Changed" are already classics, but once again, Legacy should be commended for updating the sound of Columbia's often-flawed, '80s-era reissue CDs—its top notch. Midpriced with bonus cuts.

The album is distinguished by intelligent writing with memorable melodies and an awareness of dynamics and by thoughtful rearranging of such classics as "Caravan," "Poinciana," and even Silver's "Sister Sadie." This is head-and-heart music at its best, and underscoring it all are Barretto's congas and the sound of the city.

### LATIN

#### RICKY MARTIN

**Vuelve**  
PRODUCERS: K.C. Porter, Robi Rosa, Desmond Child  
Sony Discos 82653  
As his smash "(Uno, Dos, Tres) Maria" continues to reverberate on many radio stations around the globe, the handsome singer/actor from Puerto Rico follows his hit album "A Medio Vivir" with a like-minded package of meaty, bitter-sweet romantic ballads and chest-pumping, upbeat numbers. While the moving titular love song is on the verge of cresting Hot Latin Tracks, several other potential hits from the rangy, big-voiced baritone wait in the wings, including the seismic World Cup theme "La Copa De La Vida"; the rumbling, samba-fied "Por Arriba, Por Abajo"; and two aching, slower-paced narratives, "Corazonado" and "Perdido Sin Ti."

### WORLD MUSIC

#### LENNY GOMULKA & THE CHICAGO PUSH

**Home Is Where The Heart Is**  
PRODUCER: Lenny Gomulka  
Push 9503  
Top proponent of the propulsive "Chicago push" polka style Lenny Gomulka returns to the top with his 18th album since leaving the genre's master bandleader, Eddie Blazonczyk. His current Massachusetts residence is at the heart of the lead track, "Say Hello To Someone From Massachusetts," a typically warm-hearted tune currently being banded as the official state polka. Also typical is the family values-oriented "My Best Friend" (written for Gomulka's wife) and a cover of the pop song "Yes Sir, That's My Baby." The instrumental "Freddie's" is also noteworthy, memorializing push polka trumpeter Freddie K., who died last year in an auto accident. Contact: 413-543-6856.

### CLASSICAL

#### JOSEPH MARTINS KRAUS: Symphonies, Olympe Overture

**Swedish Chamber Orchestra, Petter Sundkvist**  
PRODUCER: Michael Ponder  
Naxos 8.553734  
Often referred to as "the Swedish Mozart," Joseph Martins Kraus was born the same year as Wolfgang Amadeus and, like him, died young, at 36. Also like Mozart (though to a lesser degree, of course), Kraus wrote music that filled Classical-era forms to the brim with drama and invention. This disc is a real find, as it surveys Kraus' dignified orchestral style with three symphonies and the overture to Voltaire's tragedy "Olympe." There's some wonderful music here, particularly in the Symphony in C Minor—a brooding work that fans of Mozart's late symphonies or Haydn's *Sturm und Drang* period will love. And at budget price, this well-played album is the perfect pendant to Vanguard Classics' reissue last year of its remarkable '69 recording of Kraus' deeply moving "Funeral Cantata For Gustav III."

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).



# Reviews & Previews



HOME VIDEO  
BY CATHERINE APPLEFELD OLSON

## CLOSE TO YOU: REMEMBERING THE CARPENTERS

MPI Home Video  
75 minutes, \$19.98  
This homage to the late Karen Carpenter and the sweet music she made with her brother Richard is part music video, part documentary, and part maudlin video scrapbook. All portions of the tape, which contains nearly 15 minutes of additional footage not shown on TV, will be treasured by fans. The Carpenters, who skyrocketed to fame when they were teenagers, and their meteoric rise are analyzed by the likes of A&M co-founder Herb Alpert, Burt Bacharach, Petula Clark, and Richard himself, who only recently began to talk about their glory days. Viewers looking for their share of Carpenters hits won't be disappointed because they're all here, although some are only in bits and pieces. MPI is also releasing the title on DVD and laserdisc.

## ARTHUR'S FIRST SLEEPOVER

Random House Video/Sony Wonder  
25 minutes, \$12.98  
Camping out in the backyard is a fun adventure for every boy and girl, but Arthur and his pals learn that it can also be scary. When the aardvark and his buddies set out to frighten little sister D.W. away from their fun and games by staging a UFO encounter, they never imagine the real thing might be lurking in the nighttime sky. The animated story is followed by footage of a real-life sleepover at a school where the kids and their teachers read the corresponding Arthur books and do other things their hero likes to do. The second tale on the tape, "Arthur's Lost Dog," takes place at the community fair, where Arthur and his parents don't know why the baby is crying, and Arthur's dog, Pal, has gotten off his leash. It turns out Pal is the only member of the family who figures out that the baby wants a balloon, and he goes after the balloon man to get one for her.

## ANIMALAND

Just for Kids Home Video  
80 minutes, \$19.95  
This 50-year-old collection of "lost" animated shorts produced and directed by early animation pioneer/Disney executive David Hand has been rediscovered and dusted off for retail. The nine segments captured on the tape feature some characters that may look familiar to parents watching along with their children, most notably the lovable Ginger Nutt, "The House Cat" and "The Australian Platypus" are among the other noteworthy shorts. The animation and the plot lines are simpler than much of today's children's fare, but they're also more fun to watch than some of their latter-day kin. These shorts are clearly timeless in appeal and are a testament to the vision of the man who served as supervising producer on "Bambi" and "Snow White."

## GOODNIGHT BABY, BABY GOODNIGHT

MVP Home Entertainment  
20 minutes, \$14.95  
This live-action video is supposed to be a tool to help babies and toddlers fall asleep, but the ones who are likely to get the droopiest eyelids are parents. The video shows young ones getting ready for bed in a series of film clips set to "Brahms Lullaby," "Twinkle Twinkle Little Star," and other nighttime favorites. This is tempered by the inter-

mittent appearance of a clock ticking away the minutes to bedtime. The children are adorable, and their various activities, such as getting a bottle, brushing their teeth, reading stories, wrestling to get into their pajamas, will certainly send bedtime messages to its target audience. The video is sure to put smiles on the faces of those watching it, but there's no guarantee it will send a 6-month-old into slumberland.

## THREE MINUTES TO POWER AND PEACE

Winstar Home Entertainment  
20 minutes, \$39.98 for three-tape set  
It takes a little bit longer than three minutes to absorb the concepts and exercises in each of these videos, but those who hunger for a quick fix to relieve life's pressures will find that they fit the bill. Part of Wellspring Media's line of mind/body wellness tapes, "Power And Peace" features charismatic Chinese martial arts master Lawrence Tan demonstrating his stress-busting and relaxation recipes, which include various types of breathing, movement, and concentration. The exercises divert from the typical classes, and once viewers have watched the tapes enough times they probably will be able to incorporate the moves into their routines without being tied to the TV set.

## THE FIFTIES

History Channel Video  
350 minutes, \$99.95  
Take a couch trip back to the origins of suburbia with this handsomely packaged boxed set, which is the first in a new line of branded History Channel videos. Narrated by David Halberstam, author of the book on which the series is based, "The Fifties" digs deep into the sociopolitical culture of one of the most influential decades in U.S. history. The kaleidoscope of people and events that shaped the '50s would seem too vast to be properly documented in any medium, but this six-tape set comes as close to perfection as anyone could expect. The amalgam of archival footage, classic movie clips, interview segments, and narrative paints a colorful picture of a nostalgic period that really wasn't that long ago.

## BOB HOPE: LAUGHING WITH THE PRESIDENTS

Guthy-Renker Direct  
45 minutes, \$19.95  
During the past 50-odd years, the presidents of the United States have inherited not only a large tangle of domestic and international affairs but also a built-in heckler to help them cope with the stress of the job. This previously televised collection of some of Bob Hope's shining moments together with, and making fun of, the inhabitants of

1600 Pennsylvania Ave. presents a unique perspective on a succession of leaders of the free world. Film clips from a host of black-tie events and sundry golf courses prove this Republican has always kept his humor bipartisan, with a hearty dose of wit and sarcasm for every president from FDR through Clinton. The tape is narrated by Tony Danza and peppered with praise from an unusual collection of celebs, from Don Johnson to Naomi Judd, plus recent interviews with the Clintons, Bushes, Fords, and Julie Nixon Eisenhower. Also available from Guthy-Renker Direct is "Bob Hope's Unrehearsed Antics Of The Stars." Contact: 800-621-5559.

## ENTER\*ACTIVE BY DOUG REECE

## BLADERUNNER

Westwood Studios  
Windows 95  
Ridley Scott's stylish and bleak outlook on the future made it an instant classic with sci-fi and film buffs. Its dark mood and suspenseful plot makes it perfect for a game, but unfortunately Westwood's take on the movie doesn't deliver. It's a walk-and-click in the vein of superior games "King's Quest" or "Leisure Suit Larry,"

but "Bladerunner's" action will wear most players' patience thin within an hour or so. Skipping into the 3D animation sequences is problematic, but once you're there, they have an exceedingly clean feel. Target practice is also a highlight.

## QUAKE II

Id Software  
Windows 95  
ID's reworking of the massively successful "Quake" is an example of how far a strong developer can stretch a great idea without simply repeating itself. With the follow-up, players who enjoyed the first one, but never understood why folks would spend hours in front of their terminals totally engrossed, will finally get what all the fuss was about. Moving through the alien planet of Stroggos, players are treated to one of the most lush and graphically crisp environments seen on CD-ROM in quite a while. The rewards are great, and thanks to a beefed-up enemy artificial intelligence, it will take players a while to peel through all the layers of this complex game.

## AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

## FEAR NOTHING

By Dean Koontz  
Read by Keith Szarabajka  
BDD Audio  
15 hours (unabridged), \$39.95  
ISBN 0-553-47900-8

Master of suspense Dean Koontz gives listeners another riveting tale of conspiracy and hidden evil that gradually takes over a seemingly peaceful town. Christopher Snow is a young man forced to live his entire life in darkness due to a genetic disease. Even brief exposure to light (whether sunlight or artificial illumination) will give him skin cancer. But Chris' life of darkness is no match for the darkness about to overtake the town of Moonlight Bay. When his father dies, Chris accidentally witnesses a stranger's body being substituted for his father's. As he begins to investigate, he gradually uncovers a government project gone bad that turns once-normal people into depraved beasts. Worse yet, he finds that his parents seem to be connected with the project and that their deaths may not have been accidental. Reader Keith Szarabajka effectively conveys Chris' sense of uneasiness and growing determination to find the truth.

## A+ AUDIO: A STUDY GUIDE TO WILLIAM SHAKESPEARE'S OTHELLO

By Dr. Mark Breitenberg, Ph.D.  
Read by Roger Rees  
Time Warner AudioBooks  
72 minutes, \$8  
ISBN 1-57042-113-7

"A+ Audio" can be described as the audio equivalent to Cliff's Notes. Each package contains an audio with a narrator who discusses the major themes and historical context of a literary work and presents dramatic readings of key moments. Included is a booklet that contains a list of characters, a scene-by-scene synopsis of the story, a glossary of terms, study questions, and a sample test. Literature professor Dr. Mark Breitenberg interprets "Othello" in clear, understandable language that can be understood by any college student. The immensely talented Roger Rees, who did a magnificent reading of Anne Rice's "Memnoch The Devil" for Random House, does a marvelous job of bringing "Othello" to life. His dramatic readings are superb, and his thoughtful, expressive reading of Breitenberg's text makes one wish all college professors had his oratory talent. The "A+" Series is an invaluable tool for students seeking greater understanding of an assigned text. However, Time Warner really should rethink the series' offensive slogan—"Because books are long and life is short"—which seems to imply that reading books is a waste of time, and that these study tapes can effectively substitute for reading the actual text.

## IN PRINT

## MEMOIRS

By Sir Georg Solti  
Knopf  
258 pages, \$25.95

György Stern was born Oct. 21, 1912, in Buda, on the west bank of the Danube across from Pest, in Hungary. When he passed away Sept. 5, 1997, in Antibes, France, the man was known as Sir Georg Solti. The change in name is indicative of the remarkable journey he took in his nearly 85 years.

With the rise of Hungarian nationalism after World War I, Solti's father Magyar-ized his children's surnames. Then György became Georg when Solti followed his burgeoning career as a pianist and conductor to Germany, after years in Swiss exile during World War II. The Sir came in 1972 and denotes Solti's home in England for the bulk of his life, as well as the national recognition of his great accomplishment in the realms of concert hall, opera house, and recording studio.

As his engaging "Memoirs" help depict, Solti was the last of the great Old World maestros, although he was young enough to be able to fully exploit the medium of sound recording—from 78s to CDs. Perhaps more than any other conductor except Herbert von Karajan, Solti was as at home in the studio as he was in front of an audience. Last year, he celebrated his Golden Jubilee with Decca/London, an unprecedented tenure not only in terms of quantity—producing more than 250 albums, including 40 operas—but in quality, too. No other recording artist, classical or pop, has won more Grammys than Solti's 31 (and he's nominated for several more this year).

Solti's career took off in the late '50s when he began conducting the Vienna Philharmonic in the first complete recording of Wagner's epic

"Ring" cycle. It was a milestone in the history of the gramophone; reissued on 14 CDs last year, the set is still a benchmark. Solti also excelled over the years in the operas of Mozart, Verdi, and Strauss and the symphonies of Beethoven, Mahler, and Bruckner. His recordings of Bartók and Kodály were also special, as could be expected: They were two of his teachers (associations that are recounted perceptively in "Memoirs," despite the years). And while Solti took little interest in early music, he made efforts on behalf of such contemporary composers as Tippett and Lutoslawski.

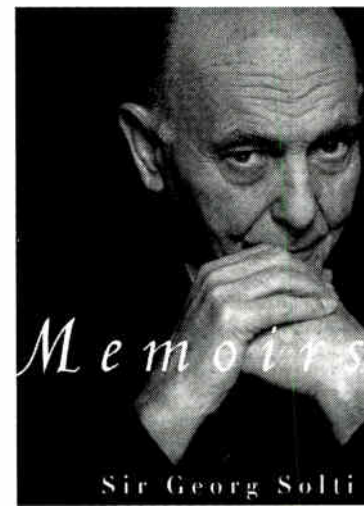
Solti was a man of the theater, as "Memoirs" makes plain (although the book could have used a bit more backstage gossip). Coming of age as a *répétiteur* with the Budapest Opera, he served as music director of the Munich Opera and Frankfurt Opera before settling in to lead London's Royal Opera-Covent Garden from 1961-71. Solti excelled with singers throughout his career—Renée Fleming is just one current star to have

benefited from his sage guidance. But he was also known for his ability to extract an awesome sound from an orchestra. When he took the reins of the Chicago Symphony in 1969, Solti inherited a band that could play as strongly as any. But over his 22 years with the orchestra, he made it sound even better.

Although Solti was said to have had a temper to rival that of previous Chicago boss Fritz Reiner, he comes across in his book as warm, generous, and humane. Buttressing that impression is the fact that the heartfelt eulogies in England and America after his death emphasized his heart and musicianship over any reputation as a taskmaster. Still, "Memoirs" does contain a few instances of Solti's wrath, such as his lambasting of the interpretive excesses of stage directors run amok. On a more despairing note, he also laments the dearth of expert, strong-willed conductors who have come up through the opera house. He singles out the young Valery Gergiev, Franz Welsler-Möst, and Daniele Gatti, though, as hope that the tradition will live on.

It's a pity that "Memoirs" doesn't include a discography or even a list of Solti's Grammy-winning recordings—that would have made it an essential reference as well as a fascinating read. But in the final pages of "Memoirs," Solti extols the composers through whose work he lived such an amazingly productive life, and he expresses a desire to keep working, to keep learning more music: Shostakovich symphonies, Berlioz operas, Bach cantatas. Solti completed the final corrections on "Memoirs" just hours shy of his unexpected death, and the fact that his unceasing love of music resonates in these pages makes reading them not only edifying but inspiring.

BRADLEY BAMBARGER





# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**Sitting Duck.** ABC Radio Networks' Bob Kingsley, host of "American Country Countdown," found himself surrounded by the Dixie Chicks, who stopped by to deliver a copy of their debut album, "Wide Open Spaces." The group's first single, "I Can Love You Better," is currently in the top 20 of Billboard's Hot Country Singles & Tracks chart.

## Tale Of 'Heart's' Voyage To The Top Fate Of Dion Smash Wasn't Always Certain

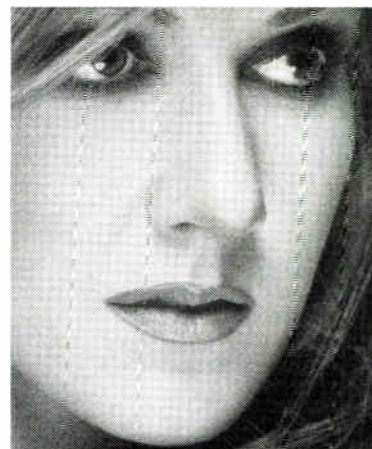
■ BY CHUCK TAYLOR

NEW YORK—With her No. 1 debut on the Hot 100 this issue, it may seem like 550 Music pop songbird Celine Dion can walk on chart water. But "My Heart Will Go On," already one of the biggest radio smashes in history, hardly met its heroic reception without a fork or two along the road to glory.

The journey began last summer as "Titanic" composer James Horner was nearing completion of the film's score. He decided that for the end credits, he needed something that stood apart from the orchestral arrangements throughout the flick. Horner wrote a song with vocals—a move forbidden by "Titanic" director James Cameron.

"I decided that the only thing that could culminate this film was something that [brings together] all the emotions," he says. "I wanted to write a song that would allow a contemporary legitimacy, so that it wouldn't be just a period piece."

Calling on friend Will Jennings to write the lyrics, Horner completed the song in an inspired flash. But then the big question: who to sing it? "I needed an opera singer more than a pop singer to bring off all the emotional qualities I



DION

anything else."

Dion and Angelil were so impressed by the project, in fact, that Dion offered to record the demo that would be used to pitch Cameron. Five weeks later, in New York, Horner, Dion, and Angelil met in the studio with a handful of Sony executives, among them Sony Music Entertainment president/COO Tommy Mottola.

"She started singing the song," Horner says, "and it was just electrifying. By the end of it, we were all emotionally shook up. She started crying while singing it two-thirds of the way through the song, and then everybody in the room was crying. She was singing it like her life depended on it."

The song, recorded in a single take, was put on a DAT, which Horner put in his pocket—and then left there for five weeks—waiting for just the right moment to play it for Cameron. "I knew he'd either love it or hate it," says Horner, "and I was waiting for an especially good mood. We met every two days, and on one occasion he was really excited about a special effect that had just been completed. I was sweating, but I played it."

And the reaction: "He couldn't believe it. He said, 'Aren't those your themes? This is Celine Dion. How did you do this?' He did love it," Horner says.

With the song quickly designated as the love theme for "Titanic" and time flying by, the demo version was employed to accompany the movie's credits and to be included on the soundtrack.

A second, more commercial version was recorded when Dion was in the studio working on her current blockbuster album, "Let's Talk About Love." That is the single and preferred radio version, produced by Walter Afanasieff and Horner.

With the movie now heralded by critics and record-breaking audiences alike, it's easy to say that the decision to run with the song was a no-brainer. But at the time 550 Music's and Dion's troops were selecting tracks for her album, there were rumblings that maybe it would be savvy to take some time off from movie projects.

Granted, her Oscar-winning duet with Peabo Bryson, "Beauty And The Beast," was arguably Dion's breakthrough hit around much of the world. "Because You Loved Me," from 1996's "Up Close And Personal," launched Dion mania in the U.S., becoming her first cross-format smash and, so far, her biggest hit, with six weeks atop the Hot 100.

But, says 550 Music/Epic Records president Polly Anthony, "there was some concern from inside Celine's camp and inside ours: How many movie songs is she going to do? Is this wise? Not everyone was on board with them doing this one."

Dion and Angelil, in turn, "put their foot down and said, 'We're going to do this song,'" Anthony says.

Dion responds, "I think people are afraid when you sing for a movie and then you sing for another and another, but so far it's been successful. The main reason I've done it is because I love the songs, and I've loved the movies. This was no different. I felt good about singing it, and I believed in it."

Anthony willingly concedes. "She and René have an uncanny ability to make the right choices. Every one they make takes her to the next level."

With all its tracks recorded over a hurried period of six weeks, "Let's Talk About Love" (Continued on next page)

## newslines...

**KYS THIS.** The battle of R&B crosstown competitors WKYS and WPGC-FM Washington, D.C., intensifies. WPGC offers \$1 million in a variant on the Dollar Bill Contest. WKYS offers "up to \$40 million" in Powerball lottery tickets.

**DOUG BANKS MAKES NY MOVE.** Although his ABC syndicated morning show won't be there for another few weeks, Doug Banks officially became morning man on WBLS New York Feb. 20. Banks, who will launch his shift with an all-day marathon broadcast, will do a New York-only morning show for several weeks before WBLS picks up the network show. The future of current morning host Sergio Dean at the station is still being determined. The move reunites Banks with PD Lee Michaels, for whom he worked at WGCI-FM Chicago in the mid-'80s.

**JONES PROMOTIONS.** Eric Hauenstein is upped from VP/GM to president/GM of Jones Radio Network. VP of programming and operations Phil Barry is now VP of programming, turning over his other duties to newly appointed director of operations Jim Murphy, who previously was senior operations manager of Jones' U.S. Country format. Debbie Stark is promoted from marketing manager to director of advertising sales and is replaced by C.J. Johnson.

**PARTNERS IN PEACE.** In a follow-up to the recent violence that erupted on Martin Luther King Jr. Day in Baton Rouge, La., Citywide Communications, owner of WEMX, WXOK, and KQXL, along with No Limit Records, is launching the Partners in Peace campaign, which will combine a gun-buy-back program, a volunteer mentoring group, on-air counseling, messages of peace, and conflict resolution by artists. The campaign culminated in a youth rally and free concert Thursday (26).

## More Than 1,000 Stations Broadcasting On The Net

BRS Media, an Internet radio service, has released statistics showing a record number of radio stations broadcasting on the Internet.

In February, the international total exceeded the 1,100 mark, up from just 351 a year ago. The breakdown is 576 U.S. and Canadian radio stations, 403 international outlets, 91 Internet-only broadcasters, and 32 radio networks.

"This is the fastest-growing segment of Webcasting," says George

Bundy, president of BRS Media, noting that in the past two years the number has grown 1,850%, from 50 to 1,100.

The number of new radio stations joining the trend also set a record last month: 119 new Webcasters signed on, breaking the previous high of 80 stations, set in July 1997.

Bundy adds that one in five radio stations with a World Wide Web site now broadcasts audio.

CHUCK TAYLOR

### 'Celine was singing like her life depended on it'

wanted," Horner says. "For me, the only person that could do that was Celine. It was casting more than it was trying to find a superstar to sing it."

With that in mind, he requested a meeting with Dion and husband/manager René Angelil in Las Vegas, where she was performing. Horner had known the couple for five years and grabbed the moment with ease.

"He came into the room where there was a piano and said he wanted to play a song for us that James Cameron did not even know about," Dion recalls. "He said to me, 'If you love it, it would be wonderful for you to give it a try.'"

Horner made his way through "My Heart Will Go On" ("I'm a terrible singer," he says). Afterward, says Dion, "René and I looked at each other; then said, 'Yes, we love it.' Now, the second step is to see the movie."

A private screening was arranged, and, Dion admits, she got more than she bargained for. "I was expecting to see this big tragedy of the Titanic, with the boat sinking and a lot of people and panic, which I'd of course heard about and read," she says.

"But I had no idea about this huge love story that, to me, was even stronger than everything else. The time went so fast, and we broke down into tears more than one time, and it took our hearts. Love was stronger in the movie than

# Adult Contemporary

# Radio

## PROGRAMMING

Listen at work. Tell people it's an assignment from your Mensa group.

mpr 91.1 fm news

**Listen Wisely.** More than 70 outdoor advertising boards and panels have been put up throughout Minneapolis/St. Paul to tout the intellectual advantages of tuning into Minnesota Public Radio (MPR). The campaign is the first effort on behalf of the network, which will eventually also encompass interactive and direct marketing. The 11 outdoor boards and 60 panels highlight MPR's sister stations, KNOW and KSJN, in the communities. Among other messages to be displayed through March are "Cling tenaciously to those few remaining brain cells," "All the foul-mouthed, close-minded hosts are taken," and "Three entomologists walk into a bar..."

## TALE OF 'HEART'S' VOYAGE TO THE TOP

(Continued from preceding page)

About Love" was prepared for release Nov. 17, 1997. A month before it hit the streets, the first single, her duet with Barbra Streisand, "Tell Him," was sent to radio to foster the first sweep of media buzz for the project.

The partnership seemed like a can't-miss proposition. First, the two had already stirred a faux media scandal when Dion sang Streisand's "I Finally Found Someone" at the Oscars last March, and Streisand allegedly snubbed her with an ill-timed trip to the restroom. Second, it seemed natural



HORNER

enough for folks to be interested in the pairing of Dion and her lifelong icon on a ballad written to showcase their comparable vocal prowess.

Folks may have been interested, but not radio. Programmers in influential markets claimed that the power ballad belonged only on AC stations (it topped out at No. 5 on Billboard's Adult Contemporary chart). Some called it an ego record for Dion.



ANTHONY

Despite a satisfying press blitz, the song failed to take off at top 40, and plans for a commercial single were scrapped. (Internationally, it was a smash.) None of this affected the album, however. It burst onto The Billboard 200 at No. 2 on Dec. 6, just behind Garth Brooks' hotly anticipated "Sevens." It took its place at No. 1 on that chart Jan. 17, only to be succeeded by Horner's "Titanic" score. Except for last issue, when the album dipped to No. 3, it has been at No. 2 since.

Even with obvious consumer fervor for Dion, "My Heart Will Go On," surprisingly, did not hit at radio out of the box. In its first week in Billboard, Dec. 20, the song debuted on Hot 100 Airplay at No. 65. Over successive weeks before the release of the movie Dec. 19, the theme added an uncomfortably few new stations, most of which were spinning

the song only five to 10 times a week. And then the movie hit. For four consecutive weeks, the song more than doubled its exposure on radio nationwide. On Hot 100 Airplay, it exploded like popcorn, catapulting from its lazy first few weeks to No. 39, then 18 to 4 to No. 1, where it has remained since.

With 550 Music's commercial single release Feb. 10, "My Heart Will Go On" has at last become eligible to chart on the Hot 100, where, perhaps not surprisingly, it comes in at No. 1, backed by

sales of 360,000 units. The number easily lands the song at No. 1 on the Hot 100 Singles Sales chart as well.

Despite those obstacles that tempted destiny, the next fateful question is a pleasant one for 550 Music: How long will the song hold its place on top 40 before the next move can be made on the project?

"This song is going to stay and stay and stay," says Anthony. "Our biggest problem is going to be getting it off the air. It's going to take a crowbar."

## 'It Was Destined To Be A Hit' Success Was A Combination Of Factors

NEW YORK—In the Feb. 7 issue of Billboard, Celine Dion's "My Heart Will Go On" set a record for reaching the largest radio audience in the Broadcast Data Systems era, at 105 million (which it has since surpassed with a record audience of 116 million). The song also established a new high for the number of times it was played by radio in one week by the 223 stations airing it—9,415.

The track is currently No. 1 on Airplay Monitor's Mainstream Top 40 chart for the fourth week and No. 1 on Monitor's AC chart for a fifth week. It is top five on Airplay Monitor's Adult Top 40 and Rhythmic Top 40 Airplay charts and is rising on Monitor's Crossover and Modern Adult Airplay charts. The cut is also the most-played video on VH1.

In addition, it commands the top spot on Billboard's Hot Latin Tracks chart, the first time a non-Spanish-language song has ever rung the bell there.

Frank Welzer, president of Sony Latin America, credits the feat to the song's universality. "Anyone going to see 'Titanic' has to have the soundtrack and the memory of that song," he says. "It's so universal that it could show up on any chart in the world."

Says a humble Dion, "James Horner [the composer] came to me presenting a great song. He did the work. I feel very strange about [its success] because I feel like I have nothing to do with it in a way. People are relating to

what we did, which gives me peace, like we're going the right way. It does feel amazing, but I don't think of those things when I record a song."

Horner also shrugs off the phenomenon, saying, "I delivered something to ['Titanic' director] Jim [Cameron] and hoped it was something that Sony felt was worth their while. I wanted them to have the same reaction that I did. I'm just happy that I made good on my promises to them."

Others on Dion's home team see the song's success as a combination of forces, including Horner's score and the success of the movie, along with Dion's bull's-eye connection with her audience.

"I have never seen two amazing phenomena come together like this to hit the sweetest spot of life," says 550 Music/Epic Records president Polly Anthony, adding with theatrical flair, "The Titanic will now complete its voyage."

"Lyrically, it can be very personalized, offering sweetness, sadness, mourning, revelation," she adds. "Almost any emotion can be attached to this song."

"There's a power that movies have that TV and radio just don't," says 550 Music senior VP of promotion Hilary Shaev. "That alone can make a song seem really big and really special. But I don't think that's why it's a hit. I think it was destined to be so from the start."

CHUCK TAYLOR

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	12	★★★ No. 1 ★★★ MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION 5 weeks at No. 1
2	2	2	26	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
3	6	11	7	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	4	4	22	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
5	3	3	19	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
6	5	5	20	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
7	8	9	10	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
8	11	14	6	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
9	7	6	33	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
10	9	8	14	LOVING YOU ARISTA ALBUM CUT	KENNY G
11	16	19	5	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
12	10	7	18	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
13	12	10	31	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
14	15	15	11	BACK TO YOU A&M ALBUM CUT	◆ BRYAN ADAMS
15	14	12	26	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
16	13	13	23	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
17	21	23	3	LANDSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
18	19	20	12	LIGHT IN YOUR EYES CAPITOL 58670	BLESSID UNION OF SOULS
19	NEW ▶	1	1	★★★ Hot Shot Debut ★★★ MY FATHER'S EYES REPRISE ALBUM CUT	ERIC CLAPTON
20	22	26	3	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
21	18	18	17	HEY GIRL COLUMBIA ALBUM CUT	◆ BILLY JOEL
22	20	17	16	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	◆ TONI BRAXTON WITH KENNY G
23	23	22	26	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
24	25	25	6	I DO Geffen 19416	◆ LISA LOEB
25	24	21	19	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	◆ BARBRA STREISAND - CELINE DION

## Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	17	★★★ No. 1 ★★★ 3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20 3 weeks at No. 1
2	2	2	25	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
3	4	6	14	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
4	3	5	7	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
5	6	9	11	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS.	◆ LOREENA MCKENITT
6	5	3	17	I DO Geffen 19416	◆ LISA LOEB
7	7	7	32	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
8	10	10	44	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
9	9	8	28	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
10	11	11	35	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
11	13	12	15	SWEET SURRENDER ARISTA 13453	◆ SARAH MCLACHLAN
12	12	13	16	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
13	8	4	21	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
14	14	14	16	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
15	15	16	10	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
16	17	19	9	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
17	16	15	43	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
18	18	23	10	BITTER SWEET SYMPHONY VCI/HUT ALBUM CUT/VIRGIN	◆ THE VERVE
19	24	35	3	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
20	20	20	54	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
21	22	22	11	WHAT WOULD HAPPEN CAPITOL 58681	◆ MEREDITH BROOKS
22	23	21	23	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
23	21	17	14	32 FLAVORS ELEKTRA 64129/EEG	◆ ALANA DAVIS
24	NEW ▶	1	1	★★★ Hot Shot Debut ★★★ MY FATHER'S EYES REPRISE ALBUM CUT	ERIC CLAPTON
25	26	31	5	ARE YOU JIMMY RAY? EPIC 78816	◆ JIMMY RAY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 68 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.



## With A Hot Single And Philosophical Outlook, '80s Diva Shannon Lets The Music Play Again

**D**EJA VU. Walking into the trendy Royalton Hotel in New York, Shannon is the picture of finesse and utter calm.

In fact, the singer/songwriter shrugs off a transportation snafu that has now put her 45 minutes behind schedule for the rest of the day. "I'm hungry," she says simply, with an easy grin.

The notion that Shannon is inclined to take things as they come is perhaps no more apparent than with her dramatic return to the charts, radio, and dance clubs nearly 15 years after the success of her Grammy-nominated singles "Let The Music Play" and "Give Me Tonight," both top 40, R&B, and dance radio staples in 1984.

Shannon's new "It's Over Love" single returns her to her roots after she tried her hand as an actor in the New York off-Broadway circuit and explored other ventures not related to music. None of those outlets, she says, offered the natural fit she feels

"I was young and new in the business then. I really didn't know what was going on. I was just flowing with it," she reflects. "Unfortunately, I really remember only so much, not even how much I enjoyed it. It was just like working, being here, being there. It's like running the treadmill until you lose sight of what's going on outside."



by Chuck Taylor

With her second shot, Shannon says she has a better understanding of the music industry, and she still feels the hunger to aim for the top. "There's a level that every artist wants to reach," she explains. "Everyone wants to feel like they're the person everyone's raving about. It means that people are influenced by what you're doing—which is why you're doing it in the first place."

"It's Over Love" was written in the studio by Shannon and Terry, who was nominated this year in the Grammys' first-ever best dance producer category. "Shannon's great," he says. "She gets in there and pulls out the best that she's got. She doesn't hold back; she comes in and gives it feeling."

That feeling began with lyrics, which Shannon says reflect on the idea that you may want somebody for "all reasons and all seasons" but perhaps for the wrong reasons. "You keep coming up with all these reasons why you want the person, and you need them all the time, but ultimately you know it can't be," she says.

Her goal, Shannon says, was to write a pop lyric that had more than just a sing-along mantra. "It needs to tell a story," she says, "while giving people a reason to dance. People love a happy feeling, and dance gives you that. It helps keep you up. That's the way I approach it. I want dance music that means something and feels good."

After laying down Shannon's vocal track, Terry wove in dance-floor sensibilities. The result is a scorching cut with butt-slapping urgency and a lesson for the willing.

Terry also stepped in with his own remix, "Tee's Club Mix," while overseeing remixes by the Murk Boys (Funky Green Dogs), Dillon & Dickens, and popular U.K. mixers Loop Da Loop.

"I'm sort of into people remixing my records," he says. "When you're producing only, it can be hard to understand, but when you've produced and remixed, you can enjoy it more."

Logic Records GM Kelly Schweinsberg believes the track and its mixes offer a suitable flavor for any radio station or club DJ on the prowl for a kicking track. "If there's anyone who can't play one mix or

another of this one, they should be working at Burger King. Todd didn't miss a doggone base," she says, adding that out of the box "It's Over Love" has come on stronger than any other Logic single in the past two years.

The single has already completed a successful run in the U.K., making it to No. 16 on the country's top 40 radio chart. That prompted a TV appearance on the long-running "Top Of The Pops" program. "I'll tell you, I was in great company, singing alongside the likes of Celine Dion and Janet Jackson," Shannon says. "That gave me even more confidence in the song."

Further fueling the fervor for Shannon is an upcoming album, "The Best Is Yet To Come," currently in the works and due by early summer. A label deal is in negotiations; the album will likely fall under the PolyGram umbrella in the U.S., says Gary Salzman, who heads Big Management. He is also working on international alliances.

Among treats planned for the project are newly recorded versions of "Let The Music Play" and "Give Me Tonight," both produced by Terry, who says the 1990s-style mixes are based on a Miami bass/jungle/hip-hop beat. "We're putting it all together, the old Latin freestyle with everything else going on," he says.

Adds Shannon, "They were already funky, but he brought them into the '90s so that they have a modern-day beat happening. Those tracks are so phat."

Others involved in the album are producers/remixers Tony Moran, Stonebridge, Soul Solution, Ronnie Ventura, and a selection of R&B producers.

"It's the way records probably should be made for radio in the dance market around the world," says Salzman. "This is a big album with a lot of talent. It includes dance, pop, and R&B. It's going to offer a little something for everybody."

Shannon is writing lyrics full-time for the upcoming album while fulfilling a number of promotional stops. Within the next two weeks, her itinerary includes Houston; Dallas; San Antonio, Texas; Chicago; New York; London; Toronto; and Germany.

Shannon's also involved in a hip-hop version of "Let The Music Play" from rap artist Qwest on Swirl Recordings; she's planning a trip to North Carolina in March to lay down the chorus.

Further, Shannon will embark on a nine-city East Coast promotional tour in March, with stops in Miami; Atlanta; Philadelphia; New York; Dallas; Houston; San Antonio, Texas; Chicago; Los Angeles; and Detroit. Still in the planning is a parallel trek west; station stops already lined up include San Diego, San Francisco, and Los Angeles.

This time, Shannon says she'll appreciate every ember as she burns her way up the charts.

"It feels great, it does," she says. "I've been out there fighting, and now maybe I've paid my dues."

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## Bridgman Makes The Unworkable Work In N.C.

**F**OR NEARLY THREE YEARS, WNKS (Kiss 95.1) Charlotte, N.C., PD Brian Bridgman listened to industry "experts" tell him that top 40 wasn't going to work there. It hadn't worked since the demise of WAYS some 20 years ago. So how does one explain Bridgman's latest numbers?

A station that had undergone four ownership changes in three years, on a frequency that hadn't stayed with one identity long enough to make an impact, Kiss 95.1 finally made its mainstream presence felt, surging to fourth in the market 12-plus, 5.1-5.8, and second with persons 18-34 and women 18-34 for the first time.

It looks like consistency paid off after nearly two years flying the same format flag. "The original [WEDJ] Edge was playing everything from Immature to Stone Temple Pilots, and the audience just wasn't buying it," Bridgman says. By June '96, modern-leaning Edge became mass-appeal Kiss, a move that was precipitated, in part, by the debut of crosstown modern rock WEND (the End), creating instant market confusion between the two entities. "They forced our hand," admits Bridgman. "We either had to make the commitment to go full-blown alternative, head-to-head against the End, or blow this thing up and go mass-appeal. I'd say we made the right decision."

"There's now a rhythmic component to this station that had not been serviced in the market for quite some time," he continues. "Our female numbers initially shot up, but we lost just about every guy who had been listening." Bridgman had to sit patiently for more than six months, waiting for the men to finish leaving so they could start coming back. "It was tough, because in a market this size, you have to own a demo. We chose to super-serve females, but to get in on the big national buys you have to also be competitive with 18-34 and 18-49 adults," meaning men. "We've been able to hold our women numbers steady while making substantial gains in men."

Midday jock Danny Wright doubles as music director, but Bridgman was raised a music director and, like most anal-retentive types who agonize over every segue, still finds it difficult to hit "print" and walk away from the music log. "I was taught to think musically first, and I've had to learn how to balance the music with every other element on the station. Everything has to jell, and if you're sitting in front of a computer for six hours a day, you can't hope to achieve that," he says. "I swore I would never hand the music over to anybody, although I'm probably more willing to do that today than I've ever been." A newfound sign of maturity? "Either that or laziness," he says with a grin.

Here's a recent 5 p.m. hour on WNKS: R.E.M., "Losing My Religion"; Backstreet Boys, "As Long As You Love Me"; Sugar Ray, "Fly"; Cardigans, "Lovefool"; Ben Folds Five, "Brick"; UB40, "Red Red Wine"; Celine Dion, "My Heart Will Go On"; Third Eye Blind, "Semi-Charmed Life"; Red Hot Chili Peppers, "Under The Bridge"; Robyn, "Show Me Love"; Alanis Morissette, "Ironic"; Smashmouth, "Walkin' On The Sun"; and Spice Girls, "Say You'll Be There."

Although Bridgman is best-known for his two tours of duty as music director of KIIS Los Angeles, his radio career started in 1985, when, while still in college, he did late nights at KHTR St. Louis. Next came stints as music director/night host at KBEQ Kansas City, Mo.; assistant PD/music director at WAVA Washington, D.C.; and music director at KIIS in '89. His first programming gig was at KKYK Little Rock, Ark.; then he returned to KIIS. He next programmed WDGC Raleigh, N.C., arriving in Charlotte in January '95.

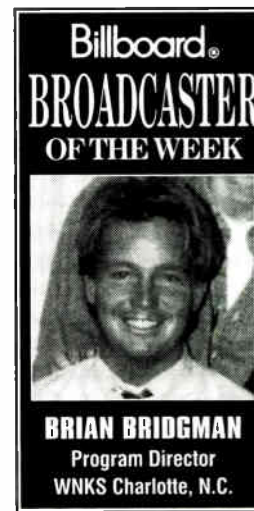
"It hasn't been easy here," Bridgman says in a massive understatement. "Top 40 was already doing well nationally; that's why we always wondered why we weren't doing better. Most successful top 40s are cume machines, usually first or second in their markets. We were always vacillating between fourth and fifth in cume, but with this book we hit No. 2 for the first time—the first step to longevity. The No. 1 thing we've done right was that we haven't done anything. We made no wholesale changes while keeping the station in the middle musically. It looks like the audience is finally developing some confidence in our product."

Last year, consultant Bill Richards "helped reposition us in a more current-intensive direction, which, believe it or not, helped us draw more adults to the station. People who listen to Kiss are coming for the latest music, and every time we had tried to get older, skewing in favor of more recurrences and gold, we would end up missing the audience's expectation."

Consistency extends to the air staff, starting with the morning show: Luke Allen is paired with former bartender Terry Blake. Midday jock Wright has been with the station since the inception of Kiss; so have afternoon jock Doug Miller and night jock Drew.

"Kiss is now as close to a heritage station as we've gotten here," Bridgman says. And to those who proclaimed that top 40 wouldn't work in Charlotte, he says, "Maybe some people just weren't doing it right. True success comes when you take the market particulars into consideration, tailor the music to fit, and remain consistent."

KEVIN CARTER



TODD TERRY WITH SHANNON

for the new single, a collaboration with hot dance producer Todd Terry.

"I love acting, but I always wanted to come back to the music," she says. "When Todd—someone who is known and is so great at what he does—presented me with such an opportunity, I was like, this is the time."

Terry was putting together his Logic Records project "Todd Terry Presents Ready For A New Day," and he had already completed "Keep On Jumpin'" with dance divas Martha Wash and Jocelyn Brown. He was looking for other vocalists to work with on the album and asked Shannon to contribute a track. The two had previously met at industry events and share the same representation, Big Management.

In just three weeks, "It's Over Love" has exploded on Billboard's Hot Dance Music charts, zipping this issue from No. 20 to No. 14 on the Club Play chart; it's No. 30 on the Maxi-Singles Sales chart. The song is also being worked to dance-leaning top 40 stations, where the buzz is beginning to build. A commercial single is available on Logic/BMG.

"It's so exciting to be able to continue something that was so thrilling from the beginning," Shannon says. "I remember looking at Billboard and seeing 'Let The Music Play' at No. 1 on the dance charts. And then it started climbing the R&B charts and the pop charts. I mean, everybody jumped on it. Then it hit the top 10 and still had a bullet."

But even so, those early days were accompanied by such pressure that Shannon feels she missed out on some of the joys of the experience.



## EMI CLASSICS SEES BLISS IN ALAGNA/GHEORGHIU DEALS

(Continued from page 5)

recording of the opera starring the couple with the Orchestra Of Toulouse directed by Michel Plasseur is due April 7 internationally. Everyone expects true romance, which Alagna promises: "Angela and I are a true duet—I sing for her, and she for me."

"Also, because we are together," Alagna continues, "we can spend a lot of time working on breath and phrasing, color and character. That adds so much." Gheorghiu adds, laughing, "We are always in harmony."

Alagna cites "the great taste and professionalism" of EMI producer David Groves as one of the key reasons that he re-upped with the label and that Gheorghiu felt comfortable moving over. She adds, "Decca is a great company, and we both have many friends there. But it's great to be in the same house now."

Getting Alagna and Gheorghiu together on EMI is "one of the most challenging things I've done in 25 years," says EMI Classics president Richard Lyttelton, adding that it was an arduous task just getting the label reps, singers, and their manager, Paris-based Levon Sayon, in the same room. The deal was finalized over four days in Geneva, Switzerland, with the points centering on repertoire, collaborators, and financial commitment.

According to Lyttelton, EMI's commitment will be considerable. "Roberto and Angela are now at the center of EMI's opera plans," he says. "This is an enormous, multimillion-dollar deal—one of the biggest ever in opera, to my knowledge."

With the meltdown in the classical industry over the past few years, all classical labels have to "reconcile artistic aspirations with the cruel world of commerce," Lyttelton says. "We have to be incredibly selective now, because not only are our recordings competing with what's going on now, but with all the great records of the past."

"When an opera recording costs \$400,000-\$500,000 and requires many years to recoup, it takes a lot to justify the investment. But with Roberto and Angela, my colleagues and I feel we have two of the greatest voices of our time and that they stand comparison with a Pavarotti, a Callas. They help give us the creative wherewithal to go

into the next century."

Over the past couple of years, Alagna and Gheorghiu have sung together to acclaim, with Decca and EMI working a reciprocal arrangement to put the pair together regularly. They starred in an EMI recording of Puccini's lyric comedy "La Rondine," with the London Symphony Orchestra under Antonio Pappano, which was recently dubbed record of the year by Gramophone magazine. And they headed the cast in a Decca set of Donizetti's "L'Elisir D'Amore," with the Lyon Opera under Evelino Pidó, which has been earning plaudits.

EMI also released "Duets & Arias" with Alagna and Gheorghiu last year, and that disc has been a best seller with nearly 200,000 copies shipped worldwide. Next comes two solo discs: "Roberto Alagna Sings Verdi" with Claudio Abbado and the Berlin Philharmonic, due March 17 from EMI, and "My World," a musical travelogue from Gheorghiu and pianist Malcolm Martineau, set for April 7 on Decca.

Later this year, EMI will release a recording with Alagna and Gheorghiu in Puccini's "Gianni Schicchi." The two are now in Berlin recording Verdi

duets with Abbado. Future pairings under the new contract may include Massenet's "Werther" and "Manon," as well as Cilea's "Adriana Lecouvreur," Leoncavallo's "Pagliacci," and Bizet's "Carmen."



LYTTELTON

EMI issued a "La Bohème" featuring Alagna a few years ago, though it's without Gheorghiu. But later this year, Decca will record them in "La Bohème"—the couple's "magic" piece, says Gheorghiu, referring to the fact that they fell in love during a run of the Puccini opera in '92 at London's Covent Garden and were married while singing in it last year at the Met.

The 33-year-old, French-born Sicilian Alagna was brought up in a musical family, remaining self-taught despite making the rounds of the world's major opera houses in the past few years. In November, EMI released "Serenades," an album of Italian songs featuring Alagna with his brothers, David and Frédéric, on guitar. Alagna

also came out with "Sacred Songs" last year on EMI and was featured in the title role of Verdi's "Don Carlos" last year and as Rodolfo in an acclaimed "La Bohème" from '96. Alagna has also recorded for Sony Classical, making a splash with his Alfredo in "La Traviata."

The 31-year-old, Romanian-born Gheorghiu has been in demand internationally since her Isabella in "La Traviata" was a hit in the early '90s at Covent Garden. Decca's live recording of "La Traviata" starring Gheorghiu under Sir Georg Solti is considered something of a contemporary classic on CD and video. (Next year, she'll appear with Alagna in "La Traviata" at the Met.) Her debut Decca recital from '96 demonstrates her fine way with Italian and French arias.

Convinced that Alagna and Gheorghiu are poised to become "huge in their field," Angel/EMI VP of sales and marketing Aimee Gautreau says much will be made of the pair's upcoming Met appearances. There will be an international launch party for Alagna's Verdi disc and the "Romeo Et Juliette" enhanced CD around opening night, as well as a host of retail promotions and

print and radio ads touting the new releases and back catalog.

Agreeing with Gautreau's assessment of Alagna and Gheorghiu's allure, Gramophone editor James Jolly says the pair represents "the attractive face of opera. They're young and talented; she's beautiful, he's handsome. They have their tantrums, of course, but they're real people. And that has immense appeal."

There are those who are wary, though, of any plans to have Alagna and Gheorghiu be an exclusive item onstage. "I hope they don't limit each other," says Ron Pollard, opera buyer for Tower Records in New York's Greenwich Village store. "He has this tenor that's just made for lyric material, whereas she has a much broader range of roles that she can sing. Still, I am eager to see what sort of sparks they give off in 'Romeo Et Juliette.'"

According to one who knows, those sparks are substantial—and a real departure from the norm. Peter Alward, EMI's senior VP of A&R, says, "One is so used to hearing singers sing love duets who you know couldn't give a damn about each other. So it's quite a thrill to see a pair who so obviously do."

## WARNER'S ALEJANDRO SANZ ENTERS SPAIN'S RECORD BOOKS

(Continued from page 13)

ing April and May, before embarking on a 50-date Spanish trek through the summer. In the fall, he will perform in the U.S., including Puerto Rico.

At his Madrid home, where he lives with his parents, the 29-year-old Sanz tries to play down the hubbub. "All this talk about breaking records," he says with a laugh, "is a bit like playing a game." Yet it is this combination of amiability and musical talent—he writes all his own material—that has helped propel him to superstar status after four albums. It is nigh impossible to find anyone in the Spanish music industry who speaks badly of him, and he is regarded as a musician's musician.

The world's premier flamenco guitarist, Paco de Lucía, has played on Sanz's albums, and the guitarist whom de Lucía himself reckons to be his equal, Vicente Amigo, performs on "Más."

Last November, with sales already rocketing, Sanz gave two radically different performances at two music award ceremonies in a week: playing flamenco guitar at Barcelona's Premios Ondas and adopting his more familiar "Italian crooner" persona at Madrid's Premios Amigos.

Although born in Cádiz, in Spain's far south—one of the heartlands of traditional flamenco—Sanz usually records his albums in Italy, primarily with Italian musicians. His producer is Emanuele Ruffinengo, who also takes care of the songs' arrangements. "There are many distinguished musicians in Italy," says the singer, "and I really like the work of Emanuele. Also, I like recording outside Spain because I have more peace and quiet to concentrate." "Más" was cut at the Excalibur and Morning studios in Milan and

at Rome's Plastic studio; he plans to re-record it in Italian this year.

Sanz is renowned as a workaholic who constantly composes and practices, often until dawn. Saúl Tagarro, president of Warner Music Spain and Portugal, tells an anecdote of the artist, on tour, keeping half a hotel awake by playing the sax until 6 a.m. Sanz himself laughs about this and offers a funnier version: "They rang me from reception to say they had received complaints," he recalls. "I asked, 'What instrument was it?' and the receptionist said, 'A trumpet, I think.' I said, 'Ah, well, it's not me then,' and put the phone down."

Javier Pons, director of Spain's most popular radio network, Cadena SER's Los 40 Principales, says Sanz has proved himself an excellent composer. "He is also a good person. He remains

honest, simple, and modest. We interviewed him on a show the other day, and you would never have known he's just sold 1 million albums."

Javier López, music product manager at central Madrid music and books store FNAC, points out that in December "Más" sold more than twice as many copies as the second best-selling album. "Warner seems to have a magic wand at the moment, and it is being waved by Alejandro Sanz."

Lopez adds that the label has "managed its Sanz campaign to the last millimeter, so that without effort he has evolved from a teen idol to an all-round popular artist."

The individual who discovered Sanz when he was Warner's A&R head, Iñigo Zabala, became managing director of Warner Music Mexico Jan. 1, promoted after three years as managing director of Warner Music Spain.

Prior to joining Warner, Sanz had been signed to EMI. He was said to be unhappy with his career development, and Ariola—part of BMG—was interested in signing him. Sanz says Zabala heard a demo tape ("just me singing and playing guitar") and called him. "He said, 'We can't offer you as much money as Ariola, but I promise you'll make lots of records.'" It was late 1990, and Sanz was 21.

His first album for Warner, "Viviendo De Prisa" (Living Fast), was released the following April. "It didn't sell until December," recalls Tagarro, "although everybody in the office, the secretaries and all, knew he would be a star."

After Sanz appeared at a UNICEF charity concert in Madrid that was later televised, the release took off, eventually selling 675,000 units. The follow-up, "Si Tu Me Miras" (If You Look At Me), suffered second-album syndrome, and sales were less than 300,000, the same as the third album "Tres" (Three).

"Warner knew from the beginning that it had a great artist," says Rosa Lagarrigue, who manages Sanz, "and the label has worked very hard with him. Their brutal faith has borne spectacular results. Virtually everybody in Spain now views him as a near-genius."

## WILLMAN

(Continued from page 7)

lence.

In 1985, Willman was honored with the Reuter Award, presented each year by Billboard parent BPI Communications to the company's top salesperson. Earlier this month, Billboard's senior management saluted Willman's career achievements with a retirement luncheon in his honor.

Born Aug. 7, 1934, in New York, Willman received a bachelor's degree in business administration from New York University in 1956. Upon graduation, he landed a job as client services manager for ABC Films, giving him his first taste of the entertainment business. He entered trade publishing in 1961 as a salesman for Variety. In 1963, he moved to the sales staff at Down Beat magazine before joining Billboard the following year.

Willman is survived by his wife, Nancy; a son, Scott; a daughter, Lisa McArdle; and a son-in-law, Peter McArdle. Donations can be sent to the American Assn. of Kidney Patients, 100 S. Ashley Drive, Suite 280, Tampa, Fla. 33602.

## American Express Acquires RZO

BY DON JEFFREY

NEW YORK—American Express has made its second move into the music business, with the acquisition of the Rascoff/Zysblat Organization, a firm that manages the business affairs of such artists as David Bowie and the Rolling Stones and produces their tours.

Joe Rascoff, managing director and co-founder of the firm, says, "This opens up an array of opportunities for us. Now we have the capital to expand, especially in tour production."

Producing tours is a capital-intensive business, with the cost of high-profile events, like the Rolling Stones', exceeding \$100 million. The American Express deal will allow RZO, as the management firm is known, to produce tours for artists it does not represent.

RZO will be affiliated with Provident Financial Management, another music business management firm acquired by American

Express Tax and Business Services, a division of American Express, in 1997. Provident represents such clients as Madonna, Melissa Etheridge, Sheryl Crow, Natalie Merchant, and Boyz II Men and provides business management services for such tours as Lilith Fair, Lollapalooza, and HORDE. But Provident does not produce any tours. The acquisition, Rascoff says, "opens up opportunities for tour productions with their clients."

Clients represented by RZO, in addition to the Stones and Bowie, include Patti LaBelle; Crosby, Stills & Nash; David Byrne; Patti Smith; Soul Asylum; and the estates of George and Ira Gershwin.

Managing director and co-founder William Zysblat helped engineer last year's Bowie bonds, which were \$50 million worth of securities collateralized by future royalties from the artist's catalog. RZO's royalty securitization business and music publishing interests

are not part of the American Express deal.

The acquisition price was not disclosed.

Another business of RZO's is royalty examinations for artists, which will come under the purview of American Express.

Richard D'Ambrosio, spokesman for American Express, says of its entry into the music business, "What we're trying to do is be an all-encompassing financial adviser to certain market niches... We think the brand does bring something extra to RZO and Provident." American Express Tax and Business Services specializes in business planning and financial management for small and mid-size businesses and has estimated annual revenue of nearly \$100 million.

RZO began in 1988, when Rascoff and Zysblat merged the business management and tour production firms each had operated since the '70s.

## MERCURY'S SHANIA TWAIN 'COMES ON OVER' TO EUROPE

(Continued from page 13)

ham in England to Radio Lodz in Lodz, Poland; DRS 3 in Zurich; and Radio Stockholm. Twain came to Europe early in January for a round of promotional interviews and appearances, and she breaks rehearsals for her first tour (due to start in the U.S. in May) to return this month. Commitments included a performance of "You're Still The One" on the U.K.'s widely viewed "National Lottery Live" show on Valentine's Day, Feb. 14.

Twain and her husband, producer/co-writer Robert "Mutt" Lange, have retuned about 50% of the album. "It was really just a matter of taking the opportunity to have a second chance at playing with these songs," Twain says. "I think [we've created] a better album. My music is influenced by rock, R&B, pop, country; it's so varied, and I find it so hard to accept being pigeonholed."

Although label and media executives in Europe agree that country-related music continues to be somewhat cold-shouldered across the continent by day-

time radio and peak-time TV alike, Twain denies that the revamp of "Come On Over" amounts to a "de-twanging" of the album. "The album even as it is [before the revamp] isn't country-sounding," she says, "so we don't have to change it to make it not country."

Nevertheless, Twain admits to being perplexed by country music's general inability to mine platinum, or even gold, across the European borders. "I think there is a sound that is more American that maybe wouldn't be appreciated over here [in Europe]. You know what song we were listening to that we had a good chuckle about? 'Cottoneye Joe' [the 1994 "barn-dance" novelty that was a European smash for Rednex]. It's really funny how a song like that was not a hit in America and it was so huge in Europe.

"We thought, 'This is the boat we're in. Why things are so different we'll never know, because that is such a hoedown kind of song.'"

Mercury's London-based European

marketing manager, Peter Schultz, admits, "There's too much of a long history of country artists never having success in Europe [to be able to] ignore it, but there's no reason to think we won't have success."

Schultz says that prospects for "Come On Over" are "looking fantastic," adding, "This is the first time that Shania has come over and made a concerted effort to break into the international market. When the last record exploded in the States, of course there were huge demands on her time. This time around, she's not going to turn her back on [North] America, but there's a recognition of, 'Let's make that next step.'"

The recent European jaunt was not Twain's first; she spent time in London

as "The Woman In Me" was beginning to break early in 1995. As Schultz stresses, the international campaign for that album was not without its triumphs, notably in Australia, where she undertook promotion and where the record "absolutely exploded," in the executive's words. Schultz adds that "The Woman In Me" also sold in "modest quantities" in Germany, Switzerland, and Norway.

"You're Still The One" is gathering a healthy collection of U.K. adds at regional commercial stations, among them Fox FM in Oxford, where it sits next to more familiar British radio staples such as Elton John and Madonna. "It does fit comfortably on either side," says head of music Mark Chivers. "It's

got a certain country sound to it, I suppose, but it's more American adult contemporary, not so far from Wilson Phillips a couple of years ago. [The song] is in my head all the time, and we keep getting a lot of calls about it."

Chivers feels, like many programmers, that it is often the visuals of country-tinged music rather than its sound that keeps it from a wider European audience. "It's often the image rather than the music," he says. "I remember a Garth Brooks single a while ago where they ensured that the cover didn't have his stetson on it."

The international version of "Come On Over" uses different artwork than its North American counterpart, and Jonathan Green, Mercury U.K. marketing director, says that reflects the different nature of the marketplace.

"The packaging for Shania's European launch is absolutely key," he acknowledges. "All the images we're using have been originated in the U.S., but we're using ones that will appeal to the broadest possible audience here. The inner photos are from the [electronic press kit] used in America. We don't want to make her look country, because we feel she has a building adult contemporary audience in the U.K. and, we hope, in Europe. At the same time, she's not turning her back on her country audience."

Top Sounds, an independent retailer in Bishop Auckland in the northeast of England, reports healthy sales of the original "Come On Over," which it has been selling over the counter and via its mail-order business for an attractive 12.99 pounds (about \$21.50). "We were able to do that because PolyGram U.K. was stocking it very quickly after the U.S. release," says director David Edkins. "We'll have to run that stock down now that we know the new one's coming out."

Optimistic as she is about the new European campaign, Twain is keeping her expectations in check regarding her planned debut shows on the Continent later in the year.

"I expect to come here on more of a beginner's level, performance-wise," she says. "I'm assuming that I'm going to be coming here as a new artist. I doubt very much I'm going to come back in four months and be this big superstar."

## FOX JUMPS ON DIVX TRAIN

(Continued from page 10)

Fox. "Given the significant anti-copying safeguards that Divx offers, we feel our film assets will be sufficiently protected to allow for their simultaneous release with VHS," says Pat Wyatt, acting head of 20th Century Fox Home Entertainment. Suppliers to both formats, including Fox, could limit titles they consider particularly sensitive to Divx distribution. There's another inducement, as well: Divx Entertainment has promised radio participants upwards of \$20 million each for their movies.

Many studio executives have complained that even a "secure" DVD title remains vulnerable. To them, DVD's ease of use translates to lack of security. DVD is an open system, like VHS; discs can be viewed on any player, including Divx units. Divx software, on the other hand, is viewed only on specially equipped units that will retail for about \$100 more than open-system DVD players. Via phone lines, computers will track plays on each numbered machine.

However, the lack of backward compatibility would force retailers to carry double inventories, because Divx discs are designed to be viewed and then either kept or thrown away, depending on the price buyers pay. Titles will cost about \$5 for a 48-hour viewing period,

after which the discs will be electronically disabled. For perhaps another \$10 or \$15, a disc could be purchased and made permanently playable.

Video stores that rely on repeat renters worry that Divx will keep customers from returning and that the format's profit margins are too low. DVD titles, which are bought outright, generally sell for between \$20 and \$30 suggested list; this is well above the costs of the same releases on VHS. As a result, retailers claim that the current margins on DVD are better than the typical margins of cassette sell-through.

And DVD titles are becoming more plentiful, giving consumers a selection that Divx won't match for some time. Replicator Nimbus Technology, which is also working with Divx Entertainment, now estimates that more than 1,000 DVD programs will be on the market by July, an increase of 200 since its forecast in early January.

Divx Entertainment will choose 50-75 studio releases for its April debut in two markets, which will be announced next month. Meanwhile, the Los Angeles-based company, owned by Circuit City Stores, is building infrastructure. It has rented a building near Circuit City's Richmond, Va., headquarters and more space in Herndon, Va.

## MAVERICKS HIT NEW HEIGHTS

(Continued from page 13)

set. We found out quickly that you can only be so concerned with a backdrop when you're supposed to be making a record. But it came off cool."

Tower Records' Brea, Calif., outlet buyer Paul Bailey, an avid Mavericks fan, describes the album as "Roy Orbison and Del Shannon take a road trip to Mexico. Or Herb Alpert & the Tijuana Brass butt heads with Phil Spector."

Malo, who wrote or co-wrote 12 of the 13 cuts on "Trampoline," says, "We needed a kick in the butt. I'm excited about it. As long as you believe in it, it will translate to other people."

So far, "Trampoline" seems to be doing just that. The first single, "To Be With You," is garnering respectable country airplay, if not leaping up the charts. It's No. 55 with a bullet on this issue's Hot Country Singles & Tracks.

"We're getting an early response," says MCA Nashville VP of national promotion David Haley. "This single very much is in style with previous Mavericks singles. It's a building process."

Haley says MCA made early use of some of the videotaped studio footage. "We went through the documentary footage," he says, "and we condensed some of that into an 18-minute sampler that we sent out with the CD and a letter from the Mavericks. We sent all of that to radio. It said, basically, the Mavericks were away for all of 1997; here's the music; and here's a look inside the studio at the day-to-day making of the album. We got a lot of response. The Mavericks didn't have a single in 1997, and the fact that they're being well-received by country radio is very encouraging. They obviously have been missed."

Taking '97 off, says Malo, recharged his writing batteries. "I really touched upon some things I hadn't touched upon before," he says. "Taking the year off gave me time—for really the first time—to fool with horn arrangements and string arrangements and different kinds of sounds and different kinds of songs. What ended up being on the record was a blend of a lot of different styles of songs. And I guess it was on purpose. We felt that, heck, a lot of people don't think we're country anyway and a lot of people think we're different. So that kind of gives you that creative license to really go wherever you want to go."

Sam McGuire, operations manager of WFMS Indianapolis and sister station WGRM (the Bear), says he sees a split with the Mavericks' audience.

"When you look at their history," he says, "the Mavericks have sold records without much radio airplay. Their problem has been that the songs start-

ed to sound the same. Mainstream country, I think, will not accept them, while young country does accept them a lot more.

"Our younger country station, WGRM, does well with them; on WFMS, they were a negative in testing for the older audience," he continues. "So, it's great to have two radio properties here and watch how an act does on each of them. The Mavericks are great on one of them and not so great on the other one."

Tower's Bailey says in-store play of the album reinforces the Mavericks' appeal. "The only song with any semblance to regular country is the first single," Bailey says. "But it's a great album. It covers a lot of musical territory, and country music just happens to be a part of it. But they have got the biggest fan base they ever had, and I can already tell this will be a big word-of-mouth album."

To remind the world that the Mavericks are back, MCA Nashville VP of sales and marketing Dave Weigand says, a media blitz is under way.

The Mavericks will appear on "The Tonight Show With Jay Leno" March 10, the street date of the album, he says. They will also appear on "The Rosie O'Donnell Show" and "CNN Showbiz." He adds that college newspapers are heavily targeted for reviews and that ads will be placed in alternative news weeklies, along with Musician magazine.

"In New York City," says Weigand, "we're going to buy some transit advertising. We're looking to advertise on subway platforms. What's unique about this is that we're anticipating that it will make 9 million impressions. We'll also target the college TV network, along with VH1 and CMT. On the Internet, we'll do a worldwide simulcast from the House of Blues on March 13. It'll be rebroadcast on March 16."

Weigand says that two videos have already been shot for the project. The clip for "To Be With You" comes from the studio sessions, he says.

At next month's National Assn. of Recording Merchandisers Convention in San Francisco, the Mavericks will be featured at the scholarship dinner March 15. "So they'll be performing before the entire retail industry as the headliner," says Weigand. "Thus far, the response we've gotten from distribution has been incredible. Everybody loves this record."

Weigand says the band will be touring throughout '98, with a European swing through April.

The Mavericks are booked by Creative Artists Agency. Their publishing is handled by EMI Blackwood (BMI).

## PPI Flexes DVD Muscles

■ BY SETH GOLDSTEIN

NEW YORK—PPI Entertainment Group, which owns a big piece of the fitness market, is trying to carve space for itself in the DVD arena.

The Newark, N.J.-based company has struck a deal to distribute the Silver Screen Collection of public domain titles first marketed by a British supplier called Master Tone. It's yet another indication of DVD's potential.

At present, more than 50 vendors—many of them small independents—have committed releases to the digital format. Approximately 150 titles were shipped in February, and another 60-75 are due in March, sources indicate.

Master Tone has contributed 18, among them "Night Of The Living Dead" and the 1960 version of "Little Shop Of Horrors," says PPI president Donald Kasen, who will add three more shortly. He has DVD rights to 100 fea-

tures in all.

PPI's entire cassette catalog, including the routines of exercise queen Denise Austin, is also ticketed for DVD. "To me, it's like monaural vs. stereo," says Kasen. "There's no comparison." He counsels patience in the face of leisurely player sales: "After next Christmas, that's when it's going to take off."

By then, PPI hopes to take advantage of DVD's multi-angle capabilities. Its "Learn To Dance In Minutes" series was shot from various positions with the new format in mind, according to Kasen. Buyers of the three DVD titles due this year will get reverse views enabling each partner to exactly duplicate his or her steps.

Kasen thinks DVD will widen PPI's horizons. Retailers who responded to news of the Master Tone agreement included several "we hadn't solicited up till then," he adds.

## CZECHS CHECK OUT HIP-HOP

(Continued from page 13)

release, I noticed there was a big demand for the album. Although demand has subsided now, outside of Prague, there is still quite a lot of interest in the record," he adds.

Katka Dedkova, label manager at BMG Ariola's Czech branch, says the appeal of Chaozz lies in its lyrics. "When I heard them the first time, two or three years ago, I thought, 'The music is no good, but young people will love the lyrics because they're about young people's problems'—for example, sendups of TV culture, police, and

society, she says.

Dedkova also believes Chaozz can help bridge the gap between its strong sales and those of other hip-hop acts. "I think a lot of Czechs could love American hip-hop groups, but the people here don't understand the culture behind the music... or the lyrics," she says. "We have a lot of these bands on Loud Records/RCA, but it's quite difficult to market them here. Radio and TV don't want to play them, and there is no single music magazine which would write much about such music.

We would like to introduce international hip-hop bands, but first we must push the Czech ones. And the only way to introduce new domestic hip-hop bands here is through Chaozz."

To spur on sales of the genre, BMG plans to release a compilation of domestic hip-hop acts this spring. Dedkova says she is leaning on Chaozz's lyricist and MC, 18-year-old Deph (real name Adam Svatos), to deliver up-and-coming hip-hop acts to BMG. "Deph knows the DJs, he knows the bands. And he loves to introduce this music to

our people," she says.

PolyGram, meanwhile, also has a domestic hip-hop compilation slated for a spring release. "So far, we are in negotiation with four domestic hip-hop acts—All Unity, Double Zero, DJ LT, [and] Lil' Phartah," says Prokop Svoboda, PolyGram's product manager for domestic repertoire. Deph is also instrumental in bringing these new hip-hop names to PolyGram.

Svoboda points out that the label also released, "as a favor to Deph," a solo project, titled "Rigor Mortis," in

October.

The three other Chaozz members—Fugaz, 19; Rusty, 24; and Bass, 22 (real names Pavel Tocik, Jiri Rezek, and Petr Fruhbauer, respectively)—are mostly responsible for laying down the music, composed mostly of samples of old Czech jazz records, late-'70s American funk, and sound bites from local TV.

They say that the title of their latest album aptly describes what gave them a fast ride last summer to the upper echelons of the official International Federation of the Phonographic Industry's Czech top 40 album chart.

"We were lucky," admits Fugaz. "It was a good time to release our first album because everyone was just waiting for something like this—good music and good lyrics. Unfortunately, we also think a lot of people were just pushed by the commercialism of it—they liked Chaozz because it was new, trendy, and the lyrics are in Czech. But if we asked them, What is hip-hop or rap?, they wouldn't have a clue."

Chaozz was also given a helping hand from the nation's most influential music program, "ESO." The show, on the most successful commercial station, TV Nova, attracts almost 2 million young viewers for its biweekly broadcasts, according to Pavel Skala, script writer for "ESO."

"ESO" regularly makes room for Chaozz's clips and screened a domestic hip-hop band competition in 1996 that resulted in one band, Klikka, being offered a contract with Monitor-EMI. The debut album from the new band should appear in the first half of this year.

Securing radio airplay is another story, however. Petr Jungmann is head of music at Radio Faktor 1 in Ceske Budejovice, which has a daily reach of 105,000, according to the April to September official ratings survey from MediaProject. He says he plays Chaozz only once or twice a day and only in the afternoon.

"The reason why I don't put them on much is that they are on this cusp," he explains. "There are a lot of young people who like them, and there are a lot of other people who don't. Their lyrics are quite vulgar, and I can't afford to offend any listeners, because they'll just turn off."

One of the new bands that owes thanks to Chaozz for bringing it to the fore is Slovak duo Trosky, which was one of several acts on a cassette handed out to major labels by Chaozz. Trosky released an eponymous debut via Sony Music in November. With little promotion behind it so far, sales of "Trosky" have been sluggish: About 1,000 units have been sold in the Czech and Slovak republics, according to Sony's marketing manager, Aaron Kirtz.

Kirtz justifies the lack of promotion of the Slovak band with the explanation that he believes it needs to build credibility within the local underground hip-hop scene before trying to make a mark commercially.

"This movement started from the street," says Kirtz. "The idea behind marketing Trosky is to establish a fan base, on word-of-mouth."

Dedkova from BMG has a different explanation for Trosky's apparent lack of domestic appeal thus far, which suggests that Chaozz's sudden rise to popularity may, in fact, be a mixed blessing for other groups in the genre. "Their music is good, but the situation is that everyone is interested in Chaozz," says Dedkova. "If Deph was on Trosky's album, it would be so much easier to market."

## BIZ MULLS FALLOUT FROM BRAXTON'S FILING

(Continued from page 5)

full measure of Braxton's financial woes (since the multi-platinum singer has not yet filed any figures with the court), the majority say that the bankruptcy action is being implemented as part of Braxton's attempt to extricate herself from what she and her advisers view as an inequitable contract with LaFace and Arista Records.

However, many also say that Braxton's action could imperil her career and her financial well-being and does not assure that she will emerge with the new deal she is seeking.

After renegotiation talks broke down in late '97, Braxton secured a new manager and attorney, and in December she filed suit against LaFace and Arista in California Superior Court here. She sought to have her recording agreement voided under the state's so-called "seven-year statute," which limits the term of personal-services contracts to seven years (Billboard, Dec. 20, 1997). That action and a countersuit filed Jan. 8 in New York by LaFace and Arista were stayed by Braxton's bankruptcy filing.

The Federal Bankruptcy Code states that existing contracts may be rejected if they impair a debtor's ability to get back on his or her feet. Bankruptcy law has thus armed artists seeking to renegotiate their contracts with a potent tool in their dealings with sometimes recalcitrant labels.

In 1993, the members of the rap act Run-D.M.C. filed for bankruptcy and emerged from the proceeding with a new contract with Profile Records.

The most celebrated recent bankruptcy-related case involved another LaFace/Arista act, TLC. In July 1995, the R&B trio filed for Chapter 11 protection, as its record sales soared and its contract negotiations reached an impasse. In November 1996, TLC settled its disputes with LaFace and its production/management firm, Pebbitone, and agreed to record a new album for LaFace (Billboard, Dec. 7, 1996).

The extent of Braxton's indebtedness remains undeclared: On Jan. 30, the bankruptcy court granted the singer an extension to file her schedules of assets and liabilities, which customarily must be filed within 15 days of a case's commencement.

Thomsen Young, Braxton's bankruptcy attorney, says the singer's debts are "probably in excess of \$2 million."

He says her creditors include Republic Bank in New York (a secured \$483,000 loan on her L.A. condo, plus \$570,000 in unsecured debt); former business manager Bert Padell (a \$434,000 loan, plus \$47,000 in commissions); ex-managers Arnold Stiefel (\$190,000) and Randy Phillips (\$190,000); ex-attorney Joel Katz (\$45,000); and LaFace (\$300,000, loaned for touring expenses).

Young says Braxton's income dried up last fall, and he pins her situation to the production costs for her albums.

"Because the production costs for these albums were so high and had to get recouped, it was possible for the record company to make profits and her to not see anything," Young says. "[The labels] control what is spent," says Braxton's manager, Barry Hankerson. "How in God's name is she to blame? It was all done through the company."

Asked if the point of the bankruptcy is to break Braxton's contract, Hankerson says, "That is unequivocally not the thrust of why we're doing this."

"We found that Toni Braxton not only didn't have any money, but she had debts that were out of control... It was a quagmire I've never seen before, for a superstar. There was no alternative. It was not something that any of us wanted to do."

Braxton does not own her own masters, Hankerson says. Nor do her assets include any substantial publishing rights, he adds, although she does share a few co-writing credits.

He adds, "There is no guarantee that the bankruptcy court will reject her contract... There is a guarantee she will be [financially] protected."

A spokesman for Braxton said she declined to be interviewed for this story.

An executive speaking on behalf of Arista and LaFace says that Braxton's financial distress is a product of her profligate spending: "It can happen because too much money gets spent—it can happen when artists spend on things they know are recoupable... If she controls that spending, she gets more royalties."

The executive maintains that Braxton walked away from a generous new deal last October: a \$10 million advance; an increase to a 19% royalty rate on her third album and to an 18% rate on her catalog; and a \$4.5 million recording fund.

Braxton's 1994 renegotiation of her contract reportedly lifted her royalty rate on her second album, "Secrets," to 15%.

The label representative says, "Bottom line, we absolutely feel she has been led astray by her new representatives, and she is using [the bankruptcy filing] as a negotiating tactic."

According to the executive, Arista and LaFace intend to seek dismissal of the bankruptcy petition, on the basis that it was made in bad faith.

A bankruptcy filing is by no means a sure thing when employed in contract disputes. Some attorneys recall the 1986 case of actress (and, later, recording artist) Tia Carrere, who was seeking to improve her contract with the ABC-TV. A judge in the same California bankruptcy court in which Braxton's case will be heard dismissed Car-

## Lalo Schifrin Forms Imprint

BY EILEEN FITZPATRICK

LOS ANGELES—"Mission: Impossible" composer Lalo Schifrin has formed an independent label that will sell product exclusively through the Internet.

The label, Aleph Records, will concentrate on Schifrin's concert recordings of film and TV scores as well as jazz, Latin, and classical recordings (Billboard Bulletin, Feb. 17).

"I have so many facets but have primarily been known for film scores," says the Argentine-born composer of more than 150 scores. "I have great connections and friends in the Latin and classical community, and forming the label enables me to take advantage of all these connections."

The label can be accessed at www.schifrin.com and www.alephrecords.com. It will be headed by Donna Schifrin, the composer's wife. "We don't only want to sell product by the Internet, but we're starting out this way," says Donna Schifrin. "Once we get a catalog, we'll approach a distributor."

The debut release from Aleph is "Film Classics," a live recording of a 1996 concert in Marseilles, France, that celebrated the 100th anniversary

of the invention of the filming process by the Lumiere brothers.

The album, which is available now, has 12 tracks, including three movie medleys. Song selections include "As Time Goes By," the theme to the James Bond series, and "The Shadow Of Your Smile," sung by Dee Dee Bridgewater. Opera singer Julia Migenes also performs several songs on the 65-minute disc.

Other titles include the May releases "Gillespiana" and "Jazz Mass."

"Gillespiana," Schifrin's homage to his mentor, Dizzy Gillespie, will be available for the first time since 1960. The new recording is taken from a 1997 concert featuring Jon Faddis and the WDR Big Band.

"Jazz Mass" is a new recording of Schifrin's 1966 Grammy-winning composition commissioned by the Vatican. The new recording features the WDR Big Band with Tom Scott and a choir.

In June, the label will release "Jazz Meets The Symphony #4" with the London Symphony Orchestra; it features trumpeter James Morrison, bassist Ray Brown, and drummer Jeff Hamilton. The set is a follow-up to "Jazz Meets The Symphony #3," which garnered Schifrin three Grammy nominations.



# RIAA FIGURES REFLECT CHANGES IN U.S. MARKETPLACE

(Continued from page 5)

year, the industry has posted a very nice 7.2% gain.

The retail contraction, as well as the different measuring yardsticks of the two organizations, helps explain the different pictures painted, industry observers note.

"The industry is responding to a smaller but healthier retail base," says RIAA president/CEO Hilary Rosen of the trade group's new stats. "We're adapting to tougher inventory controls at retail, to a pipeline that can deliver product to stores faster than ever before, and to changes in direct and special markets."

In fact, the RIAA year-end report shows a steep decline of 19% in shipments to direct and special markets, which include mail-order operations, record clubs, and nontraditional retail outlets.

Rosen says, "The boom in record

club membership has slowed considerably as music buyers have converted their record collections to the CD format. And while this has affected the industry overall, the record clubs depend significantly on back-catalog sales."

However, there was a silver lining at traditional retail, with CD albums—the leading configuration in the industry—showing a healthy 2.3% increase of CD units shipped, from 527.7 million in '96 to 539.9 million in '97, according to the RIAA. There was also a corresponding 2.3% increase in retail dollar value, up from \$8.4 billion in '96 to \$8.6 billion in '97.

Another popular format, the CD single, also jumped in both overall units shipped and dollar value.

Overall, retail-only shipments (discounting clubs and other special markets) did manage to end up in one plus

column, though just barely: Total dollar value for all formats shipped to that channel was up by 0.2% over 1996's numbers. Total unit shipments to retail, however, were down by 2%.

The numbers are harsher when shipments to the entire U.S. industry are calculated: The stats reflect a drop from \$12.5 billion in dollar value for the industry in 1996 to \$12.2 billion in 1997 and a decline in shipments from 1.137 billion to 1.063 billion.

The year-end figures are not as precipitous as the bad news in the mid-year stats released last summer; those figures showed a nearly 10% drop in overall units shipped and a 5% drop in dollar value as compared with the same period the year before (Billboard, Aug. 31, 1997).

Both, however, underscore the glaring difference between disappointing overall performance—shipments to U.S. retailers, mass merchandisers, and special markets—and the much more optimistic, in-the-black performance of the U.S. industry if the red-ink numbers resulting from poor special markets performance are exempted.

## RETAIL ADJUSTMENTS

Mike Fine, president of SoundScan, says that the difference between the negative RIAA results and SoundScan's positive numbers for the year is due to the former being net shipment

numbers, which are affected by returns, and the latter being strictly a sales number at retail. SoundScan collects point-of-sale data from music accounts that make up 85% of the U.S. marketplace and then projects sales for the entire market.

The gains in the totals shown by SoundScan can be attributed in part, sources say, to the retail segment of the industry successfully dealing with the downsizing and consolidation that followed the overexpansion during the early part of the decade, when too many stores in oversaturated markets, often located across the street from one another, duked it out to a bloody finish with no winners.

From 1993 to '97, more than 1,000 stores nationwide closed as a result of price wars and debt load, and six of the top 20 accounts filed for Chapter 11 bankruptcy. These chains have emerged from Chapter 11 stronger, more focused, and, in most cases, profitable.

Bob Higgins, chairman/CEO of Trans World Entertainment Corp., says that the different types of years recorded by the RIAA and SoundScan are not surprising.

He points out that last year, in addition to returns from merchants adjusting their inventory mix in an attempt to increase turnover, music manufacturers were affected by the Chapter 11 filings, which allow companies filing for

protection to return product under the 546-G code of U.S. bankruptcy laws. That would pull down the RIAA numbers.

"One thing is very important to observe," says Higgins. "The RIAA is measured on shipments, and we haven't seen a music industry where retail has been expanding in a couple of years. Instead, retail has been contracting, and because of that, business is more solid—and sales at the retail level and SoundScan totals give an indication of that."

## UNIT COMPARISON

Another observer notes that, on a unit basis, there is not much difference in sales totals between the RIAA and SoundScan for 1997. The RIAA says retail shipments totaled 817.5 million, including music videos. SoundScan, which does not include music video, showed total unit sales last year of 786.6 million. It is in the previous year, 1996, in which there is a big discrepancy between SoundScan and RIAA numbers. The former recorded total sales of 737.4 million units, while the latter recorded shipments of 833.9 million units. The differences in the 1996 comparison numbers would obviously have a strong impact on the 1996/'97 comparison percentages.

In discussing the RIAA retail shipment totals, Pete Jones, president of BMG Distribution, says, "We know we have been coping with a flat market as the corrections at retail that needed to take place have occurred. The process of closing locations, which was necessary, puts a lot of inventory into a recycle mode and narrows the pipeline in a way that, unsurprisingly, has impacted shipments."

At the same time, he notes that retailers have been posting increases and that it is not inconsistent for shipments to be flat while retail enjoys sales growth "under the circumstances of this transition."

Moreover, Jones points out, 1998 has started off strong, leaving him feeling "very bullish" about the health of the industry.

## THE PERSPECTIVE

The negative RIAA industry numbers are the worst since the disastrous late '70s and early '80s on a dollar basis, according to articles in the Billboard archives. In 1982, the last year of a four-year decline, the industry posted a decline of 8% in wholesale dollar value and 9% in units shipped.

However, in that long-ago slump, the industry's total net shipment figure, 575.6 million units, amounted to only a little more than half of its current number of units. Also, the declines were steeper in the retail sector than in direct marketing (Billboard, April 16, 1983).

The turnaround came the following year, 1983, the first year that CDs were reported. While units shipped showed virtually no gain, net sales increased 5% (Billboard, April 14, 1984). From then on, the industry showed steady growth.

The last time the industry showed a decline in shipments on a unit basis, as measured by the RIAA, was in 1984-87. Unit sales were 679.8 million in 1984, before dropping to 653 million in 1985 and then 618.3 million in 1986, then rebounding to 706.8 million in '87.

Assistance in preparing this story was provided by Ed Christman in New York.

## Music Industry Scorecard: Jan.-Dec. 1994-97

### MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

					% Change '96-'97
	1994	1995	1996	1997	
CDs	662.1	722.9	778.9	753.1	-3.3%
CD Singles	9.3	21.5	43.2	66.7	+54.4%
Cassettes	345.4	272.6	225.3	172.6	-23.4%
Cassette Singles	81.1	70.7	59.9	42.2	-29.5%
LPs/EPs	1.9	2.2	2.9	2.7	-6.9%
Vinyl Singles	11.7	10.2	10.1	7.5	-25.7%
Music Videos	11.2	12.6	16.9	18.6	+10.1%
<b>TOTALS</b>	<b>1,122.7</b>	<b>1,112.7</b>	<b>1,137.2</b>	<b>1,063.4</b>	<b>-6.5%</b>
<b>TOTAL RETAIL*</b>			<b>833.9</b>	<b>817.5</b>	<b>-2.0%</b>

### MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

					% Change '96-'97
	1994	1995	1996	1997	
CDs	8,464.5	9,377.4	9,934.7	9,915.1	-0.2%
CD Singles	56.1	110.9	184.1	272.7	+48.1%
Cassettes	2,976.4	2,303.6	1,905.3	1,522.7	-20.1%
Cassette Singles	274.9	236.3	189.3	133.5	-29.5%
LPs/EPs	17.8	25.1	36.8	33.3	-9.5%
Vinyl Singles	47.2	46.7	47.5	35.6	-25.1%
Music Videos	231.1	220.3	236.1	323.9	37.2%
<b>TOTALS</b>	<b>12,068.0</b>	<b>12,320.3</b>	<b>12,533.8</b>	<b>12,236.8</b>	<b>-2.4%</b>
<b>TOTAL RETAIL*</b>			<b>10,768.0</b>	<b>10,785.8</b>	<b>0.2%</b>

\*Retail totals do not include record clubs and other special markets.

Source: RIAA Market Research Committee

## PARALLEL SHIPMENTS' NEGATIVE EFFECT

(Continued from page 10)

ticularly prevalent in the year's second half, when the pound gained strength compared with many other European currencies. The BPI statement—a document overseen by Scaping—says, "Anecdotal evidence suggests that for some chart titles the volume of imports may be in the region of 100,000 units." In the U.K., gold certification status for an album is 100,000 units.

Scaping emphasizes that the transshipment trade is difficult to quantify—the single European market means that moving records from Athens to London should be no more bureaucratic than shipping them from New York to Los Angeles. However, he says, "the value of the U.K. market would have grown last year had it not been for the imports."

He says he feels there is strong consumer demand in the U.K. He estimates that 1997's retail sales were generally around 4% higher than in 1996, rising 6%-8% in some places.

Scaping notes that trans-shipments

tend to be confined to charting albums by international artists. "Some retailers and some importers and suppliers, quite legitimately, understand that if they can buy an album for 6 pounds that would normally cost them 9 pounds, they will buy it," he says.

Overall, the value of shipments by U.K. record companies fell 1.7% to 1.059 billion pounds (\$1.7 billion) last year as compared with 1996. Within that, the volume of album shipments was down 5.1% to 197.9 million units. The value of the album market fell 4% to 919.3 million pounds (\$1.47 billion).

A bright spot for British labels was the singles sector. Its volume was up 11.2% to 87 million units, and its value rose 16.8% to 140.1 million pounds (\$224.2 million).

In the fourth quarter, the year's busiest sales period, the BPI says the Verve's "Urban Hymns" outsold Spice Girls' "Spiceworld," giving Virgin the year's top two albums.

## CANADIAN MUSIC TARIFF RULING

(Continued from page 10)

"This decision puts a huge question as to how SOCAN can function in the future," says Rock. "Our members, not being able to have their rights administered on a collective basis, in the case of television, will be put back in the last century."

Adds Paul Spurgeon, general counsel of SOCAN, "Users of music have a better bargaining position when they deal with the composers. Because of that, the broadcasters and their producers will be able to exact conditions and get ownership of the copyright upfront or pay reduced amounts."

In his dissent, Copyright Board of Canada vice chairman Michael Hetu agreed with SOCAN, saying that with MBL, "broadcasters will now be able to clear music when it is simple and profitable to do so, while still relying on the blanket license for music that is difficult to clear or which would cost more to source-clear. SOCAN has no option in the matter. It cannot refuse to grant the license."

In its decision, the Copyright Board also sided with the CAB in saying that the tariff rate should be lowered because of further competition and market fragmentation. The Copyright Board agreed that the 2.1% tariff no longer reflects current market practices and that with the introduction of 19 Canadian programming pay and specialty services over the last decade, the environment in which Canadian broadcasters now operate is more competitive.

Furthermore, the Copyright Board also agreed with CAB's argument that there should be a correlation between U.S. and Canadian rates. While not disputing that American TV broadcasters pay a much smaller share of their revenue for music performing right (0.86% of their advertising revenue), SOCAN had argued that the rate is the product of a court ruling, and not, as CAB maintained, of arm's-length negotiations. It is predicted by several Canadian

music industry figures that the reduced tariff for commercial broadcast TV will have a significant impact on future tariffs, including those for cable for non-broadcast services, for retransmission, and for concerts, all of which are set by the Copyright Board.

"This [decision] has a chance to affect all other tariffs," says Michael McCarty, president of EMI Music Publishing of Canada. "If you take the logic the Copyright Board has applied to this decision, it's hard to imagine them not applying it to other areas."

"[This decision] will certainly have an effect on other tariffs," agrees Spurgeon. "The commercial television tariff is a proxy for other tariffs, including the recently approved, long-contested cable tariff dealing with non-broadcast services, which uses the rate of the commercial broadcasters as a proxy for part of the tariff."

Mark Altman, president of Morning Music Ltd., notes the Copyright Board's tariff decision has already had an impact on his Toronto-based firm. "The [SOCAN] payment we received last week was reduced by 10%-15%," he says.

The tariff decision concerns "private television, but [public broadcasters] CBC and TVO rates, and television cable rates, the way they're set, are based on the TV industry. When the TV industry pays less to SOCAN, it will [potentially] affect all the other rights," Altman says.

In its appeal, SOCAN will also argue that under Canada's Copyright Act, the Copyright Board lacks the jurisdiction to create a tariff structure by introducing the MBL option.

"In our view, the Copyright Board has jurisdiction to approve and modify the rates that we put forward," says Spurgeon. "It has no jurisdiction to reorganize the institution arrangements."

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### SOUNDS OF THE CITIES: JOHANNESBURG

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Contact: Christine Chinetti - 44-171-323-6686



### FRANCE

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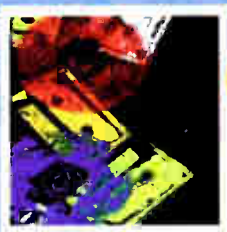
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Contact: Kara DioGuardi - 212-536-5008



### 1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 3

Contact: Dan Dodd - 213-525-2299

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 337 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'MY HEART WILL GO ON' by Celine Dion and 'SWEET SURRENDER' by Sarah McLachlan.

Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'MY HEART WILL GO ON' by Celine Dion and 'I KNOW WHERE IT'S AT' by All Saints.

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 54 32 FLAVORS (Righteous Babe, BMI)
83 4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Outst, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM
72 AIN'T THAT JUST THE WAY (MCA-Duchess, BMI/MCA-Dn Backstreet, ASCAP) HL
45 ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
53 ALL I DO (Bleu Joli, BMI/Junkie Funk, BMI)
32 ALL MY LOVE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP, EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
AM I DREAMING (Irving, BMI/Ljesrika, BMI) HL/WBM
43 ARE U STILL DOWN (Sony/ATV, BMI/Yab Yum, BMI/Vibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hispanic, ASCAP) HL
20 ARE YOU JIMMY RAY? (MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL
60 AT THE BEGINNING (TCF, ASCAP) WBM
10 BEEN AROUND THE WORLD (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
29 BODY BUMPIN' YIPPIE-YI-YO (Smeizgood, ASCAP)
57 BREAKING ALL THE RULES (Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM
75 BRIAN WILSON (Treat Baker, SDCAN/WB, ASCAP) WBM
56 BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
94 THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacion, BMI) WBM
86 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
15 DEJA VU (UPTOWN BABY) (MCA, BMI) HL
68 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
21 FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
41 FEEL SD GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
52 GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
3 GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI)
50 GIVEN TO FLY (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)
58 GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo Ez, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM
14 GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
38 HEAVEN (D.C.D., BMI)
6 HOW DO I LIVE (Realsongs, ASCAP) WBM
16 HOW'S IT GOING TO BE (3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
81 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
7 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
17 I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL
34 I DO (Furious Rose, BMI/Music Corp. Of America, BMI) HL
65 IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
69 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
31 IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL
42 I KNOW WHERE IT'S AT (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL
92 I'M AFRAID OF AMERICANS (Tintoretto, BMI/Upala, BMI/RZD, BMI)
74 I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituality, BMI/Warner-Tamerlane, BMI) WBM
99 IN A DREAM (Rocks, ASCAP)
47 I WILL COME TO YOU (Jam 'N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM
62 JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
18 KISS THE RAIN (EMI Blackwood, BMI/DESMOPHDBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
71 LIFE IN MONO (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM
48 LIGHT IN YOUR EYES (EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL
100 L-L-LIES (Okeopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
73 LOLLIPOP (CANDYMAN) (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KODA) HL/WBM
85 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
26 LOVE YOU DOWN (MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Unicity, ASCAP) HL
30 MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)
64 THE MEMORY REMAINS (Creeping Death, ASCAP)
37 MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM
1 MY HEART WILL GO ON (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI)
2 NICE & SLOW (So So Def, ASCAP/Stack A.D., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
9 NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melele, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
49 NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM
90 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/EMI, BMI) HL
70 NOTHIN' MOVE BUT THE MONEY (Paniro's, ASCAP/Jae'wons, ASCAP)
77 OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarter, ASCAP) HL/WBM
67 ONE MORE NIGHT (Shark Media, BMI/Warner Chappell, BMI) WBM
36 PINK (Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Colems, ASCAP/Super Supa, ASCAP)
44 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
55 ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
82 ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM
63 SAY YOU'LL STAY (Gorgeous Clamour, BMI)
40 SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL
76 SEND MY LOVE/SEND ONE YOUR LOVE (Black Bull, ASCAP/Jobete, ASCAP) WBM



# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**DION DOES IT:** As expected, Celine Dion's "My Heart Will Go On" (550 Music) easily squashes the competition to enter both Hot 100 Singles Sales and the Hot 100 at No. 1. The difference in Hot 100 chart points between "Heart" and Usher's "Nice & Slow" (LaFace/Arista) is a considerable 30,000. "Heart" scanned more than 360,000 units at retail. Her label, 550 Music, shipped only 650,000 units, so it is likely that retail stock will run out soon, which could make Dion's stay atop the chart short, especially since it appears that airplay has already peaked. Audience impressions are down nearly 5% to a still impressive 110 million listeners.

**BACK & FORTH:** Due to high debuts by Dion and Will Smith's "Gettin' Jiggy Wit It" (Columbia), there is an unusually high number of backward bullets on the Hot 100 Singles Sales list and the Hot 100. Billboard's Hot 100 policy dictates that backward bullets are not awarded on the Hot 100 unless a title bullets on both the airplay and sales component charts, a challenge met by songs at Nos. 2, 8, 9, 11, and 13. Singles sales are up a whopping 27%, due in large part to the availability of "My Heart Will Go On," which represents more than 12% of the 2.8 million singles registered on Hot 100 Singles Sales during the survey period. All 31 bulleted singles on Hot 100 Singles Sales posted gains in excess of 30%, meeting the week's adjusted criteria.

Despite gains at radio, Uncle Sam's "I Don't Ever Want To See You Again" (Stonycreek/Epic) and Billie Myers' "Kiss The Rain" (Universal) slip back on the Hot 100 and lose their bullets. However, it is likely that these titles will rebound and regain their bullets in the coming week. Both titles fell shy of the 30% sales gains required to keep bullets on this issue's Hot 100.

**ON-AIR:** "Frozen" (Maverick/Warner Bros.), Madonna's first song from the album "Ray Of Light," charges onto Hot 100 Airplay at No. 31. "Frozen" has 25.9 million audience impressions from airplay at 161 monitored stations. On Feb. 13, Warner Bros. shipped the single to radio in a nifty cooler filled with dry ice. But seven stations managed to get hold of the song early from the Internet. "Frozen" arrives at retail March 3, making it eligible to reach the Hot 100 in the March 21 issue.

Another record to watch is newcomer Natalie Imbruglia's "Torn" (RCA). In three weeks, "Torn" has risen to No. 26 on Hot 100 Airplay with 30 million audience impressions. RCA is not planning on releasing a single, so you'll have to wait until her album "Left Of The Middle" hits retail March 10.

**WHAT'S MISSING:** While most R&B songs have commercial singles, there are two R&B crossovers bucking tradition. Neither K-Ci & JoJo's "All My Life" (MCA), which is No. 8 on Hot 100 Airplay with 47 million audience impressions, nor Brian McKnight's "Anytime" (Mercury), No. 30 on that chart with 26 million audience impressions, has commercial singles because label and distribution executives want to drive album sales. If "All My Life" and "Anytime" had commercial counterparts, they would need to scan only 1,000 units and 8,000 units, respectively, to bow at No. 25 and No. 40 on the Hot 100. This issue, K-Ci & JoJo's album "Love Always" scans 84,000 units to move 16-10 on The Billboard 200, while McKnight's album "Anytime" moves 69,000 units and ranks No. 14 on that chart.

## CEO MARUYAMA STEPS UP AS SMEJ PRESIDENT

(Continued from page 10)

developing new talent. His plans to reinvigorate the company, especially its domestic repertoire, mirror the Japanese music industry's efforts to snap out of its current slump.

In contrast, Kunugi's background had been in sales. During his term as president, SMEJ's sales department was reorganized into two divisions corresponding to its two main label groups, Sony Records and Epic/Sony Records. Kunugi is also credited with overseeing the company's transfer of power to a new generation of SMEJ staffers.

With Maruyama's appointment as president, Kunugi becomes president of Sony Music Communications, chairman of Sony Magazines, and a director of the corporate think tank SME Group Management, formerly SME Axel. SME Group Management will be responsible for coordination within the 40-plus companies in Sony Music Group. Companies not directly involved in the music field now account for some 40% of the group's business.

Meanwhile, Shugo Matsuo stays on as SMEJ chairman.

Until June 1996, Maruyama was one of SMEJ's two deputy presidents. The other was Hiroshi Inagaki, who left Sony Jan. 31 to become chairman of Warner Music Japan, effective March 1 (see story, page 52). Until being named CEO last October, Maruyama kept a relatively low profile as VP of the SME Axel think tank and as a director of SMEJ.

One of Maruyama's first moves as president will be setting up a series of labels to highlight the talents of well-known producers such as Takeshi Kobayashi and Tetsuya Komuro (see story, this page).

"In the last couple of years we haven't seen any new music creators coming on to the scene," Maruyama says in a Billboard interview. "Komuro, Kobayashi, and other well-known talents have been around for several years now, and so I think music fans are waiting for new creators and new artists."

Maruyama says he has high hopes for up-and-coming producer Kenichi Takano, who recently signed a contract with SMEJ.

For Maruyama, finding such new creative talent is the biggest challenge facing the Japanese music industry.

"Music sales don't depend very much on the overall state of the economy but on product quality," he says. "If sales are poor, it's because record companies aren't making what users want."

But Maruyama admits the music business is facing strong competition from other consumer goods.

"Young people have a lot of choice as to how they can spend their money," he notes. "Our competition is not just the rest of the music industry but the entertainment field as a whole. Our rivals include animation, TV games, and cellular phones as well as music. People spend their money on what they think is the best entertainment—it's a kind of borderless competition."

According to one media account of his appointment as SMEJ president, Maruyama wants SMEJ to move toward an "American-style" production system in which artists, producers, and record companies share rewards and risks on a more equitable basis than in the system that now prevails in Japan.

SMEJ's new president says the company will not place priority on promoting its domestic artists in overseas markets. Maruyama says he was inspired by an interview with Arista founder Clive Davis that he read some 25 years ago. In the interview, Davis reportedly said that the rising incomes of African-Americans convinced him the time was ripe to begin aiming product at that newly affluent group.

"What I learned from him was that the American way of doing business was to release music that matches the demand from the market—a sort of 'market-first' principle," Maruyama says. The potential overseas market for Japanese music simply isn't big enough, he says.

## Komuro's Sony Deal Won't Hurt Avex Relations

BY STEVE McCLURE

TOKYO—The news that Tetsuya Komuro, the man with the Midas touch, will be working with Sony Music Entertainment Japan (SMEJ) on one of its new "producer labels" has reinforced rumors of a split between Komuro and indie label Avex. Both newly appointed SMEJ president Shigeo Maruyama and Avex chairman Tom Yoda vehemently deny such speculation.

"These rumors have been spread by people who don't understand Komuro's legal status vis-à-vis Avex," says Maruyama, who is also a director of SMEJ subsidiary Antinos Management, which manages Komuro. "He is working for Avex as a producer on a freelance basis while he has an exclusive contract as a musician with Epic/Sony." That label has just been renamed Epic Records.

"According to his contract with Epic/Sony, he has to make two more albums with Sony as a musician," Maruyama says. "What made things complicated was that he has been working for Avex for a long time after suspending his work with Sony [Komuro started his musical career as a member of top-selling pop trio TM Network], and that he has been working as a member and producer of the group globe while on loan as an artist to Avex."

"He decided that now was the time to announce the news [about doing two albums with Sony]," Maruyama continues. "That's all—no exclusive contract with Avex, and no divorce with them."

Says Yoda, "As far as we're concerned, our relationship with Tetsuya Komuro is the same, and as much as we can do business together, we'll do it." Komuro's rise to unprecedented dominance of the Japanese music scene has played a key role in Avex's growth from a small-scale licensing and import operation 10 years ago to one of Japan's top three labels.

It is unclear what Komuro's future activities will be after delivering the two albums to Sony. Maruyama says he expects Komuro, who lives in Los Angeles, to produce Namie Amuro's next album for Avex after the singer gives birth to her first child later this year.

"It's Komuro's decision as to how much work he will do with Avex as a producer," Maruyama adds. "He thought he'd put too much weight on Avex, and so he wanted to change his workload with that company."

SMEJ holds a 5% stake in Avex, which is scheduled to issue shares on Japan's "over-the-counter" stock market in the fall.

Meanwhile, the future of TK News, the 50/50 joint venture set up in late 1996 by Komuro and News Corp. to find and develop new Asian talent, remains unclear. Both sides say they remain committed to the venture.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	LET'S RIDE MONTELLA JORDAN FEAT. MASTER P & SKAI (THE SHOCKER) (J&M/RECORDS)	14	11	3	ON AND ON LONGPINGS (MOTHER/ISLAND)
2	—	1	SAINT OF ME THE ROLLING STONES (VIRGIN)	15	9	31	EVEN FLOW PEARL JAM (EPIC)
3	7	2	THE PARTY CONTINUES JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)	16	—	1	NOTHIN' BUT THE TAILLIGHTS CLINT BLACK (RCA/NASHVILLE/RLG)
4	3	6	WISHFUL THINKING DUNCAN SHEIK (ATLANTIC)	17	10	36	ALIVE PEARL JAM (EPIC)
5	—	1	MAMBO ANGELINA (UPSTAIRS)	18	14	14	SAND AND WATER BETH NIELSEN CHAPMAN (REPRISE)
6	6	4	JUST A MEMORY 7 MILE (CRAVE)	19	8	7	MEMORIES LIL SUZY (METROPOLITAN)
7	13	3	GET READY TO BOUNCE BROOKLYN BOUNCE (EDEL AMERICA)	20	—	1	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)
8	4	5	SILLY TARAL (MOTOWN)	21	15	19	DANCE HALL DAYS WANG CHUNG (GEFFEN)
9	18	2	YOU'LL NEVER KNOW MINDY MCCREADY (BNA/RLG)	22	—	1	JUST BETWEEN YOU AND ME THE KINLEYS (EPIC (NASHVILLE))
10	—	1	I'M FROM THE COUNTRY TRACY BYRD (MCA NASHVILLE)	23	—	1	LET ME PHIL STORM FEAT. KIM SMITH (40 STREET)
11	12	4	NUMBER ONE ALEXIA (POPULAR)	24	—	1	SHUT 'EM DOWN ONX (FEAT. DMX) (JM/DEF JAM/MERCURY)
12	5	3	HANDLE UR BIZNESS M.O.P. (RELATIVITY)	25	—	1	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE)
13	17	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS (SM: J/PROFILE)				

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

## SMEJ's Other Announcements

### Labels Renamed; Fiscal Results Unveiled

TOKYO—Shigeo Maruyama's appointment as president of Sony Music Entertainment Japan (SMEJ) was part of SMEJ's annual round of personnel and organizational changes, which take place each February. Other changes at the company include renaming the label groups Epic/Sony and Ki/oon Sony as Epic Records and Ki/oon Records, respectively.

The company also announced that its new optical disc factory in Ibaraki Prefecture, north of Tokyo, will begin production in October, bringing to three the number of such facilities SMEJ has in Japan.

SMEJ's personnel changes contained no news regarding Masao Morita, 43. SMEJ had earlier announced that Morita would be appointed to an executive position

at the company April 1 (Billboard, Feb. 14). There had been speculation that Morita, the second son of Sony Corp. honorary chairman and founder Akio Morita, would become SMEJ's new president.

For the year ending March 31, 1997, SMEJ reported a 10% drop in net sales over the previous year, to 103.1 billion yen (\$832.6 million). The company blamed the drop on a drastic cutback in the number of new domestic releases.

The company's net income fell 40.6% to 6.82 billion yen (\$55.1 million). For the year ending March 31, 1998, the company projects net sales of 113.4 billion yen (\$899.3 million) and net income of 7.7 billion yen (\$61.1 million).

SMEJ has a total market share of just less than 18%.

STEVE McCLURE



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## RECORD OF THE YEAR

MMMBop, HANSON, Mercury  
*I Believe I Can Fly (Space Jam)*, R. KELLY, Jive/Atlantic/Warner Sunset

## ALBUM OF THE YEAR

*The Day*, BABYFACE, Epic

## SONG OF THE YEAR

*I Believe I Can Fly (Space Jam)*, R. KELLY, Jive/Atlantic/Warner Sunset

## BEST NEW ARTIST

PUFF DADDY, Bad Boy  
HANSON, Mercury

## POP

**Best Female Vocal Performance**  
*Butterfly*, MARIAH CAREY, Columbia

**Best Male Vocal Performance**  
*Every Time I Close My Eyes*, BABYFACE, Epic  
*Fly Like An Eagle, (Space Jam)*, SEAL, Warner Sunset/Atlantic

**Best Performance by a Duo or Group with Vocal**  
MMMBop, HANSON, Mercury

**Best Collaboration with Vocals**  
*Tell Him*, BARBRA STREISAND & CELINE DION, 550 Music

**Best Instrumental Performance**  
*Havana*, KENNY G, Arista

**Best Dance Recording**  
*Space Jam*, QUAD CITY DJ's, Warner Sunset/Atlantic

## TRADITIONAL POP

**Best Vocal Performance**  
*Sondheim, Etc.—Live at Carnegie Hall*, BERNADETTE PETERS, Angel

## ROCK

**Best Male Vocal Performance**  
*Just Another Day*, JOHN MELLENCAMP, Mercury

**Best Performance by a Duo or Group with Vocal**  
*Falling In Love (Is Hard On The Knees)*, AEROSMITH, Columbia

**Best Album**  
*Nine Lives*, AEROSMITH, Columbia  
*Pop*, U2, Island

## ALTERNATIVE

**Best Music Performance**  
*Homogenic*, BJ ÖRK, Elektra/EEG

## R&B

**Best Female Vocal Performance**  
*Honey*, MARIAH CAREY, Columbia  
*I Believe In You And Me*, WHITNEY HOUSTON, Arista

**Best Male Vocal Performance**  
*I Believe I Can Fly (Space Jam)*, R. KELLY, Jive/Atlantic/Warner Sunset  
*For You*, KENNY LATTIMORE, Columbia  
*Back To Living Again*, CURTIS MAYFIELD, Warner Bros.

*You Make Me Wanna*, USHER, LaFace  
*When You Call On Me/Baby That's When I Come Runnin'*, LUTHER VANDROSS, LV/Epic

**Best Performance by a Duo or Group with Vocal**  
*Hard To Say I'm Sorry (Remix)*, AZ YET, featuring PETER CETERA, LaFace  
*No Diggity*, BLACKSTREET, Interscope  
*A Song For Mama (Soul Food)*, BOYZ II MEN, LaFace

**Best Song**  
*Honey*, MARIAH CAREY, SEAN "PUFFY" COMBS, K. FAREED, S. HAGUE, S. JORDAN, R. LARKINS, M. McLAREN, L. PRICE & B. ROBINSON, Columbia  
*I Believe I Can Fly (Space Jam)*, R. KELLY, Jive/Atlantic/Warner Sunset  
*No Diggity*, DR. DRE, C. HANNIBAL, TEDDY RILEY, WILLIAM "SKYLZ" STEWART, & L. WALTERS, Interscope

## Best Album

*The Day*, BABYFACE, Epic  
*Share My World*, MARY J. BLIGE, MCA  
*Evolution*, BOYZ II MEN, Motown  
*The Preacher's Wife—Soundtrack*, WHITNEY HOUSTON, Arista

## RAP

### Best Solo Performance

*The Rain (Supa Dupa Fly)*, MISSY  
"MISDEMEANOR" ELLIOT, EastWest/EEG  
*Hypnotize*, THE NOTORIOUS B.I.G., Bad Boy  
*Men in Black (Men in Black)*, WILL SMITH, Columbia/Sony

### Best Performance by a Duo or Group with Vocal

*I'll Be Missing You*, PUFF DADDY & FAITH EVANS, Bad Boy  
*Can't Nobody Hold Me Down*, PUFF DADDY, featuring MASE, Bad Boy  
*Not Tonight*, LIL' KIM, featuring DA BRAT, LEFT EYE, MISSY "MISDEMEANOR" ELLIOT & ANGIE MARTINEZ, Bad Boy

### Best Album

*No Way Out*, PUFF DADDY & THE FAMILY, Bad Boy  
*Supa Dupa Fly*, MISSY "MISDEMEANOR" ELLIOT, EastWest/EEG  
*Wyclef Jean Presents The Carnival*, WYCLEF JEAN (featuring REFUGEE ALLSTARS), Ruffhouse/Columbia  
*Life After Death*, THE NOTORIOUS B.I.G., Bad Boy  
*Wu-Tang Forever*, WU-TANG CLAN, Loud/RCA

## LATIN

### Best Pop Performance

*Romances*, LUIS MIGUEL, WEA Latin

## BLUES

### Best Contemporary Album

*Trippin' Live*, DR. JOHN, Surefire

## REGGAE

### Best Album

*Fallen Is Babylon*, ZIGGY MARLEY AND THE MELODY MAKERS, Elektra/EEG

## MUSICAL SHOW

### Best Album

*Chicago The Musical*, RCA Victor  
*Ragtime The Musical*, RECORDING CAST, RCA Victor  
*Titantic A New Musical*, ORIGINAL BROADWAY CAST, RCA Victor

## COMPOSING

### Best Song Written Specifically for a Motion Picture or for Television

*I Believe I Can Fly (Space Jam)*, R. KELLY, Jive/Atlantic/Warner Sunset

## PRODUCTION

### Producer of the Year, Non-Classical

WALTER AFANASIEFF (for: Allure, Mariah Carey, Michael Bolton, Natalie Cole, Barbra Streisand & Celine Dion)  
BABYFACE (for: Az Yet, Babyface, Boyz II Men)  
KEITH THOMAS (for: Luther Vandross)

### Remixer of the Year

FRANKIE KNUCKLES (for: Mary J. Blige, Toni Braxton)  
DAVID MORALES (for: U2, Mariah Carey)  
MOUSE T. (for: Simply Red)  
TODD TERRY (for: The Cardigans)  
ARMAND VAN HELDEN (for: Janet Jackson, Aaliyah)

### Producer of the Year, Classical

JUDITH SHERMAN (for: Reich: City Life)

## MUSIC VIDEO

### Best Music Video, Short Form

*Got 'Til It's Gone*, JANET JACKSON, Virgin America





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DAILY MUSIC UPDATE  
October 7, 1997

Spice Girls Share Their 'Spiceworld'  
The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, last night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. [Check Here](#) for the full story.

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Spotlight Reviews  
Issue Date: October 18, 1997

BOB MARLEY / Dreams Of Freedom  
PRODUCER: Bill Laswell  
Island/A&M/Tuff Gong 524 419-2

Subtitled "Ambient Translations Of Bob Marley In Dub," this is a jaw-droppingly dazzling aural re-texturalization of the Tuff Gong's own remarkable vision. Laswell descends with maximum respect into the lush, otherworldly forest of Marley's original album masters for Island, parting the misty veil on various mythic tracks to reveal un-dreamt-of avaries and magic vistas. Any overtures are subtle, reverent, and ingenious, with Senegalese percussionist Aryn Dieng, Japanese ambient artist Tetsu Inoue, or string conductor/arranger Karl Berger applying spectral touches primarily to point listeners toward existing secret panoramas. Whether it's "The Heathen," "Exodus," or "No Woman No Cry," the electronic tour guides will help you go where no devotee has gone before. If you can imagine buying only one reggae record between now and the dawn of the new year, make it "Dreams Of Freedom."

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## REPRISE, VEGAS CASINO BOW 'LUCKY' SINATRA COMPILATION

(Continued from page 5)

York, New York." "Here's To The Losers," "Pocketful Of Miracles," and "Luck Be A Lady," will have a full retail release in September.

Tina Sinatra, who admits she has fretted over the great number of albums in the marketplace containing her father's music, says the idea for this project has some correlation to past meetings with Capitol Records and Reprise about the direction the family wanted new releases to take. Both of those labels have actively been releasing Sinatra material.

Noting titles such as the travel-oriented "Come Fly With Me" (Capitol) and the more recent, somewhat biographical "Everything Happens To Me" (Reprise), Tina Sinatra says concept albums such as those and "Lucky Numbers" are far more compelling than the vast amount of traditional greatest-hits compilations.

"It's been our contention for several years that there is too much in the marketplace and that very often the buyer, whether he is an educated Sinatra buyer or not, goes into the store and is extremely overwhelmed," she says. "So what we've been trying to do is put some controls on what is licensed as opposed to letting everything go through the floodgates.

"It was openly agreed upon [by both labels] that for a myriad of reasons, including his affection for them and the creative juices that got flowing around his other concept albums, that this was the way to go," she adds. "So when the idea of a New York-New York album came up, it was just a slam dunk."

Noted compiler Gregg Geller, the man responsible for the exhaustive Sinatra 20-CD set "The Complete Reprise Recordings," also says the project had a natural cohesion.

"I could tell you that it was a long, arduous struggle, but it wasn't," says Geller, VP of A&R at Warner Bros. Records. "And in terms of sequence, if you understand the songs, it just fell together readily.

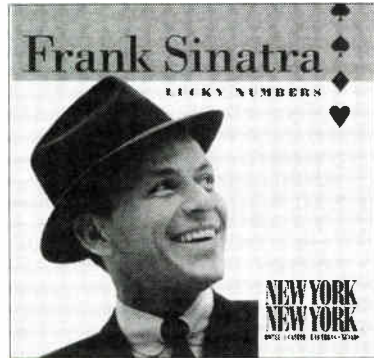
"When you're dealing with Frank, there are infinite possibilities, but there is such a thing as overdoing it," he adds, touching on Sinatra's concerns. "When it makes sense and is

appropriate, then why not?"

Geller points out that, aside from the Reprise box set, "Lucky Numbers" is the only set on which collectors will find "The Boys' Night Out."

The package also includes liner notes penned by Gene Sculatti, Billboard's director of special issues.

As might be expected, the release of "Lucky Numbers" provides a great promotional opportunity for the label and the casino.



Beginning the festivities will be a party at the casino on the release date, possibly attended by Las Vegas Mayor Jan Jones and members of the Sinatra family.

Tina Sinatra says her father's fragile health will keep him from attending, though members of the family will make an effort to appear.

In addition, 50 vacation packages to the casino will be given away by New York-New York and Reprise.

Meanwhile, New York-New York VP of marketing Marty Moore says the casino has several other promotions attached to the album.

At one point, a complimentary CD featuring a drawing of the casino on its back cover will be placed in all 2,000 of New York-New York's hotel rooms. Frank Sinatra tributes will also be performed in the casino's lounges. The album and related promotions will be noted in various newspaper and travel trade publications.

"It's really a priority promotion," says Moore. "The promotional opportunities when you're looking at someone of the magnitude of Frank Sinatra and the six-month exclusive [sales] window provides us with a tremendous opportunity."

Warner Bros. Records VP of strategic marketing (U.S.) Dan Nathanson also expects the promo-

tion to appeal to a younger demographic that has latched onto cocktail culture and Brat Pack-era music.

"This is the first Vegas-themed Sinatra CD, and it's perfectly suited to this whole new generation that's getting into Frank," he says. "It's a complement to that swinger mentality."

While the exclusivity part of the deal will no doubt increase the level of excitement around the project, Nathanson also believes it will build anticipation when the album has its traditional retail release.

"This isn't a corporate P.R. job; it's a very credible CD whose thematic concept fit into what we're doing in Vegas," says Nathanson. "It really distinguishes the release and generates excitement that we can give back to retail as a promotional element."

Moore agrees. "I think there is going to be a huge demand for this record [in traditional retail outlets]. No. 1, because it's such a unique offering of Sinatra tunes, and No. 2, because we'll be selling it and promoting it through the casino. We're just priming the pump."

Still, many retailers are apparently having none of that argument, saying that regardless of the album's major rollout in September, they're disturbed by the growing number of special projects not being made immediately available to their consumers.

One music buyer for a major record store chain feels that projects such as "Lucky Numbers" betray the outlets that have fostered big-name artists over the years.

"We're all uncomfortable with items that are starting to show up that have distribution that's not all the way through the retail sector," says the buyer, who requested anonymity. "This is certainly something that we would like to have a chance at, given it's with such a big name. We've sold a lot of Frank Sinatra catalog over the years, and we're a little disheartened to see these type of situations develop."

Quips another angry major retailer, "We think it's nice that a casino has found yet another way to make money, even if it costs us, because they do so much good for the world, and because they're institutions that we would want to support anyway."

## JVC MUSIC'S U.S. WING TO CLOSE

(Continued from page 10)

Lorber album, scheduled for March 17, were scrapped (Billboard Bulletin, Feb. 18).

"We are getting out of the mainstream [music] business," says JVC Music (U.S.) VP of marketing and distribution Dan Davis, "but we will continue to deal with the XRCD audiophile product. The logistics of how we will maintain that business has yet to be determined."

Since it bowed the line in June 1996, JVC has released 42 XRCD titles, including its first pop titles, Steve Miller's "The Joker" and Tina Turner's "Private Dancer," which were issued Feb. 17 under a licensing agreement with EMI. Future XRCD titles include Miles Davis' "Walkin'" and Zoot Sims' "Quietly There," both licensed through Fantasy, and JVC's own "The Long Road Home" by Ernie Watts, all due March 17.

As a result of the restructuring, "virtually" all of the company's 30-person

staff will be let go, says Davis. However, most staffers will stay on through the middle of March, with some continuing to work for the company until June or July. "The sole purpose of the staff will be to close down the operation," Davis says.

It had not been determined at press time what will happen to the label's artist roster and catalog. "Logistically, it's an extremely complex situation with catalog and artist contracts," Davis says. "Our attorneys and artists are now dealing with the situation."

Late last year, JVC signed a distribution agreement with the WEA-affiliated Sire Records Group (Billboard Bulletin, Dec. 8, 1997).

"We have advised the Sire and WEA folks as to what is going on," Davis says. "Because it's so new, each of the individual parties is attempting to sort out just how to deal with the situation."

CRAIG ROSEN

## BETWEEN THE BULLETS



by Geoff Mayfield

**HIGHER TIDE:** At a point when even Sony Classical thought that its "Titanic" soundtrack had surely hit its high-water mark, the mostly instrumental score parlays the one-two punch provided by Valentine's Day shopping and the additional traffic of the long Presidents Day weekend into a truly phenomenal week. Not only is the one-week sum—exceeding 847,500 units, 44% more than it sold in the prior week—high for this time of year; it's just plain big by any standard.

In fact, this stands as the seventh-largest week scored by any album since Billboard picked up SoundScan data in May 1991. So large was the growth that, if an album sold only what "Titanic" gained—259,000 units—it would have ranked No. 3 for the week.

Of course, the album's startling burst comes in the same week the **James Cameron** film managed to have a bigger week than it did the prior week, scoring a record-setting Presidents Day weekend of \$33 million, which drove its box-office total to \$376 million, taking a mere nine weeks to displace "Jurassic Park" to become the third-largest movie in Hollywood history.

Obviously, some of those ticket buyers have become CD customers, and the enormous airplay for **Celine Dion's** "My Heart Will Go On," which also lifts her own album back to No. 2 (339,000 units, 40.5% more than in the first week), doesn't hurt, either.

**HEARTS, FLOWERS, AND LOTS OF MUSIC:** Some three-day weekends are good for business, some aren't, and some honestly depend on the weather. But, as alluded to above, the Presidents Day weekend, with the added benefit of Cupid-influenced Valentine's Day purchases, is one you can bank on.

In each February of the SoundScan era, album sales for the week that includes Friday-Sunday of the three-day weekend is up substantially over those of the preceding non-holiday week. And, since 1996, as record companies learn to better target this key shopping period, the rewards have grown from year to year, as reflected by unit volume on The Billboard 200. The chart's volume for Presidents Day weekend of '97 was a bit bigger than that of '96; volume from the '96 bonanza was up substantially over The Billboard 200 printed during the comparable '95 week.

Even against that backdrop, the comparison between this year's Presidents Day weekend and last year's is a mouth-dropper, with The Billboard 200 showing a 24% gain over the same week in '97.

Much of that, of course, has to do with the sheer volume provided by the top two albums. In each Presidents Day week of the SoundScan era, the only other album to top 200,000 was **2Pac's** "All Eyez On Me," which did so with more than 565,000 pieces when it debuted at No. 1 in 1996.

Still, as you peruse our sales charts, it seems like every set that houses a popular love song enjoys a handsome boost. Certainly the aforementioned "Titanic" and **Celine Dion's** "Let's Talk About Love" were in Cupid's quiver, while sales more than doubled for albums by **Martina McBride** (52-24) and **Jim Brickman** (192-107), thanks to inclusion of the '97 Brickman/McBride duo "Valentine." Radio activity on love songs helps fuel Billboard 200 jumps for **K-Ci & JoJo** (16-10, a 63% gain), **John Tesh** (70-45, a 94% gain), **Sammy Kershaw** (63-49, a 65% gain), **Harry Connick Jr.** (169-130, a 61% gain), and **Alejandro Fernández** (171-146, a 43% gain). Valentine shopping also seems a factor for **Elton John** (132-121, a 41% gain, and 148-132, a 37.5% gain), **Luis Miguel** (199-148, a 62% gain), and re-entries by **José Luis Rodríguez** (No. 175, a 125% gain) and **Bob Carlisle** (No. 187, a 45% gain).

**COUNT TO THREE:** With the Sony Music family honoring the retirement of former Sony Music Distribution chairman **Paul Smith** at a New York soiree Monday (23), his successor, **Danny Yarbrough**, finds the house in great shape. Even with a second-week decline of 48%, **Pearl Jam's** 185,000 units keeps the rock band in the top three with a comfortable lead over the 124,500 units scored by the boldly resurgent **Garth Brooks** (see Country Corner, page 40). Thus, Sony holds a monopoly on The Billboard 200's top three for a second week in a row.

It's a rare feat that depends as much on timing as it does on the A&R depth of a distributor's labels. When Sony locked up the first three slots last issue, it was the first time that one vendor had done so since Universal Music and Video Distribution owned the first three positions in the Nov. 30 and Dec. 7 issues of 1996. Sony, way back in the Jan. 22, 1994, issue, had been the last to tie up the top three prior to Universal's coup.

WEA is the only other distributor to hold a top-three monopoly during the SoundScan era, commanding a four-week streak from July 6-27 in 1991 and a two-week run later that year in the Aug. 31 and Sept. 7 issues.

**SATURDAY NIGHT'S ALRIGHT:** The Feb. 7 "Saturday Night Live" is a tonic for both **Paula Cole** (51-44, a 47% gain) and the "Blues Brothers 2000" soundtrack (27-12, a 78% gain), as each bullets. Besides "SNL," **Dan Ackroyd** and company also took the Blues Brothers act to "Live With Regis And Kathie Lee" and were joined by **Wilson Pickett** and **Eddie Floyd** on "Late Show With David Letterman." "Late Show" guest **LeAnn Rimes** picks up a pair of Billboard 200 bullets (Nos. 18 and 95); "Keenen Ivory Wayans Show" visitor **Chumbawamba** earns one at No. 16, despite getting knocked down four places; and "The Tonight Show" helps **Trisha Yearwood** bullet at No. 54.

## ARETHA FRANKLIN BLOSSOMS ANEW

(Continued from page 13)

there are hot producers, and the label is behind it 100%. I'm sure she will please old fans and win some new young ones."

This renewed enthusiasm follows a down spell in the diva's career. "What You See Is What You Sweat," released in 1991, has sold 179,000 copies, while 1994's "Greatest Hits (1980-1994)" registers at 439,000, according to SoundScan. The albums peaked on The Billboard 200 at No. 153 and No. 85, respectively.

It's her older works, such as the album "Aretha: Lady Soul," which reached No. 2 in 1968, and the 1971 No. 2 single "Spanish Harlem" that still receive regular airplay and consistent sales. Rhino/Atlantic has reissued and compiled several Franklin collections, including "Delta Meets Detroit," which was released Jan. 13.

Her classic work also often rears its melodic head in pop culture. The "Blues Brothers 2000" soundtrack features a revamped version of the 1967 No. 1 "Respect," while Franklin appears alongside younger musicians like Jonny Lang, Blues Traveler, and Erykah Badu in the film.

She has also been a presence on TV. In a pivotal episode of "Murphy Brown," Candice Bergen's character sang the 1967 No. 8 hit "A Natural Woman (You Make Me Feel Like)" to her newborn. Franklin appeared as ambassador to Detroit in a mid-February

## 'Rose' Grows Quickly On R&B Charts

Although its official radio impact date was Feb. 10, the first single from Aretha Franklin's latest album, "A Rose Is Still A Rose," debuted at No. 30 on the Hot R&B Airplay chart two weeks earlier. This issue, it is No. 20, with 46 of 104 R&B adult and mainstream stations monitored by Broadcast Data Systems spinning the track.

"Aretha's old stuff is part of our core playlist, but we are loving the new song and think it will be one of her biggest hits," says Tim Higgs, music director at adult R&B KMJK (Magic 107) Phoenix. "I wouldn't call it a comeback, because she never left, but she certainly had a few bad years. 'Rose' shows she's grown and is ready to groove."

Don Cody, PD/music director at

mainstream R&B WTMG Gainesville, Fla., has no qualms about putting "Rose" in between Usher and Busta Rhymes. "Aretha's demos are anywhere from 12 to 64. Add that to a strong song, and she'll be a hit at R&B, as well as AC or top 40."

He adds that the packaging grabbed his eye as well. Arista sent out two versions of the song on a rose-shaped CD with real petals flattened into the jewel case. "If it was Aretha, period, we would pay mind, but the interesting shape and gimmick makes you throw it down immediately and remember it in future weeks."

A "tastemakers" five-song sampler was also sent to restaurants, beauty supply stores, and upscale boutiques. Arista field staffers were also sent

advance cassettes to play for retailers and programmers.

Lionel Ridenour, senior VP of Arista black music (U.S.), meanwhile, says the retail push will be a full rollout, including posters, flats, and listening posts. The clear commitment has helped sway even those few retailers on the fence about the set's prospects.

"The company obviously expects the album to do well, although I have a healthy skepticism because of the poorer performance of the last few CDs," says Lloyd Hummel, new-release buyer for the eight-store Zia Enterprises, based in Tempe, Ariz. "But the label looks like it is shaping up a full-scale attack, and it is hard to dispute Puffy, who turns everything he touches into platinum."

ary ABC special celebrating Motown's 40th anniversary. She has received a Grammy Legend Award and a Grammy Lifetime Achievement Award.

In a sense, Franklin is her own worst competition, and, she says, "my toughest critic, too. I know the last album wasn't as good as it should have been. The public lets you know that, and you have to take the advice to reinvent yourself for modern times."

Her strategy: clean up her health, rely on her living-legend status, hire the hottest contemporary producers and songwriters, and construct a marketing plan that covers all the bases.

The liner notes to "Rose" read like a multi-platinum laundry list of R&B talent, with names like Combs, Jermaine Dupri, Daryl Simmons, Narada Michael Walden, Dallas Austin, and Michael J. Powell.

"Aretha has explored numerous genres in her career and has a way with updating her sound," says Lionel Ridenour, senior VP of Arista black music

(U.S.). "These are today's popular music makers, and we hired them to help make this record hip. It wasn't a manipulative scheme, but a merger between contemporary styles and players and the artistry of Aretha is our way of bridging the gap between young and old listeners."

Franklin agrees that she needed an update. "This album's right in the heart of hip-hop with jazz and soul and R&B mixed in. The youngsters already know who I am through their parents and have heard me a million times. Now, with the help of names they made popular, we will meet up close."

It was also important to Franklin to call on the talents of a '90s do-right woman. Enter Hill of Fugees fame, who wrote and produced and is a backing vocalist on the first single, "A Rose Is Still A Rose," available commercially Tuesday (24). She also directed the video, currently airing on the Box, BET, and VH1.

"Lauryn approached us with a song

she wrote for me," Franklin says. "I loved it. It has a great hook, and everyone can sing along. And she was right on target with the message," she says about the tune of love, loss, and self-esteem. "It was two powerful sisters working together."

Hill was excited about the feminist aspect of the project and was overjoyed to work with one of her heroes.

"I thought it was something she should say to the young women today: She made it, and they can, too," Hill says. "But after she left the session, we ran into the booth and tried to soak up her energy. It smelled like church. It was pure and filled with life."

Hill admits that reworking a legend was difficult at first, but that Franklin made it easier as she is willing to work hard for a hit.

"I was nervous that the drums were swinging too much, but she got right up in there and worked it. She has years of work left in her. Her voice is timeless, and when combined with the

power of hip-hop, you get beautiful fusion. People like Puffy, Jermaine, and I are a draw, but in the end it is all about her talent."

Arista expects Franklin, self-managed and booked by Dick Alen at William Morris, to help spread her own gospel with a six-show residency tour in March and April in Florida and Georgia and with appearances on "Late Show With David Letterman" (Wednesday [25]) and "Live With Regis And Kathie Lee" (Friday [27]). A full tour is also being discussed. "I love doing my act live. I put time into my presentation because that's what people pay for—to see me at my best."

According to Arista president (U.S.) Clive Davis, the early attention of press, radio, and video has him anticipating something big.

"This album will propel itself even in a market that is so new-artist oriented," he says. "I'd say the early buzz is an accurate reflection of how the public will react. She is in peak form, and the end result of combining that with the right lyrics, arrangements, and production is an album of historic proportions."

Franklin, who has been making history for most of her 55 years, eschews such strong statements herself—never once in a long career having become complacent about rock steady, soul serenades, or singing the blues. In fact, for someone Davis calls "a national treasure," this preacher's daughter never imagined this career in her wildest dreams as a young girl leaving Detroit.

"I really didn't think I would get this far. When I walked into Columbia's studios and heard people playing my music, it brought me to tears. Who needs money? They were playing my song. It still feels that good."

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## NEW ZEALAND'S BIC RUNGA DRIVES SONY DEBUT TO TOP

(Continued from page 14)

was mixed in Los Angeles by Matt Wallace (Faith No More, R.E.M.).

The New Zealand release of "Drive" on July 14 was bookended with two industry awards for Runga: top female vocalist at the 1997 Music Awards in April, and in November acknowledgment from the Australasian Performing Rights Assn. for "Sway" as the most-played local song on New Zealand radio that year.

According to Roger Klamp, PD at Auckland modern AC station More FM, "Sway" struck a chord with listeners. "It was a very popular song," he says. "We had lots of phone calls on it."

Although Runga was initially adopted by the college radio network, widespread airplay on commercial radio and a massive nationwide promotional blitz by Sony saw her cross over into the mainstream with "Drive." While touring throughout the country, Runga has found the expansion of her audience confusing. "I'm playing a lot of gigs at the moment, and all sorts of people are coming—there is not any one type of person."

For a local artist, the public response to Runga was unprecedented, and for the first 16 weeks after its release, "Drive" remained in the RIANZ top 10. When Sony Music International senior VP Peter Asher and Columbia U.S. director of international A&R Gerard

Babitts presented Runga with a double-platinum disc marking 30,000 sales (Billboard, Dec. 6, 1997) after her Auckland concert in November, no one was more surprised than Glading.

"When we first made the record, I thought we could do double-platinum on it over a 12-month period. But ["Drive"] has just had an amazing track record here; it's just captured the imagination, I think."

Roger Marbeck, owner of Auckland store Marbecks Records, says buyers can't get enough of Runga. "The sales have been phenomenal—it's one of the most successful albums we've had in a long time. There was huge, unprecedented demand for it. . . . For anticipation, 'Drive' took the cake. Sony had done the build with the singles, and people were ready for it."

Although sales of "Drive" have slowed since the Christmas period, Marbeck says he expects that pattern will be reversed when Sony re-advertises the album in March. "It's got a lot of sales left in it yet; the album has a pretty universal appeal."

The 1998 New Zealand Music Awards take place in Auckland in April, and although nominees are yet to be announced, industry speculation tips Runga to clean up. But it's unlikely she'll be in the country to attend the ceremony. If all goes according to plan,

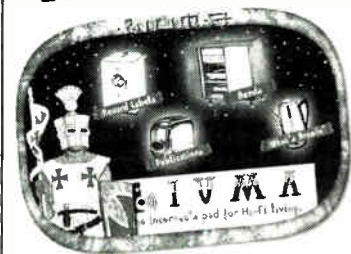
Runga will be in the midst of a state-side trek promoting "Drive."

Runga says that America is "going to be main the focus because most territories take their cue from that market, so if you can do the groundwork in the States, you're saving yourself a lot of energy."

Glading says Columbia U.S., and in particular Babitts, have shown great commitment to "Drive," and for that reason he shares Runga's opinion that America should be her priority.

To attempt to cover all bases would be pointless, he adds. "When you live in this part of the world, you can't be all things to all people. We're going to concentrate specifically on certain parts of the world. Make no mistake: Internationally, Bic's going to be working this record for quite some time."

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## Meeting The Challenge Of Billboard's Chart Game

Billboard Online's weekly chart game has a new name and a host of new winners. Redubbed Billboard Challenge, the game continues to excite loyal players and new contenders alike.

There's a new winner every week in Billboard Challenge, which is presented exclusively on the Internet by Billboard Online ([www.billboard.com](http://www.billboard.com)). Billboard Challenge lets players assemble their own record label rosters from albums on The Billboard 200 and the Heatseekers Albums chart and compete for prizes against music fans around the world.

Billboard Challenge players earn points based on the chart performance of each album they choose; standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here are our latest winners:

**Game 40:** Ruby Wong of Monte Sereno, Calif., loaded up her Ruby N Rod's Rockin Records roster with a slew of seasonal albums and earned the distinction of winning the final Challenge of 1997. Ruby's gems included "A Very Special Christmas 3," "Superstar Christmas," and holiday titles from Mannheim Steamroller and Jim Brickman. Also boosting the Rockin squad to an impressive 7,343 points were hit albums by Chumbawamba and Hanson.

**Game 41:** Ontario's Paula Kinch built her PJ Records label around such huge pop stars as Celine Dion, Puff Daddy & the Family, and Kenny G. Then she spiced the mix with newer hitmakers like the Wallflowers, Robyn, and Savage Garden. It added up to victory in the first week of the New Year.

**Game 42:** Shannon Jackson chose the name We Got The Beat and then chose a roster that benefitted from a stellar performance by Garth Brooks, who held the No. 1 spot on The Billboard 200 throughout the game's four-week stretch. Also coming up big for the Fayetteville, Tenn.-based Beats was Will Smith, whose "Big Willie Style" chipped in 818 points.

**Game 43:** John Hill of Greensboro, N.C., must have been motivated to create an underdog when he picked the roster for Motive Records. Eschewing the chart's biggest names, he created a balanced attack with the likes of matchbox 20, Backstreet Boys, Smash Mouth, and Savage Garden.

**Game 44:** Westlake, Ohio's Tim Clarke, whose Termite Records captured Games 16 and 19, ate up the competition again, thanks largely to huge performances by Celine Dion and the "Titanic" soundtrack. In week 3 of this game, Dion reached No. 1 on The Billboard 200 and brought home 325 points; the following week, she was dethroned by "Titanic," which made a 425-point splash.

**Games 45 & 46:** Rodney Ho, already a repeat winner and consistent top-10 finisher, ruled the roost two weeks in a row with his Atlanta-based Rohoho roster. The "Titanic" soundtrack was Ho's hottest number in both cases. But Ho had the smarts to flesh out his fleet with hit albums by Sarah McLachlan, Green Day, and Marcy Playground. Says Ho: "I worship Billboard magazine and love the game because it fulfills my warped love for music charts."

(Congratulations to our winners!)

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# Celine's 'Heart' Goes On To No. 1

THE RAPID TURNOVER of chart-topping titles on the Hot 100 continues, as Usher's "Nice & Slow" (LaFace) yields to the inevitable debut at No. 1 of Celine Dion's "My Heart Will Go On" (550 Music). Of course, "rapid turnover" is a phrase you want to use carefully when talking about anything associated with the great ship known as "Titanic." But as long as we're on the subject, I have to thank Toby James Petty of Gilbert, Ariz., for pointing out that "My Heart Will Go On" is the first love theme from a movie about a sinking cruise liner to reach the top since 1973, when Maureen McGovern went to No. 1 with "The Morning After" from "The Poseidon Adventure."

"My Heart Will Go On" is the eighth single to enter the Hot 100 at No. 1, although the first in an even-numbered year. The first four titles to open in pole position all occurred in 1995; three more repeated that feat last year, with the most recent being Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight."

The "Titanic" theme is the first song from a soundtrack to reach the pinnacle since Toni Braxton's "Let It Flow" from "Waiting To Exhale" spent one week at the top in July 1996. That's the longest drought for soundtrack singles since July 1991, when Bryan Adams' "(Everything I Do) I Do It For You" was the first song from a film to be No. 1 since Prince's "Batdance" in August 1989.

Dion now has three No. 1 hits to her credit. Her previous chart-toppers were "The Power Of Love," which led the list four years ago this week, and "Because You Loved Me" from the movie "Up Close And Personal" in 1996. "My Heart Will Go On" is the first No. 1 for composer James Horner but the sixth for lyricist Will Jennings, whose previous No. 1's were Barry Manilow's "Looks Like We Made It," Joe Cocker and Jennifer Warnes'

"Up Where We Belong," Steve Winwood's "Higher Love" and "Roll With It," and Whitney Houston's "Didn't We Almost Have It All." That gives Jennings a span of 20 years and seven months from his first No. 1 to his latest.

"My Heart Will Go On" is the fourth new No. 1 of 1998. It's the first time in six years that there have been four No. 1 singles by the end of February; in 1992, Mr. Big's "To Be With You" was the fourth No. 1 of the year by the week of Feb. 29. By contrast, the fourth No. 1 of 1996 didn't happen until the week of July 13. No chart-topping single has been No. 1 for more than two weeks this year, but Dion is likely to break that pattern.

Dion also has a good week on The Billboard 200, where "Let's Talk About Love" moves back to No. 2. The "Titanic" soundtrack continues at No. 1 for a sixth week, putting it in third place among primarily instrumental soundtrack score albums in the rock era. Only "Exodus," with 14 weeks in 1961, and "Around The World In 80 Days," with 10 weeks in 1957, have fared better.

And back to the Hot 100 for a moment, the top two debuts both benefit from more than 10 weeks of airplay before being released as commercial singles. "My Heart Will Go On" is in its 11th week on Hot 100 Airplay, while Will Smith's "Gettin' Jiggy Wit It" (Columbia) is in its 13th week on the airplay list. By debuting at No. 3, Smith collects the highest-charting single of his career. His previous best was "Summertime," the DJ Jazzy Jeff & the Fresh Prince song that went to No. 4 in 1991. "Jiggy" marks Smith's first Hot 100 entry under his own name, although the actor/singer could have had a No. 1 last year if "Men In Black" had been issued as a commercially available single. Smith's first hit was "Parents Just Don't Understand," back in May 1988.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1997	1998		1997	1998
TOTAL	94,205,000	101,026,000 (UP 7.2%)	CD	60,852,000	69,840,000 (UP 14.8%)
ALBUMS	79,604,000	86,342,000 (UP 8.4%)	CASSETTE	18,575,000	16,318,000 (DN 12.2%)
SINGLES	14,600,000	14,684,000 (UP 0.06%)	OTHER	177,000	184,000 (UP 4%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
16,846,000	13,937,000	2,908,000
LAST WEEK	LAST WEEK	LAST WEEK
13,767,000	11,622,000	2,145,000
CHANGE	CHANGE	CHANGE
UP 22.4%	UP 19.9%	UP 35.6%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
15,053,000	12,622,000	2,431,000
CHANGE	CHANGE	CHANGE
UP 11.9%	UP 10.4%	UP 19.6%

ALBUM SALES BY FORMAT				
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997
CD	11,231,000	9,318,000	UP 20.5%	9,652,000
CASSETTE	2,675,000	2,273,000	UP 17.6%	2,941,000
OTHER	31,000	31,000	NONE	29,000
				CHANGE
				UP 6.9%

ROUNDED FIGURES FOR WEEK ENDING 2/15/98

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