Lollapalooza May Not Be On Summer Slate

BY MELINDA NEWMAN

NEW YORK—With only weeks to go before the start of the summer concert season, the organizers of Lollapalooza are still waiting for a confirmed headline act. The festival is running behind, but Farrell intends to have the re-formed Jane's Addiction headline this year's event. However, at the end of February, "he (Continued on page 68)

Legacy Taps Quintet For 3rd Miles Box

BY BRADLEY BAMBARGER

NEW YORK—In the public imagination, Miles Davis certainly had more famous associations than his mid-’60s quintet, such as the band with John Coltrane and Bill Evans that produced "Kind Of Blue" or the partnership with arranger Gil Evans that yielded such chamber-jazz evergreens as "Sketches Of Spain." But among those who knew, (Continued on page 68)

INTERNET SALES, DVD ARE KEY TOPICS FOR RETAILERS

Online Debate Rages

BY DON JEFFREY

SAN FRANCISCO—While traditional music retailers continue to warn labels and distributors not to compete with them by selling music online, many retail chains, labels, online merchants, and technology firms have announced new alliances and deals that will hasten the growth of music sold on the Internet.

At the National Assn. of Recording Merchandisers (NARM) Convention here March 14-17, top industry executives were generally bullish about the online opportunities for advertising and promoting music and creating (Continued on page 71)

Eluding Mainstream Visibility, Spoken-Word Sets Still Thrive

BY CARRIE BELL

LOS ANGELES—A few years after spoken word was slotted to be the next big thing to move from the indie trenches to the major labels, the genre lives on as a labor of love for its most talented practitioners and dedicated supporters.

"For a while, the major industry players were expecting the big bang," says Henry Rollins, front man of Rollins Band and a Grammy-winning spoken-word artist, currently on a monologue tour. "Major labels bought the idea of putting a few hundred dollars behind it. MTV had a show. Rolling Stone wrote about it as the cool-kid thing to do. But when it didn’t move the units, major labels expected, it was handed back to the few who really care about poetry.

Considering the statistics, financiers of spoken-word projects are definitely pushed by passion. Most albums or boxed sets don’t make The Billboard 200 and are geared to devoted fans, as opposed to mainstream audiences.

"Most people don’t pay attention to the genre, affectionately known as ‘moneysaver’ in many ordering catalogs, which is a shame because there are a lot of masterful recordings being produced," says Brian McClements, the spoken-word buyer for the Ann Arbor, Mich.-based Borders Books & Music chain. "People just don’t know (Continued on page 68)
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The quiet enlightenment in the plain-spoken sound of North Carolina's Athenaeum may be the most revelatory aspect of the band's handheld pop-rock, the inclusive aura of its austere rite-of-passage story-telling, reminding one of the whole sky can be reflected in a single raindrop on the sidewalk.

"I guess the songs capture the way I grew up," says singer-songwriter guitarist Mark Kano of "Radiance," Athenaeum's first major-label album (Atlantic, due August 14 in the U.S., August 21 in the U.K.). "It's a single. I always felt like I was an onlooker," explains the band's 24-year-old Korean-American leader. "I was watching other people happening at the right time, not being a part of their lives but being affected in some way. Being the lone person in the corner, you end up gathering all these insights. I didn't know, until the recent four year period in which most of the songs on the record were written, how much all those parts of my life were going to fall into place.

Debuting seven years ago at a Valentine's Day dance at Greensboro (N.C.) Day School in the heart of the New South's so-called Piedmont Triangle, the Athens, Georgia-based band is already a favorite of the New York music community. "The band's story begins when it was obvious that Kano's Schlagertown (Mainstream Demo) "Summertime" and "Haircut" — on its own Athenaeum Music label. The $2,000 production cost of the record—which has since sold out, released in 1995, "Checkmate," and its accompanying "No One" and "Different Situation," two resplendent power ballads released with any justice, to take their place among the biggest modern rock radio smashes to arrive on the threshold of the new millennium.

However, such studio accomplishments were not the ultimate stimulii for Kano's inspired investigations. "I was down in the Drainage," he says, "showing some of our new songs. Band's favorite, Haircut. "It's such a simple and shattering melody. The band's drummer, Brown. Despite its seemingly high-minded and difficult-to-pronounce tag (A Tha-nee-um), the four-member ensemble evinced members at the Billboard Online News Desk: Gary Wilcox, Billboard Music Group.
The Murky Waters Of The ‘Seven-Year Rule’

BY KIA KAMRAN

How do dissatisfied artists emancipate themselves from record contracts they now regard as oppressive? In light of two recent high-profile lawsuits involving the recording acts Toni Braxton and the Smashing Pumpkins and their record companies, the legal basis du jour for breaking a long-term record contract under California law is a notorious but mostly overrated statute—the so-called “Seven-Year Rule.” This statute asserts that a contract for personal services “may not be enforced” beyond seven years, even if its language provides otherwise. This rule is of particular importance to the music industry, where record contracts often exceed seven years in duration.

However, while it may seem that the mandate of the Seven-Year Rule is rather straightforward, the law’s real effect on the music business is anything but absolutely clear. There are several reasons for this. First, the recording industry has carved itself a rather vague exemption from this law that, if ever applied, may seriously undermine its purpose. In addition, the duration of recording contracts, an erratic concept in itself, is often undeterminable because these contracts are frequently suspended, renegotiated, and amended as the career of an act or artist grows. As a result, it becomes unclear whether the outcome is a single contract or several different ones, each starting a new clock ticking.

Furthermore, the true extent of this statute’s effect on the recording industry has yet to be fully tested in the courts; hence, its consequences remain unclear. Due to this uncertainty, this law is mainly used either to influence contract renegotiations or to force out-of-court settlements. It’s rarely taken through to a full-blown trial. Accordingly, the Seven-Year Rule provides ammunition to both sides of the dispute in a negotiating scenario.

By its wording, California Labor Code 2955 provides that “[a] contract to render personal service may not be enforced against the employee beyond seven years from the commencement of service under

(Continued on page 60)
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Billboard’s Latin Coverage To Be Greatly Expanded

Effective with this week’s issue, Billboard will now include coverage of the Latin American music markets in its international section. The articles will augment the Latin music coverage that can be found in John Lannert’s “Latin Notes” column.

This week’s story, written by Lannert, explores how record labels in Latin America are scoring greater sales for their artists worldwide (see story, page 57).

The inclusion of Latin American coverage broadens the international section’s position as a key industry resource for news from all continents. In addition, the move will bolster the magazine’s continuing coverage of the Latin American region in its up-front news pages and in special sections known as the Latin Music Quartet.

“This expansion of our Latin coverage,” says Billboard editor in chief Timmy White, “is part of an ongoing determination to both chronicle and communicate to our readers the great pan-cultural movement that is Latin music.”

(Continued on page 68)

Web Downloading Gains Fans Labels Contemplate Retail Effects

By DOUG NEECE

LOS ANGELES—While many believe digitally downloaded music sales are inevitable, most major labels continue to sidestep the issue by avoiding the actual sale of music and tying retail into their online promotions. An AT&T project, 2b2 music, announced that the company’s digital download platform would be used in promotions with EMI-Capitol, EMI-Osiris, Epic Records, EMI-Charite, EMI-Interscope, EMI-Dollar, EMI-RCA, and EMI-EMI. Some of these promotions will offer free downloadable singles in April. The singles will all be accompanied by discount coupons redeemable at traditional retail outlets.

Meanwhile, Tower Records VP of publishing/electronic marketing Mike Farrow announced at this month’s National Assn. of Recording Merchandisers (NARM) conference that 2b2 music and the retailer will be offering exclusive, free downloadable tracks to consumers who purchase albums from Tower outlets or the chain’s World Wide Web site (Billboard Bulletin, March 17).

In spite of the increased activity, Mark Mooradian, group director of Tower Records, said, “I don’t know how it’s going to be. It’s crazy, it could go either way.”

(Continued on page 68)

Goldstock Gets Wide Mandate From Arista

By CRAIG ROSEN

LOS ANGELES—In his new role as executive VP/GM of Ariosa Records (U.S.), Charles Goldstock’s mandate from Arista president Clive Davis is to oversee the label’s day-to-day operations while chart-and-strategy executive for the company’s future.

“Arista has become a very big company,” says Goldstock. “To take it to the next level is going to be a major challenge for everyone at the company, and strategic management is going to become more important than ever.”

Goldstock also is charged with identifying new acts as well as being in any other time in the company’s history.

The appointment is part of one of the most scrutinized executive shuffles in recent memory (Billboard, March 21), as Goldstock replaces 13-year Arista veteran Roy Lott. In the new post, Goldstock reports directly to Davis and will be based in the label’s New York offices.

After Lott left, Goldstock started March 16 at the Capitol Records office in Hollywood, Calif., in the position of deputy president of EMI Records North America. His appointment has yet to be officially announced.

Goldstock, who comes to Arista after executive VP/CFO of Capitol Records, says he has been working closely with Davis since “the time I left Capitol.”

Goldstock adds, “I knew that this would be a very, very demanding role, but who better for me to work with and learn from than someone who has been one of the defining forces of what the music business is.”

In a prepared statement, Davis said, “Charles has already had a very distinguishing career marked by considerable accomplishments and success. I am proud to have him join us at a time when we are poised to enjoy even more growth, and I know he will be in the thick of it playing a major role. Aside from his financial expertise, Goldstock’s insight into business relations has earned him praise from his peers. (Continued on page 67)

U.S. Assaulted For Homestyle Rule

EU Commission Attacks Royalty Exemption

By KEN STEWART and JEFF CLARK-MEADS

DUBLIN—The European Commission is declaring that a deficiency in U.S. copyright law is unfairly depriving European composers of their rightful income. The body, the government-owned civil service of the European Union, says American practices contravene World Trade Organization (WTO) rules.

Supporting a complaint filed by the Irish Music Rights Organisation (IMRO), the European Commission has attacked the U.S. so-called “home-style” exemption, which allows some shops, bars, and restaurants to play radio and TV broadcasts of music for customers without paying royalties.

The commission also states that U.S. collecti ng societies are lax in their licensing of smaller music publishers.

The commission warns that a bill winding its way through the U.S. Congress could further exacerbate the situation. The bill, the U.S. Royalty Equity, or R.E. Act, would create greater royalty exemptions to restauranteurs and tavern owners. A vote on the bill is expected at the upcoming National Association of Music Merchants’ (NAMM) convention, Thursday (29). The legislation is sponsored by Sen. Jesse Helms, R-N.C., and Rep. James Sensenbrenner, R-Wis.

The commission says that “there is a serious imbalance between the European [Community’s] share of the U.S. performing rights societies’ royalty distributions and the Community’s share of radio communication of music in the U.S.” and calls for “action . . . to eliminate this measure and to prevent the adoption of new measures which would prove even more detrimental to the Community’s rights.”

The commission adds, “In spite of the high share of Community music played on U.S. radios, less than 5% of the U.S. performing rights organizations’ total royalty distributions are distributed to the Community.”

IMRO, supported by the European authors’ body GESAC, last year took the issue with the exemptions clause contained in Section 110 (G) of the 1976 U.S. Copyright Act, arguing that Irish and other composers from EU member states were losing millions of dollars in royalties as a result of the home-style exemption.

“This conclusion by the European Commission is a major achievement,” says IMRO chief executive Hugh Duff, “and it is just the beginning. The work will continue after a six-month investigation. Specifically, its report, Section 110 (5) contravenes the Berne Convention on copyright and is contrary to WTO’s Trade Related Aspects of Intellectual Property agreement. It notes without comment that IMRO describes this practice as ‘comparable to piracy.’

The commission says the EU should take action “to ensure that the U.S. eliminates this unlawful measure.”

Saying that the commission will pursue the matter directly with U.S. authorities, commission officials also notes that the agreement cannot be reached, the commission will refer the matter to the WTO in Geneva, Switzerland, for resolution.

The commission’s report says U.S. authorities failed to complete a commission questionnaire that asked how the home-style exemption relates to the Berne Convention.

Note that the fact the home-style exemption is a strong incentive for collecting societies to effectively police (Continued on page 68)

Granada Video Launched Pact Creates U.K. Home Vid Giant

By SAM ANDREWS

LONDON—U.K. media and retail conglomerate Granada Media Group (GMG) will launch its own home video label in a joint venture with independent multimedia group Video Collection International (VCI).

The new label, Granada Video, will launch in September and is part of a five-year joint venture that may also include book publishing. At present, the deals has no fixed date for renewal, but VCI managing director Dave Ayres said it was to be a deal that would be dissolved in the deal’s third or fourth year.

The deal will bring VCI a huge library of approximately 15,000 hours of pro-gramming from GMG’s TV networks, which include Granada Television, London Weekend Television, Tyne Tees, and Yorkshire Television.

The venture also includes future GMG-produced shows and made-for-video projects that will be jointly produced by VCI and GMG.

The deal, however, does not include GMG’s feature-film product. But VCI will pitch for the video rights on an individual basis.

As the last major library of TV product to be unpublised in Britain, the deal could boost VCI market share by as much as 6%. That company has between 6% and 8% of market share in the U.K.’s 800 million-pound sell-through video market.

(Continued on page 77)
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Indie Sugar Free No Farm Team

**Chicago Label Aggressive On Acts’ Behalf**

**BY MOIRA MCCORMICK**

CHICAGO—Not yet 2 years old, upstart indie label Sugar Free Records has already become one of the most talked-about imprints on the Chicago scene. It has done so through its distinctive signing philosophy, commitment to its artists, and hands-on approach to getting its music into the marketplace.

“If you’re waiting for a [major-label] deal and spend all your time showcasing in pursuit of that end, then don’t expect Sugar Free to function as a farm team, says Thaddeus Rudd, who formed the label with three partners, about the signing approach. “It’s important that none of our bands have said, ‘What we really want is to be on Atlantic.’ We’re not trying to be one step ahead of the majors.”

What Sugar Free does try to be for its stylistically varied artist roster—which includes veteran indie rockers Jon Langford (of the Mekons and the Waco Brothers), roots-oriented singer-songwriter Chris Mills, and others—is a hands-on independent label that can be a multitude of things.

“We are not just [a label],” says Rudd. “We are a de facto booking agency as well and help out with management concerns.”

**What’s the Score?** Capitol recording artist Michael Franti has composed the score for the new drama “Always Outnumbered,” starring Laurence Fishburne and Cicely Tyson. Franti is currently in the studio working on a new album with his band Spearhead. Shown in a cameo spot from “Always Outnumbered,” from left, are Spearhead members Armond Livingston, Franti, and Carl Young.

(Continued on page 77)

Hangdogs’ Twang Is Picking Up New Fans

**BY DYLAN SIEGLER**

NEW YORK—The Hangdogs have always depended upon the kindness of strangers. When the members of the New York-based country outfit set their sights on the music business, they didn’t need a guidance counselor to tell them that connections often paved an act’s way to recognition.

Formed in New York in the winter of 1995 to play six country tunes at a band lunch party, the Hangdogs went over so well that the group—after finding bassist J.C. Chmiel through an ad in the paper—decided to record a demo. Peddling the living-room recording of street-smart country songs to indie labels unconvinced of the viability of so-called “alternative country” proved frustrating. So after gaining a following at live gigs in New York and points south, the group decided in 1996 to put out its first record, an EP called “Same Old Story,” on its own.

The set has sold some 7,000 copies, according to the band.

“We had a number of offers from indie labels, but the way record companies work, if you sign a deal and then don’t perform up to expectations, suddenly you’re a failure,” says Automatic Slim, the Hangdogs’ lead guitarist. “Meanwhile, we’ve got coming up to us in every city loving us. So we decided to take it directly to them.”

The set was born Crazyhead Records L.L.C., the independent label created by and for the Hangdogs. The band’s second album, “East of Yesteryear,” was released Jan. 15. “I’ve got the rest of our panta rhei now, says bespectacled front man and primary lyricist Matthew “Banger” Grimm, who is also an editor at Brandweek, a sister publication of Billboard. “We’re breaking down roads and doing it without a middleman, with the exception of the loose-knit, ad hoc network that’s taken us up.”

That network consists of a publisher and a radio promotion rep, whom the Hangdogs say they suspect charges the band lower-than-average fees as a favor. These are two of the music-industry relationships that the band says have been indispensable.

“When we meet someone we like to work with, we latch on to them,” says guitarist Slim. “But Matthew Grimm agrees: “There’s a common enthusiasm for the music, for this kind of left-of-center country.”

The band handles sales through direct mail order and at shows and keeps up with fans through a print newsletter and via e-mail and a World Wide Web page. Its songs are published by Dug Tired Music/ASCAP.

Baier, who has handled most of Crazyhead Records’ business over the past few years, says balancing business and still paying attention to creative pursuits is an empowering challenge. “It’s wonderful to do,” he says. “I admire [acts] like Superchunk and Aii DiFranco, because I now know how hard that is. We don’t have that promotional muscle; we don’t have a staff.”

The Hangdogs’ DIY ethic, a punk-rock modus operandi the band carries over into the country genre, shows up in the way they handle their business practices. From the band’s self-produced “punk-rock stage banter” at live shows to the albums’ raw production values, the Hangdogs align themselves with a type of country often overshadowed by the current Nashville sound, which the band calls “country music.”

The Hangdogs’ style is an earnest brand of country music that rings with the influence of acts as diverse as Jason & the Scorchers, Steve Earle, and AC/DC.

“We’re not real big fans of the [cleanly] produced album,” says Baier, who, while Grimm says he hopes the band’s recordings will evoke the spirit of their live show, “It’s been our trademark that we’re the band you really want to be there for on a Saturday night,” Grimm says.

The Dallas community radio station KNOR recognizes that quality in the Hangdogs. The station, one of the first to play the group’s demos, has been another important music-business connection for the band.

“We love the Hangdogs here,” says (Continued on page 76)
artists & music

industry mourns tim maia, brazilian soulster

by enor paiano

sao paulo, brazil—singer/songwriter tim maia, who helped introduce r&b and soul music to brazilian audiences, died march 15 in niteroi, brazil, near rio de janeiro. he was 56. maia had been hospitalized in a niteroi hospital since march 8, when he fell ill during a concert there.

maia was an emotive performer who applied his gravelly voiced baritone to an assortment of r&b and soul tunes colored with brazilian-directed lyrical imagery. his best-known hits include "primavera" (spring), "gostava" (i was hoping for), "tanto de você" (so much for you), and "nome ao pintar" (name the painter).

maia, who influenced virtually all of brazil's contemporary r&b artists, is considered an idol and inspiration by many of brazil's best-known singers. among the prominent brazilian artists who have covered maia's hits are os paralamas do sucesso, fernanda abreu, kid abelha, and lula santos.

upon learning of his passing, dozens of brazilian stars expressed admiration for maia's work.

sara abreu: "tim maia was the father of brazilian soul.

roberto carlos, brazil's superstar crooner who once played in maia's band, describes his death as "a great sorrow. he had a great talent and a beautiful personality."

nando reis, band member of hot brazilian rock act titãs, adds that he did not know maia personally, "but he was the father of the genre for us."

jodo marcello boscoli, son of elis regina, who is actively involved in brazil's contemporary r&b scene, observes that maia broke new ground for brazil's ever-evolving music.

"tim maia as a singer is a musical experience for brazil," says boscoli. "he was one of the first artists who paid attention to american black music like r&b and blues and brought it to the late '60s and early '70s. he knew how to fuse those sounds with brazilian music."

the 1980s arrived, maia was born sebastião rodrigues maia in rio de janeiro. in the late 1960s, maia formed a band fronted by brazilian singer eranom carlos with roberto carlos (no relation), who sang background vocals. funk/samba maven jorge benjor also performed with the group.

in 1969, when his father died, maia moved to new york, where he played in a band while working odd jobs. arrested for possession of marijuana in 1964, maia spent six months in jail before returning to brazil, where he launched his musical career in earnest.

maia's u.s. stint allowed him to become well-acquainted with stateside r&b and soul artists of stax and motown fame.

fortified by his exposure to soul music, maia jump-started his career in the 1970s with ballads such as his first hit, "primavera (vai chuvar)," and "gostava (tanto de você)." soon thereafter, maia began delving into gritty funk-rooted sounds with hits like "acende o fumo" and "sossego.

maia's popularity in the 1970s paralleled the growing interest in u.s. r&b music during that decade, and he became a high-flying musical figure admired by roberto carlos and benjor.

but at the height of his popularity in the 1970s, maia developed a reputation as a rather eccentric, unrelatable performer who often missed shows or played them under the influence of one substance or another. always overly rotund for his short (continued on page 67)

johnnie taylor's 'disco' revival

malaco soul/blues artist riding high again

by chris morris

los angeles—on april 7, malaco records is launching "taylor'd over soul," a new r&b series featuring singer johnnie taylor's follow-up to his 1996 smash "good love." the launch kicks off with a billboard from taylor's storied r&b past.

on tuesday (24), the label will drop a cd and cassette single of "disco lady." the r&b hit was on the 1976 pop and r&b chart, "disco lady." the single will feature four different mixes of the revamped track.

asked about his chances in 1996, the disco-era chart-topper says, "i think it can get a lot of attention ... it's kinda hard for lightnin' to strike in the same place twice. but i think it'll give the album a lot of identity, because of the fact that there's a new generation of kids. and it did so well before, it could surprise us all."

"good love!" supplied its share of surprises for malaco and taylor. the album, released on rab, spent 12 weeks at no. 1 on billboard's top blues albums chart; it stands at no. 11 on the chart this issue. the set peaked at no. 15 on billboard's top r&b albums chart, while the title single rose into the top-40 of the hot r&b singles chart.

nearly two years into its life, the album is getting a renewed shot of life from a current single, "slide on," which enters no. 97 this issue on the hot r&b & singles chart, in its fourth week.

"good love!" proved to be taylor's most substantial success since the original "disco lady" became the first single ever certified platinum by the recording industry assoc. of america.

of the recent upswing in his career, taylor says, "i was livin' in joyful hopes, because if you don't think it, you'll never reach your goals. you gotta think that this is possible. i thought all the time that if we had the proper tunes to work with, that we could be as competitive as anybody else in the market. i was also to have the persuasion that if you want to dig a nice ditch, you can't use a toothpick—you got to use a shovel and don't care what sound what scan is," preston says, "they have sold ["good love!""] day in and day out since the beginning ... they account for probably 25% of what we have sold altogether, as opposed to the second chart hit, which was a little higher. while the remaining quarter will ship to mom-and-pop stores.

"the album is an outlet that experienced strong sales for "good love!" anticipates a heartwarming for "taylor'd over soul," said dinko mcneil, assistant manager at the soundwaves location in southeast houston—one of four soundwaves stores in the city—saying, "johnny taylor is a big name over here, and anything we have on him is going to sell ... he's very popular down here. that last album was a very good one. it crossed over to r&b—i just didn't stay with blues."

preston says "disco lady 2000" is scheduled to be serviced to r&b and rap, but also points out that it is currently in radio, in the secondary markets in the south, through baton rouge (la.), shreveport (la.), through the delta, these stations will also be very important, as far as getting this first single out there ... it continues to be a very good record in all areas.

however, preston does not discount a move into other promotional areas if "disco lady 2000" begins to take off.

"if this thing starts looking like it's going to break into the top 20, we'll probably be shooting a video," he says.

taylor, who is self-managed and booked by roger beddick & associates, will tour this summer; he says dates will include a june show at house of blues in los angeles.

taylor expresses gratitude for the latest bountiful chapter in his long-running career. "i've been feeling real blessed, you know, since [my life in the music business] and feel good about it and not bored with it," he says. "there are a lot of people still seem to love what i do."
Danny Wilde's Life After 'Friends'

Elektra Pushes Versatility Of Rembrandts Leader

By STEVE KNOPPER

CHICAGO—Though the Rembrandts' Danny Wilde has just reconceived his band and finished another strong album of catchy power-pop songs, an interview with him inevitably dissolves into one word. He's friendly and polite about it, but he knows the word is coming and has heard it many, many times in the last three years. The word is "Friends.

"Besides, now everyone's doing it—BoDeans did 'Party Of Five,' and that 'Dawson's Creek' song's been on the air for a year," says Wilde, during a 30-minute phone interview, from his home in Rancho Santa Fe, Calif. "I'm a big pop. I'm not going to look a gift horse in the mouth.

Obviously, Wilde would rather talk about his new album—"It's a new direction," he calls it—than "Friends." Wilde released his first solo album, "Danny Wilde," on April 28 on Elektra Records—though the Rembrandts' ubiquitous "Friends" theme song, "I'll Be There For You," has been a hit for quite a while.

Wilde says they weren't just "I'll Be There For You"—they've certainly established themselves. They've toured, and gained quite a few records. Their strategy is just to take that success and refocus people—Danny Wilde is a singer/songwriter, and he's been at that for quite a while.

"Spin This," which includes Wilde's collaborations with veteran producer Van Dyke Parks and noted music journalist and author Jesse Valenzuela, is the first Rembrandts album without co-founder Phil Solem. The singer/songwriter, tired of touring and music-industry routines in general, quit the group shortly after 1995's "LP" went multiplatinum. So Wilde, along with longtime bassist Graham Edwards and drummer Dorian Crusier, altered the band's name to Danny Wilde & the Rembrandts.

It's a transitional name for Wilde, who plans to drop the Rembrandts tag entirely after a few albums, when the time is right. "I felt to go straight to go with Danny Wilde, I'd be cutting myself off at the knees," he says.

"Up through the run on 'Friends,' I didn't think people knew who we were. I didn't feel like starting over, but it wasn't fair to Phil to call it just the Rembrandts."

Another in a long line of albums that has descended from the Beatles' "Yesterday... And Today," the catchy ring...

(Continued on page 15)

Earth, Wind & Fire Joins Forces With Wyclif, Wu-Tang 4 Sets Of Santana

IN THE STUDIO: The Fugees' Wyclef Jean is producing the new Earth, Wind & Fire album, which he says will be released on his sixty-sixth imprint, Refugee Camp, Jean, who is co-producing with E.W.F. & Maurice White, says the first single will be a remake of the group's 1975 No. 1 hit, "Shining Star." The track will feature E.W.F. performing with Wu-Tang Clan... As if they weren't busy enough, Missy "Misdemeanor" Elliott and R. Kelly are producing five tracks: Soundtracks. Elliott is working on the soundtrack to "Why Do Fools Fall In Love," the Frankie Lymon story, while Kelly is producing the soundtrack to Eddie Murphy's film "Lifers.

Included on the project is a tune from Mary J. Blige... Puff Daddy is preparing a gospel compilation album for release this summer. But instead of featuring new gospel acts, it will feature performers already on his Bad Boy roster, such as Mase, singing gospel tunes.

STUFF: Look for DreamWorks to release a cast album to "The Cape" in June or July, despite the play's atrocious reviews. The Paul Simon musical will end its "Altered States Tour" in May, and the label will release "Ray Davies: The Storyteller" April 21. The album was recorded live during "Davies' 1997 one-man show... Jesus Jones of "Right Here, Right Now." fame has signed with Combustion Records, a new label started by SRC/EMI vet Mike Mena. The band's first album in years, "Already..." will be released April 21 on Combustion, with distribution through Koch International... Boys II Men have just launched a clothing line called Groove. "We have a female line called Groove Girl in some stores, and the male line should be out this fall," says the band's Shawn Stockman... It was bound to happen. Mercury will release Hansen's "Three Car Garage: The Independent Recordings '86-'96" in May. The album features 12 tunes from the trio's two self-released albums, including original versions of "Mmmph" and "Fittin' Up Of You.

HAPPY ANNIVERSARY: Carlos Santana, 1996 recipient of the Library of Congress Gershwin Prize, will celebrate his 35th anniversary of making music with the release of his first three albums and a new greatest-hits collection on Columbia/Legacy. On March 31, the label will release "Santa..." with features by Chris Cornell... Each set will be a three live tracks recorded the same year that the album was originally put out. The remixed sets will include new liner notes and unephoto.

Atlantic Says Jump! Atlantic Records imprint Breaking Records, owned by Howard and the Blaxploitation Empire, and their managing director, Harold Goldstein, have announced their third new artist this year, the band's 1996 independent release, "Liccone Tea Demos," has sold more than 22,000 copies. Shown in the back row, from left, are band manager Robert Nickerson; Breaking Records' head of business affairs Richard "Gu" Guisier; Harmon; Atlantic Group co-chairman/CEO Val Accardi; Atlantic Records executive VP/GM Ron Shapiro; Breaking Records VP/GM John Caldwell; Debra Froman, who works with the band's management; and Craig Kailman, Atlantic Records executive VP/office of the chairman. Band members in the front row, from left, are Evan Bivens, Jonathan Gray, Ward Williams, Jay Clifford, and Matt Bivins.

Razor & Tie Aims To Break Francis Dunnery As Pop Act

By SUSAN NUNZIATA

NEW YORK—Razor & Tie Records is banking on the April 28 release of Francis Dunnery's "Let's Go Do What Happens" as a chance for the independent label to attain pop success. Dunnery sees the release as a new beginning that will bring him the "fame, money, and power" he says he desires.

Dunnery joined Razor & Tie last year after a stint on Atlantic Records, where he released two critically acclaimed albums, "Fears" (1994) and "Tall Blond Helicopter" (1995). "Razor & Tie, symbolically speaking, is no different. I think it's part of me that is prepared to go out there and do what's needed to be done... It's like, 'Get off your big, fat ass and get something going,'" Dunnery says. "They're excited, enthusiastic, and they really care. And they believe in me."

Indeed, Razor & Tie co-president Cliff Chenfeld comments, "This Dunnery a marquee act for the label. Chenfeld says that when Dunnery came to the label he was "looking to come to a place where we're not the main priority. We have too much in stake with Francis in terms of the time, money and effort invested. He can't fall through the cracks here. Francis is to us what the new jewel record will be to Atlantic."

Chenfeld, who runs the label with partner Craig Balsam, says Razor & Tie's main priority will be achieving a radio breakthrough for Dunnery, which he acknowledges should be a challenge, given the eclectic nature of Dunnery's album. The first single, "My Own Reality," is being serviced to triple-A stations this month and to college radio in April. Chenfeld says he sees the record as the "authentic" release for Dunnery, although he notes that "Francis is also a logical alternative person. He is quirky like Bob Folds, interesting, and provocative and doesn't sound like everything else out there."

By working triple-A first, the label will be capitalizing on an already established base for Dunnery. "Francis rules," says Bruce Warren, music director at triple-A WBZ in Boston. "They're not going to have any problems getting airplay for Francis in Philadelphia. We supported him before since his first album came out on Atlantic."

WXPN is already playing "My Own Reality," "Sunshine," "Jacoas," and "Riding On The Back," the album feels like a psychedelic spring day with Francis' great set melody vocals surrounded by his often intense guitar work. Dunnery recorded and produced the set in his own facility, Sunshine Sound in New York. A magnetic live performer, Dunnery has amassed a faithful following with his intelligent and uplifting songwriting—(Continued on next page)
For Dunny, Success Is A Personal Responsibility

NEW YORK—Tales abound in the music industry of artists who felt they were deserving yet could not achieve breakthrough success on a major record label. But singer/songwriter Francis Dunnery applies a standard of personal accountability to his experience and is planning to use the lessons he learned to propel his latest release, “Let’s Go Do What Happens” on indie label Razor & Tie.

“You get what you concentrate on,” says Dunnery. “If you concentrate on being a nice guy, that’s what you’ll get. And everybody [at] the major label thinks I’m a nice guy, so there’s no point in me screaming at them, saying, ‘Why didn’t you push my records?,’ because I didn’t ask them to. I was asking them to think I was a nice guy...The artists themselves are responsible ultimately for how they’re treated in the record industry. Things don’t just happen to you when you’re badly treated. We make that happen.”

Dunny adds, “There’s no point screaming for record sales if you’re not concentrating on getting record sales... It doesn’t mean you’re a good person to sit there and pretend you don’t want to have a successful life.”

Dunnery’s two albums for Atlantic, “Fearless” (1994) and “Tall Blond Helicopter” (1996), sold a combined total of 28,800 units, according to SoundScan.

Ron Shapiro, GM of Atlantic Records, says, “The relationship between a record company and an artist is a business partnership and is often like a marriage as well. Sometimes business partnerships and marriages don’t work out. But Francis Dunnery is a very talented artist, and we wish him nothing but success.”

After leaving Atlantic last year, Dunnery signed with Razor & Tie. He says the indie had been expressing interest since “Tall Blond Helicopter”.

“I kept on hearing this little thing, like a birdie on my shoulder, saying, ‘If only we had Francis we could go to there with him,’” says Dunnery. “A friend pointed out that those Razor & Tie guys always come to your giga.”

When I left Atlantic I went to a few of the major labels, and I found exactly the same thing I had with Atlantic. It was no different. Razor & Tie were constantly just around, all over the place.”

Razor & Tie co-president Cliff Chenfeld says he and partner Craig Balsam had been fans of Dunnery’s while he was on Atlantic. “He struck us as something of a pop genius who just wasn’t getting out of the gate at Atlantic... The label just had not worked him as much as he would have liked, but where they worked him it was to a very good response.”

Dunny launched his career with the progressive British rock band It Bites before moving to New York to pursue a solo career. While writing “Fearless,” Dunnery toured with Robert Plant’s Fate of Nations tour; he also played guitar on two tracks on Plant’s album of that name. Dunnery also cut a solo album for Virgin in the U.K. in 1992 that was released only in Japan.

“The four (solo) albums that I did seem attached somehow. It’s a time of my life now that I can let go,” says Dunnery. “Let’s Go Do What Happens’ kind of ends a chapter. It’s like a six-year chapter. I went from being a dick feeling sorry for himself to celebrating a great album of my life. When I get a bit older, I’m gonna study business, and when I do that, you better look out: pay-back time.”

SUSAN NUNZIATA

plans to rekindle interest in outlets where Dunnery has had success with his previous releases: Tower Records, Barnes & Noble, and Borders Books & Music.

He adds that the label is reviewing an international release strategy for the project but that no release dates have been determined outside the U.S. The label is distributed internationally by a network of regional distributors.

Tour plans have not yet been finalized; Dunnery is seeking a booking agent, according to his manager, Lisa Barbarisi. She says she is working to get him placed on a summer festival lineup.

“We’re looking to keep him on the road all summer,” she says. “Once people get to see him, they’ll get it, because he’s even better live than on record. With it being so tough to get on radio these days, he’s got to be out there touring.”

Dunny retains his own publishing for the current album; publishing for his previous two releases was handled by EMI Music Publishing.

The singer’s outlook on the music business reflects the positive realism found in his music (see story, this page). “If you’re in the music business, then be in the music business. Don’t complain about being in the business. “That’s what happens. If you’re the shopkeeper and you’re not selling any goods, they’ll shut you down. It’s just like that. You’ve got to make the most of it, so when someone gives you the ball, run with it; keep running, you know, go fast, just keep running.”

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Rock Classics With A Golf Hook!
Work Group’s Esthero Entices With Acid-Jazz/Trip-Hop Mix

BY LARRY LeBLANC

TORONTO—How does an unknown Canadian acid-jazz/trip-hop duo named Esthero, without either a performing or recording background, sell itself top executives at the Sony Music-affiliated Work Group that the label is releasing its debut, “Breath From Another,” in the U.S. on April 28?

The answer lies in the duo—19-year-old singer Esthero and 22-year-old guitarist/MIDI programmer Doc—creating demos of self-produced, self-penned songs that are too striking to be ignored. After being pitched by Rick Krim, senior VP of talent acquisition and marketing for EMI Music Publishing (U.S.), and Michael McCarty, president of EMI Music Publishing (Canada), seven U.S. and Canadian labels competed last year to sign the act (Billboard, Aug. 22, 1997).

According to Jeff Ayeroff, co-president of the Work Group (U.S.), signing the duo was “a no-brainer... The demos were great. That’s simple. We then had a meeting with [Esthero and Doc] and found them to be two young, attractive people, full of personality and attitude. But it wasn’t easy [signing them]. There was a big bidding war between labels. We, of course, won.”

Ayeroff’s partner, Jordan Harris, was also smitten by the demos. “When I heard [the first demo], I was in my car, and I couldn’t believe it,” he says. “The song was so good. My reaction was shock, bringing the release of the demo’s debut. “I’m loving it all,” she says. “I’m loving seeing new places, talking to new people, and playing our music. People are interested in me. That’s kind of cool.”

Produced by Doc at his home MIDI studio, dubbed Sourpuss Studios, the album also features a number of the duo’s friends, including Malik Worthy (bass), Jason Ray (drums), Bryden Baird (trumpet), Evan Cranley (trombone), Ewan Miller (tenor sax), and David Williams and Oliver MacDonald (keyboards).

The album has, according to Doc, “about three-quarters” of Esthero’s original demo vocals. Another key difference on the album, he says, is that the Toronto Symphony’s string section has been added to such tracks as “Half A World Away,” “Heaven Sent,” “Country Living (The World I Know),” and “Lounge.” The latter song is also the Work Group soundtrack to the film “Zero Effect.”

In mid-December, the Work Group sent out advances of the album to select U.S. media contacts. On Jan. 10, the label sent out remixes by DJ Kruis, Talvin Singh, Abacus, and Charlie Klouzer of the title track, “Breath From Another,” to U.S. clubs and DJs, contacts at underground radio programs, and National Public Radio stations.

In late January, 15,000 copies of a four-track sampler, featuring “Breath From Another,” “Heaven Sent,” “Country Living,” and “That Girl,” were sent to Sony Music staff worldwide, as well as to independent retailers, promoters, agents, and industry figures in U.S. and Canada.

Although the Work Group issued “Breath From Another” in mid-December as the album’s advance track, the label’s strategy is to focus first on advance industry word-of-mouth and print media, rather than radio or video airplay.

“Breath From Another” is an imaging track to introduce people to the band, explains Diamond Quinn, senior VP of marketing for the Work Group (U.S.). “The campaign is intended to make people aware of Esthero. The first mainstream [radio] track will be ‘Heaven Sent,’ which will come out shortly after the album’s release.”

The Work Group has, however, sought early media support for Esthero, bringing the duo to Los Angeles and New York for interviews.

The album is being released in Canada April 14. “There’s a street buzz here, and it’s essential for us to quickly build a [mainstream] campaign on that,” says Don Oates, senior VP of sales, Sony Music Entertainment (Canada).

“The sound can’t be pigeonholed into any specific style of music,” says Kevin Blackwood, manager of the dance department at HMV Canada’s Yonge Street flagship store in Toronto. “Their sound covers everything from acid jazz to trip-hop with a bit of rock and a Latin flavor. I saw them at a [label] showcase, and they were excellent.”

Since mid-January, Doc and Esthero have been rehearsing an eight-piece band for Toronto’s and European showcases in December. The St. Paul, Minn.-born Doc credits Toronto’s diverse ethnic cultures for inspiring the album’s musical direction. “In Minneapolis, I was [performing] punk rock and hip-hop from the time I was young, but the music I’ve been exposed to in Toronto, I would have never heard [being] in Minneapolis.”

Esthero, who moved to Toronto from the rural town of Harriston, Ontario, three years ago, reaps off a slew of influences including Patsy Cline, Otis Redding, Sly & the Family Stone, and Swedish singer Stina Nordenfelt. “I love all music,” she says, “I had a music overload growing up. My mom was into classical, and my dad exposed me to a lot of jazz.”

Through Zack Werners of Venus Management, Esthero and Doc met at the EMI Music Publishing office in Toronto in January 1996; Werners is now the duo’s co-manager. It was McCarty who suggested the two hook up.

“We wrote ‘Superheroes’ one night, and she took me with her voice,” recalls Doc. “A month later, we wrote ‘Indigo Boy’ and ‘That Girl.’ I didn’t see her until August 1996. Then we got together again and wrote ‘Heaven Sent’ in one night. I had the music and she sang it and she came in and blessed it. I thought, ‘This is a real big song.’ Then we wrote ‘Lounge,’ ‘Anyways,’ and ‘Breath From Another’...”

Adds Esthero, “Doc’s a brilliant, disciplined musician. I’m the crooner who will freestyle for eight minutes on a song and ask, ‘Why can’t we do that? I don’t care what the rules are.’ Doc brings order to my chaos.”

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Don’t Get Left In The Clubhouse!
NEW YORK—With an anticipated move back into the private sector, Black Entertainment Television (BET) is undergoing a metamorphosis that includes ambitious expansion plans such as the acquisition of Festival Productions, new spinoff channels, and new restaurant, casino, and nightclub ventures.

On March 16, BET Holdings Inc., BET's parent company, said its board of directors accepted an acquisition offer from BET chairman/CEO Robert Johnson, Liberty Media, and John and Liberty's newly formed HTV Acquisition Corp. (Billboard Bulletin, March 19).

BET, headquartered in Washington, D.C., has been a public company for the past seven years. If the deal with Johnson and his associates becomes official, it would revert the organization back to private ownership.

"A vote by minority shareholders will be held this summer," says Johnson, and "I'm confident that the deal will be approved."

Johnson's first bid to bring BET back to the private sector began in September 1997, with an offer of $48 per share, but that offer was rejected by the BET board. The board now has reportedly accepted an offer of $68 a share, or BET million. The day news broke of the accepted offer, BET shares rose 11%; they have since been hovering in the $60 range.

Johnson, who founded BET in 1980, explains why he felt the time was right to make BET a private company again:

"When BET went public in 1991, we had three objectives, he says. "First, to raise liquidity; second, to establish a price on the company; and third, to raise capital. In 1998, we've reached those objectives. Now, we have strategies that are focusing on long-term valuation instead of short-term earnings."

Soon after BET announced the acceptance bid, the company revealed it was buying 80% of Festival Productions. That company possesses approximately 50 events a year, including the JVC Jazz Festival.

The acquisition of Festival, which is being made for an undisclosed sum, is expected to benefit the fledgling cable network BET on Jazz: The Cable Jazz Channel, which was launched in March. "Our objective is to marry the two organizations and integrate their assets," Johnson says.

As for other changes at Festival after the sale to BET, Johnson says, "We don't anticipate that anyone will be laid off. In fact, we intend to expand the Festival staff. The plan is to promote Festival events with BET on Jazz in ways that are mutually beneficial."

BET on Jazz is skewed to a younger audience than what we normally see at a JVC Jazz Festival, and I think you'll see changes in [Festival] production events that will show up reaching out to a younger audience."

He adds, "We also plan to stage festivals in smaller, urban cities, especially those that don't yet have BET on Jazz. We're hoping to build BET on Jazz's cable distribution in those markets."

According to the network, BET on Jazz reaches approximately 3 million U.S. households. Now we have strategies to expand BET, which has already begun growing. Programming mainly consists of videos and other entertainment geared to African Americans, reaches 55 million U.S. households, according to the network.

Don Lucoff, a spokesman for the jazz label Blue Note Records, says of the BET/Festival Productions deal: "Ideologically, this is a sound partnership, but it's too early to tell how it will work out. It'll be interesting to see how this new structure will deal with artists booked for their festivals and played on BET on Jazz. Will they cut special deals with certain artists? If the new BET structure is a success, it could open the doors for more record companies to free up more marketing and promotion dollars for [jazz] artists."

BET Holdings has operations that also include BET Movies, the BET Action pay-per-view service, Emerge and BET Weekend magazines, MSGNetworks (a joint venture), BET Financial Services, and a BET SoundStage restaurant in Largo, Md. BET is also planning to open theme parks. The company has also established events in June; a BET SoundStage nightclub in Orlando, Fla., and a BET on Jazz restaurant in Washington, D.C. BET has also partnered with Hilton Hotels Corp. to build a hotel and casino in Las Vegas.

According to the network, the BET plan is "to transcend the world based on such an incredible reaction."
Danny Wilde’s Life After ‘Friends’ (Continued from page 11)

DANNY WILDE’S LIFE AFTER ‘FRIENDS’

ing guitar-laden “Spin This” will likely win over the same radio programmers who embraced Toad The Wet Sprocket and the Gin Blossoms. Despite slight literary references in the opening “Shakespeare’s Tragedy” (one of two songs co-produced by Parks), the album is predominantly simple, love-obsessed power pop songs, such as the catchy first single, “Long Walk Back,” co-written with Valenzuela.

The Rembrandts’ fourth album has an excellent summertime quality that Wilde considers to be his specialty. “When I write, I don’t write to be weird or different,” he says. “I feel that I’m a pop craftsman, and I definitely want to bowl people over with a killer hook, because that’s what works for me. It’s not like I’m a poet and I try to create these deep heavy messages. I love to write a great pop song.”

Solemn’s absence, Wilde says, is most obvious in the album’s guitar playing, because his ex-partner used to do the trickier bits. (Mark Karan, formerly a guitarist with singer Sophie B. Hawkins, is responsible for the complex power chords on “This Close To Heaven” and most of the lead solos.) But because the Rembrandts used to function separately—they sang together but handled lead vocals for their own songs—Wilde thinks few fans will be shocked by the change.

“We harmonized great, so that’s missing. And his guitar style was very unique and hard to duplicate. I wouldn’t even try to do that,” Wilde says. “But I think, songwise, there’s not a lot of difference.”

The Rembrandts, who formed in 1990 after Wilde had released three largely unheard solo albums, first experienced chart success with 1990’s “That’s Just The Way It Is Baby,” which caught on at adult alternative stations like WXRT Chicago and KBCO Denver, but they never expected to be superstardom.

That changed with “I’ll Be There For You,” which blew up as “Friends” became a smash sitcom in 1996. Elektra asked the Rembrandts to include the song on 1996’s “Lil’ and the duo reluctantly agreed—but only as a bonus track at album’s end, after a 10-second pause. Soon they had a massive hit, but a growing backlash against “Friends” led to a similar backlash against the song.

“I think we’d be silly if we didn’t capitalize on the success of that song,” Wilde says. “But you know the record company. That’s what it’s about with them; they want to capitalize on the marquee value. They wanted me to do stuff on the advance CD—like, ‘Hi, remember me? I’m Danny Wilde from the Rembrandts, and I did I’ll Be There For You.” “I ain’t doing that shit. I’m not going down that road.”

“I just want to be around for a long time, creating music, and have a fan base, like John Prine or something,” he adds. “I have no aspirations to be Jon Bon Jovi or Madonna or someone like that. I just want to be left alone to do what I do and hopefully get enough exposure to keep doing what I want to do.”

Long before Hunter started making a name for himself in the San Francisco Bay Area, he was busking on Paris subways and on the streets of Germany, Amsterdam, and Switzerland. It was here that his interest in percussion and rhythm developed. “I was brought up as a street musician,” Hunter says. “Playing in the street, if I didn’t entertain, I didn’t get paid. Rhythm is an important component of entertaining people, and I quickly found that the more rhythmic the music, the more coins I received.”

Hunter says his fan base ranges from “older folks, real jazz fans” to younger “music fanatics” who trade tapes of his live shows. To capitalize, Blue Note’s marketing plan concentrates on traditional outlets for jazz as well as unconventional retail territory. “We’ve serviced in-store play copies to non-traditional retail stores like Urban Outfitters and Diesel, in addition to skate and surf shops,” says senior director of sales Saul Shapiro. Likewise, the label plans to work tracks from “Candyman” to both traditional-jazz radio and alternative college stations, to maximize Hunter’s exposure at both ends of his fan spectrum.

Hunter will tour throughout the spring; the touring lineup of “Pound For Pound Features Hunter, along with vibraphone player Monte Croft and drummer Willard Dixon.

He turns 80 this September, but composer, arranger, and bandleader Gerald Wilson shows no sign of slowing down. The centerpiece of his “Theme For Monterey” (MAMA) is a large-scale work commissioned by the Monterey Jazz Festival to celebrate its 40th anniversary. The suite, which consists of five distinct variations on a 40-bar theme, debuted at the festival’s closing night last year. This is its first appearance on CD.

In addition, the album features Wilson’s own arrangements of Gershwin’s “Summertime” and Charlie Parker and Dizzy Gillespie’s “Anthropology” (based on the

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BILLBOARD March 28, 1998
The Heatseekers chart lists the best-selling titles by new and developing artists, as defined as those who have never appeared in the top 100 on the Billboard chart. When an artist reaches this level, the album and the artist's subsequent albums are immediatelyelligible to appear on the Heatseekers chart. All albums are available on CD and on cassette. Asterisks indicate vinyl is available. Albums with the greatest sales gains, c. 1998, Bollard/EMI Communications.

**NEW**

25. The Apparel, "Stuck in Love," (10.98/15.98) **COMING CLEAN**

20. The Invaders, "Countdown," (10.98/16.98) **THE INSIDERZ PRESENT SKALLIALA**

19. The Stylez, "Take It Easy," (10.98/16.98) **ALLURE**

18. Amphibious, "Pink Lady," (10.98/16.98) **MIKEDGREY ROSES**

17. The Shakers, "The Shakers," (10.98/16.98) **ALANNAH CLARK-CAHRED ISLAND 524397 (10.98/16.98)

16. 17. 18. 19. **FUNKUNG FUSION**

17. The Apparel, "Stuck in Love," (10.98/15.98) **COMING CLEAN**

20. The Invaders, "Countdown," (10.98/16.98) **THE INSIDERZ PRESENT SKALLIALA**

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**NEW**

Soul Survivors. Push Records act Luxe, whose self-titled, Ron Saint-Germain-produced debut was released March 10, is building up the box airplay with its first single, "Soul Of Me," at rock stations like WBAD and WRCN on New York's Long Island. The song, says Lux singer Katina Chater, was inspired by a negative encounter with a major-label executive but has since taken on a greater meaning. "Since the actual recording, it has really started to be relevant to me in so many different situations," she says. "It's that I think's why a lot of people are able to relate to it."
Thanks For The Music... Songwriters Larry Goetz, Brian Holland, and Eddie Holland were honored at a recent BMI luncheon celebrating the legendary songwriters. Known as Holland/Goetz/Holland, the trio was the staple of the “Motown Sound” and penned more than 400 songs, including “Baby Love,” “I Can’t Help Myself,” and others. Pictured at the event, from left, are Eddie Holland; Barbara cane, BMI’s assistant VP of writer-publisher relations; Wayne Henderson, member of the Jazz Crusaders; Brian Holland; and Hadda Brooks, vocalist/guitarist Bobby Womack; and Cheryl Dickenson, BMI’s senior director of writer-publisher relations.

Night Bird’s Foster Takes Flight Vocalist Mixes Genres On Her Debut Set

By ANITA M. SAMUELS

LOS ANGELES—On her debut album, “Just What You Like,” slated for release by Arista Records, vocalist Eboni Foster fuses R&B with rock, gospel, and jazz. “My songs have no color lines; that’s what will keep me in my own category,” she says. Her first single, “Crazy For You,” was serviced to R&B radio Feb. 23-24 and will be released commercially April 7. It has already garnered 607 spins at radio, according to Broadcast Data Systems.

Foster says her musical influences run a gamut of genres—from Etta James and Anita Baker to Hall & Oates and Dolly Parton. “I enjoyed working on my album,” she says. “Every song portrays my personality. Some songs are sexy and sensual, which doesn’t take away from the fact that they’re my songs. It’s not a gimmick someone put together; it’s me.”

The videoclip for “Crazy For You” was serviced to BET Feb. 24 and is in medium rotation. The clip, which was directed by Cirri Nottage, will be supported by appearances on “Planet Groove” and “Teen Summit.” The video has just begun to be played by the BET.

On the album, Foster worked with a variety of writers and producers, including Troy E. Wright, Tasha Stinson, Anomo-Jackson, E-Smooth (who is also her manager), Mike Manni, and Derek Clark.

Wright is also president of Hendrix Records, which established Night Bird in 1997 as an avenue for R&B acts. Hendrix also launched Trinity Records, which focuses on contemporary Christian and gospel music. Hendrix has a long-term licensing and distribution agreement with MCA Records.

Foster is the first act released on Night Bird and the only artist signed to the label thus far. “A friend gave me her tape during a party at Narada Michael Walden’s house. Her voice just cut through the tape,” Wright says. “Although it’s common for a new label to go out and hire a lot of artists, I decided that I didn’t just want someone who could sing, nor did I want one who wanted to sing and just get rich. We wanted our first artist to portray to the public a normal, young, beautiful woman with the ability to relate to everyone.”

A key marketing factor, according to Wright, is that the vibrant singer is confident of her abilities. “Eboni has great vocals and the attitude,” he says. “In this industry it takes more than just great vocals. She can sing, and she can act. She’s a lot of fun to be around, and a lot of artists don’t have that charismatic quality. Some artists take classes to be like that.”

Foster is no stranger to the industry. At 17 she was among the first girls to tour with Boyz II Men in Sacramento, Calif., and the San Francisco Bay Area. By the time she reached her teens, Foster had joined Sibling Act Melky Sedgek Debuts On MCA; C-BO Gets 90 More Days For Drug Use

A NEW HOUSEHOLD NAME? Sister and brother duo Melky Sedgek was signed as an R&B act to MCA Records March 9. Melky and Sedgeek Jean are the siblings of Wyel Jean of the Fugees.

“When people hear our music, they say it’s different but common,” says Melky. “We fuse the hip-hop and pop genres with the R&B and gospel.”

A hip-hop fan trained in classical music, Melky says she originally thought she would pursue a career teaching classical music. Sedgek handles all the production and instrumentation for their music and sings as well. “We are self-contained, and we work from each other,” he says. But versatility is what they hope will make their music stand out. Sedgeek says his sister writes as a rapper and can freestyle as well as sing.

The duo’s debut album, “Melky-Sedgek Da Join,” due in late summer or early fall, will intertwine hip-hop, jazz, gospel, opera, and classical music. “We will have some ‘scatting’ on one of the songs,” “I compare it to yodeling,” she says.

The duo says its album doesn’t fit any one format, and it will include ballads with a ‘50s and ‘60s feel. Melky says she and her siblings come from a musical background.

Their lives, she adds, were strictly about going to school and to church. “The three of them began performing as children. “We had a family band with the three of us and did church tours. Our concerts were sold out,” she said.

Sedgek has already written songs for Regina Belle’s upcoming album as well as for the Fugees. He and Melky performed the title song of the “Love-Jones” soundtrack last year. Sedgek is also producing tracks for KRS-One and Cypress Hill.

It’s all ‘RELATIVE?:’ On Tuesday (24), HBO and Relativity Records will release the soundtrack to “Butter” for the world premiere of the movie. According to writer-director Peter Galthings Bunche, the film is a murder-mystery mystery set in the black pop-music industry. “It’s more in the world of Clarence Avant or Babyface, rather than our incarcerated kingship mystery set in the black pop-music industry. “It’s more in the world of Clarence Avant or Babyface, rather than our incarcerated kingship mystery set in the black pop-music industry.”

Bunche notes that the soundtrack captures the full spectrum of contemporary black music. “We ranged from gangsta rap to contemporary R&B—and an old-school remake of the classic ‘Smiling Faces Sometimes’ by the Undisputed Truth—to straight-up R&B,” he says.

The movie stars an array of actors, including Ernie Hudson, Nia Long, Nia Long, Donnell Hodges, and Salii Richards, and concerns not a struggling artist but the ones who are making it, says Bunche. “Unlike standard hip-hop movies, there are no performances.

Night Birds Foster Takes Flight Vocalist Mixes Genres On Her Debut Set

EBONI FOSTER

Nuttin’ ‘Nye as lead singer, replacing a former member. They recorded an album and toured extensively, but she left the group in 1994.

“I never really saw myself in a group. I always sang by myself,” she says. “Still, being in the act provided valuable experience she needed, she says.

According to Marilyn Batchelor, national director of marketing at MCA Records, the label plans an extensive campaign targeting a 12-24 demographic. The album will be worked at both R&B and R&B crossovers stations. MCA will have her doing TV appearances on “Vibe,” “Showtime At The Strips” (Continued on page 20)
### Billboard Hot R&B Singles

*Compiled from a national sample of R&B & R&B Airplay monitored by Broadcast Data Systems, R&B Radio Playlists, and retail single sales collected, compiled, and provided by SoundScan.*

#### Chart Details
- Date: March 20, 1998
- Formats: MP3, PDF

#### Table

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<tr>
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<td>Puff Daddy</td>
<td>I'll Be Missing U</td>
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#### Additional Information
- This chart reflects the weekly sales and airplay gains for the largest sales and airplay increases among singles below the top 20. Each week's top 20 is included.
- For sales, songs must be sold in 1 million units to be eligible for award.
- Issues dated December 9, 1995, and thereafter, artists must be included on the charts for at least 4 consecutive weeks to be eligible for award.
- Copyright 1998, Billboard/BPI Communications and SoundScan, Inc.
STAY TUNED: As mentioned here last issue, given the 53 million listeners held by K-Ci & JoJo’s “All My Life” (MCA), that song seemed poised to take over at No. 1 on Hot R&B Singles in the April 4 issue. However, a few anxious retailers had other plans, forcing the record to enter the Hot R&B Singles chart list at No. 36. Billboard rules state that if a title enters a component sales chart, it must enter that chart at a 33 1/3% or whole number level. Thus, “All My Life” was spotted at No. 1 on Hot R&B Singles, capturing the Hot Shot Debuts crown. Pretty impressive, considering that the single sold only a few thousand units at the R&B core panel. Sales of 8,500 units at the full panel force the song onto the Hot 100 Singles chart at No. 15; it entered Hot 100 Singles at No. 61.

SWV’s “Rain” (BCA) makes its way onto Hot R&B Singles at No. 7 after spending 14 weeks at radio. However, the song’s peak was the March 14 issue and now stands at 29 million listeners.

STAY PUFF: Puff Daddy & the Family’s “Victory” (Bad Boy/Arista) springs 29–26 on Hot R&B Singles and wins the Greatest Gainer/Sales trophy. The label has still not officially gone on airplay on the song, and it only has 660,000 listeners across 15 stations for the tracking week. The single still posts a 33% boost at retail, stemming from the momentum of the song’s B-side, which is a new remix of “Been Around The World.” The remix, which is combined with airplay of the original version, raises that song’s total R&B audience by 15%.

Despite having a higher audience than “Victory,” “Been Around The World” does not get listed first on Hot R&B Singles since it has already charted as a separate song with “I’ll Be with You.”

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R&B

EBONI FOSTER
(Continued from page 17)

As Easter Sunday this spring her show will be holding spot dating opening for B-Real and the Wu-Tang Clan.

For Foster’s career path, MCA is attempting to get her placed in clothing ads for fashion designers. Batchelor says the singer is both fashionably and funky. “No matter what she does, she displays her femininity; she says, ‘It’s not bubblegum or bubbles. She’s like every other young girl in her 20s.” Batchelor says Foster may perform live at DKNY’s launch of its spring line.

Where her image as a young woman is concerned, Foster says everything she does so far is very intense. “I respect myself,” she says. “Even if a lot of people don’t like the album, at least they’ll respect me. I brought a lot of class to those without being ‘boofie.’

Both the single and the album will be released internationally later this spring. Batchelor says that while the U.S. is key to the release, there is no official release date for the album.

Tiffany Green, music director at WBET Jacksonville, Fla., says she expects the song to be a summer hit. “It’s a feel-good song, says.”

R&B

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A Warm Summer Night Overheats Carnegie Hall

For a split second, the imposing, ornate walls of Carnegie Hall seemed to literally shake. After nearly two hours of appropriately mature orations and controlled excitement, the remarkably well-behaved audience could no longer be contained—and it was apparent that nothing could have pleased Donna Summer more.

The pure delight in her eyes was unmistakable as fans rushed down the room’s plush, red-carpeted aisles—many of the men whipping off their suit jackets and ties, while a number of the women (and a smattering of drag queens) hiked up their skirts—all in a frenzied effort to get as close as possible to Summer, laying, unmistakable, more than a few inches more closely back in the magic unfolding onstage. Surveying the cheering crowd after a successful, guitar-drenched rendition of “Hot Stuff,” Summer giggled and declared that the notoriously stodgy venue might never be the same.

It certainly proved to be an evening that would reverberate in the minds and hearts of the loyalists who plunked down a strayable chunk of change (seats ranged in price from $50 to $500) to experience the reigning queen of disco in an unusual and deservedly dignified setting. Although it was organized by Randolph Duke, Alice Harris, and Stanley Harris as a fundraiser to benefit the Gay Men’s Health Crisis, the March 16 show, which raised $400,000, ultimately served as a reliably timed precursor to what will easily be a triumphant career renaissance for Summer.

In addition to an armful of well-earned classics, she unveiled two tunes from “Ordinary Girl,” a stage musical she’s written and is planning to bow on Broadway next year. She charmed the hit-hungry audience into submission as she described the dramatic scenario of each number with the glee of a child in a classroom exercise of show and tell.

“I feel such an incredible sense of pride when I think about what’s already been ace (plished) with the show,” Summer says, adding that she believes the musical will strike a universal chord. “It’s about an ordinary person who becomes the very essence of a ridiculous scenario. That’s something that we all have the potential for.”

The show, “Not An Ordinary Love Song” twinkle with the golden pop appeal of a Disney power ballad, while the stunning “My Life” washes over the senses like a sequel to her classic “Last Dance”—as its soft, introspective preamble blossoms into an anthemic dance number. The audience stood frozen, seemingly digesting and digesting every syllable, while Sum- mer tore through the song’s tale of self-doubt, pain, and eventual victory with palpable empathy. Given the right studio treatment, “My Life” could transcend its theatrical intentions and become pop radio to a seasoned, decidedly arty Summer.

In keeping with the tone of her new material, Summer led a 22-piece orchestra and eight-piece pop band through gems like “This Time I Know It’s For Real!” and “She Works Hard For The Money” with a notably more adult vibe.

Also taking on a radically different personality was recent release All The Lights, which was delivered with acoustic-rock flair. She introduced this version of the song by revealing that she originally penned the tune for Rod Stew- art.

“I chicked out of playing it for him,” she said with a self-deprecating laugh. “Obviously, it was a good thing that I kept it for myself, but I often wonder what would have happened had I done so.

Elsewhere in the show, the orchestra’s symphonic undercurrent gave material like “MacArthur Park” and “I’ll Be Home” a wondrously grand flavor that made her transition into a brief segment of pop standards as smooth as silk.

Actually, this segment triggered the evening’s most stirring, defining moment, as Summer dove into “Don’t Cry For Me Argentina,” a song that has long been a touchstone for her. Though her recorded version of the song from “Evita” didn’t quite capture its lyrical essence, her live reading dripped with heartfelt honesty and occasional irony that reached miles beyond writer Tim Rice’s words. Midway through the number, Summer could barely be heard as the audience cheered to deaf- ening decibels. The song’s context of an occasionally controversial, almost messianic ruler professing loyalty to her subjects took on an undeniably autobiographical twist for the singer. Touching the hands of fans while belitt- ing the line “I kept my promise, don’t keep your distance,” Summer’s eyes spoke volumes—and the audience understood and appreciated every word.

The Single Life: With the delightfully swishy “Angelic Street,” M People are enjoying their biggest international turntable success in many a moon. It’s a nice résumé from the mildly rocky road the band has traveled in recent times. It seems that not everyone in clubland has bonded with the mature, markedly more R&B-laced current album, “Fres- co”—and that’s a shame. While the band’s instantaneously infectious, it wears quite well with time, indicating that Mike Pickering and pals are more than a one- sound act.

In its original form, “Angelic Street” trumpets with appropriate house au- thority while Heather Small’s aching with diva finesse around a fluid, Philly-soul sax solo. Joey Negro con- tributes a fab remix that enhances the tune with high-retro disco rever- ence, while Genius 3 (aka Paul Birchall, Russ Marland, and Shovell) go a tad deeper and are more under- ground-minded in their funky revi- siion.

Women who have been patiently awaiting the statewide release of “Fresco” will be rewarded in early July, when Epic plans to issue a recon- figured version of the set. A fixed track listing and first U.S. single are still to be announced.

This is for an intriguing combi- nation of talent,” says Pat Chancellor, one of the band’s frontmen. “It’s a great act accomplishes by literally being in several places at once.

Actually, it’s a matter of equally dividing the responsibilities,” says Joey Negro, Myself, and Joey, and then I start thinking, ‘I’m not recording anymore.’

The act of being and making the act is also aggressively elevating its club profile as a leading DJ/remix entity. It’s a feat the act accomplishes by literally being in several places at once.

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DANCE TRAX

(Continued from preceding page)

Dogs Deluxe in mid-spring. Trippy good fun with its booming baseline and chunky guitar licks, “Police & Thieves” will be the centerpiece of a full-length Dubervision collection on which Stevens will match musical settings with a variety of vocalists. We can hardly wait.

IN THE MIX: Just when it looked like Junior Vasquez’s fledgling Fugado Records might be down for the count, he and partner Jane Brinton are renewing the label’s life by entering into a joint venture with Drive Entertainment, a Los Angeles-based music company. Meanwhile, Drive has also just entered a distribution agreement with Navarre for all Drive/Fugado product in the States.

The first project resulting from the deal will be “Junior Vasquez, Live, Volume 2,” a two-CD compilation due in stores April 21. Among the artists featured on the set are Club 69, Deborah Cox, No Mercy, Hyper Trophy, and Kevin Aviance.

Speaking of Aviance, he’s nearing completion of his debut disc for Wave Music. “Box Of Chocolates” is due in late June, and it marks a summertime moment of high-energy dupstep. "We want to create the act’s original up-tempo version of "Box Of Chocolates,"" a duet with the chart-toppers, are gravitating toward the rich down-tempo interpretation of the song by Jay Bennett of San Francisco’s reliably fab Naked Music Productions poise. In fact, Frankie’s K.MEL was among the first stations to pump up the track. If you haven’t investigated this stunning new wave, it’s certainly worth a listen. The band continues to capitalize on the buzz it created for it to catch full crossover fire. Be among the heroes to herald it now, when it can truly benefit from your support. It seems like every artist in entertainment wants to be a recording artist—even those in the "adult" field. Famed actress Sharon Kane is currently shopping a little jam called "Break Free," a Euro-spaced trance-disco dirty with anthemic potential. Kane has a surprisingly powerful, feminine voice, which she puts to excellent use atop the track’s snug arrangement of bubbly synthas and hypnotic beats. It’s an impressive effort that deserves serious consideration from labels seeking a track with unique promotional possibilities.
A Rejuvenated Earl Thomas Conley Finds His Voice Again

by DEBORAH EVANS PRICE

NASHVILLE—After taking several years away from the music business to heal his voice, concentrate on his songwriting, and generally regroup, Earl Thomas Conley is back with a new album on Intersound Country, "Perpetual Emotion," due April 28.

Produced by Myron Mixon, Surrogates, and Curly Corwin, the album features five new songs co-written by Conley and new versions of hits like "Easy For Me." "Holding Her And Loving You," "Your Love's On The Line," "I Can't Win For Loving You," and "Once In A Blue Moon." "Earl hasn't been in the marketplace for the last four or five years, but his fans are out there," says Intersound Country GM George Collier. "These songs he recorded are sonically better than the original recordings. Half of it [the album] is No. 1 hits, and the other half is new tunes." Collier admits there are questions about Conley's voice. "Everybody's asking, 'Can Earl sing?' He had a little problem. Everybody knows that," says Collier. "It's public record. Well, that's the way it is. He's been singing long now better than he ever did." Conley says he had a small nodule removed from his vocal chords, but he credits the help of his problem stemmed from allergies. "I discovered I had allergies the hard way," he says. "Then I discovered Claritin-D, and it really helped. That may sound like I'm being now that it's ever been." When his vocal problems started, Conley says he had just booked a show and was ready to take a break. "My dad died, and all this started happening," he says. "I was pretty cramped around the edges, and I was disappointed with the business. So I had to regroup. I didn't have any desire to record at that time or go on the road. I didn't feel like I had anything to offer mentally or emotionally or anything else at that time." A native of Fort Mitchell, Ohio, Conley began as a songwriter. Conway Twitty cut his "This Time I've Hurt Her More Than She Loves Me" and the late Mel Street hit with Conley's "Smoky Mountain Memories." Conley had his first chart hit with "I Have Loved You, Girl (But Not Like This Before)" on the GRT label in 1975. He released two more singles on that label and a few on Warner Bros. before signing with Sunbird. "Silent Treatment" and "Fire & Smoke" were released on Kandi, with the latter single going to No. 1 in April 1981 before he was recruited by RCA. During his tenure with RCA, he went on to become a No. 1 in top country acts, and he holds the distinction of being the first artist in any musical genre to spawn four No. 1 singles from the same album.

From 1983 to 1989 Conley scored 18 No. 1s on Billboard's Hot Country Singles & Tracks chart. Among them is the released album "Yours Truly" in 1991, Conley became unhappy and ready to take a break. "I didn't want to do anything I wasn't happy with," Conley says. He had a real good record of having good records, and I didn't want it to ruin. So I did the right thing.

"I never stopped working the road. I slowed way down on the road, but I didn't have any desire to record until I had the right material and enough material to ease my way back in the studio," he adds. "The way this album took place was the most fun I ever had. It was probably the most me I've been, and I'm real happy about it." Conley is currently managing himself; he's booked by Entertainment Artists and is signed with Harris-Gordon Music. Though he's been doing a lot of writing, he says, he's mostly been holding onto his songs for this new project. "My stuff was, is, and probably always will be such a left field," Conley says. "I try to do something new every time I sit down to write." Collier says the label plans a major push on "Perpetual Emotion" that will include securing airplay all across country, listen tags, a radio tour, and several videos.

With Intersound, the first thing we do, and we do very well, is get product in the marketplace," Collier says. "We go out and try to get it in every retail outlet we can get in. We sell a lot of singles of varying quantities. We try to do as much advertising, or more sometimes, than a major company does to get shelf space, step down, listening posts, in-store advertising, and in-store play. That shows the retailers we're totally convinced this is something that will work (Continued on page 27)

Country Radio Warms Up To Laid-Back Caribbean Sounds

by LAUREN SCHMIDT

NASHVILLE—Three current singles are indicating a resurgence of Caribbean influence in country music.

David Kersh’s "If I Never Stop Loving You," Clay Walker’s "That’s The Way," and Garth Brooks’ "Two Pina Coladas" all contain Caribbean elements in either production or theme.

Threads of island-inspired peppered country charts for most of the ‘70s and then seemed to fade back into the background, as the decade, fueled by the massive popularity of Charley Pride’s "You’re My Jamaica," Johnny Rodriguez’s "Ridin’ My Thumb To Mexico," and Stacy艰难ly Walker’s "Rasta Ribbon" all had chart success. And Jimmy Buffett’s "The Buena Vista Social Club" spawned a cult following with his feel-good sounds.

Some notable artists such as Clint Black ("The Gulf Of Mexico") and Tracy Lawrence ("Livin' In Black And White") have stocked their brand of country on their albums yet refrained from releasing them as singles. But the recent increase in island country and Caribbean ingredients has proven a winning chart combination for Kersh, Walker, and Brooks.

Walker's latest album, "The Walking Man," includes two songs in this vein: his current single and "I Need A Margarita." "To me," he says, "music should provoke some type of emotion in people, whether it be sad, romantic, or happy. And then 'What?' is definitely a pick-me-upper!"

Rising Tide's Dirt Band Lands At Decca; Twain, Krauss, Gil Hitting The Road

by Chet Flippo

LABEL-HUFFING: Part of the fallout from the closing of Rising Tide Records (Billboard, March 21) has been speculation about the fate of the label's 10 artists. Although parent company Universal has made no announcements about which artists would be picked up by its Nashville label (MCA and Decca), the Nitty Gritty Dirt Band's Jeff Hanna confirms to Nashville Scene that Decca has taken the group.

"It was a really close-knit family at Rising Tide. It was very sad to see this happen," says Hanna, adding that the group's forthcoming album, "Bang, Bang, Bang," is still set for an April 21 release and that the current single, of the same name, is already being worked by Decca. It's at No. 56 with a bullet on this issue's Hot Country Singles & Tracks chart.

"It's the first time we've been on country radio since 1989 with 'Fishin' In The Dark,'" says Hanna. "They've always been a pretty lucky," he says, noting that his wife, singer/songwriter Matraca Berg, who was signed to that album was on Rising Tide, was not picked up by MCA or RCA. "My wife and I are definitely shopping it. And she got great press and is selling records.

"Rising Tide will observe its 32nd birthday this May. He offers no easy explanations for the group's longevity. "I've lost track of how many albums we've done," he says. "There've been a number of compilations and reissues. We've always tried to make eclectic records." He points out that the new album has three producers (Emory Gordy Jr., Steve Fishell, and Josh Leo), which is something the group has always done. 

The group's lead singer, Marty Roe, debuted on the Opry stage in 1982 as a member of the Tennessee River Boys. The previous year he had worked at Opryland on its Sky Ride. Dionne Rider vocalist Danial Darrins is the new member of the Roe Brothers.

Herald of the Dirt Band will observe its 32nd birthday this May. He offers no easy explanations for the group's longevity. "I've lost track of how many albums we've done," he says. "There've been a number of compilations and reissues. We've always tried to make eclectic records." He points out that the new album has three producers (Emory Gordy Jr., Steve Fishell, and Josh Leo), which is something the group has always done.

"I think the important things is not staying the same," remarks Walker. "That's the challenge of having a 17-35 audience and keeping it as consistent with "If I Never Stop Loving You." No. 4 on this issue's Hot Country Singles & Tracks chart. He cites Garth as an artist who has had a lot of success and an audience.

With positive feedback mounting, "Then What?" and its Caribbean chart contemporaries have nudged the country music charts closer to the island sounds. "I think the important things is not staying the same," remarks Walker. "That's the challenge of having a 17-35 audience and keeping it as consistent with our music."

"I think the important things is not staying the same," remarks Walker. "That's the challenge of having a 17-35 audience and keeping it as consistent with our music."

On The Road: Shania Twain has confirmed dates for her long-awaited tour. Beginning May 29 at the Sudbury Arena in Sudbury, Ontario, the first leg of her World Tour will cover 42 North American dates, ending Aug. 29 in Chicago at a venue to be determined. International dates as well as more North American dates will be announced later, and the tour is expected to continue through December of 1999.

She's been rehearsing with a nine-piece road band.

Vince Gill takes to the road with a 60-date tour kicking off June 15 in Virginia Beach, Va. The newly re-formed "Restless Heart, Patty Loveless, and Chele Wright will take turns as opening acts. The tour runs through Nov. 8 at Caesar's Palace in Las Vegas.

Alison Krauss & Union Station's 1998 tour will again be sponsored by Martha White Foods. The tour begins May 2 in Columbia, S.C., at the Cooper River for the center. Doc Watson has signed up 72 artists and groups for his annual Merlefest, April 22-26 in Wilkesboro, N.C. Artists who will perform range from Ricky Skaggs to Del McCoury to Kim Richey to Ralph Stanley to Gillian Welch.

B E T H E R E: The Everly Brothers perform a rare concert April 29 at the Ryman Auditorium.

O N T H E BOW: While guesting at the Grand Ole Opry March 14, Diamond Rio received an on-stage surprise. Opry GM Bob Whittaker invited the group to become Opry members. As such, they'll be the first group to join the show since the Whites signed on in 1984. Diamond Rio becomes the 115th member of the Opry.

The group's lead singer, Marty Roe, debuted on the Opry stage in 1982 as a member of the Tennessee River Boys. The previous year he had worked at Opryland on its Sky Ride. Diamond Rio vocalist Danial Darrins is the new member of the Roe Brothers.

Mercury Nashville is releasing to retail 30,000 copies of the Terri Clark/Sammy Kershaw dует of the single "Love Of My Life." The label says the song has become the most-requested wedding song in the country.

The Nashville Songwriters Assn. International has scheduled its Tin Pan South festival for April 14-18. Paul Williams will host the Legendary Songwriters Series Concert April 14. Talent lineup for more than 60 concerts scheduled that week will be announced.

Bellsouth and the Country Music Assn. are holding their second MINT conference (for Music Industry & New Technologies) May 13 at the Nashville Arena. The event is a comprehensive multimedia workshop.
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Here's Why There's No Competition.

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A REJUVENATED EARL THOMAS CONLEY FINDS HIS VOICE AGAIN

(CONTINUED FROM PAGE 21)

for them and we’re 110% behind it.”

The new album’s first single, “Scared Money Never Wins,” will be released April 13 and will be supported by a video shot in New York and Paris, “as well as our emotions,” says Collier. “We’ll probably release two or three videos from this project. Every time we put out a single, we try to create a story with Jeff and the Aristo people to promote the video, and they do a wonderful job.”

Conley is a master of underscoring Country commitments to working singles for a long period of time. “We don’t look at promoting a record for three weeks,” he says. “We really push for the weeks on a particular single because radio plays to us, means sales.”

Conley received such an enthusiastic reception at the recent Country Radio Seminar that Collier is optimistic about his chances at radio. “I think the radio part of this is going to be one of the easier efforts important to us,” says Collier. “We’ve already got a great reception from radio people just knowing that Earl has a new deal,” says Collier.

“I think radio wants variety” Conley says, “something you can separate with your record, as well as your emotions. I think individualism is coming back. I think everybody gets bored with hearing the same thing over and over.”

But Collier says that it is anxious to hear Conley’s new record. “We’re still programming Earl,” he says, adding the station recently received a call from an 18-year-old who really liked Conley. The caller thought he was a new artist and phoned to get information on him.

“He has a very distinctive voice, and lyrically, his songs are right on,” Hilton says. “He’s an all-around good artist for this format. I think people like him coming in a different genre.”

Collier sees the climate improving for veteran acts who are trying to return to radio and have never had new acts, “they are the lifelike of our business. But I think when we have established acts that can prove fan base and get on the track record at radio and retail, that’s always acceptable. Good is, and it keeps getting better.”

COUNTRY RADIO WARMS UP TO Laid-BACK CARIBBEAN SOUNDS

(CONTINUED FROM PAGE 2)

Curf VP of promotion John Brown points to the single’s blend of lyric and rhythm to have strong lyrics like a ballad would “squeak,” but with a great midstemp kind of up” quality.”

Curf’s A&R department didn’t base its decision to add the song’s first week’s exposure on the single’s potential to succeed on the station level. “It was a reaction to the station’s public desires,” says Brown.

The album’s first single also is a struggle with radio.

As radio influences are more accepted, but when we have one, I notice the battle remains the same,” he says. A lot of radio will come to you with a position of “if I don’t want it, you can’t have it,” but you can still get through to the audience. And as you build your story, they re-evaluate your position.”

As one of the Country’s PDMusician Dave Kelly says he thinks it’s a coincidence that these songs are hitting now. “I don’t remember any track record of this being more than a few times before,” he says. The country envelope has been pushed, and artists are able to bring more onto their albums now [But] I don’t feel like that will translate into country radio accepting more. I mean, I still feel that for the most part, a lot of country radio stations are extremely conservative. They’re looking for mass acceptance, but I think Garth Brooks’ island-flavored song “Two Pina Coladas” in style, and one that made the popular Caribbean style; he made it mainstream.

“Garth really did a job of getting the tune to Buffett. But assuming that Buffett only cuts his own material, they didn’t. ‘So we really didn’t pitch the song’ Hill says. ‘It just happened that Allen Reynolds [Brooks producer] heard and loved it. Then he pitched it to Garth’ Hill comments the Caribbean style to the relaxed manner of veteran country act the Bellamy Brothers. ‘They had a lot of hits, a lot of hits, and they had that feel that was laid-back and relaxed."

Artist and songwriter Mike McClure of Atlantic’s The Great. The Divine is aware of the Caribbean influences and sees this new wave of pop music as an evolution rather than the album’s island infusions. Walker and his Gonzo Campidores still consider their music country. “We just don’t know what country it is,” he says.
Artists & Music

*THE SPIRIT*

by Lisa Collins

The winners are...

Topping the list of winners at the Gospel Music Workshop of America (GMWA) Excellence Awards was Kurt Carr with four awards, including contemporary album of the year (“No One Else”), group of the year, and producer of the year. Marvin Sapp was named contemporary male vocalist. James Moore took traditional male vocals, and Kirk Franklin won urban contemporary male vocal honors. Vickie Winans was named traditional female vocalist, and Karen Clark was awarded contemporary female vocalist. Artist of the year honors went to God’s Property. The awards were the highlight of the three-day-long GMWA winter board meeting, which was held March 10-12 at the Nassau Marriott in the Bahamas. The meeting served as a planning session for the forthcoming summer conference, slated for Aug. 8-15 in Philadelphia.

**VIRGIN TERRITORY:** It isn’t the sales, awards, or growing notoriety that has gained Allen & Allen close to the gospel scene. Instead, it’s the consistency of the 8-year-old Florida-based duo of Allen T. Wiggins and Bruce Allen. The duo, which all but pioneered gospel jazz, has coined the term “inspirational jazz” to describe its spiritually infused syncopated rhythms, which they say are inspired by God. Next month, the duo celebrates the release of its fifth album, “A New Beginning,” a smooth jazz set that the duo and its Roswell, Ga.-based label, CGI Records, hope to take into mainstream territory.

“I chose this route because of our success in jazz venues,” notes Wiggins. “You can get to a point where there’s a glass ceiling in the church. God has placed in our hearts that we must infiltrate the devil’s territory. Our new CD in aggressive evangelism targeting the jazz marketplace. No traditional hymns. All original music, except for a remake of Earth, Wind & Fire’s “True Devotion,” which was allowed by the record company. It’s just as jazzy as a Najeel or Gerald Albright, but the message is there.”

The duo coined the term “inspirational jazz” with the release of its sophomore project, “A Blazing Grace.”

“When you say gospel jazz, because of the stigma connected to gospel, it keeps you from entering a great many doors,” notes Allen. “The first response from the jazz marketplace back in 1985 was that they were not going to play anything to do with gospel. Just because the ‘gospel’ was on the cover, they wouldn’t even open it. We began calling it inspirational jazz in order to get people to listen.”

Also making headway into jazz is opera impresario Julian Sykes, whose recording debut on Sony Classical (due April 17) features renditions of classic spirituals like “Go Down, Moses” and “Were You There” in new arrangements from renowned jazz trumpeter Terence Blanchard.

**BRIEFLY:** Reissues out this month include Rev. Isaac Whitmon and the Greater Metropolitan Church of Christ from AMR Records and Kenny Smith’s “So Real” from Staccato Records. Finally, the Thompson Community Choir commemorates its 50-year anniversary with a special concert April 1 at Christ Universal Temple in Chicago. Vocal Records will mark the occasion with the release of “Fifty Blessed Years” May 20. The album includes seven of the Grammy-winning choir’s best-loved songs along with two new tunes and a special R&B remix of “My Mind’s Made Up,” the group’s biggest-selling song.

**Classical KEEPING SCORE**

*today*

by Bradley Bowers

In Black and White: The piano is more than just the sovereign instrument of Western music; from the delicate fortepianos of Mozart’s day to the glori-

ousy modern concert grand, the piano has resonated with all manner of socio-economic significance. An engaging introduction to the fascinating history of the piano can be found in British critic/broadcaster Jeremy Siepmann’s “The Piano,” a compact marvel published late last year as an entry in Knopf’s Everyman’s Library of Music Companions. Accompanied by a wealth of illustrations, Siepmann’s tale traces the legacy of the piano with an eye to both the art and commerce of the instrument, noting not only the greatest composers and virtuosos of the keyboard but the piano’s rise as a cultural/technological icon of the industrial age.

Like other entries on Bach and Mozart in the Everyman series, “The Piano” was produced in conjunction with EMI Classics. The book is accompanied with three illustrative CDs. The discs mine EMI’s vast archive for golden age recordings of Vladimir Horowitz in Schumann, Artur Rubinstein in Chopin, Artur Schnabel in Beethoven, and a selection of recordings in Debussy, Arturo Benedetti Michelangi in Brahms, Dinu Lipatti in Ravel, and Solomon in Beethoven. And included from the contemporary era are Peter Donohoe in Chopin, Andre Gavrilov in Prokofiev, Michel Béroff in Liszt, and Lars Vogt in Haydn, among others. “The Piano” makes for a modest yet compelling collection, an ideal prelude to a treasure of great music that seems to grow richer by the day.

**There’s Been Something** of a bonanza in solo piano music of late (with both major labels and indices sure) seeing keyboard-only sessions as an economical alternative in these days of constrained budgets). A great new archival release is a tribute to the late Russian virtuoso Sviatoslav Richter from Deutsche Grammophon (DG). Featuring perceptive (though all-too-fiercely) liner notes from Jeremy Siepmann, the two-Cd “In Memoriam” anthology draws from Richter’s live and rare studio recordings for the label from 1959-85, including exquisite excerpts from Bach’s “Well-Tempered Clavier” and Debussy’s “Préludes.”

Another new DG issue is dedicated to the memory of Richter’s wandering spirit: Maria João Pires’ Schubert collection “La Voyage Magique” features a rare opportunity to hear Schubert’s “Impromptu” and other pieces—in a deluxe package, including one booklet featuring atmospheric prose, poetry, and photographs of the quilting the compositions, plus a rare set of music for the violin and concert to recordings. For those who want to catch Pires’ poetic way in the flesh, she makes a

(Continued on next page)
Artists & Music

WELCOME BACK: We’ve all heard the old expression “Good things are worth waiting for.” Wayne Watson’s new album, “The Way Home,” is a prime example. After seven albums on Word Records, Watson decided to join Warner Music Group, producer of his new album, “Field Of Souls,” is his return to Word with a new album and an accompanying devotional book, both of which were released March 3. The album debuted at No. 14 on last issue’s Top Contemporary Christian album chart.

What prompted his return to Word? “We went to Nashville and recorded the project in 1989. It’s been waiting for me for years,” he’s been quoted as saying. “It’s not really one’s fault over at Alliance, but a bigger corporate decision that was handed down from California or maybe the parent board. The channel changes and the cutouts they had there were pretty damaging to what Alliance is trying to do,” he says of the label, which was trimmed from 14 staffers to seven. “It just got worse and worse. It felt like the right thing to do at the time, and now this feels like the right thing to do again, to be back at Word.”

Coinciding with the turmoil at the label, Watson was experiencing a season of growth in his personal life. His father died last May, and he and his wife, Lynn, have been experiencing the empty nest syndrome, as their two sons are grown and gone. Neal, married and moved away from their hometown, Houston.

How has he processed those emotional experiences into his new record? “Part of it is age, part of it is experience, and hopefully some growing,” he says. “I think I have a better perspective now because of some bad things that have happened. It tends to put things in perspective that before seemed to be ominous and overwhelming. I tend to look at things a lit- tle broader and say now, more often, that life is not always fair, and it doesn’t always feel good, but that’s okay, and it helps us get through sometimes.”

"Growing" is a song on the album that captures those emotions. “I thought it might be a little too honest and a little too much reality,” Watson says of the tune, the lyrics of which he wrote and they don’t like it/’m growing and it hurts/I love you, but God I’m tired/I guess I’ve got a lot to learn.” “Sometimes people turn to music because they don’t want reality. Someone asked me the other day, ‘Why do you think Christian music hasn’t blown up into this huge thing? Do you think it’s because it’s not real?’ I say, ‘No, I think it’s because sometimes it’s too real.’”

“Frankly, people turn on the radio to escape the reality of their convictions. They turn on the radio to see the reality of the decisions they should make… Sometimes Christian music tends to remind us that we are spirit and flesh, and we consider eternal things as well as the right now. A lot of people don’t want to reminded of that. You try to be honest and forthright, but as a writer you try to wrap it in compassion and tenderness, too. As you get a little older, you realize how to do that.”

One of the most moving songs on the album is “What Are You Still Doin’ Here!,” which Watson penned for his wife. “I remember coming down the stairs when I was working on this music, and we’d had a particularly bad day,” he says. “We had not spoken kindly to each other. We were tense and stressed. I remember looking at her going about doing what she does, and thinking, ‘Why are you still here?’ A woman with less strength and less of a

(Continued on next page)

KEEPING SCORE (Continued from preceding page)
rare U.S. appearance April 22-25 and April 29-30, playing Mozart with the Boston Symphony Orchestra under Robert Spano.

Some other major piano luminaries have recently released notable; Mitsuko Uchida with a Philips disc of Schubert’s sonata D894 and the lovely Brazilian version of “Reliquie” by Richard Goode with his first Chopin recital for Nonesuch; Nikolai Demidenko with a majestic take on Mussorgsky’s “Pictures At An Exhibition” and Prokofiev’s “Romeo And Juliet” and Toccata on Hypersonic and Evgeni Kissin with his first SONY Japan disc.

Richard Goode with his first Chopin recital for Nonesuch; Nikolai Demidenko with a majestic take on Mussorgsky’s “Pictures At An Exhibition” and Prokofiev’s “Romeo And Juliet” and Toccata on Hypersonic and Evgeni Kissin with his first SONY Japan disc.

Paganini Variations are essential to the essence of poetry in motion. Two other keyboard wizards have noted entries in ongoing series: Leslie Joward with the kinetic “Paganini Etudes” in volume 48 of his monumental Liszt edition for Hyperion; and Johann Polak with “Suite Bergamasque” and more on the third disc in a fine Decca cycle for Denon. Also, controversial striver John Carlos Lin is preparing an RCA set of Beethoven’s “Moonlight” Sonata, Franck’s “ Prelude, Choral Et Fugue,” and Brahms’ “Paganini Variations.”

Some of the freshest music-making on disc comes from pianists working in tandem, exploring the repertoire for piano duo and piano four-hand. The Canadian sisters Kalla and Marie-Lilie Labbé are one of the best-known piano pairs, and their new Decca album on Philips, “En Blanc Et Noir,” shows off their best. My favorite key- board team, though, is the German duo of Evelinde Trenkner and Frank Speidel, who record for the German audiophile label MDG. Trenkner & Speidel’s latest album includes Schonberg’s duxial arrangement of Schubert’s music for “Rosamunde”; last year, the duo issued a two-disc set featuring Reger’s imaginative arrange- ment of Bach’s “Brandenburg Concerto,” and previously they released an inspired take on Bruckner’s Third Symphony (arranged by Mahler) that evokes “a cathedral in sound” as much as any orchestral rendering. Those discs, along with recordings of Mahler’s Sixth and Seventh symphonies, are well worth seeking out (MDG & Warner are distributed in the U.S. by Koch). One of the most enterprising busi- tique labels around is a piano spe- cialist: the New York-based audio- philic imprint Connoisseur Society, run by producer Alan Silver for nearly two decades. The company recently released the piano album I’ve listened to more than any other in recent months; a disc of Raminianov’s gorgeous suites for two pianos played by Cynthia Raim and David Allen Wehr. Distributed in the U.S. by Silver’s firm In Sync Laboratories (and available via mail order), Connoisseur Society’s excel- lent catalog includes such standouts as Wehr’s set of Liszt’s transcriptions, a world-premiere recording of Busson’s arrangement of Black’s Goldberg Variations played by David Buechner, and Bach’s “Art Of The Fugue” by the acclaimed duo of Millette Alex- ander and Frank Daykin.

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MARCH 28, 1998

BILBOARD
HIGH GROUND
(Continued from preceding page)
covenant with God—and therefore a covenant with me—would not put
up with this. We have our good seasons
and our bad seasons. You draw on your commitment to the
Lord to help you stay together... There are lots of songs about
young love, new love, and first love. Those are easy, but I wanted
to write this because I wanted to honor my wife, who has been with me
through seasons up and down for 24-plus years. I wanted to write
it as a tribute to her."

"The album is filled with wonderful
songs, all written or co-written by
Watson, including "Comin' Home," which he describes as "a photo album of feelings I've had as
a father," and "For Such A Time As
This," which was written for my
friend, former Green Bay Packer
Ken Ruettgers, after he retired from football.

Michael Omiart produced the album, and Watson says he's thoroughly pleased with the sound. "We intentionally cut it very sim-
ply," he says. "These are as true to
the original conception of the songs [as] I've ever done before. These
songs come out exactly as I wrote
them, and the simplicity of these
messages and the contentment I
feel in these messages is best wrapped in this kind of produc-
tion."

BLUE NOTES
(Continued from page 15)
changes for Germsby’s “I Got Rhythm”), both commissioned by the Ira
and Leonore Germsby Foundation in 1996.

"Germsby's music is a reflection of who he is, of his positive outlook on life,"
says Doug Evans, MAM's GM. "He has so much energy, and that energy
is heard in his music and his band, which includes older bebop players and
younger, modern-sounding players. Gerald knows that there is an energy
that youth has, and he utilizes it in his music."

Tim Jackson, GM of the Monterey Jazz Festival, agrees. "I feel that Ger-
ald truly captured the spirit of Mon-
terey. A 40th anniversary is such a spe-
cial, happy event, and ‘Theme For Mon-
terey’ captures the mood of both the festival and the anniversary."

SEEING JAZZ, a traveling exhibition organized by the Smithsonian Institution,
explores the influence of jazz on noted authors such as Langston
Hughes and Toni Morrison, as well as on the works of a number of es-
tablised and up-and-coming artists. A selection from the exhibit can be seen
through April 5 at the Jazz Gallery in New York. The full exhibit will be seen
at the Western Gallery in Bellingham, Wash.; other showings include Utica,
N.Y.; Chattanooga, Tenn.; and Hunt-
ington, W.Va.

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Weekend Of Gershwin Galore

Opening Of Library Of Congress Room Celebrated

By SUSAN ELLIOTT

WASHINGTON, D.C.—It was a weekend of celebration and remembrance. For the official opening of the George and Ira Gershwin Room at the Library of Congress in Washington, D.C., about 300 performers, music historians, composers, orchestrators, and Gershwin friends and family members presented—for one another—panel discussions, informal lectures, personal reminiscences, and refreshingly knoel-edgeable performances. The program, called "The Gershwins And Their World," was held March 13-16 in the Library's newly refurbished Coolidge Auditorium.

In a Saturday-morning performance bearing the title "Songs By Oscar Levant," Johnny Green, Burton Lane, and Others Whose Careers Intertwined With The Gershwins, singer/pianist Michael Feinstein complained about how hard it was to choose repertoire. "I apologize if I don't sing a song by your relative," he said, "since somebody representing everybody is here.

Among them was English Strunksky, a brother-in-law who remembered, as a young man, playing the three horns for "An American In Paris," with George at the keyboard. "He told me, 'When I nod my head this way, play this horn; when I nod my head that way, play that one.'"

"From Oslo came 96-year-old Anne Wiggins Brown, the original Bass in "Porgy And Bess,"" recounting with razor-sharp recall how, after singing French, Russian, and German lieder in her audition for George, she had sung the spiritual "City Called Heaven" a cappella and nailed the part. Coordinated by Gershwin artistic adviser Robert Kimball and Library librarian Betty Auman, the program elegantly balanced the human aspects of George and Ira with the scholarly. Music theorist Alan Forte argued that Gershwin's music was influenced by Albion Berg and other serialists.

Artistic Weekend House played selected piano rolls from Gershwin's repertoire between 1912 and 1925 he made about 140 rolls, earning $25 for each, demonstrating delicate influence.

A panel on orchestration—which included John McGlinn, Rob Fisher, Larry Moore, Russell Warner, and Jonathan Tannick—addressed the process of restoring and reconstructing the long-lost musicals of the era, and historian Mary Hendersen, provided context in discussing 1926 Broadway, when there were 80 theaters, about 225 new productions a season, and the top ticket price was $4.

Calling themselves "curators—well, maybe emballers" of American song, William Bolcom and woman Jane Morris eloquently essayed the work of Vincent Youmans with different collaborators, including Arthur Francie, ne Ira Gershwin. (Like George's, the centennial of Youman's birth is next September.) Morris particularly excelled in the intimate ballad "Someone To Watch Over Me" was nothing short of exquisite.

Catherine queen Mary Ciere Haran offered a glitzy approach to the harmonically rich songs of Vernon Duke, accompanied with two-fisted fluidity by composer/arranger Richard Rodney Bennett. "April In Vienna" seemed perfectly suited to the golden quality of Haran's voice.

Other noteworthy weekend programs included Michael Tilson Thomas, Angie Dickinson, Kay Duke-Ingalls, Dick Hyman, and Mark Murphy.

The rationale behind the rich four days is the George and Ira Gershwin Room, which artfully displays the photos, letters, manuscripts, and other treasures of which the Library is now the pre-eminent repository. "This was my Aunt Lee's dream," said Gershwin trustee Mike Strunkley, Lee (Leonore) and Ira Gershwin nephew. "It's full of memories."

Those include George's 1925 Steinway Grand; Ira's typewriter; a 1936 self-portrait of George; the Congressional Gold Medal awarded posthumously to the brothers by Ronald Reagan in 1988; original manuscripts of 'I've Got A Crush On You,' "I Got Rhythm," and dozens more; a 1924 photo of the little-known dance team of Fred and Adele Astaire; a 1952 photo of Leatrice Joy and Cal Caillovas as Bess and Sporting Life, respectively, in the State Department's European tour of "Porgy"; and a June 10, 1937, letter from George to his mother, Rose, telling her of his work on the Goldwyn Follies and of a "slight dizziness" he had been feeling. It was a warning sign of the brain tumor that would lead to his death just one month later.

In addition to the Gershwin's, American musical theater luminaries whose archives reside at the Library include Leonard Bernstein, Jerome Kern, Youmans, Richard Rodgers, Cole Porter, Vernon Duke (with 17,560 items), Irving Berlin, and Burton Lane.

A Full Comeback For 'Cabaret': 'Barney' Soundtrack In The Wings

WILKOMMEN BACK! "Cabaret," John Kander and Fred Ebb's 1966 Broadway (and 1972 film) triumph, is coming back in new ways than ever. Bestest, of course, is the March 19 on Broadway, and RCA Victor expects to produce the revival cast album. "The handwriting on the wall," in both music print and on disc, will have more to show for itself.

Carlin America, which published the score, is producing an "Author's Edition" version—sporting new arrangements by Kander—which will include all the cuts originally performed on Broadway, three songs written by Kander and Ebb for the film version, and four of the songs cut from the show before it was reopened.

One of the cut songs, "I Don't Care Much," has been restored to the revival's score. Those four songs are performed on a soundtrackers' demo that will appear on a new Sony version of its 1966 cast album, due in the Warner Home Video Video has also marketed a 25th anniversary edition of the film, which starred Liza Minnelli and won multiple Oscars. Last year, MCA Records rereleased its soundtrack version of that production.

As for "Cabaret" in music print, it's being produced by Hal Leonard Corp. with a list of $15.95.

Last year, Carlin America produced a similarly conceived foil of Stephen Sondheim's "Sunday in the Park with George," a set by Bob Golden, Carlin America's VP of marketing, who headed both projects, puts it, "As with recording reissues, the costs (of producing these folios) are relatively minimal, and these national treasures richly deserve to be celebrated in definitive, permanent, and accurate published documents of their own."

Speaking of musical treasures, Golden also noted the time Music that Carlin America has acquired administration rights in the U.S. to the Arthur Schwartz Music Ltd. catalog, which contains the composer's share of each of some 200 songs, including such classics as "Dancing In The Dark," "Alone Together," "You And The Night And The Music," "By Myself," and "Then I'll Be Tired Of You." The agreement was finalized by Caroline Bienstock, CEO of the Carlin group of companies owned by her father, Freddy Bienstock.

SONG FOR 'BARNEY': The in-house songwriting team of the New York City Music Hall Thursday (26) (Billboard Bulletin, March 9).

The soundtrack's title song is penned by Broadway songwriter Jerry Herman. National release is April 3 (see story, page 9).

Playing For 'Miracles': "Jefferson Airplane founder and singer/songwriter Marty Balin, second from left, recently visited BMI's Los Angeles office to accept a plaque recognizing "Miracles," which has reached 2 million performances, equivalent to 11 years of airplay. Balin, center, is on tour with a new Tovey Records' album, "Freedom Fight." With Balin, from left, are Rich Landers of M.A.G. Management; Rick Rebb, BMI's VP of writer/publisher relations in Los Angeles; and Todd Pifer, VP of operations for Tovey.

Hit Dudes. Blink 182, the pop-punk trio with a hit album, "Cheshire Cat," is making a worldwide deal with EMI Music Publishing. Shown after a performance at San Bernadino, Calif.'s Orange Pavilion, from left, are Rick Bonde of the Tahoe Agency; Rich DeJonge, manager; Scott Raynor, Mark Hopus, and Tom DeLonge of Blink 182; and Matt Messer, West Coast creative director at EMI.

THE HOT 100

HOT COUNTRY SINGLES & TRACKS

HOT R&B SINGLES
LET'S RIDE — Montell Jordan, Master P Silka The Shocker — Hudson Jordan/ASCAP/Wisen ASCAP/MCA (USA/Canada)

HOT RAP SINGLES
DEJA VU (UPTEMPO BAW) — Donald Fagan, Walter Becker — MCA BMI

HOT LATIN TRACKS
NO SE OLVIDAR — Kike Santander — FIPP-BMI
Cassette Campaign Praised

Duplicators, Raw-Materials Suppliers Benefit

BY STEVE TRAUMAN

NEW YORK—A campaign last summer by the International Recording Media Assn.’s (ITIA) Audio Cassette Coalition to stem the steep decline in cassette album sales benefited not only music retailers and record labels. It also has had a positive effect on cassette duplicators and suppliers of raw materials, according to industry sources (Billboard, Feb. 7).

Joe Ryan, president/CEO of EMTEC Pro Media, the U.S. distributor of BASF audio pancakes and other professional and consumer tape pro-

duction services, says the campaign “definitely slowed the decline of our pancake sales to the audio duplicators the second half of the year. With our estimated 30% U.S. market share, and in talking to other ITIA members, I believe our industry segment benefited from the coordinated approach to the problem.

“We debated heavily about pitching in when the coalition idea was first broached within ITIA,” Ryan continues, “but we’re very glad we got involved. If even more is done in a campaign framework in the future, we could slow the decline in album tape sales even more.”

Al Marquis, president of Olamon Industries in Old Town, Maine, a leading manufacturer of audio cassette shells and cases and CD jewel boxes, shares Ryan’s positive outlook. “We had a very strong season from August throughout November last year,” he says, “and given the steep drop in cassette singles, logically more of the business went to tape albums. In my opinion, the campaign had to have helped. Certainly, cassettes are more visible, and it’s tough to predict how steep the slide would have been without the campaign. We felt it vital for all suppliers to support what was a very worthwhile effort.”

On the duplicator side, Dave Rubenstein, president of Cinram U.S. Holdings in Anaheim, Calif., says, “From our perspective, the second half of 1997 was a record year for production of cassettes. With about 80% of our business dedicated to music products, we believe that a significant portion of the increase is attributable to the campaign. The follow-through on behalf of the labels was key to their success, and this resulted in projecting tape albums as greater values for the consumer.

“There are good indications for 1998 as well. With cassette production up, the use of cassettes in the second half of last year has taught us a valuable lesson. As long as consumers are aware that cassette albums are more available, the campaign should feed upon itself. We’re definitely optimistic and are committed to future efforts.”

The focus of the spring/summer campaign was 16 weeks of trade advertising in Billboard, with endorsements by such stars as Pat Tills, Billy Ray Cyrus, Le Click, and ‘Weird Al’ Yankovic, among others. Using the slogan “Where’d Ya Hide the Cassettes?,” the ads explained that consumers still want to buy cassettes but are frustrated that they can’t find them at many of their retailers.

After a 229 drop in sales of cassette albums in the first half of 1997, the year-end tally was an estimated 1.46 mil-

lion units, down only 12.5% from 1996, according to Mike Shalett, COO of SoundScan (Billboard, Feb. 7).

The Recording Industry Assn. of America (RIAA), which tracks net shipments (minus returns) to accounts, showed cassette album sales of 167 million units in 1997, a 26% decline from the 1996 total. (In 1996 and 1995, the declines in cassette albums were 17.4% and 21.1%, respectively.)

While the RIAA’s 1997 figure seems to contradict SoundScan’s, the RIAA measures net shipments to all accounts, including the direct-sales and special-markets sectors, while the association says experienced a drop of approximately 50% in sales of cassette albums from 1996 to 1997.

Excluding non-retail accounts—which according to the RIAA make up 21% of total market—shipments of cassette albums declined 19% from 1996 to 1997, according to the RIAA. That figure is considerably lower than SoundScan’s 12.5%, which is based on over-the-counter sales.

The ratio of CD sales to cassette sales for album units in 1997 was 77% to 28%, according to SoundScan, compared with 79% to 27% for 1996. Using RIAA figures for net album unit shipments (minus returns), CD sales passed tapes in 1992 with a ratio of 53% to 47%. The gap has widened ever since, accelerating in recent months.

Despite the success of the “Where’d Ya Hide the Cassettes?” campaign, more work still needs to be done, says ITIA executive VP Charles Van Horn.

“We hope to continue the battle to save the cassette album year,” he says. “We are surveying all the participants on their response to the positive results for all concerned. If the label distributors are willing to do it again and continue their creative marketing efforts, ITA is willing to take the lead again with another summer/fall campaign.”

Reflecting on the success of the campaign, Van Horn says, “The greatest thing we did in going into this campaign was to get everyone involved. We reviewed past campaigns that did not work because they involved only one constituency’s membership with its parochial view. We started with our members—the suppliers and manufacturers of cassette tape, [tape shells, cassette] boxes, duplicators and our packagers, and then went out to include the label distributors and the retail community.

“To the best of my knowledge,” he adds, “this is the first campaign in the music industry to bring together all the ‘players,’ each with something positive to gain. In particular, we opened the door between ITA and the National Assn. of Recording Merchandisers (NARM), which already has led to cooperation in other key areas of interest, such as entertainment software packaging.”

Even though ITA member companies spent millions of dollars in improving prerecorded-cassette-quality, consumers appeared to have lost interest in the format, according to Lou Vacarelli, VP of production, manufacturing, and merchandising at BMG Entertainment North America and chairman of the Audio Cassette Coalition. “What ITA found out, in concert with NARM, is that consumers hadn’t lost interest—they just couldn’t find cassettes in stores,” he says.

In a Sept. 6, 1997, Billboard Com- mentsary columns, SoundScan’s Shalett wrote, “Right now we are missing an opportunity to sell additional albums to a segment of consumers who are frustrated when they can’t find the tape they were looking for to purchase. This represents additional profit margin for all concerned.”

This loss of potential business prompted the launch of the Audio Cassette Coalition—made up of manufacturers and distributors of recorded media—early last year. “Until last spring, ITA had little or no contact with record retailers,” Vacarelli re-
calls. “It was apparent that a format near and dear to the hearts and bottom line of ITA members was rapidly on the way to oblivion.

“We came to several immediate conclusions,” Vacarelli adds. “First of all, we blamed ourselves. We had not correctly communicated the profitability of the cassette format to our accounts. We hadn’t developed programs to encourage those accounts to stock more cassettes.

“Finally, we had never stopped to realize that, with no alternative format on the horizon, a one-format music business was in nobody’s best interest. As an industry, we had missed the trend and were ready to bury the cassette format before its time.”

Boys On Film, Via ISDN. Duran Duran lead singer Simon LeBon, center, worked at Kampo Audio Video in New York on a song for the upcoming Mario Van Peebles film “Love Kills.” LeBon’s vocal track was sent via ISDN to SYN Studio in Tokyo, a facility he owns with composer Nick Wood. Shown, from left, are Kampo engineer Jim McAlmara and Kampo marketing manager Arthur Steuer.

An ad from the International Recording Media Assn.’s Audio Cassette Coalition, featuring country artist Pam Tills.

Production Credits

BILLBOARD’S NO. 1 SINGLES (MARCH 21, 1998)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
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<tr>
<td>TITLE</td>
<td>Artist/Produced (Label)</td>
<td>GETT’IN JIGGY WIT IT WILL Smith</td>
<td>Tone &amp; Tone (Columbia)</td>
<td>NO. NO NO DESTINY’S Child</td>
<td>CLINT BLACK (Black &amp; Blue)</td>
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<td>RECORDING STUDIO(s) Engineer(s)</td>
<td>RIGHT TRACK (New York, NY) Ken Ill</td>
<td>CHUNG KIM (New York, NY) Alex Olsson</td>
<td>CONWAY (Hollywood, CA) Julian King</td>
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<td>CHUNG KIM (New York, NY) Warren Riker</td>
<td>LOUD RECORDING (Nashville, TN) Julian King</td>
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ARTISTS & MUSIC

Seda To Host Latin Music Awards

MC SEDA: Actor Jon Seda, a star of the NBC-TV police drama series “Homicide,” is scheduled to host Billboard’s Fifth Annual Latin Music Awards April 7 at Club Tropicana in Miami Beach, Fla. A busy performer on both the large and small screens, Seda has appeared in several Latino-themed movies such as “Second City,” starring opposite Jennifer López, “I Like It Like That,” and “Carli-to’s Way.” Among Seda’s other film credits are “Suckerish,” “Dear God,” “Primal Fear,” and “12 Monkeys.” Seda also is appearing in the upcoming independent picture “The Price Of Kissing.”

Complementing Seda’s movie projects have been guest roles on TV shows like “NYPD Blue” and “New York Undercover.” Seda, 27, also has appeared in the HBO films “Matrial” and “Daybreak.” Most recently, Seda appeared on “Oz,” HBO’s first dramatic series.

Seda has been nominated for two best actor awards: the Independent Feature Projects Committee Spirit Award (for “I Like It Like That”) and the Palme D’Or Award at the Cannes Film Festival (for “Suckerish”). Seda recently co-authored his first screenplay, “The Harder They Fall.” Born in New York and reared in New Jersey, Seda was a Golden Gloves boxer before launching his acting career as a pugilist in the 1992 film “Gladiator.”

BILLBOARD

March 28, 1998

Hot Latin Tracks

Seda

Latin

Notas

by John Lannert

An accomplished drummer and keyboardist, Seda is currently honing his talents as a songwriter.

CONFERENCE ROUNDUP: Billboard’s aforementioned Latin Music Awards will feature performances by acts such as Arloa/BMG rap act He-goes, Sony Discos pop starlet Faye, and WEA Latina rock idols Mana. Recipients of Billboard’s special awards of recognition will be Sony Discos’ Willy Chirino (Spirit Of Hope) and Vicente Fernández (Hall Of Fame) and EMM Records president Ralph Mercado (El Premio Billboard). The post-awards show, sponsored by SESCAT, will take place at the Miami Beach, Fla., nightclub/restaurant, The Cowboy by Simply Red vocalist Mick Hucknall and actor Sean Penn.

Billboard’s Latin Music Awards will crown the ninth edition of Billboard’s International Latin Music Conference, slated to take place April 5-7 at the Biscayne Bay Marriott in Miami. The three-day confab, the longest-running and one of its kind, kicks off April 5 with an opening-night show sponsored by People En Español magazine and Caliente Entertainment.

Scheduled to perform at the Marriott’s Grand Ballroom are Leo Vaneli (Sonolux/Sony), Fiel A La Vega (CDT), Patricia Loaiza (Calman), and Elvis Crespo (Sony Discos/Sony).

Jennifer Lopez, who has done superb job of assisting me off and on during my 0½-year tenure, will take over the reins. Ricardo can be reached at 212-536-5150. Labels should send their CDs and CD singles to Ricardo c/o Billboard, 1515 Broadway, New York, NY 10036.

It has been most satisfying to have taken in the many positive changes that have been put into effect on the electronic version of the retail chart to SoundScan in 1995, when it became known as the Billboard Latin 50 chart, and the 1994 conversion of the Hot Latin Tracks chart to Broadcast Data Systems (BDS) monitoring.

(Continued on page 30)
Billboard
international
LATIN MUSIC
conference & awards
SUNDAY, APRIL 5 - TUESDAY APRIL 7, 1998
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• MONDAY NIGHT Cocktail Party @ Starfish Restaurant - sponsored by Compose Tropic & Johnnie Walker
• Showcases at ONYX nightclub
• Showcasing performers: Ley Alejandro, Elvis Crespo, Chris Perez, Fiel a la Vega, Patricia Loaiza, Lisette Meléndez, Leo Vanelli, Dayanara, Ralph Anthony, DJ Laz
• Billboard's Annual Latin Music Awards Banquet at Club Tropicana, Fountainbleu Hilton Performances by: Maná, llegales, Fey Hosted by Jon Seda
• Special Award Presentations of Billboard's Lifetime Achievement Award - Ralph Mercado Hall of Fame - Vicente Fernández Spirit of Hope - Willy Chirino
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For advertising info and rates, please contact: Marcia Olival at (305)864-7578 or Daisy Ducret at (213)782-6250

UPDATE

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Confirmation letters will be sent within 10 days of receipt. This form may be duplicated. Please type or print clearly. Make payment to Billboard Magazine.
☐ $449.00 Full Registration - After March 20th and Walk-Up Registration: Sunday, April 5: 12:00pm - 4:00pm, Biscayne Bay Marriott, 3rd floor

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

Cancellation Policy: All cancellations must be submitted in writing. Refunds will be issued after the conference.
No refund will be issued for cancellations received after March 20th.
SONY SALUTES ITS GRAMMY STARS. Sony Music recently held a dinner honoring its acts nominated for Grammys. The company’s Tejano act La Mafia later won a Grammy in the best Tejano-Mexican/American category. Pictured, from left, are Jorge Pino, Sony Latin GM; Angel Camacho, Sony Music Mexico VP/GM; David Ben Garza, La Mafia member; Oscar Diosy VC, Sony Discos VP/GM; Gloria Estefan, Epic/Sony recording artist; Tim Ruiz, La Mafia member; Frank Welzer, Sony Music International Latin America president; Albita, Epic/CrescentMoon Sony recording artist and Grammy nominee; Oscar de la Rosa, La Mafia member; Ray Martinez, VP/GM Sony Discos Texas; Mandro Lichtenberger Jr., La Mafia member; Jon Secada, 550 Music/Epic/Sony recording artist; and Emilio Estefan Jr., Estefan Enterprises president.

The top of the chart is Maná’s “Como Duelos En Los Labios” (WEA Latina). The hit ballad, which picked five stations for its debut, is Maná’s highest-charting single to date. “Como Duelos En Los Labios” replaces “No Se Olvidar” as the top entry. The song appears on the group’s new album Carnaval, which arrives this week.

“Llegaste de Lejos” by Los Temerarios continued its advance, peaking at No. 1 on the tropical/salsa chart this week. Los Temerarios’ “Llegaste de Lejos” is also the best-selling New Media release of the week.

The week’s top Latin download was “Como Día sin Ayuarar,” performed by Los Panchos.

Artist and Music

NOTAS (Continued from page 34)

In 1995, songwriter and producer credits were added to Hot Latin Tracks. That same year, the Latin Tracks A-Z listing of publishers and performance societies was added as well.

It’s rewarding to see most record labels nowadays listing songwriter, producer, and publishing credits on their albums. It should also be noted that the No. 1 song on Hot Latin Tracks is one of only five songs featured weekly in the No. 1 Song Credits list.

In 1997, Billboard switched the calculation of Hot Latin Tracks from detections to audience impressions. Other Billboard charts are expected to make similar conversions.

Record label folks, like most people, are inherently dislike change. Some of the aforementioned alterations weren’t greeted with unanimous approval from executives in U.S. Latin music. Still, most record-label brass would agree that Billboard’s current chart technology is infinitely superior to the aforementioned system of pure detections via inconsistent information collected from too-busy PDs, distributors, and retailers.

There have been many team-oriented players at Billboard, BDS, and SoundScan without whom the chart modifications would not have been undertaken: Howard Lander, Tim White, Geoff Mayfield, Michael Ellis, John Fine, Mike Skott, and Bill Schulz.

Also deserving serious mention for their consistently fine assistance and expertise are the steady stream of Nancy Erlich, Linda Johnson Sabourin, Michael Cusson, Anthony Colombo, Steve Graybow, Silvio Pietropolungo, Jan Marie Perry, and Rosalia Bobé.

Finally, I have to thank all of the executives from the publishing companies, performance societies, and record labels for staying a difficult course. The trip has been worth it.

Alabina Bedazzles NYC: Amid a sea of waving handkerchiefs, gyrating bodies, and raucous crowd chants, the Middle East melodies and throbbing Gypsy guitar of Alabina combined to enthrall a near-sellout crowd March 14 at the Manhattan Club in New York. The concert was a benefit for the Rocky K. Aoki Foundation and the G&D Charitable Foundation for Leukemia Research.

Concerned about the future of the artistic entities. One is Middle Eastern, as heard in the powerful voice of the tall, sultry, and exotic Ishtar (singer known as Rhi). Another is the splendid, revved-up flamenco/pop sound of Ishtar’s accompanying quartet, Los Ninos del Senor. The third is a mixture of Eastern and Latin Whites, a hybrid of haunting Arab-language harmonies of the Middle East integrated with the glistening staccato of Gypsy-style Spanish.

Backed by an airthlight, scintillating 16-piece band, Alabina rolled through a show of one hour and 45 minutes, mainly performing songs from its eminent Astor Place debut. The biggest cheers came (predictably) for the band’s titular hit, which has snagged considerable stateside club play for “La Habana Va Va Va.” Exhibited in Arabic by Ishtar and in Spanish by Los Ninos, the mixed bag of Arabic, Anglos, and Latinos enthralls. The tally this weekend came out to often hopping on chairs to catch a better glimpse of Ishtar’s amir, yet classic, statuesque, pulsating presence.

Alabina continued its bicoastal North American swing March 20 in Chicago. Other scheduled shows include Vancouver on Saturday (21); Los Angeles on Sunday (22) and Wednesday-Friday (25-27), and San Francisco on Saturday (28).

The group’s sophomore act is due in May. The album will be distributed by Sony in Europe, Arke in Latin America, and Sun Brand in Japan.

G H A R T N O T E S, R E T A I L: In-store appearances in New York and Los Angeles the weekend of March 13 helped Ricky Martin’s “Vuelve” (Sony Discos/Sony) reverse a four-week sales slide and recapture the No. 1 slot on this issue’s Billboard Latin 50 chart.

Sales of “Vuelve” increased 18% to 8,000 units. “Vuelve” stays atop the pop genre chart for the fifth issue in a row.

Though “Vuelve” ended the one-week reign of Buena Vista Social Club’s eponymous album, the World Circuit/Nonesuch/AG CD is still camped out at No. 1 on the tropical/salsa chart for the fourth week running. By Cordero, architect of Buena Vista, is currently in Cuba cutting another disc of home-grown tunes.

Los Temerarios’ “Como Te Recuerdo” (Fonovisa) owns the longest chart streak as the top 10 album holds the uppermost slot of the regional Mexican chart for a sixth issue.

For the third successive issue, overall, all sales of titles appearing on the Billboard Latin 50 hovered around 94,000 units. The top 10, however, sold 95,000 units. Sales for the same issue last year were 82,500 units.

G H A R T N O T E S, R A D I O: In its third week at No. 1 on Hot Latin Tracks, Alejandro Fernandez’s third chart-topper, “No Se Olvidar” (Sony Discos/Sony), shows no signs of relinquishing the throne. Making big strides, however, toward the top of the chart is Maná’s “Como Duelos En Los Labios” (WEA Latina). The hit ballad, which picked five stations for its debut, is Maná’s highest-charting single to date. “Como Duelos En Los Labios” replaces “No Se Olvidar” as the top entry. The song appears on the group’s new album Carnaval, which arrives this week.

“Llegaste de Lejos” by Los Temerarios continued its advance, peaking at No. 1 on the tropical/salsa chart this week. Los Temerarios’ “Llegaste de Lejos” is also the best-selling New Media release of the week.

The week’s top Latin download was “Como Día sin Ayuarar,” performed by Los Panchos.
Labels in Latin America are eyeing greater sales for their acts in key international markets. European and Asian success of Latin music and the growing popularity of non-Anglo music worldwide is giving the industry more confidence.

Recent hits scored by Hispanic stars outside Latin America have underlined the growing prominence and diversity of artists from that region.

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The Appeal Court has upheld a decision made in favor of German authors’ body GEMA by the Patent Office Arbitration Panel in the summer (Billboard, July 26, 1997) relating to shows promoted by Hoffman Konzerte Aug. 24, 1996, in Dusseldorf and, later, in Munich.

GEMA has argued that the shows by Luciano Pavarotti, Piacido Domingo, and José Carreras were too flamboyant to be deemed classical concerts and (Continued on page 40)

**Labels Score Worldwide**

**Labels Target European And Asian Markets**

**BY JOHN LANNERT**

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**Court: Tenors’ Concerts Are Pop Shows**

MANNHEIM, Germany—The Appeal Court here has confirmed that, in rights terms, the 3 Tenors’ German concerts were pop shows rather than classical music events.

The decision means that promoter Hoffmann Konzerte must pay $856,000 in performance royalties rather than the $20,000 that would have been due if the shows were deemed classical concerts.

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GEMA has argued that the shows by Luciano Pavarotti, Piacido Domingo, and José Carreras were too flamboyant to be deemed classical concerts and (Continued on page 40)

**BMG’s Mecano Set For Revival In Spain**

**BY HOWELL LLEWELLYN**

MADRID—as the Spanish record business continues its steady recovery, the industry here is taking heart at the return of Mecano, the most successful pop-rock act in the country’s history.

The band has broken a six-year silence with a new BMG/Ariola Spanish album, which industry insiders are confident will be a million seller like many of its ’80s and early-’90s predecessors.

“Aña, José, Nacho,” released Monday (29) on a double album containing just seven new songs and a remastered old favorite among the 30 tracks. The rest of the material is from the band’s previous albums, although it’s not being marketed as a greatest-hits package.

BMG/Ariola Spain international exploitation director Lady Garcia says that in just six years, a new record-buying generation has emerged that isn’t familiar with the quintessential sound of Spanish Iglesias has notched a gold record (100,000 units sold in France) and a gold disc (50,000 units sold) in Belgium.

Also gaining chart notice in Germany in 1997 was Soraya, a Colomibian-born singer/songwriter on PolyGram who has cut albums in Spanish and English.

Meanwhile, in Southeast Asia, Iglesias has made headway into several markets and has scored platinum discs (50,000 units sold) in Taiwan and Thailand.

Martin has got his eyes on Asia with his recently released album “Vuelve” (Billboard, Feb. 14). Martin will play the MTV Asia artist of the month for May.

The export of artists from Latin America is not an entirely new phenomenon. Over the past 20 years, numerous Brazilian luminaries, such as Warner’s Gilberto Gil and PolyGram’s Caetano Veloso, have secured loyal audiences in Europe, the U.S., and Japan.

In 1989, the lambada dance craze swept through continental Europe with the pulsating rhythms of Portuguese-speaking ensemble Kaoma.

Two years later, Dominican singer/tunesmith Juan Luis Guerra hit the radio and sales charts in Belgium and Holland with his Karen Records smash “Bachata Rosa.”

In 1997, “Garota Nacional,” a smash Brazilian single by Sony’s pop idols Skank, became the first Portuguese-language song to top Spain’s radio charts. Sony’s Andropop siren Daniela Mercury has moved 200,000 units in Portugal of her 1996 album “Feijão Com Arroz.”

Dance remixes like “Maria” often serve as an ideal vehicle to garner attention for Latin American sounds. In the past two years, Argentinian acts DJ Deek and King Africa, both of whom record for the Buenos Aires imprint Impol Mortales, have notched club and radio hits courtesy of pulsating beats that have found an audience in Europe.

France has been the ideal non-Hispanic territory in Europe for most Latin American acts, partly because French producers have piloted Brazilian projects such as Carrapicho and Kaoma.

Industry sources credit the upwelling in interest of Latin American sounds around the world to the region’s exotic music. Also, the music scenes in the U.S. and Europe are widely viewed by many executives as tired territories in need of new sonic ideas and rhythms.

The label most active in promoting its Latino talent outside of Latin America is Sony.

Ricky opened the door for us, and we want to try to build on his success,” says Sony VP of international marketing Luana Pagani, who is based in Miami. (Continued on page 42)

**Song Festival Names Asia’s Top Tunesmiths**

**BY STEVE MCCULLE**

MANILA, Philippines—Singaporean vocalist Tanya Chu, who took up songwriting only last year, won the grand prize in the unpublished song category at the third annual Asia Song Festival, held here March 14.

“Hear Me” is a mid-tempo rocker with lyrics and music by 22-year-old Chua, who performed the song live at the awards ceremony. The song won out over entries from China, Hong Kong, Indonesia, Japan, South Korea, Malaysia, the Philippines, and Taiwan.

Second prize went to Filipino lyricist/composer JunGee Marcelo for the ballad “Handle With Care,” which was performed by Lani Misalucha, while third prize went to Japan’s Naoto Motomura and Sayoko Takahashi. They wrote the music and lyrics, respectively, to “Kokoro No Chisana Kakera” (Small Piece of My Heart), which Sayoko performed.

The award for best performer went to Misalucha. The awards ceremony was broadcast the same evening on Philippine TV.

The festival’s panel of judges included famed lyricist and ASCAP board member Hal David and well-known Philippine producer/composer Ryan Cayabyab.

The Midas Endowment Award, presented by Endoh, chairman of the Japanese Society for Rights of Authors, Composers, and Publishers, went to Indonesia’s “Inilah Saatnya” (Is This The Time?), which was written by composer Elfa Secoria Hasibahin and lyricist Wiekir Gor Salameh; it was performed by the duo of Shiklia and Harvey Maualilo.

The festival was presented by the Organization of Filipino Composers and the Minoru Endow Music Foundation, with support from the Nippon Foundation.

Held concurrently with the festival was a symposium at which representatives of Asian composers’ groups compared notes on the state of the music (Continued on page 42)
GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.S./INTERNATIONAL: Need proof that the U.S. and the world have divergent tastes? Look at “It’s Like That” by Run-D.M.C. vs. Jason Nevins, which this issue adds Aurora and War to, in a new single. No. 1 is perfectly poised in all categories in the Germany/Switzerland/Austria/Nordic, and Benelux regions. Meanwhile, the record has only charted in genre-based charts in its home territory: “That’s the story of house music,” says John London, a London-based head of international for Profile Records, which released the single on its Scream/Euro groove label. The song’s popularity is popular everywhere.

With radio support and extensive play on music TV channels such as Germany’s Viva, the single has notched about 1.5 million sales, according to the label, since being released last September through a network of radio outlets and radio stations. Epic Records, which has the track for Germany, recently celebrated platinum status (600,000 units sold) for the single.

SPAIN: Miguel Bosé’s latest album, “11 Maneras De Ponerse Un Sombrero” (11 Ways To Wear A Hat), released March 16 by Warner Bros., is an agreeable stroll around the Latino musical world, featuring 11 well-known songs from the Latin region. Being an actor and musician, Bosé prefers the word “interpretate” to “cover,” which he deems “too English” for the album, he chose Greg Walsh and Chris Cameron to produce the record in Miami, London, and the songs that have been written with him “were written by three Cubans—Pablo Milian, Silvio Rodriguez, and Carlos Varela—plus Fito Páez, Charles Trenet, Agustin Lara, Luis Eduardo Aute, and Jacques Brel, among others.”

Bosé’s albums regularly sell up to 1 million units across Europe and Latin America, but apart from a promotion tour visit to Mexico, his best market outside Spain, there are no plans for a tour.

CUBA: “Los Zafiros, Locura Azul,” a film about Cuban vocal act Los Zafiros, has been playing to packed houses in Cuba since its release in December. “I never expected such an enthusiastic response,” says Hugo Cancio, who came up with the idea for the biopic as a tribute to his father, Miguel, the lone surviving member of the quartet known in the 1960s as “the Cuban Platters.” Father and son were in Miami, when the film was made in Havana with government approval, making it the first Cuban-American-produced movie since the revolution. Miguel co-authored the script and coached the actors on their singing and dancing. The movie is scheduled to be shown at upcoming film festivals in Cartagena, Colombia (March 24-April 2), and Montevideo, Uruguay (April 18-16) and at the Chicago Latin Film Festival (April 17-27). The movie soundtrack, which contains Los Zafiros’ Spanish cover of the Platters’ “My Prayer,” is available on Hugo’s own HMC Records.

U.S./U.K.: The heavenly voices of gospel diva Queen Esther Marrow and the Harlem Gospel Singers choir have been spreading “Inspiration” on a successful three-city U.K. tour, with a Feb. 20 to March 15 run at London’s Hackney Empire. The tour mixes traditional gospel such as “Nobody But You Lord” with inspirational songs drawn from musicals and pop, including Bill Withers’ “Grandma’s Hands.” The tour has had wide attraction for both the church and secular worlds. “The essence of the show is to bring inspiration to the people and the awareness of God to humanity,” explains Marrow, who devised the show with supervising producer Roseanne Rooth. The European tour, produced by London-based BP Productions, ends March 29 in Paris, where the band last year recorded “Live In Paris,” released by Switzerland-based Intershow Records.

AUSTRALIA: New South Wales band Grinspoon is relocating to San Clemente, Calif., for 6 months, signed into early March. Championed by the influential Triple J radio network, which honored the band with a Triple J Hottest 100, the group’s debut album, “A Guide To Better Living,” went platinum (70,000 units sold) and will be issued in the U.S. in October, with the “Licker Bottle Cozy” EP out there in late March. Grinspoon is not daunted by the world’s biggest market. “We’ve done it all before here, just to a smaller size,” says guitarist Pat Davenport with a shrug. “It’s a big world out there for us.” Grinspoon’s Apollo Management has appointed Rick Sales co-manager for the U.S. and Paul Craig of Sound Management for the U.K.

CHRISTINE ELIEZER

AUSTRALIA: The ostentatious buonaffair of Czech folk-rock sextet Buzy (BMG-Ariola) during its performance of its current single, “A2 Budu Svaty” (“When I’ll Be A Saint”), provided the perfect moments at this year’s Czech Music Awards, held March 7 at Prague’s Lucerna ballroom. Buzy also supplied the biggest surprise by winning the band of the year award (an accolade it also collected 2 years ago), along with pop-rock band and video clip honors (awarded to director Zdenek Such). The major winners at the event, previously known as the Czech Grammys, were, predictably, last year’s biggest sellers: Middle-of-the-road singer Lucie Bílá won female vocalist of the year, and her labelmate at Monitor-EFI, frontman Bohuslav Schanda, took home trophies for male vocalist and discovery of the year.

MICHELLE LEGGE
Dutch Edison Awards To Be Revamped
Plans Call For Expanded Jury, More Youth Appeal

BY ROBERT TILLI

AMSTERDAM—The main music industry honors here, the Edison Music Awards, are to be restyled. The next ceremony, April 22 in Hilversum, will be based for the first time on an expanded jury and will be rejuvenated to boost its appeal to young consumers, who make up the bulk of the CD buying audience.

Edison Music Awards coordinator Jan Coudewer, formerly managing director at Mercury Holland and VP at PolyGram International, explains the reason for the radical changes. "Edisons have been held since 1960, and they were getting a bit rusty. Because of a small jury of experts, the event came across quite snobbishly," he observes.

TENORS’ CONCERTS
(Continued from page 37)
...should instead be considered popular groups. "A record company countered that the stature of the performers and the nature of their material made the shows classical."

Of the Appeal Court’s ruling, Hoffmann’s attorney Thomas Nagels says, “We are very disappointed by the court’s decision.” However, no decision has been made yet as to whether company owner Mathias Hoffmann, who is serving time in prison for tax evasion, will appeal the decision.

GEMA managing director Reinhold Krüße in a statement, “We are pleased that a German court has again helped us to recover royalties, thereby ensuring that artists receive a reasonable commercial share of the fruits of their works."

“We have not yet received the written appeal,” he says, “so we are pleased that in its oral proceedings the court fundamentally upheld the claim to recover the royalties.”

The Appeal Court ordered Hoffmann to disclaim all business records.

Ireland’s IRMA Awards Postponed To October

DUBLIN—The 13th annual Irish Recorded Music Assn. (IRMA) Awards, which were to have been televised by the national RTÉ Network 2 March 17, have been postponed until later this year.

“Last autumn, it seemed like a great idea to do a show on St. Patrick’s night,” says Freddie Middleton, managing director of BMG Ireland and a member of the show’s organizing committee. "It was to be a celebration of Irish and international music. But early this year is just not the time, especially Irish artists, would be performing abroad that night.”

Middleton adds that managers were reluctant to breach their agreements and have their acts缺席 the IRMA show unless the artists were in line for an award. “We decided that unless we could get a really fantastic lineup of guests we won’t do it, we would have a problem,” says Middleton.

As for the future, Middleton says, "RTÉ have told us that they want an awards show within six weeks of the autumn schedule, which begins on Aug. 30. We’re looking at mid-October, and we’ll do it then."

“Sponsorship is open at the moment, but Pepsi are the most likely sponsors,” he continues. “And we think we need a promoter who deals with agents throughout the year so that invitations to artists would not come from the record companies.”

BMG’S MECA NO SET FOR REVIVAL IN SPAIN

(Continued from page 7)

hour interview... with all three Mecano members.”

The live interview was scheduled to be a six-way affair, with five winners of the songwriting competition also interviewing the band in London from studios in Barcelona, Bilbao, Sevilla, Valladolid, and Madrid. The ambitious interview was planned as Los 40’s first such experiment.

Since 1992, each of the group’s three members has followed moderately successful solo careers. Singer Ana Torroja topped the album charts a few weeks later with her debut solo effort, “Puntos Cardinales” (Cardinal Points), also on RCA. Cansó, the band’s violinist and composer, released some 60,000 units (platinum triple album in the classical arena) on Cansó’s own label, El Sur, according to the label. The characteristic group will premiere June 15 in Valencia.

“In the past six years we have achieved consistent commercial success with our music and with the tour,” says Cansó. "We have evolved in many phases, and the time arrived to consider our experiences for this new project.”

Torroja says the new Mecano album “is a journey through the past and present of Mecano and what lies ahead.”

"We expect record sales, although there is danger that Mecano will be seen as a 1980s phenomenon,” he points out. "The album features the work of the Madrid city-center music store Madrid Rock. "Still, Ana Torroja made a successful comeback just a few months ago.”

BMG ARIOA managing director Matthias Gibson is to depart April 1. He is said to be planning to launch his own label, yet unnamed company. A 12-year veteran of EMI, Gibson headed the company’s distribution operation before his appointment as managing director in 1985. With the help of my team, I succeeded in opening new niches for BMG ARIOA,” he says. “Now I feel it is time to channel my energies to realize my long-time vision of establishing a worldwide company.” The British-born ARIOA head is expected to continue to work on projects for BMG. Says BMG Entertainment Germany/Switzerland/Austria president Thomas M. Stein, “We regret Matthew’s decision to leave. In his three years as MD he has established a highly successful, young, dynamic and committed management team, which under Maria Glen, in the German market.”

KINGFISHER, the U.K.-based retail group whose assets include Woolworths, music and video chain MVC, and rackjobber Entertainment U.K. (EUK), made a record operating profit of 518.8 million pounds ($866.4 million) in the fiscal year ending Jan. 31, revenue also—a record—of 6.4 billion pounds ($10.6 billion). EUK, the U.K.’s largest distributor, had a video, registered 22.4% rise in sales to 607.5 million pounds ($848 million), according to the group.

newsline...

MICHAEL JACKSON arrived in Munich March 14 to provide moral support to concert promoter Marcel Avram, who on April 1 starts a 3½-year term for tax evasion in the city’s Landsberg/Lech detention center. "It is very painful for me to see my friend Marcel Avram being sent back to prison in spite of his age and the delicate state of his health,” said Jackson. “As long as Marcel needs me, I will stay with him.” It is Jackson’s second trip to Munich to see Avram—he paid a surprise visit last May. While spending almost nine months in jail last year awaiting trial, Avram became seriously ill and underwent surgery for a stomach ulcer and prostate trouble. The impresario was convicted Dec. 22, 1997, for withholding 5 million deutsche marks ($2.76 million) of tax after changing his books to acts such as Pink Floyd, Chicago, and Joe Cocker via a “letter box” company in the Netherlands.

WOLFGANG SPARR

KICK KLIBMIE, formerly VP of international marketing at London-based EMI Classics, has joined European budget label Disky Communications as senior VP of international. He will support the company’s regional expansion—and now has operations in a dozen European countries—and develop business elsewhere. EMI Music has a controlling interest in Disky, acquired in 1995. Netherlands-based Disky sold 18 million budget-price CDs last year, according to Klimbie, who held various management and marketing posts in his 15 years at EMI. He also served as chairman of the Dutch affiliate of the International Federation of the Phonographic Industry.

ADAM WHITE

COLLECTION SOCIETIES from 90 countries will meet Sept. 6-9 in Berlin for the 41st Confédération Internationale des Sociétés d’Auteurs et Compositeurs (CISAC) World Congress, hosted by the German rights bodies GEMA, VG Wort, and VG Bild-Kunst. The theme of the congress—which takes place every other year—will be “Authors’ Rights In The 21st Century—A Cultural Commitment In The Digital Information Society.” German President Roman Herzog will open the event; the country’s foreign minister, Klaus Kinkel, is expected to make a speech asserting the significance of culture in a unified Europe and reaffirming the federal government’s commitment to protecting all authors’ rights.

WOLFGANG SPARR

RUPERT MURDOCH’S Festival group of companies has named Jeremy Fabinyi, group managing director, effective June 1. Currently chief executive of the Australasian Mechanical Copyright Owners Society, Fabinyi will oversee the region’s three companies: Music Publishers Association of Australia Ltd. (MPAAL), which includes the SAMMI and April MCA’s Australian division, MCA As Anything. Festival CEO/chairman Roger Grierson, who recently joined the company from PolyGram (Billboard Bulletin, Nov. 14, 1997), says Fabinyi’s appointment “sends a clear signal with regards to the Festival’s commitment to Australian music.”

CHRISTIE ELIZEER

HAMBURG-BASED musicals company Stella Music is setting up a record label. Its first release—scheduled for April—will be the German-language cast album of Disney’s “Beauty And The Beast,” which Stella staged in Stuttgart. Previous cast albums of Stella-promoted musicals such as “Cats,” “Les Misérables,” “Phantom Of The Opera,” and “Miss Saigon” were released through Polydor. Stella Music’s roster includes German musical star Sabine Hettlich, Danish singer Sophia Rosen, and two Cuban acts: vocalist Livam and the band Klimax. The company is currently negotiating a distribution deal.

ELLIE WINRET

MARK SOLOMONS

BILBOARD MARCH 23, 1998
Prince Edward’s Wood Fiddles Up Storm On ‘Fire Dance’

BY LARRY LeBLANC

TORONTO—Blinded by blindingly quick feet and lightning-quick fiddle technique, 19-year-old Prince Edward Island step dancer/fiddler Richard Wood is drawing attention to a fiddling style often overshadowed by the more popular sounds of neighboring Cape Breton Island.

His fourth album, “Fire Dance,” was independently released by Wood in August and distributed in Canada by Halifax, Nova Scotia-based Tidemark Music and Distribution. It has sold only “a few thousand copies,” according to Wood, mostly in the Atlantic Canada provinces.

However, despite the minimal sales, there is industry interest in Wood’s blossoming career. At the East Coast Music Awards in February, Wood won top instrumental artist and roots/traditional artist honors. For many, Wood’s wins are significant because they draw attention to Prince Edward Island, which has one of the oldest and most vibrant traditional cultures in Canada. Many young fiddlers are now patterning their styles on Cape Breton fiddlers/stepdancers Ashley MacIsaac and Natalie MacMaster, and the fiddling of Prince Edward Island is often overlooked.

Unlike MacIsaac, to whom he’s often been compared and with whom he shares traditional Cape Breton fiddle influences, Wood plays with a lot of rhythmic swing, showing jazz, Acadian, and Appalachian-style touches.

To date, Wood has released three albums independently, all now distributed by Tidemark Music. These are “Cutting The Bow” (1991), “All Fired Up” (1994), and “Celtic Touch” (1996). Only “Celtic Touch” and “Fire Dance” have been available outside Canada; they were released in Scotland via Glasgow’s Iona Records, a division of Lismor Recordings. “Fire Dance” was issued Feb. 9 in Scotland. Lismor’s stock in trade is tape pipe music, or simply piping, as it is known in Scotland. The company’s product is sold in Scotland through established retailers and in its own racks at tourist attractions. Lismor also exports extensively to North America and throughout Europe.

Wood was introduced in the U.K.’s traditional folk marketplace in 1990 by Lismor as part of a 12-album campaign dubbed “The Canadians Are Coming,” featuring releases by contemporary Celtic-styled Canadian acts like the Barra MacNeils, John Allen Cameron, Oliver Scherer, and J.P. Cormier.

While the campaign largely fizzled, Ronnie Simpson, president of Lismor Recordings, says that Wood has had an impact in the U.K. “Celtic Touch” has sold well because he came here three times,” he says. “Now with him coming for a tour in the summer which includes several big festivals, we can really get behind this new album.” Wood is slated to return to Scotland April 16 for a BBC-Scotland program with Cape- cuillie and Aly Bane.

Despite his rising fortunes, few Cana- dians outside of Atlantic Canada have taken notice of Wood until, as part of a trio of fiddlers, he backed fellow Canadian Stéphane Twain on “Late Show With David Letterman” Dec. 15, 1997, and on “Good Morning America” the following day. Wood was recommended to Twain by Samantha Miller, national publicity manager of Mercury Records (Canada). After those appearances, Wood was asked by Twain to join her concert tour this year. Wood turned down the offer, citing commitments to his band: keyboardist Brad Fremlin and guitarist Gordon Belsher. “I’ve worked hard getting my career off the ground,” says Wood. “Accepting would have meant touring with Stéphane full time for, perhaps, two years. When that all comes to an end, and I’d have to go back to my own [career], it’d be like starting over again.”

Twain’s tour director, George Travis, says, “Richard was very upfront about his commitments to his band. We would have liked to have taken it further with him.” Pembroke, Ontario-born Wood began performing as a step-dancer at age 8 while his family was living in Gagetown, Nova Scotia. With his Acadian-styled stepping “very high off the floor with a lot of body movement,” he says, he was soon winning awards in local competi- tions and dancing in competitions in Ontario, Quebec, Saskatchewan, and New York.

Wood took up fiddling at age 11, fol- lowing the family’s move the previous year to Charlottetown on Prince Ed- ward Island. Wood says he was influ- enced by his father’s recordings of re- knowned Cape Breton fiddler Winston “Scotty” Fitzgerald. He was first taught by a local classically trained teacher, Cathrine DauSchmidt, but Wood quickly outpaced his fellow students. Within a year, he had developed ears so sharp he could absorb the essence of a tradi- tional fiddle tune in a couple of listen- ings, and he had won the prestigious Don Messer Memorial Trophy for being Atlantic Canada’s top fiddler.

DISTINCTIVE STYLES

Like Charlottetown fiddlers such as Elliot Wright, Angus McPhee, Leonard MacDonald, and Eddy Arsenault, Wood was exposed to two distinctive Prince Edward Island fiddle styles: the Acadian style from the western part of the island and the Celtic-based Cape Breton sound of the east. Eventually, his style moved toward the Cape Breton sound. “What influenced me mostly has been a lot of the Celtic players like Winston ‘Scotty’ Fitzgerald, Angus Chisholm, and Howie MacDonald,” Wood says.

For several years, Wood performed on Canada’s traditional fiddling competi- tion circuit. When he was 13, he made his first recording, “Cutting The Bow,” which was released only on cassette. “I had a lot of people trying to discour- age me [in recording] because they didn’t think I was ready,” he says. “I thought I was ready. It’s a good straight-ahead, Celtic album.”

An intriguing aspect of all of Wood’s recordings, including his debut album, is that they are dominated by his own fiddling compositions as well as traditional tunes and songs from older Atlantic Canada players. “The music I was writing then wasn’t as hard as the music I’m writing now,” says Wood. “Still, many of things I was writing then are pretty original.”

His recordings, co-produced with his longtime collaborators, guitarist Skip Holmes and pianist Kimberly Holmes, have been group efforts, but Wood says he has final control. “Everybody on the albums has input in what goes on, but I want to do exactly what represents me on the albums,” he says.

Since starting out in fiddling, I’ve also learned a great deal by listening to [recordings by] Stéphane Grappelli and Mark O’Connor. As well, playing in dif- ferent countries and hearing different styles of fiddling, you obviously absorb it. There’s so many tunes out there, mil- lions of tunes from all over the place, that I’m finding it hard now to write a new tune.”

On May 18, the Music Industry in Asia Will Come Face-To-Face With Tigers and Dragons and Tackle The 900-Pound Gorilla

We can’t ignore what’s happening in Asia economically - something we call the 900-pound Gorilla.

But now it’s time to look beyond today’s headlines, and help re-invent the future.

Which is why the MTV-Billboard Asian Music Conference will include industry leaders, keynote speakers and panels on new talent & artist development, the growing synergies between music and movies, copyright protection and piracy and the effect of emerging technologies on music and home entertainment.

Like music itself, this is an opportunity for all of us to get together and make ourselves heard. Very loudly.

Date: 18 May 1998
Venue: The Regent, Hong Kong
Fee: US$200

For enquiries, or to register, contact Laxmi at: tel: +65 420 7162, fax: +65 221 6016.
Update

A weekly listing of trade shows, conferences, award shows, seminars, and other events. See information on Cal-Edwards, 5055 Wibb Blvd., Los Angeles, Calif. 90036.

MARCH

March 22-June Awards, General Motors Place, Vancouver, 410-485-3135.


March 25, Real Stories: Groups, JASCAP Building, 213-345-4156.


March 26-27, BrainCamp, Coleman Center, New York, 516-393-5494.


March 31, MusicScape Seminar, Renaissance Hotel, Nashville, 888-SESAC-10.

APRIL

April 1, Seventh Annual Music Video Production Assn. Awards, Directors Guild, Los Angeles, 818-589-3339.

April 2, MusicScape Seminar, Le Parker Meridien, New York, 888-SESAC-10.

April 3-5, Grand Slam Star Trek Convention, sponsored by Creation Entertainment, Pasadena, Calif. 818-409-0600, extension 213.


April 5-7, Billboard Latin Music Conference, Biscayne Bay Marriott, Miami, 212-532-5000.

April 5, Kelsi Whitney Benefit, Broken Songwriters Cafe, Nashville, 615-331-5557.

April 6, Celebrity Golf Tournament, sponsored by the Music and Entertainment Industry for the City of Hope, California Country Club, Tarzana, Calif. 213-626-4111, extension 6540.

FEBRUARY


- In the next few months a law is set to be passed in Hong Kong that will require all import CD production equipment to be registered, all CD factories to be licensed, and each CD to have a permanent imprint showing where it was manufactured.

- There is increased copyright protection in the Philippines, which has changed rights to the Philippines' intellectual property code.

- A recent media boom in Taiwan has resulted in several new FM and cable TV outlets, resulting in a wider variety of music becoming available.

- The Okano, honorary vice chairman of the festival, said the recent NTK News deal between Japanese producer/songwriter Tetsuya Komuro and Roger Martinez, president of the PICS Corp., shows that Asian composers have an important role to play in popular music around the world.

- The symposium did not reach any firm conclusion about how best to promote Asian music at home and abroad, although Ahmad Merican, executive director of Malaysia's Natseven TV network, said that promoting Asian music would be a high priority as far as he’s concerned.

For the Record

Dennion Child is also a co-writer of "Kiss The Rain," a song mentioned in a March 14 story about Billie Myers.

March 28, 1998
Retail stores, they’re Scan, Altitunes’ open lets—which Nye-Wolf, founder/CEO, Amy Nye-Wolf, 29, is a firm believer that good things come in small packages, and she also appreciates the beauty of selling to a captive audience. “Nobody’s going to spend an hour and a half browsing in our stores,” she says. “They’re going to come in, they’re going to look for what they want, and they’re going to buy it. All we’re doing is making it easy for them.”

With sales of approximately $2 million for 1997, Altitunes—whose customers are travelers and airport employees—seems to be making it very easy for customers to find their wallets.

The New York-based Altitunes, which reports its sales to SoundScan, boasts two retail formats: smaller kiosks, which offer around 1,000 titles, and larger in-line stores, which average approximately 500 square feet and offer about 3,000 titles. “I will always do a kiosk when given the opportunity,” Nye-Wolf says. “But when they renovate certain airports, there is more of an in-line space available; if the potential volume substantiates it, we’re flexible enough to do both formats.”

She notes that it costs twice as much to build in-line as in kiosks, but “they require more expensive building materials, approvals, and labor,” Nye-Wolf says. “Not only do they make you put every wire in a fire-proof conduit, but you’re not going to be able to use plastic laminates to decorate; they’re going to want you to use marble.”

Nye-Wolf founded the company in 1994 after working at Goldman Sachs & Co. in investment banking and at the Zandl Group, a market research firm. Her inspiration for the chain came when she was 17 and saw a similar kind of store at London’s Heathrow Airport. “I thought a whole bunch of cassettes there, even though they were overpriced,” she says. “And I wondered why this wasn’t being done back home.”

Actually, there is a music presence in U.S. airports, but only WHI (Continued on next page)

Software Aims To Personalize Net Retailing Filtering Programs Focus On Each Consumer’s Taste

WASHINGTON, D.C.—It’s highly accessible. It’s global. But it’s not the most personal retail environment around. Taking a cue from this oft-heard complaint about the Internet, Net Perceptions during the past year and a half has quietly been amassing a client roster of more than 30 online merchants that license its filtering/recommendation software.

And the Minneapolis-based company has found a niche among music and video retailers, including CDnow, Z2K, Spree.com, Amazon.com, and E*Trade. The company reportedly is in talks with Tower Records as well.

Net Perceptions’ GroupLens recommendation engine works in several ways. It determines which artists and genres potential shoppers like based on their previous purchases. GroupLens also can recommend selections by asking users to list several artists they like and then searching its database for other people who listed the same artists and matching their recent purchases. Still another usage is to ask users to rate a list of albums or movie titles and then cross-reference the ratings to make recommendations.

When GroupLens works best, visitors to the World Wide Web sites that use it don’t know the software is at work. On the CDnow site, for example, GroupLens is embedded in the Album Adviser section, formerly called Gift Recommender. “Our job is to make our customers look good and establish a closer relationship with their customers,” says Net Perceptions CEO Steven Snyder. “We interface with their database and can tweak the engine as we find the nuances of that particular domain that would make the engine perform in an optimal way.”

Steve Larsen, Net Perceptions VP of marketing, says the software performs the job of a good salesperson. “If someone comes into the store looking to buy a CD for a friend, a good salesman will ask, ‘Who does he listen to now?’ and make recommendations based on that information. Our engine doesn’t need to be a content expert to work; it needs to be a people expert.”

Larsen says interest in GroupLens has been mounting because it provides Internet prowess that escapes many brick-and-mortar merchants. “The skill set that most of these retailers, especially traditional retailers, have used to get them where they are in the real world includes where to locate stores, how to manage inventory, how to hire pleasant and knowledgeable salespeople,” he says. (Continued on page 15)

EMI’s ‘Ultra-Lounge’ Brand Swings Into A Retail Outlet

LOS ANGELES—If the Rat Pack were still together, they’d probably be shopping at the Ultra-Lounge store in the Fashion Square Mall in Sherman Oaks, Calif. The 1,200-square-foot space featuring music, videos, furniture, martini accessories, apparel, and everything else lounge is the brainchild of owner Jackie Harris and ERE Yarmouth, the Atlanta-based company that manages the Fashion Square Mall.

Harris licensed the store’s name from EMI-Capitol Entertainment Products (E-Pro), which distributes the 22-title “Ultra-Lounge” album series. Fifty percent of the merchandise in the store and the Ultra-Lounge logo, and 80% of the music sold there is from EMI, says Ricky Mintz, E-Pro VP of marketing and creative services. EMI has over-creative approval with Harris on non-music product sold in the store.

“We try to encourage retailers that have a unique store idea,” says Fashion Square administrative manager Gary Mathison. “We like to incubate ideas, and this store has become a major success.”

The store’s revenue averages $500-$600 per square foot, says Harris. Harris also runs Jumping Dog, a home furnishings and apparel store in the same mall. She opened Ultra-Lounge in an arrangement that lets her sign a month-to-month lease at reduced rent instead of an expensive long-term lease. Harris says the store’s name was originally supposed to be Bark-O-Lounge, but Mintz came into the picture because he was a Jumping Dog customer.

“We jumped in fast and are now focusing on designing it to make it what we want it to be,” says Mintz. (Continued on page 45)

Billboard’s 1998 Record Retailing Directory

Billboard’s Record Retailing Directory is the essential tool for those who service or sell products to the record retailing community.

Relied upon by the entire music and audiobook industry, Billboard’s 1998 Record Retailing Directory contains over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:
- store names and addresses
- phone and fax numbers
- e-mail addresses
- chain store planners and buyers
- store genre or music specialization
Merchants & Marketing

newsline...

CD WAREHOUSE, a chain of stores that specialize in buying and selling used CDs, reports that net profit more than doubled in 1997 to $386,000 from $176,000 the year before, on an 82% rise in revenue to $9.1 million from $5 million. Total sales from all 150 company-operated and franchised stores increased 54% to $36 million from $23.7 million. The company says sales from stores open at least one year rose 22% in the fourth quarter and 14% in the year from the corresponding periods the year before. The stores sell new CDs as well as used ones.

QVC, the TV shopping network, is launching the fourth release on its proprietary label, QVC Music: a new double album by Judy Collins called "Both Sides Now." The title will be promoted by Collins with performances on the network Monday (23) and Tuesday (24). The two-CD set is priced at $30, the two-cassette set is $16. A spokeswoman says the album will not be available initially at retail but will be in stores later.

MUSICLAND reports that sales for stores open more than a year increased 11.7% in the four weeks ended Feb. 28 from the same period of its fiscal 1996. Total sales for the 1,383-store chain were up 6% in February to $129.1 million.

National Record Mart, operator of 150 music stores, says that same-store sales in the month were up 14.5% to $9.3 million.

TICKETMASTER GROUP says net income jumped to $8.1 million in the fiscal year that ended Jan. 31 from $1.8 million the year before. Revenue rose 48% to $341 million from $231 million and cash flow (earnings before interest, taxes, depreciation, and amortization) more than doubled to $52.6 million from $22.6 million. The company sold more than 70 million tickets last year. Ticketmaster has been acquired by USA Networks in a stock deal valued at $386 million (Billboard, March 28).

GRP RECORDS has teamed with DirectTV, the satellite TV company, to promote a pay-per-view special Saturday (28) of a David Benoit concert with the Los Angeles Philharmonic. The service costs $14.95. GRP has targeted NAC radio stations around the country for the promotion.

RECOTON, the consumer electronics manufacturer, reports a 62.1% increase in net profit to $13.6 million in the year that ended Dec. 31, 1997, on a 51.4% rise in revenue to $592 million. The company notes that "although sales of traditional consumer electronics commodities were flat" last year, Recoton posted sales gains from its multimedia and video game products.

NARADA PRODUCTIONS has formed a North American distribution deal with Los Angeles-based new age, world, and smooth jazz label Domo Records. Releases from Domo, whose roster includes Kitaro and Kip Winger, will be sold by Narada's major distributor, EMI Music Distribution. Narada was acquired by Virgin Records last year.

K-TEL INTERNATIONAL announces expansion of its European operations through the acquisition of U.K.-based direct-response marketing firm Regal Shop International Ltd. In other news, K-Tel has agreed to provide publishing administration and secure repertoire licensing deals for electronic music company Brooklyn Music Limited, which operates the labels X-Sight Records, DigitalHot, Thurst, Sugar Spiff, BeatSmart, and Hyperspace. K-Tel's Cold Front imprint will issue BML's releases.

ALITUNES' AIRPORT SALES TAKE OFF
(Continued from preceding page)

Smith, which just sold the Wall chain to Camelot (Billboard, March 14), pursues that type of real estate.

In fact, the right Wall unit that last year ended in airports were not part of the acquisition by Camelot. WH Smith, which runs airport newsstands primarily for its business, has kept ownership of the airport record stores.

Like the Wall, Alitunes' in-line stores usually consist of permanent walls and a glass front and are located in the small retail power centers springing up in airports across the nation.

The great amount of foot traffic and sales volume that these strips represent has not gone unnoticed by some larger corporate entities and mall development firms. One of them, Host Marriott Corp., has become a major player in airport real estate and, through an unwritten agreement, considers Alitunes one of its key tenants.

"For the most part, they're our landlord," Nye-Wolf says, noting that Alitunes signed its first lease with Host Marriott in 1995. "Their key is that we have the key.

Host Marriott, which bids against other development companies for the right to sub-lease space at airports, generally tends to stick with a number of key retailers, such as Starbucks as its representative coffee shop, the Samuel Adams Brewery as a representative bar, and Alitunes as a music retailer.

The key makes it so that neither company has any financial interest in one or the other. "The way that they operate is they develop a stable of sub-tenants that they like to work with," she says. "And we've just become one of the concepts that they like to use. It certainly fits our growth. It's kind of like having someone out there working on your behalf.

The 14 airports served within the continental U.S. have already proved to be lucrative locations, as units located at such international airports as JFK in New York and Baltimore/Washington International in Maryland offer a tailored merchandise mix that includes the selection of consumer electronics, such as Sony Discmans, Walkmans, and video games. Most of the units feature lightweight boxes, and listening stations that offer 10 titles are becoming the norm, as are Muze computer terminals.

The chain's customers primarily consist of businesspeople in their 30s and 40s. "The demographic is not your typical 13-year-old boy," Nye-Wolf says. "Typically, an international passenger will spend two to three times as much as a domestic passenger at our stores. They're usually a much wealthier individual, they have more time at the airport, and we're offering them a much bigger value because (overseas) a CD can cost almost twice a much.

In 1997, the chain started with five stores and grew to 10 by year's end. Alitunes plans to have 25 outlets by the end of 1998, including its first non-airport site in New York's Grand Central Station, to open in the summer. Nye-Wolf says that the company may be able to set up sites at travel plazas along the New Jersey and Maryland turnpikes.

For the Grand Central Station and turnpike outlet, the company is considering a name change. "We're actually in development right now with a new name for the train station," she says. "The consistency would be in the 'Tunes,' and we would keep the logo consistent, too, but instead of a plane it would be a train or a car."

New airport locations include Philadelphia; Minneapolis; Tampa, Fla.; Sacramento, Calif.; and Ontario, Calif. Created in 30 minutes east of Los Angeles. She notes, "We are clearly looking to expand internationally in the next 12 months, but there's nothing in the works right now.

The music mix at the new stores will follow a merchandising strategy similar to that of the current units. The music mix varies slightly from city to city. For example, the Alitunes unit in Memphis Interna- tional Airport may feature more blues, while the company's two locations at JFK offer a large selection of mid-price and value recordings. Overall, though, the mix consists of about 80% rock and pop, with the remaining 20% broken down among reggae, Latin, gospel, new age, clas- sical, and other genres. "Most of the music is the general Billboard charts type of mix," Nye-Wolf says.

"An R&B act that might be more popular in urban areas might be a little less popular in our stores because of the demographics of the airport," the executive says. "But they might be trusted more towards a middle of the road artist or even some new age stuff. I was amazed how an artist like (new age classical guitarist) Ottmar Liebert has sold with us vs. what you would expect him to sell nationally."

A year ago, the chain was about to keep the titles at around list price, with new releases and top 100 albums sold for $2 off list. Nye-Wolf says that the company is designing a new section for midline and budget-priced products. "We'd like to set it up so that you would be able to buy three for $29," she says.

According to Nye-Wolf, 15% of Alitunes' customer base is airport employees. "They do a tremendous amount of special ordering," she says. "They're also a very large part of our public relations campaign because if they're directing people to your store, you're at a terrific advantage."

For these customers, Alitunes has a special promotion primarily directed at airport personnel. It's also available to pas- sengers who might be frequent trav- ersers or might find themselves in a number of the chain's locations across the country, she says.

HOME VIDEO. Republic Entertainment in Los Angeles names Mimi Wunderlich executive director of marketing. She was director of sales promotions and public relations. Columbia Tristar in Culver City, Calif., names Michael Davison regional sales manager; sell through, and Dale Moyer regional sales manager. They were, respectively, branch manager at East Texas Distributor and national sales director at Rabbit Ears.

Harvey Home Video in Los Angeles names Don Gold senior VP. He was senior VP of sales and marketing at Tri-
SOFTWARE AIDS TO PERSONALIZE NET RETAILING
(Continued from page 43)
edgeable salespeople, etc.," he says. "These are all skills developed to run a successful enterprise in the real world. Unfortunately, when you get on the Internet, the same skills don't transfer."

The software's two key selling points, he says, is its ability to build repeat traffic and its ability to sell catalog product—a particular boon for music retailers.

"When people go to a site for one particular CD, it lets the site present the customer with the option of an additional purchase that has the highest probability of success in terms of a customer picking it," Larsen says. "One of the biggest benefits of the engine is that it sells more catalog vs. top 10 titles, and that tends to be a more profitable sale."

The company is continuing to add functionality to GroupLens, and it released the latest version of the software March 11 at the Internet World convention in Los Angeles. The new GroupLens 3.0 contains a function called Business Rules Integration, which lets a site further customize the software for its specific needs. A music merchant now, for example, could set up its recommendation area so it wouldn't suggest an album with explicit lyrics to individuals who note in their profile that they're younger than 18.

Net Perceptions has also expanded its relationship with N2K, which will use GroupLens to create a custom page of recommendations for each customer of its online store, Music Boulevard. As it expands its Internet presence, Net Perceptions is also looking to make a mark in kiosks. "Several of our customers are looking at the kiosk market as a very active market that will evolve quickly," Larsen says. "Because Net Perceptions works in real time, there is no reason we couldn't use it at any store that sells discs or movies. When someone comes through the checkout and buys a Mariah Carey or Green Day album, for example, the engine at the point of sale would automatically send a request for this particular individual of what CDs this person is likely to purchase next."

EMI'S 'ULTRA-LOUNGE' BRAND SWINGS INTO A RETAIL OUTLET
(Continued from page 43)
management was curious about what would sell," says Harris. "And they said, 'Why don't you try the lounge concept?'"

Both Jumping Dog, which opened in 1997, and Ultra-Lounge are in the process of obtaining permanent long-term leases at the Fashion Square Mall, Harris says.

Ultra-Lounge is more about atmosphere than high-pressure sales. On Saturdays a lounge singer serenades customers as they shop for that perfect martini shaker. Other in-store events include an upcoming appearance by Nancy Sinatra to promote her new ECC Compact Classics album, "Sheet Music," a collection of her favorite love songs. The album is due in stores in mid-May.

"We try to have everything to outfit the bachelor or bachelorette pad," says store manager Lincoln Myers. "Hugh Hefner would feel right at home here."

The store's selection of music and video, however, is a bit limited. Ultra-Lounge carries about 200 music titles and only about 12 video titles. But if you're looking for copies of "Robin & The Seven Hoods" or "Ozma's Eleven," which each feature the Rat Pack, Ultra-Lounge is guaranteed to stock them. In addition to the Ultra-Lounge series, the store carries "some very strange imports," says Myers. Those titles include incidental music from British TV shows and a title called "Celebrities At Their Worst."

But Harris says the selection of music and video is about to widen. "I'd like to get about 3,000 CDs and 100 video titles in here eventually," she says. The store also relies on trends. Although lounge is still a hot commodity, Harris says it could change in a flash. "Stores have to change, and I've always been prepared for it," says Harris.

In fact she's already preparing Ultra-Lounge by taking in some swing music and other lounge collections from different eras. The store now concentrates on lounge from the late '50s to the early '60s. Harris takes her cue from consumer trends and her own experience of more than 20 years of retailing.

"At Jumping Dog we were into the cigar craze, but we're phasing it out now," she says. "My philosophy is that we have to be in before anyone else and out when someone else starts doing it."

She says she is "shocked" that no one has opened up a lounge store before.

"Stores don't make money on just selling music," says Harris, "but there are tons of alternative ways that the record industry can sell more product."

The Ultra-Lounge customer also steers clear of many traditional retail stores. As an example, Harris says one customer wanted a title that Ultra-Lounge didn't carry but refused to go to another outlet that carried it. "She said she didn't like to go to record stores and would just rather order it from us and wait for it to come in."

Although both Harris and Mintz say the store could develop into a franchise, new Ultra-Lounge stores won't be opening up any time soon.

"It's a small store that caters to an upper-level clientele," says Mintz. "It isn't at a point where we'd say, 'Let's open a million locations tomorrow.'"
Music Chains Grab Wall Street's Attention After Years Of Neglect

The Floodgate is open. After almost four years in which music chains have been considered pariahs by public securities markets, Wall Street appears to be hungry for music retail investment opportunities. The change in Wall Street's stance began about 15 months ago. Growth was led by Trans World Entertainment, which saw its stock rise from about $7 to the equivalent of about $83.75 a share, if the company's stock split isn't taken into consideration. With the December stock split, the stock is now trading at $38.75. During that time, National Record Mart (NRM) and the Musicland Group have also seen their stocks rise appreciably, although not to the same degree as Trans World. Spec's Music also appears ready to become a beneficiary of the change in Wall Street's attitude. At the close of trading March 17, NRM was trading at $5.35, Musicland at $10.437, and Spec's at $1.75.

Today, thanks to the turnaround of music retail and the rising fortunes of those publicly traded chains, a number of chains are currently considering testing the waters of the financial markets, according to sources at the National Assn. of Recording Merchandisers' annual convention, held March 14-17 in San Francisco. Leading off the kickoff is Hastings Entertainment, formerly known as Hastings Books, Music & Video, which released a press release noting its intention to do a $51 million equity offering (Billboard Bulletin, March 10). So far, it has registered with the Securities and Exchange Commission (SEC). At this point in the process, it's unclear as to what percentage of the company the offering represents. After the SEC completes its review process, the company will file a prospectus that will show how Hastings' investment bankers are valuing the company. (New York-based Solomon Smith Barney will be the lead manager of the offering, while A.G. Edwards & Sons in St. Louis will be the co-manager.)

Billboard estimates that the chain, which was founded in 1972 in Amarillo, Texas, as an outgrowth of Sam Marmaduke's record-gold business, has annual revenue of about $350 million. According to the company's press release, 91% of the stores being offered will be issued by the owners, the Marmaduke family. The remaining 9% will be offered by the estate of Sam Marmaduke, the chain's founder, who passed away in 1996.

Hastings, which pioneered the combination of music and books, has long been one of the best-managed chains in the music business. In fact, while the rest of the music retail industry was suffering from some serious pains from (Continued on page 50)
Navarre Names Chiado To Lead Its Music Distribution

New Topper at Navarre: In a clear attempt to restore some stability to its music distribution, Navarre Corp., in New Hope, Minn., has appointed James Chiado Jr. VP/GM of its music-distribution division. Chiado will report to Navarre CEO Guy Mursala.

Chiado comes to Navarre with a solid résumé. He was most recently senior VP of sales at Simlar Entertainment, a Plymouth, Minn., audiovisuals firm. Chiado was previously senior VP of sales and marketing at Essex Entertainment and senior VP of sales and distribution at Arista. He has a long tenure in the Sony and CBS distribution systems.

The appointment of Chiado will fill a vacuum at the top of Navarre’s struggling music-distribution operation; there has been no dedicated topper on that side of the operation since former VP of music distribution Mike Gaffney departed last year. A Navarre spokeswoman says that in his role as VP/GM of music, Chiado will take on more responsibilities than those once assumed by Gaffney.

Navarre’s music-distribution business has accounted for a declining percentage of the company’s total volume; its software sales now eclipse music’s share. Despite the stated intention of Navarre CEO/president/chairman Eric Paulson to restore the company’s presence in music, the firm has seen some tough sledding in the last year. Its music division was reorganized twice in 1997, and it has seen the defection of several of its most prominent labels to the majors.

Only recently, Domo Records, which features new-age instrumentalist Kitaro, pacted with Navarre Productions, which was purchased last year by Virgin and is distributed by EMD (Billboard Bulletin, March 12). Domo joins Thump Records (now with Universal) and Velvet Records (now with BMG) on the list of imprints that have exited Navarre within the last six months.

Quick Hits: The Well Music Group/Vanguard Records in Santa Monica, Calif., has appointed Steve Buckingham senior VP; Buckingham will sign talent to the label and oversee production and creative aspects of the acts’ albums. He was VP of A&R at Columbia from 1979-1985 and has produced such artists as Dolly Parton (with whom he founded Blue Eye Records, a joint venture with MCA/Universal), Mary Chapin Carpenter, Ricky Skaggs, Alison Krauss, Willie Nelson, Vince Gill, and Emmylou Harris. With offices in West Sacramento, Calif., has signed a U.S. distribution deal with CEI (Cymekob Enterprises Inc.) Records in San Francisco. The label has released audiophile recordings featuring such talents as Taj Mahal, Maria Muldaur, Dr. John, Sir Roland Hanna, David Grisman, and the late Stéphane Grappelli and Jerry Garcia, as well as developing singer/songwriters Will Taylor and Terry Silverlight.

Now We’ve Seen It All: In the publicity materials for its new Trushmen set, “Bird Call!” (Conacry, N.Y.-based Sundazed Records has been poking fun at its own “craziness” for releasing a four-CD box devoted to the Minneapolis band essentially known for one hit, 1965’s “Surfin’ Bird.” Eccentric, maybe. But if you want crazy, check out the latest effort by Extreme Records, the noise-oriented Australian indie label with offices in Toronto and Cologne, Germany.

The company is releasing “Mesorsh,” a 50-CD (!?!) boxed set devoted to the works of the Japanese noise band Merzbow. Included in the package with the 50 discs (30 unreleased, 20 previously unreleased albums) are a 100-page full-color book, a CD-ROM, a T-shirt, postcards, stickers, a poster, and a cow noseroot bronze medallion. The collection comes with what is described as a “fetal rubber” carrying case (in case you want to take these albums to a party, apparently) and a custom-designed handmade box, with nameplate, to house the CDs.

We swear we’re not making this up. According to Extreme’s North American promotion and publicity rep, Ferguson Burland, “Mesorsh” will retail for about $500 in the U.S. and is being created in an edition of 1,000. Dutch East

is distributing it in the States.

Flag Waving: Royal Trux has put the pedal to the metal and blasted back to Chicago-based Drag City, the company that released the Virginia-based band’s first records, for its new release, “Accelerator,” due April 21.

Royal Trux’s return to indie labelfollows two albums on Virgin, “Thank You” and “Sweet 16.” “The money was really good, and that’s about it,” says guitarist/vocalist Neil Hagerty, who is partnered in the group with vocalist Jennifer Herrema.

Hagerty, who says RT was signed by Virgin during a period when major labels were buying on alternative guitar bands, adds, “We had to sacrifice a lot of things for creative control, and [Virgin] reserved the right to blow us off… They came at us pretty hard, trying to intimidated us. They joked us with a stick.”

To announce its homecoming at Drag City, Royal Trux issued a sprawling two-CD retrospective, “Singles, Live, Unreleased,” in late 1997. The package is a monolithic statement of RT’s independent intent, a racket-you-two-hour opus that finds Hagerty, Herrema, and sundry supporting cast members wading through chunky Rolling Stones-inspired riffage, detonating huge explosions of punk noise along the way.

“We kept putting it off,” says Hagerty, noting that the anthology was originally slated for release on Virgin. “We didn’t want to put out too much stuff, and the more we put it off, the bigger it got.” “Accelerator” is virtually the antithesis of the anthology in terms of scope—a tight 35-minute set of relatively compact songs. “We tried to simplify some things,” says Hagerty. “Simplify the lyrics, make them more declarative sentences.”

The album still sports a high abrasion quotient. “On this one, it was [about] trying to make it really raw,” Hagerty says. “We’d have five guitars playing on one track… I don’t think there’s any track on it that’s not processed.”

While the record does include such loomed-out outbreaks as the hard-rocking, nonsensical “Juicy, Juicy, Juicy,” it also features tight and affecting numbers like “Yellow Kid” and “Liar.” In all, “Accelerator” may be one of RT’s most inviting and controlled offerings.

Hagerty and Herrema—now thankfully clean after a period of well-advertised substance abuse that made them punk’s junkie poster children—are reassembling a band for a tour of the Southwest, mid-South, and Southeast that will begin in March.

This is Gary Cavalier’s Toy Monkey in Robin Griffin’s wheelbarrow
a price war and an overabundance of music retail space, Hastings has been thriving in the niche it has set out for: tertiary markets in the South and the Midwest.

On March 9, the Musicland Group announced that it plans to issue $150 million, 10-year senior subordinated notes to replace existing debt. Although the company didn’t specify which piece of its debt structure will be replaced, sources speculate that the company will use the funds as a stepping stone to negotiate for a new revolving-credit facility.

Currently, Musicland is said to have drawn down about $90 million from its revolver. With the new funds, Musicland will be able to pay down that revolve to the $50 million range and then replace it with one that has less strict financial covenants.

In addition to its revolver, Musicland has $110 million in 9% debentures outstanding; these are currently trading at a yield of 9.4% to maturity, or about 18 cents on the dollar, says one Wall Street source.

When the new debt issue is completed, Musicland will have $260 million in long-term debt. But with its strong turnaround, the company is probably going to generate $100 million in earnings before interest, taxes, depreciation, and amortization this year, allowing the company to then pay down debt.

If it can pull all this off, Musicland will be in the final stages of completing its miraculous turnaround from what seemed to be, in early 1997, an almost certain Chapter 11 filing.

In addition to Hastings and Musicland, sources say a number of music retail chains are thinking about testing the capital markets. Camelot Music, which became a publicly traded chain after emerging from Chapter 11 on Jan. 27, is waiting to be listed on Nasdaq. Once that happens, its equity holder—who got their stake in Camelot when their claims against the company were converted into stock—will have a more liquid investment, allowing the original stakeholders to sell their positions.

At the same time, it will make Camelot Music a truly independent company, one that’s beholden to all shareholders, not just the ones with large stakes in the company.

But besides Camelot, Hastings, and Musicland, sources say other music chains are actively walking the hallways of Wall Street. For instance, Tower Records/Video is said to be on the verge of refinancing its debt. Moreover, the newly formed HMV Media Group is said to be in the debt market, talking about issuing debentures.

Meanwhile, sources say, National Record Mart’s deal to do a $15 to $20 million private placement is done but for the signing of the paperwork. The deal so far has survived the sudden departure of the company’s president, Larry Mundorff, who rejoined Camelot Music, as well as the closure of the investment bank putting the deal together, Rodman & Renshaw, which announced March 18th that it was closing its doors. When the deal is completed, NRM will use the funds to remodel existing stores.

Finally, Valley Media will do a recapitalization of the company, probably before early summer. Valley has hired J.P. Morgan to explore whether to do a private placement or a public offering. Sources say Valley, the largest, strongest, and best one-stop in the U.S., needs funds to refinance its acquisition of Star Video and possibly pay for the acquisition of the Alliance One-Stop Group. According to sources, Valley is one of six parties looking to acquire Alliance.

Kinnoin’s Latest Brings Kids Back To Earth

New Album Celebrates Ecology; Other Projects In The Works

by Moira McCormick

writing income has increased to the point that he can spend more time on projects that are strictly his own. One of those is Kinnoin’s solo album, “Getting Bigger,” released last September on his label Song Wizard Records. There’s also Song Wizard’s brand-new album, “The Earth’s Birthday Sing-Alongs,” released March 3. Kinnoin wrote and recorded the album at the request of a Santa Fe, N.M.-based not-for-profit group, the Earth’s Birthday Project. Kinnoin and longtime collaborator John Hoke co-produced.

“It’s a great organization,” says Kinnoin of the Earth’s Birthday Project, which aims to foster a sense of environmental stewardship” in children. “I’ve been involved with them since the late ’80s, writing songs for their Earth Day events.

“The Earth’s Birthday Sing-Alongs” consists of eight “fun but empowering” songs; music and lyrics are included. Copies are being sent by the Earth’s Birthday Project as part of a package to 2,500 classrooms around the country that participate in the programs, with grade levels ranging from kindergarten to sixth grade.

“It’s not heavy-handed or didactic, but it helps kids stay interested in environmental science,” says Kinnoin. The album, he adds, “fills a need in the educational market,” being a constructive and informative music project for kids. And releasing it himself, he says, is a good business move.

Kinnoin is involved in other self-directed projects in the works, including “developing a TV show concept with an animator” and working withlikenew book illustrator Tom Ross (“Eggbert”) on a “tender bedtime story” book and cassette called “Little Boat.” But that’s just the beginning. “We have the makings of a songwriter,” he says, “I now have capital coming in which I can allocate where I think it will help my business grow.”

To that end, he’s hired children’s industry veteran Regina Kelland, a former pre-schooler of GRAMMYS Kids’ division, among others (Billboard, Jan. 31). Her company, Kelland Consulting, is marketing “Getting Bigger” and “The Earth’s Birthday Sing-Alongs.”

“It gives me more time,” Kinnoin says. “If I don’t have to do mailings myself, for example, I can maintain my usual level of songwriting and producing while doing more live concerts.

And the ideas just keep coming, Kinnoin says. “Now that I’ve seen how the (major) companies do it, I’m able to apply that knowledge to my own work. Those companies use focus groups to test their ideas; I’ve done the same thing, putting together groups of parents and kids in the neighborhood.”

Kinnoin’s wife, Mary, is an advertiser executive who adds a major guiding force in that regard, he says, as well as in how “fine-tune ideas to be pitched, until they’re in pitchable form.”

Kinnoin is performing more live shows these days as well. “Most independent artists sell all of their records on their records at their concerts,” he says, noting that he goes a step farther, “working with retailers in locales where I live.” He also tours with his distributors, Rounder Kids, Silo Music, and Baker & Taylor; taking ads in their monthly newsletters and full pages in their catalogs.

And, of course, the songwriting gigs keep rolling in. With frequent songwriting partner Jimmy Hammmer, Kinnoin composed the theme song for Buena Vista Home Entertainment’s video “George’s Greatest Hits,” also penned a tune for the company’s bilingual series “Fun With English” called “La Escuela Es Out.” On his own, Kinnoin composed the track “At The Carnival” for Disney’s new Spot video “Spot And His Parents Go To The Carnival.” Another “Fun With English” song, “Welcome To Mi Casa,” was written with Harry Arrendes.

Kinnoin has finished his second season as one of a group of songwriters who work on the Nickelodeon TV series “The Wabsworth World Of Dr. Seuss” and is beginning a season of composing songs (again, as part of a group) for the Disney Channel’s preschool show “Bear In The Big Blue House.” Both programs are produced by Jim Henson Productions.

Kinnoin says it’s good to know that he can always write and produce on demand for the big companies “if all else doesn’t work out.” But now his

(Continued on next page)
CHILD'S PLAY
(Continued from preceding page)
sights are set on breaking his biggest
business hopes. “It’s not that I wasn’t seri-
ous before about being an artist
and running my label,” he says. “I’m just bolder now.”

WHATZUP WITH KIDZUP? Kidzup Productions, the Montreal-
based independent label that boasts 40% of its profits to charity, is review-
ing submissions in its recent Canadian
songwriting contest. Kidzup, aged 13 and younger, were invited to an audi-
tape or video tape performance of their songs. The first-prize winner will get to record on the Kidzup label and receive a Sony Discman and set of Kidzup CDs. (The multilingual label currently boasts eight English, five French, and four Spanish titles.) Second-prize winners land a Sony Walk-
man with a set of Kidzup cassettes. Both winners, as well as 25 third-
place winners, will have their songs played on the Kidzup World Wide Web site (www.kidzup.com).

“We wanted to empower kids,” says
Wendy Wiseman, co-founder of Kidzup and one of its singer/song-
writers. “Songwriting does that, and it’s fun. For Kidzup, teacher aware-
ness of the contest gives us an intro-
duction into the educational market.”

Wiseman notes that Kidzup titles, which include “Country Kid,” “Let’s
Grow” and “Wow!,” are being tested at 12 FAO Schwarz stores, as well as in the Borders
Books & Music, Shopko, and Meijer’s chains.

March 28, 1998
**Home Video Merchants & Marketing**

**DVD Gets ‘Soft Launch’ in Britain**

**30 Titles Will Accompany The First Players**

**BY SAM ANDREWS**

LONDON—At last long. Britain’s video distributors formally announced the spring arrival of DVD earlier this month.

After fears that the launch would be pushed to autumn, Simon Turner, chairman of the U.K. DVD Forum and Philips Electronics (U.K.) managing director, confirms what is being termed a “soft launch.” A limited range of some 30 titles will be released initially alongside the first players.

Says Turner; “It is the first major launch to have the full support of hardware and software producers, who are united in supporting one format in order to deliver an outstanding product for consumers.”


Predictably, vendors are upbeat about DVD’s prospects.

Julian Stanford, senior VP of MGM Europe, says, “I really believe in DVD. It is far superior to VHS, which has in some ways held back the industry because it takes up so much room on the shelf and has a downmarket reputation. DVD, like CD, is high-tech and looks great.

“There are a lot of cynical people in the consumer and trade press who have to throw rotten eggs at the format,” Stanford continues. “That is incredibly short-sighted, because now that the main players have agreed to it, there should be nobody interested in suppressing it.”

But there has been criticism of the scale of the new loaner program, which is being provided by independent rental retailer Michael Senker of the London-based VidBiz chain says, “We are very, very pro-DVD and have always been getting our funding from ‘soft launch’ is the most ridiculous thing. There’s nothing to play. I mean, I’ve got ‘Lethal Weapon’ on VHS. I don’t need it on DVD.”

Other retailers have been positive but cautious about the new format.

National chains such as Virgin are backing it from day one, while others, like Woolworths, are keeping a watching brief before committing to it.

Indies such as video and record retailer Adrian Rondeau of Adrian’s in Wickford, Essex, says he would definitely stock DVD on a sell-through basis. But his commitment will be tempered by the terms on which he is supplied.

“When you get a new-technology launch on the audio side, you normally get supplied on a no return basis,” he says. “The public here is very suspicious of any new format; you have only to look at the launch of both Mini-Disc and DCC (digital compact cassette). Although it sold well in the UK and the US and has only built very slowly.”

Rondeau believes that rental is not an option yet. “I don’t see how you will persuade people to buy a machine in order to rent what is at the moment a very limited amount of product.”

**Rentrak Enjoy’s New Prominance As Blockbuster Joins Its Rivals In PPT**

**RENTRAK REDUX:** These are the best of times for Ron Berger. Rentrak, the company he founded months ago to focus on mid-90s and still controls, has come in from the cold.

After years of fighting the home video establishment, Berger’s revenue-sharing scheme—traded under the name-transaction (PPT)—could be the salvation of rental. Rentrak and Blockbuster, which used to hate the very idea of revenue sharing, now are joined in a PPT arrangement that has had a spate of media coverage.

Berger and his sales team once preached the PPT mantra exclusively to small and mid-sized operators. PPT, they said, would let players compete against the Blockbusters of the world, who had the money to go on big enough re-releases. The Rentrak alternative of borrowing cassette sets at a wholesale price of about $8 and sharing the revenue lets participating stores match that with profit.

With Blockbuster on board, the 6,000 stores Berger currently services might grumble that they’ve lost the competitive edge and take their business elsewhere. But, in fact, the successful independent is finding its own competitive advantage, thanks to Video’s unique revenue-sharing, venture, Disney-owned Supercomm, focuses almost exclusively on supermarkets. Rentrak should have the best of both worlds: If the mom and pop are to remain viable, they need PPT before Blockbuster has it.

Don’t think Wall Street hasn’t noticed, breaking a long spell of benign neglect. After the bright beginning typical of an initial public offering, Rentrak stock retreated to a fraction of the Nasdaq high. It didn’t help that Berger diluted his balance sheet with some less acquisitions, like a licensed sporting-a-squash chain and a European foray that never took hold. Simultaneously, the rental market was drifting into a nether world of substandard growth, precuring the actual declines in two of the past three years.

Unloading his losses, Berger got himself into fighting trim in time for the rental renaissance that began about six months ago when the studios realized their cash cows was going dry. Share price has responded, more than doubling in recent weeks. Some observers think there’s a lot more good news ahead. A late-December report from Stonegate Securities estimates Rentrak will net $5.16 million on fiscal 1999 sales of $138.2 million; both results would be well above expectations. Rentrak CEO John Jenest says the company is on a roll.

Striped to its core business, Rentrak “has operated quite profitably over the past several years and has generated strong cash flow,” according to Stonegate, which initiated coverage with a “strong buy” rating. Stonegate suggested Rentrak might want to take another look at overseas markets, particularly Asia, where the company owns 10% of the successful Rentrak Japan.

If Rentrak stock lines up to exp-estations, publicly held video chains Hollywood Entertainment and Video Update, each a PPT customer, likely will rejoice. Their shares, long underwater, should resurgence as well. The question is, for how long? A reinvigorated rental market would back a decade-old trend that established sell-through as the engine driving home video.

Despite the hoopla surrounding the studios’ new commitment to rental, the Video Software Dealers Assn.’s VidFare service reports little difference in retail revenues between February 1997 and February 1998. (Rentrak stores, by the way, are major contributors to the weekly survey.)

It’s doubtful the studios will reverse the strategy of pricing the most popular titles for sale. No matter how many copies video retailers purchase for their rental inventories, sell-through shifts the locus of activity to the mass merchants, not Rentrak’s home turf.

Finally, there’s the matter of DVD. For all the talk a year ago about rental pricing, most discs are $25 suggested list and about $20 at retail. The margins are respectable, as far as mass merchants are concerned—certainly better than tape—but they appear to offer little margin for PPT.

**DVOODINGS:** MGM Entertainment paints itself into a “Red Corner,” starring Richard Gere. April 28. Also arriving are the “WarGames,” “The Dirty Dozen,” and “Annie Hall.”


Image Entertainment has entered into an exclusive multi-year agreement with GRB Entertainment for the licensing and distribution of programming on a wide variety of formats, including DVD. The deal gives Image the first post-broadcast and cable option on 30 hours a year, including GRB’s “Movie Magic” series. “Movie Magic: Disasters At Sea” is the initial release.

**VIBBITS:** Congratulations to associate Home Video editor Eileen Fitzpatrick on her election as president of VIAAC, the Video Industry Advertising Committee. Other officers are Maria LaMagra of Universal, West Coast VP; Nan Halperin of Children’s Television Workshop, East Coast VP; Jere Rae-Mansfield of montery on the National Video Coalition board; and John McCaffrey of Home Video, eastern board treasurer; and Bob Beckley of Entertainment Promotions, East Coast treasurer.

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**A Year After Its Acquisition, Miramar Emerges As A Force**

**BY CATHERINE APPLEFELD OLSON**

WASHINGTON, D.C.—What a difference a year makes. In the mid-March anniversary of its acquisition by Unapix Entertainment approaches, Miramar has all but shed the shell of a small label and emerged with stronger content and distribution.

The Seattle-based company, perhaps best-known for its “Mind’s Eye” computer animation videos, now serves as the distributor of its own titles as well as all of New York-based Unapix’s sell-through fare, including documentary and health and wellness programming. And Unapix and Miramar are looking to introduce children’s and other genres in 1998, according to Miramar president Paul Sullivan.

Sullivan says the Unapix relationship—coupled with its new distribution agreement with Distribution North America—has enabled Miramar to grow in ways it could never have done on its own.

“We discovered our own path in the video world with our very unique product,” he comments. “But operational money is always difficult to come by, and we were getting our funding from a single stream of revenue—sales. We didn’t have the flexibility to maintain the growth available to us and take advantage of opportunities.”

Since last spring Miramar has nearly doubled its staff to almost 40 employees and is cutting sales help in third markets. The help is needed.

Through Unapix, Miramar now has the “inner Dimension” mind/body wellness tapes, U.S. News & World Report documentaries, which will be released in April; and an expanded relationship with Smithsonian. Additionally, the ink is barely dry on a deal to only distribute selected Discovery Channel titles that are not included under another arrangement with HBO Video.

Sullivan says the Discovery Channel pact will see Miramar begin to distribute as many as 30 titles shortly. Miramar is also in talks to develop kids programs, expanding its foothold in that genre beyond its limited catalog of kid-friendly-oriented computer-animated titles such as “Imagine It” and “Eloise’s Top.”

Because the children’s video market [Continued on page 56]
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### Top Video Sales

#### Billboard, March 28, 1998

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
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<tbody>
<tr>
<td>1</td>
<td>HERCULES</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Entertainment 9123</td>
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<td>Harrison Ford</td>
<td>1997</td>
<td>R</td>
<td>14.95</td>
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<td>Walt Disney Home Video</td>
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<td>1997</td>
<td>G</td>
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<td>Paramount Home Video</td>
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<td>Howard Stern Robin Quivers</td>
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<td>1998</td>
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<td>1997</td>
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<td>Leonardo DiCaprio Claire Danes</td>
<td>1996</td>
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<td>82513</td>
<td>Al Pacino Johnny Depp</td>
<td>1997</td>
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<td>Universal Studios Home Video</td>
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<td>1962</td>
<td>NR</td>
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<td>Pierce Brosnan Linda Hamilton</td>
<td>1997</td>
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* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. • RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. • RIAA gold certification for a minimum of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, or of at least 250,000 units and $1 million at suggested retail for nontheatrical titles. • RIAA platinum certification for a minimum of 250,000 units or a dollar volume of $1.8 million at retail for theatrically released programs, or of at least 250,000 units and $1 million at suggested retail for nontheatrical titles. & 1998, Billboard/BPI Communications.*
VSDB rebuffs endorsement of AFIs ‘100 Years’ push

VSDB NIXES AFI PROMO: Conspicuously absent from the “100 Years...100 Movies” campaign of the American Film Institute (AFI), a move that ties in with in any mention of involvement by the Video Software Dealers Assn (VSDB). The campaign, which has the participation of 13 studios and independent distributors, will take place in video stores in June and July. It will promote 100 of the greatest motion pictures made in America since 1988. These films have been chosen from a list of 400 by a panel of 1,500 writers, directors, actors, studio executives, critics, and film historians.

The AFI has collected more than $10 million for the promotion, which will air as a CBS show announcing the selected features, TV advertising, and point-of-purchase materials for in-store merchandising (Billboard, March 21).

The plan sounds like it would be a good starting point for the long-anticipated, much-delayed VSDB home-video awareness campaign. But the trade group thinks otherwise.

“AFI could not find an appropriate way for us to be involved,” says VSDB VP of marketing and communication Cathy Scott. “They were hoping for sponsorship for the television show and wanted a seven-figure money commitment from us.” Scott adds that the VSDB and the AFI were in discussions for more than a year and that the trade group’s board of directors twice vetoed participation.

In addition to the huge requested financial commitment, Scott maintains retailers aren’t interested in promoting catalog titles. “AFI has put together a great program, but retailers feel the important message they want to communicate to consumers is that new titles come to home video first. That’s why consumers go to video stores and new releases are 75% of their business,” she says.

VSDB has notified retailers via its newsletter of the promotion and urges members to participate individually. But an AFI spokesman says the institute is “baffled” by VSDB’s lack of interest in the program.

Even though the two groups couldn’t come to terms, it would have been VSDB nothing to publicly endorse a plan backed by the most prestigious film society in the country and every major home video vendor.

In other VSDB news, the association has landed veteran newsmen Dan Rather as the keynote speaker for its 17th annual convention, scheduled for July 8-11 in Las Vegas. Rather will relate his personal views about the growth of the business and how it has influenced news gathering.

Harvey on the move: Harvey Entertainment is expanding its video operation; it named former Showtime, Home Video executive Dan Gold as senior VP of a new video division.

Gold will head up the company’s emerging Harvey Home Video, which plans on releasing direct-to-video titles based on its “Casper” franchise and other licensed characters. Last year Harvey inked a long-term deal with 20th Century Fox Home Entertainment and Saban Entertainment to produce and distribute a direct feature “Casper, A Spirited Beginning.”

The Fox deal also includes production based on Richie Rich and Wendy the Witch, two other Harvey properties. This fall, Fox releases the follow-up “Casper” title, “Casper Meets Wendy.” Another title, “Richie Rich: A Christmas Wish,” will be out in time for the holiday season.

Three other direct-to-video titles are slated for 1999 shipment.

Columbia TriStar’s “Air Force One” and PolyGram Video’s “When We Were Kings” are likely candidates for the DVD rollout this spring in Britain.

Columbia TriStar has lined up 14 releases headed by “Jerry Maguire,” Sony Music Europe is scheduled to release “Michael Jackson: History on Film 2” and “Oasis: There And Then.”
MIRAMAR EMERGES
(Continued from page 50)

keiplet is so crowded, however, Sulli-
van says the company will take its time
and continue to assess the landscape.
"The children's market is a different
animal," he says. "We need more mass
in that area to really be able to get
product out to places with different price
points necessary."

The Unapix relationship has further
served to bring the Miramar name to a
broader universe of retail outlets, in-
cluding Sam's Club, Target Stores, and
a new account, the GNC health chain.
With so many genres now in the same
repertoire, Miramar is focusing on stratify-
ing its product lines in the hopes of
enticing even more merchants that may
have overlooked the company in the past.
"Miramar was not always able to
tackle the price points certain retail-
ers want," Sullivan says. "We have
brought to our offerings by hav-
ing product that's able to go at dif-
ferent price points and satisfy mass
merchants and other clients. Now we
have $9.98 product, $19.98 product, and
different points in between. We are sell-
ing into 'knowledge' stores, bookshops,
and we have some private label deals."

Sullivan is spinning a larger mar-
keting campaign, which includes a retail
licensing business and a direct-res-
ponse catalog, including U.S. News rele-
ses. This diversification appears to
have come at a good time.

Although he says the in-house Mirar-
mar Productions titles are still "closest
to our heart," Sullivan acknowledges
that interest appears to be waning for
some of the company's marquee ani-
mation, longform music, and nature
videos. "It's fair to say the traditional
marketplace is not embracing our video
like they once did. We've always been
on the leading edge, like with the
'Mind's Eye,' which really created a
buzz," he says. "But now when you
watch the opening credits of 'Star Trek'
or watch 'Toy Story' as a fully au-
tomated computer animation film, [com-
puter animation] is not as novel as it
once was."

However, because many of the Mirar-
mar tapes appeal to niche types, Sulli-
van anticipates that DVD will re-ener-
gize the catalog. "Miramar has a specific
application to the early adopters in the
DVD world," he adds. "People want to
see their new machines perform with
surround-sound imagery and, at least
in the initial stages, they are not inter-
ested in plot or dialogue—they just want
to see what their machines can do."

Sullivan says Miramar's stance on
DVD is as aggressive as some of the
heavy hitters in Hollywood. Last fall
the company released one of the first
direct-to-DVD titles in the market—
animated kaleidoscope called "TeleVu"—
and it has one like it in production, ten-
atively called "Team Avatar."

"We are doing these releases primar-
ily as a way to establish Miramar as
a leading-edge DVD company," Sul-
lin says.

One of Miramar's near-term growth
is earmarked for video, but Sul-
lin says he wants to strengthen the
company's CD business as well. Set
to debut this spring is the Miramar Com-
edy label—primarily audio product
with some video components—and the
"Widesanctuary" environmental audio
releases.

The company will be enlarging its
repertoire to include contemporary
jazz artists. "We'll be redefining Mir-
mar as an adult music label," Sullivan
says. "We can be a good distributor, but
also an innovator. That's what gets us
excited every day."
VITAL REISSUES®

MILES DAVIS QUINTET 1956-58

ORIGINAL PRODUCERS: Irving Townsend, Howard A. Roberts, Ray Marcus
REISSUE PRODUCERS: Michael Cuscuna, Ron Behnke Columbia Legacy 75308

The third and last installment in Columbia Legacy’s ongoing Miles Davis reissue program is a six-disc set that covers the intense period during Miles Davis’ Quintet period, which featured the late trumpeter legend melting his bebop solos with four adventurous young musicians who would eventually reach cult status in their own right: tenor saxophonist Wayne Shorter, keyboardist Herbie Hancock, bassist Ron Carter, and prodigious drummer Tony Williams. The entirety of that group’s transcendent output—the mid-to-late ’60s, alternately called “Miles Smiles,” “Sorcerer,” “FourFists,” “Miles In The Sky,” and “Fillies De Kilimanjaro,” plus tracks from the later releases “Water Babies,” “Circle In The Round,” “Dedication,” and “The Columbia Years” is represented here, along with previously unreleased alternate versions of “Milesaps,” “Hand Jive,” “Maiden Voyage,” and “Big Boy.” It’s a complete discography of Davis’ quintet, as well as the full 88-minute version of his “Circle In The Round.” Remixed from the original four-track tapes with a transparency that honors the sanctity of the original while bringing out all of its subtle details, the “Quintet” box set stands as a monument to the improvisational and compositional artistry that defines its influence jazz combos of all time. Next up: the “Bitches Brew” box.

CHARLIE HADEN & KENNY BARRON Night And The City

PRODUCERS: Chas. and Ruth Unter
VITAL REISSUES®

Self-titled debut from New York rock quartet bristling with electric energy, brimming with infectious melodies, and a power-pop sensibility that measures up to the best of the rock bands of the late ’60s, this is the full-blown debut of the figures from both sides of the Atlantic. From the first single, “I’m Alive”—an ominous upbeat rocker with a catchy hook and irresistible jangleiness—to each of the other highlights as the super-charged “Can’t Stop Us,” the peppy “Space Mantra,” the tuneful “Chucks,” the sparse “Bing Cocks,” and as many, mid-tempo rocker “I Was Thinking Of You,” and “I’ll Be Here,” ballad “Change the Mood,” and jangly, mid-tempo rocker “I Was Thinking Of You,” and “I’ll Be Here,” ballad “Change the Mood,” and jangly, mid-tempo rocker “I Was Thinking Of You,” and “I’ll Be Here,” ballad “Change the Mood.”

VARIOUS ARTISTS... Legacy: A Tribute To Fleetwood Mac’s Rumours

PRODUCER: Matt Fouch
Atlantic Legacy 80354

If ever an album possessed the songwriting mettle to warrant a series of far-flung reissues, it would be this 1977 Mac’s “Rumours.” However, this tribute album rarely does me more than embarrassing me. It includes too many of Fleetwood Mac’s own “Touche.” From the Cranberries’ “Go You Two,” a slightly improved version of the Eagles’ “Nea,” and the Goo Goo Dolls’ “I Don’t Want To Know” to Sister Hazel’s “Gold Dust Woman” and Timbuktu’s “Second Hand News,” the tunes here mimic the instrumental arrangements and vocal phrasings of the original “Rumours.” New mixes redeem Doolittle’s true tapes; inclusion of Jewel’s imaginatively drawn out “You Make Loving Fun” and the Cars’ “Tearin’,” which opens with a Celtic twinkle that soars up a piano dance track. An album that will ring familiar but odd in listeners’ ears will likely find new facets of Fleetwood Mac’s time-honored gum.

SPOTLIGHT

THE TUESDAYS

PRODUCERS: De Laurentiis, Chet Slichter
Ani 9801

It’s the kind of stuff that makes label executives salivate: five attractive women from whom ring credible, catchy pop tunes about romance, sex, and gill power alongside the Go-Go’s, the Boppers, and ex-guitarist Isaac Hayes’ Dukes. The tunes, factored in the equation and a bunch of good songs in the ear, there’s no reason to think the Tuesdays couldn’t conquer the world with the same degree of success as Hanson has in the past year. Highlights of a set loaded with commercial potential include pop geniuses’ “It’s Up To You” and “I’ll Be Here,” ballad “Change the Mood,” and jangly, mid-tempo rocker “I Was Thinking Of You.” Of the above, and other cuts, could easily do the trick at top 40 radio, MTV, and other mainstream outlets.

SPOTLIGHT

MACH FIVE

PRODUCERS: Stewart Hoggar & Mike Five

Critics’ highlight of yet another year, this five-piece New York rock quartet rose to the top of their class with releases that measure up to the best of the rock bands of the late ’60s. From the first single, “I’m Alive”—an ominous upbeat rocker with a catchy hook and irresistible jangleiness—to each of the other highlights as the super-charged “Can’t Stop Us,” the peppy “Space Mantra,” the tuneful “Chucks,” the sparse “Bing Cocks,” and as many, mid-tempo rocker “I Was Thinking Of You,” and “I’ll Be Here,” ballad “Change the Mood,” and jangly, mid-tempo rocker “I Was Thinking Of You,” and “I’ll Be Here,” ballad “Change the Mood.”


**NEW & NOTEWORTHY**

**DIMITRI FROM PARIS**

Sacre Francois (1:20)

**WRITERS:** Dimitri from Paris

**PUBLISHERS:** BMG, Interscope

**ASCAP:**

**NOTEWORTHY:**

The French invasion of clubland heaves up with the onset of this quirky ditty for one of Paris’ most intriguing and star-powered exports. In its original version, the track rattlecs with equal parts of catchy dance-pop and driving, almost latent, intention to mention a hook that could make top 40 programmers take notice. The song’s performance on the radio crossover, however, Atlantic is wisely building a firm stateside club foundation for this one. Though it dispenses with its trend-smart remixes, Todd Edwards & Ben Sherick’s top-notch house production, while David Osipova tweaks the track with a festive, horn-based vibe that will make it a hit with party hours quite possibly. Fun stuff that will hopefully draw a few ears to Dimitri’s fab debut disc, “Sacre Bleu.”

**S.O.P.A.**

*This Is How We Party* (1:19)

**WRITERS:** Rene’ & Magalie

**PUBLISHERS:** BMG, Interscope

**ASCAP:**

**NOTEWORTHY:**

It’s not a new trend for Rene’ to be as tough on the radio, even as he continues to top the charts with his own solo hits. Their harmonized vocals are feather-light, while the suit’s “let’s have fun” is built on their dance-pop base. The song of soulful, act is, by far, the best of the batch. They’re as cute as can be on this sophisticated track.

**UNITRAINER**

Foreplay (1:16)

**PUBLISHERS:** BMG, Interscope

**NOTEWORTHY:**

Their harmonized vocals are feather-light, while the suit’s “let’s have fun” is built on their dance-pop base. The song of soulful, act is, by far, the best of the batch. They’re as cute as can be on this sophisticated track.

**ALUM**

Lies (1:16)

**PUBLISHERS:** Alton-Bow, BMG, Interscope

**NOTEWORTHY:**

He blends this one with a sound of soulful, act is, by far, the best of the batch. They’re as cute as can be on this sophisticated track.
AMERICAN POP

Cats, Dogs, Thriller Video

95 minutes, $13.95

Available for the first time on video, this sugary film found its footing with Disney songs from animationist Carroll Baker who should create some real heat from them. The two have pasted together this slice of American pizazz, Bakshi style. The unique style of animation from the man behind "Fritz The Cat" perfectly complements the irreverent story of four men who have music pumping through their veins and a sense of wanderlust in their hearts. The animation is punctuated by the doses of real archival footage (most of it of the various wars that broke out during the covered era), and a plethora of stock footage that covers ground from George Gershwin and Cole Porter to Elvis Presley and their Cheetah and Pumas and Bob Dylan.

IN A MILESTONE

JEFF GORDON'S 1997 CHAMPIONSHIP SEASON

ESPN Home Video

50 minutes, $14.95

For NASCAR enthusiasts, 26-year-old Jeff Gordon needs no introduction. Gordon's phenomenal 1997 season saw the up-and-comer claim 10 victorious races, including the coveted Winston Cup and the NASCAR championship. This video lets fans relive all the highlights as well as get to know the driver a little better via interviews with him, his peers, his family members, and his cheerleader. In addition to providing an inside look at the highlights of each race, Gordon also lets fans in on some of the emotions he experienced during his phenomenal season, including when he and his flamboyant teammates learned that their No. 28 driver, Jeff Earnhardt, was diagnosed with leukemia.

ROY FIRESTONE'S GREATEST MOMENTS IN SPORTS

ESPN SportsZone Adventures

50 minutes, $14.99

ESPN personality Firestone takes on 25 of the biggest, most memorable moments in sports, from the football field to the boxing ring to the tennis court. The Greatest Moments are divided into such categories as "Battles Of The Century," "Unbelievable Upsets," "The Big Plays," "In The Zone," and "Last Second Heroes;" all are punctuated by explanation points of course. Firestone sets the scene for such thrillers as the Jats' upset victory over the Pats in Super Bowl III, or Biggie’s Reggie Jackson’s three homers in one World Series game, Kerri Strug's Olympic gymnastics routine, or Tiger Woods’ masterful Masters victory. The footage itself cuts to the chase, providing the visual accompaniment to these legendary sports heroics. This one would make a great gift for the sports fan who seems to have everything.

INTO THE THIN AIR OF EVEREST

Globe Video

120 minutes, $19.95

Focusing on the popularity surrounding the book and TV movie "Into Thin Air," this fascinating documentary recounts the story for those who may want to know more about Mount Everest and other expeditions to the peak. The documentary contains the 1968 Academy Award-nominated documentary "The Conqueror Of Everest," which details the story of the British team that became the first to reach Everest's summit. The narration and the second, which provides a brief history of the mountain and some recent climbs, figure skaters Ekaterina Gordeeva and Sergei Grinkov was the stuff of fairy tales. The story unfolds like a well-written novel, label for when they were teens through their 1994 Olympic victory and the birth of their daughter. Then, in 1995, the fairy tale was suddenly cut short when Grinkov collapsed on the ice and died, skaters and romantic souls everywhere mourning the tragedy of Gordeeva. This slightly saccharine but well-conceived video is based on Ekaterina's best-selling book and includes first-person accounts by them. Also included are interviews with peers, including Scott Hamilton, Kristi Yamaguchi, and a bunch of beautiful footage of the couple off and on the ice.

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Applicants should submit a letter of application, curriculum vitae and three letters of recommendation sent directly from the sources to: Professor Brann Wry, Director, Arts Administration, Chair, Search Committee, Department of Music and Performing Arts Professions, New York University, School of Education, 35 West Fourth Street, Room 682A, New York, NY 10012-1172. Formal review of applications will begin by March 15, 1998 and will continue until the position is filled.

NYU encourages applications from women and members of minority groups.

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newsline...

BP AND JIN JOIN MULTI-MARKET SYNDICATION FIELD. Two programming services join the "virtual radio" field. Broadcast Programming (BP) introduces Total Radio, a "satellite-delivered, voice-tracked digital format service" similar to the Research Group's rival service, Virtual Radio. BP's Klein Daniels is overseeing the service. Rival Jones Radio Networks taps veteran PD Tom Watson for its new Jones Radio Programming Services.

AFTRA CHANGES CBS WITH UNFAIR LABOR PRACTICES. The American Federation of Television and Radio Artists (AFTRA) has filed unfair-labor-practice charges with the National Labor Relations Board against CBS Radio, in response to changes CBS implemented in its employees' benefits Jan. 1.

BEHIND THE NUMBERS. Between January 1997 and January 1998, there were 2,029 station sales, 3,688 GM changes, and 1,724 format changes at U.S. stations, according to the upcoming eighth edition of the M Street Directory. In an average year, about 10% of U.S. stations are sold, but that figure was 16.5% last year. Also, about 10% of stations change format in an average year. In 1997, 14.6 did.

CALLING ALL DETROIT RADIO FOLK! If you ever worked at a radio station in the greater Detroit area, The Motor City Radio Reunion is looking for you. The event, for radio and record professionals, will be held April 25 at the Novi Hilton. Contact Art Wash at 248-335-0164 for details. Already confirmed are Casey Kasem, Soupaj Sikes, Joey Reynolds, and Super Max Kinkel.

ON THE SCENE. WAXQ (Q 104.3) New York morning host Darian O'Toole took part in a recent episode of "Canid Camera," playing an artist in a downtown New York tattoo parlor who alarms customers when she develops a case of the shakers.

UP THE LADDER. Former KKKF Phoenix PD Don Parker is named operations manager of Chancellor's K&I Oldies outlet KMCG (Mega 100). Los Angeles WEIG (92Q) Baltimore PD Tom Caloceco signs a new two-year deal with Radio One and is elevated to operations manager for WEIQ and three others.

JOYNER JOINS CLINTON IN AFRICA. Tom Joyner, host of ABC Radio Network's "Tom Joyner Morning Show," will accompany President Clinton on a portion of his upcoming trip to Africa. Joyner and crew will give listeners a personal account of the trip with live broadcasts Wednesday-Friday (25-27) from Cape Town, South Africa. The show is heard on 95 stations nationwide.

D.C. RIVALS CONTINUE TO CLASH. The war between Washington, D.C., R&B rivals WPFW-FM and WKYS continues with reports of parking-lot clashes involving the stations' vehicles. In one incident, sources say WKYS van and promotion staffers circled the WPFW's van with cars and draped it with WKYS banners while it was broadcasting from a parking lot adjacent to the WKYS office. WKYS staffers also blasted the WPFW van with their van's sound system in an attempt to disable live call-ins. According to WPFW's $2 million "Dollar Bill Game" and WKYS' $16 million "Powerball Ticket Giveaway" continues, with WKYS tagging its promos "And you don't need a dollar bill to win" and WPFW reportedly tagging its "This ain't no lottery ticket."

Radio Outlets Minding Their B's, Q's, and Frogs

Talk about alphabet soup. More than 150 radio stations utilize the "Q" moniker in their on-air handles, while 99 outlets favor "B."

The quirky revelation, which comes from M Street Research, also shows that 120 stations use "Mix," 88 use "Magic" or "Majic," and 76 use "Kiss." Next in line are "Kiss," "Kis" by 76 stations; "Lite" by 72; "Kool" by 35; and "Love," "Fox," or "Froggy" or "Frogs" by 26.

Among the more popular newscasts over the past decade are "Eagle," "River," and "Arrow." For sports stations, the leaders are "Ticket," "Scores," and "Team."

CHUCK TAYLOR

Sports, AC, N/T Lead Power Ratios

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

Sports talk, adult contemporary, and news/talk lead the way in the latest "power ratios" study, which measures the sales strength of 15 individual formats.

The new study, released by North Hollywood Calif., accounting firm Miller, Kaplan, Arase & Co., LLP, also brings good news for classic rock, top 40, and modern rock, but bad news for country, which would have been down even further if some of its weaker outlets hadn't recently exited the format. Also off were soft AC, Spanish, R&B, jazz, classical, and adult standards. Album rock and oldies were unchanged from the previous year's study.

In the newly compiled 1997 study, sports talk has a power ratio of 1.65, which means that in a market where each audience share point is worth $1 million in advertising revenue, a sports talk station can expect to bill $1.65 million (or 165%) of its share value. The sports talk figure, the format's best to date, is up from 1.59 in 1996 and way up from 1.48, when the format was first measured separately in 1996.

In second place is AC, scoring its best-ever power ratio of 1.57, up from 1.52 in 1996 and up significantly from its 1.41 ratio 10 years ago. George Nadel Rivin is the partner in charge of broadcast services at Miller, Kaplan, which has been compiling the annual power ratios study for the last 11 years. He notes, "Unlike five years ago when you might have had three or even four ACs in some major markets, today most markets are down to one and two at the most, such that those that have survived have become heritage stations that are very well." N/T, also scoring its best-ever ratio, took third place with a 1.47, up from 1.37 in 1996 and 1.43 10 years ago. N/T was the biggest gainer of any format in '97. Rivin attributes N/T's boost to the rise of syndicated programming, which gave stations outside the top 25 markets access to better talent, and to its reputation for affluent listeners. The fourth-place classic rock's 1.41 power ratio in 1997 was up from 1.36 in 1996 and 1.15 10 years ago. Classic rock is off slightly from its 1994 high of 1.43, but its music continues to appeal to listeners who are now "right in the heart of that 25-54 cell," Rivin says.

TOP 40: 25-34 FRIENDLY

Other '97 winners include the ninth-place top 40 format, which scored a 1.18 power ratio, up from 1.10 in 1996 and 1.07 10 years ago. The 1997 figure is top 40's best power ratio to date. Top 40 "has improved with some positive changes in the music mix that appeal to 25-34s, perhaps more so than 18-24," says Rivin. "Back in the early '90s, when the format was having trouble topping a 1.0 in terms of power ratio, the format was dominated by rap. Today, with..." (Continued on next page)
## Adult Contemporary

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>My Heart Will Go On</td>
<td>Celine Dion feat. Clint Eastwood</td>
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<tr>
<td>2</td>
<td>2</td>
<td>Truly Madly Deeply</td>
<td>Savage Garden</td>
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<td>3</td>
<td>3</td>
<td>My Father's Eyes</td>
<td>Eric Clapton</td>
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<td>4</td>
<td>4</td>
<td>As Long As You Love Me</td>
<td>Backstreet Boys</td>
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## Adult Top 40

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<td>Torn</td>
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<td>27</td>
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<td>What Would Happen</td>
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## Radio Programming

### Sports, AC, N/T Lead Power Ratios (Continued from preceding page)

some of the artists, especially the female artists, that have emerged over the last year or two that seem to be getting some airplay on top 40. This list is more of an update to the older segment of the 18-34 demo that has resulted in three straight years of a 1.15 beyond this.

The modern rock category, which includes Triple-A, was up 1.06 to 1.15 from 1996 and, like top 40, scored its highest power ratio date in the new study. Modern rock has increased from a 1.01 ratio since the format was first tracked separately in 1996 and ranked 10th of the 15 formats tracked in the latest study. The format was second to N/T at 93% biggest gains. Artists like the Wallflowers, Rivin says, have helped drive "that very desirable 35-54 demo, and that movement toward growth in the listener base in the upper end has helped the format [improve] from its early years when it was hovering around a 1.0."

### Country Takes A Dip

On the downside, sixth-ranked contemporary was off 1.31 to 1.29 in 1997 and way off from its high of 1.49 a decade ago. Rivin says "for the most part, country is holding pretty steady. The format survived a very significant increase in the number of competing stations over the past five years and has managed to hold a pretty stable power ratio." The more recent decline in the number of country outlets, Rivin says, "has been responsible for stemming any significant erosion. It had not been some stations that exited the format, it's likely [the format's] 1.29 would be closer to a 1.25."

Eighth-place format soft AC was off slightly 1.23-1.21 from 1996, down a bit from 1.24 10 years ago, and off sharply from its 1.30 high score 1999. Spanish was off 1.11-1.00 to 1997, down from 1.27 10 years ago and way off from its high of 1.33 in 1991. After Jazz, the 11th-ranked Spanish format was 1997's second-biggest share loser. But Rivin says "that the only reason for Spanish dropping is that considerably more stations are airing on and, therefore, there is some dilution. I see it as a temporary dilution. As the newer stations mature, I expect the power ratio will be right back up in the 1.3 range.

All four formats with less than a 1.00 share were down in '97. The R&B category, which also includes adult R&B outlets, dipped to a .87 ratio in 1997 from its mid-point of .90 the previous year. However, the format is still way up from the .75 share it had 10 years ago. It ranked 12th overall.

### All That Jazz Is NOT Gold

Jazz was off 96-97, and is way down from the 1.15 power ratio it scored in 1988 and its 1.30 high point the following year. The 13th-ranked Jazz format declined more than any other format in the 1997 survey. "The main reason that format has seen a significant drop is that for four straight years is the great number of additional stations that have signed on in smaller markets where there is a need for a population for a tertiary format," says Rivin.
The Modern Age — By Carrie Bell

Not since the glittery era of "Ziggy Stardust" or the energetic "Just A Gigolo" days of David Lee Roth has glam rock had such fabulous singers as the lads from Leeds who make up Spacethag. Transplanted from England, "Spacethag" continued its retro assault with "Mungo City," No. 35 on this issue's Modern Rock Tracks. This first single from the band's second effort, "The Chinese Album," benefits from an open-mouthed Osbourne chorus, one-legged hoppy guitar, two-fisted climactic drums, and full-body television that almost makes you forget you're not really there.

"We don't have to know what Beatles mentality was, when we take everything we sing super seriously," says guitarist/vocalist Antony Langdon. "It's fun and it's self-indulgence. Hopefully, with our body of work will stay progressive and interesting.

The song is about an unseen unemployment building in the band's hometown constructed during Margaret Thatcher's reign, and more figuratively, the track describes the band's escape from England and ascent into fame. "It's a cynical tune with a strident, optimistic feel. We were taking a stab at the bid, and the whirlwind you go through to get noticed," Langdon says.

Needless to say, the song doesn't follow the Asian theme that the video, album cover, promo pictures, or press release promote. "You can believe that Pit shat. That's total turkey from some fruitcake in the record industry who probably hasn't even met us."

—Anthony Langdon, Spacether

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<td>I'M NOT THE ONLY ONE</td>
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<td>YOURSELF</td>
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**MVP Awards:** The Music Video Production Assn. (MVP) has announced the nominees for its seventh annual awards show, and videoclips from Janet Jackson (“Got It Till It’s Gone”) and Fiona Apple (“Crimes”) rule the list with the most nominations. Also receiving multiple nominations were “Electrobank” from the Chemical Brothers and “Smack My Bitch Up” from Prodigy. At press time, the MVP was still tallying votes for the categories of video of the year, director of the year, directorial debut of the year, international video of the year, and longform concert video of the year. Nominations could be made by anyone, but the final lists of nominees and winners are voted on by MVP members. The MVP Awards will be held April 1 at the Directors Guild in Los Angeles.

Here’s a select list of nominees in the major categories:


**Best special effects:** 311, “Transister”; A Tribe Called Quest, “Can U See”; Everlast, “Black Boogie.”

**Music Video Confab:** Mark your calendars. The dates for this year’s Billboard Music Video Conference and Awards have been set for Nov. 4-6 at the Sheraton Universal in Los Angeles. Spend a few days attending the conference and have any suggestions or comments, feel free to contact me by phone at 212-566-2602, by fax at 212-566-3565, or by email at chay@billboard.com. For information about registration, accommodations, sponsorship, contact Michele Jacunigley at 212-366-5002.

**Los Angeles:** Ringan Ledwidge directed Bondi’s “Nothing Fits” (Fictional Circles). She moves the video for “It’s Your Love” with director Mary Lambert.

**New York:** Hype Williams lensed the DMX clip for “Get At Me Dog.” Public Announcement’s “Dance to the Beat of Your Heart,” directed by David Nelson.

**Nashville:** The Mavericks shot the video for “To Be With You” with director Gerry Wenner.
his group with Ron Carter, Herbie Hancock, Wayne Shorter, and Tony Williams was a leader among the younger ranks of the supertuba in jazz history.

"That quintet was totally integrated, empathetic—telepathy—they moved like a single organism. It's a joy to play with such a group," says Michael Cusca

cua, co-producer with Bobi Hendon of "The Miles Davis Quartet (1966-68)," a six-CD boxed set due from Columbia in August. "There are so few bands in history where you could say that each of its members is a soloist who plays so much, and yet it sounds so smooth, so well-integrated, so well-balanced, that the whole thing is just a joy to listen to. And they took it right to the edge."

"The Miles Davis Quintet" is the latest in a series of Legacy editions masterminded by Cusqua that aims to present the trumpeter's three decades of work on Columbia in state-of-the-art archival fashion. The quintet set follows the Grammy-winning "Miles Davis & Gil Evans: The Complete Columbia Recordings" (Billboard, Aug. 24, 1997), which also included "The "Clip Live At The Plugged Nickel," which documented the '60s quintet in performance.

Covering the sessions that produced the epochal albums "E.S.P.," "Miles Smiles," "The Sorcerer," "Nefertiti," and "on 1960s Material," plus the 15-track "Miles Davis Quartet" boxed set also features material from "Filles De Kilimanjaro," "Water Babies," and other later compositions as "Circle In The Round" and "Directions." The set comes in the same deluxe slipcase configuration as the "Gilles & Gil" package and retails for $198.99.

Since the Davis quintet worked at such an ideally attuned pace, Miles' signature "Swirls" can often seem like first-takes—there isn't the wealth of previ

ously unreleased material that can be found on the "Miles & Gil" and "The "Clip Live At The Plugged Nickel" sets. But one fresh find is "Thines," an oblique, bittersweet ballad taken from a mono rehearsal tape in Davis' "Swirls" era.

The 56 tracks and more than seven hours of "The Miles Davis Quintet" also include bonus tracks: several original-recordings of "Swirls," including "Masquerade" and "Coun

ry Son." And there are such bonus tracks as two solo performances on "Swirls," plus a previously unreleased take on the same track.

Among the unique characteristics of the Davis quintet was the fact that each of its subsidiary members were not simply sidemen but soloists of considerable calibre, together making for a trio of unexcelled talent that was characteristic of Davis in his prime. The set includes sessions from April 1961 through March 1963, during which the quintet recorded over 60 tracks, all of which are now available on this boxed set.

"Marketing 'Panthalassa' is a challenge in that it's not a strict reuse of Miles and it's not the product of a live set," Armand says. "But because it's outside the usual range, it also opens up enor

mous possibilities. Miles not only has credibility at the most high-brow level, but he also has credibility on the street. So, we can reach out to both Miles completists and the kids who are aware of his legacy but might not be drawn to the album's rhythm element."

Reaching out to the kids entails Columbia commissioning a series of remixes of some of the album's tracks, with the supervision of "Getz Drums" producer Joe Zawinul, who will also oversee the project. The album will also feature a wide range of artists, including Miles Davis himself, and will be released in a variety of formats, including a limited-edition vinyl pressing.

Bassist Ron Carter Chases Challenges Long After Davis Quintet

NEW YORK—Ron Carter is one of the most-recorded bass players in history, but he rarely gives the same old performance, even after years of countless sessions for other bandlea

ders and a growing number of soloists. His place in the pantheon of legen

dary players is secure, and he has been in demand for over four decades of work. Yet he still has a restless muse.

As a leader and soloist, Carter is signed to Japanese label Som

bility! Else, an imprint of Toshiba-EMI; Blue Note releases his albums in the U.S. Carter's projects include the three new discs in the past few years, including the new "So What," just out in Japan and scheduled for a June 30 U.S. release. The set is backed by pianist Kenny Barron and drummer Lewis Nash on some of the bassist's favorite standards.

Although Carter lamented the fact that his albums aren't distributed in Europe (some of some of the world's most receptive jazz audiences), he ap

preciates his Toshiba-EMI deal. "The state of jazz on record in the market

place is not as bad as it used to be," he says. "Miles albums have been a great success for me, and it's great to have a label that understands the audi

ence."

One of Carter's other recent albums include last year's "The Bass bin," with Nash, pianist Stephen Scott, and per

Carter's new studio project is a collaboration with disco producer-range kind of thing. He's just a master of his craft. One of his finest sideman out

ings of late found him playing a supporting role on Miles' "Pavane.""

Although Carter has turned down sideman gigs by the scores, he continues to mix it up live and on record with the cr""""""\n
Carter's new studio project is a collaboration with R&B/soul singer and composer Kevin Saunderson. They've been working on a series of albums in which he put an improvisatory spin on the classical repertoire, including his arrangements of "Brubello Concerto" and "Friedschaft," as well as "Ron Carter Meets Bach."

Critics could be pretty tough on the first two of those classical-improv

accounts, although Carter swayed more people with "Brubello Concerto" and "Friedschaft," but "Pavane" and one of Bartok's "Hu

norian Dances." At the very least, they show a musician still striving to chal

gen himself and grow with the music.

Most recently, Carter played a couple of weeks at the Village Van

lue, with his regular quintet featuring Scott, Nash, Croon, rhythm bassist Leon Maleson, and Carter on lead piccolo bass. One of Carter's albums was named "Miles In The 70s was named for his penchant for that instrument—"Piccolo" on Mile

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rhythmically," he says. "It was an intense and challenging atmosphere."

And Wayne was writing all those advanced compositions, but it was a very democ

ratic, interactive group," Carter continues. "It was an environment you could step into and be—everybody did. If you didn't keep up, you'd get washed away. But that's the way it should be! Columbia/ Legacy make a broad case for his catalog, including not only the boxed sets but the series of live electric albums from '70s dates, as well as "The "Clip Drums," the "In The Round," and "So What."

For instance, "Kind Of Blue," one of the biggest-selling jazz albums of all time, was the first certified platinum by the Recording Industry Assn. of America. And Davis just received his star on the Hollywood Walk of Fame. The Smithsonian Institution's excellent "Miles Davis Reader" could also come into the Davis fold. The jazz world's Generator, Zark's Jazz Central Station World Wide Web site is collaborating with the Davis estate on the elaborate Web site module, and the boxed set's preview site is up now, with the full version to debut on Davis' birthday, May 26. It will offer a Davis timeline, chapter-by-chapter, photos, music library, and reviews, with a boxed set of recordings, books, and videos linked to Zark's Music Boulevard retail site. Legacy itself is "sparring very [Continued on next page]"
fessor colleagues. Says Warner/Chappell Music (U.S.) president Rick Shesmaner, "I have never met anybody that has keenier insights to people and situations that Charles does."

**INTERNATIONAL HITS**

It wasn't only Davis' legend that drew Goldstuck to Arista. "Being on the outside looking in, it has always impressed me that this was a company that that year upon year can deliver mega-sellers—multi-platinum records," he says. "What also impressed me was that they were the kind of hits that generally translated well from an international standpoint."

The fact that Arista has also managed to score success in R&B, hip-hop, country, pop, and to some extent rock was also a factor in Goldstuck's decision to move to Arista.

"In a nutshell, the cross-section of music here and the quality of leadership was such that it was a situation that I couldn't turn down, as much as I loved it at Capitol in Los Angeles," he says.

After serving as VP/worldwide controller of Warner-Chappell Music for five years, Goldstuck joined Capitol in 1985 as senior VP/CFO, becoming a vital part of the label's new executive team headed by president/CEO Gary Gersh. Goldstuck was upped to executive VP of finance/CFO in December 1997 (see story, this page).

"It was difficult leaving my life at Capitol because we had a team of people that worked very, very hard," Goldstuck says. "I built very strong relationships over the years, and it was very hard to leave behind."

**LEGACY'S THIRD MILES DAVIS BOXED SET**

(Continued from preceding page)

Columbia's "Panthalassa"—an upcoming "retranslating" of some of Davis' electric studio recordings by Bill Laswell (see story, page 60). The bins will also contain CD-size Davis catalogs, which will eventually be slipped into every newly pressed Davis title.

Rothstein says he hopes retailers will take advantage of the "Miles On Columbia" bins in place of their own "Bread of Davis" career—not just unprintable copies of "Kind Of Blue."
The displays are to be in all Borders Books & Music locations for at least the entire spring, and there will be a Borders "value-added" campaign in which the purchase of two of Miles CDs will earn the customer a unique Davis poster.

"CAN'T MISS"

Tower Records may have the "Miles On Columbia" bins in place on a semi-permanent basis, since the chain sells more of the trumpeter's product than any other outlet."It's ridiculous how much Miles sells for me—every title turns over," says Larry Lascano, jazz buyer at the Tower in New York's Greenwich Village.

"The Miles & Gil box and 'Live-Evil' have done very well, but I can't wait for the quintet box—that should do even better. But you really can't miss with Miles."

In the fall, Legacy will follow up the quintet boxed set with a best-of-disc, along with reissues of the individual albums (plus bonus tracks) covered in the full set. Also, as with the "Miles & Gil" and "Porgy & Nickie" sets, Cusclama's Stamford, Conn.-based Mosaic is offering the quartet collection via mail-order as a $180 10-LP package (on 180-gram vinyl).

The next entry in Legacy's Davis reissue series will be the two-disc "Live At The Blackhawk," which took place in March 81. According to Cusclama, the next boxed set will come in the fall with a four-disc package covering the "Bitches Brew" phase. Next year, bringing surveys of the "In A Silent Way" and "Kind Of Blue" periods; after that, there will be collections for the "Jack Johnson" sessions and the "Seven Steps To Heaven" era, as well as the issue of "The Complete Live At The Blackhawk" and various other concert sets.

Growing up outside of America definitely has its advantages in that Maia formed his own label, Seruma, in the 1970s. He put out more than 20 titles during Seroma and another of his labels, Vitória Régia.

As he was releasing product on his own, Maia also was putting out albums on major Brazilian labels, including Continental and BMG. In 1997 alone, the always-prolific Maia put out four CDs on his own.

"In the 1990s, Maia was discovered by a new generation of fans who filled his full slate of festival concerts—if he bothered to show up. Santos scored a major hit with his dance take of "O Desconhecido Das Sete Mães."

"It's easy for the creative establishment to have that opinion, because it falls on those people who represent the business side to deliver the results that are required. Especially in the current economic climate, bottom-line growth is so critical to most of the record business."

"You have to deliver consistent bottom-line growth without taking a serious business-minded look at your operation."

"What you consider your greatest accomplishment in the music business?"

"I'm most proud of the work we did in Latin America as VP of Warner/Chappell Music, at a time when we were at risk of losing our presence in that market. The success of a lot of people who had been with those companies for a long time (Latin Notes, Billboard, April 17, 1993). The fact we stabilized those companies, rebuilt them, and they now actually show massive growth and we'll always be the mark of what can be done. It wasn't just about having success, it was about affecting people's lives, people who had been loyal to those labels, and having them see their situations go from potential closure to growth."

There's a perception in the music business that executives in charge of finance are "bean counters" and have nothing to do with the music business or the companies' strategy. What do you think of this?

"It's easy for the creative establishment to have that opinion, because it falls on those people who represent the business side to deliver the results that are required. Especially in the current economic climate, bottom-line growth is so critical to most of the record business."

"What is the most important challenges facing the music business right now?"

"Let me start off by saying, contrary to what a lot of people think, it's my opinion that the business of the music business is as robust as any time that it has been in its history.

"Culturally, is music as relevant as it has ever been, but we do face this one massive challenge, which overshadows any others that we face. The consumer is not spending as much on music as they once did."

"It has become much more difficult to get the attention of the consumer. Arista isn't necessarily competing [only] with Columbia or Atlantic, but the motion picture world, the Blockbusters of this or that, the Simon & Schusters. The consumer has so many options in terms of what to do with their limited time.

"The challenge is getting the attention of the consumer day after day, week after week, and month after month."

**INdUSTRY Mourns Tim Maia, Brazilian Soulster**

(Continued from page 10)

height, Maia never bothered to conceal his problems with alcohol and drugs. He ran into legal disputes with promoters when they booked the shows and was traded between numerous, unaf-}
consumer content for research group Jupiter Communications, says it’s still too early to say whether a move in that direction makes sense. “It will be interesting to see in record labels doing a promotional single and actually getting on board with the technology,” he says.

According to the TV Records VP of marketing Paul Burgess, the label will provide a coupon to users downloading on the Internet in a marketing campaign that can only be redeemed at the two-store, Raleigh, N.C.-based School Kids Records chain. The idea, says Burgess, is to focus on the Connells’ Southeastern fan base.

The label will also work with A2b on a Gravityills digital download, although the retail partner and the single on the project are undetermined. Plans have been set to E-mail a digital version of a Gravityills song to fans on TV’s mailing list. The song could be stored to users’ hard drives and played for a limited, still-undetermined time.

“Everyone is curious about the power of the Internet to deliver music directly to the consumer,” says Burgess. “However, I have to say I’m a bit skeptical at this stage of its development. The primary way to sell music in what ever form is through retail, and that’s one of the great things about this program; the synergy with the retail environment is perfect.”

A2b music CEO Larry Miller says the company is seeing increasing interest in all areas of music business as a result of this idea.

“Certainly, the Indies have a lot of interest in it as a tool it it becomes a valuable way to market their music,” says Miller.

“But we are finding that more major music companies are happy to work with us in various recent operating decisions to show us to be able to show that we are able to embrace brick-and-mortar retail as well as online distribution channels.”

According to Miller, A2b does not currently have its own streaming technologies, but will make a major announcement next month.

Another of A2b’s announced partners is a deal with the New York-based PolyGram, who will release 20 performance albums, for which the company owns the masters, are for sale via digital download at a2bmusic.com.

Aschind Birdland managing partner Andy Kaufman believes the future is bright for digi-commerce, he says the current project is mainly a means to prove the concept.

On April 6, Loud Records and a2b will launch the a2bLOUD online music station Web site. The act Big Punisher in the form of two original songs, with the other acts performing an exclusive, free single download. Future performers will include Wu-Tang Clan’s Melle Mel and Method Man. Meanwhile, E-Prop tentatively plans on offering Jake Trout & the Flounders “We Love To Play.”

Apple’s main competitor, Liquid Audio, has also been active. The Redwood City, Calif.-based company is now saying it will launch its Liquid Music Network in June.

AT&T and Liquid Audio hesitate to declare a turf war, but market-share government at stake, says Jupiter’s Mooradian.

“When you look toward [video and video streaming specialists] RealNetworks, they claim an installed base of 15 or 16 million,” he says. “Now that’s not digital-download numbers, but it shows that the market is rapidly growing. That market should grow very rapidly. The major thing that the 28s and Liquid Audios of the world have to focus on is distribution, and that’s what we’re playing to be the first.”

And, they have to get the software in the hands of a lot of people.”

In fact, digi-commerce companies have entered users with content from acts such as Duran Duran, the Verve Pipe, and David Bowie.

Thou details remain sketchy. Liquid Audio VP of marketing Scott Burnett describes the Liquid Music Network as a search engine containing thousands of singles and albums, with videos and lyrics. Plans are to syndicate the network to high-traffic Web sites.

“Attempts to sell something new, a place where people can come and experience high-quality streaming and download tracks, whether it’s for commercial or promotional efforts,” says Burnett.

As intriguing as digital download may be, the technological limitations have been at least partly to blame for keeping its growth in check.

That could change dramatically as a new wave of start-ups try to invade homes, cutting the time of download dramatically.

Santa Monica, Calif.-based InterTainer Inc., a broadband distribution service co-chaired by Richard Baskin and Jonathan Taplin, already has plans for the big music download.

According to Taplin, the company, working with Liquid Audio, hopes to offer digital download singles this summer.

“Singles have traditionally lost less revenue, so if we have a way of getting them out for less than $8.70, that seems a very good place to begin,” says Taplin. “We would like to go further by offering albums and, in the near future, even videos. The InterTainer, which also offers musical videos and pay-per-view films, is available through cable operators in the West’s high-speed Internet subscribers.

Because distributing music by digital download is relatively inexpensive, Taplin advocates a price structure that favors digital Tracks over those that are distributed traditionally.

Burnett notes that Liquid Audio has other broadband announcements forthcoming.

**LATIN COVERAGE**

(Continued from page 6)

of international repertoire—in this case Latin music—and the business of satisfying the vast global appetite for its music, has set up a Latin music operation in New York. The key to success, according to Lannert, will be to leverage the knowledge of the company’s network of music industry professionals in the region, including Ené Palma (Brazil), Teresa Aguilera (Mexico), Marcelo Fernandez Bitar (Argentina), Pablo Márquez (Chile), and Miami-based Judy Cantor (Cuba).

"Latin music is selling outside its markets of origin more than ever," says Adam White, Billboard’s international editor in chief. "So it’s the right time to make a commitment." He says the company will continue to study this practice as it evolves.

To its parent ARS will soon be absorbed into CBS, which began the latest round of the full-length paid-airplay controversy—one that goes back to the 1970s—by giving the station a free ride in the very last of paid spots in its country special programming. It has since publicly backed away from any concerns that it is favoring one over the other.

Calls to a number of radio station PDs present at the Pollack convention had not been returned by press time.

**PAY FOR PLAY COMES TO RADIO ON KUFO**

(Continued from page 6)

our risk when we choose not to play "[Alice In Chains] ‘Man In The Box’, but play a new and unfamiliar artist.”

Nurne says that he approached the label’s exec, the Latin Music Director of the music producer that Flip/InterCom is getting a better return than it might have from another promotion or other incentive in that its service is a "first".

"It’s a more efficient use of money for the record companies," Nurne says, because that promotion is somehow "less familiar" and a "natural" addition to the promotion to the PDS. This would take the money and get the record to the audience. Alternatively, if Nurne asks, is pay for play "any different than if you added a record for a promotion?"

To play the spins does not come out of the sales department’s inventory but out of Nurne’s programming time. He says, "This doesn’t work if you try to put crap on the radio. And it won’t work for labels to buy [space for] crap. If the PDS’s are seeking out quality projects to approach the labels about, then it’s going to work.

As for chart eligibility, "our policy thus far is that whether a play is sponsored or not, a play is a play," says Billboard’s electronic music editor, John C. "We do ask Broadcast Data Systems to remove what appears to be abridged plays, but if a song is played in its entirety, it’s okay. We will continue to study this practice as it evolves.**

**BILLBOARD ENDS LICENSING DEAL**

(Continued from page 6)

says the split is due to differences in strategies.

"The club in Los Angeles didn’t correspond to [the show’s] concept of developing a larger entertainment complex," Challa says. "This show is designed to focus on the crowd and the music, not just the music or the club atmosphere." The club is located on the crowded 14th Street in Washington, D.C., near clubs such as the Viper Room, the Whisky a Go Go, and the Roxy.

"We’re a different niche," says Key Club president Keith Pressman. "Billboard Live wants to operate on a grand scale. Both concepts are great, but they’re different."
The 15-date Life, Liberty, and the Pursuit of Poetry tour with Holm, Eutop, Sundata, a "poetry" band, will celebrate April as National Poetry Month. "We want to wrestle poetry from its ivory-tower prison and return it to its natural habitat," says Holm, whose album "In With The Out Crowd" hits stores April 12. "We want to see how it sounds and create sensibility and recording form. We have what it takes to break."

James Austin, Rhino's senior director of A&R and special projects, says Word Beat concentrates on hard-to-get recordings and anthologies rather than recording fresh faces. The label released a Maya Angelou compilation March 17 and is still riding high on the sales of such sets as "The Jack Kerouac Collected Poems,""The Beat Generation," and "Great Speeches Of The 20th Century." According to SoundScan, those sets have sold 20,000, 21,000, and 15,000 units, respectively.

"We aren't talking instant stars here in the sense of Celine Dion or Puff Daddy, and the music of this genre has to be reached. It's the kind of stuff English majors, café kids, libraries, and specialty catalogs eat up. A slow burn as opposed to a quick sound bite. Our audience is usually a well-educated older one. But there is always demand, and we get requests for new projects all the time."

The independent front also manages to build its own as a bastion of spoken works. "Majorly always found small profile in the catalog for spoken word but we think the audience already-famous and the dead," Kubernik says. "Independent producers and boutique labels do a better job."

The Berkeley, Calif.-based Fantasy label just released an out-of-print recording of Ginsberg's 1959 work "Howl And Other Poems," now on CD for the first time. Pennsylvania's Appalshop has several interpretations of "Blessed Be The Nation" and "Oh, Sacred World" by Studs Terkel and "All My Children Of The Sun" by Tim Robbins on a new tribute, "Where Have All The Flowers Gone?"

Gill Scott-Heron, one on Artists, has been given new life by TVT Records. The label will distribute his Rimbaud-Gia imprint, Hell's Gate, 1998. The music will unveil reissues of the artist/activist's old works, a greatest-hits set, a live release, and a new studio album. "I'm looking forward to being back in the studio to make an album that can entice today's kids to intelligence and poetry," he says. "There are obstacles to my goal. I figure there are about 100 record companies that have never seen a 'Madagascar Cooking Show,' but somebody has. That means there is somebody who would be interested in my revolution."

Scott-Heron will also be in charge of looking for new talent. "There aren't a lot of constraints on who we can produce," he says. "I'm looking to work with one of the original Last Poets and Pulitzer Prize winner Gwendolyn Brooks. We're looking for a poet with good art, and I won't stop doing it just because it earns aluminum-foil records as opposed to platinum ones." Oympus, Wash.-based Kill Rock Stars owner Slim Moon started the label, the former home of Mary Lou Lord and Elliott Smith, as a home for spoken word and admits music was an afterthought. This year he plans to add three spoken-word albums to the label's existing spoken-catalog of four albums and nine singles, which includes his personal outing, "Will You Dance With This Man?"

Meanwhile, Edwin Torres' "Holy Kid," which mixes electronica and poetry, is due from Kill Rock Stars in April. May brings a new effort by Miranda July, and a compilation of ditties between techno DJs and punk rockers at Marky MarkPictures for $2.5 million with a late-1998 release schedule.

"I was inspired to write the film because of the Scooter McCann documentary on prisoners of the war on drugs and by a Saul Williams performance," says the film's director, Mark Levin. "My partners and I were

in a 'fuck' Hollywood mood, and it worked for us. The climax of the film is the choice between prison and spoken word, a slam one way or another."

The buzz has created a bidding war for the soundtrack, with word specialists releasing the combination of DJ Spooky's spoke, spoken-word and new R&B tracks, much like last year's Collie Buddz Soundtrack.

Levin adds, "Saul and other poets from the film all have their own recordings done or coming and so the movie could be a way for the mainstream to get hooked by audio poetry. The record companies seem to have gotten into this new sub-genre."

But how long will they and consumers remain interested? Fortunately for the world's wordsmiths, most labels don't seem interested in the sub-genre to continue spending time and money on spoken-word projects.

"The market has yet to be truly exploited, and to get all the voices out there for public consumption, we have to find allies in smaller labels like Righteous Babe and major competitors like Rhino," Holman says. "The poetry movement is on its way to the center of pop culture, but it's still the best-kept secret in the music biz. The records don't hit and disappear; they develop. This is a difficult strategy for record companies to understand, but many are trying. The scrutiny of the business angle just keeps us poets on our toes to say something worthwhile."

GINSBERG

ROLINS

LOLLAPALOOZA IN SEARCH OF HEADLINING ACT (Continued from page 1)

informed us that Jane's Addiction wouldn't be an entity this summer, says Gardner. "We waited until then (to start asking about other headlin- ers), which put us three or four months behind in contacting anybody," she says. "But we got ourselves in this position by being told someone is going to tour, and when that didn't occur, that put us a little bit behind." Among the acts that have turned down the headlining slot because of other obligations or lack of new releases are Red Hot Chili Peppers, Faith No More, and Marilyn Manson. Gardner says, "We're talking to a number of other peo- ple, but we have to wait until other firm offers come in."

Additionally, Gardner says, Lollapalooza is in continuous discussions with several artists whom the festival had approached about their follow-up tours as support acts.

Because of the lack of a headliner, Lollapalooza's organizers have already pushed back the rest of the tour four weeks from a mid-June kickoff to mid-July. The amphitheater tour is expected to last until the end of August.

"We've been talking to a lot of pro- moters and getting ideas from them what a good package will be," says Gardner. "We want to put the empha- sis on the music, without all the peripheral sidehows."

He adds that Lollapalooza will still include some food and crafts booths. "But we're also talking about having DJs in tents, to let the kids get away from the sun."

"When you have six or eight festi- vals in eight or nine weeks, you better vary it up a little, especially with the share of markets and Booths and beads don't do it," says Irv Zuckerman, president of St. Louis- based Anheuser-Busch.

Despite its late start, Zuckerman predicts that Lollapalooza can still suc- ceed if its lineup is strong. "The day of a festival standing on its own without support on a festival as support acts.

For the question of Lollapalooza is, are they going to come up with the sub- stantial talent to pull it off this year?"

Like many festivals, Lollapalooza has had some difficulties attracting audi- ences last summer. But Gardner stresses that the '97 edition, which fea- tured Tool and Spoon Doggy Dogg, was profitable. "It wasn't as much of a mone- emaker as in past years, but we paid our bills; we owe no one any money." Gardner adds that this year's summer's shows was 11,000 people. "There were stronger festivals out there. Ozzfest and Lilith Fair were the big best of the summer. Lollapalooza wasn't the disaster that a lot of people would like others to believe," he says.

Also, the competition of festivals in the wake of Lollapalooza has made for a much more competitive playing field, Gardner adds. "Lollapalooza and Ozzfest are a lot the same. It's a little" about this year's lineup. "There are people like Perry Farrell who are the visionaries, and the makers of the every- one else who is intelligent enough to jump on the bandwagon. Now, there's 10 tours loosely based on that concept, and the problem is there's only so many days many people can take off of work to attend an all-day festival."

Lollapalooza was launched in 1991 by Farrell and his then partners, Stephen Perkins, Mike Geiger, and Don Muller.
## Hot 100 Airplay

### Billboard

**MARCH 28, 1998**

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### Hot 100 A-Z

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**Hot 100 Singles Sales

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Records with the greatest airplay. © 1998 Billboard/BPI Communications.
INTERNET COMMERCE DRAWS ATTENTION AT NARM
(Continued from page 1)
additional sales. “The Internet’s the new trade show,” said Brian Co- en, chairman of Valley Media, whose wholesaling arm fulfills most of consumers’ orders for music online. “You’ve got to be there.”
Internet issues were urgently discussed here as industry executives concluded squabbles over the amount of sales that online orders would amount to $2 billion-$5 billion by the year 2002, or as much as 15% of the business.
But the music accounts warned labels about competing with them in selling product. Bob Schneider, executive VP of Anderson Merchandisers, which last year formed with Virgin, settled a promotional device by Sony’s 550 Music for Celine Dion in which CDs are packaged with the CD that direct consumers to World Wide Web sites where albums may be purchased. Schneider said NARM questioned “the legality [of] forcing retailers to carry advertising for their competition, particularly when the competition is their supplier.” He also mentioned a Web site for Network Records in Canada offering Sarah McLachlan’s albums for sale worldwide at the equivalent of $1.20.

RETAIL SHIFT
With new alliances being formed all the time between online retailers and other marketers, a shift from selling music at traditional brick-and-mortar retail is definitely under way, many executives say. After the convention ended, newly launched online entertainment retailer Total E, owned by digital music pioneers Columbia House, announced that it had forged a deal with the Pathfinder Network, Time Warner’s online division. The two will link consumers from the content in the company’s magazines such as People and Entertainment Weekly to the Total E Web site, where people can buy music and videos they have read about through Pathfinder. (Columbia House is owned by Time Warner and Sony.)

BUBBLING UNDER HOT 100® SINGLES

As anticipated, the WG-4 has addressed the wishes of the Interna- tional Federation of the Phonographic Industry (IFPI) related to DVD Audio by proposing a system that delivers higher-quality audio than the current single-channel digital audio CD. Furthermore, the new format would accommodate multichannel sound at higher-than-CD resolution, upscale DMX and DVDV product content, and copyright-identification and anti-piracy features.
The WG-4’s proposed DVD Audio spec is based on linear pulse-code modulation (LPCM, or PCM), the core technology behind most professional and consumer audio equipment, including CD, DAT, MiniDisc, and digital multitrack recorders.
The WG-4 says its current draft is also designed to be compatible with currently encoding processes as Dolby AC-3, MPEG, Digital Theater Systems (DTS), and SDDS. Furthermore, DVD Audio is designed to be “external to future technologies” such as Sony-Phillips’ Direct Stream Digital (DSD) encoding, which is primarily used by Mer- cury Music Group (WMG) senior VP of marketing Jordan Rost, who spoke at a March 12 DVD Audio listening demo for uninitiated people.

In addition to WMG, which supplied multichannel audio for the demo, other members JVC, Panasonic, Pioneer, Toshiba, and Samsung provided prototype hardware on which the programs were played.

Other members of the roughly 40 companies that constitute the WG-4 include Dolby Laboratories, French audio engineering group Technics, EMI International, IBM, Intel, Kenwood, Matsushita Electric Industrial Company, Philips Electri- nic, NEC, Nippon Columbia, Philips Electronics, Sharp, Sonic Solutions, Sony, and Yamaha.

“Cross-border Source-Tagging” is a term that has been used by the owner of the Portland, Ore.-based Tower Records, said the Coalition of Independent Music Stores fully supports source-tagging. Carrier said it would cut retailers’ labor costs and time and let them commit more resources to promoting music. He added that elimination of anti-theft and software keepers would allow for the stocking of more product.
Tower has distributed flyers at the convention that stated, “Attent- tion record industry! What are you waiting for? We can go to Mars, but we can’t source-tag.”

NARM Urges Source-Tagging
Still No Consensus On Security Methods

BY DON JEFFREY

SAN FRANCISCO—Retailers and officials of the National Assn. of Recording Merchandisers (NARM) have urged music manufacturers to start source-tagging CDs, challeng- ing them to install the electronic anti-theft tags on product by the third quarter.

During a speech at the NARM convention here March 14-17, Bob Schneider, outgoing chairman of NARM, pointed out that source-tag- ing was first proposed in 1985. He said, “It seems like forever, but we need to move forward.”

And the distribution executives say source-tagging stopped following a lawsuit filed two years ago by Tar- get against NARM, Sensormatic, and PolyGram Group Distribution, which had begun to tag CDs at the time. Target, which has about 5% music market share, was using an automation system and object- ed to NARM’s recommendation of a technology that the retailer didn’t think was worth the considerable amount of money to implement.

Some distribution executives say problems still remain with the process itself. They fear that if they will have to tag CDs with more than one tag, will increase the cost of doing business. A source-tagger might use one fractional tagging (putting tags on just some CDs) and tag listing (putting one tag per disc, but still trying to save money).

On the other hand, producers have been considering putting separate two-channel and multichannel audio on a single CD, by playing a single multichannel program along with a set of instructions that would tell the DVD Audio player how to “mix down” that multichannel program and play one tag a product to apply).
### HOT SHOT DEBUT

**Bitter Sweet Symphony**
*You're the Vine (L. Jagger, R. Kendrick)*

**Romeo and Juliet**
*STEF-F. FYNE featuring BILIAR*  

**Greatest Gainer/Sales & Airplay**

** Rogers & Hurst, H. Laws Jr., S. Lawton**
*You & Me (B. Minor)*

**Take a Chance on Me**
*Simone (S. Smith)*

### NEW

**Not Ready for Love**
*LeAnn Rimes*  

**It's So Hard**
*Faith Evans, U. Patton, V. Robinson*  

**Love Is Never Enough**
*Wendy Starland*  

### NEW

**High School Musical**
*Rodney Jerkins, B. Knight, C. Plummer*  

**Out Of My Car**
*Macy Gray*  

**All I Ever Wanted**
*Lil' Kim, D.L. Jones*  

**I'm Not 'Fraid**
*Eose Ayo*  

**Ain't No Other Man**
*Cam*  

**Can't Get Started**
*Kris Kross*  

**That's Me**
*Kasey Chambers*  

**Without You**
*Lil' Kim, D.L. Jones*  

**Ain't It Love**
*808 Park*  

### NEW

**I'm Just a Girl**
*Lil' Kim, D.L. Jones*  

**Save the Day**
*R-Kelly*  

**Shy**
*B. Jagiello, M. Lenhart*  

**Remember the Name**
*The Madden Brothers*  

### NEW

**Can't Help Myself**
*Alicia Keys*  

**I Love You Man**
*Martin Bashir, J. Reid*  

**How To Love**
*Marilyn Manson*  

**Dance with My Father**
*Kenny G, Brian McKnight*  

**The Other Side of Town**
*J. Reid, B. Jagiello*  

**Who's That Girl**
*2Pac, Snoop Dogg*  

**I'm Not'Fraid**
*Xscape*  

**No Air**
*Jazmine Sullivan, R. Brown*  

**The Way You Make Me Feel**
*Barack Obama*  

**Don't Let Go**
*K. Abdul, F. Key*  

**Where Did You Go**
*Gwen Stefani*  

**I'm Goin' In For All I'm Worth**
*R. Kelly*  

**My Girl**
*The Neptunes, T. Scott*  

**Somebody's Watching Me**
*Ashanti*  

**If Love Could Have Saved You**
*Cassie, U. Patton, V. Robinson*  

**I Can't Believe That You're Not My Lover**
*Gwen Stefani*  

**Baggage**
*Tyrese*  

**God's Plan**
*Drake*  

**My Heart Will Go On**
*Celine Dion*  

**Ain't Nobody**
*Sharon.est (L. Johnson, D. Grimes)*  

**If I Knew Then**
*R. Kelly*  

**Watch Me (Whistle While I Work)**
*Mario*  

**Turn The Other cheek**
*Ozuna*  

**When We Get Married**
*Mack 10*  

**The Girl You Love**
*K. Abdul, F. Key*  

**Batty**
*Alicia Keys*  

**Friends**
*Outkast*  

**Yes!**
*Beyond This World*  

**Do It**
*Danity Kane*  

**Vibe**
*Mary J. Blige*  

**Do Something**
*Kanye West, L. Fiasco*  

**We're Not Ready For Love**
*Dr. Dre, Snoop Dogg, R. Brown*  

**I'm Not'Fraid**
*Xscape*  

**The Way You Make Me Feel**
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*Kanye West, L. Fiasco*
Right On Track

“Men In Black” Soundtrack
#1 Album. Triple Platinum. Over 5 million sold worldwide. Featuring the #1 Will Smith single & Grammy Award-winner Men In Black

NAS “It Was Written”
#1 Album. Double Platinum.

Will Smith “Big Willie Style”
Double Platinum album. Featuring the #1 single Gettin’ Jiggy Wit It.

Columbia is pleased to announce our new association with Track Masters.

Congratulations, Poke, Tone, and Steve Stoute, True Hit Men.
### The Billboard 200

**March 28, 1998**

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<th>Title</th>
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*The Billboard 200 Chart* is a weekly music chart that ranks the top 200 albums in the United States. The chart is published by Billboard magazine and is based on weekly sales data from record stores across the country. The chart is a key indicator of the success of an album within the U.S. market. The chart is compiled and published by Billboard magazine and is based on each album's relative sales, which can be determined by consumer surveys or sales reports from record retailers. The chart is released every Saturday and reflects sales data from the previous week. The chart has been in publication since 1949, and is one of the most influential and widely recognized music charts in the world.
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Indie Retail Fears Tipping Its Hand

May Not Share Data With Labels, SoundScan

BY ED CHRISTMAN

SAN FRANCISCO—A number of independent store owners and regional chains attending the National Assn. of Record Merchandisers (NARM) annual convention, held here March 14-17, say they are considering whether they should continue to provide confidential data to SoundScan and record labels.

The rethinking of what information retailers should allow the industry is being led by Mike Dreese, CEO of 17-unit, Boston-based Newbury Comics, who says he is considering pulling his stores out of the program.

At NARM, Dreese met with the Coalition of Independent Music Stores (CIMS), which is thinking of a similar topic. Apparently as a result of that meeting, Don Van Cleave, who runs the 26-company, 67-store coalition, said during the CIMS seminar at the convention, “We think we can smell things a little better [than the large chains] when it comes to retail music, and we always enjoy a window of opportunity because of that. But now we are very concerned that our data is being used way beyond the bounds of our relationship.”

Dreese argues that thanks to information available from SoundScan and Broadcast Data Systems, as well as the general availability of the industry’s records, a large, coast-to-coast popular artist can be known in nine days of it breaking at leading-edge accounts (Billboard, March 21).

In addition to SoundScan, Dreese says he is concerned about the move toward vendor-managed inventory, whereby record labels co-manage inventory with music merchants. Currently, he says, the record labels want to control the information provided to them. During a conversation with SoundScan regarding pullout, Dreese says he would like to be leaning toward pulling out of SoundScan, CIMS members say they want to carefully review the issue before coming to a decision.

Mike Shalet, a principal in Hartsdale, N.Y.-based SoundScan, said, “I have been very concerned about the idea of having a representative who is also managing inventory for a competitor. With the sales rep watching what I do, he can avoid my failures and duplicate my successes.”

Barney Cohen, chairman of Valley Media, told Billboard, “Mike Dreese is 100% right. If independent stores and major chains are not allowed to pull out for away for now, then they are losing their uniqueness. They are giving away the only advantage they have in the market.”

Mike Shalet, a principal in Hartsdale, N.Y.-based SoundScan, said, “It is a critical concern. The existing mechanism of information allows people to react more quickly. But this isn’t about SoundScan; it is an age-old issue. The music business has always been about breaking records from wherever they bubble up,” he adds. “We have more sophisticated tools to help that process.”

He added that this issue is not unique to the record industry. “All areas of business are moving more data, more rapidly, more quickly to respond to opportunities. That is just a sign of the times,” he said.

Most label sales executives say that they hope that retailers continue to provide their sales data to SoundScan. But some of those executives privately say that they hope this service survives as an independent company, whereby SoundScan would be able to complain that because SoundScan has a monopoly on the service it provides to the U.S. music industry, it can sometimes be unresponsive to its customer base.

Distribution executives say that while they may pull out, they urge all retailers to continue reporting sales data to SoundScan.

Mike Shalet, a principal in Hartsdale, N.Y.-based SoundScan, said, “I understand Mike [Dreese’s] point, but SoundScan has become such a valuable resource for the industry I would hate there to be a conflict.”

Peter Jones, president of BMG Distribution USA, who is in his new position, says, “Mike is a very bright retailer, and Newbury Comics is a very successful one which enjoys the loyalty of its customers and wants to be the one selling the records. We are offering the experience, the quality of service, and the range of selection it provides. I don’t think Newbury should be concerned about the risk of losing its customers to others.”

Jones said that the industry should become the partner in a hot record by helping the retailer sell music. “We should send the collective resources of this industry as intelligently as possibly, chasing the customer, so that they can choose the best experience of buying the music with everybody. I think that is to the larger interests of the smaller interests—the narrower interest and broader interest. I expect we would all come to that same conclusion” on this issue.

Dvd A Hit at Narm

(Continued from page 1)

On the packaging front, the consensus reached among retailers appears to be that CD-ROM titles are that bigger is better. “Not the jewel box, please,” said Solomon. Musicland’s Eustice further called for suppliers to begin source-tagging products as quickly as possible—a thorny issue for the music industry (see story, page 71)—and asked that titles be tagged to the smallest interests—to the narrower interest and broader interest. I expect we would all come to that same conclusion” on this issue.

UPFRONT... The ultimate goal was to get more companies to make movies available on DVD. And arguments arose over how much shipment of DVD titles from the U.S. to overseas markets is actually taking place (possibly accounting for that 200,000-unit “Air Force One” tally), and how worrisome the phenomenon seems to be.

“It’s a short-term problem associated with supply and demand,” said Michael Lieberfarb, president of Warner Home Video. “Once we get the supply up and we control territories, we’ll see this clear up.”

Lieberfarb later predicted that a $1.98 list for DVD titles—or a $10 “honey bucket” in the U.S. within the next three to five years. Major studio titles now list for a minimum of about $25.

General managers on most firework here (Continued on next page)

COUNT TO 10: Big just gets bigger, as the “Titanic” soundtrack logs a 10th consecutive week atop The Billboard 200, surpassing the nine straight weeks that the soundtrack from The Lion King ruled the chart in 1994. The last album to post a 10-week run was The Beatles’ All You Need Is Love, from The Bodyguard,” which held the throne for 13 straight weeks, from the Dec. 22, 1992, issue through the March 6, 1993, Billboard.

The share of the numbers are even more remarkable, because even with a decline of 6%, “the Titanic” album surpasses 400,000 units for a ninth straight week, this time with a sum of 448,000. No other album in the SoundScan era, as blues homage “From The Cradle” debuted at No. 1 with 218,000 units in 1994. His ‘92 release, “Unplugged,” which eventually became a No. 1 album in the wake of Grammys awards, are, with over 96,000 units.

Checking in at No. 10 the much anticipated debut of Australian Nat- talle Imbruglia, with 84,000 units. She becomes the third first-time artist to debut in the top 10 this year, following rap acts The Lox, which bowed at No. 3 in Jan. issue, and Young Blood, who entered at No. 10 in the Feb. 7 issue.

In 1997, rookie albums by Spice Girls, Erykah Badu, Hansen, and Mase each debuted in the top 10, with Mase ringing the bell at No. 1. Mike and the young and snazzy actually data out the entire chart. Other vet makings bow this week are the Mavericks (No. 96), Robbie Robertson (No. 119), and Keith Washington (No. 143). Newer faces in the crowd include Fastball (No. 1), Jimmy Ray (No. 126), Sevendust (No. 169), Two (No. 170), and All Saints (No. 200).

HIGH UMP: The album of inspirational material by Broadway star Michael Crawford recently earned the largest gain in the world, as it is up 166.57. Sales almost triple, as “On Eagle’s Wings” posts a 117.5% increase.

Crawford’s200,000-unit opening week makes a potential 17,500, based on the release of Crawford’s film, Mollie visits O’Donnell’s show March 30.

AROUND THE HORN: The new Puff Daddy single featuring the Notorius B.I.G. and Busta Rhymes, “Victory,” 10.5-1 Hot Rap Singles. That achievement, Van said, is the result of PD and the group’s staying power to have stimulated the slam rapper’s album sales. His latest scores a 13% gain to bullet 85-70 on The Billboard 200, while the earlier “Ready To Die” sees a 45% gain, latest charted as a re-entry on Top Pop Catalog Albums . . . Janet Jackson bullets at No. 34 on The Billboard 200, which probably reflects MTV’s rotation on “I Get Lonely,” that song’s continued rise on R&B radio (18-14 on Hot R&B/Airplay), and news of her upcoming tour.

HANGDOGS (Continued from page 9)

Dave Chao, PD at KNQ. “We play artists that don’t necessarily fall into one genre or another. We were surprised they were from New York.”

Tracks from the Hangdogs in-studio show the station will be a-21-student chair-

man/CEO Bob Higgins of the senti-

ment among major retailers here. “It’s the American market.”

The young format still has weighty issues to tackle—from decisions about the best packaging and merchandising approaches, to how the information that they are the first startup configuration we ever had,” said Ross Soloman, president of Tower Records/Video. “Our rate of sale this year has doubled from last year. The number of discs sold per player [in homes] is amazing.”

“DVD is going to be huge,” summed up Ralph Pannier, president of Snow for our new system.”

Lieberfarb later predicted that a $1.98 list for DVD titles—or a $10 “honey bucket” in the U.S. within the next three to five years. Major studio titles now list for a mini-

mum of about $25.

General managers on most firework here. (Continued on next page)
however, was the unanswered question of how, or if, the rollout of DVD spinoff Divx will affect the retail market.

At the trade show, Divx president Paul Brindizzi announced that the Tif- store, California-based Good Guys!

GMG, VCI PACT TO FORM GRANADA VIDEO

(Continued from page 6)

Ayres is confident that the deal will have a huge effect on VCI's growth.

“All in all, we will probably be No. 2 after the BBC in the TV sector. If we’re not No. 2, then we’ve done something wrong,” he says. “I don’t think there has been a bigger video deal done in the U.K. for a long time.”

Since 1995, VCI has distributed videos from Thames TV and, until 1996, had distributed programs from Central TV.

“But we always viewed GMG as the absolute jewel in the crown, if you like,” says Ayres. GMG’s controller of media product, Tony Greenwood, says the deal represents a step toward developing ancillary markets to exploit the company’s library.

“I think it is fair to say that the ITV companies are now much more aware of the growth potential of secondary rights,” says Greenwood.

Greenwood will not disclose the new label’s initial product slate, but GMG TV series such as “Jewel In The Crown” and “Bridgetheat Revisited” are among the most-requested titles by retailers.

In addition, successful spinoffs from series such as “Coronation Street,” “Heartbeat,” and “Emmerdale,” will most likely be prominently featured on the label’s initial offerings.

Sources indicate that GMG is also to launch a major merchandising initiative on “Emmerdale,” furthering its video-debut chances.

Greenwood says VCI’s ability to distribute a wide range of product appealed to the production company. VCI had a runway hit with the video “Riverdance,” but it also owns the publishing arm Andre Deutsch and Music Collectibles.

“Video and books are what keep a kids’ product in front of kids when it’s not on the TV, and VCI’s experience as a multimedia publisher is very important to us,” says Greenwood.

VCI also has distribution deals in place with Channel 4 for feature film and TV production, Columbia Tri-Star’s budget-film label Cinema Club, and the Feature Film Co.

Greenwood hints that the joint ven-

SOULSCAN, VNU FORM PARTNERSHIP

(Continued from page 1)

“Soundscan is a very solid franchise,” says Simon Kooyman, executive VP/GM of VNU USA and the entertainment information group of VNU MIS, adding that he anticipates not having to hire Soundscan’s staff or base of operation. “Our goal is to add to its successful operation. The partnership offers specific opportunities for both parties involved, as well as the industries covered.”

Mike Shalett, COO of Soundscan, agrees. “The synergy between our company and VNU USA makes this very exciting. Mike Fine [CEO of Soundscan] and I believe the opportunities that lie ahead by dealing with a company with such great tools are without boundaries.”

VNU MIS is among the largest suppliers of marketing information in the U.S. Its activities include precision marketing through subsidiaries such as Claritas and Spectra; consumer understanding through Market Facts and Scarborough Research (a joint venture with Arbitron); and entertainment information through The Billboard Group and Broadcast Data Systems.

VNU is a Netherlands-based international publishing and information company whose operations include consumer magazines, educational textbooks, and business information services. VNU USA is the parent company of Bill Communications, Electronic Publishing, Standard Rate Data Services (SRDS), and VNU MIS.

CHICAGO INDIE SUGAR FREE

(Continued from page 9)

24; Sunset Valley’s “The New Speed” hits stores April 7.

“We got a nice recording budget and tour support from Sugar Free,” says bandleader Herman Jolly of the label-based indie label. “We think we’re completely respectful of what we’re up to. I think they completely have their shit together—I don’t like to curse, but that describes those guys perfectly.”

Its four principals operate Sugar Free as an army of five with Simkins and Miranda remaining in their respective cities. “We have conference calls a couple times a week,” says Simkins, who notes that all four pitch in wherever they’re needed.

A&R is a 100% group effort. As Rudd observes, “It would be a different label if one person were making the decisions.”

Sugar Free is part of the Chicago-based Sym- biotic Label Group, a collective of eight independent labels wholesaled by M.S. Distribution. The SUGAR product is carried in national web sites such as Tower, Blockbuster Music, and Trans World; an indie distribution network handles non-web sales.

“Trans World will probably be doing a regional East Coast spread on Wheat, who are from Boston,” says symbiotic president Bryan Stubbs, “and Blockbuster’s doing a Chicago regional spread with Jon Magnoff.”

Not surprisingly, mainstream radio airplay is tough to come by, though modern rock outlet WKQX Chicago race-walked the album on its weekly program “Local Music Showcase.”

“In a perfect world, the only music that would matter,” says the show’s host, James VanDorl, “and a Chris Mills would have had a good chance [of having a hit record] as anyone.”

Porter “Free is at present in the process of negotiating some private financing for the label’s future,” Rudd says. “Currently the plan is not to be owned by the man anymore soon. We’re here to stay.”

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Dvd A Hit at Narm

(Continued from preceding page)

chain has committed to carrying Divx hardware and software titles in its 19 Bay Area stores when Divx begins the first phase of its rollout this spring.

Until now, only Divx Entertainment marketing director Bill Zabriski at Circuit City was on board to support the product launch at retail. Five studios have announced support for the format—Disney, Uni- versal, DreamWorks, Fox, and Para-

“Divx titles are designed to be sold to consumers at about $4.50, which

includes a two-day viewing period. After that time, buyers can either toss the disc (or return it to a store as part of a planned recycling campaign revealed here) or convert it to limited viewing for an additional charge through the Divx player via a phone connection.

Divx hardware units, which will be priced about $100 higher than DVD players, will play standard DVD discs, but Divx titles will not play in current DVD players.

With a planned $100 million Divx marketing campaign scheduled in the next year, some have speculated on confusion, at least initially, over what might be perceived as dueling formats.

MUSIC ANGLE EMPHASIZED

Meanwhile, aiming to clear up any lingering confusion among music re-
tailers that DVD is just for movies, the Divx DVD Group mounted a splashy presentation at NARM highlighting the growing number of music-based titles available in the format from the likes of Fleetwood Mac, Oasis, Eric Clapton, and Madonna. Currently about 10% of all DVD titles fall into the category, with predictions that the number will eventually rise to 20%.

With the Divx Audio format still in the draft-specification stages (see story, page 71), the DVD Video for- mat offers the best available sound and video quality for the presenta-
tion of music video product, said John Beug, senior VP of film and video production and marketing (U.S.) at Warner Bros.

“As we a record company have kept the idea of different formats, as well as a video format, Beug said. “And artists have really responded to the medium.”

Retailers have, as well. “I believe the success of DVD is going to be the rea-
success of [longform] music video,” said Tower’s Solomon. “I think when enough machines are in people’s hands, they will start lapping up music videos as collectibles like never before.”

Billboard March 28, 1998

77
Girls’ Latest ‘Stops’ Short Of No. 1

THE TITLE TURNS OUT to be incredibly prophetic, as Spice Girls' unprecedented run of having every single release in the U.K. hit the top of the chart has apparently stopped with "Stop," their pulse-pumping Motown effort that leaps 19-5 on the British Billboard chart (see Hit of the Week, page 38). The pop quintet has plenty of reasons to be proud of its album, which finds its first six singles all going to No. 1, from "Wannabe" to "Too Much."

But having a seventh chart-topper proved too much to hope for, as the new No. 1 title in the U.K. is "It's Like That" by Run-D.M.C. and Jason Nevins. That’s a remake of Run-D.M.C.'s very first chart entry on Billboard's Hot R&B Singles chart. The original "It's Like That" debuted the week of May 21, 1989, and peaked at No. 15. The New York rap trio had 10 R&B chart singles before making its first appearance on the Hot 100 in August 1989 with "Walk This Way," a collaboration with Aerosmith. The updated "It's Like That" is Run-D.M.C.'s first British No. 1 and it comes almost 12 years after their first U.K. chart entry, "My Adidas." "Peter Piper," which peaked at No. 62. The rappers' previous British best was "Walk This Way," a No. 1 hit.

While there's still the slimmest of possibilities that "Stop" could go higher, given the pattern of singles sales in Britain, it's highly unlikely. Still, Spice Girls are way out in front when it comes to any act having a run of No. 1 singles with their initial releases. Tied for second place, with their three single achieving pole position, are Gerry & the Pacemakers, Frankie Goes to Hollywood, Joe Bunny & the Masterminds, and Rohan & Jeremy.

BIRMINGHAM BOUND: In just a month and a half, the U.K. will host the 36th annual Eurovision Song Contest. The 25 participating countries are choosing their entries now, and the first to reach the top 10 in its own land is the German entry "Goldie Hatz Euch Liebe" by Goldlo Horn & Die Orthodopischen Strumpfe (EMI) debuted last issue at No. 4 on the Hit of the World Germany chart and this issue fails to No. 6. Hurry! German fans are wondering if his modern schlager music will be embraced by the rest of Europe, or if he'll walk away from the contest with the dreaded "null points." We'll find out on May 9.

STILL JIGGY' AFTER ALL THESE WEEKS: Will Smith has the longest-running No. 1 single of 1998, as "Gettin' Jiggy Wit It" (Columbia) remains on top of the Hot 100 for a third week. The fourth previous No. 1 titles of this calendar year all had two-week runs.

SHIP SHAPE: There's also no change at the top of The Billboard 200, where the "Titanic" soundtrack (Sony Classical) is No. 1 for the 10th consecutive week. That ties it with "The Lion King" as the second-longest running No. 1 soundtrack of the '90s, surpassing only the 20-week run of "The Bodyguard." Nine albums have been No. 1 for 10 weeks or longer this decade, the longest reign at No. 1. It was "Placido Hampton Don't Hurt 'Em" by Hammer. At 21 weeks, "Titanic" is already in the top eight film soundtracks of the last 30 years. The only soundtracks with longer runs at No. 1 since 1968 are "Saturday Night Fever" and "Purple Rain" (24 weeks each), "The Bodyguard" (23), "Dirty Dancing" (18), and "Grease" (12). In addition to "The Lion King," "Footloose" also had 10 weeks at No. 1.

AIR TODAY: Two longtime airplay hits move to the Hot 100. The Verve scores its first chart entry with "Bitter Sweet Symphony" (VC/Hut) taking Hot Shot Debut honors at No. 15. The song is in its 22nd week on Hot 100 Airplay. "All My Life" (MCA) by K-Ci & JoJo, in its 13th week on Hot 100 Airplay, enters the main chart at No. 15.

HOMICIDE’ Star To Live Up Billboard's Latin Awards

Billboard’s fifth annual Latin Music Awards will be hosted by actor Jon Seda from NBC TV’s "Homicide." The award show will take place April 7 at Club Tropicana in Miami Beach, Fla. Seda, 27, has appeared in several Latin-themed movies such as "Selena," "I Like It Like That," and "Carlini’s Way." He has also appeared in "Sunshades," "Dear God!," "Primal Fear," and "12 Monkeys." Besides his work on the big screen, Seda has been spotted in guest roles on TV shows such as "NYFD Blue" and "New York Undercover." He has also been seen in the HBO film "Mistri" and "Deadbreak" and in "O.C., HBO's first dramatic series. Seda has been nominated for two best actor awards: the Independent Feature Projects Committee's Spirit Award (for "I Like It Like That") and the Palm D'Or Award at the Cannes Film Festival (for "Sunshades").

Seda is hosting the awards ceremony, which will include special honors for Willy Chirino, Vicente Fernandez, and Ralph Mercado. Sony Discos' Willy Chirino will receive the Spirit of Hope Award, which is given annually to a Latin recording artist who participates in civic or humanitarian causes. Vicente Fernandez will be the sixth inductee into Billboard's Latin Music Hall of Fame, and RMM president Ralph Mercado will be presented with El Premio Billboard. El Premio Billboard is a lifetime achievement award given to those Latino artists and music-industry executives who have helped expand Spanish-language genre beyond their Latino followers.

The awards show will also feature performances by Ariola/IMG rap act Seda, soco pop starlet Frg, and WICA Latin rock idols Mana.

Billboard's Latin Music Awards will close out Billboard's ninth annual International Latin Music Conference, slated to run April 5-7 at the Biscayne Marriott in Miami. For more information see John Lannert's column, Latin Notes, on page 20. For contact, call (305) 396-5008. For discounted room rates, make our reservations now by calling (85) 671-2901.

NARM Honors Billboard in Expanded Awards Program

The National Association of Recording Merchandisers (NARM) presented Billboard magazine with the first-ever award for related products and services suppliers in the medium division March 17, at the 40th NARM Convention in San Francisco. The NARM Awards recognize outstanding achievement and excellence in five member categories: retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services. Companies competed for recognition against other companies of like size in accordance with NARM categories.

At the NARM Awards luncheon, host Donna Warwick presented the impressive crystal and wood trophy to Billboard, which has participated in all 40 of the trade group’s conventions. Accepting for the magazine, was Billboard Music Group director of strategic development Ken Schlager, the publication's director of charts Geoff Mayfield, senior retail editor Ed Christman, and merchants & marketing editor Don Jeffrey.

Nominees in the related products and services suppliers category were chosen by a vote by all NARM member companies, and winners were selected by special judging panels. The winners were judged based on a number of criteria, including quality of product, ability to communicate information about the product, staffing, marketing efforts, ethics, and a record of "giving back to the community."

Billboard's 1998 International Latin Music Conference & Awards

Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998

Billboard's Fifth Annual Dance Music Summit

Chicago Marriott Downtown, Chicago • July 8-10, 1998

Billboard Airplay Monitor Radio Seminar & Awards


The 20th Annual Billboard Video Music Conference & Awards

Sheraton Universal • Universal City, Calif. • May 4-6, 1998

For more information, contact Michele Jaenagel Quigley at 212-336-5092

Visit our Web site at: http://www.billboard.com
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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE UNIT SALES

YEAR-TO-DATE Album Format

YEAR-TO-DATE UNIT SALES

1997 1998

TOTAL 148,700,000 160,761,000 (UP 8.1%)

ALBUMS 124,025,000 135,381,000 (UP 9.2%)

SINGLES 24,675,000 25,380,000 (UP 2.9%)

CD 94,263,000 108,753,000 (UP 15.4%)

CASSETTE 29,488,000 26,326,000 (DN 10.7%)

OTHER 274,000 302,000 (DN 10.2%)

CD 9,638,000 9,775,000 (UP 1.4%)

CASSETTE 2,413,000 2,559,000 (UP 5.7%)

OTHER 30,000 30,000 (NONE)

DOWN 1.5%

DOWN 2.3%

UP 8.2%

UP 3.2%

UP 2.3%

UP 5.7%

UP 15%

4.7%

UP 20%

UP 15%

UP 10.7%

UP 10.2%

UP 15%
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