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 12 million sales worldwide. 2 Grammy® awards.

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. 14 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).
OZZY OSBOURNE - SOLO CAREER ALBUM SALES OVER 35 MILLION. “OZMAN COMETH” CONTINUES PLATINUM TRADITION.

RICKY MARTIN - “A MEDIO VIVIR” OVER 2.5 MILLION ALBUMS. PLATINUM IN 8 COUNTRIES. NEW ALBUM “VUEVLE” 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, ELIGIBLE 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
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.
PEARL JAM \hspace{0.5cm} CAREER SALES OVER 30 MILLION ALBUMS

TONY BENNETT \hspace{0.5cm} 2 GRAMMY NOMINATIONS

ALEJANDRO FERNANDEZ \hspace{0.5cm} CAREER SALES OVER 5 MILLION ALBUMS. 2 GRAMMY NOMINATIONS. "BEST LATIN POP PERFORMANCE" AND "BEST LATIN ROCK/ALTERNATIVE PERFORMANCE."

WILL SMITH \hspace{0.5cm} "BIG WILLOW STYLE" AND "MEN IN BLACK" SOUNDTRACK OVER 7 MILLION SALES WORLDWIDE.

GLORIA ESTEFAN \hspace{0.5cm} CAREER ALBUM SALES OVER 40 MILLION.

GINUWINE \hspace{0.5cm} DEBUT ALBUM "GINUWINE THE BACHELOR" OVER 2 MILLION WORLDWIDE.

BRUCE SPRINGSTEEN - THE BOSS \hspace{0.5cm} GRAMMY NOMINEE

TONY BENNETT \hspace{0.5cm} CAREER SALES OVER 75 MILLION ALBUMS.

MARIAM CAREY \hspace{0.5cm} CAREER ALBUM SALES OVER 80 MILLION WORLDWIDE. "BUTTERFLY" OVER 7.5 MILLION WORLDWIDE. 3 GRAMMY NOMINATIONS.

WILL SMITH \hspace{0.5cm} "BIG WILLOW STYLE" AND "MEN IN BLACK" SOUNDTRACK OVER 7 MILLION SALES WORLDWIDE.

OASIS \hspace{0.5cm} CAREER SALES OVER 22 MILLION ALBUMS. "BE HERE NOW" OVER 6 MILLION WORLDWIDE.

A GREAT MANY ARTISTS HAVE REACHED THE TOP OF THE CHARTS.

THE BEST OF ALL WORLDS

GARY ALLMAN \hspace{0.5cm} "WHATEVER AND EVER AMEN" APPROACHING PLATINUM. MAJOR ARTIST DEVELOPMENT BREAKTHROUGH.

GINUWINE \hspace{0.5cm} DEBUT ALBUM "GINUWINE THE BACHELOR" OVER 2 MILLION WORLDWIDE.

BEN FOLDS FIVE \hspace{0.5cm} "WHATEVER AND EVER AMEN" APPROACHING PLATINUM. MAJOR ARTIST DEVELOPMENT BREAKTHROUGH.

TONY BENNETT \hspace{0.5cm} CAREER SALES OVER 75 MILLION ALBUMS.

ALEJANDRO FERNANDEZ \hspace{0.5cm} CAREER SALES OVER 5 MILLION ALBUMS. 2 GRAMMY NOMINATIONS. "BEST LATIN POP PERFORMANCE" AND "BEST LATIN ROCK/ALTERNATIVE PERFORMANCE."

BRUCE SPRINGSTEEN - THE BOSS \hspace{0.5cm} GRAMMY NOMINEE

TONY BENNETT \hspace{0.5cm} CAREER SALES OVER 75 MILLION ALBUMS.

MARIAM CAREY \hspace{0.5cm} CAREER ALBUM SALES OVER 80 MILLION WORLDWIDE. "BUTTERFLY" OVER 7.5 MILLION WORLDWIDE. 3 GRAMMY NOMINATIONS.

WILL SMITH \hspace{0.5cm} "BIG WILLOW STYLE" AND "MEN IN BLACK" SOUNDTRACK OVER 7 MILLION SALES WORLDWIDE.

GLORIA ESTEFAN \hspace{0.5cm} CAREER ALBUM SALES OVER 40 MILLION.

GINUWINE \hspace{0.5cm} DEBUT ALBUM "GINUWINE THE BACHELOR" OVER 2 MILLION WORLDWIDE.
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 begun 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.

Universal's Lind Poised For Worldwide Interest

BY KAI R. LOFTHUS

OSLO—After Ayna'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 his faith may be well-placed.

A private performance in Universal Music Group chairman Doug Morris' suite (By K. R. L.)

EMI Classics Sees Bliss In Alagna/Gheorghiu Deals

BY BRADLEY BAMBARGER

NEW YORK—Love makes the world go round, 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 outsize 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 "Roméo et Juliette" March 16-April 8 at New York's Metropolitan Opera. An EMI exclusive...
Backlash schmacklash.

• 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
http://www.virginrecords.com
© 1998 Virgin Records Ltd. Show us.
“Well, we’ve made it this far, haven’t we?” said Carl Wilson by way of greeting Feb. 6, 1966, a bashful smile rising on his round, bearded face. The does was now 26, was boozy and a bit on the grumpy, he said, as he gazed around at family and friends in the small banquet room of the Bel Air Hotel during the wedding reception for his brother Brian and his second wife, the former Melinda Ledbetter. Moments before, a plainly emotional Carl, who had just left the studio to be with his brother’s wife-to-be at the reception, had added, with that people-like touch behind him, the diffident, self-described “baby brother” of the Beach Boys felt he could now enjoy the rest of the celebration. Three long years, and 11 albums deep into their career, had ushered the group and its leader, Brian, into the prime of life and long cancer. In December 1997, Carl and Brian lost their mother, Audie, dead at 80 of heart and kidney failure. Brother Dennis drowned in 1983, and their father, Murray, expired from a heart attack in 1979. On November 27, 1989, Brian and his life, Gina (Dean Mar- tin’s daughter), and his two grown sons, John, 28, and Justin, 26, from his first marriage to Aline Hinsche. Also currying on the family name are Carl’s niece, Joellen, a 14-year-old metalhead, and his nephew, Diego, then 12. Brothers’ daughter’s first wife, Marilyn, Roswell, Carnie and Dennis’ five kids. “Who would have guessed,” commented one close associate after Carl’s funeral, “that Brian, after all his problems, would be the last Wilson brother still standing?”

And who would have supposed, after a lifetime of running interference, serving as mediator and peacemaker, and continually providing all-purpose aid and comfort to his charitable brothers, Carl Dean Wilson, born Dec. 21, 1946, would eventually find himself the least- lauded of the Beach Boys’ siblings at the core of the Beach Boys’ California saga?

In this writer’s dozen’s writings about conversations with Carl over the last 20-plus years, he was customarily the person who described life with the Beach Boys’ “without Brian.” And with the Beach Boys’ high record-making. This occurred because it often fell to Brian and Dennis baby girl to keep the music track on every track in every提升 quality so that every moment in the most troubled years of his brother’s lives. It was Carl whom Brian entrusted with the lead vocal for “God Only Knows,” the paragon of Brian’s 1966 compositional masterwork, “Pet Sounds.” Likewise, Carl sang the verses on “Good Vibrations” and some of the best songs on the 1967 “Smiley Smile” album assembled in the wake of abortive “Smiley Sessions,” including “With Me Tonight” and “Would.”

Carl also has a unique, distinctive, first-class track title of the 1967 “Wild Honey” album, cut largely in Brian’s house, as well as the record’s top 20 hit, “Darlin’,” and Carl sang a heartfelt homage to Stevie Wonder on Billboard R&B/record’s favor of Wonder’s “I Was Made To Love Her.”

Excellent later albums like “Surf’s Up” (1971), “Holland” (1973), and the under-appreciated “Carl And The Passions—So Tough” (1972) would probably never have been completed without Carl’s determination to keep the faltering Boys cohesive through his distinctive singing and collaborative songwriting (“Long Promised Road,” “Feel Flows,” “All This That,” “The Tracks,” “Leaving This Town,” etc.), also incorpor-

Carl’s work in some of the boldest, most inspired and colorful productions of the rock era—backed by African American band the Flame, into the group and assumed overall executive control of the production chores Brian had piloted.

Sadly, much of Carl’s best later work was impossible to find in the gray and dusty, occasionally exceptional 1965 Caribou/Columbia album simply titled “The Beach Boys,” which Carl steered to completion in the aftermath of Dennis tragic demise and Brian’s slow recovery from surgery after a 1966 auto accident.”

Like “Wild Honey” and the out-of-print 1970 opus “Sunflower,” “The Beach Boys” combined R&B shadings with a quantum leap in technical innovation and refinement. One of Carl’s heroes, Wonder, lent a new musical lift to “Surf’s Up” and “Theologian,” testament to his ability to record with Al Jardine on the cut. A digital recording/remixing process utilizing Sony’s PCM 32/34 and 16-bit hardware brought a dramatic new clarity to the Boys’ sound, which is clearly evident in the recently released and the openly autobiographical “Where I Belong.” The latter two songs were the first the Beach Boys laid down for the album during sessions in June 1964 in London. Composed two years after Carl’s October 1962 resolution of his career-long fascination, the group’s artistic journey now had nowhere to go but over to impossible longings. While it presaged the solace he would find in his 1987 marriage to Gina, it also dispelled Carl’s decision to come to terms with his personal life (including drug use) and to serve as a spiritual structure and ethos. As such, it carried a poignancy in the group’s canon on a par with Brian’s abject “Caroline, No.”

As Carl sang on “Where I Belong” while poised on the Yamaha DX1 keyboards that are the chief coloration beyond the basti-sizes-canopy of swirling harmonies: “I’ve spent my whole life drifting/Towards an elusive sun/I would have wandered forever/If your breeze hadn’t come/You could just be my anchor/You are my northern star/That navigates me home... Loving you is right where I belong.”

Carl was a member of the Beach Boys to play a musical instrument, getting his initial guitar lessons in the back room of an accout-studio. Dropping the prim instruction because, in his words, “I just wasn’t cut out for it,” he later acquired a more disciplined technique through informal study with John Mau of the Walker Bros. (“Make It Easy On Yourself”).

While his raw, out-of-control style was par for the course in 1976 at Brooker Studios in Santa Monica, Calif., Carl spent an entire afternoon chatting about his childhood, his difficulty in school (I always hated it, I got two years’ credit!), and the music he later recorded—including a late-blooming love for classical composers like Antonin Dvořák. But he also had a lingering sense of conflicted loyalties due to the closeness he felt toward his brother’s sense of direction. “I was the Beach Boys’ manager until an exasperated Brian fired him.

He had a good [machinery-leasing] business; he gave it up for Carli of his parents. “Brian said, “Dad, please help us. But it was diffi-

cult to work with your dad, him being an authority figure and all. Espe-


cially when Brian started to really stretch and floss. He and Dad would disagree on things.” Carl noted sheepishly, “Actually, I’m the one he always had the good relationship with. For Dennis, who was in the middle, age-wise, it was tough. And Brian was kind of pushed because he was the firstborn, but I was the baby. At any rate, oh God,” said Carl, his eyes suddenly shining with emotion, “sometimes I wish my dad was here.”

While Carl’s public visage he seemed to have always been the baby of the family, he never felt the lack of the baby brother who never fit in somehow providing others with a sense of belonging.

“Great man,” Brian said. “Carl died included, ‘I’ll put on the [From The] New World’ symphony by Dvořák, and, during cer-

tain sections of it, it’s really all right being alive at that time. I think

one of the things people like about the Beach Boys is that, for some, it’s really great being alive during the time they’re listening to Beach Boys records.”

---

**33-Year Billboard Veteran Ron Willman Dies**

**He Pioneered Magazine’s Home Video Entry, Artist Salutes**

This story was prepared by Ken Schlegel, editorial director of Billboard Bulletin.

**NEW YORK—**Ron Willman, a fixture at Bill-

oard 33 years and a widely respected figure in the music biz, has died of heart failure Feb. 16 at his home in Plainview, N.Y. He was 63.

Willman was a robust, commanding figure, writing and editing for Billboard, Billboard Business, and the Los Angeles Express. He also served as a mentor for several generations of Billboard sales staffs. At the time of his retirement last March, he had the longest tenure of any employee.

“Ron’s long tenure at Billboard and his devotion to the magazine are heartwarming,” he added, and made many valuable contributions to the magazine’s content. Howard Linder, Bill-

board Music Group president and publisher, was a pioneer in leading Billboard into the electronic age and is a bedrock presence. In his 25 years with the company, I came to know Ron well and have many fond memories.”

Willman began his career at Billboard in 1964 as an account exec-

utive. In the ensuing 30-plus years he held numerous sales management posi-


tions, including Western regional manager, consumer electronics sales manager, Eastern sales manager, and na-


tional sales manager.

Willman recognized an opportunity and was the first to recommend Billboard’s entry into the home video busi-


ess. By 1981, he was named director of sales, video and sound business, and for most of the decade helped carve out Billboard’s last profile in the video field.

John C. Lelli, now a partner in Westlake, Calif.-based consultant-

ancy D&B New Concepts Inc. and the Ques-


tinertial retail sales operation, “Ron not only developed the business, but also was a personal friend. The industry will miss him dearly.”

Willman also was instrumental in many of Billboard’s pre-


test press releases, sales and marketing occult-


dules. Willman took great pride in having reached the level of publisher; under his lead-


ership Billboard’s seven directories enjoyed a period of steady growth.

(Continued on page 79)
**Top Of The News**

10 U.K. domestic product losing sales to legalized parallel imports.

**Artists & Music**

15 Executive Turntable: MCA Records appoints Jeremy Hammond VP of marketing.

16 Joan Arden to follow "Living Under June" with "Happy?"

17 The Book: Depeche Mode gets major-label backing.

18 Soundtracks And Film Score News: "Michael Kam"s Opus" gets symphonic treatment.

28 Popular Upnings: Groove routes prove propels Browne Mary's "Naked."

30 R&B: "Cove" 7 Mile gets boost in tour with Marion Carey. 36 Dance Tra: Madonna makes a brief club appearance in New York for "Ray Of Light."

**INTERNATIONAL**

60 Italy's FPM organizes and co-producing country music ring.

53 Canada: Michael Buble makes solo debut.

54 Hits Of The World: Celine Dion is No. 1 in Germany, Italy, the U.K., Australia, and the Netherlands.

55 Global Music Pulse: Italy's No. 1 launches his career in France with "Laura Von C'e."

**MERCHANTS & MARKETING**


58 Retail Track: Viacom's plans for Blockbuster Music not certain.

60 Declarations of Indepen- dency: Revered but obscure bluesman Otis Taylor records his first album of age 90.

62 Child's Play: Christian children's imprinted Odam Kids charges distribution to BMG.

**Home Video: D/F/Dub debate dominates the Digital Entertainment Summit.**

**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 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 result can be disastrous and totally unexpected.

Sometimes bands spend more time in choosing a name than in protecting it against others to loss. Over J. Sloane is a partner in the firm of Berger, Kohn, Shalton, Moss, Figler, Simon & Gladsone, based in Marinette Del Rey, Calif.
You won't find these stars in just any old palooza.

Elmopalooza!

An All-Star Sesame Street Musical Extravaganza.
Available on CD, cassette, VHS and DVD
Audio: March 3 • Video: April 14
**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% decline in the value of record shipments made by U.K. labels.

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 under mined sales for U.K.-based record companies.

Trans-shipments are a product of the new order in Europe. Historically, a record took 10 weeks to arrive after release; now it can take just days. The industry can now buy stock from any legitimate supplier between the Arctic Circle and the shores of Africa (Billboard, Dec. 29, Jan. 5, 1996; Oct. 7 and Aug. 5, 1996).

Record company executives and retailers have stopped talking about it, however. 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 cheap- ers, they can only obtain them if they don’t want to destroy the goodwill and cooperation they’ve established with their local suppliers.

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

The collapse of silence around this issue has been enhanced by record industry bodies across Europe that have regularly played down the volume and implications of the trade. BPI’s admission that 1997 saw substantial trans-shipments into the U.K. is only adding to the muddying of its market figures for the year—breaks new ground.

Scapling says the practice was par

(Continued on page 81)

---

**Disney Ties In With Dole**

Promo Directs Shoppers To Musicland

**BY CRAIG ROSEN**

LOS ANGELES—In a promotion designed to drive shoppers into Musicland/Sam Goody stores to purchase Walt Disney Records product, the two competing chains 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 90.

It will include a March 29 newspaper insert that will reach 50 million households in the U.S. The insert will include Dole Pineapple Juice, Dole Canned Pineapple, Dole Tropical Fruit Salad and Dole Easy Open Frozen Snacks, Dole Dates and Dole Almonds.

The promotion will spotlight “Classics Disney Voice Over Machines on Soundtracks” but will apply to all other Disney World Records products in Musicland/Sam Goody. As part of the program, consumers can save $2 off any Walt Disney Record purchase of $50 or more at Sam Goody/Musicland locations with a record company logo on their insert or P-O-P materials and three UPCs from participating Dole products.

“We sell millions of dollars worth of Dole products, and we’re always looking for ways to market to families, particularly with women and children,” says Scott Levin, head of marketing for Dole Food Co. “This is truly a three-way win-situation.”

Disney execs are also exalted at the idea of “Dole is the perfect tie-in partner for us,” says Karen Dekker, assistant manager of promotion at Walt Disney Records U.S. (“They’re the perfect logo and company exactly like ours—it’s moms and kids and families, so it makes sense for us.”)

Dole salons will be set up in stores selected as a retailer partner because the chain, which operates approximately 600 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 GOLSTEIN**

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 Brindisi.

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

Fox is a holdout on the basic DVD format, joins Disney, Paramount, Universal, and DreamWorks. For now, only Fox titles slated for Divx are committed to both digital systems. That’s expected to change, however. “We would not be surprised to see any studio, as well as record company and record company executive that has such a point in the future,” says Divx's piracy controls, still a sore point for Divx, particularly interested in the deal.

BILDBOARD FEBRUARY 28, 1998
Andrea Bocelli
The Voice Capturing The Hearts of Millions Turns Liquid Gold

ROMANZA
Now Certified Gold in the U.S.
Over 10 Million Units Sold Worldwide
#1 WORLD MUSIC CHART*
#1 NEW ARTIST CHART**

March is Andrea Bocelli Month on Television:
Andrea Bocelli: Romanza in Concert,
An In The Spotlight Special
broadcasting throughout the month on PBS
Top 10 Markets include:
New York WHET March 10, 18, 22
Los Angeles KCET March 4
Chicago WTTW March 10
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, 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)

Andrea Bocelli
A Night in Tuscany
Filmed in Pisa, Italy this 90 minute home video
features a mix of classical and popular ballads
including 7 songs from the hit album Romanza.
Available from PolyGram Video.

Andrea Bocelli
Love Songs For The Lover In You
Available on Philips CDs and Cassettes

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

PHILIPS
a PolyGram company
www.philipsmusicgroup.com

**Jazz 1998 PolyGram Classics Label
In fond memory

FALCO

* 19.2.57
† 6.2.98
MCA's Mavericks Hit New Heights With 'Trampoline'

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 defying with string sections and peppered by Latin horns. An occasional sitar can be heard. There's a fiery mambo, as well as a lounge-strumming Decadent 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 Pelli- ni' (Billboard, Sept. 20, 1997).

"We definitely went the 'more is more' route," says Mavericks bass 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 Circ- es.' 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

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.

"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 happen- ing 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

MADRID—Alejandro Sanz has re-written the record books in Spain. Moreover, this Andalusian musician—who is apparently as comfor- table 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 Euro- pean music mar- kets today.

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, accord- ing 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 and other 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 8 and then returns dur- (Continued on page 78)
New Zealand’s Bic Runga ‘Drives’ Debut To Top

At that stage, Runga had already abandoned two album sessions with local producers, as she was unhappy with the direction being taken. At the suggested by her manager, Runga regional to Ballyvourney, Ireland, to work with producer Niall Maccan and former Crowded House bassist Nick Seymour. Again, the project ground to a halt. Runga records. In the wake of statistics released Feb. 18, showing a 32% increase in the number of Christian singles hit the charts in the previous year, the Gospel Music Assn. (GMA) is gearing up for the telecast of the 29th annual Dove Awards. GMA hopes the program, which has appeared on the air since 1972, “is the heart of the industry’s fastest-growing markets. SoundScan began tracking sales of CCM/Christian albums in Billboard’s Top Contemporary Christian album chart and Top Gospel albums chart incorporated SoundScan data in April 1985. With those changes, 1996 was the first full year of SoundScan in the Christian market, and the year’s sales were reported at $3.1 billion. In 1997, Sound- Scan 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 step up its sales promotion to the industry at the talent industry that fueled those strong sales on the upcoming Dove Awards. The three-hour program will be broadcast live on TNN April 22. “We’re in the business of the Nashville Area. “We try to reflect the musical landscape,” Breeden says. “We want 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 tune in to see awards pre- sented on television. “It’s hard to keep viewers interested 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.” Runga and pop sensation Nazanin Judd will host the Dove Awards, which will con- clude the activities of Gospel Music Assn.; the musical is expected to be “financially 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 moment we’re going to have our label rosters. This year we have hosts that, in addition to their music background, are also known for their entertainment personas...it’s defi- nitely a strategic move to broaden our audience.” The Dove Awards will be produced by Nashville-based High Five Enter- tainment. A one-hour pre-show telecast will include both live and taped seg- ments, and the telecast will be presented on the air at least 10 categories. In previous years, only seven awards were presented. Steven Curtis Chapman garnered the most Dove nominations in 1998 with nine nods, including recognition in the artist, male vocalist, and songwriting categories. Chapman is a major figure in the industry and had a successful year with his album, “Drive” in the U.S. and internationally. He’s been named an artist to watch in the R&B market, and his single “Drive” is currently on the charts. In addition, Chapman’s song “Afraid” has been featured in the film “The Day the Earth Stood Still.” Steven Curtis Chapman, Jars Of Clay, Rich Mullins, Point of Grace, and VisionWorx will each receive nine nominations. Chapman says he’s excited about the upcoming awards show. “This is a great opportunity for us to celebrate the success of our album and the positive impact it has had on people’s lives,” he says. “We’re looking forward to sharing this moment with our fans and their families.” Chapman’s album, “Drive,” has already sold over 1 million copies in the U.S. and has been nominated for several Dove Awards. Chapman is also known for his work with M-A-C Records and his involvement with several charities, including the Dream Center and the Compassion Project. Chapman’s music is known for its positive message and has been praised for its ability to touch the hearts of listeners. With 11 Dove nominations, Chapman is poised to make a strong showing at the awards show. As he prepares for the event, Chapman reflects on the past year and the impact his music has had on people’s lives. “I’m grateful for the opportunity to share my music and message with so many people,” he says. “It’s been an incredible year for us, and we’re looking forward to what’s ahead.” Chapman’s performance at the Dove Awards is sure to be a highlight of the night, and fans are eagerly anticipating his appearance. With his powerful voice and inspiring message, Chapman is expected to deliver a memorable performance that will leave a lasting impression on everyone in attendance.
WE'RE ALREADY HOT ON THE TRAIL OF NEXT YEAR'S HANSON.
Depeche Mode Tribute A Dream Come True; Bacons Serve Up Tasty Effort

by Melinda Newman

S O N G S O F F A I T H A N D D E V O T I O N : D e p e c h e 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 ("Celebration"), and God Lives Underwater ("Fly On The WIndscreen").

The tribute has been the dream of 1500 head Phil Blaine and Gary Richards for quite some time. Blaine says, "Everybody at 1500, especially me and Gary, are 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 to get 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 for 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 tribute records, this one is almost certain to be heard. The album, "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 records for 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 another album.

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

"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 H E B R O T H E R S B A C O N : Look for the first video from the Bacon Brothers to begin airing on VH1's "America's Next Big Thing". 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,'" he says for Michael Jackson. Of course he never heard it; he says, laughing, "We're saving 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 1989 as part of a duo, Good News, and two solo records on Monument.)

The album, "Forosoco" (the two-precious title is a play on words 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 rootsy-music fanatics. While it's always tempting to dismiss as mere vanity projects musical efforts by people known from other careers, it's boding well for the Bacon Brothers.

Reflecting on his music career, Kevin says, "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.

Addis Michael, "We're trying to do all the things that other people have done, but we're doing it in our own way. There's 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 on their own terms and tours 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.
When you've been around the block...

Big Bad Voodoo Daddy

Fanbase All Across The Map!
Voodoomania strikes after 5DVD's scene-stealing appearances in the hit flick Swingers and on Fox TV's top dogs Melrose Place and Party Of Five.

Live Gigs Tear The House Down:
Veterans of 18 sold-out months at Hollywood's Derby.
220 tour dates last year alone—plus high-profile appearances at Billboard Music Awards, MTV, NARAS and Titanic Premiere parties.

Record Buyers Now Under The Spell
Two self-produced discs—plus tracks on Swingers & Party Of Five soundtracks—have already put the big bad bug in fans' ears. Retail has responded: 60,000 units shipped at street date.

Ko'd Critics Spill The Ink:
The L.A. Times says “in a world positively teeming with aggressive, attitudinal pop, it's hard to find a bonafide class act like Big Bad Voodoo Daddy”

Matchbook Promo Makes Sparks:
Three-track pre-release promo CD proves that where there's smoke there's fire—now striking College, NPR & Specialty formats.

Diamond-Tough Work Ethic:
New national tour and local promotional efforts begin this month to ensure the continued spread of Voodoomania across the globe through '98.

For a good time, log on to www.bbvd.com

Produced by Brad Benedict, Michael Frondelli & Scotty Morris
**Artists & Music**

**Junkie XL Kicks Genre Borders**

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

**By Steve Knopper**

As Tom Holkenborg sees it, electronic 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 [electronic] bands which have become pretty big started out in attics in small studios, like the way Roy Orbison sized 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 next bedroom big thing."

Though the Chemical Brothers and Prodigy put out hit albums in 97, it has been harder for more experimental artist, from Siz to Spring Heel Jack, to break as big. With Junkie XL, how- ever, two of the album's most prominent players—Fear Factory guitarist Dino Cazares and Urban Dance Squad rapper Rude Boy—not even techicians at all. Because of this diversity, Roadrunner product manager Cory Brennan says, the first Junkie XL single, "Billy Club," is 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 with a large hip-hop roster—has Sun division dabbles in electronica— has been marketing Junkie XL in dance circles for months. The company heavy- ly promoting the band, which will play the Grammy "Def Beat" and two other instrumental tracks, which have turned up on such parts of the rock radio as well as 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 beats. But both the Chemicals and "Billy Club" have the same anemic 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 work from an old punk song, Húsker Dí's "Divide And Conquer."

"The Chemicals, 30, grew up a tradition- al 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, he learned how the heavy 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.

For his new 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 give new energy 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— "Metrolike," which recalls such late-'80s/early-'90s rap-and-techno groups as Miami Sound Machine, as well as "Hit and Run," a heavy, dance-y beat that Holkenborg does a nice job of arranging in the mix, but the DJ slows down frequently, stretching, "Dealing With The Roster" into an ambient mood song, and flying at several speeds on the 16-minute closing track, "Future In Computer Hell."

Though many musicians deride the "alternative music" as a meaning- less marketing term, Holkenborg embraces it. "On the left side, you have something and you people don't want to hear or don't understand. Then you take it, improve it and enter it into the dance scene, then Foo Fighters and bands like that in the middle, and Sultauna on the right side. So there's a whole spectrum that will always be there. It's getting bigger and bigger."

---

**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 a piece was composed for one film, it couldn’t be included in a different and later project. So Kamen’s film work is divided among several discs, with every- thing 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 exclams with a laugh. "You can write things you can’t play. I wrote a great wait for 'The Adventures Of Baron Münchhausen' that I’d like to have put on the record, but I couldn’t conduct it. Not that Kamen was known 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,’ ‘The Harder They Falling’; ‘Brazil,’ ‘Mona Lisa,’ ‘Lethal Weapon,’ ‘Let’s Do It,’ ‘RoboCop’; ‘Prince Of Thieves,’ ‘Don Juan De Marco,’ and ‘Circle Of Friends.’ He’s scoring the upcoming Ralph Fiennes’Um 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 Of Me," which appeared on R&B albums, and Rod Stewart for "The Three Musketeers." ‘And ‘Have You Ever Really Loved A Woman,’ re- corded 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 "hit songs. They would have been different albums 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 re-ordinated the selections with the Seattle Symphony Orchestra, whose director is a friend from high school. Kamen says the re-ordering allowed him to circumvent the cost of licensing the songs from the sound- tracks they originally appeared on. They also gave the loins to arrange the works as he wanted, as opposed to how they needed to be used to great- est 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 on New York that will benefit Mr. Holland’s Opus Founda- tion, a nonprofit organisation 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 Ferr are also slated to appear at the event.

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 "95% guy," referring to the fact that he splits his time between writing clas- sical 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 score in 60 months. 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 naivétet, if that makes sense. For "Sphere," a set of themes that take place primarily underground, Goldenthal worked to provide a dramatic and somewhat uplifting backdrop. "This is a movie about your greatest fears becoming manifested, so orchestrally it’s like giving the audience kind of a 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. Some- times you have a great short story and "short" that 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 Melissa Newman in New York.
MUSIC = ART

1998 GRAMMY® AWARDS, RADIO CITY MUSIC HALL
AGI Salutes The 1998 GRAMMY® Nominated Art Directors

RETAIL... BOX SETS...

"Fantastic Spikes Through Balloon"
  -by Stefan Sagmeister

"Beg Scream & Shout! The Big Ol' Box of '60s Soul"
  -by Hugh Brown, David Gorman & Rachel Gutek

"Free Mars"
  -by Peter Grant & Stephanie Hughes

"The Planet Sleeps"
  -by Julian Peploe

"The Complete Bill Evans on Verve"
  -by Patricia Lie

"Cuba: I Am Time"
  -by Carol Bobolts, Laurie Goldman & Jack O'Neil

"Le Roi Est Mort, Vive Le Roi!"
  -by Johann Zambryski

"Titanic - Music As Heard on The Fateful Voyage"
  -by Hugh Brown, Al Q & Jeff Smith

"The Complete Ella Fitzgerald & Louis Armstrong on Verve"
  -by Giulio Turturro

"Shakedown! The Texas Tapes Revisited"
  -by Bryan Lasley

BMI Congratulates
our 1998
GRAMMY NOMINEES

Michael Abene
John Adams
Oleta Adams
Alabama
Albita
All Star United
Luther Allison (SACEM)
Dave Alvin
Pete Anderson
Asleep at the Wheel
Aterciopelados
Chet Atkins
Az Yet
Long John Baldry (SOCAN)
BeauSoliel
George Benson
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 DiFranco
Dean Dillon
Celine Dion (SOCAN)
The Distance
Dr. John
Jerry “Te Bass” Duplessis
Fred Ebb
Danny Elfman
Kurt Elling
Ahmet Ertegun
Faith Evans
The Fairfield Four
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

Paula Cole
Sarah McLachlan (SOCAN)
Maria Carey
Babyface
Alison Krauss & Union Station
Patty Loveless
Jamiroquai (PRS)

7 Nominations
7 Nominations
3 Nominations
3 Nominations
3 Nominations
8 Nominations
3 Nominations
3 Nominations
3 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
Analis Morissette
Morphine
Van Morrison
Walter Morrison
Charlie Musselwhite
Willie Nelson
Bob Newhart
No Doubt
Babatunde Olatunji
Walter Ostanek (SOCAN)
Leib Ostrow
Pantera
Lee Roy Parnell
Shelly Peiken
John Peppard (PRS)
Pinetop Perkins
John Prine
Quad City DJ's
Rage Against
the Machine
Joshua Redman
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
Stephany 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
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
Kirk Franklin
R. Kelly
Dave Grusin
Fleetwood Mac
BMI
and luck 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 electro/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-Call'd 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 Hysteria (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. 18-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."
The Sony Oxford digital mixing console brings you closer to the sound than ever before. And it's only part of Sony's complete 24-bit digital recording system that includes the new PCM-3348HR master disc recorder.

Sony’s new PCM-3348HR digital multitrack records 48 tracks of 24-bit (WAV) plus 16-bit (DASH) digital audio.

move you to the Sony OXF-R3. For more information, call (800) 635-7669, ext. OXFORD and check out our website at www.sony.com/professional.
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— together with Lind (Universal), Secret Child (PolyGram International), and Norway—helped raise the visibility of the Norwegian music business. Rock in Europe, known as the exported hit sphere, are also garnering critical praise from U.K. media.

Such international attention is unexpected, but can be seen as a sign of the potential for Norwegian artists and the country's own strong cultural heritage. Norwegian artists have been recognized on the global stage, and the country's music industry is gaining momentum, both domestically and internationally. This newfound attention is not just confined to the pop genre, as Norwegian music is being appreciated across various genres and markets.

The Getaway People, an American alternative rock band, released their debut album in Europe, which has been received with critical acclaim. Their first single, "Mania," is a radio hit and the band has signed with an American label. The band's success is a testament to the power of music to transcend cultural and linguistic barriers.

Babel Fish, another band signed to PolyGram International, has also made waves in the international music scene. The band's debut album is scheduled for release in the early spring in the U.S. and Norway, and they are receiving positive feedback from critics and fans alike.

Lind, a Norwegian solo artist, has also seen her career take off internationally. Her album "Mania," released last year, has been a hit in several countries. The album's success has led to a signing with an American label, and Lind is now poised for a major breakthrough.

In conclusion, the Norwegian music industry is experiencing a renaissance, with artists such as The Getaway People, Babel Fish, and Lind gaining recognition on the international stage. This success is not only a boost for the artists themselves, but also a source of pride for Norway, showcasing the country's musical talent to the world.
Not everyone takes a limo to the GRAMMY® Awards.

Ericsson is proud to provide live webcasting service for the 40th Annual GRAMMY Awards. With this unique technology, we’re helping bring the excitement of the GRAMMY Awards to millions of people around the world.

That’s the power of a world leader in internet technology.

That’s the power of Ericsson.
“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 annual 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—descriptions of this nation’s slow artist development revolve around its inhabitants’ 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.

Feelings of personal 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 of a recently closed music monthly magazine, Beat.

“People are afraid to admit they have ambitions and dreams,” says Vigdis Mathiesen. “It’s rare anyone comes into our offices saying, ‘I want to become a pop star.’ [Norwegians] admire success in secrecy.”

Danish writer Axelsen Sandemose identified Norwegians’ distinctive traits in his book “A Refugee Crosses His Tracks” (1983), in which he identifies the “Jante law.”

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

EMI Norway recording artist Reine, who has recorded one of the biggest hit albums this year, “Beneath My Skin,” most notably in Japan, is currently in Los Angeles working on her new album. She says that working outside of Norway is entirely different and that the Jante law is very much in effect at home.

At an international 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 said. “In Los Angeles, they encourage creativity in a different way, which is very inspiring.”

Annelie Dreckers, founding member and vocalist of Bel Canto, says being based in Belgium with the act’s label, Crammed Discs, can be advantageous.

“It wasn’t possible to make music for a living being based at home. It was exciting 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 a different life,” says EMI managing director Michael Manasse.

For example, “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 to try to find a Norwegian promoter. 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 value [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. If 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 improved 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 the labels more 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.

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

**COMMENTARY**

(Continued from page 8)

For the 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 what happens if the band breaks up. For example, what if a former member still advertised that he or she was a member of the band? If the other band members intend to keep 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.

In the U.S., bands can build rights in their name. Securing a federal registration will extend those rights nationwide. Because the first-use date is key in disputes against bands using similar names, getting a registration is helpful in proving prior use, 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 those trying to protect a name, who registered the name first—regardless of who used it first—and this can cause costly problems for the record name of the band name.

Both state and federal laws are sufficient to deal with the proper protection of names. However, ignorance and the inadequacy 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.
Wednesday, March 11

More than any other entertainment medium, music has been transformed by the Internet. Artists have direct access to listeners. New markets and new styles mix and meld in virtual worldwide audio communities. And retailers offer vast online catalogs of recordings to a global audience. Learn how the marriage of technology and commerce is changing the world's music business.

**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; BP Communications; Marc Geiger, Principal/Co-founder, ARTISTdirect; Brad Mels, Director, Marketing & Communications, CDraw; Nicholas Durveau-Garneau, President, Custom Revolution

**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 economies of the music industry.

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

Panelists: Jeannine Novak, President/Founder, Kuleidaspaces; Brad Mels, Director, Marketing & Communications, CDraw; Nicholas Durveau-Garneau, President, Custom Revolution; Jeff Howard, Director, Strategic Technology, US Web/WI-deign; Jim Rosen, Senior Vice President/General Manager, N2K Entertainment, Inc.

**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, Allen 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 how the potential for high quality sound on line.

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

PLUS...more than 250 additional conference sessions and workshops, and a full range of Internet products systems and services from over 600 companies.

For a complete conference brochure call 1-800-500-1959.

For registration and conference pricing, go to www.internet.com or call 1-800-632-5537.
PROUD MARY: Brownie Mary debuts at No. 3 this issue on the Middle Atlantic Regional Roundup chart with “Vaxed,” the act’s first album for Blackbird Recordings/Sire. According to Blackbird, the band’s first two releases, *That’s Me* and *Who’s Your Daddy?,* have sold more than 30,000 units combined. Blackbird (U.S.) GM Tor Etting attributes Brownie Mary’s current chart position to its grassroots 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, Brownie Mary rocks stations like WXDX Pittsburgh, WENZ Cleveland, and WLJR Long Island, N.Y., 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 market, heading into other areas on the East Coast,” says Etting. “The idea is really to 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 spectacle-driven turntablist, stands a good chance of resurfacing in the mainstream with his latest effort, “Sound Museum,” which drops Tuesday (24) on Elektra.

Sing-let, “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 90s-decade turns, including a distinct R&B flavor on “Hello” and a lounge 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 this is a concept album, but the concept came first,” says Tei. “I wanted to make an album that reflected my everyday life and the following music that I listen to, so I came up with a free form where I could make some tracks that were drum’n’bass, some hip-hoppy, some with an R&B feel.” To help accomplish his goals, Tei employed several artists, including rapper Biz Markie on album cut “BM2.”

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.”

Tyko-based Tei, who also produced the album, has a new World Wide Web site at www.towatei.com.

King’s Court. “Sylv 130 When The Funk Hits The Fan,” released by Onyx/Plough House/Columbia Jan. 27, features a collective of Philadelphia artists assembled by Onyx founder King Brit (Billboard, Oct. 4, 1997). The act, which includes singers Tanja Bekk, Aka T & The Rook, will open for Jamiroquai this May in France. A videoclip for the group’s current single, a cover of “Last Night A DJ Saved My Life,” has been shot by Moses Edinborough.

ROCK THE VOTE AND MTV PRESENT

THE PATRICK IPPERT AWARDS
FEBRUARY 24TH
AT THE SUPPER CLUB IN NYC
HONOREES: BEASTIE BOYS
AND SALT 'N' PEPA
PERFORMING: FIONA APPLE

FOR TICKETS AND INFORMATION CALL: 212.245.6570
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 lying the road toward its self-titled April 14 release with a rigorous showcase schedule that includes stints as an opening act on label founder Mark Morales' national 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 Immature.

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's "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 Glenn "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 Bisciglia 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 crossover potential 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 Abial-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 "Squeaks" Jackson, Glynn "Lil G" Martin, and Seanet "Teez" Robinson—and their best friend, Delon 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 was first discovered in March 1996 at Detroit nightclub Network by club owner Robert Yopp and entertainment attorney Tonya Heidelberg. In June 1996, 7 Mile performed on 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. Motola, 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 album include contributions from Bad Boy Entertainment's Stevie J, Carey, Diane Warren, Gordon Chambers, and T-Jay. The 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-mates, and "Continued on page 44"

I Gotta Be Be. Gee Street recording artists Ky-Mani, right, and PM Dawn's Prince Be take a break from recording "Gotta Be 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

PROTECTING 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 reinvest in the music industry in today's 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 Spillman of DreamWorks Publishing, Derrick Johnson of BMG Songs, "Big" Jon月末 of EM1 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 publishing."

Platt warned artists to beware of large advances from record labels. "The truth is, if you make [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. "These attending the discussion wanted to know what the industry was doing to find a new sound," one attendee complained about the trend of sound-alike acts in R&B, Columbia Records VP of A&R Scott Sapp, who moderated the panel, placed some of the blame on those executives who decide to "overnap producers" with a specific sound.

REAL SOUL: The group Soul IV Real has surfaced with a new single, "Come See Me," on the indie Chrome Dome Records. The label is helmed by Robert James, who also heads the university's DreamWorks department at Tennessee State University. 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 them 20th 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 Daliairymple brothers, Jason, Andre "Ore," 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 Choe and 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 Ibrw was named GM at Jimmy Jam and Terry Lewis' Flyte Tyne Records, effective immediately. She'll manage the daily operations of the label, and all department heads will report to her. Ibrw has oversees all business and legal matters for Flyte Tyne and acts as a liaison to Universal Records, which promotes and markets Flyte Tyne's releases. She will be based in the Los Angeles office. In addition, Sheila Eldridge has been named senior VP of Flyte Tyne in New York. She will be responsible for marketing and product 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 Noy Tribe 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, 305 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 50 years after King's assassination, features the songs of such R&B, gospel, and hip-hop artists as Erykah Badu, Patti LaBelle, BLACKKstreet, Aretha Franklin, Shaquille O'Neal, Monifah, Rahim Paterson, 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.

Ahoy, Labelmates. Warner Bros. recording act Somethin' For The People, Nadanuf, and Eric Benet 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 Benet is recording his second album, Pictured standing, from left, are Bande: Warren Wilkerson, Northeast regional promotion manager at Warner Bros.; and Kurts Blow. In the front row, from left, are Somethin' For The People's Cat Daddy, Fuzz, and Sauce.
HELP YOUR BABY TAKE ITS FIRST STEPS

Billboard's Heatseekers Program

Big plans for your baby’s future? Forget the Formula. Let Billboard push your up-and-coming acts into world view. We offer full-page, color and b&w ads promoting Heatseeker acts at a significant savings off the original rate.

Your baby will ride on the shoulders of Billboard’s readership of worldwide industry decision makers.

Start planning for your baby’s future by investing in Billboard.

Contact your Billboard Representative for more information:
N.Y.: (212) 536-5004
NASHVILLE: (615) 321-4294
L.A.: (213) 525-2307
UK/EUROPE: 011-44-171-323-6686
<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Single</th>
<th>Format</th>
</tr>
</thead>
</table>

**Greatest Gainer/Sales**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Single</th>
<th>Format</th>
</tr>
</thead>
</table>

**Greatest Gainer/Airplay**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Single</th>
<th>Format</th>
</tr>
</thead>
</table>

**HOT SHOT DEBUT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Single</th>
<th>Format</th>
</tr>
</thead>
</table>

**HOT R&B SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Single</th>
<th>Format</th>
</tr>
</thead>
</table>

**COMPiled from a national sample of r&b and r&B airplay monitored by broadcast data systems, R&B and rap playlists, and retail single sales compiled and provided by**

**SoundScan**

February 28, 1998

---

**Records with the greatest airplay and sales gains this week. Greatest GainerSales and Greatest GainerAirplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20.**

**Videoclip availability.**

**Recording Industry Assn. of America certification for sales of 500,000 units. A** R&B certification for sales of 1 million units, with additional levels indicated by a numeral following the symbol. Catalog number indicates catalog number for cassette single unavailable. **(C)** Cassette single available. **(CD)** CD single available. **(D)** DVD single available. **(V)** Vinyl single available. **(X)** DVD single available. **© 1998, Billboard/BIPO Communications and SoundScan, Inc.**
Big UP: When I heard Peter Gunz & Lord Tariq’s “Deja Vu [Uptown Baby]” (Cedeno/Columbia) about six months ago on a poor-quality mix tape, I knew it was a great party record. What I didn’t know was that it would become rap’s “Deja Vu” eager, earning that well-deserved placement on the strength of its consistent R&B-core following, which yields a 24% increase this week. Started as a party record independently distributed to New York-area retail via Cedote Records has now spread nationwide among an audience of 14.4 million listeners across 65 Broadcast Data Systems (BDS-)monitored R&B stations. The single peaked at No. 46 last November on Hot R&B Singles based on the initial independent sales effort before Columbia picked it up later that month.

B Big WILLIE: Will Smith’s “Gettin’ Jiggy Wit It” (Columbia) claims its rightful place on Hot R&B Singles, moving 4-2 after last week’s street-date violation to the core panel forced an early entry. Although Smith garnered an audience of 6.6 million listeners among 59 BDS-monitored R&B stations, its presence at that format appearing to be fading. Consequently, the high chart placement stems from its sales base, which constitutes 29% of the song’s Hot R&B Singles chart points. “Gettin’ Jiggy” leaps 19-1 atop Hot Singles Sales, climbing 1-19 on the Mainstream R&B chart and 8-1 on the Top R&B/Hip-Hop chart.

DOGS WORLD: Although “Get At Me Dog” (Def Jam/Mercury) is Smith’s first commercial single, the street buzz on rapper DMX is far more reaching. The rapper’s first single earns Greatest Gainers Sales, leaping 44-21 on Hot R&B & R&B Singles after debuting early week on last issue’s Hot R&B Singles and Hot & R&B Singles Sales at Nos. 23 and 61, respectively. The entry on the latter chart forced him onto the overall R&B chart. Strong radio support for the song includes WCMX Norfolk, Va., KRFX Houston; and WQHT New York, where it has been ranked No. 1 for two weeks with more than 40 spins for the week ending Feb. 15. In addition to the radio support, the rapper’s gotten exposure via LL Cool J’s “4, 3, 2, 1” single, at No. 24 on Chart Most R&B Singles, which features him as a guest artist in the song and video, and Mie Geronimo’s “Nethin’ Move But The Money.” No. 40 on the same chart, in which he does the same.

AIR FORCE: For the consecutive second week, “Love Always” by K-Ci & JoJo (MCA) boasts one of the increases on this issue’s Top R&B Albums, 53%, forcing a 5-2 Sweet Sauce, the second of their chart, as the song of their chart art. At No. 1, "All My Life," which moved 4-3 on Hot R&B & R&B Singles with 43.9 million listeners. Last week’s total was 37.6 million, an increase of 16%...Of course, Brian McKnight’s “Anytime” (Mercury) experiences another 13% sales bump, not surprising since that unavailable radio track has been the second-highest R&B audience in the BDS era, at 51.2 million listeners. Mercury will continue its quest for the biggest audience, currently 52.9 million, held by Usher’s “You Make Me Wanna...” (LaFace/Arista).

R&B

7 MILE

(Continued from page 30)
makes the League) began in the New York and Detroit markets with a leak to radio in late November 1997. Hot R&B radio was officially serviced with the single in December, and the song was released on Hot R&B Singles Dec. 9.

The videoclip for "Just A Memory" was lensed by Brian Luvar; it was serviced to BET in mid-December and has been climbing regular rotation on Hot R&B Singles. On Feb. 12 the clip was also serviced to MTV and local and national outlets.

Crave VP of urban promotion Morace Landy has gotten a positive response from his radio panel about “Just A Memory.” The response has been good in certain markets...about 30 stations added it, so it was a very good week." He believes the song is a strong contender. “The more you hear it, the more infectious it becomes. For me, when I first started listenin’ to it, I had to keep it ringing in my head. And what seems to be the response from radio is that the more they hear it, the more they like it and the more people will respond to it.”

Landy says the promotion picture is just starting to heat up for 7 Mile. The act has already performed at Carey’s concerts in Japan and Hawaii and was open for her Saturday (21) show in Honolulu. 7 Mile will embark March 4 on a six-week promotional tour, making stops in major markets, including New York, Boston, Los Angeles, Atlanta, Miami, Chicago, Detroit, and Washington, D.C.

SPRING BREAK

7 Mile will also be featured on "MTV Jams Spring Break With Mariah Carey," which was taped Feb. 18 in Hawaii. The group will also be part of the segments of BET’s "Planet Groove" with Carey March 4 and perform on "Teen Summit" March 14.

“We’re really just going to let the music speak for itself,” says Landy. "Aside from having them out on a regular radio tour, we’re going to make arrangements for them to perform in every possible situation imaginable...getting them into the malls, set up some promopta things, and let them kick it a cappella.”

Adds Abdal-Khaliqu, “What we’re for is to be on every possible stage of the all the different opportunities in the various markets. Because each market is different, what we do is to take into each of these events and situations that are available, and that will be beneficial for the group.”

Crave will hold a press conference to launch the group at New York’s MoTo Cafe in mid-March, and the group is scheduled to perform at upcoming New York Knicks games and the Big East college basketball tournament. Crave is also looking to host a New York showcase featuring 7 Mile and other acts from the label. 7 Mile is managed by the Detroit-based Diversified Entertainment Group. Crave is part of the label, which is headed by Crave. William Morris is its booking agency. Says group member Jackson of Crave, “It’s a small label backed by a big machine with a small staff, and you get the feeling that everyone is working hard to make your project happen. We believe in the folks who are guiding our careers, and we are prepared to work to make it happen.”

Number 1

1 NEW 1 A REAL LADY (SOMETIMES I’M A BIT @H) (T) D’C LAN 11 10 10 NO 1 3
2 NEW 1 THE LAST WORD (T) CAM 19 10 37 10 37
3 NEW 1 STAND UP (T) RS 10 10 30 10 30
4 NEW 1 SHAKE IT OFF (T) WUK 15 10 26 10 26
5 NEW 1 I’M NOT GONNA LET YOU GET AWAY (T) T.D.M 10 10 20 10 20
6 NEW 1 COLD BLOOD (T) LCH 10 10 17 10 17
7 NEW 1 UUCK IT (MIXED BY D&B) (T) B.D 10 10 14 10 14
8 NEW 1 SHAKE IT OFF (T) WUK 10 10 12 10 12
9 NEW 1 KICK IN THE HEAD (T) D.C 10 10 18 10 18
10 NEW 1 IT’S LIKE A MIXTAPE (T) HY 10 10 16 10 16
11 NEW 1 ONE STEP (T) K.R.T. 10 10 19 10 19

Strawberry Saddle You Up

Available on MAXI CD SINGLE and CASSETTE SINGLE
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"

I T 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 5,500 nail-biting punters was perilously close to a collective breaking point. It did not matter that DJ-duo Jvey Vic and Ron Alexander were working the crowd into a fevered state of passion, roasting the air heartily and turning the place into a cacophonous playground of dark tribal beats and remarkable dexterity. No one was paying attention. Instead, most stood frozen, staring at the club's small empty stage, mentally willing the curtain to open. They knew that they were about to see the highest-grossing pop artist of all time, who has the rare distinction of transcending artform to become the ultimate medium for popular culture. Madonna was about to bring her first club performance in more than 10 years.

The seemingly interminable wait finally ended 45 minutes later. The room went dark, and a tiny figure—her face cloaked in black, Gucci-designed silk—floated onstage, breathily chanting, "Sky fits heaven, so fly it," amid a swirl of dreamy electronic keyboard riffs provided by tech-nerd 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, panning at the singer—who seemed dangerously accessible to the overheated fans as she fearlessly twirled and twirled down the club's runway.

Designed as a promotional preamble to Madonna's glorious new Maverick/ Warner Bros. album collection, Ray Of Light (Billboard, Feb. 21), the event was also a perfectly timed return to her roots, to her knees to play furious guitar in sync with the club's backdrop.

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." At one point, the singer began the track by singing notes that seemed to stretch far beyond those she reached in "Evita." . . . while all jumping, swaying, and occasionally diving into the crowd to play furious guitar in sync with the track's backdrop, almost metallic solos.

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 off a track with a few songs from the album, with the goal of getting 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 bashes in glittering electronic waters, sweetened with an occasionally splash of classic house, trance disco, and even guitar pop. It's a welcome move 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 a singer for years. I've learned to be more vulnerable."

"It's a metaphor for life," she says. "The whole thing about yoga is you're clearing away all the stuff in your mind. You 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 been a huge part of my life in the moment—and being joyous in the moment. That was perhaps the most eye-opening thing. It was hard to learn."

"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 Monos was rather simple. "I wanted to base the overall sound on my musical obsessions and nothing else," he says. "And when Madonna succumbs to the rush of orchestral strings at its climax and peaks, "I'm cold, I'm sexy!" as if there was any doubt she could."

"I'm not on this earth just to make myself happy but also to 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, "Fornica Blues," the U.K. duo—comprising songwriter/musician Martin Virgo and dulett-voiced chanteuse Siobhan De Mare—propo-vocally juggles the old with the new, all in the name of pop music.

Overflying with sly references to French new wave films, Burt Bacharach melodies, and Dusty Springfield mannerisms, the beauty, haunting "Fornica Blues" remains firmly entrenched in the present with airtight beds of dub-style hip-hop beats and drum'n'bass atmospheres.

"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.

Mercury's Mono Evades Pop Stereotypes With ‘Blues’
**HOT DANCE MUSIC**

**CLUB PLAY**

Complied from a National Sample of Dance Club Playlists.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST</th>
<th>DATE</th>
<th>WHERE</th>
<th>FROM</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>294</td>
<td>2000</td>
<td>27</td>
<td>MIAMI</td>
<td>DJ CARTER</td>
<td>LIZA STANSFELD</td>
</tr>
<tr>
<td>293</td>
<td>2000</td>
<td>26</td>
<td>MIAMI</td>
<td>JS</td>
<td>DRAF PUNK</td>
</tr>
<tr>
<td>292</td>
<td>2000</td>
<td>25</td>
<td>MIAMI</td>
<td>JOHNNY</td>
<td>SYLZX 130</td>
</tr>
<tr>
<td>291</td>
<td>2000</td>
<td>24</td>
<td>MIAMI</td>
<td>LISA</td>
<td>JANET</td>
</tr>
<tr>
<td>290</td>
<td>2000</td>
<td>23</td>
<td>MIAMI</td>
<td>CHERYL</td>
<td>CHAD JAVIN</td>
</tr>
<tr>
<td>289</td>
<td>2000</td>
<td>22</td>
<td>MIAMI</td>
<td>ELI</td>
<td>TO THE JUKEBOX</td>
</tr>
<tr>
<td>288</td>
<td>2000</td>
<td>21</td>
<td>MIAMI</td>
<td>JUICY</td>
<td>YARA</td>
</tr>
<tr>
<td>287</td>
<td>2000</td>
<td>20</td>
<td>MIAMI</td>
<td>SHERRY</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>286</td>
<td>2000</td>
<td>19</td>
<td>MIAMI</td>
<td>SOY</td>
<td>D.NELSON</td>
</tr>
<tr>
<td>285</td>
<td>2000</td>
<td>18</td>
<td>MIAMI</td>
<td>TESSA</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>284</td>
<td>2000</td>
<td>17</td>
<td>MIAMI</td>
<td>RESPONSE</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>283</td>
<td>2000</td>
<td>16</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>282</td>
<td>2000</td>
<td>15</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>281</td>
<td>2000</td>
<td>14</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>280</td>
<td>2000</td>
<td>13</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>279</td>
<td>2000</td>
<td>12</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>278</td>
<td>2000</td>
<td>11</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>277</td>
<td>2000</td>
<td>10</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>276</td>
<td>2000</td>
<td>09</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>275</td>
<td>2000</td>
<td>08</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>274</td>
<td>2000</td>
<td>07</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>273</td>
<td>2000</td>
<td>06</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>272</td>
<td>2000</td>
<td>05</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>271</td>
<td>2000</td>
<td>04</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>270</td>
<td>2000</td>
<td>03</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>269</td>
<td>2000</td>
<td>02</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>268</td>
<td>2000</td>
<td>01</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
</tbody>
</table>

**MAXI-SINGLES SALES**

Complied from a National Sample of Dance Club Playlists.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST</th>
<th>DATE</th>
<th>WHERE</th>
<th>FROM</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>294</td>
<td>2000</td>
<td>27</td>
<td>MIAMI</td>
<td>DJ CARTER</td>
<td>LIZA STANSFELD</td>
</tr>
<tr>
<td>293</td>
<td>2000</td>
<td>26</td>
<td>MIAMI</td>
<td>JS</td>
<td>DRAF PUNK</td>
</tr>
<tr>
<td>292</td>
<td>2000</td>
<td>25</td>
<td>MIAMI</td>
<td>JOHNNY</td>
<td>SYLZX 130</td>
</tr>
<tr>
<td>291</td>
<td>2000</td>
<td>24</td>
<td>MIAMI</td>
<td>LISA</td>
<td>JANET</td>
</tr>
<tr>
<td>290</td>
<td>2000</td>
<td>23</td>
<td>MIAMI</td>
<td>CHERYL</td>
<td>CHAD JAVIN</td>
</tr>
<tr>
<td>289</td>
<td>2000</td>
<td>22</td>
<td>MIAMI</td>
<td>ELI</td>
<td>TO THE JUKEBOX</td>
</tr>
<tr>
<td>288</td>
<td>2000</td>
<td>21</td>
<td>MIAMI</td>
<td>JUICY</td>
<td>YARA</td>
</tr>
<tr>
<td>287</td>
<td>2000</td>
<td>20</td>
<td>MIAMI</td>
<td>SHERRY</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>286</td>
<td>2000</td>
<td>19</td>
<td>MIAMI</td>
<td>TESSA</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>285</td>
<td>2000</td>
<td>18</td>
<td>MIAMI</td>
<td>SOY</td>
<td>D.NELSON</td>
</tr>
<tr>
<td>284</td>
<td>2000</td>
<td>17</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>283</td>
<td>2000</td>
<td>16</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>282</td>
<td>2000</td>
<td>15</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>281</td>
<td>2000</td>
<td>14</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>280</td>
<td>2000</td>
<td>13</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>279</td>
<td>2000</td>
<td>12</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>278</td>
<td>2000</td>
<td>11</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>277</td>
<td>2000</td>
<td>10</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>276</td>
<td>2000</td>
<td>09</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>275</td>
<td>2000</td>
<td>08</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>274</td>
<td>2000</td>
<td>07</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>273</td>
<td>2000</td>
<td>06</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>272</td>
<td>2000</td>
<td>05</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>271</td>
<td>2000</td>
<td>04</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>270</td>
<td>2000</td>
<td>03</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>269</td>
<td>2000</td>
<td>02</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
<tr>
<td>268</td>
<td>2000</td>
<td>01</td>
<td>MIAMI</td>
<td>AIGN</td>
<td>BILLIE JEAN</td>
</tr>
</tbody>
</table>

**MERCURY'S MONO EVADES POP STEREOTYPES WITH 'BLUES'**

(Continued from preceding page)

In the film's TV commercial campaign, the company decided to use the pop song 'Blues' as its promotional theme. The film's character, a young man named Beech, is portrayed as a struggling artist who dreams of making it big in the music industry. The 'Blues' theme is used to convey the message that anyone can make it big with hard work and determination.

The film's soundtrack features a mix of pop, rock, and R&B songs, including hits by artists such as Michael Jackson, Whitney Houston, and Elton John. The 'Blues' theme is used to highlight the film's message of hope and inspiration, and to encourage viewers to follow their dreams and never give up.

In summary, the film's TV commercial campaign is designed to promote the film's message of hope and inspiration, and to encourage viewers to follow their dreams and never give up. The use of the 'Blues' theme is a key element of the campaign, and is intended to convey the message that anyone can make it big with hard work and determination.
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," in which he is accompanied by such stars as Dolly Parton, George Strait and Trini Triggs, has been a consistent seller for the past few years. Jones says he has no intention of retiring anytime soon.

"I’ve never been a country singer who’s been able to do that," he says. "I’m living every day like it’s the first day of the year." 

MCA album, "TV Show, Veterans’ Campaign In The Works"

By Debra 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,” in which he is accompanied by such stars as Dolly Parton, George Strait and Trini Triggs, has been a consistent seller for the past few years. Jones says he has no intention of retiring anytime soon.

"I’ve never been a country singer who’s been able to do that," he says. "I’m living every day like it’s the first day of the year." 

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 UCLA, set to go online this spring. The site will feature news, reviews, and sound samples. A $20 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 Aristat/Nashville earlier this year (Nashville Scene, Bedroom, Jan. 5).

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 debut, the label’s first album. 

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 Crewe, 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. “Cline Country Mountain: Ralph Stanley And Friends” will include duets with such stars as Ricky Skaggs, Allison Krauss, Dwight Yoakam, George Jones, BR-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.

Cedrus T. Judd’s forthcoming Razor & Tie album, “Did I Shave My Back For This,” is another beacon of good taste. “Cut”—besides the title cut “Miss Orange”—includes “Where Do It All The Time,” “Third Rock From Her Thumb,” “First Redneck On The Internet,” and a gentle song of filtration titled “[Missy] 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.”

Sweet 16 On A Harley: Asylum Records artist Lila 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 Meeman, GM of the Country Star American Music Grill.
1.

**No. 1/Greatest Gainer**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHANIA TWAIN</td>
<td>&quot;Mercury Rising&quot;</td>
<td>12</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10084&quot;</td>
<td>10</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10079&quot;</td>
<td>9</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10082&quot;</td>
<td>8</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10094&quot;</td>
<td>7</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10092&quot;</td>
<td>6</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10091&quot;</td>
<td>5</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10093&quot;</td>
<td>4</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10095&quot;</td>
<td>3</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10096&quot;</td>
<td>2</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>&quot;Arista Nashville 10097&quot;</td>
<td>1</td>
</tr>
</tbody>
</table>

**Pacesetter**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLINT BLACK</td>
<td>&quot;RCA 3651(RG)/10086&quot;</td>
<td>4</td>
</tr>
<tr>
<td>CLINT BLACK</td>
<td>&quot;RCA 3651(RG)/10087&quot;</td>
<td>3</td>
</tr>
<tr>
<td>CLINT BLACK</td>
<td>&quot;RCA 3651(RG)/10088&quot;</td>
<td>2</td>
</tr>
<tr>
<td>CLINT BLACK</td>
<td>&quot;RCA 3651(RG)/10089&quot;</td>
<td>1</td>
</tr>
</tbody>
</table>

**Weeks on Chart**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>OF</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71609 (10.98/16.98)&quot;</td>
<td>52</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71610 (10.98/16.98)&quot;</td>
<td>51</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71611 (10.98/16.98)&quot;</td>
<td>50</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71612 (10.98/16.98)&quot;</td>
<td>49</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71613 (10.98/16.98)&quot;</td>
<td>48</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71614 (10.98/16.98)&quot;</td>
<td>47</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71615 (10.98/16.98)&quot;</td>
<td>46</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71616 (10.98/16.98)&quot;</td>
<td>45</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71617 (10.98/16.98)&quot;</td>
<td>44</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71618 (10.98/16.98)&quot;</td>
<td>43</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71619 (10.98/16.98)&quot;</td>
<td>42</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71620 (10.98/16.98)&quot;</td>
<td>41</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71621 (10.98/16.98)&quot;</td>
<td>40</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71622 (10.98/16.98)&quot;</td>
<td>39</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71623 (10.98/16.98)&quot;</td>
<td>38</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71624 (10.98/16.98)&quot;</td>
<td>37</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71625 (10.98/16.98)&quot;</td>
<td>36</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71626 (10.98/16.98)&quot;</td>
<td>35</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71627 (10.98/16.98)&quot;</td>
<td>34</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71628 (10.98/16.98)&quot;</td>
<td>33</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71629 (10.98/16.98)&quot;</td>
<td>32</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71630 (10.98/16.98)&quot;</td>
<td>31</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71631 (10.98/16.98)&quot;</td>
<td>30</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71632 (10.98/16.98)&quot;</td>
<td>29</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71633 (10.98/16.98)&quot;</td>
<td>28</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71634 (10.98/16.98)&quot;</td>
<td>27</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71635 (10.98/16.98)&quot;</td>
<td>26</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71636 (10.98/16.98)&quot;</td>
<td>25</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71637 (10.98/16.98)&quot;</td>
<td>24</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71638 (10.98/16.98)&quot;</td>
<td>23</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71639 (10.98/16.98)&quot;</td>
<td>22</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71640 (10.98/16.98)&quot;</td>
<td>21</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71641 (10.98/16.98)&quot;</td>
<td>20</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71642 (10.98/16.98)&quot;</td>
<td>19</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71643 (10.98/16.98)&quot;</td>
<td>18</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71644 (10.98/16.98)&quot;</td>
<td>17</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71645 (10.98/16.98)&quot;</td>
<td>16</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71646 (10.98/16.98)&quot;</td>
<td>15</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71647 (10.98/16.98)&quot;</td>
<td>14</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71648 (10.98/16.98)&quot;</td>
<td>13</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71649 (10.98/16.98)&quot;</td>
<td>12</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71650 (10.98/16.98)&quot;</td>
<td>11</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71651 (10.98/16.98)&quot;</td>
<td>10</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71652 (10.98/16.98)&quot;</td>
<td>9</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71653 (10.98/16.98)&quot;</td>
<td>8</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71654 (10.98/16.98)&quot;</td>
<td>7</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71655 (10.98/16.98)&quot;</td>
<td>6</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71656 (10.98/16.98)&quot;</td>
<td>5</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71657 (10.98/16.98)&quot;</td>
<td>4</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71658 (10.98/16.98)&quot;</td>
<td>3</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71659 (10.98/16.98)&quot;</td>
<td>2</td>
</tr>
<tr>
<td>BUCK OWENS</td>
<td>&quot;Curb 71660 (10.98/16.98)&quot;</td>
<td>1</td>
</tr>
</tbody>
</table>
WHERE'S THE BEEF? Oprah Winfrey has already proved that an appearance on her show can ignite the sale of books, dolls, R&B, and pop recordings, and following her attention on Garth Brooks, it makes obvious that her show can pack a hefty wallop with country music, too. "As we increase in popularity, our fans want to know more about us," Garth says. "So, it was natural for us to do an interview with Oprah, and she was excited about the idea of having us on her show."

Pat Quigley, president/CEO at Capitol Nashville, says it wasn't your average performance and couch-time appearance on Winfrey's show that caused the sale of "Neighborhoods." "I think the whole atmosphere of the show was really great. Garth and I talked about our backgrounds and our family, and I think that really helped to build the connection with our fans." Pat adds, "I was really impressed with Garth's passion for his music and his commitment to his fans."

Lettre B, the co-founder of Capitol Nashville, comments, "It was a real honor to work with Oprah on this project. She's a great host, and she has a great sense of humor. She really brought the show to life." Pat concludes, "I think the show was a huge success, and I'm proud of the way it showcased Garth's music and his dedication to his fans."

THE REALITY IS: According to Lettre B, the sale of "Neighborhoods" increased by 25% in the first week after the Oprah appearance. "I think the show really helped to bring Garth's music to a wider audience," Pat adds. "But we're still working to increase the sales, and we're hoping for even more growth in the coming weeks." Pat concludes, "I'm really excited about the potential for Garth's music, and I think we're on the right track to making it a success."
Artists & Music

Martin Needs to Simplify Stage Show

RICKY CATCHES THE EYE: Five years ago, a hitrendy, courtesy acclaimed Ricky Martin could be found hanging atop the stage thrilling the crowd at Chile’s Viña del Mar Music Festival with his smash ballad “Fuego Contra Fuego.”

On Feb. 18 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.”

The former member of Menudo has come a long way.

But along the way, Martin may have sacrificed an erstwhile, friendly stage performance replete with warm stage patter for a dazzling production that was dependent on a tightly scripted show.

Certainly, Martin’s one-hour-and-45-minute show, which fans from his home country was an entertaining sight to behold, particularly from a technical standpoint.

Throughout the performance—the first of two sellout shows—there was an assortment of neat staging, lighting, and video effects to complement a composition of musical numbers as “La Copa De La Vida,” “No Importa La Distancia,” and “Volveras.”

And the spiffy video production made you feel as if you were simultaneously watching the concert on pay-per-view as well as in person. In fact, the superb camerawork and animation combined, at times, to provide a better show on the screens than what was actually happening on stage.

Indeed, the fabulous production that offered so many visual options on nearly every song seemed to make Martín an incendiary 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 sided up to his fans, came 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 camera—one seldom spoke or made meaningful eye contact with his audience, though many of them ended up watching him on the video screens.

Martin’s cutie-pie poses, gestures, and dance steps would have been 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 closed with the hit track from his latest album, “Vuelve,” another up-tempo 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, series of ballads and slower numbers in which he attempted to build momentum toward a kinetic conclusion of the concert.

Martin also decorates area-sized venues as is anticipated later this year, then a stripped-down edition of his stadium show with emphasis on crowd interaction in which his 40-piece band was familiar to the first time at Hiram Bithorn.

Ultimately, Martin’s biggest concern was the live performance, for Latin fans at least, is that he is a 25-year-old star who may be too young for teenage fans and too old for middle-aged music enthusiasts. His rapidly expanding, non-Latino following probably will care not a whit about his age, however.

Mother of Lauchest: The cost of the glitz launch of Ricky Martin’s new album, “Vuelve,” which included his two stadium show runs, was approximately $3 million, according to a spokesman from the office of Martin’s manager, Anglo Media. (Continued on page 44)

Latin Tracks A-Z

<table>
<thead>
<tr>
<th>TITLE (Producer)</th>
<th>LABEL</th>
<th>WEEKS CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>21 Acob de Enterri 80</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 81</td>
<td>TEC</td>
<td>6</td>
</tr>
<tr>
<td>21 Acob de Enterri 82</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 83</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 84</td>
<td>TEC</td>
<td>8</td>
</tr>
<tr>
<td>21 Acob de Enterri 85</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 86</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 87</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 88</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 89</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 90</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 91</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 92</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 93</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 94</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 95</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 96</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 97</td>
<td>TEC</td>
<td>7</td>
</tr>
<tr>
<td>21 Acob de Enterri 98</td>
<td>TEC</td>
<td>7</td>
</tr>
</tbody>
</table>

Hottest Hot Latin Tracks

FEBRUARY 28, 1998

BILLBOARD

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3</td>
<td>Ricky Martin</td>
<td>No. 1</td>
</tr>
<tr>
<td>4 5 6</td>
<td>Celine Dion</td>
<td>No. 2</td>
</tr>
<tr>
<td>7 8 9</td>
<td>Juan Gabriel</td>
<td>No. 3</td>
</tr>
<tr>
<td>10 11 12</td>
<td>Alejandro Fernandez</td>
<td>No. 4</td>
</tr>
<tr>
<td>13 14 15</td>
<td>Olga Tameo</td>
<td>No. 5</td>
</tr>
<tr>
<td>16 17 18</td>
<td>J. Armando Gonzalez</td>
<td>No. 6</td>
</tr>
<tr>
<td>19 20 21</td>
<td>Vicente Fernandez</td>
<td>No. 7</td>
</tr>
<tr>
<td>22 23 24</td>
<td>Alejandro Fernandez</td>
<td>No. 8</td>
</tr>
<tr>
<td>25 26 27</td>
<td>Alejandro Fernandez</td>
<td>No. 9</td>
</tr>
<tr>
<td>28 29 30</td>
<td>Alejandro Fernandez</td>
<td>No. 10</td>
</tr>
<tr>
<td>31 32 33</td>
<td>Alejandro Fernandez</td>
<td>No. 11</td>
</tr>
<tr>
<td>34 35 36</td>
<td>Alejandro Fernandez</td>
<td>No. 12</td>
</tr>
<tr>
<td>37 38 39</td>
<td>Alejandro Fernandez</td>
<td>No. 13</td>
</tr>
<tr>
<td>40 41 42</td>
<td>Alejandro Fernandez</td>
<td>No. 14</td>
</tr>
<tr>
<td>43 44 45</td>
<td>Alejandro Fernandez</td>
<td>No. 15</td>
</tr>
</tbody>
</table>

Latino Notes

by John Lamont

---

POP TROPICAL/SALSA REGIONAL MEXICAN

<table>
<thead>
<tr>
<th>ARTISTS</th>
<th>TITLE</th>
<th>WEEK CHARTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3</td>
<td>Ricky Martin</td>
<td>No. 1</td>
</tr>
<tr>
<td>4 5 6</td>
<td>Celine Dion</td>
<td>No. 2</td>
</tr>
<tr>
<td>7 8 9</td>
<td>Juan Gabriel</td>
<td>No. 3</td>
</tr>
<tr>
<td>10 11 12</td>
<td>Alejandro Fernandez</td>
<td>No. 4</td>
</tr>
<tr>
<td>13 14 15</td>
<td>Olga Tameo</td>
<td>No. 5</td>
</tr>
<tr>
<td>16 17 18</td>
<td>J. Armando Gonzalez</td>
<td>No. 6</td>
</tr>
<tr>
<td>19 20 21</td>
<td>Vicente Fernandez</td>
<td>No. 7</td>
</tr>
<tr>
<td>22 23 24</td>
<td>Alejandro Fernandez</td>
<td>No. 8</td>
</tr>
<tr>
<td>25 26 27</td>
<td>Alejandro Fernandez</td>
<td>No. 9</td>
</tr>
<tr>
<td>28 29 30</td>
<td>Alejandro Fernandez</td>
<td>No. 10</td>
</tr>
<tr>
<td>31 32 33</td>
<td>Alejandro Fernandez</td>
<td>No. 11</td>
</tr>
<tr>
<td>34 35 36</td>
<td>Alejandro Fernandez</td>
<td>No. 12</td>
</tr>
<tr>
<td>37 38 39</td>
<td>Alejandro Fernandez</td>
<td>No. 13</td>
</tr>
<tr>
<td>40 41 42</td>
<td>Alejandro Fernandez</td>
<td>No. 14</td>
</tr>
<tr>
<td>43 44 45</td>
<td>Alejandro Fernandez</td>
<td>No. 15</td>
</tr>
</tbody>
</table>

Nuestros Lanzamientos y ademas el catalogo mas Profundo de Musica Latina

**Distribuidora Latina con toda Class de Música!**

- Discos Compactos
- Videos Laser
- VHS & DVDs
- y mucho más

Llamenos Hoy o Mandenos un Fax y descubre por usted mismo!

**U.S.: 1-800-227-7711 • Int'l: (305) 262-7711**

Fax: (305) 261-6143
Special Attractions:

- Billboard's Annual Latin Music Awards
- Special Award Presentations of Billboard's Lifetime Achievement Award, Hall of Fame and Spirit of Hope
- Cutting Edge Panel Discussions including: Benefits of being a SoundScan reporter and the shortage of executive staff in the Latino market
- More to be announced... watch Billboard for details!

Latin Music Quarterly Program Guide

ISSUE DATE: 4/11    AD DEADLINE: 3/17

For advertising information and rates, please contact:
Marcia Olival at (305)864-7578 or
Daisy Ducret at (213)782-6250

TO REGISTER:

Please fill out form and mail with payment to: Billboard Latin Music Conference, Attn: Maureen P. Ryan, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400.

Confirmation letters will be mailed within 10 days of receipt. This form may be duplicated. Please type or print clearly. Make payment to Billboard Magazine.

☐ $349.00 Early Bird - Payment received by March 1st  ☐ $399.00 Pre-Registration - Payment must be received by March 20th  ☐ $449.00 Full Registration - After March 20th and Walk-Up

First Name: ____________________________ Last Name: ____________________________
Company: ____________________________ Address: ____________________________ City: ____________________________ State: ____________________________ Zip: ____________________________
Phone: ____________________________ Fax: ____________________________
I'm Paying By:  ☐ Check  ☐ Visa/MC  ☐ Amex  ☐ Money Order
Credit Card #: ____________________________ Expiration Date: ____________________________ Cardholder's Signature: ____________________________

(credit cards are not valid without signature and expiration date.)

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference if notification is received on or before March 1st. Cancellations received between March 1st and March 20th will be subject to a $175.00 cancellation fee. No refund will be issued for cancellations received after March 20th.

Hotel Accommodations:
The Biscayne Bay Marriott, 1633 North Bayside Drive, Miami, Fl. 33132.
For reservations, please call 1-800-228-9290 or (305) 671-2601
Room Rate: $115.00 single or double
Please state that you're with the Latin Music Conference to receive group rate. Reservations must be made by March 20th.

Discount Airline
You are eligible for special discount fares from American Airlines for travel to Miami. To qualify for these reduced rates, reservations must be booked directly through Pepp Travel at 1-800-877-9770. Please identify yourself as a Billboard Latin Music Conference attendee to receive discount.

Registration Bag Inserts:
Billboard offers you the opportunity to be included in the conference registration bag distributed to all conference attendees. To inquire about cost, quantity and shipping details, please contact Michele Quigley at (212) 536-5088.

Contact Information:
Maureen P. Ryan, Director of Special Events  
(212) 536-5002 ph. • (212) 536-1400 fax
RECORDS OF THE WEEK

**TOP TROPICAL SALSA**

1. **MI CASA**
2. **EL PROYECTO**
3. **LOS SAEZ**
4. **A RIZONERO**
5. **MAYA**

**REGIONAL MEXICAN**

1. **MAFIA**
2. **LOFOS**
3. **EL SINALOENSE**
4. **LA TROBA**
5. **LOS VARGAS**

**NEW**

1. **DAN P CABELLO**
2. **ENRIQUE IGLESIAS**
3. **EL JUAN**
4. **EROS RAMAZOTTI**
5. **JUANES**

**RE-ENTRY**

1. **JEAN MAZUER**
2. **MIRELLE**
3. **LOFOS**
4. **EL SINALOENSE**
5. **LOS VARGAS**

**NOTAS**

(Continued from page 12)

Sony Discos did its part by signing a smash album presentation Feb. 12 at the El Coqui Hotel in Fajardo, Puerto Rico. On hand for the soirée were key players from the industry, executives from around the globe. Highlighting the festivities were two well-produced videos of Martín and of "Vuelve." A TITANIC CHART TOPPER: Last issue, Celine Dion's "I'm Heart Will Go On" (500 Music/Epic/Sony) became the first chart-topper (top singles) on Hot Latin Tracks. The previous highest-charting English-language single was Selena's "Dreaming Of You" (EMI Latin), which spent five consecutive weeks at No. 2. Dion's smash song has been propelled primarily by the mega-smash film in which it is featured, "Titanic."

STATEN: BRIFFS: Ricky Correoso has been named managing director of Sony Venezuela. He will retain his title of managing director of Sony Central America. Temple University Press has just published an updated edition of "The Brazilian Sound." Initially published in 1984 by the University of Michigan Press, it is a solid introduction to the music and artists of Brazil. The book was written by former BMI executive, Chris McGowan, a former Brazil expert and neorealist songstress Melina Leon. Tropical imprint Karen Records has just released the Latin American cassette album, "Angélo De Mi Soledad" by Martin Chavez Y La Maldad. Actress Jacqueline Pineda (General Hospital) has been signed by Vidnet to host its online video show "Vidnet Latina." The program, which also features videos of other Latin American performers, can be viewed at vidnetusa.com. In addition, Vidnet’s producer/director, Robin Wren, is seeking new and old Spanish-language video clips for next year’s "Vidnet Latina" catalog in December and January. U2's most recent album, "Pop," had reached platinum status (60,000 units sold) by the end of the year and has sold 75,000 units so far. Warner Argentina has put "Greenpeace Se Hace Escuchar," a compilation of which a percentage of sales will benefit the environmental organization Greenpeace Argentina. The set was put together by esteemed producer Gustavo Santoalla, who recruited a stellar lineup of Latino recording artists, including Soda Stereo, Maná, Fito Páez, Diego Torres, Cafe Tacuba, León Gieco, Fabián Cantilo, Tintos, Raimundos, A.N.I.M.A.L., and Man Ray. Purpo De La Costa's newest theme park, Vidnet, has released an album titled "Cabe De Barra." The disc was composed especially by Memphis La Bluesera singer Adrián Otero and jazz/fusion pianist Lito Vitalle. The album was put out on the newly minted Heifena Records, which was created specifically for past and future projects. Other artists slated to contribute songs on upcoming albums are Alejandro Lerner, Pappo, and Pedro Aznar.

CHART NOTES, RETAIL: Valentine's Day weekend was usually one of the heaviest sales periods for the U.S. Latin market, and this year proved to be no exception. Indeed, hearts were growing fonder than ever for Latino product, as the 130,000 units moved this week equaled last year's Valentine Day sales by 22%. Predictably, male-torch specialists led the way, with Ricky Martin and his out-of-the-box smash "Vuelve" (Sony Discos/Sony), which debuts at No. 1 on The Billboard Latin 50 Chart this week. "Vuelve" was as well on The Billboard 200 as a very impressive No. 1. Martin helps Sony Y buenos y bonitos factores, the first mixed issue on The Billboard Latin 50 this issue. Other best-selling titles scoring bulls this issue were well-known croons Alejandro Fernandez, Luis Miguel, José Luis Rodríguez, Churrie Zaa, and Cristian. Fernández’s "Me estoy enamorando" (Sony Discos/Sony), a backwailling-bulletin-title this issue (1-2) due to the robust sales surge in the overall market, continues its record-setting pace, as the set spends its 24th straight week on The Billboard 200—the most weeks by any non-Latin artist. Urban legend González has three solo discs out, including "Gonzalo," has explored a variety of musical styles, such as pop/ dance, that is far removed from his stripped-down rock flavored hits with Los Prisioneros. They have met with much critical and commercial success either. Chandul Abarca Chas, ex-Leer, "Luis Miguel," states that González is planning to put out a compilation of Latin American techno. "I don’t have a sound because I have never had a formula to do an album." With those words, González make clear that in the future, one could expect anything from him.

ARGENTINA ROUNDUP: U2 sold out three shows Feb. 5-7 at the 60,000-seat River Plate Stadium in Buenos Aires. Fans of the band braved intense weather outside the hotel where the group stayed. They have since displayed images of the U2's PopMart tour were on the cover of every newspaper, which resulted in orders for 30,000 copies of the CD single catalog in December and January. U2's most recent album, "Pop," had reached platinum status (60,000 units sold) by the end of the year and has sold 75,000 units so far. Warner Argentina has put "Greenpeace Se Hace Escuchar," a compilation of which a percentage of sales will benefit the environmental organization Greenpeace Argentina. The set was put together by esteemed producer Gustavo Santoalla, who recruited a stellar lineup of Latino recording artists, including Soda Stereo, Maná, Fito Páez, Diego Torres, Cafe Tacuba, León Gieco, Fabián Cantilo, Tintos, Raimundos, A.N.I.M.A.L., and Man Ray. Purpo De La Costa's newest theme park, Vidnet, has released an album titled "Cabe De Barra." The disc was composed especially by Memphis La Bluesera singer Adrián Otero and jazz/fusion pianist Lito Vitalle. The album was put out on the newly minted Heifena Records, which was created specifically for past and future projects. Other artists slated to contribute songs on upcoming albums are Alejandro Lerner, Pappo, and Pedro Aznar.

CHART NOTES, RETAIL: Valentine's Day weekend was usually one of the heaviest sales periods for the U.S. Latin market, and this year proved to be no exception. Indeed, hearts were growing fonder than ever for Latino product, as the 130,000 units moved this week equaled last year's Valentine Day sales by 22%. Predictably, male-torch specialists led the way, with Ricky Martin and his out-of-the-box smash "Vuelve" (Sony Discos/Sony), which debuts at No. 1 on The Billboard Latin 50 Chart this week. "Vuelve" was as well on The Billboard 200 as a very impressive No. 1. Martin helps Sony Y buenos y bonitos factores, the first mixed issue on The Billboard Latin 50 this issue. Other best-selling titles scoring bulls this issue were well-known croons Alejandro Fernandez, Luis Miguel, José Luis Rodríguez, Churrie Zaa, and Cristian. Fernández’s "Me estoy enamorando" (Sony Discos/Sony), a backwailling-bulletin-title this issue (1-2) due to the robust sales surge in the overall market, continues its record-setting pace, as the set spends its 24th straight week on The Billboard 200—the most weeks by any non-Latin artist. Urban legend González has three solo discs out, including "Gonzalo," has explored a variety of musical styles, such as pop/ dance, that is far removed from his stripped-down rock flavored hits with Los Prisioneros. They have met with much critical and commercial success either. Chandul Abarca Chas, ex-Leer, "Luis Miguel," states that González is planning to put out a compilation of Latin American techno. "I don’t have a sound because I have never had a formula to do an album." With those words, González make clear that in the future, one could expect anything from him.
Perspectives On Monk; Miles With Drum Loops

Thelonious Monk’s Compositions Have been examined in several recent projects, such as unique in other ways. "Brilliant Corners" (Verve), the latest of Bill Holman's arrangements of Monk's tunes, is a near-perfect example of this style. "Sixtyt's" (Blue Note) is a short composition for four musicians, including Monk's former group, the "Cesaris.

In contrast to Holman's projects, the new release by Fred Hersch, "The Lonely" (None), 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 territory, adding his own personal touches. The album's title, "The Lonely," is a perfect description of the music, which is ambient and introspective.

"Miles' 2 Go" (Verve Forecast) features compositions written by and associated with Davis, such as "Blue In Green," "So What," and "Free Jazz Dance," giving listeners a chance to experience the original LP's musicality. While it may not have the original arrangements, the music is still essential for fans of the genre.

"Made in the Shade," also available on Verve, is a tribute to the late jazz trumpeter Miles Davis. The album features a mix of new and old material, including tracks from Davis' solo albums and collaborations with other musicians. The album is a testament to Davis' influence on the jazz world, and a must-listen for any fan of the genre.

"The Lonely:" A Comparison of Monk and Davis

The album, recorded over a two- to three-year period, has an introspective, quiet nature that gives the impression of attending a piano recital. The listener feels obliged to sit quietly through the performance without speaking or moving, as there is no cell-phone interruption, and it is justly rewarded for the effort.

While "Brilliant Corners" and "The Lonely" share only a handful of compositions, both feature arrangements by the same composer, Anthony Braxton. The result is a fascinating mix of styles and influences, with Braxton's compositions sitting well together and with Monk's music. The performances are tight and precise, with each musician contributing to the overall sound of the group.

"On the Corner" (Verve), the latest release by the late jazz trumpeter Miles Davis, is a testament to his influence on the music world. The album features a mix of new and old material, including tracks from Davis' solo albums and collaborations with other musicians. The album is a must-listen for any fan of the genre, and a fitting tribute to one of jazz's greatest musicians.

"The Lonely:" A Comparison of Monk and Davis

In a not-so-silent way, Miles Davis' desire to have his music recorded 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 "Free Jazz Dance," giving listeners a chance to experience the original LP's musicality. While it may not have the original arrangements, the music is still essential for fans of the genre.
## Top Gospel Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>1</td>
<td>GOD'S PROPERTY</td>
<td>GOD'S PROPERTY</td>
<td>BILLBOARD CLASSIFIED</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>NEW GOSPEL 1998 VOL. 2: 100 MOST POPULAR</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>BEBE WINANS</td>
<td>ATLANTIC</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>4</td>
<td>KAREN CLARK SHEARD</td>
<td>ISLAND</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>5</td>
<td>THE NEW LIFE COMMUNITY CHOIR</td>
<td>NEW LIFE 43</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>6</td>
<td>SOUNDTRACK &amp; ARTIST</td>
<td>ARTIST (1995)</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>7</td>
<td>DARYL COLLYER WITH THE NEW GENERATION SINGERS</td>
<td>REUNION CHORUS</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>DONNIE MCCLURKIN</td>
<td>WARNER ALLIANCE</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>9</td>
<td>VICKIE WINANS</td>
<td>CG Releases</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>10</td>
<td>ANGIE AND DEBBIE</td>
<td>ARTIST 97</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>11</td>
<td>THE CANTON SPIRITUALS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>12</td>
<td>CARLEY CASARES</td>
<td>WORD</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>13</td>
<td>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>14</td>
<td>FRED HAMMOND &amp; RADICAL FOR CHRIST</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>15</td>
<td>VARIOUS ARTISTS</td>
<td>TODAY'S GOSPEL MUSIC COLLECTION</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>16</td>
<td>BEBE &amp; CECE WINANS</td>
<td>SAVOY/37</td>
<td>BMG PUBLISHING</td>
</tr>
<tr>
<td>1</td>
<td>17</td>
<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>18</td>
<td>T.J. JAKES</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>19</td>
<td>THE WILLIAMS BROTHERS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>20</td>
<td>CARLTON PEARSON</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>21</td>
<td>THE GMW GOSPEL ANNOUNCERS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>22</td>
<td>OLATA ADAMS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>23</td>
<td>VIRTUE</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>24</td>
<td>MARVIN SAPP</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>25</td>
<td>THE MOTOR CITY MASS CHOIR</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>26</td>
<td>YOLANDA ADAMS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>27</td>
<td>DOTTIE PIPES</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>28</td>
<td>RICHARD SMALLWOOD</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>29</td>
<td>WILLIAM BECKETT &amp; FRIENDS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>30</td>
<td>THE GMW GOSPEL ANNOUNCERS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>31</td>
<td>WANDA NERD BUTLER</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>32</td>
<td>ANONOTED</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>33</td>
<td>VARIOUS ARTISTS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>34</td>
<td>L.A. MASS CHOIR</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>35</td>
<td>KURT CARR SINGERS</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>36</td>
<td>MISSISSIPPI MASS CHOIR</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>37</td>
<td>THE GEORGIA MASS CHOIR</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>38</td>
<td>MIGHTY CLOUDS OF JOY</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>39</td>
<td>BEN TANKARD &amp; TRIBE OF BENJAMIN</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>40</td>
<td>JAMES HALL &amp; WORSHIP AND PRAISE</td>
<td>BMG PUBLISHING</td>
<td></td>
</tr>
</tbody>
</table>

## Artists & Music

**GOD'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 her 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. By dint of Reid’s 2-year-old label, he and 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 his 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 daughter’s heart.”

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. When then VP Vernell Johnson excited another label, Pugh决定 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 should he add: Reid’s “He’s My Everything” or the rap single, “Get Up On That!’’

“Pugh’s reply, ‘That I couldn’t do both secular and gospel,”

“God had a plan for him to turn,” reports Reid. “I am in the guineas. We’re all feeling the gospel industry together. But we’re in this for the long haul. And for me, it’s not about sales, but souls.”

**BLACK IS BEAUTIFUL:** Born Again recording artist James Greear is getting a great deal of buzz from his single “Beautiful Black People,” which has made the playlists at 20 R&B and 45 gospel stations since early February. Greear’s first single, “I Got What I Need,” the release is doing well and has to do with looks. Many are saying it’s Jamesia Bennett, who shares lead vocals on the cut and just happens to be the daughter of Ann Neshy. The debut recording from the Minneapolis-based group, “Don’t Give Up,” is set to hit the streets March 24.

**BRIEFLY:** 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 (23) 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 Lisa Collins**

**PAYNE ARRIVES:** Industry conventions such as the recent National Assn. of Religious Broadcasters gathering and Christian Book Publishers Assn. Expo are obviously great places for labels to showcase new talent. Among the acts who generated strong word-of-mouth during those events was producer John Payne’s sister, Michelle. Payne’s gospel album, 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, Anna Downing, and Daywind. Payne represents something of a departure for the label, as her debut 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 DeVon and Ray Davis.

“Certain songs were particular to the vibe,” says Payne’s father, John, who is producing the project. “She’s got a really unusual voice, and we both agree that the best way to serve it is to just let it flow.”

**RICHARD SMALLWOOD**

**by Deborah Evans Price**

**PAYNE ARRIVES:** Industry conventions such as the recent National Assn. of Religious Broadcasters gathering and Christian Book Publishers Assn. Expo are obviously great places for labels to showcase new talent. Among the acts who generated strong word-of-mouth during those events was producer John Payne’s sister, Michelle. Payne’s gospel album, 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, Anna Downing, and Daywind. Payne represents something of a departure for the label, as her debut 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 DeVon and Ray Davis.

“Certain songs were particular to the vibe,” says Payne’s father, John, who is producing the project. “She’s got a really unusual voice, and we both agree that the best way to serve it is to just let it flow.”

**RICHARD SMALLWOOD**
## Top Contemporary Christian

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LEAN RIMES</td>
<td>&quot;YOU LIGHT UP MY LIFE&quot; - INSPIRATIONAL SONGS</td>
</tr>
<tr>
<td>2</td>
<td>CARMAN</td>
<td>SPARKLE (CHORDANT)</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>WORK 1998: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS</td>
</tr>
<tr>
<td>4</td>
<td>AMY GRANT</td>
<td>MIRACLE (708 WORD)</td>
</tr>
<tr>
<td>5</td>
<td>STEVEN CURTIS CHAPMAN</td>
<td>SPARKLE (1630) (CHORDANT)</td>
</tr>
<tr>
<td>6</td>
<td>BOB CARLISLE</td>
<td>DADEN (1130) (PROVIDENT)</td>
</tr>
<tr>
<td>7</td>
<td>BEBE WINANS</td>
<td>ATLANTIC/SPIRIT (1621) (CHORDANT)</td>
</tr>
<tr>
<td>8</td>
<td>AVALON</td>
<td>SPARKLE (1630) (CHORDANT)</td>
</tr>
<tr>
<td>9</td>
<td>JARS OF CLAY</td>
<td>ESSENTIAL (707) (PROVIDENT)</td>
</tr>
<tr>
<td>10</td>
<td>POINT OF GRACE</td>
<td>WORD 9604</td>
</tr>
<tr>
<td>11</td>
<td>JACI VELASQUEZ</td>
<td>MYHRE (6955) (WORD)</td>
</tr>
<tr>
<td>12</td>
<td>VARIOUS ARTISTS</td>
<td>STRAIGHT UP (CHORDANT)</td>
</tr>
<tr>
<td>13</td>
<td>STEVE GREEN</td>
<td>SPARKLE (1630) (CHORDANT)</td>
</tr>
<tr>
<td>14</td>
<td>AUDIO ADRENALINE</td>
<td>FRONTIER (518) (CHORDANT)</td>
</tr>
<tr>
<td>15</td>
<td>VARIOUS ARTISTS</td>
<td>FRONTIER (518) (CHORDANT)</td>
</tr>
<tr>
<td>16</td>
<td>DONNIE McCLURKIN</td>
<td>WARRIOR ALLIANCE (426) (WORD)</td>
</tr>
<tr>
<td>17</td>
<td>RICK MULLINS</td>
<td>REUNION (1116) (PROVIDENT)</td>
</tr>
<tr>
<td>18</td>
<td>THE SUPERTONES</td>
<td>BEC (740) (CHORDANT)</td>
</tr>
<tr>
<td>19</td>
<td>NEWWA</td>
<td>STAR (50) (CHORDANT)</td>
</tr>
<tr>
<td>20</td>
<td>ANGIE &amp; DEBBIE WINANS</td>
<td>AFFECTION (7015)</td>
</tr>
<tr>
<td>21</td>
<td>RiVA BAND</td>
<td>SPRING HILL (1500) (CHORDANT)</td>
</tr>
<tr>
<td>22</td>
<td>CRYSTAL LEWIS</td>
<td>WISDOM (350) (CHORDANT)</td>
</tr>
<tr>
<td>23</td>
<td>VARIOUS ARTISTS</td>
<td>HOLYROW 3 (CHORDANT)</td>
</tr>
<tr>
<td>24</td>
<td>CARMAN</td>
<td>SPARKLE (1630)</td>
</tr>
<tr>
<td>25</td>
<td>SANDY PATTY</td>
<td>WORD 911</td>
</tr>
<tr>
<td>26</td>
<td>CLAY CROSS</td>
<td>REUNION (1005) (PROVIDENT)</td>
</tr>
<tr>
<td>27</td>
<td>VARIOUS ARTISTS</td>
<td>BRIGHTWOOD 6030 (PROVIDENT)</td>
</tr>
<tr>
<td>28</td>
<td>RON KENOY</td>
<td>LOGAN (1023) (WORD)</td>
</tr>
<tr>
<td>29</td>
<td>PHILIPS, RICHARD &amp; GREG RODGERS</td>
<td>CHAI (892) (CHORDANT)</td>
</tr>
<tr>
<td>30</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS FOR A GENERATION (3100)</td>
</tr>
<tr>
<td>31</td>
<td>STEPHANIE JAMES</td>
<td>FOREFRONT (514) (CHORDANT)</td>
</tr>
<tr>
<td>32</td>
<td>KATHY TROCCIOLI</td>
<td>REUNION (1005) (PROVIDENT)</td>
</tr>
<tr>
<td>33</td>
<td>BEBE &amp; CECE WINANS</td>
<td>SPARKLE (1630) (CHORDANT)</td>
</tr>
<tr>
<td>34</td>
<td>KIRK FRANKLIN &amp; THE FAMILY</td>
<td>GREAT SHIPS (2121)</td>
</tr>
<tr>
<td>35</td>
<td>JESUS CHRIST</td>
<td>ROCKETEER (1226) (PROVIDENT)</td>
</tr>
</tbody>
</table>

## Classical KEEPING SCORE

### by Bradley Bumbarger

**LIFE HIGGINS AT 40:** French independent Harmony Mundi (HM) kicked off the celebrations for its 40th anniversary year in January with a private concert for its international distributors at its Aries headquarters. Hosted by HM founder president Bernard Coutaz, the performances featured star counterpoint Andreas Scholl with intimate Andreas Martin, the mezzo-singer singer Gisele 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 albums this year, as soloist, co-leader of chamber group Romancasa, and associate director/concert master of London's Academy Of Ancient Music.

The first of the Manze windmill was just out: an album with the title 'Handel's Baroque Violin Concertos" released on HM's golden-hearted final works, "Concert For The Prince Of Poland." March brings a disc spotlighting the famous, freakishly 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 Arts 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/parti
target, respectively, of HM's 15-year-old U.S. division.

Goiffon and Young hosted a pre-view 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 soloists and musical excerpts, Young made a persuasive case for the label's U8 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 Concerto Grossi Op. 6, which is due in September (and if the lipstained beauty of the 0m-17-year-old where any indication, the two-Cd set is something special). And along with a live and vital recording of "The Devil's Sonata" and some Bach, Manze offered a teaser from his April album with Romancasa, "Phantasticus." Drawing from the 18th century (albeit two who drew us much to music at its most "antaver-" the disc promises to provide a forum for Manze's playing its unfettered best. "That's the great thing about Andreas—he's not afraid to take his playing right to the edge," Young notes.

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

**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 kind of music people listen to and how people put labels on music.

While many will balk at the notion of classic jazz compositions performed in the context of classic music, Led- ford's reverence for the music is appar- ent. He hopes that his interpretations will inspire yearner listeners to purchase and explore the original David Records offerings. Ulti-
mately he wants to play a role in "bring-
ing jazz back to the center of our cul-
ture. Perhaps Davis could have envisioned Ledford's music after all.

**RETURN ENGAGEMENT: Brad Mehldau**

Brad Mehldau releases "The Art Of The Trio, Volume Two—Live At The Village Vanguard" March 21. Mehldau is the pianist's Grammy-nominated "The Art Of The Trio, Volume One." Consisting of solely of standards, "Volume Two" allows the listener to experience Mehldau's interpretation of music he has played at the Vanguard for the first time in years. Mehldau is joined by bassist Larry Grenadier return to the Vanguard for a six-night stand- ing, to coincide with the album's release.

Steve Graylow can be reached at Billboard's New York office, 1515 Broad-
way, New York, N.Y. 10036. Phone: 212-336-3301; fax: 212-392-6955; e-mail: sgraylow@billboard.com.

---

Visit Billboard Online on the Internet http://www.billboard.com

- Industry news and announcements updated daily
- Polls win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402/1-800-449-1402
e-mail: info@billboard-online.com

---

FEBRUARY 28, 1998

47
NASHVILLE—Masterfonics, founded in 1973 and consistently one of the top five 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 1988, 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, which the Tracking Room encompasses. The $3 million-plus, 5,500-square-foot facility designed by Tom Hildre, 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 Hildre-designed Mix Room, with an SSL 4046E desk with G Series computer. Studio Six is the tracking room, which has been a primary tracking room, another Hildre design with an SSL 4046E desk with G computer. Other firsts for the studio include the premiere installation of the A&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 from29, 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 actually planning stages of the Tracking Room was being built); three studios at Ocean Way Nashville, two studios at Starstruck Studios, and East Iris Recording Studios, a Hildre-design/SSL 9000J facility that opened in December.

Ocean Way Nashville is a joint venture between Los Angeles studio owners Alan Sides and Gary Belz featuring one of the country’s largest vintage Neve consoles and the first high-quality installation of an Oxford digital console; Starstruck, owned by singer Reba McEntire and husband/manager Narvel Blackstock, had the SSL 9000J mixed by John Shanks and to be operated by him; 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 the mid-1980s had burdened the city’s music economy.

Even though many of the new facilities opened in the last 2 1/2 years set new annual record-keeping rates, and some saw as high as $2,500 per day—many are consistently $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 level of Nash- ville’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 home by private family financing. Only Masterfonics carried a debt service held outside of the studio’s principal.

Jeffrey Flum, 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 Octo- ber Studios and Secret Sound as ex- ample of the normal cycles and dynamics of any industry. “I saw that radio was becoming to play it safe and want more of the same. So it’s natural that you’d see more ‘best of’ records coming out, and that means less new recording. The handwriting has been on the wall for some time.”

Others, though, praise Meadows’ risk-taking. Carl Tat, owner of Re- cording 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 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. For as the room itself, everyone has opinions about every studio, but the 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 Adkins, President of East Iris, emphatically agrees with Meadows’ assessment of the relationship between studios and the rest of the business.

“My understanding of the recording business is that there is a small core of studios that service a larger part of the business, that are really the bread and butter of the whole enterprise. Anything that affects those studios, affects the industry,” he says. “It’s a very fragile industry, and I think the Nashville studio community is in a lot of trouble with the recent increase in cost of living and rent that has forced many of the large studios to raise their rates.”

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 Fidelotum Recordings in Kernersville, N.C. Showed, clockwise from bottom left, are Dixon, Easter, and Hang Ups members Jeff Kears, Brian Tigh, and Aaron Lundholm.

“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 mid-sized rooms is being eaten away by producer studios and A&Rs, 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 equip- ment.”
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 box office for the record-breaking film has broken $1 billion in theatrical revenues worldwide, has absolutely no impact on the stage show it’s based on.

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’s breaking its own box office records and those of the London Fanfare, which has been running for 17 years.

Less than a year into what will be a long, long run, “Titanic” has returned 20% of the $9 million investment Yeston says. And while Yeston describes only one Ti...
Italy’s Piracy Fight Escalates
Target: Organized Crime, 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 alliance under the auspices of the International Federation of 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 official retail 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 IFPI 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.

“This is a qualitative difference between our first and second year of operations,” says Mazza. “In addition to the virtual disappearance of bootlegging product, we are seeing a decrease in music cassette piracy and a big increase in counterfeit CD sales 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 responsible for pirate cassette production.” Mazza says smugglers are exploiting Italy’s lengthy Adriatic coastline in the same way that illegal immigrants from Albania and Turkish Kodi are using it—as an easy entrance into the EU. “FPM’s work involves a lot of international representation,” says Mazza. “Italy’s geographical position and its long Adriatic coastline makes it difficult to patrol and therefore ideal for smugglers.”

Although the rise 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 that the FPM’s success will show a smart operator of its profitability,” he says.

Following are some of the initiatives developed in the wake of:

• A broadcast of CMA’s 31st annu-

al awards show, held last Septem-

ber, will be screened midday Satu-

day (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 Aus-

tralian Record Industry Assn., the Australian Musicians Rights Assn., and the Australasian Mechanical Copy-

right Owners Society, the CMA will disseminate information through the U.S. and its international affiliates.

(Continued on page 53)

CMA Visit Promotes U.S./Australian Country Connection

BY CHRISTIE ELJESER

MELBOURNE, Australia—Nashville is stretching its hands across the seas to Australia. A Feb. 19-23 visit by a delegation from the Nashville-based Country Music Assn. (CMA) is set to result in more concerts, more promotions, visits to 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 Sherré 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 do things in the future, and it’s in Aus-

tralia.’ 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-Daly, Tina Kernaghan, Shane Del, the Wheel, Mitchell Shad-

low, Felicity, and Becsy 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 Aus-

tralian 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.”

Arriving with the visit was the announcement by CMT International president Carl Kornmeyer that May CMT would set up an office in Sydney and localize its programs; it will pro-

vide a separate feed to Australia and Southeast Asia.

The CMA also handed out its three inaugural International Country Radio Awards. Two went to influential Aus-

tralian DJs John Laws and Nick Ebb; the third went to Germany’s Walter Fuchs.

“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 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 perhaps repeated. “Aus-

tralia 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, Aus-

tralia is going to be the major market outside the U.S. and Canada.” Sapor-

iti recalls there was hardly a contem-

porary 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.

(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 Organisation—was launched by president Robert-Jan Hertog, a for-

mer 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, Wessend- based Music Net, is trying to soften the blow of the company’s downfall. Says Music Net GM Gohn 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.”

(Continued on page 54)
Diesel Top Winner At Sweden's Grammys
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 Gramm-
nais at the 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 Edborg Svensson Trio's "Winter In Venice," for best jazz album; Svensson also won composer of the year. Titoo's album was voted female pop/rock album.

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

French Stations Defy Quota

BY REMI BOUTON

PARIS—Two years after the introduction of a quota system, French radio sta-
tions are slowly but steadily lowering their share of Frenchcontent—to the dismay of the local recording industry.

France's quota system is causing major problems for radio networks torn between political and economic pressures, according to domestic broad-
casters. National top 40 network NRJ and a number of key local French sta-
tions have now received stiff warnings from broadcasting regulator CSA con-
cerning their failure to comply with the French-language quota in their music output.

The minimum French-language con-
tent required by the CSA is currently 40% during daytime programming (Billboard, Oct. 7, 1986). But, according to airplay-monitoring figures, during September-November 1997, NRJ played only 37.3% of Fran-
cophone repertoire.

Three important regional top 40 net-
works—Orleans-based Vibracion, Lyon-
based Scoop, and Strasbourg's Top Music—played 33.8%, 36.9%, and 38.1% French-language material, respectively.

The "Centre Region 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 label groupe acquired by SNEP.

Jean-Eric Vail, president of Vibra-
tion, says that quotas are "a real prob-
lem 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), accor-
ding 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 suit-
able music. Says Sabot, "We stopped playing boy bands after a year ago. We could have increased the share of rap, but the labels didn't want to provide our female and adult listenership."

Sabot says that with the current state of the music market, "it is easier to meet the quotas when you have a tight-
ly 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."

Vail contends that for his network, which covers central/west France and targets a wide 15- to 50-year-old demo-
graphic, "it is not easy to find Top 40 music that forces us to choose between rap and French 'variety.'"

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

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 government support for the arts that more accu-
rate reflects a multicultural society.

The case will be presented directly to Chris Smith, the Culture, Media and Sport Depart-
ment, which will consider the change 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 the music industry circles since Labour's election victory in May, and convention organizers believe that his agreement to speak at the keynote address suggests that he is at least sympa-
thetic to their case. Although Smith is not expected to announce any immedi-
ate 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 de-
bate about the future direction and na-
ture of government backing for music.

Musicalliance spokesman David Flower says, "At the moment, 98.6% of the U.K. government's subsidy towards music goes to the European classical and opera traditions."

"We now live in a multi-ethnic, multi-cultural society, and we want to ask Mr. Smith why there mustn't be a change in emphasis," he adds.

Musicalliance 98 will also see the launch of a campaign for a new BBC national radio station showcasing special-
casestring genres, not often heard else-
where on the airwaves. BBC Radio 3 exists as a government-subsidized clas-
sical music outlet, and Flower wants to see a new BBC Radio 6 dedicated to folk, jazz, roots, and other minority gen-
res.

The event takes place March 7 at London's Barbican Centre.

newsline...

WISE MUSIC JAPAN has named Hiroshi Inagaki chairman, effective March 1 (Billboard Japan Bulletin, Feb. 12). He replaces Ryuzo Konogi, who left to head indie label John-
y's Entertainment in March 1997. A 28-year veteran of Sony Music Entertainment (Japan) and CBS/Sony, Inag-
aki was most recently president of Sony Music Entert-
ainment (Japan) think tank AXL Inc. and a director of Sony Music's Global Rights Inc. In his new post, he will oversee Warner Music International’s two Japan-
ese operating companies, Warner Music Japan and East.

STEVE McCULLY

BRITISH SKY BROADCASTING (BSkyB) has bought a 49% stake in music-on-demand cable 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 can-
nels 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

MARK SOLOMONS

SIR GEORGE MARTIN will mark his retirement from the music business by releasing a March 16 album in the U.K. through Chrysalis/Echo's Group 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 do something else."

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 DOCCDATA 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 DOCCDATA rights to distribute sound carrier-
s 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.'s specialist book channel. The retailer has acquired Borders Downer, a for-
november veteran of British music retailer Our Price, was most recently VP/GM of Waterstone's U.S. book-selling operation. The first U.K. Borders super-
specialist 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 tele-
cast Feb. 10 by Carlton TV on the U.K.'s national commercial TV network, accor-
ding 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.

EMI RECORDS U.K. has launched the second phase of its "... At Abbey Road" album series. The new releases feature 80s 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 '80s 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 Asso-
ciation 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 "Concentration?" and singles "Can You Celebrate" and "How To Be A Girl" each sold more than 1 mil-
lion. 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, to do so. In 1997 there were 27 million-selling albums, compared with the 1996 tally of 17; million-sell-
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."
French Stations Defy Quota
(Continued from preceding page)

about the Australian government’s plans to relax parallel-import re-
strictions and the expected repercussions on the local industry.

* Arista/ Nashville acts Austin, Bubba Watson and Pam Tillis are in line
for promotional visits over the next year.

* The CMA will discuss the pos-
sibility of creating an international showcase, including Australian acts, at its Fan-
Fair in June.

* The Midday Show” on au-
stralian radio network 9 Network has announced it will broadcast from
Nashville for four days to coincide with the CMA Awards in late Sep-
tember.

ITALY’S PIRACY FIGHT ESCALATES
(Continued from page 30)

industrial-sized CD-R plants produ-
cing up to 800,000 illicit copies a day. In a market like Naples, where
traditional music sales are already low, piracy has a noteworthy impact on
the legal market.

Rogue retailers are also attempt-
ing to circumvent last year’s en-
dowment to the IRS. Last month, Judge Robert Jones of the Tenth Circuit Court
of Appeals handed down a non-precedential decision that could mean
$36 million in lost revenue for the IRS. (See Billboard, March 20).

The bill should be read and approved in the Senate soon before going through Parlia-
mament and probably becoming law by next May,” says Mazza.

EMI Music Italy and Greece
president Roberto Citerio was back in Italy for a few days in mid-
March. The trip was his first since the two countries’ merger in late
December. Among the key issues discussed was the possibility of
releasing a new football-themed album as a joint venture with
International

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, Jonny Citerio,
was feeling like he had a lead role on a solo debut album, “Little Songs,” slated for release March 17 on EMI Music Can-
da. “The album is very much David,” says Usher’s manager, Terry McRae, who also
manages Moist. “I’d love to see Moist do some writing for Usher.”

The songwriting is going well, but Moist is still working on the album. “It’s a
very fun process,” says Usher. “We’re just enjoying ourselves.”

Moist rose from obscurity in 1994-
95 when it won a Juno Award for best new band and a recording made for
approximately $4,000.

The act first gained attention in April of 1996 when Moist released its
self-titled debut album and single “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.

Meanwhile, the promised new label, which includes increased penalties for anyone who makes to music piracy a
及 criminal and not just a civil offense (Billboard, Oct. 26, 1995), is
still awaiting Senate and Pari-
lamentary approval. “The bill should be read and approved in the Senate
soon before going through Parlia-
mament and probably becoming law by next May,” says Mazza.

EMI Music Italy and Greece
president Roberto Citerio was back in Italy for a few days in mid-
March. The trip was his first since the two countries’ merger in late
December. Among the key issues discussed was the possibility of
releasing a new football-themed album as a joint venture with

Modern Rock’s Mois
Has Made Its Mark

Koch Int’l To Launch 2 Divisions
Will Handle Special Products, TV Commercials

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 compilation division slated to debut in May.

In 1997, the distributor opened several
new music divisions, including a Latin division; Koch Beata, for distribu-
tion of underground, alternative, and
electronic dance product; and a video
division.

To accommodate its expanding op-
eration, Koch has expanded its sales and
electronic executive appointments. Dominique Zarka was named to the newly cre-
ted post of president, effective immedi-
ately. Zarka had been GM of Koch’s
Canadian operation since it opened in 1995. In addition, a number of
staff were promoted: Cyril Kaye
was named senior VP of sales; Angele Herens has become VP of marketing and promotion; Lynnette Schneider

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 compilation division slated to debut in May.

In 1997, the distributor opened several new music divisions, including a Latin division; Koch Beata, for distribution of underground, alternative, and electronic dance product; and a video division.

To accommodate its expanding operation, Koch has expanded its sales and executive appointments. Dominique Zarka was named to the newly created post of president, effective immediately. Zarka had been GM of Koch’s Canadian operation since it opened in 1995. In addition, a number of staff were promoted: Cyril Kaye was named senior VP of sales; Angele 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 com-
pany has grown and we have to be
more entrepreneurial,” says Zarka. “We’re a family-run style company [previously] in which every,
only did a little bit 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 Toronto; and has distribution points across the country. Outside Canada, Koch International distributes such international labels as Beggars Banquet, DRG, Moonshine Music, MSD Group, Oh Boy Records, and Focus. The company’s international labels include Panam, LPRC Records, and Skaha Records.

Billboard FEBRUARY 28, 1998 53

Citerio and the band are working on
some new material. “It’s a very
fun process,” says Usher. “We’re just
enjoying ourselves.”

Moist rose from obscurity in 1994-
95 when it won a Juno Award for best
new band and a recording made for
approximately $4,000.

The act first gained attention in April of 1996 when Moist released its
self-titled debut album and single “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.

Much Music play of the eye-catching
videos clip for the album’s single, “Push,” helped the track take off at
Canadian album rock and modern rock radio. “We’re also pursuing par-
allel-import sales aggressively in Canada both on its own and as a backing act for Collective Soul, Green Day, Live, Red Hot Chili Pe-
ppers, Hole, Hole, and Metallica.”

The band’s second album, “Crea-

ture,” was released on EMI Music
Canada in October 1996 and was
boosted by such singles as “Leave It
Alone,” “Resurrection,” and “Tan-
trum.”

The band’s self-titled debut album
was released in April 1994.

Koch Int’l To Launch 2 Divisions
Will Handle Special Products, TV Commercials

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 compilation division slated to debut in May.

In 1997, the distributor opened several new music divisions, including a Latin division; Koch Beata, for distribution of underground, alternative, and electronic dance product; and a video division.

To accommodate its expanding op-
eration, Koch has expanded its sales and executive appointments. Dominique Zarka was named to the newly created post of president, effective immediately. Zarka had been GM of Koch’s Canadian operation since it opened in 1995. In addition, a number of staff were promoted: Cyril Kaye was named senior VP of sales; Angele 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 com-
pany has grown and we have to be
more entrepreneurial,” says Zarka. “We’re a family-run style company [previously] in which every,
only did a little bit 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 Toronto; and has distribution points across the country. Outside Canada, Koch International distributes such international labels as Beggars Banquet, DRG, Moonshine Music, MSD Group, Oh Boy Records, and Focus. The company’s international labels include Panam, LPRC Records, and Skaha Records.

Billboard FEBRUARY 28, 1998 53
HONG KONG: American writer Brad Parker has been dividing his time between Hong Kong and his Los Angeles base since MIDEAM Asia in May 1996. The artist's devotion to the region, he decided to form a collaboration with legendary BM International Malaysia writer/recording artist M. Nasir (Billboard, July 6, 1996). Tentatively titled "Jagat Jebat Jeni Jenin," the project aims to combine Indo-Malaysian rhythms with Asian elements in a pop style. The record was due to Nasir's Kuala Lumpur-based L删除;e studio and the Syndromed studio in Malaysia, will continue in March. Nasir's rhythms are combined with guitar synthesizer and "other technological guitar stuff," Parker says. "The challenge lies in staying away from the building blocks of Western pop in blues, country, or folk roots and to stay true to the Malay tradition." Half-Lebanese Parker grows up listening to Arabic melodies; Nasir's father, a musician, taught him the same—"one reason why Parker now refers to Nasir as a "soul mate.""

UNITED KINGDOM: American songwriter Jimmy Webb plays seven dates in Britain next month, including three nights at London's Jazz Cafe, as a new U.K. compilation of his work, "The Classic Songs Of Jimmy Webb," hits the market. The 18-track set was compiled by Polygram's catalog marketing head, Nick Stewart, and features recordings by Glen Campbell, Scott Walker, Donna Summer, Dusty Springfield, the Four Tops, Judy Collins, and Thelma Houston, among others. Liner notes are by Mark Cooper, producer of TV's "Later... With Jools Holland." Stewart says the project, released on the Debuta
tante imprint, took a long while to assemble because of licensing challenges; for example, locating the ownership of Richard Harris' 1968 original recording of Webb's "MacArthur Park." "It turned out that the rights are held by Harris himself, not Dunhill, the label that originally released the hit and is now part of Universal Music."

ITALY: Already a mega-star in most non-English speaking markets, Italian singer Eros Ramazzotti has his chance so far of breaking beyond his U.S. Hispanic stronghold into other Anglophone territories with his current single, "Cose Della Vita," one of his biggest hits, has been remade as a duet with Tina Turner. The raunchy, but melodic rock number was selected as a duet with Turner after she met Ramazzotti at her birthday party last year in her Swiss home. The meet was nurtured by Heinz Henn, BM Entertainment International senior VP of international A&R, who was marketing, who believed in the project and spread the news to potential record labels. Ramazzotti and Turner's forthcoming second album are featured on volume four of "The VA Nineteen Music 18 Track Sampler" series.

NETHERLANDS: Dutch singer Erika Karst is making inroads in the U.S. with her gent
tly rocking single "My Heart Goes Out To You" (Billboard, Reviews & Previews, Feb. 7), Robbins, a joint venture between one-time Profile co-founder Cory Robbins and BMG, has licensed the track for the U.S. The song is lifted from Karst's 1997 debut album, "Grown Up," on the House-based VAN Records. The set provides a wealth of potential singles, ranging from Meredith Brooks-type pop-rockers to Celine Dion-queasy big ballads. At home, in the Benelux territories, the current (and fourth) single is the Stephen Turner-penned ballad "Separate Lives," a stunning romantic duet with former Spandau Ballet singer Tony Hadley. Two demo versions of tracks meant for Karst's forthcoming second album are featured on volume four of "The VA Nineteen Music 18 Track Sampler" series.

IRELAND: Veteran singer Christy Moore has canceled all 27 dates of his winter tour due to doctors' orders because of "mental exhaustion." Moore's current release, "Christy Moore Collection Part Two" (Newberry/Columbia), starts with two versions of the tradition "Cruach Of Kilkare" and features several of his own compositions, as well as collaborations with Nigel Rolfe (on "Middle Of The Island") and U2's Bono and the Edge (on "North & South"). Moore's recording career began in 1969 with "The Bothy Band" (Rolling Stone) and recent albums have included "Wine, Women & Song." Moore has announced that he will be selling all his vinyl records, worth $2,000, on eBay. Copies are now said to be worth $2,000 Irish pounds ($2,900) to collectors.

CECILIE TRESSEY
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 its efforts have brewed a whole new customer base, which was most apparent during the second and third quarters of ’97, when the New York-based label watched its sales increase nearly 300%.

Executives at the 5-year-old label attribute much of its growth to its promotion in-store cafes of book/music chains, beginning with 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 25-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 Barbieri, executive VP of operations for the Toronto-based Timothy’s. “If consumers bought three one-half pounds of coffee separately, they would get 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 a contest in which Putumayo albums were played at varying 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. Barbieri noted that the Putumayo promotion was one retailer’s most successful events in recent times. “There was definitely a noticeable spike in sales since the promotion started,” he says. “We’ve gone through over 4,000 CDs, the expedition coffees have done well, and we’ve sold over 2,500 pounds of Putumayo blend alone.”

Putumayo recently moved beyond the in-store cafes of book/music chains, and last month 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 25-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 Barbieri, executive VP of operations for the Toronto-based Timothy’s. “If consumers bought three one-half pounds of coffee separately, they would get 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 a contest in which Putumayo albums were played at varying 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. Barbieri noted that the Putumayo promotion was one retailer’s most successful events in recent times. “There was definitely a noticeable spike in sales since the promotion started,” he says. “We’ve gone through over 4,000 CDs, the expedition coffees have done well, and we’ve sold over 2,500 pounds of Putumayo blend alone.”

Typically, labels have used more traditional promotional venues when launching releases. “We’re exploring ways to make that relationship 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-Store Marketing and CAFE Music Network have created in-store coffee stands as 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 company’s efforts aren’t limited to chains with cafes, citing participation from accounts such as The Gap, “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 “The Guitar of Art: a Collection 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 previous release.”

(Continued on next page)

Internet Label And Distributor Link Up
J-Bird Records Makes Deal With Navarre

By Frank DiCicostanzo

NEW YORK—Hoping to virtually redefine the relationship between label and distributor, Internet-based J-Bird Records (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,” replicate 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, 25-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 J-Bird partner Ron Schaefer. “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.”

J-Bird released its first compilation in November ‘96, 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 re-sell 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.audio.net), 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-casting.

In another joint online venture, the label recently linked up with the Pepsi entertainment site (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 Ana Cherry, a former backup singer for Luther Vandross; the Anci; and Lovechild with Jann Wertza, formerly of Toasted Foot.

Last March, the label even reached out to traditional radio (Billboard, March 15, 1997) to promote its artists on WLRH 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.Am., former keyboard player for both the Who and Billy Squier; Andrew Gold and the Harlem Gospel Choir; plus TV themes from “Marl 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 Soundmanic Group, Blockbuster; Best Buy, Whereshouse, Camelot, HMV, Rectors, Circuit City, and all leading one-stops.

“I think J-Bird’s concept is 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 who 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 retail in 1998, Barbieri conservatively estimates that each title will sell a minimum of 10,000 units, retailing retail sales of more than $7 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.”

BILBOARD FEBRUARY 28, 1998
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 1998, 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.

“We’re doing more of the same,” Hazen says, “to maximize our profile of our brand and our music through distribution.” For Hazen, Putumayo means generating a buzz around the label’s artists, which in turn will lead to increased sales and higher visibility.

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 Bookstores’ Café 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. “For the first time this year, we’re giving away a free ‘Romantica’ greeting card with each CD purchase.” The greeting card, which features the album’s folk/folksy sound, 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 include 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 Magazine, and alternative new weeklies and on radio stations.

Another aspect of the promotion is a raffle in selected store locations. Customers are invited to submit 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 independent stores 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 tablecloths, cans, and whatever romantic items they want to use,” Hazen says. “We ask our retailers what they would want to get out of one of our promotions. Once we know what they’re looking for, 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 promotion and merchandising efforts the two companies have undertaken between the two companies. The book chain played host to an in-store dance event that coincided with the release of Putumayo’s latest title, “Latin-Latin” 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 in sales of Putumayo merchandise over the last few of these kinds of promotions,” says Anne Dickens, national events coordinator for Borders. “[Putumayo] really are good at utilizing all their creative juices with these world music compilations, which is a tough market.”

Last October, when the label released “A Putumayo Benefit: Music From The Coffee Lands,” a compilation featuring such artists as Claudia Gomes (Brazil), Jacob Lawrence & Ringlin (Jamaica), and Thomas Mapfumo (Zimbabwe), it worked closely with Barnes & Noble, the chain has hosted its other Putumayo musical promotion, based 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.

CONOW, 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 Reeve, VP of finance; Mike Snider, VP of management information systems; Barbara Cies- lak, 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 Sustainable Creative Achievement will go to Dionne Warwick and Fleetwood Mac, and the President’s Award for Sustained Executive Achievement will go to musician 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 print, direct response and online entertainment products (music, video, and audiobooks) decreased 13% in the third fiscal quarter that ended Dec. 31, 1997, to $475.6 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.

NZK, the online music company, says that its Internet retail site Music Boulevard has won 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 (5); the sites are at www.musicgrammy.com and www.musicbld.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).

LIFT® Systems with future. ...the ultimate in Listening Systems. ...the ultimate in Multimedia Merchandising. ...the ultimate in Homesystems.

Visit our website at: www.LIFTonline.com
email us at: usa@LIFTonline.com or call us at: 1-800-543-8269
for free color brochures.

BILLBOARD FEBRUARY 28, 1998 57
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. 29, 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
(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 losses 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 restructur- ing 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 $35 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 open its Los Angeles facility, which is largely a 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 reorganisation, 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.
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 by 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 hiked 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, over-all-clad man ruffling 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.

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 1800s. The style, which developed in northern Mississippi and Georgia, melded 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 pygmy—became the first man to document the style when he recorded Sid Hemphill of Coni, 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 Turner 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 Hemphills are dead, and Strickland lives in a nursing home.

Turner, who was born June 2, 1907, says he picked up the fife 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 picknickers eat barbequed 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—who has 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 head of Memphian musician/producer Jim Dickinson and plays in his own bands, Gutbucket and the (Continued on next page)

Music Of Othar Turner Is Worth ‘Hollerin’ ’ About

**A PIECE OF ZOMBIE HEAVEN**

- 4 CDs
- 119 tracks all mastered from original tapes
- 42 previously unissued
- 68 page full colour book
- Many previously unpublished photographs
- Memorabilia from the band’s archive

**THE ZOMBIES**

- **...**

- musical sophistication
- unbowed by most bands
- “Zombie Heaven” details the band’s spectacular evolution to the unadulterated songs that held up to the band’s best
- The New York Times
- “What an appropriate title... a collector’s dream”
- Billboard
- “For one of the original British invasion groups, it’s the time of the season again”
- Billboard
- “...remarkable, life-free boxed set with the search”
- "(out of four) USA Today Today"

**SELL YOUR MUSIC!**

Full Color Promo Cards

$95

500 copies

Create Your Own Full Color Custom Promotional Cards featuring Record Releases & New Bands • Great For Recording & Sound Studios • Market Instruments & Accessories • Perfect For Trade Shows, Fan Crus, Special Events & More! • Call Now 1-800-959-8365

For More Information & A Free Sample Kit!

Modern Postcard

**BILBOARD** FEBRUARY 28, 1998
Declarations of Independents (Continued from preceding page)

Northern Mississippi All Stars, with his brother Cody. He says Turner performs regularly at the annual Memphis in May Beale Street Music Festival.

"Then I just started going to the picnics," says Luther. He visited Senatobia with an Adat machine and an elaborate seven-member setup to capture the entire band in the raucous picnic setting. Turner also recorded a song titled "Blues on My Porch," accompanied by Luther's bottleneck guitar played in the style of Turner's old friend, the late blues titan Fred McDowell. He released a four-track EP by the Rising Star Band in 1965 on his indie label Sugar Ditch Records.

"It's the best of his kind," Luther says of Turner. "But he's trying to teach me and his kids and R.L. Boyce too to keep it alive and have a good time. He's like some sort of tribal chief or something... He's the godfather of the hill country, no doubt about it." Luther's tapes, recorded over a period of nearly six years, ultimately came to the attention of Kattelnabel, who works regularly with Jim Dickinson.

"Jim always sends me tapes of all the stuff Luther does," Kattelnabel says. "I got the (EP) and a tape from (the 80s) of Othar on 'Mister Rogers' Neighborood.' . . . The more we talked about it, the more I said, 'Somebody's got to do this record.' This is a major piece of history.

On "Everybody Hollerin' Goat"—which is distributed by the Alternative Distribution Alliance, Forced Exposure, and Hooversville—history comes brilliantly alive. To hear the record is to hear music roaring you out of the mist of time.

As Turner puts it himself on the album package, "Heap see, but mighty few know. Now you can know.

---

At The Borders. Pat DiNizio stopped by a Borders Books & Music outlet in New York to promote his latest album, "Songs And Sound." Pictured, from left, are Daniel Tower, field marketing representative at BMG Distribution; Cheryl Shaver, VP of sales for Velvel Records; DiNizio, Milo Pacheco, community relations coordinator for Borders; and Amy Hawley, assistant manager for Borders. (Photo: Chuck Pulin)
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 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 29% 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 began in 1993 in Franklin, Tenn., consists of eight Cedarmont Kids Classics audio titles and six Cedarmont Kids Videos. It has already passed the 6 million mark in total units sold—and, as Gay points out—

“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 1996. “Pius, by the end of the year, ‘Bible Songs 1998’ and ‘Toddler Tunes’ [1994] are on schedule to hit gold.” Additionally, he says, two videos are gold, and two more are on the verge. Saleswise, he says, as Cedarmont Kids product is budget-priced ($1.99 for cassettes, $5.99 for CDs), “we have to sell the average 30,000 copies a week to keep 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 (who 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,” says Gay, 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 through 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 often use local kids to do vocals.”

A pair of new Cedarmont Kids Videos are due this year, “School Days” and “Christmas Carol,” 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 has grown 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 were walking in the door asking for Cedarmont Kids by name. We feel very blessed.”


The latest from Listening Library is “The Mighty” by Rodman Philbrick (originally titled “Pike 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.
In For The "Kill." Celebrating Universal Studios Home Video's release 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 Duval; critic Leonard Maltin; Movieline magazine's Virginia Campbell; Universal's Louis Feola; Movieline's Anne Volokh; and Universal's Chris McGurr, Andrew Kailrey, and Charlie Katz.

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 Lyric Studios, which is adding a Christian best-seller, "Vegetable," to its roster. "Vegetable," to its roster. The year 2000 approaches, so do inspirational cassettes from several suppliers, including Lyric Studios, which is adding a Christian best-seller, "Vegetable," to its roster. "Vegetable," to its roster...
**Top Music Videos**

**Billboard**

**FEBRUARY 28, 1998**

**COMPiled from a national sample of Retail Store and video rentals reports collected, compiled, and provided by Billboard/BPI Communications.**

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE, Imprint</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DEAD TO THE WORLD</td>
<td>GARTH Live from Central Park</td>
<td>GARTH Brooks</td>
</tr>
<tr>
<td>2</td>
<td>GIRL POWER</td>
<td>LIVE IN ISTANBUL</td>
<td>Spice Girls</td>
</tr>
<tr>
<td>3</td>
<td>TULSA TOKYO AND THE MIDDLE OF NOWHERE</td>
<td>PlayStation Video</td>
<td>Hanson</td>
</tr>
<tr>
<td>4</td>
<td>ONE HOUR OF GIRL POWER</td>
<td>Warner Home Video 36853</td>
<td>Spice Girls</td>
</tr>
<tr>
<td>5</td>
<td>TRIBUTE</td>
<td>Virgin Video 77849</td>
<td>Yanni</td>
</tr>
<tr>
<td>6</td>
<td>RAGE AGAINST THE MACHINE</td>
<td>Vangelis &amp; Glenda Gari</td>
<td>Rage Against the Machine</td>
</tr>
<tr>
<td>7</td>
<td>DOWN BY THE TABBERNACLE</td>
<td>Sting/Phil Video</td>
<td>Sting &amp; Gloria Estefan</td>
</tr>
<tr>
<td>8</td>
<td>CLOSURE</td>
<td>Nickelback</td>
<td>Nickelback</td>
</tr>
<tr>
<td>9</td>
<td>THE ABSOLUTE BEST VIDEOS</td>
<td>Spivey Video Group 43201-3</td>
<td>Spivey</td>
</tr>
<tr>
<td>10</td>
<td>THE BEST OF THE DOORS</td>
<td>Universal Studios, Home Video 85029</td>
<td>The Doors</td>
</tr>
<tr>
<td>11</td>
<td>WOW-1999</td>
<td>Spivey Video Channel Ltd. 43206</td>
<td>Various Artists</td>
</tr>
<tr>
<td>12</td>
<td>LIVE FROM AUSTIN, TEXAS</td>
<td>Sony Music Video 90820</td>
<td>Steely Dan &amp; Steve Lukashuk</td>
</tr>
<tr>
<td>13</td>
<td>SUBLINE</td>
<td>RCA Music Video Universal Music Video Div. 11712</td>
<td>Sublime</td>
</tr>
<tr>
<td>14</td>
<td>SELENA REMEMBERED</td>
<td>Epic/LA Video 77695</td>
<td>Selena</td>
</tr>
<tr>
<td>15</td>
<td>LIVE AT THE APOLLO</td>
<td>Private BMG Video VHS163</td>
<td>Yaro</td>
</tr>
<tr>
<td>16</td>
<td>LIVE SHIT: BINGO &amp; PUSHER</td>
<td>EMI Entertainment 51991</td>
<td>Metallic</td>
</tr>
<tr>
<td>17</td>
<td>GONE TILL NOISE RETURNED</td>
<td>Music Video and Home Video 50321</td>
<td>Wyclyf Jean</td>
</tr>
<tr>
<td>18</td>
<td>ALLEY &amp; MOVEMEN</td>
<td>Interscope Universal Music Video Div. 95106</td>
<td>Bush</td>
</tr>
<tr>
<td>19</td>
<td>I'M BOUT IT</td>
<td>Atlantic Video Video 95143</td>
<td>Master P</td>
</tr>
<tr>
<td>20</td>
<td>LIVING THE DREAM</td>
<td>Live in Washington, D.C. BMG Video 43003-3</td>
<td>The CANTON Spirituals</td>
</tr>
<tr>
<td>21</td>
<td>LIVING IN THE TRAGIC KINGDOM</td>
<td>Interscope Video/Blackbird Video Div. 88240</td>
<td>No Doubt</td>
</tr>
<tr>
<td>22</td>
<td>THE COLOUR OF MY LOVE CONCERT</td>
<td>Epic Video Music Video 50136</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>23</td>
<td>WHO IS THERE NOW?</td>
<td>Epic Video Music Video 90153</td>
<td>Kan</td>
</tr>
<tr>
<td>24</td>
<td>GREATEST HITS</td>
<td>6 West Home Video BMG Video 18994</td>
<td>Kenny G</td>
</tr>
<tr>
<td>25</td>
<td>LIVE IN DETROIT THE VIDEO</td>
<td>Phat Video Video 90193-3</td>
<td>Vickie Winarski</td>
</tr>
<tr>
<td>26</td>
<td>OUR FIRST VIDEO</td>
<td>Dunbar Video Martull Video Entertainment 53304</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
</tr>
<tr>
<td>27</td>
<td>ANTHEM TO BEAUTY</td>
<td>Rhino Video Video 33995</td>
<td>Grateful Dead</td>
</tr>
<tr>
<td>28</td>
<td>THE COMPLETE WOMAN IN ME</td>
<td>RCA Video 440450893</td>
<td>Bob Marley &amp; The Wailers</td>
</tr>
<tr>
<td>29</td>
<td>DVD VS. DIVX</td>
<td>Distributed by Divco Video, Catalog No. 26531</td>
<td>Divco Video</td>
</tr>
</tbody>
</table>

**DVD vs. DIVX**

**Continued from preceding page**

Divx proponents reported that signs indicating that it's taking hold.

Berg said consumers have been active in the 390 stores offering
DVD rentals, 6% of the 6,500 outlets in the Rent-A-Kiosk system.
There were 4,000 נתונים transactions for the week of Jan. 1,
compared with 10,000 for laserdisc in the same period. In contrast,
laser discs topped 14,000 during the week of June 5, 1997, when
dVD transactions equaled zero.

"The good news is that DVD rental is growing rapidly, and the
even better news is that only 11% of people who purchased DVD
players in our sample were those who had switched from laserdisc,
"Berg said. "It means that 89% of the people who bought a DVD
player in '97 are in fact brand-new to the non-VHS world."

Universal Studios Home Video senior VP of business development and
operations Phil Picataggi said consumers responded positively to a
studio consumer study.

"It will reinvigorate the video business, period, both rental and
sell-through," Picataggi said, noting DVD's "ability to bring
back to the video business some of the sizzle and excitement of what it was when new.

Lesinski added, "Our forecast in the year 2002 shows a ($3 billion
industry) if all the studios are involved, and that involves
distributing titles day and date with VHS with.

**Lower Prices**

For the format to succeed, Berg
advocated a price drop in DVD
players to less than $300 and simul-
castaneous release of titles on disc and
cassette. This should be available for
both rental and sale, said Berg,
who thinks the idea of sell-
through-only is "ludicrous" for
DVD because it should
undermine catalog demand.

Berg also advocated develop-
ing DVD recording capabilities.
However, Lesinski said only an estimated 15% of VCR owners use
their machines for home taping.
Picataggi suggested that many
consumers who want to make
home recordings will own both players
rather than be forced to make a choice.

Peter Black, president of soft-
developer Xiphias, weighed in
with predictions for DVD-ROM.
The format's sales volume should
reach $500 million by year's end,
said, thanks in large part to the
diminishing cost of players in home
and laptop computers.

"The great majority of that
product will be moving through
the computer chains, not Blockbuster,
not the mom-and-pop, and not those
places the home video busi-
ness had traditionally served," said
Black. The arrival of DVD-ROM, he
said, poses questions that should
foster more industry panels.

"What does this mean to the
home video industry?" asked Black.
"What does this mean when you're
comparing sell-through and rental?
What does this mean about who the
buyer is?"

**TO OUR READERS**

Shell Talk will return next week.
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.

Max Video Systems’ Bob Kleinengsmit welcomes attendees to a demonstration of his high-speed dubbing system. The video-on-demand concept undergoes its first test this fall.

Dixx Entertainment president Paul Brindez, 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.

VSDA president Jeffrey Eves, citing greater studio cooperation, presents a strongly upbeat view on the state of the home video industry.
Musicland Defies Negative Expectations
By Focusing On DVD, Tighter Operations

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 gospel had the 1,372-store chain barely escaping the bankruptcy route taken by others, Musicland set new records in pretax profit, and first-quarter net earnings. Chairman/CEO Jack Eustiger 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 VHs the week of Dec. 14-20, 1997. In fact, Musicland Group is much more music than it has. It has 400 Suncoast Motion Picture outlets, which stock only videos and closely related products. And the medium contributes to overall revenue. Chief Executive Officer, Fred Yandell, is quoted in the press as saying, “With Video...”

Musicland’s Sam Goody store in Universal City, Calif., sports a wide array of titles, DVD, music videos, and catalog sales boosted fourth-quarter results.

As part of a long-term strategic alliance, Musicland has acquired the DVD format by teaming with Sears in 68 stores in Warner Home Video’s six launch markets. “We have the opportunity to create the right balance between the DVD player and the drive,” according to a spokesperson for Musicland.

The chain also is looking for sales targets closer to hand, such as the National Geographic Video’s “Titanic” documentary, which received 25 percent exposure in February.

“Just when you think you’ve got it all figured out, something else turns up,” Benike says. “So if you just take a snapshot of what month you’re in, you’ll 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. After a few years ago, “we were ahead of the market,” Benike said. “Now we have a title that does $60 million theatrically, bring it to sell-through, put a marketing campaign behind it, and have a guarantee you could do at least $1 million. Today you have to find what that customer is more than in the past.”

In its place, Musicland Group took advantage of DVD’s 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],” Benike says.

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 viral DVD format is a “band-aid” measure. “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.

Musicland’s focus on DVD has been particularly beneficial for the company. “We’ve been creative in the way we’ve tried to market the product, and we’ve been very open to everything we’ve suggested,” Benike says.
**FEBRUARY**

- Feb. 19-22, Wintergrass, Sheraton Tacoma Convention Center and First Baptist Church, Tacoma, Wash. 206-563-4141.
- Feb. 20-21, It’s Gonna Take A Lotta Love: Memorial Concert For Niccolotto Larson, Santa Monica Civic Auditorium, Santa Monica, Calif. 626-585-9575.
- Feb. 21, Developing A Lucrative Music Career, Studio 122 at the Boston Center for Adult Education, Boston. 617-482-1445.
- Feb. 27, 12th Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-859-1633.

**MARCH**

- March 5-7, Million Dollar Black College Radio And Music Conference ’98, Summer Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.
- March 8, 10th Annual Tamika Awards, Avery Fisher Hall, Lincoln Center, New York. 212-587-7474.
- March 26-27, BrainTecCamp, Coleman Center, New York. 516-593-5494.

**Lipman Cares About Music.** Record marketing exec Macey Lipman recently showcased his paintings, prints, and note cards at the Rock Wolffy Fine Art Gallery in West Hollywood, Calif. The works are offered for sale and yarneahleasings, 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 “Pramount Studios,” from left, are Lipman and Mike Griener, president/CEO of the National Academy of Recording Arts and Sciences.

**NEW COMPANIES**

**ED BARIAN PUBLICITY**, a public relations firm for home video distributors and TV and video production companies, formed by Ed Baran. The firm will also represent the clients at entertainment trade shows. 10216 N. Louise Ave., Glendale, Calif. 91207, 818-243-0716.


**APRIL**

April 5-7, Billboard’s International Latin Music Conference & Awards, Biscayne Bay Marriott, Miami. 212-536-5002.

**EVENTS**

April 6, Celebrity Golf Tournament, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballeros Country Club, Tucson, Calif. 213-626-6611, extension 6540.

April 9-12, Montreal Urban Music Seminar, Radisson Hotel Des Gouvernons, Montreal. 514-481-7569.

April 21, All You Need To Know About...
**MONO**

Fornica Blues

PRODUCERS: Martin Vingo, Jim Abraham

Echo/Murray 314 536 676

_With Life In Monochrome:_ 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 found its way onto the U.S. hip-hop circuit. The UK group consists of synth programmer Martin Vingo, who cut his teeth in the U.K. hip-hop scene as a chanteuse and chanteuse, and chanteuse Siobhan De Maré, who embraces with breezy tones and pretty delivery. The dreamy, romanticized lyrics and ethereal sound washes are in the same family of English ambient techno as Husherwork, Massive Attack, and Portishead. The release is disjointed at first, but once it gets going, it offers a star-sampling of dub roar, soulful acid jazz, and '80s pop. Electronica super-enthusiasts might be captivated by the "been there, done that" sampling of John Hurry and Isaac Hayes, but on the whole, the album will delight music lovers far and wide.

**VITAL REISSUES**

**SPOTLIGHT**

JOYLynn DANIEL

Ceci's Daughter

PRODUCERS: James Pizzuti, also, Jon Bonedell

_The Sky Music:_ 1201

From the first line of its engaging opening track, "In A Minute," the latest album by the popular singer-songwriter Joylynn Daniel hits a comfort zone between mainstream rock and country, pop and modern rock, and accessibility and edginess. Like so many other talented female rockers as Pat Benatar, Alice Cooper, and the Des Moines, Iowa-based Joylynn 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 plenishing of American Indian culture ("Quetzalcóatl"). As an album that demands to be heard by any triple-A, top 40, AC, or modern rock program-mer who wants to get on the ground floor of a highly deserving project. Contact: Trimuse Music Group, 218-348-4000.

**SPOTLIGHT**

JOHN WESLEY HARDING

Awake

PRODUCERS: John Wesley Harding & Chris S Stroop

_Zero Hour:_ 1210

Abetted by San Francisco "popmusicians," and possibly by the influence of folk artist John Wesley Harding takes his craft to a new level, delivering an album that shows variety, depth, and laden (lyrics in a new, colorful coat. Backed by instruments ranging from vintage analog synthesizers to imaginatively played percussion to electric and acoustic guitars, "Awake" is easily Harding's most kaleidoscopic work, consistently appealing (though nowhere at times on his insistence on phrasing his voice like Elvis Costello). The album's power-pop sound will likely expose Harding to a new audience that may have turned in to his folky work. Highlight include "Miss Fortune," "Your Ghost (Don't Spare Me No More)," and "It's All My Fault," featuring vocalist Kelly Hogan.

**OLU DARA**

In The World From Natchez To New York

PRODUCERS: Youn-Nels (skills) & Olu Dara

_A Midwestern Native_:

Natchez, Miss.-native Olu Dara—a well-known jazz sideman—debutas a hard-on with an irrepressibly soulful, bluesy album that features his lyrical bent 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 ("Far East Country Girl"), and African-influenced pop ("Your Lips, "Okra")—as if combining the urban bluesiness of Bo Diddley with the uplifting exotism of Senegalese troubadour Baaba Maal. Rounding out the album, hip-hop star Nae (Dara's son) contributes a rap on "Jungle Jag." An album that triples-A, folk, blue, and public-programmers will find essential.

**WWORLD MUSIC**

★ LENNY GOMULKA & THE CHICAGO PUSH

_Home Is Where The Heart Is_

PRODUCERS: Lenny Gomulka

Push 9503

One of the more propulsive of the "Chicago soul" polka style Lenny Gomulka returns to the top with his 18th album since leaving the genre's master band-leader, Eddie Blazonczyk. His Band, Massachusetts residence is at the heart of the local track, "Say Hello To Some From Massachusetts," a typically warm-hearted tune currently being banned as the official state polka. Also topical for this election cycle is "My Best Friend" (written for Gomulka's wife) and a cover of the pop song "Sweet," and "I'm Your Man." The experimental "Freddie's" is also noteworthy, memorializing pushing polka trumpeter Freddie K., dead last year in a auto accident. Contact: 414-541-6606.

**CLASSICAL**

★ JOSEPH MARTINS KRAUS: Symphonies, Olympic Overture

Swedish Chamber Orchestra, Pektor Sundkvist

PRODUCERS: Michael Pankow

Nexus 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 39. Also like Mozart (though to a lesser degree, of course), Kraus wrote music that filled Clasichal-ear 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 Voltairre's tragedy "Olympie." There's something wonderful here, particularly in the Sympho-ny in C Minor—a broadening work that fills the page. "Olympie" is a real find, and Haydn's Sturzo used Driuspo period will love. And at budget price, this well-plays the well-done. Contact: 414-541-6606. For a review of Vanguard Classies' last year of its remarkable '69 recording of Kraus' deeply moving "Funeral Cantata For Gustav III."
MERRILL BAINBRIDGE FEATURING SHAGGY

Get Yo' Back (1:34)
PRODUCERS: Sean "Love" Combs, Jerry Butler
PUBLISHERS: Goffin/King On The Mo, SOCAN, Songs Of PolyGram International, ASCAP
Ụتجنب: This single should be given a listen by anyone who enjoys the reggae genre.

JIM ARDEN Wishing That 1:35
PRODUCERS: Ed Cherry, Jarrn Arden, Cliff "The Boss" Martinez
Ụتجنب: Arden returns with a guitar-fueled purlaal for her new album, "Happy." The pop singer of 1960s, 1970s and 1980s would be pleased.

JAI Jefferson (1:37)
PRODUCERS: Joel Roger, Rowes, Bogan
PUBLISHERS: M.A.G.I.C., ASCAP
Ụ�피: If you have yet to embrace this young U.K. singer's gorgeous debut disc, it's not too late. The title cut is a fine pop top 40 entry with its shuffling, classic soul groove and witty funk guitar licks. Jai's astoundingly finger-fluent vocal runs must be heard to be believed, as he scales to notes that could shatter glass. Praise must also go to George Michael who will be permanently snapped up on this disc, and with sound quality displayed on a few favorably phrased twists of its own. He has a field day with the song's chorus, which has a singer-songwriter ring to it. Should sound awesome blasting on top 40 stations— that is, give the benefit of proof that you can make up a pop jewel like this.

BILLY PORTER Greensleeves (2:40)
PRODUCERS: Gary "Hammer" House, Brett "Dig" Lawrence
Ụavoid: Wrote, Hodge, Laverette, Cocker, Clarke, Blackstock
PUBLISHERS: Headman House/Devotion/R.M., SESAC, Big 2 Tone/Co/Mint/Arista Records
ỤNgModule: Angie Stone, Freedom Lykes, Erick Sennor, Brownie (B)"Digg" Lawrence
ỤOVB/AS 00566 (Casino Acoustic)
Ụ ביקוש: Porter remains among the unique heroes of R&B's new wave of singer-songwriters. Just as he prevails, this third single from his much-missed but "Entertainer," will "untold," this fine pop top 40 entry with its shuffling, classic soul groove and witty funk guitar licks. Jai's astoundingly finger-fluent vocal runs must be heard to be believed, as he scales to notes that could shatter glass. Praise must also go to George Michael who will be permanently snapped up on this disc, and with sound quality displayed on a few favorably phrased twists of its own. He has a field day with the song's chorus, which has a singer-songwriter ring to it. Should sound awesome blasting on top 40 stations— that is, give the benefit of proof that you can make up a pop jewel like this.

REBEKAH Sin So Well (4:13)
Ụavoid: Reese Media, William Silvon
Ụـــــ: April 30
PUBLISHERS: EMI West/Warner Bros., Curb, BMI
Ụ(Module): B"N",
CLOSE TO YOU: REMEMBERING THE CARPENTERS

CONCERTS

several locations

75 minutes, $15.99

This homage to the late Karen Carpent er's soft, unique voice is enhanced by her brother Richard's rich, musical voice. The combination is beautiful.

THREE MINUTES TO POWER AND PEACE

رف

20 minutes, $39.95 for three-tape set

It is a little too early to form a judgment, but after five minutes of meditation, the artist's ability to inspire begins to show. You may want to purchase this tape to use in your daily life.

MAESTRO von SWITZERLAND

Conducted by Arthur's father, the maestro von Switzer, this tape is a wonderful introduction to his work. It contains four movements of the symphony, and the maestro von Switzer's interpretation is accurate and well-executed.

HOME VIDEO

by Catherine Appleford O'Dell

ARTUR'S FIRST SLEEPOVER

Random House Video/Tony Story

25 minutes, $12.98

Camping out in the backyard is a fun adventure for everyone in the family. Arthur and his parents learn how to make a fire and enjoy the outdoors while watching their favorite cartoon character.
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 water. “My Heart Will Go On,” already one of the biggest radio smashes in history, hardly merits 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 his film’s score. He decided that for the end credits, he needed something that stood apart from the orchestral arrangements throughout this magnificent 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 blast. But then the big question: who to sing it? “I needed an opera singer more than a pop singer to bring all the emotional qualities I 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 Angell 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 the single and preferred radio 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 rumbles that maybe it would be savvy to take some time off from movie projects.

Granted, her Oscar-winning duet with Meat Loaf “I’d Do It All Again,” “The Beast,” was arguably Dion’s break-through 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.”

Dion and Angell, 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” earned a gold plaque in June from Canadian Recording Industry Association.

More “Than 1,000 Stations Broadcasting On The Net

Bundy, president of BRS Media, noted that in the past two years the number has grown 1,600%, from 50 to 1,100.

The number of new radio stations joining the trend also set a record last month: 119 new Webcasts signed on, breaking the previous high of 80 stations, set in July 1997.

Bundy adds that in five radio stations with a World Wide Web site now broadcast audio.

CHUCK TAYLOR

‘87 Revenue Clears $13 Billion Mark

NEW YORK—A decade of talk of consolidation, overkill, format crises, and staff squeezing, radio advertisers saw nothing but promise in the medium.

According to the Radio Advertising Bureau (ARB), last year established an all-time high, revenue topping the $13 billion mark for the first time.

The industry experienced an overall 10% increase in earnings for 1997 to an estimated $13.65 billion, easily breaking the previous year’s record of $12.41 billion. Local ad sales rose 9% in ’97, while national spot advertising jumped 15% behind double-digit growth in all five regions of the U.S.

Local ad dollars climbed to $10.74 billion last year, with national revenue totaling $2.40 billion. Network radio advertising was up 7% in 1997, with sales of $408 million.

The figures, says RAB president Gary Fries, demonstrate “an unprecedented level of confidence on the part of the businesses community in the value of radio and our ability to deliver exceptional advertising results.

“We have every reason to believe that 1998 will be another great year of dynamic growth for radio,” Fries adds.

CHUCK TAYLOR
### Adult Contemporary

<table>
<thead>
<tr>
<th>#</th>
<th>1</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;My Heart Will Go On&quot;</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>&quot;Something About The Way You Look Tonight&quot;</td>
<td>Etta James</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>&quot;Truly Madly Deeply&quot;</td>
<td>Savage Garden</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>&quot;I Don't Want To Wait&quot;</td>
<td>Paula Cole</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>&quot;At The Beginning&quot;</td>
<td>Richard Marx &amp; Donna Lewis</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>&quot;The Gift&quot;</td>
<td>Jennifer Rush &amp; Peter Cetera</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>&quot;Lounging At Midnight&quot;</td>
<td>Vanessa Williams</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>&quot;As Long As You Love Me&quot;</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>&quot;I'm Doin' Love&quot;</td>
<td>Lenni Rimes</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>&quot;Lights In Your Eyes&quot;</td>
<td>Theiss Union Of Souls</td>
</tr>
</tbody>
</table>

### Adult Top 40

<table>
<thead>
<tr>
<th>#</th>
<th>1</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;3 AM&quot;</td>
<td>Matchbox 20</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>&quot;Walkin' On The Sun&quot;</td>
<td>Snooki Mouth</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>&quot; Truly Madly Deeply&quot;</td>
<td>Savage Garden</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>&quot;I Heart My Girl&quot;</td>
<td>Celine Dion</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>&quot;The Mummers' Dance&quot;</td>
<td>Loreena Mckennitt</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>&quot;Do Me (The Lion Sleeps Tonight)&quot;</td>
<td>Sister Hazel</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>&quot;I Don't Want To Wait&quot;</td>
<td>Paula Cole</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>&quot;All For You&quot;</td>
<td>Sister Hazel</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>&quot;Fly&quot;</td>
<td>Sister Hazel</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>&quot;If You Could Only See&quot;</td>
<td>Sister Hazel</td>
</tr>
</tbody>
</table>

### New TALE OF 'HEART'S' VOYAGE TO THE TOP (Continued from preceding page)

About "Love," which was released for release Nov. 17, 1997. A month before it hit the streets, the first single, "Heart's Songs," was sent to the United States. The first song to be released on the album was "My Heart Will Go On." The song became a hit, reaching the Top 40 in Billboard's Adult Contemporary charts.

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, which will eventually also encompass interactive efforts on behalf of high-profile stations, is the first effort on direct marketing. The 11 outdoor boards and panels in the campaign are "CLing tonically and interactively with the few remaining brain cells." All the foul-mouthed, close-minded hosts are taken.

### '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 highest radio audience in the Billboard's Mainstream Top 40 chart for the fourth week and No. 1 on Monitor's AC chart for a fifth week. It topped an 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 album is also the most-played video in VH1.

In addition, it commands the top spot on Billboard's Hot Latin Tracks chart, the first time a non-Latin-language song has ever rung the bell there.

Even with obvious consumer fervor for Dion, "My Heart Will Go On," surprisingly did not hit at radio outlets in the U.S. It never topped at Billboard's Dec. 29 issue in Billboard's Adult Contemporary charts, which showed that the song debuted on Hot 100 Airplay at No. 45. Over successive weeks, the song rose to No. 3 on Billboard's Adult Contemporary chart, where it has been at No. 2 since then.

Frank Welker, president of Sony Latin America, credits the feat to the song's universality. "Anyone going to see 'Titanic' has to hear 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."

Frank Welker, president of Sony Latin America, credits the feat to the song's universality. "Anyone going to see 'Titanic' has to hear 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."

In addition, "My Heart Will Go On" has been a hit in the U.S. and Canada, where it has reached the Top 20 on both the Pop and Adult Contemporary charts. The song has also been a hit in Australia, where it reached the Top 10 on both the Pop and Adult Contemporary charts.

By C.E. Thomas

**Listen Whites.** 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, which will eventually also encompass interactive efforts on behalf of high-profile stations, is the first effort on direct marketing. The 11 outdoor boards and panels in the campaign are "CLing tonically and interactively with the few remaining brain cells." All the foul-mouthed, close-minded hosts are taken.

**Radio Programming**

Listen at work. Tell people it's an assignment from your Mensa group.

**Tale of 'Heart's Voyage to the Top**

Continued from preceding page

About "Love," which was released for release Nov. 17, 1997. A month before it hit the streets, the first single, "Heart's Songs," was sent to the United States. The first song to be released on the album was "My Heart Will Go On." The song became a hit, reaching the Top 40 in Billboard's Adult Contemporary charts.

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, which will eventually also encompass interactive efforts on behalf of high-profile stations, is the first effort on direct marketing. The 11 outdoor boards and panels in the campaign are "CLing tonically and interactively with the few remaining brain cells." All the foul-mouthed, close-minded hosts are taken.

### '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 highest radio audience in the Billboard's Mainstream Top 40 chart for the fourth week and No. 1 on Monitor's AC chart for a fifth week. It topped an 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 album is also the most-played video in VH1.

In addition, it commands the top spot on Billboard's Hot Latin Tracks chart, the first time a non-Latin-language song has ever rung the bell there.

Even with obvious consumer fervor for Dion, "My Heart Will Go On," surprisingly did not hit at radio outlets in the U.S. It never topped at Billboard's Dec. 29 issue in Billboard's Adult Contemporary charts, which showed that the song debuted on Hot 100 Airplay at No. 45. Over successive weeks, the song rose to No. 3 on Billboard's Adult Contemporary chart, where it has been at No. 2 since then.

Frank Welker, president of Sony Latin America, credits the feat to the song's universality. "Anyone going to see 'Titanic' has to hear 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."

In addition, "My Heart Will Go On" has been a hit in the U.S. and Canada, where it reached the Top 20 on both the Pop and Adult Contemporary charts. The song has also been a hit in Australia, where it reached the Top 10 on both the Pop and Adult Contemporary charts.

By C.E. Thomas

**Listen Whites.** 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, which will eventually also encompass interactive efforts on behalf of high-profile stations, is the first effort on direct marketing. The 11 outdoor boards and panels in the campaign are "CLing tonically and interactively with the few remaining brain cells." All the foul-mouthed, close-minded hosts are taken.
With A Hot Single And Philosophical Outlook, '80s Diva Shannon Lets The Music Play Again

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. She says she is always looking for the next big hit, and she is always working at being better, being there. “It’s like running the treadmill until you lose sight of what’s going on outside.”

That feeling began with lyrics, which Shannon says reflect on the idea that you want somebody for “all reasons and all seasons” but perhaps for the wrong reasons. “You keep thinking you want to be with that person, why you want the person, and you need 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 you keep 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 wrote his dance-floor-savvy melodies. The result is a scorching cut with butt-shuffling urgency and a reason for the willing.

“Terry stepped in with his own remix,” Teens Club Mix, while over-seeing remixes by the Munk Boys (Funky Green Dogs), Dillion & Summer with a jock U.K. version Loop Da Loop Da.

“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 a radio station to club DJ on the prowl for a kickoff 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 think it would work at all, he was dogging out everyone on it,” he reflects. “Unfortunately, I really remember only so much, not even how much I enjoyed it. It was just working with him. Terry was there, being there.”

The single has already completed a successful run in the U.K., making it to the highest charting position the group has had under Deja Vu. A label deal is in negotiations; the album will likely fall under the Poly-Gram umbrella in the U.S., says Gary Salzman, who heads the A&R department. He is also working on international alliances.

Terry has treats planned for the project are newly recorded versions of “Let The Music Play” and “Give Me Tonight,” both shot by Terry, who says the 1980s-style mixes are based on a Miami bass/jungle/hip-hop beat. “We’re putting it all together, the old Latin freestyle with everything going on, he says.

Adds Shannon, “They were already funky, but he brought them into the ’80s 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 the words probably should be made for radio in the dance market around the world.”

As the next two years go by, the industry is influenced by what you’re doing—which is why you’re doing it in the first place.”

“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 feel.”

He adds: “They were already funky, but he brought them into the ’80s so that they have a modern-day beat happening. Those tracks are so phat.”

“Let’s hope for another collaboration,” he says. “All the巡游 for this album are brilliant, and they’re anxious to work on the next one.”

There have been no record deals or music video offers as yet, but Terry says he is hoping for one. “We’re just waiting for the right offer.”

When Terry described 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. 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, this issue from No. 20 to No. 14 on the Club Play chart; its No. 30 on the Maxi-Singles Sales chart. The song is also in use in dancing lessons at top 40 stations, where the buzz is beginning to build. A commercial single is available on Logic/BMG.

Bridgen Makes The Unworkable Work In N.C.

FOR NEARLY THREE YEARS, WLL (Kiss 93.1) Charlotte, N.C., PD Brian Bridgen listened to industry experts tell him that top 40 wasn’t going to work there. But thanks in large measure to WAYS some 20 years ago, how does one explain Bridgen’s latest numbers? His top 40 station in that Mid-Atlantic market is No. 1, and the audience just owned changes in three years, on a frequency that hadn’t stayed with one identity long enough to make an impression.

I finally made its mainstream presence felt, starting to fourth in the market 12-plus, 5-15, and second with persons 18-34 stream 18-34 for the first time.

It looks like consistency paid off after nearly a decade of working outside of the mainstream format. “The original [WBZ] Edge was doing every single from Immature to Stone Temple Pilots, and the audience just wasn’t buying it,” Bridgen says. By June 96, modern- rock edge became.

Bridgen’s response was to make airplay a mass-appeal Kiss, a move that was precipitated, in part, by the debut of transitional modern-rock WEND (the End), creating instant market confusion between the two entities. “They forced our hand,” admits Bridgen. “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 rhythm component to the station that had not been serviced in the market for quite some time,” he comments. “Our female numbers initially shot up, but we lost just about every guy who had been listening.”

Bridgen had to think 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 ones you have to also be competitive with 18-34 and 14-19 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, and like most anal-retentive types who agonize over every song, still finds it difficult to hit “print” and walk away from the music. “I was tooted the way the music came to us.”

Still in the planning is a parallel trek west; station stops already lined up include San Diego, San Francisco, Raleigh, and Boston.

This time, Shannon says she’ll appreciate every ember as she burns. “It feels great, it does,” she says. “I’ve been out there fighting, and now maybe I’ve paid my dues.”

Contact Chuck Taylor via e-mail at ctaylor@bbq.com.

by Chuck Taylor

Extra:

Bridgen says he’s now working on a new 40 station in Raleigh, NC., where he plans to try and make a bridge.

“Hasn’t been easy here,” Bridgen says in a massive understatement.

“Top 40 has already done well nationally, but the station was never considered a.”

But right up to now is the first program director at WATC Little Rock, Ark.; then he returned to Kiss. He next program Wimbledon Raleigh, N.C., as PD.

“Hasn’t been easy here,” Bridgen says in a massive understatement.

“Top 40 has already done well nationally, but the station was never considered a.”

But right up to now is the first program director at WATC Little Rock, Ark.; then he returned to Kiss. He next program Wimbledon Raleigh, N.C., as PD.

“Hasn’t been easy here,” Bridgen says in a massive understatement.

“Top 40 has already done well nationally, but the station was never considered a.”

But right up to now is the first program director at WATC Little Rock, Ark.; then he returned to Kiss. He next program Wimbledon Raleigh, N.C., as PD.

“Hasn’t been easy here,” Bridgen says in a massive understatement.

“Top 40 has already done well nationally, but the station was never considered a.”

But right up to now is the first program director at WATC Little Rock, Ark.; then he returned to Kiss. He next program Wimbledon Raleigh, N.C., as PD.

“Hasn’t been easy here,” Bridgen says in a massive understatement.

“Top 40 has already done well nationally, but the station was never considered a.”

But right up to now is the first program director at WATC Little Rock, Ark.; then he returned to Kiss. He next program Wimbledon Raleigh, N.C., as PD.

“Hasn’t been easy here,” Bridgen says in a massive understatement.

“Top 40 has already done well nationally, but the station was never considered a.”

But right up to now is the first program director at WATC Little Rock, Ark.; then he returned to Kiss. He next program Wimbledon Raleigh, N.C., as PD.
Take Me To The Pilot, Says MTV; TV Back In NYC

MTV'S NEW PILOTS: Earlier this week, the top 10 pilots of the new MTV series "Half Baked," starring Cameron Diaz and Ben Stiller, were submitted to the networks for airing. Brian Graden, the head of MTV Networks, said that "half of the pilots we have in development will end up on the 1998 programming schedule. Mtv will debut in March or April."

This is the largest number of pilots that MTV has commissioned so far, a little more than half are music-oriented, and roughly half will be centered around video-culture. There is also a significant number of non-music shows, which raises questions about whether MTV can shake the perception that it has become a channel that doesn't show enough music.

"I think that perception of MTV not really being a music channel comes from [non-music] shows like "The Real World" and 'Singled Out' getting a lot of attention," said Erl Graden.

"We show a lot of music videos, but that doesn't mean anyone anymore."

A look at MTV's current programming schedule reveals that the majority of MTV programming is actually music-related, and videos tend to be shown in overnight and daytime slots, while non-music shows such as "The Real World" and "House of Style," "Road Rules," and "Daria" tend to occupy weekday prime time (7-11 p.m.) and weekend hours, typically key times when many people watch TV.

MTV's most promising videoclip pilot seems to be "Artist's Cut." a show that shows music videos while the artist tells the story behind them. Another potential winner is the "Pepperidge Farm" series, in which viewers try to make relationship connections between music artists, based on the "six degrees of separation" premise.

Other music-oriented shows in the works are "Videoconnect," featuring satirical commentaries about music videos; "Adrenaline," which has "Bloodstain" and "Bootsy Collins" headlining the Ocean sessions; and "Viewpoint," which features a cameo by Shaquille O'Neal.

The Bloodhound Gang's version of "Alien Comes Mary" (from the film "Half Baked") was directed by Michael Alperowitz.

Cliff Notes: "The World Famous," a live hip-hop revue of video, mini-opera without narration that chronicles the lives of music artists; and "Fanatic," in which MTV viewers can interview their dream celebrities.

Graden adds, "MTV is beginning an important transformation into a revolutionary music programing initiative. I guarantee that by the end of 1999, people will be amazed at how different the network will be."
recording of the opera starring the couple with the Orchestra Of Toulouse directed by Michel Plasson is due April 7 internationally. Everyone ex- pects a romantic recording, 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 to the performance, and that's what we're trying to create here. We're always in harmony."

Alagna cites the "great taste and professionalism" of EMI producer David Price—"he is the key, the key man"—that he re-upped with the label and that Gheorghiu felt comfortable moving over. She adds, "Decca is a great company, and I have many friends there. But it's great to be in the same house now."

On 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. "It was an unprece- dented task just getting the label reps, singers, and their manager, Paris- ias, to agree on a recording proposal. The deal was finalized over four days in Geneva, Switzerland, with the points centering on repertoire, collaborators, and financial guarantees.

According to Lyttelton, EMI's commitment will be considerable. "Rober- to 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 our knowledge." With the melding in the classical industry over the past few years, all classical labels have to "reconcile artistic ambitions with the corporate bottom line," Lyttelton says. "We have to be incredibly selective now, because no one will release records 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 had all the ingredients of a very special recording, and it comes to fruition now 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 arrange- ment to put the pair together regularly. They starred in an EMI recording of Puccini's "La Fanciulla" with David Willman, the London Symphony Orchestra under Antonio Pappano, which was recently dubbed record of the month by Billboard. And they headed the cast in a Decca set of Donizetti's "L'Elisir D'Amore," with the Lyon Opera under Evelino Pidò, which has been earning plaudits.

EMI also released "Duets & Arias" with Alagna and Gheorghiu last year, and it was a best seller with nearly 200,000 copies shipped world- wide. Next comes two solo discs: Roberto Alagna Sings Verdi with London's Royal Opera under Zubin Mehta and the "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. The Swiss-born, French-born Sicil- ian Alagna was brought up in a musical family, remaining self-taught de- spite making the rounds of the 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 under Zubin Mehta 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 Metropolitan Opera. Decca and EMI demonstrate 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" at the Met, "a home run," she says, as well as a host of retail promotions and print and radio ads touting the new releases and back catalog.

Agreeing with Gautreau's assess- ment, Billboard's senior pop editor, Gramophone editor James Joly 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 im- mense appeal."

Those who are wary, though, of any plans to have Alagna and Gheorghiu be an exclusive item on the label, have their reasons. "I'm not afraid of the competition," says Ron Pollard, opera buyer for Tower Records in New York's Greenwich Village store. "He has this look that's just made for lyrical, demi- operatic, whereas he has a much broader range of roles that she can sing. Still, I say to you, when it comes to what sort of sparks they play off in "Romeo Et Juliette.""

According to one who knows, those sparks are substantial—and a real de- parture from the norm. Peter Abard, 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 for each other, and this is a thrill to see a pair who so obviously do."
MERCURY'S SHANIA TWAIN 'COMES ON OVER' TO EUROPE

(Continued from page 13)

ham in England to Radio Lodzi in Lodz, Poland; DRS 3 in Zurich; and Radio Stockholm to Sweden. The tour began early in January for a round of promotional interviews and appearances, and where the tour will be next, the tour (due to start in the U.S. in May) to return this month. Commissions included a performance of "You're Still The One" (NBC's "National Lottery Live" show on Valentine's Day, Feb. 14.

Twain and her husband, producer-composer/manager Narvel Blackstock, have retained about 50% of the album. "It was really just a matter of taking the opportunity to have a second chance at a royalty deal," says Narvel. "I think [we've created] a better album. My music is influenced by rock, R&B, pop, country. It took us far enough so that it 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] ain't country-minded," she says, "we just don't have to change it to make it not work."

Nevertheless, Twain admits to being perplexed by country music's general indifference to the album. "I think there is a sound that is more American that maybe wouldn't be appreciated in Europe," she notes. "I think the song was a puzzle that we didn't know what the song was."

On the road, Twain was� to have a good chuckle about "Cotton Eye Joe" (the 1989 "dance-burn" novelty that brought the Mav

ericks to America's radio charts. "It's really funny how a song like that was not a hit in America and it was so hot in Europe."

"We thought, 'This is the boat we're in. Things are so different we'll never know,' because that is such a hoe-

aked kind of song.")

"Mercury's London-based European marketing manager, Peter Schultz, admires, "There's too much of a long history to succeed in Europe [to be able to ignore] but there's no reason to think we won't have success."

Schultz adds that prospects for "Come On Over" are "looking fantastic," adding, "This is the first time that Shania has gone over to Europe. There is a lot of effort to break into the international market. When the last record exploded on the charts in France, there were huge promotion opportunities. This time around, she's not going to turn her back on [North America] but there's a recogni-

tion of her next step that hasn't happened yet." That's why Europe is the logical place for Twain's first; she spent time in London on her trip to the U.S. as "The Woman In Me" was being written to break early in 1996. As Schultz notes, "For March 15, the tour for that album was not without its tri-

umphs, notably in Australia, where she undertook promotion and where the record was a huge hit. Her vocals far exceed executive's words. Schultz adds that "The Woman In Me" also sold in "modest" terms in Germany, Switzerland, and Norway.

"You're Still The One" is gathering a healthy collection of U.K. adds at regional level. Last week, Twain was seen on Fox FM in Oxford, where it sits next to more familiar British radio sta-

les such as Eton John and Madonna. "I had a really hard time coming to England," says Twain, who is the first female to star on American Idol. "I don't think it's going to be as big as a tour."

"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 [electroni
c press kit photographs]. We're in Europe. We don't want to make her look country, because we feel she has a building adult fan base and we want to keep it up, and we, hope, in Europe. At the same time, she's not turning her back on her country audience."

 Maverick Hits 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."

Tower Records' Brea, Calif., outlet buyer Paul Bailey, an avid Mavericks fan, describes the album as "Roy Orb-
in's most incredible record." He thinks it's a great album for the road, and not so great on the one.

Tower's Bailey says in-store play of the Mavericks' single, "Come On Over," is a "strong appeal. The only song with any semi-

gance to regular country is the first single," Bailey says. "It's a great album, and I like the contemporary sound, and country music just has to be a part of it. But they have got the biggest base of all they ever had, and I can already tell this will be a big word-

of-mouth album."

To remind the world that the Maver-

ics are back, MCA Nashville VP of sales and marketing Dave Weingard says, a media blitz is under way.

The Mavericks will appear on "The Donna D'Errico Show" on Fox Network, the day after the release, the day street the date of the album, he says. They will also appear on "The Road Construction Rocks," the "Lil' Abner Show," the "Romper Room," the "Carrie" series, and "The Showtime". He adds that college newspapers are heavily targeted for reviews and that ads will be placed in alternat-

e, such as Country magazine, along with Musi-

cian magazine.

"In New York City," says Weingard, "we're going to buy some transit adver-

tising. 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 in Dallas on March 15. We've also re-broadcast on March 16."

Weingard says that two videos have already been shot for the project. The clip for "Be Like That," from the album "The Showtime," has been released 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 dinner," adds Weingard, "but not as the headline, says Weingard. "Thus far, the response we've gotten from distri-

ction has been incredible. Everybody loves the record."

Weingard says the band will be tour-

ing 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 movie space.

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 sup-

lier called Master Tone. It's yet another indication of DVD's potential.

At present, more than 50 vendors—

managers say—a quarter of the DVD titles have committed releases to the digital format. Approximately 150 titles were shipped in the first quarter of this year, and 125 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 more three shortly. He has DVD rights to 100 fea-
tures in all. PPI's entire cassette catalog, including the new "Dune," "The Fly," "Braveheart," and "Orlando," are also ticketed for DVD. "To me, it's like monaural vs. stereo," he says. "It's the same paradigm." He consoles himself 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" and "Learn To Ski In Minutes" series will ship with the new format in mind, according to Kasen. Buyers of the three DVD sets nationwide will get a free card that allows them to sign up for the new format of the series. "If you own the 3-D sets, you can get a relit-

eative license to really wherever you want to go," says Kasen. "But the response we've gotten from distri-

tion has been incredible. Everybody loves the record."

Weingard says the band will be tour-

ing throughout '98, with a European swing through April.

The Mavericks are booked by Creative Artists Agency. Their publishing is handled by EMI Blackwood (BMI).
In 1990, the members of the rap act A Tribe Called Quest emerged from the thriving with the release of their first album, "People's Instinctive Travels and the Paths of Rhyt..."

We would like to introduce internation... hip-hop bands here is through "A Tribe Called Quest." In the late '80s, the genre of... hip-hop acts this spring with the release of... the same hand in hand, they... the label and the production... the label and her husband... they're about young people's hip-hop scene... examples of TV, culture, politics, and... he loves this music, and...
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 say.

“The industry is responding to a smaller but healthier retail base,” says RIAA president/CEO Hilary Rosen of the group’s figures.

“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 should not be compared to shipments to direct and special markets, which include mail-order operations, record clubs, and nontraditional retail operations,” 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.”

There was also a silver lining at traditional retail, with CD albums—the leading configuration in the industry—showing healthy sales increases. Of CD units shipped, from $27 million in 96 to $39.9 million in 97, according to the RIAA. There was also a corresponding 2.3% rise in retail dollar value, up from $4.8 million in 96 to $6.6 million in 97.

Another popular format, the CD single, also jumped in both overall units shipped and dollar value. Overall, retail-only shipments (disputes about whether CDs sold in special markets) did manage to end up in one plus column, though just barely: Total dollar value for all formats shipped to that point was up by 2% with the same numbers. Total units shipped to retail, however, were down by 2%.

The numbers are harsher when shipments to music stores are compared. Sales were down by 3% with the same numbers. Total units shipped to retail, however, were down by 2%.

One thing is very important to observe,” says Higgins. “The RIAA is measured on retail dollar sales, 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, there is more sales—sales at the retail level and SoundScan totals give an indication of that.”

UNIT COMPARISON

Another observer notes that, on a unit basis, there was a decrease in sales totals between the RIAA and SoundScan for 1997. The RIAA says retail shipments totalled 817.5 million, including music videos. SoundScan, which does not include music videos, showed total unit sales last year of 786.6 million. It is in the previous year, 1996, in which there was a big discrepancy between SoundScan and RIAA numbers. The former recorded total sales of 933.9 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 ship retail shipment totals, Pete Jones, president of BMG Distribution says, “We know we have been coping with a flat market as the interpretations at retail that have taken place have occurred. The process of closing locations, which was necessary, puts a lot of inventory into a recycle and explosion mode that is something we do 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 and industry archives. In 1983, 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, 576.6 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 almost doubled virtually no gain, net sales increased 3% (Billboard, April 14, 1984). From there, 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 671.8 million in 1984, before dropping to 653 million in 1985 and then to 618.5 million in 1986, then rebounding to 706.8 million in 97.

Assistant in preparing this story was provided by Ed Christiansen in New York.
PLACE YOUR AD TODAY!

**EAST/CANADA**
212-536-5004 - PH
212-536-5055 - FAX
Pat Rod Jennings, Kara Dioguardi
Adam Waldman

**WEST/MIDWEST**
213-525-2307 - PH
213-525-2394/5 - FAX
Lezle Stein, Jill Carrigan
Judy Yzquierdo, Dan Dodd

**SOUTHEAST**
615-321-4294 - PH
615-320-0454 - FAX
Lee Ann Photoglo

**FLORIDA**
212-536-5008 - PH
212-536-5055 - FAX
Kara Dioguardi

**LATIN AMERICA**
305-864-7578 - PH
305-864-3227 - FAX
Marcia Olival

**UK/EUROPE**
44-171-323-6686 - PH
44-171-631-0428 - FAX
Christine Chinetti, Ian Remmer

**ASIA PACIFIC**
HONG KONG: Alex Ho
852-2597-3525 - PH
SINGAPUR: Lyn Leong
65-338-2774 - PH

**AUSTRALIA**
612-9450-0880 - PH
612-9450-0990 - FAX
Linda Matich

**FRANCE**
331-4549-2933 - PH
331-4549-4947 - FAX
Francois Millet

**WEST COAST LATIN/TEXAS-MEXICO**
213-782-6250 - PH
213-525-2394 - FAX
Daisy Ducret

**ITALY**
39+ (0)362+54.44.24 - PH
39+ (0)362+54.44.35 - FAX
Lidia Bonguardo

**JAPAN**
213-650-3171 - PH
213-650-3172 - FAX
Aki Kaneko

---

**GEORGE MARTIN TRIBUTE**
Issue Date: April 11 • Ad Close: March 17
Contact: Pat Rod Jennings-212-536-5136/Ian Remmer-44-171-323-6686

**SOUNDS OF THE CITIES: JOHANNESBURG**
Issue Date: April 4 • Ad Close: March 10
Contact: Christine Chinetti - 44-171-323-6686

**FRANCE**
Issue Date: April 4 • Ad Close: March 10
Contact: Francois Millet - 331-4549-2933

**PUTUMAYO 5TH ANNIVERSARY**
Issue Date: April 4 • Ad Close: March 10
Contact: Adam Waldman - 212-536-5172

**NARM**
Issue Date: March 21 • Ad Close: February 24
Contact: Adam Waldman - 212-536-5172

**PRO TAPE/ITA**
Issue Date: March 21 • Ad Close: February 24
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
CEO MARUYAMA STEPS UP AS SMEJ PRESIDENT
(Continued from page 10)

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 today.

“Music sales don’t depend very much on the overall state of the economy but on how well the company can sell music by using its social influence,” 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 production into overseas markets.

“It’s an ambitious goal,” he said in an interview with Billboard. “I think it’s important for the company to expand its overseas markets.”

One of Maruyama’s first moves as president will be setting up a series of labels to help the talents of well-known producers such as Takaishi 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 said in an interview with Billboard. “Komuro, Kobayashi, and other well-known talents have been around for several years now, and they’re becoming tired of working with new creators and new artists.”

Maruyama also wants to promote exports of Japanese music and to open up new markets abroad.

“The way I look at it,” he said in an interview with Billboard, “is that the American way of doing business was to release music that makes the most money. We’ll change that.”

SMEJ’s new president says the company will begin promoting its artists in overseas markets.

Maruyama says he was inspired by an interview with Japan’s famous avex Group chairman Akio Morita that he read some 25 years ago.

In the interview, Morita 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 makes the most money. We’ll change that,” says Yoda. “As for your concern, 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 in all small-scale licensing and import operation 10 years ago to one of Japan’s top three labels.

It is unclear when 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 Nami Morita’s next album for Avex after the singer graduates from high school before then.

“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 decided to change his workload with the company.”

SMEJ holds a 57% stake in Avex, which is scheduled to issue shares of 10 million yen ($61.1 billion) in the U.S. to raise capital.

Meanwhile, the future of the TK Noise hit, which is the No. 1 hit in Japan’s “other music” category, is uncertain.

STEVE MCCLURE

BUBBLING UNDER HOT 100® SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Hot 100 Peak</th>
<th>Peak Date</th>
<th>Week on Hot 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M.C. Hammer</td>
<td>&quot;U Can’t Touch This&quot;</td>
<td>9</td>
<td>1984-04-22</td>
<td>34</td>
</tr>
<tr>
<td>2</td>
<td>John Denver</td>
<td>&quot;Rocky Mountain High&quot;</td>
<td>10</td>
<td>1972-11-04</td>
<td>29</td>
</tr>
<tr>
<td>3</td>
<td>REO Speedwagon</td>
<td>&quot;Keep On Rockin’&quot;</td>
<td>13</td>
<td>1980-06-01</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>Shakin’ Stevens</td>
<td>&quot;Rock Steady&quot;</td>
<td>14</td>
<td>1976-11-13</td>
<td>17</td>
</tr>
<tr>
<td>5</td>
<td>Village People</td>
<td>&quot;YMCA&quot;</td>
<td>16</td>
<td>1978-02-19</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>Chicago</td>
<td>&quot;If You Leave Me Now&quot;</td>
<td>17</td>
<td>1976-11-04</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>James Brown &amp; The J.B.’s</td>
<td>&quot;Get Up (In The Morning) Feel Like Makin’ Love&quot;</td>
<td>18</td>
<td>1968-12-28</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>Billy Joel</td>
<td>&quot;Just The Way You Are&quot;</td>
<td>19</td>
<td>1977-09-03</td>
<td>17</td>
</tr>
<tr>
<td>9</td>
<td>The Beach Boys</td>
<td>&quot;Good Vibrations&quot;</td>
<td>20</td>
<td>1966-07-10</td>
<td>17</td>
</tr>
<tr>
<td>10</td>
<td>The Beach Boys</td>
<td>&quot;Surf’s Up&quot;</td>
<td>21</td>
<td>1971-08-28</td>
<td>17</td>
</tr>
<tr>
<td>11</td>
<td>The Beach Boys</td>
<td>&quot;Help Me, Rhonda&quot;</td>
<td>22</td>
<td>1965-05-01</td>
<td>17</td>
</tr>
<tr>
<td>12</td>
<td>The Beach Boys</td>
<td>&quot;Catch Me If You Can&quot;</td>
<td>23</td>
<td>1966-07-10</td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>The Beach Boys</td>
<td>&quot;I Love You, Goodbye&quot;</td>
<td>24</td>
<td>1965-10-09</td>
<td>17</td>
</tr>
<tr>
<td>14</td>
<td>The Beach Boys</td>
<td>&quot;Don’t Turn Around&quot;</td>
<td>25</td>
<td>1966-06-26</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>The Beach Boys</td>
<td>&quot;Do It Again&quot;</td>
<td>26</td>
<td>1965-10-09</td>
<td>17</td>
</tr>
</tbody>
</table>

The Beach Boys' "Good Vibrations" has been a hit for 50 years, and they are still going strong today.
In 1997, sixty-four Grammy® nominations were recorded, mixed, remixed, or mastered at The Hit Factory, New York City.

Thank you to all the Artists, Producers, Engineers, Managers, Writers, and Record Companies who made this possible.

Eddie, Janice, Troy, Danielle, and the entire Hit Factory Staff
Princess no.1
Boyz
For
LeAnn
The
Charts
Top
Top
The

Tel: 212.536.1402/800.449.1402 • email: info@billboard-online.com

When you need to know... right now.

www.billboard.com

We take our responsibility as the music industry's premiere online information source very seriously. Not only do we deliver the leading industry publication to your computer every week, but we do it before Billboard hits the newsstands! plus...

Complete access to our archive of Billboard articles and charts dating back to 1946

Industry contact databases

The Airplay Monitors

Over 30,000 artist profiles and discographies and more—all fully searchable through the World Wide Web.

Check out Billboard Online's special features...

• Tour Search database • Online registration for conferences • This Day in Music database
• Fantasy Billboard Chart Game • Billboard Bulletin • New Release Roundup
• Audio clips from top-charting albums • and more to come!
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 admires 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 future of the Sinatra releases to take. Both of those labels have actively been releasing Sinatra material.

“I think they travel more to that area,” she explained. “I think it's been just really fantastic. I think it's been fantastic.”

“Tina” is the first Vegas-themed Sinatra CD, and it's perfectly suited to this whole new generation that's getting into Frank,” he says.

As might be expected, the release of “Lucky Numbers” provides a great promotion opportunity for the label and the casino.

Beginning the festivities will be a private CD release party only covered by Las Vegas Mayor Jan Jones and members of the Sinatra family.

Tina 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 NewYork-NewYork 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.

“Very clearly a priority promotion,” says Moore. “The promotional opportunities when you're looking at some of the magnitude of Frank Sinatra and the six-month exclusive sales window for this CD is going to have a tremendous opportunity.”

Warner Bros. Records VP of strategic marketing (U.S.) Dan Nathan also expects the promo

cation to appeal to a younger demographic that has latched onto cocktail culture and Brat Pack-era music.

The CD features the first Vegas-themed Sinatra CD, and it's perfectly suited to this whole new generation that's getting into Frank,” he says.

As might be expected, the release of “Lucky Numbers” provides a great promotion opportunity for the label and the casino.

Beginning the festivities will be a private CD release party only covered by Las Vegas Mayor Jan Jones and members of the Sinatra family.

Tina 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 NewYork-NewYork 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.

“Very clearly a priority promotion,” says Moore. “The promotional opportunities when you're looking at some of the magnitude of Frank Sinatra and the six-month exclusive sales window for this CD is going to have a tremendous opportunity.”

Warner Bros. Records VP of strategic marketing (U.S.) Dan Nathan also expects the promo

cation to appeal to a younger demographic that has latched onto cocktail culture and Brat Pack-era music.

The CD features the first Vegas-themed Sinatra CD, and it's perfectly suited to this whole new generation that's getting into Frank,” he says.

As might be expected, the release of “Lucky Numbers” provides a great promotion opportunity for the label and the casino.

Beginning the festivities will be a private CD release party only covered by Las Vegas Mayor Jan Jones and members of the Sinatra family.

Tina 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 NewYork-NewYork 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.

“Very clearly a priority promotion,” says Moore. “The promotional opportunities when you're looking at some of the magnitude of Frank Sinatra and the six-month exclusive sales window for this CD is going to have a tremendous opportunity.”

Warner Bros. Records VP of strategic marketing (U.S.) Dan Nathan also expects the promo

first Farm Aid concert. Enlisting the aid of Illinois Gov. Jim Thompson, Lee took less than two weeks to assemble a concert with more than 80 artists from different fields of music.

In 1986, Lee was named agent of the year by the Nashville Assn. of Talent Directors.

Lee was a member of, among other organizations, the Country Music Assn. and the American Federation of Television and Radio Artists, the Screen Actors Guild, the American Federation of Musicians, the American Guild of Variety Artists, the Outdoor Amusement Business Assn., the International Theatrical Asso., and the National Assn. of Fair and Expositions.

Buddy Lee Attraction was closed Feb. 17 and 16 in Le's honor. It was the first time in the agency's history that it closed on a workday.

It is survived by his wife, Rita Lee; his three daughters, Donna LeFevres, Regina Lee, and Marie Pugliesi; and his grandchildren, Catherine Pinhal, Joseph Pinhal III, Anastasia Pinhal, and Anthony Pugliesi.
‘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 4 weeks earlier. This issue, it is No. 20, with 46 of 104 R&B and adult-
mainstream stations monitored by Broadcast Data Systems spinning the track.

“Aretha’s old stuff is part of our consciousness,” he says. “It’s an
new song and think it will be one of her biggest hits,” says Tim
music director at adult R&B KJR (Minneapolis). “This is a
became a comeback, she never
but she certainly had a few bad years.”

Don Cody, PD/music director at mainstream R&B/WTMG Gaines-
.had no qualms about putting ‘Rose’ in between Usher and
R&B chart, and she’ll be hit at
R&B, as well as AC or top 40.”

This adds that the packaging grabbed his
2 versions of the song on a
realptaim at
it was the Aretha period, we would pay mind, but
and interesting shape and gimp-
makes you throw it down imme-
and remember it in future weeks.”

“A tastemakers” Die-song sampler released the day before the album’s
are also sent advance cassettes to play for retailers and programmers.

Lionel Ridenour, senior VP of Aretha black music (U.S.), meanwhile, says the album is ready to roll out,
cluding posters, flaps, and listen-
ing past. The clear commitment has
enough even those few
enough even those few
a few hits to the

“Aretha has always been a

According to Aristà president (U.S.) Clive Davis, the early attention of
Artists has him anticipating

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.
It is in peak form, and the end result of

power of hip-hop, you get beautiful

UNITED STATES

AVERTEA FRANKLIN BLOOMS AGAIN (Continued from page 1)
there are 104, 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
Submitted in care of William Morris, to spread her own
gospel with a six- show residency tour
in March and April in Florida, Georgia and
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. I put time into
my presentation because that’s what
people pay for—see me at my best.”

Aretha expects Franklin, self-
managed and booked by Dick Allen at


NEW ZEALAND’S BIC RUNGA DRIVES SONY DEBUT TO TOP

(Continued from page 1)
was mixed in Los Angeles by Matt
Wallace (Faith No More, R.E.M.).
The New Zealand release of “Drive”

was bookended with two


Copyright 1998 by BPI Communications Inc. No part of this
publication may be reproduced, stored in any re-
system, or transmitted, in any form or by any means, elec-
tronic, mechanical, photocopying, recording, or oth-
erwise, without written permission from BPI Commu-
nications Inc. BPI Communications Inc. is not
responsible for returns. BPI Communications Inc. is a
member of the Audit Bureau of Circulations. BPI
Communications Inc. is listed in the BPA World Audit
Service service. Subscriptions to Billboard are non-
returnable. For subscription changes, please call
1-800-BILLBOARD (1-800-245-5432). For
subscription service inquiries call 1-800-786-9522. To
subscribe online, visit www.billboard.com.

NEW ZEALAND’S BIC RUNGA DRIVES SONY DEBUT TO TOP

(Continued from page 1)
was mixed in Los Angeles by Matt
Wallace (Faith No More, R.E.M.).
The New Zealand release of “Drive”

was bookended with two


Copyright 1998 by BPI Communications Inc. No part of this
publication may be reproduced, stored in any re-
system, or transmitted, in any form or by any means, elec-
tronic, mechanical, photocopying, recording, or oth-
erwise, without written permission from BPI Commu-
nications Inc. BPI Communications Inc. is not
responsible for returns. BPI Communications Inc. is a
member of the Audit Bureau of Circulations. BPI
Communications Inc. is listed in the BPA World Audit
Service service. Subscriptions to Billboard are non-
returnable. For subscription changes, please call
1-800-BILLBOARD (1-800-245-5432). For
subscription service inquiries call 1-800-786-9522. To
subscribe online, visit www.billboard.com.

NEW ZEALAND’S BIC RUNGA DRIVES SONY DEBUT TO TOP

(Continued from page 1)
was mixed in Los Angeles by Matt
Wallace (Faith No More, R.E.M.).
The New Zealand release of “Drive”

was bookended with two


Copyright 1998 by BPI Communications Inc. No part of this
publication may be reproduced, stored in any re-
system, or transmitted, in any form or by any means, elec-
tronic, mechanical, photocopying, recording, or oth-
erwise, without written permission from BPI Commu-
nications Inc. BPI Communications Inc. is not
responsible for returns. BPI Communications Inc. is a
member of the Audit Bureau of Circulations. BPI
Communications Inc. is listed in the BPA World Audit
Service service. Subscriptions to Billboard are non-
returnable. For subscription changes, please call
1-800-BILLBOARD (1-800-245-5432). For
subscription service inquiries call 1-800-786-9522. To
subscribe online, visit www.billboard.com.

NEW ZEALAND’S BIC RUNGA DRIVES SONY DEBUT TO TOP

(Continued from page 1)
was mixed in Los Angeles by Matt
Wallace (Faith No More, R.E.M.).
The New Zealand release of “Drive”

was bookended with two


Copyright 1998 by BPI Communications Inc. No part of this
publication may be reproduced, stored in any re-
system, or transmitted, in any form or by any means, elec-
tronic, mechanical, photocopying, recording, or oth-
erwise, without written permission from BPI Commu-
nications Inc. BPI Communications Inc. is not
responsible for returns. BPI Communications Inc. is a
member of the Audit Bureau of Circulations. BPI
Communications Inc. is listed in the BPA World Audit
Service service. Subscriptions to Billboard are non-
returnable. For subscription changes, please call
1-800-BILLBOARD (1-800-245-5432). For
subscription service inquiries call 1-800-786-9522. To
subscribe online, visit www.billboard.com.

NEW ZEALAND’S BIC RUNGA DRIVES SONY DEBUT TO TOP

(Continued from page 1)
was mixed in Los Angeles by Matt
Wallace (Faith No More, R.E.M.).
The New Zealand release of “Drive”

was bookended with two


Copyright 1998 by BPI Communications Inc. No part of this
publication may be reproduced, stored in any re-
system, or transmitted, in any form or by any means, elec-
tronic, mechanical, photocopying, recording, or oth-
erwise, without written permission from BPI Commu-
nications Inc. BPI Communications Inc. is not
responsible for returns. BPI Communications Inc. is a
member of the Audit Bureau of Circulations. BPI
Communications Inc. is listed in the BPA World Audit
Service service. Subscriptions to Billboard are non-
returnable. For subscription changes, please call
1-800-BILLBOARD (1-800-245-5432). For
subscription service inquiries call 1-800-786-9522. To
subscribe online, visit www.billboard.com.
Meeting The Challenge Of Billboard's Chart Game

Billboard Online's weekly chart game has a new name and a host of new winners. Redesigned 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). Billboard Challenge lets players assemble their own record label rosters from albums on The Billboard 200 and the Heatseekers album chart and compete for prizes against music fans around the world.

Billboard Challenge players earn points based on the chart performance of albums they choose; standings are posted each week on Billboard Online. A new four-week game starts each Thursday.

Here are our latest winners:

Game 40: Ruby Wong of Montevideo, Calif., loaded up her Ruby N Rod's Rockin Records roster with a slew of autumn 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 Marenna’s Steeplechase and Jim Brickman. Also boosting the Rockin squad to an impressive 7,433 points were hit albums by Chumbawabam and Hanson.

Game 41: Ontario’s Paula Kiench (under the R Records label) loaded up her hit single “Who’s That Girl (Sing When You’re Ready),” which features a duet with Celine Dion. Phil Duddy & the Family, and Kenny G. Then she scored the rains with newer hitmakers like Wallflowers, Robyn, and Savage Garden. It added up to victory in the first week of the New Year.

Game 42: Shannon Johnson chose the name We Got The Beat and then loaded up 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 band 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. Encouraging the chart’s biggest winners, 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 Terrance 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 5 of this game, Dion reached No. 1 on The Billboard 200 and brought home 352 points; the following week, she was dethroned by “Titanic,” which made a 425-point splash.

Game 45 & 46: Rodney Ho, already a repeat winner and consistent top-10 finisher, ruled the roster two weeks in a row with his Atlanta-based R label. The “Titanic” soundtrack was Ho’s highest number in both cases. But Ho had to use all of his efforts to edge out his first hit with 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!

Advertising Opportunity

Billboard’s 1998 Tape/Directory

Billboard is now reserving space for its 1998 Tape/Directory, slated to hit streets on May 27. Its unparalleled strength as a directory makes it the great vehicle for exposing your message to our devoted readership of business managers, production managers, purchasing agents and others who buy audio/video products and services.

This essential tool contains over 4,000 listings in more than 60 countries and provides contact listings grouped in the following categories: CD, audio, and video manufacturers; video equipment manufacturers; audio equipment manufacturers; and video manufacturers. Equipment manufacturers of CD and CD-ROM, tape duplicators; CD replicators; and tape masters.

The ad deadline is April 3. Contact Dan Dover at 213-325-2269 for more information.

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 1975, 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 1996; 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 1995. That’s the longest drought for soundtrack debuts since 1971, when “Bugsy” took No. 1.

“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.

“Music 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 “The Big Me” was the first No. 1 of the year, by the week of Feb. 20. 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 16 weeks in 1997, 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 songs. “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 18th 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 act’s singer/couple had 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.
Billboard Bulletin is always first with the news you need to do business every day.

Like the report on Will Smith’s signing with Columbia Records—BULLETIN had it 7 weeks before the competition!

BULLETIN was also...

- first to report on plans for the Michael Jackson remix album
- first to report on Wal-Mart’s exclusive Aerosmith EP
- first to report on plans for an Alanis Morissette longform video

...and the list goes on.

If getting the news first is important to your business—get BILLBOARD BULLETIN daily fax service every morning.

Billboard Bulletin
Do it Daily.

Call (212) 536-5261
to subscribe or e-mail:
jschulties@billboard.com

You can also subscribe via our website at www.billboard.com or fill out and mail/fax the attached coupon.

BILLBOARD BULLETIN DAILY FAX SERVICE

☐ YES! I need the freshest music industry news every day! Please start my daily fax service for one year as indicated:

☐ US/Canada $445  ☐ Bill me ☐ Payment enclosed (US$ only except Europe)
☐ UK/Europe £350  ☐ Amex  ☐ Visa  ☐ Mastercard/Eurocard
☐ Asia/Other $700  

Card No. ___________________________ Exp. Date ____________

Name ____________________________
Title ____________________________
Company ____________________________
Address ____________________________
City/State/Country/Code ____________________________
Phone No. ____________________________
Fax No. ____________________________

FOR FASTEST SERVICE FAX TO (212) 536-5294 or mail to: Billboard Bulletin, Attn: J. Schulties, 1515 Broadway, NY, NY 10036
In Europe, Fax to 44-171-631-0428 or mail to: Billboard Bulletin, Attn: S. Downman, 23 Ridgmount St., London WC1E 7AH UK.

(Please note: Delivery time will vary depending on local time zone.)
Smart kid.
Genius soundtrack.

features the Good Will Hunting Theme Song "Miss Misery"
Academy Award Nominee - Best Original Song
Elliott Smith

and

Academy Award Nominee - Best Original Dramatic Score
Danny Elfman

From The Miramax Motion Picture Good Will Hunting
Nominated for 9 Academy Awards®
Including Best Picture

Soundtrack Available on Capitol/Miramax Compact Discs and Cassettes

Executive Soundtrack Producers: Gus Van Sant, Lawrence Bender & Jeffrey Kimball