Indie Retailers Flex Their Muscle

BY ED CHRISTMAN
NEW YORK—Retail coalitions are emerging as a force to be reckoned with, as four new ones have been formed this year; bringing the nationwide count in the U.S. to 16 since 1992. The new coalitions have formed in Philadelphia, Detroit, Los Angeles, and Florida.

Independent record store owners are finding that collectively they command increased recognition from record labels and distribution companies, in the form of in-store play copies and point-of-purchase materials. Some coalitions have also used their clout to buy collectively, which results in lower costs when making purchases. In return, record labels and distribution companies find that working through coalitions enables them to target markets more cost-effectively when it comes to developing new artists.

Although he has not joined any of the existing coalitions, George Daniels, owner of George's Music Room in Chicago, is a leading proponent of the idea. Independent stores “have to become advocates together,” Daniels says. “We are all in the same business; instead of being competitors, let’s be teammates.”

Daniels says that before the coalitions came together, independent stores were not getting the respect they deserved. “In most cases, the cooperative advertising dollars were not being fairly distributed through the one-stops. Also, since independent stores are reporting to SoundScan, (Continued on page 86)

French Dance Acts Flourish

BY LARRY FICK
NEW YORK—Within the import-conscious U.S. club community, all eyes are glued on an explosion of high-profile acts rising from the fertile French dance music scene. The rush of ardent underground support for these overseas arrivals hints at a full-tilt mainstream movement ahead.

Long viewed as the least credible sector of the European dance market—even by many of its own citizens—France has experienced a creative rebirth over the past two years.

“As a collective scene, we've stopped trying to emulate everyone in America and England, and we've started following our own natural instincts,” says David Blot, who organizes the red-hot raving “Respect Is Burning” parties in Paris, along with Jerome Viger-Kohler and Fred Agostini.

“The stigma attached to the scene was hard to get rid of at first. But after a while, the music got so good that DJs have felt they could (Continued on page 84)

Inside This Week's Billboard

Linda McCartney Remembered; Tribute Album Planned... P6
Backyard Has High Hopes For Solo Set From Treana... P13

Greetings From The Land of Pleasant Living

Baltimore!
gloria  mariah  aretha  carole  celine  shania

Your voices reached beyond the highest notes.
BY WOLFGANG SPAHR

Hamburg—With meager growth of only 1.6% in value in 1997, the German record industry is stuck in a mire from which not even public relations efforts such as Allen John, Nana, and Wolfgang Petry can free it.

The Federal Assn. of the Phonographic Industry (BPIF), whose members account for 95% of the world market, says that the companies it represents saw sales rise from DM2.685 billion in 1996 to DM2.728 billion in 1997. These figures were measured by retail music sales and streaming tapes.

The rise in sales of product from BPF member companies represents a 1.6% increase, and the organization says the market as a whole rose 1.5% to DM2.986 billion. This means Germany has consolidated its position as the world's third-largest record market after the U.S. and Japan, BPIF president Thomas Stein says. However, he adds, “although unit sales were up, there's no hiding the fact that inflation-adjusted revenues were stagnant.”

BPIF member companies shipped a total of 49.4 million singles in 1997, up 1.9% from the previous year's total, with the mass-single format continuing to gain importance. Albums in all formats racked up unit shipments of 28.9 million, equivalent to a 1.7% increase. The album category was underpinned by CD shipments, which rose 3.5% to 191 million units.

With sales of 27.2 million units, cassette shipments continued to fall significantly. After a 4.5% decline in 1996, this format shrunk by a further 9.3% last year. Vinyl LP shipments held steady at 400,000 units.

The good news for the industry here is that half of all chart singles were domestic productions. National repertoire accounted for 48.2% of chart entries, up from the previous year's already high 42.1%.

The classical music market barely matched its sales of 1996. At 19.2 million units, shipments to retailers were down 1% from the previous year’s total. Another significant decline was more than made up for by the increase in club sales of classical music to 2.4 million units.

Sales of records in all genres advertised on TV and radio were up 2.5% to 48.5 million units.

“The retailers' economic situation deteriorated as a result of intense competition, and there were numerous closures again last year,” says Stein. Sales of CD singles and classical discs are falling, and retail chains are continuing to expand, small and medium-sized indie stores are being squeezed, leaving what the record companies regard as a market gap. This has caused concern, as retailers remain the biggest outlet for music.

Music videos have only a marginal share in total sales, accounting for only 6.8% of the prerecorded music market. Even so, shipments rose by 9.2% to 223,000 units in 1997. Revenue at retail prices, including tax, rose to DM14.4 million.

Looking ahead, Wolf-D. Gramatke, chairman of the German national group of the International Federation of the Phonographic Industry, says new technologies will bring about a consumer revolution among young people and artists, with record companies seeing some of the benefits.

CD-ROM online suppliers will play an important role, according to DIe, the German Gramatke. Such competition, he says, will increase sales of all types of music and will

(Continued on page 85)

Chancellor Pegs $25 Mil. From Pay-For-Play

This story was prepared by Chuck Taylor and Mark Schiffman, managing editor of Rock Airplay Monitor.

NEW YORK — The radio group owner Chancellor Media has written its $25 million in pay-for-play contracts, according to a report by the New York equity researcher Bear Stearns & Co. Following a conference call with investors, the chairman, CEO of this sponsor of this year's Lithium Fair, as well as the retailer partner for concerts, said:

"Retailers who have been involved in tour promotion say it raises awareness of their store and helps sell product, especially to catalog. And labs say that the additional retail exposure afforded by concert sponsorship is especially valuable for developing acts.

"Best Buy plans are the most extensive. The Eden Prairie, Minn.-based operator of 288 consumer electronics and entertainment software stores is sponsoring tours this summer by Jimmy Page & Robert Plant, Stevie Nicks, Janet Jackson, Michael Bolton and the Band, with Nippon, Fal- & Oates, as well as Ozzy Osbourne's Off Oz. Last year the retailer backed the Off Oz and national tours by Fleetwood Mac and John Tesh.

As it did for Fleetwood Mac and the Off Oz, Best Buy will produce special-edition collectibles from members of the touring acts. These will be available only to concertgoers who mail vouchers handed out at the venue to the retailer's chain and pay for shipping and handling.

The tour's products will be displayed in Best Buy store endcaps, and the concerts will be promoted in advertising campaigns on television and in print.

Laurie Bauer, spokesperson for the com-

(Continued on page 85)

VSDA & AMERICAN FILM INSTITUTE

Eileen Fitzpatrick's Shek Talk column (Billboard, March 28) mischaracterizes the VSDA's stance on the American Film Insti-

tute (AFI). The VSDA has initiated and led a movement to change the way the music industry sells its products. The VSDA has led that movement.

The VSDA has been working with stakeholders in all segments of the music industry to ensure that the music industry is able to deliver the music industry to its consumers in a way that is fair and competitive. The VSDA has led that movement.

The VSDA is committed to working with stakeholders in all segments of the music industry to ensure that the music industry is able to deliver the music industry to its consumers in a way that is fair and competitive. The VSDA has led that movement.

(Continued on page 85)

RETAILERS SPONSORING TOURS

BY DON JEFFREY

NEW YORK — Best Buy's sponsorship of six national concert tours this summer is growing interest among music retailers in this high-visibility form of promotion. Tower Records has garnered publicity as the sole music retail sponsor of this year's Lithium Fair, as well as the retailer partner for concerts, said:

"Retailers who have been involved in tour promotion say it raises awareness of their store and helps sell product, especially to catalog. And labs say that the additional retail exposure afforded by concert sponsorship is especially valuable for developing acts.

"Best Buy plans are the most extensive. The Eden Prairie, Minn.-based operator of 288 consumer electronics and entertainment software stores is sponsoring tours this summer by Jimmy Page & Robert Plant, Stevie Nicks, Janet Jackson, Michael Bolton and the Band, with Nippon, Fal- & Oates, as well as Ozzy Osbourne's Off Oz. Last year the retailer backed the Off Oz and national tours by Fleetwood Mac and John Tesh.

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Laurie Bauer, spokesperson for the com-

(Continued on page 85)

ASSAYING 'COUNTRY GOLD' ISSUE

ABC Radio Networks Real Country Network GM Dave Nicholson says that “he can't think of any” stations that have succeeded with a heritage country format for the past few years. A few stations have tried it, but ...
Top Of The News
6 The California state legislature defeats a bill targeting companies that release allegedly "obscene" music.

Artists & Music
6 Executive Turntable: Keith Wood is named executive VP of A&R of Virgin Records America.

6 The X-Files movie soundtrack hits stores June 2.

6 The Beat: Who’s keeping Cheap Trick down?

6 Boxscore: GARTH BROOKS, Trisha Yearwood, and Steve Wariner grossed $2.6 million at the Alamodome in San Antonio, Texas.

16 Country Drift: Aqualoids bring surf rock to Charlotte, N.C.

20 Popular Uprisings: The accidental origins of Hot Loveboy Circus and its debut, "American Made."

21 Reviews & Previews: New releases from Faith Hill, Angela Beshour, and 4HIM.

19 Continental Drift: Aqualoids bring surf rock to Charlotte, N.C.

6 R&B: Rod Stewart's new album on the day of his 60th birthday.

6 Dance/Club Play: Dance/Club Play continues its expansion with a new release from Faith Hill, "The Way."
A renowned photographer.

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P*Gram Predicts Rebound

**BY JEFF CLARK-MEADS**

LONDON—PolyGram is reiterating its case that its poor music performance in the year's first quarter was due to a soft release schedule, and it says the problem will be corrected later in the year.

The company warned March 26 that "profits will be down due to lower music sales and lower margins" (Billboard, April 4). In first-quarter trading figures announced April 21, a company statement says sales rose from $1.07 billion in the first three months of 1997 to $1.109 billion in the same period this year. However, income from operations fell from $95 million to $20 million (Billboard Bulletin, April 22).

Asked why profits fell to this degree, a company source says, "The economic situation in Asia had a significant impact, but the principal reason was reduced volume. This is entirely in keeping with what we said in March."

The company's March 26 statement said the projected "decline in

(Continued on page 85)"

Nashville Industry Takes Stock After Tornadoes Strike

**BY CHET FLIPPO**

NASHVILLE—"It's still a big blow when a tornado touches down in Nashville," the afternoon of April 16. The first twister, which hit downtown Nashville, caused a stone's throw from Music Row but caused only minor wind damage in the area.

Power was lost throughout the area, however, canceling numerous studio sessions and effectively closing down the country music industry (Billboard Bulletin, April 17).

After the first storm passed, the threat of more tornadoes forced music industry staffers to stay in basement shelters or in impervious shelters in stairwells or interior rooms of buildings. The last threatening storm passed over at 7 p.m.

Woodland Studios was directly in the path of a tornado that devastated east Nashville. "We were hit pretty hard," says Woodland president Robert Solomon. "The roof of the building landed in the parking lot, and the lobby and the control rooms are gone. Everything's wet, but the studio itself is intact."

Solomon says a mixing session was underway at the Woodland studio when the tornado struck, but no one was injured. The studio was still without power five days after the storm.

A benefit concert for East Nashville's victims was planned for Sunday (26) at the Douglas Corner Cafe.

Damage downtown was considerable. Police immediately closed off the area, barring entrance to unauthorized people. The new Nashville Arena, a monolithic concrete structure in Lower Broadway, escaped damage and was quickly pressed into use as both a shelter and a police command center. Arena staffers also fed people stranded downtown.

The Wildhorse Saloon received minimal damage and reopened on Tuesday. The Tennessee Performing Arts Center suffered some exterior damage, but was ready to open shortly after the storm. A large section of the exterior of the Hard Rock Cafe was peeled away.

On Lower Broadway, damage was considerable. A historic honky-tonk, (Continued on page 92)"

Calif. Divestment Bill Is Defeated

This story was prepared by Craig Rosen in Los Angeles and Bill Hol-land in Washington, D.C.

The Recording Industry Assn. of America (RIAA) is accusing the failure of a bill designed to force California's retirement pension system to divest itself of stock in entertainment companies that produce music which allegedly promotes crime, domestic violence, drug use, degradation of women, or racism.

The California Public Employees Retirement System has millions of dollars invested in such entertainment companies as Warner Bros. and Disney.

Says RIAA president/CEO Hilary Rosen, "This is a very impor-tant state to have a victory in, since it has such a large pension fund and such a large presence in the music community."

The bill, called the California Protection Act, was sponsored by California state Assemblyman Keith Olberg, R-Victorville, and voted out of committee earlier this year.

"This bill does not address the First Amendment," Olberg says. "It doesn't restrict free speech in any way. Under this bill, we simply [would not] invest in music that encourages violence in the streets."

The bill's failure, Olberg says, suggests that "people have decided that profits are more important than public safety."

Olberg's was the latest in a series of "investment divestment" bills across the country that would either force or recommend that state pension systems divest their interests in entertainment companies that release music with alleged-ly offensive lyrics. Pending bills in Wisconsin and Tennessee are expected to be debated in the coming weeks.

"These lyric bills are kind of like viruses," says Rosen. "They come and go, but you have to nurse every one of them."

In January, the RIAA was successful in defeating similar divestiture legislation in Pennsylvania and Maryland.

The RIAA has also had to lobby against several state censorship bills and legislation seeking local community obscenity standards (Billboard, Feb. 21).

On April 16, a Texas court ruled the divestment measure attached to the state appropriations bill was unconstitutional.

Travis County Court in Austin, Texas, ruled April 17 that a bill taken by the RIAA that the bill was unconstitutional because it was too broad.

Also, the rider was attached to the appropriations bill, even though it had originally been defeated in the state House of Rep-resentatives, thus violating the principle of the Texas constitu-tion's "one subject" provisions. As a result, Judge F. Scott McCown threw out the rider, even though the appropriations bill had already been signed into law by Gov. George Bush. McCown enjoined state officials from enforcing the rider and ruled that it be "severed" from the bill.

In another legislation-related matter, the RIAA was successful in blocking a rider to a California bill that would have required record retailers to segregate "harmful matter" in bins labeled "adults only." As a result, the bill's parts dealing with materials containing a parental advisory label.

Brazil's Gonçalves Dies

**Singer's Career Stratched Back To The '40s**

BY ENOR PAIANO

SÃO PAULO, Brazil—This country is mourning the passing of Nelson Gonçalves, a self-described "bohemian" at heart who was the last roman-tic singer from Brazil's so-called "golden age" in the 1940s and '50s. Gonçalves died of a heart attack April 18 in Rio de Janeiro; he was 78.

Gonçalves spent his entire 57-year career with RCA, which is now known as BMG. BMG estimates that the crooner's 125 albums have sold 78 million units in Brazil. ABPD, Brazil's trade group, certified as platinum 20 of Gonçalves' discs for selling 250,000 units each. Thirty-eight albums were certified gold for sales exceeding 100,000 pieces.

Among his many hits were "A Volta Do Bebê" (The Return Of The Bohemian), "Pica Comigo Esta Noite" (Stay With Me Tonight), "Renúncia" (Renunciation), and "Maria Bethânia."

"His strong voice singing 'Maria Bethânia' is something that will be a part of my life forever," says pop/rock singer Rita Lee. "He's my brother."

David Passick, Sister 7's manager; Steve Schur, VP of A&R/artist development for Arista; Sister 7's Sean Phillips, Wayne Sutton, Patrice Pine, and Darrell Phillips; Fast Jinni, an air personality for WPLI; Tony Mascaro, music director of WPLI; and Marc Hikernath, research director of WPLI.

(Continued on page 89)"

CARAS' Silversides Resigns

**BY LARRY LEBLANC**

TORONTO—Less than a month after this year's Juno Awards, Lee Silverstones resigned April 17 that he would retire July 31 after serving for four years as president of the Canadian Academy of Recording Arts and Sciences (CARAS). Along with CBC-TV, the Toronto-based CARAS is a co-producer of the annual event.

A committee consisting of the current Juno president Ross Davies, second VP Chip Sutherland, secretary-treasurer Ross Reynolds, and trustees Deanne Cameron and Duff Roman will now recommend a replacement for Silversides to the CARAS board of directors.

Silversides, a controversial figure in his role at CARAS, says he'll now direct his energies to establishing a hall of fame for Canadian musicians. He made a name for himself in Canada, where he's well known, and "it's a good time to make a change," Silversides says. "(Being CARAS president) is a hot seat. It's a gratifying job, but perhaps it should have a fixed life span."

Widely hailed for his role in revitalizing CARAS—including decentralizing the academy by having all Juno nominations made outside Toronto onto its board—Silversides has also been sharply criticized by many within the industry for his handling of negotia-tions with CBC-TV and with (Continued on page 83)"
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- Ad Close: April 28
- Contact: Lezle Stein - 213-525-2329

**1998 LATIN MUSIC BUYER'S GUIDE**
- Publication Date: August 12
- Ad Close: June 22
- Contact: Dan Dodd - 212-525-2299
Chapman Tops Doves

BY DEBORAH EVANS PRICE
NASHVILLE—The Gospel Music Assn.’s 29th annual Dove Awards, held April 30 at the Nashville Arena, attracted a bittersweet note with the naming of the late Rich Mullins as artist of the year. Mullins was killed in a car accident last September. This was the first time Mullins was awarded a Dove. Known for such signature songs as “Awesome God,” Mullins recorded nine albums for Reunion Records. He was also noted as a songwriter, penning hits for himself and other artists, most notably Amy Grant’s “Sing Your Praise To The Lord.” Though highly regarded by both artists and fans, Mullins eschewed the music business, concentrating on humanitarian and spiritual pursuits.

Steven Curtis Chapman was the most awarded artist of the evening. He took home his fifth male vocalist of the year accolade and his ninth award in the songwriter of the year category. He also won the Dove for pop/contemporary song of the year for “Let Us Pray” and was a participant in the special event album of the year, “God Is With Us—A Celebration Of Christmas Carols And Classics.” Other multiple winners were Reunion band Third Day, which won in the rock recorded song category for “Alien” and rock album (Continued on page 94).

Sony Reissues Vintage Broadway

BY Irv LICHTMAN
NEW YORK—Stalwarts of the Sony Music show catalog are being reissued with something “extra” in a reissue package from Sony Classical and Columbia/Legacy. Titles in the ambitious reissue series, which kicks off with five titles June 2, once again sport the vaunted name of “Columbia Broadway Masterworks.”

Although some of the titles have already had two previous releases on CD, the latest incarnations offer a variety of enhancements. Besides digital remastering and new liner notes and archival photos, some albums will also showcase previously unavailable bonus tracks.

The last time Sony Music went to market with digitally remastered video liner notes, cover art, archival photos, and exclusive interviews. Other marketing tactics include supplying retail brochures and header cards, placing Broadway-oriented ad placements in Playbill, and creating tie-ins with Ticketmaster.

The CD releases will carry a “Best Buy” price of $11.98, while cassettes, limited to projected high-volume sellers, will carry a list of $7.98.

The first five reissues are the original Broadway cast albums of “A Chorus Line,” “Cabaret,” “Kiss Me, Kate,” and “Camilot,” along with the 1958 London cast album of “My Fair Lady,” featuring most of the Broadway leads, including Rex Harrison and Julie Andrews; the recording, made two years after the show’s Broadway opening, was basically made in order to present the score in the then new stereo format.

According to Laura Mitgang, senior VP of A&R (U.S.) at Sony Classical, the show music project is meant as a tribute to the late Goddard Lieberson, the legendary head of Columbia Records who produced many of the label’s cast albums, and as a connection with Sony Classical’s more recent re-entry into the Broadway cast field with such shows as “Side Show” and “The Life.”

“Because of this, we regard the program as a cohesive initiative,” Mitgang says. In fact, the new show series label copy connects with the golden past of Broadway by reintroducing the familiar Columbia Broadway Masterworks logo used for the company’s early Broadway releases—when Broadway albums were first considered culturally equivalent to Columbia’s classical releases. (Continued on page 84)

Zutaut’s Enclave Relaunched As Mercury Imprint

BY MELINDA NEWMAN
NEW YORK—The Enclave, the Tom Zutaut-heirlooned stand-alone label that was a casualty of EMI’s shuttering last summer, has been revived as a Mercury imprint.

The first release on Enclave/Mercury will be June 9’s “Horror Wrestling” from Swedish act Drain STH. It is a reissue, with three additional tracks, of the band’s previous Enclave release.

Zutaut had been in discussions with Mercury Records Group chairman Danny Goldberg for months (Billboard, March 14). Talks had originally centered on Zutaut’s heading up a reactivated Fontana imprint, but, ultimately, Zutaut decided to relaunch the Enclave.

“The dream of the Enclave was a dream I had five or six years ago,” says Zutaut, who was a celebrated A&R executive at Geffen before launching the label. “To realize it and then have it pulled out from under you was a pretty traumatic experience.”

Linda McCartney, 56, Dies

BY PAUL SEXTON
LONDON—Linda McCartney, who succumbed to cancer April 17, was not only one of the music world’s best-known figures but a respected photographer, animal-rights campaigner, and hugely successful businesswoman in her own right.

McCartney, 56, died with husband Sir Paul and their family at her bedside while on vacation in the U.S. Widespread grief at her death was amplified by its suddenness; it had been thought that she was winning her battle against the breast cancer that was diagnosed in 1996, and the couple had recently been seen in public, notably at recent exhibitions of the work of their fashion designer daughter, Stella.

In a statement, Sir Paul said of his wife, “She was unique, and the world is a better place for having known her. Our family is so close that her passing has left a huge hole in our hearts.” (Continued on page 92)
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Smith Brings Out ‘Life’
Anticipation High For His Jive/Reunion Set

BY DEBORAH EVANS PRICE
NASHVILLE—They say good things come to those who wait. For radio, retail, and consumers who have been eagerly anticipating Michael W. Smith’s “Live The Life,” the wait ends with the set’s arrival in U.S. stores Tuesday (28) and internationally the same week.

Touted as one of the biggest Christian releases this year, the project is being jointly promoted by Jive to the general market and by Reunion to the Christian market.

“One of the amazing things about Michael is how consistently he puts out great music,” says Reunion president Bruce Koblish. “‘Live The Life’ continues that great tradition and is representative of some of his finest work. This record is very accessible both musically and lyrically to a broad spectrum of listeners, and yet, the artistic and spiritual integrity is never compromised in the process.”

Smith is one of the Christian community’s most perennially successful artists. He has won two Grammys, nine Dove’s, and one American Music Award, as well (Continued on page 88)

Treana Goes Solo On Backyard

BY CARRIE BELL
LOS ANGELES—At 16, Treana tried to find fame in America with the R&B dance duo TAG. After meeting with moderate success, she returned home to Cornwall, England, to gain what she calls “life experience.”

“I was very young the first time around and, even though I’d been playing instruments and writing music since I was 11, it lacked maturity and depth,” says Treana, now 23.” I learned a lot from that trip, making a video, touring, and all that. But I had to grow up. I’m more comfortable with my performing self, and I have more to write about because I’ve gone through more. I’m ready.”

This personal growth comes through in full force on her Backyard/All American debut solo effort, “Naked,” which hits U.S. shelves Tuesday (28). The album reunites her with her TAG partner, producer and co-songwriter Gareth Young. It will be out on Attic Records in Canada and Pony Canyon Records in Japan this month.

She says, “We just finished the album a month ago. I am happy with the new songs and the way it came out. There was more to do, but you always think that way when you look back at it.”

Chuck Gullo, president of the All American Music Group, begins to differ with her questioning mind-set.

“This is the album I’ve been waiting for [in my 17-year career],” he says. “This girl’s talent is unbelievable. Her voice, her songs, and her guitar spark reaction in people. I also think Gareth and her will be a great songwriting duo for solo stuff and other people’s acts.”

Gullo first worked with Treana (Continued on page 84)

Monument’s Dixie Chicks Break Out

BY DOUG RREECE

With the success of the Dixie Chicks’ Monument debut, “Wide Open Spaces,” it would appear that the revived label, known for its success with artists such as Roy Orbinson and Dolly Parton in the ‘60s and ‘70s, has found the perfect act to launch the second tier of its dynasty.

The Dixie Chicks became a Heatseeker Impact act when “Wide Open Spaces” moved from No. 123 to No. 88 on The Billboard 200 in the April 25 issue.

Meanwhile, the trio’s album has sold more than 107,000 units since its January release, according to SoundScan. Sony reports that this makes it the best-selling country album released this year by a group.

The Dixie Chicks’ debut single, “I Can Love You Better,” has sold more than 73,000 units, according to SoundScan.

Atlantic’s Froom Bows As Artist

BY PAUL VERN

NEW YORK—The idea of making a solo album had always tantalized Mitchel Froom, but his day job just kept getting in the way.

A producer, composer, arranger, and musician whose singular touch has resulted in exquisite works by Crowded House, Elvis Costello, Bonnie Raitt, Richard Thompson, Los Lobos, Latin Playboys, Sieryl Crow, Suzanne Vega, and many others, Froom has been so busy over the years that his own material took a back seat (see story, page 88).

Fortunately, a rare lull in his schedule—and a burst of self-discipline—let him finally finish his project.

Titled “Dopamine,” the Atlantic Records album is scheduled for release May 19 in the U.S. and Canada and in June in Europe and Japan.
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Artists & Music

‘X’ Marks The Big Screen For Elektra

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—The truth may be out there, but the soundtrack to “The X-Files” movie will not be in stores until June 2. The Elektra Entertainment aural complement to one of the most anticipated films of the summer is a coup for the company—which simultaneously will release a new album of score music from “X-Files” composer Mark Snow—and the first of at least two affiliations with “X-Files” creator Chris Carter. A soundtrack based on Carter’s other sometimes-grishly TV series, “Millennium,” is planned for release by the end of the year.

Sylvia Rhone, chairman/CEO of the Elektra Entertainment Group, characterizes the two “X-Files” albums as international event releases for the label. Rhone says Elektra has become more selective about the soundtracks it releases nowadays but has been interested in Carters’ projects both in and outside the U.S. based on the international response to “Songs In The Key Of X,” an album of music based on “The X-Files” that Warner Bros. released in 1996. “We are looking at this from a global perspective because the Warner Bros. [album] sold something like 3- to 1 outside the U.S.” she says.

The album will hit all major international territories between July and October, according to Rhone. “We put the album together from an A&R perspective with an international music perspective in mind. So we have artists on the album that have had a global track record,” she says.

The roster of contributing artists includes the Cure, Sarah McLachlan, the Cranberries, Bjork, Sting, and the Dust Brothers. The album also contains new tracks from three bands that contributed to “Songs In The Key Of X”—Foo Fighters, Soul Coughing, and Filter. But Carter, who co-executive-produced the album along with Rhone, says the new project has a unique vibe.

“Tonally there are some similarities, but there are different artists and a different flavor,” he says. Although the creators are staying away from the term “inspired,” word is that very few of the songs have been used into the film.

With the movie slated to open June 19—the series’ May 17 season finale will lead directly into the film’s story line—beginning in late April, Elektra will be ensconced in a multi-tiered promotional blitz that will snowball as the summer approaches. “You won’t be able to walk into any store and not find a promotion.” (Continued on page 10)

Girls Against Boys Put On ‘Freak’ Show With Their Geffen Debut

BY BRADLEY BAMBARGER
NEW YORK—When the smoke cleared in the major-label bidding war over Girls Against Boys a few years back, Geffen emerged the victor. But with one more album promised to its longtime home Touch and Go, the New York quartet resisted the temptation to transfer immediately, choosing instead to craft an indie swan song with the pressure off (Billboard, Jan. 27, 1996).

The result, “House Of GvsB,” racked up critical acclaim and the group’s strongest sales to date (70,000 copies worldwide, according to Touch and Go). Although market potential has since seemed to constrain the sort of grungy, grinding smart-core the band made its name on, the timing for

Girls Against Boys

GvsB’s Geffen debut—“FreakOn+Ica,” due June 2—is still opportune, according to the group’s front man, Scott McCloud. “Modern rock radio has gotten even more rigid over the past couple of years, but I think that helps our cause in terms of all the hype blowing over and our record just being judged for the quality of the music,” McCloud says. “Expectations are high—and the band is ready. We’ve picked up some great new people recently, including a new drummer who brings something new to the band.”

Even as the group builds momentum for the new album, however, it faces a growing challenge: how to capture a fan base that has been seduced by bands like Pavement and Sonic Youth, bands that have had more critical and commercial success. McCloud says the group is ready to face the challenge head-on, and that the new album will reflect the group’s growing maturity.

“Expectations are high—and the band is ready. We’ve picked up some great new people recently, including a new drummer who brings something new to the band.”

The Times And Travails Of Cheap Trick: Pearl Jam Taps Soundgarden Drummer

ANOTHER LOST CHANCE: Cheap Trick is starting to look like one of those bands that just can’t get a break. Its last studio album, 1997’s superior self-titled effort, got derailed when its label, Red Ant, went through cataclysmic changes and the band got lost in the shuffle.

Then, with new management in tow, the band looked poised to give some major media attention with a new show April 15 in New York’s Central Park to herald the 20th anniversary of its “Cheap Trick At Budokan” album (Billboard, March 28). What happens? The New York City Parks Department calls off the concert, and that evening the band instead plays to a crowd—but by no means packed—audience indoors at Roseland. Not a news crew is in sight.

According to a parks spokesman, the park pulled the plug on the show when it became clear that the “anticipated attendance was expected to exceed the capacity of the venue.”

Four summers earlier, Cheap Trick had managed to avoid such an embarrassment, having reached the top of the charts with a show at New York’s Central Park.

Alas, Cheap Trick’s management now has no more. According to a spokesman, the band members, many of whom were working on side projects anyway, mutually decided to call it quits.

Motley Crue and Elektra Entertainment have parted ways. As part of the split, the band takes its publishing and master recordings with it (Billboard Bulletin, April 16).… Jonatha Brooke and Rufuge/MCA have split. Brooke’s manager, Patrick Rains, says the label didn’t properly work her last album and that he feels she was never given a chance. MCA declined comment (Billboard Bulletin, April 20).… Ginger Greager, former senior director of media and artist relations at Mercury Records, heads to Universal as VP of media relations following the departure of Ellen Zoe Golden. Golden, who can be reached at 212-302-0170, is handling publicity for Chumbawambaa. Greager’s first day will be May 4. Sheila Richman, formerly of Nasty Little Man, takes her place at Mercury.

STUFF: Celine Dion has finished recording a new album in French, her native language. The album will come out in the fall. Additionally, Dion is working on an English-language Christmas album for worldwide release on 550 Music/Epic. It will include standards, in addition to new material and a few new tunes (Billboard Bulletin, April 15).

Smashing Pumpkins and Paula Cole will play select dates on their joint H.O.R.D.E. tour. They join previously announced performers Blues Traveler, Ben Harper, Barenaked Ladies, and Alana Davis. The show tours July 9 in Somerset, Wis.

The lineup for the third annual Tibetan Freedom Concert grows bigger every day: Acts appearing at the June 13-14 event in Washington, D.C., include the Dave Matthews Band, the Verve, Live, Beck, R.E.M., Pearl Jam, Radiogiajde, Sean Lennon, Patti Smith, and, of course, event organizers the Beastie Boys. As much awareness as the concerts have raised, the Beasties still have their work cut out for them. Overdrafted at a show last year, one teen to another: “Are you going to the Tibetan Freedom concert?" The other kid replied, “No, I don’t really like them." Ouch.

SACRED GROUND: The first Native American Music Awards will take place May 24 at the Fox Theater at the Foxwoods Resort Casino in Mashantucket, Conn. The Mashantucket Pequot Tribal Nation operates the casino. The show will be hosted by Wayne Newton; presenters include Joe Walsh, Bruce Cockburn, Richie Havens, and John Travelli. Lifetime achievement awards will go to Robbie Robertson and Frederick Whiteface.
Artists & Music

COMMENTARY
(Continued from 4)

The total annual sales were 386 million units. When the compact disc was introduced 10 years earlier in 1983, there were four formats being sold. At that point, the 8-track was nearing extinction, the CD had barely registered on the retail Richter scale, the LP had begun its decline, and the cassette was still climbing strongly. Total prerecorded music sales that year climbed to 453.2 million units. Moving forward to 1999, we were back down to three formats. The LP was at an all-time low; the cassette was well into its 10-year slide, and the CD was making headway. Total music sales that year equaled 861.6 million units.

And where are we now? The report estimates that in 1998, the LP will comprise a slow and steady year-over-year, nearly tripling its sales in the last five years. The cassette will begin a comeback from last year’s all-time low, and the CD will set an all-time record. For the first time, total sales will top the billion-unit mark—at 1 billion and 76.6 million units.

My first stop was Blockbuster Video, where the choices weren’t quite as staggering. This was VHS heaven. No DVDs were in this store yet. I did see satellite service being advertised. A smattering of games. Just aisles and aisles of VHS tapes.

Despite the naysayers, VHS is still an extremely healthy business in all accounts. And though its growth has slowed, it’s still a hit-driven business.

According to Cambridge Associates, U.S. consumers spent $18 billion on home video products in 1997, of which $9.5 billion was rental expenditures. The major downturn is from special-interest video, which dropped 14% from the previous year.

There is no doubt that the business is flattening, but VHS isn’t going anywhere yet.

The second Blockbuster I visited was far from an indication of this fact, video viewers do have other home video choices. And it appears that choices are starting to affect the VHS business.

However, I’m afraid that impact isn’t coming from another recording medium—CDs. DVD is coming on strong, but its impact on VHS sales is still negligible. The laserdisc format, meanwhile, is clearly on its way out. It’s DDS—an electronic delivery system—that is making itself known in a big way. According to a recent Yankelovich Partners survey for the Video Software Dealers Assn., a decade’s worth of home video rentals in 1997 was due mostly to pay-per-view movies on direct broadcast satellite (DBS) services. About 51% of DBS subscribers reported renting fewer videos in 1997, while 29% of non-DBS subscribers rented fewer videos.

The report also indicated that the convenience of ordering at home isn’t necessarily the reason for the decline. Rather, the survey found that these “movie junkies” are under the incorrect impression that movies are available on the air at the same time they’re available in the rental stores. The study concluded that if the industry did a better job communicating this fact, video outlets would see a significant surge in rentals, even among DBS adherents.

In short, there is still plenty of room for VHS. It just needs some tender loving care by the software developers out there.

And what about DVD? To find out, I drove to a nearby Circuit City. The DVD displays were clearly more eye-catching than the wall of identical blue VHS VHRs, but you couldn’t beat a thick inventory for VHS hi-fi decks for $190.

First-year figures for these new DVD players have nonetheless been extremely encouraging. CEMA is forecasting that 8 million units will be sold this year. Last year’s sales were 350,000 units. In comparison, only 8 million VHS VCRs were sold during the U.S. home video marketplace. The laserdisc format declined more than 69%, selling only 46,400 units during 1997.

Again, there are choices. But these numbers clearly indicate that consumers have chosen—and they’ve chosen VHS by a mile. Will DVD ultimately supplant VHS and grow the world market, market like VHS did in its 15th year? Indications are this will eventually happen. The real wild card is the impact of new electronic delivery forms. DVD and VHS together.

I moved on to my final stop, Staples. This is where so much of the growth for our market is taking place. The total U.S. market for rentable tape, diskette, and optical media is expected to grow from about $2.1 billion in 1997 to nearly $2.4 billion in 1998. Home video is the fastest-growing segment. In 1997 was the declining sale price of CD-Rs, which resulted in an increased sale of 60 million units. Sales are expected to jump to 80 million units this year.

Here, the choices continue to proliferate. Surprisingly, though, you can’t tell this from the mealy display at Staples. A few cabinets, a few varieties of CD-ROMs, a few varieties of floppy, some data back-up tapes, and Zip—all that’s all.

In comparison, one other storage item stood out on this crowded retail floor. One full aisle was filled with a vast array of products based on an antiquated storage system—the manila folder. Of course, there were no choices here, but they were merely a matter of graphics, color, and packaging. The consumer had obviously chosen a standard long ago, and an entire industry has chosen in its place.

What does this mean to us? It offers a glimpse of an ideal future. Once an industry can stop focusing on designing the future and keeping pace with change, it can concentrate on other challenges—differentiating its products, maximizing its profits, establishing long-term strategies.

Will we ever get to this point? It will require cooperation between hardware manufacturers, recording media suppliers, and retailers to lead us in the right direction.

Adapted from a speech delivered at the IRMA’s annual conference, held March 19-22 in Dana Point, Calif.
Ana Voog Prepares Her Web-Savvy Radioactive Debut

BY CARRIE BELL

LOS ANGELES—With the release of Ana Voog's Wasteland/Radioactive Records/MCA debut, "anaovoo.com," due online May 5 and at retail June 2, the Artist may have to give up his cliche of "New Orleans' strangest musical resident."

Voog, produced and managed by former Prince & the Revolution drummer Bobby Z, knows he's "different." She writes strange pop-tronica songs using word association. Yoko Ono is her musical hero; her album has a cover of "Ask The Drag-on." She collects fetish gear, Hello Kitty paraphernalia, vintage lingerie, and blue glass. And Voog let her freak flag fly with pride during the five-month recording of her album named for her World Wide Web site.

"It was interesting to make an electronic record finally," says Voog, who used to front the Blue Up! techno outfit. "Techno is the sound light would make if it made sounds," she says. "I see visions when I hear the sounds on the album. It's the beginning of a new era. But it won't be for everybody. The people that get it will get it, and those who don't won't. I'm not out to win intolerable fans. I just do what I do."

Gary Kurfirst, Radioactive Records president, says Voog's personal freedom is what drew him to sign her. "I got a tape and a video of her singing me a song in a bathhtub with angel wings on," he says. "I was hooked. She's an artist that doesn't understand the concept of boundaries."

She does, however, understand that others have boundaries that need to be broken down. One is the aversion to her tag as performance artist. "I'm a ball mystic at heart," despite the fact that the title 'performance artist' scares the mainstream public," she says. "It shouldn't. Separately, we'll buy any day. You can't take all of the connotations on your first listener." Voog, who decided she wanted to be a musician after seeing Adam & the Ants on "Solid Gold," also knows it's hard to sell records as a newcomer.

"I can think of things in terms of competition or conquering others," she says. "I would have a room for everyone in retail land. I'm in it for the process, but if I make some money from it I won't complain, no big deal. It's just to keep it going. I want to get out of [Minneapolis] really bad. I want to live somewhere I can buy nice shoes and eat good chocolate."

Her best publicity weapon is the Web. She explains, "The Internet just goes with electronics, and it's easier to keep in touch with fans."

On Voog's Web site, the artist's life is displayed in a series of constantly updated pictures, which have been taken every minute for the last year. The site's visitors have shared some of Moog's most intimate moments, from making dinner to making whoopee. Even this interview was captured in cyberspace.

"I did it as art, not as a marketing tool," Voog says. "If it gets people into the record, that's a bonus. If I could see everybody that was watching me, I'd probably be freaked out and throw the computer out the window. But I like the idea of pushing technological and social boundaries.

No one is more conducive to it. They are either violently opposed to me or ridiculously happy."

It's undoubtedly in the latter category, with Voog's site averaging more than 20 million hits a month. Fans exchange messages, send graphics, enter contests, and buy cups and T-shirts from the Ana Mart.

"We didn't put her up to it, but I'm sure it will get people excited for the CD," Kurfirst says of the site. 'She's helped her own cause, which is why we are using it to introduce the records.

On Jan. 12, a limited-edition single of "Please God" was available exclusively via Boston-based Newbury Comics Interactive (www.newbury.com). According to executive director Kristin Lieb, the store sold 250 copies in the first two hours, and the remaining 300 sold by the week's end.

"We wanted to help break a new artist and to see if her online following could translate into sales," Lieb says. "It was a successful promotion that will help set up her full-length release for retail. It's a smart move for Radioactive to market her on the Web first. If the single or the album went straight to the average record store, I don't think she would have as much of a chance to go."

Continuing in the high-tech vein, Kurfirst says "anaovoo.com" will be offered exclusively through N2K's Music Boulevard retail site (www.musicrocvid.com) on May 5 for a month. Then the album, which includes songs published by Distilled Music, will have its commercial rollout.

"The Web is turning the music industry upside down," Kurfirst says. "It will make people reconsider how we work artists. I'm glad to be part of a project that is still evolving." Radio plans have yet to be determined, although either 'Please God' or "Hollywood" will be the first single. Kurfirst says radio edits are being cut, but he plans to take the hypnotic tunes to dance clubs first. Generally, he wants to get it spinning in the influential clubs, he says. "That audience would really appreciate her."

The label is still working on potential tour plans and TV appearances, but the lack of concrete marketing plans shouldn't scare retailers, Kurfirst says. "The clock isn't running," he says. "We're taking our time to set it up right. We plan to work this for a year. She certainly has the stamina and the excitement."
CHARLOTTE, N.C.: Charlotte is four hours from the nearest ocean, but that doesn’t mean the largest city in North Carolina can’t be home to a wicked cool surf-rock band, as the Aqualads forcefully prove. As surf music is a demanding style, guitarist and band founder Jimmy King had a difficult time finding the right musicians to fill the lineup. He finally hit the right mix with drummer Colin La Rocque, guitarist Greg Walsh, and bassist Jeremy DeHart. The group’s been together just more than a year, but in that short time it has become one of the top draws in town. In fact, the band’s quickly rising stature ensured the Aqualads got the nod to open for Link Wray in February. With vintage fender guitars and amps soaked in reverb, the Aqualads have the old-school ’60s surf sound and look down cold. The band covers classics by the Shadows, the Pyramids, “Wammmy Wonderland” garnered positive reviews among the local rock press. The band has a 20-song CD (with 19 originals) in the can and hopes to release it “in the heat of the summer,” King says. “Summer’s the best time for us. It’s a little hard to play surf when it’s snowing.” Contact King at 704-376-3614.

Ken Johnson

ATLANTA: After three years of building its catchy alterna-pop sound, Another Man Down’s staccato dance beats at McDeff’s Irish Pub in the Buckhead area have drawn members of such major-label acts as Cool For August and Collective Soul. After a show last summer at the Roxy, the Verve Pipe and opening act Sonic in an A.M.D.’s after-hours acoustic set, jamming on oddball covers. “I think it really breaks down the barriers,” vocalist Alan Schaefer says. “After doing the same set every night, it’s been an opportunity for people to step out of the box and do something fun.” He also credits the acoustic sets for streamlining A.M.D.’s electric set, resulting in a rich collection of radio-ready pop tunes packed with hooks and melodies and brimming with intensity. The band’s first effort, “Sowered,” gained airplay on college stations and commercial homegrown shows throughout the Southeast, while the band supported the album with more than 150 shows. Recently, A.M.D. further toned its sound on a three-day live recording at the Tree Sound Studios. The demo’s opening track, “Spinach,” so impressed Collective Soul’s Ed Roland that he has expressed interest in producing a demo for the band in the near future. Southeast music fans will get a full dose of A.M.D.’s potent live show May 3 at Music Midtown. Contact N.P.R. Management at 917-922-9062.

Bruce Buckley

NASHVILLE: After moving to Nashville from Los Angeles three years ago, drummer Billy Block missed the weekly barn dances he had played in at the Palomino Club with other local musicians in L.A.’s underground country scene. So Block started a similar shindig in 1996 here and called it the Western Beat Roots Revival. The Revival convened every Tuesday night at a 75-seat club. Four bands each played a five-song set, and the night ended with a jam session. After Block was picked up by local radio, which began broadcasting a two-hour edited show on Sundays with Block as the host. A year after attracting crowds composed of label heads, label execs, musicians, and artists like Steve Earle, Lucinda Williams, Bob Woodruff, Jim Lauderdale, and Mandy Barnett, Block’s show was ready to expand. Since moving to the 300-seat com-

ANOTHER MAN DOWN

Records as sponsors, the Roots Revival has circled the wagons to become a multimedia hootenanny. The radio show has now moved to 100,000-watt WKDF (101 Power Country) for five hours every Sunday; a free monthly magazine, Western Beat Monthly, features the show’s performers; a World Wide Web site is alive and well; and a compilation CD is in the works, culled from the best Revival performances. Contact Western Beat Entertainment at 615-833-5466.

Sandra Schuman

GIRLS AGAINST BOYS PUT ON ‘FREAK’ SHOW

(Continued from page 16)

tions for some huge success right off have lessen, and it seems more than ever like we’re an al-

ternative to what’s going on in the mainstream. And that’s the space where we’re most comfortable.”

The success of an uncommercial New Year’s Eve celebration like Radiohead’s is inspiring, McCloud adds: “Like us, they’re not really a singles band, but they’ve been able to reach a lot of people without keeping true to what it is they do. Our tour has been bigger—so much louder than anything we’ve ever done, and my vocals are more polished, for sure, but the album isn’t an easy listen by any stretch. The listener still has to bring something to it, in order to get the most out of it.”

“Freak On Ice” was produced by Nick Launay, the Australian veteran of epochal albums by the Birthday Party, Public Image Ltd. and Gang Of Four—all keen influences on vocalist/guitarist McCloud and his mandates, keyboardist/bassist Eli Wolf, bassist John Sweeney, guitarist Matt Cobo, and drummer Alexis Fleisig. As the twist on “electronic” in its title helps indicate, “Freak On Ice” is a major effort for music like its makers are up on the now sound but attuned to a more organic music—one in keeping with their tag of purveyors of rock-hard soundtracks for actual pop pro-

motions. The lead single, “Park Avenue,” and such standout tracks as “Roxy” and “Exile” are ace calling cards for the album’s airy mix of lowewind and suave appeal. According to Geffen’s U.S. mar-

keting chief, Robert Smith, “Freak On Ice” is a major pion-

erty for the label, with an 18-month, international commitment. “A lot of people in a small world know everyone. Everyone is aware of Girls Against Boys,” he says. “But a lot of people out in the larger world don’t know who they are beyond maybe a few of them who have heard of them. We know that it’s going to take time and timing to broaden that awareness, and we’re taking pains to set the album up right.”

GVSb has already worked hard with the press, having done recent interviews with magazines from Ray Gun to Elle. And Smith says GVSb’s alternative distribution re-

xes—who have had some success with recent sets by the Crystal Method and Propellerheads—will feature. “Freak On Ice” is a major pion-

erty, and the double LP set will be available May 19 at such shops as Other Music in New York’s Greenwich Village, where co-owner Josh Madell says customers have been asking about new GVSb product for months.

“Park Avenue” just shipped to modern and mainstream rock radio, with a video for the song directed by Nick Gordon (Ronni SizF) going to MTV and local out-

lets shortly. The album will be ser-

viced to the web of college stations that helped make “House Of GVSb” and its predecessors, “Cruise Yourself” and “Venus Luxere No. 1 Baby,” left-of-the-

dial classics. The single won’t be available commercially except in Europe, but it comes out May 5 with B-sides titled “EPR” and “American White Dwarf (a Janney remix of the album’s “Black Hole”). In Japan, “Freak On Ice” will be released with “American White Dwarf” as a bonus track.

“Super-Fire,” the first single from “House Of GVSb,” garnered GVSb its first real exposure on commercial radio. KLZR (the Laser) Lawrence, Kan., was one of the modern rock stations to spin “Super-Fire,” taking a cue from the following the band had cultivated during its many stops in town, and the substantial airplay devoted to its albums by the Uni-

versity of Kansas’ KJHK. “Park Avenue” may have a Bowie-in-

spired sound, as opposed to the hip-

纽带 of “Super-Fire,” but KLZR PD Roger “the Dodger” Formanek says GVSb “has enough fans here that we wouldn’t think twice about giving the song a shot.” Having played some 150 gigs outside the U.S. in the past few years, GVSb has picked up strong followings in the U.K., the Benelux, France, and Greece. According to Geffen’s head of international marketing, Mel Pos-

ner, the label plans to take full advantage of the band’s foothold in Europe by circling the wagons forays to such new territory as Scandinavia and Spain.

GVSb is in Europe on a promo-

tion tour before beginning its European club shows with a round of U.K. dates in late May. A trek through the major cities of the Continent follows through June, with a subsequent North American club jaunt taking up the bulk of the summer and the band’s first substantial Canadian tour. A return trip to Europe for such festivals as the Netherlands’ Pinkpop comes in late summer; the fall brings shows in Australa-

sia and Japan.

Girls Against Boys are booked in the U.S. by New York-based Creative Performance Group and in Europe by CML of Nottingham, England. The group is managed by Gold Mountain in New York; its songs are published by Girls Against Boys Music (BMG), with a new co-publishing deal pending.
THE ACCIDENTAL ACT: Northridge, Calif.-based Hal Lovejoy Circus was started on a whim, but has ended up with a quirky, compelling new album called "American Made."

Super Men. Blackbird Recording Co. act Everything, which sold more than 50,000 units of its previous self-distributed albums, according to the label, is back with "Super Natural." Everything sells more than 200 shows a year and will continue that habit as it plays Friday (1) in Virginia Beach, Va., and Saturday (2) in Charlotte, N.C. Meanwhile, the act’s first single, "Hooch," is gathering airplay at triple-A outlets KMTR Seattle and KOPK Denver and modern rockers WEGQ Albany, N.Y., and WDFT Woodstock, N.Y.

The trio, whose set came out March 22 on Los Angeles indie Fish of Death, originated as a vehicle to put exceptionally shy basist Al Nathan in the spotlight. Fish of Death president Michael Andelman recalls, "The guys were practicing and Al was singing this song, and they just said, ‘You should have your own band. You should be a rock star.’ Basically, they recorded this demo as a joke and mailed it to me."

The subsequent album, recorded in 18 days, is a nice mix of lyrical whimsy and quirky rock music that drops references to America in every track. Nathan is featured singing lead on such cuts as "Barett Bird" and "Santa Fe."

While "American Made" has been making strides at college radio since its release, Andelman says the label has run into an unexpected problem: "It’s a little too commercial for them," he says. "We get these calls saying: ‘We love Fish of Death, but this is comparable to Harvey Danger.’"

That might not be such a surprise for those familiar with the style of Death's pedigree. The label has served as the spawning grounds for acts including Lazzlo Bane (now on Almo), Drill Team (Re-prise), and Jude (Maverick), as well as the remarkable 1000 Cellos and Five Easy Pieces, whose major-label debuts, on Capitol and MCA, respectively, are due this summer.

REALITY VS. ELLUSION: RCA act Elusive, made up of two pairs of twin sisters, Marie and Michelle Harris and Tonya and Tamica Johnson, have their run on the Hot R&B Singles Sales chart with its debut single, "Reality." Early exposure on BET has been a major factor. The group’s album, "Think About It," debuts Tuesday (28). TV appearances have included "Soul Train," "Live With Regis & Kathie Lee," and "Jenny Jones."

DINOSAUR ROCK: Reprise act Stegosaurus, whose self-titled debut album bows May 12, is beginning to get noticed at mainstream rock stations with its first single, "At The Water." The band’s biggest support comes from stations like KRXQ Sacramento, Calif., and WROG Greenfield, Mass.

ROADWORK: Shanachie’s Kevin Gordon followed in 1997 ED “Illinois 5 AM,” with his debut full-length, “Cadillac Jack’s #1 Son,” in March. He’s also known as part of the songwriting duo that created such songs as “Deuce And A Quarter.”

Ready. Rufus Blak, who rapped on Salt N Pepa’s “U Ready” single and cowrote another song on its "Brand New" album, comes out with his Perspectives debut, "Credentiahs," on Tuesday (28). Blak extends the same sort of helping hand for the Fox, who appear on the album cut “Artifacts Of Life.” The first single, “Out Of Sight (Yo),” was recorded on a home karaoke machine.

Kevin Gordon followed his 1997 ED “Illinois 5 AM,” with his debut full-length, “Cadillac Jack’s #1 Son,” in March. He’s also known as part of the songwriting duo that created such songs as “Deuce And A Quarter.” covered by Scotty Moore & D.J. Fontana. Gordon performs with the Mississippi Folklife festival May 1-4 in Greenville. Shank Records act the Ziggens, whose album “Pomona Lisa” was released April 21, play May 8 in Tucson, Ariz., and May 9 in Albuquerque, N.M.
SPOTTLIGHT

MUSIC

for hypocrisy

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history as a country recording artist, Faith Hill has established herself as a major singer in the tradition of Tammy Wynette and Reba McEntire. With them, she shares a love of dramatic songs and the ability to imbibe those songs with believable emotion. "Faith" shows an increased confidence in Hill's vocal delivery and presence. Since she does not write her song choices, and her selection here takes a wide range of top-flight songwriters. Beth Nielsen Chapman co-wrote one single "This Love"; from pop hitmaker Diane Warren comes "Just To Hear You Say You Love Me"; Brian McKnight contributed a holdover from "Out All Night Days"; Matraca Berg, Jim Photoglo, and Harry Stinson penned "You Give Me Love"; and Sheryl Crow contributed "Somebody Stand By Me."
Throughout the week, Imbruglia’s cover of "Godzilla" has been a hit on the airwaves, showcasing her talent and reaching new listeners.

JIMMY JAY: Welcome to my show. This is a special moment for me, because I have the pleasure of introducing a very special guest, our guest tonight is none other than the talented singer-songwriter Ruby Lovett. Ruby’s voice is a refreshing slice of hillbilly heaven. Her singing is appealingly country in style, and she delivers this well-written (by Shawn Camp and Jim Holmes) song with an array of loads of attitude. Reynolds’ production adds to Ruby’s joyful twang, and the promotion gives for a delightful little record that should help draw attention to her fine debut album.

JASON SELLS: This small David (3:31) is an interesting story about a man who has been through a lot, and he wants to make sure his family is protected. It’s a powerful message that speaks to the power of love and the importance of protecting those we care about.

DANCE: SABRINA JOHNSTON: (on air) Listen up, folks, I’ve got a great new track for you tonight. It’s a perfect summer anthem, and it’s going to be on everyone’s lips this season. So get ready to dance and enjoy the beat.

R&B: CLAY WALKER: Ordinary People (3:31)

As a country music singer, Clay Walker has always been known for his smooth vocals and catchy hooks. With "Ordinary People," he continues to showcase his talent and delivers a track that is sure to become a fan favorite. The song features smooth vocals and a catchy melody, and it’s perfect for a summer evening.

NEW & NOTEWORTHY

For those looking for fresh music, there are several new releases that are sure to please. Some of the highlights include:

- "Godzilla" by Jimmy Jay: A powerful country song that speaks to the strength of love and the importance of protecting those we care about.
- "Ordinary People" by Clay Walker: A smooth country track that is sure to become a summer anthem.
- "Morning Light" by Tim McGraw: A powerful ballad that speaks to the beauty of a new day and the promise of a bright future.

These new releases are sure to be hits, and they are sure to please fans of country music.
ZORRO: THE FIRST ENCOUNTER
Winter Home Video
40 minutes, $9.98
The animated adventures of this masked hero swashbuckle their way from the TV to a five-volume VHS box set. In this first episode, Zorro, like many masked-avenger types before him, must deal with some modeling and try to prove his true identity. While Zorro is off righting wrongs and stamping his deeds with his signature letter "Z", his serious friend Isabella is determined to uncover his secret identity. Through a little sleuthing, she and viewers, learn that Zorro is actually her long-time friend, and thus the stage is set for future plot lines. The tape also includes "The Enforcer," in which Zorro must disarm, literally a prosthethically enhanced house painter who seeks to destroy him. As might be expected, the stories are totally over-the-top, but a lot of fun.

MADELINE AND THE NEW HOUSE
Golden Books Family Entertainment Video
25 minutes, $9.98
Madeline and her classmates learn that home is where the heart is in this sweet, finger-upper story. A visit from the local historical society turns into a disaster when the group uncohesively falls plaster, breaks ceilings, and other potential dangers in Madeline and classmate's charming old residence. When the little French girl and her friends are ordered to evacuate, they must move across town to a modern apartment, where they resent having to follow a long list of rules and reminisce about the good old days back home. Things escalate when they learn how to love a home to be razed, but in the end they save it from the wrecking ball by agreeing to fix it up. Also new from Golden Books is "Madeline And The 40 Thieves."

THE AMAZING VOYAGES OF NIKKI PIPER: AN ALLIGATOR'S TALE
New Video
32 minutes, $14.95
Previews of a "after-school special-like" about this direct-to-video release, which is the first of a series of educational programs planned by New Discoveries. The protagonist is a young girl who resides on a remote island with her mom and a retired submarine captain. Other island residents are some low-budget-looking puppets, including the cranky Cap'n Cane and a bunch of his henchmen, Araba, on which the island's inhabitants ride around. Together with her friend Sam, Nikki helps viewers learn about nature and develop some problem-solving skills along the way. In this tape, Captain Crab tries to make a fast buck by selling baby alligators, but he is in for a rude awakening when he is stalked by an enraged maimor gator. In a bid to help their friend, Nikki and Sam travel to Florida's Everglades, where they learn all they can about alligators. The concept of the program is a bit hokey, but the story is simple enough for its intended audience to grasp. Contact: 888-654-6831.

CHOOSING SIDES: I REMEMBER VIETNAM
Warhol Home Entertainment
DVD, $19.99 each, $39.95 or $52.99 for two tape set
This two-tape set examines the indelible and profound effects of the Vietnam War from two perspectives. One tape deals with the life-and-death situations of the military and redevelopment Overseas, and the other focuses on the groundswell of public activism, both for and against the war, that erupted back on the home front. "Fields Of Fire" explores the choices made by a variety of military personnel, including Gen. Ben. John, McGin, who elected to remain a prisoner of war rather than reveal U.S. military secrets, and a nurse who lost her belief that anything positive could come from the war after she witnessed countless soldiers as they died. "The War At Home" treats similar sociopolitical groupings of non-military Americans. France and Europe, a woman looking at the American War Army, viewers will find something to grab onto in this well-conceived look at the war.

WINTER OLYMPIC HIGHLIGHTS
Fox Video
85 minutes, $15.98
Although the old adage says "better late than never," this compendium of Winter Olympic highlights is a day late and a dollar short. With spring well under way and sights set on the next Summer Games in Sydney, interest in this recap, hosted by Nagano, Japan, point man Jim Nance, may not be all that Fox had intended. Still, for those who do want to relive the Games' glory days, there is plenty here to satisfy. From the high points of the opening ceremony to the action on the slopes, on the ice, and more, the tape is a compact souvenir of the key events and the athletes who made head- lines this year. Perhaps the most enjoy- able aspect of the video is the fact that it is not interested with advertisements, as was CBS initial coverage.

CHARLES MINGUS' TRIUMPH OF THE UNDER- DOG
Charlottesville Home Video
80 minutes, $14.95
This retrospective of the roller-coaster-like life of jazz great Charles Mingus focuses on his work as a groundbreaking composer and leaves much of his artistry as a bassist and bandleader untouched. It's therefore best suited for those who already are well-acquainted with Mingus' oeuvre. That said, there are numerous moments that serve as a window on his overall creativity, as well as on the personal problems that eventually led him to be institutionalized in the late '60s. Min- gus ASPERINATED under such legends as Duke Ellington and Charlie Parker before he followed his own muse. He forged a new path in jazz that was first embraced, then largely ignored, then embraced again before he stopped per- forming after being diagnosed with Lou Gehrig's disease. He died in 1979. Perform- ance footage is in "Peggy's Blues," "Better Get Hit. In Your Soul," and "Goodbye Mr. Phippsie Hat." The current Mingus revival should spark healthy interest in this tape. Contact: 212- 354-0284.

SOLYNDA
www.solyndia.com
Sony Classic's relaunched and over- hauled World Wide Web site comes back from the deep look into the past. Instead of just an average Web-site steroid injection, Sony has rejuvenated sonyclassical.com with a new audio/descriptive library and a classical Webcast channel that is a true highlight. Clienty graphics have been replaced with a clean, though somewhat plain, new look, and download capabilities are quicker. In addition to bulked-up sales offerings, "Super sites" on featured albums offer comprehensive information about the albums and their artists such as Leonard Bernstein.

CLASSICAL INSITES
www.classicalsites.com
Classical music has solidified its presence on the Web with this site, which may be the most comprehensive and exhaustive site on the Net devoted to the genre. An attractive home-page design invites browser to search for recordings, composers, or in- depth categories, including a multimedia gallery of the greatest classical com- posers and performers in history, as well as a regularly updated featured-artist exhibit. Another department is the Con- servatory, an educational and cultural environment for enthusiasts and a resource for stu- dents and professionals alike. The soun- dtracks is an interactive area that incor- porates music clips and chat areas, and the performance section covers musical performances, whether they are online and broadcasts or links to per- formances that the site has recorded on CD, which is stored with more than 150,000 CDs and cas.

STREAMLAND
www.streamland.com
In the growing craze to provide streamed music videos on the Web, an increasing number of sites are competing to become the Net's first definitive streaming-video pipeline. A new music video service from sponsor Levi's, moon, throws itself into the mix with the creation of Streamland, a site that offers more than 100 complete streaming videos on demand. The new site is regularly updated with 10 new videos a week, so its library is sure to rapidly expand. Streamland currently offers a selection of rock, hip-hop, and electronica videos. After completing a free but somewhat bothersome registra- tion form, the site is launched through Java, which can prove cumbersome at times. Once into the site, users can watch the videos for free, but must have the latest plug-in installed. A $9.99 purchase will bring you a year of ad-free viewing. The site has broadened its reach to include the better the quality of the video. With the proper connection, Streamland is off to a rolling start.

JOHNNY ROGAN
www.johnnyrogan.com
 Johnny Rogan's project proved to be the five-piece Byrds' last recording, but Rogan offers an ind- elcth look at the strange regroupings and falling-outs that involved various original members during the '70s, '80s, and early '90s. Dys- functional yet highly co-dependent, McGuinn, Crosby, Clark, Hillman, and Kiel were left to do nothing but be the Byrds' music. of their personal feelings. The writer never touches sides in his depiction of the mutlidimensional clashes between the band members, offer- ing an measured account of each. He also casts a cold eye on the costs of the Byrds' fame and on the spiral of alcoholism and drug abuse that led to the deaths of Clark in 1991 and Clarke in 1993. His reporting on Crosby's near- fatal cocaine addiction is at once poignant and horrifying. Crosby himself agrees to occasionally show how much charity toward the Byrds' more undistinguished efforts and never gives Parsons quite enough credit for altering the band's music- cal course at a critical juncture. In the end, though, "Timeless Flight" is a scrupulously fair, cleanly writ- ten book that thoroughly researched, take on one of the most important American groups of the '60s.

(US readers can mail-order the book "From Roger to Reuse, RO Box 12728, London SWIP 4FB England"

CHRIS MORRIS
Universal Artist Lands Hourlong ‘Planet Groove’ Special

BY ANITA M. SAMUELS

LOS ANGELES—It’s extremely rare for a new artist without a video or single at radio to garner a bouquet of praise from BET’s “Planet Groove.” But that is exactly what Ricky Jones has done to promote his self-titled, debut due June 2 on Cherry Entertainment Group/Universal Records.

It’s a first for BET. “They were impressed by his performance and his family,” says Jacqueline Rhinehart, VP of black music marketing at Universal Records (U.S.).

The “Planet Groove” show, which was scheduled to be taped April 29, is tentatively set to air May 6. In addition, the singer performs every Thursday at Georgia’s restaurant in Los Angeles, an establishment that has never featured a vocalist before.

“Brad Johnson, the owner, was moved by Ricky,” Rhinehart says.

Rather than issue a single out of the box, the label will solicit radio for feedback after the album’s release. “We’re open to suggestion,” Rhinehart says. However, Universal will release Jones’ remake of the Isley Brothers’ hit “For The Love Of You” to radio in late June. It will be serviced to R&B, R&B adult, and top 40/rhythm-cross-station stations.

“It works very well for radio. He’s kind of like a young Seal,” says Bob Riggins, VP of special projects, field, Mo. “I think he’ll go quite far.”

Like many of today’s new artists, Jones doesn’t fit into any one particular genre of music. According to Rhinehart, Jean Riggins, Universal’s president of black music, considers him to be what the label calls a “beige” artist, one with crossover appeal in the vein of Bill Withers, who utilized folk-blues guitars, string arrangements, and horns in his music.

However, the label does not consider him an “alternative” artist. “Our campaign has to be different in light of what’s happening at radio,” says Rhinehart. “He’s an album and performance artist, and they are harder to market because they’re not able to be pigeon-holed into one genre. We have to find another niche for them.”

Some say, urban music buyer for Camelot Music in North Canton, Ohio, says Jones has a Tony Rich and Kenny Lattimore sound. “They’ll need to grow up,” he says, “but we’re happy about the younger consumer who listens to Usher will feel about Ricky Jones. I don’t think they’re going to market him. It will be a challenge getting exposure for him.”

Jones says his sound is universal. “It’s acoustic and has a retro-pop sound with sexy undertones,” he says. On the new set, he co-wrote and produced nine of the 11 tracks.

“Artists like James Taylor inspired me to write songs,” he says. Diane Warren penned an album song, “I Was The One,” which was produced by Bryce Wilson of Groove Theory, while “Lost In You” was written by Tommy Sims, Wayne Kirkpatrick, and Gordon Kennedy, the writing team behind Eric Clapton’s “Change The World.”

They’re real people,” Jones says. “Creatively, they let me do what I wanted” in terms of how he performed the songs.

The vocalist utilized live musicians instead of samples. Also contributing to the project were the Horns of Fire (aka Earth, Wind & Fire), and Jeremy Lubbock and Claire Fisher handled string arrangements.

Like many newcomers, Jones is no stranger to music. He is the son of Bobbie Jones, a member of gospel group The Mighty Echoes. Not surprisingly, Jones found his voice in his hometown church choir in Vero Beach, Fla. While pursuing a political science degree, he came to Los Angeles on vacation and never went back home.

Jones built a reputation as a songwriter who has worked with Babyface, David Foster, and Nancy Wilson. He also sang backup for artists such as Johnny Gill, Aaron Neville, Smokey Robinson, Lionel Richie, and Winona LaDuke.

Jones was the first act signed by Jolene Cherry of Cherry Entertainment Group after she saw him perform at a showcase at Luna Park in Los Angeles. His

Imajin Gets A Promotional Leg Up; A Bounty On ‘HavPlenty’ S’track; Peas Are Pod Of Musicians

GETIN’ BUSY, EARLY: It’s refreshing to see that the people behind new acts aren’t wasting any time, making artistes as viable as possible on high-profile tours rather than just as guests in other artists’ videos or cameo appearances on black TV sitcoms.

The teen group Imajin, which consists of Jamilah Faison, Tawny Faison, and John Fitch, began a series of spot tour dates with Mary J. Blige, Usher, and Next April 15 in Minneapolis to support its first single and video, “Shorty (You Want & Need)” on Arista Records.

“D-Dot” Angelette and Ron “Amen-Ra” Lawrence, on Jive Records. Its self-titled album will be released June 16.

Imajin simultaneously began the first leg of a promotional tour sponsored by Hi-C in which the group performs at junior high and high schools across the country. Some of the dates will include spots on the Heatwave Tour April 20 at the opening of BET’s Soundstage at Pleasure Island at Disney World in Orlando, Fla., and at the Impact Super Summit in Reno, Nev. In late May, the quartet will tour the U.K., Germany, and the Netherlands.

What’s refreshing about this group is the fact that, in addition to vocals, all its members are skilled musicians. The 14-year-old Kareem is a musical prodigy who has played piano since the tender age of 5. Faison, 13, the younger brother of actor Donald Faison, plays guitar. Hampton, 16, specializes in drums, which he has been playing since the age of 4. Fitch plays keyboards and comes from a family of professional musicians.

Their musical influences run the gamut from the Jackson Five and New Edition to Mint Condition and Hi-Five. Songs like “Don’t Wanna Play Basketball,” “No Love,” and “You’re The Bomb” sound a lot like Soul IV Real, with the same strong vocal capabilities.

HAVN’ PLENTY: The soundtrack to the movie “HavPlenty,” produced by Tracey Edmonds and Michael McQuarrie, is a roof on fire. Originally done by the Pointer Sisters, sung duet-style by Babyface and Des’ree. Other noteworthy songs include “Keep It Real” by Jon B. & Coko Featuring Jay-Z, “Heartbreak Absoloute,” “Tears Away” by Faith Evans; and “What The Hell Do You Want” by As Yet. The album is set to be released June 2 on Yab
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KEEPING IT RIGHT-EOUS: T-Mo, a member of LaFace act Goodie MOb, can’t understand why the press is putting the group on a “pedestal” for the positive content of its latest set, “Still Standing.” He just sees the album as a natural progression from the set’s 1996 debut album, “Cell Therapy.”

“We just lost two of the most important figures in rap,” T-Mo says about the death of Tupac Shakur and the Notorious B.I.G. on the group—himself, Cee-lo, Khujo, and Gipp—and the material on its sophomore set.

“We just felt like we had to let the world know that the ‘good still dies mostly over bullshit’ (the meaning of the group’s name). And for us to put out a rap album that was something other than positive would be a transgression. Nobody lives forever, and in the end we all get to answer to God.”

The set, which bowed international April 7 (a release date in the U.K. is still pending), features tracks that mold the group’s socially, politically, and musically diverse backgrounds. Mixing gospel, hip-hop, trip-hop, rock, soul, and acid jazz, the set was No. 2 on Billboard’s Top R&B Albums chart and No. 6 on The Billboard 200 for the week ending Saturday (25).

Although all the group’s members were raised in the Southern Baptist Church, and Cee-lo’s delivery and soulful choruses closely mimic that of a fiery preacher, the group’s visionary and other-worldly apocalyptic lyrics come from another place. “Our real background is struggle,” says Khujo. “Being from the South, we have been challenged. We’re not right about it, but we beast as if we were really real; we just sucked up our environment—the old values we were taught and the new values we just been taught as we come of age.”

The deep-rooted Southern values of family and community, combined with the one-time death of youth among violence, youth, violence, and feelings of isolation between the generations, fueled the group to record tracks like the mentally enduring “Beautiful Skin,” which praises African-American women and encourages them to respect themselves; “The Experience,” which definitely analyzes the “niga” debate; “Distant Wilderness,” which depicts life as a sacred and temporary passage between birth and death; and the album’s first single, “They Don’t Dance No Mo,” which discusses all dangerous ancillary avenues contemporary music takes its listeners beyond the usual exercise of dance.

Every track goes against the grain of what we’d normally expect in the majority of contemporary hip-hop lyrics, which is what makes the group’s music appealing.

“We just care for life,” says Gipp. “A lot of artists who learn the game may not care. But we care about the music and about the people. We want to make people think about everything they do and about the consequences. We’re not going to change just because people want to dance in the club. After you dance in the club, then what? [People] will still be buying clothes and spending their money in other folks’ neighborhoods. Then you go to be another mission.

“People have to be about something other than partying. What about education and motivation? If you think about it, if [party music] is all we have, how will they know how they will get the impression that’s all there is to think about. That they don’t need education? They just need to know about good music and to get presented to meet girls. We have to give them something bigger than that to do. They need positive things to get through what they have to deal with in life. We need to build as a people and stop talking about it.”

It’s a mouthful, but it’s a mouthful of wisdom that many rap groups shy away from.

“We don’t mind being role models to kids growing up out there,” Gipp continues. “We have to set an example the way Chuck D. and these guys came during the ’80s and strode up for us. They helped us understand where we wanted to go. So we want to show the example of how to lead and not follow everybody. It’s like right now we’ve got a lot of followers and nobody’s leading. Hopefully, we can go from this stage to being lead- ing and there are no followers.”

Adds Cee-lo, “I believe all music can be done in good taste and that it can be put together and packaged correctly. The world has seen this today, artists feel pressure. It may be pressure of a deadline or pressure to come up with first single, so a lot of people may not have time to do more than come up with that hook. But we judge albums as a whole, not just singles.”

“Everything we do, we do consciously because we feel all music is contagious. I do believe that everybody knows exactly what they are doing (when they create music). But what they don’t understand is the effect of what they say.”

While the group’s sentiments are directed mainly toward African-American youth—‘I got to deal with the problems in my house. I go out and tell my next-door neighbor what to do,’” Khujo says—LaFace exec says it messages reach kids of all races in both cities and suburbs.

“There’s a music culture, the cultural lines in much the same way that a lot of rap does, because it provides a window into the black community,” says LaFace GM. "If you see people in general are voyeur and like to look into places they can’t go, and Goodie MOb provides that view.”

This themes admittedly the group’s stronghold tends to be in the South, Midwest, and West Coast. The label is hoping to win over the Northeast with “Still Standing.”

“We’re going to have them perform live in many of the Northeast markets,” says James. “Because anyone who sees Goodie MOb becomes a fan. Their performance is so overwhelming because it’s so original, and so heartfelt because they’re a committed to the causes they are talking about.”

The group is slated to tour the U.S. with Geffen/MCA act the Roots April 25–June 2. They are scheduled to perform in Boston, New York, Philadelphia, and Washington, D.C.

Goodie MOb’s promo tour, which followed a Southern, Midwestern, and Northeast tour, begins at the end of March and concludes at the end of April. The label is also attempting to secure national TV performance dates.

The group will begin touring Canada in May and the U.K., Germany, and Holland in late June.

PRODUCTIONS: Erick Sermon has signed a production deal with DreamWorks Records for his Def Squad imprint. The first project is slated to be former Blackstreet member Dave Hollister’s solo debut. The set is due this summer. Sermon’s production deal and Hollister come to DreamWorks from EMI.

No Xscape: The next song likely to hit the top of Hot R&B Singles is Mya's "It's All About You" (University/Interscope), which features guest artist Siqo of Dru Hill. That song has been posting gains of at least 1,000 points for the past few weeks and moves 4-5 on Hot R&B Singles. With only eight weeks on the chart, it's still fairly young in its chart life and has plenty of room for airplay growth. It stands at 29.2 million listeners and is supported by 80 of our 106 BDS-monitored R&B stations. However, right on Mya's heels is Xscape and its Diane Warren-penned pop tune, "The Arms Of The One Who Loves You" (Columbia), which earns Hot Shot Debut at No. 7. Like other fast-growing songs, it has officially been at radio only three weeks and sports 19 million listeners. By the May 16 issue, which is how long I'm predicting Next will stay at No. 1, Mya and Xscape could be in a tight race for the top spot. The former ranks at No. 3 on Hot R&B Singles Sales, and the latter is at No. 4.

Spark Fly: Sparkle's "Be Careful" (Rock Land/Interscope) marks the first single from R. Kelly's new Interscope-distributed Rock Land Records. Kelly, who wrote and produced the track, is also a featured artist. The record's growth is pretty much unparalleled, with 25.5 million listeners in just its second week at radio. The closest comparison I can think of is Erykah Badu's "Tyrone" (Kedar/Universal), which posted 18 million listeners in its second week at radio, earning a No. 20 ranking on Hot R&B Airplay in the Nov. 8, 1997, issue. That song eventually grew to 49 million listeners in eight weeks. Sparkle sits at No. 12 on Hot R&B Airplay. Of the track's 70 R&B supporters, 17 stations have it at No. 1, five in power rotation, with KTBT (Dallas) airplay supplying 74 spins. The song officially goes for airplay May 11, and group's self-titled album hits stores May 19.
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### Top R&B Albums

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</table>

### Billboard's 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**

Please add appropriate sales tax in NY, NJ, PA, CT, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Producer/Songwriter</th>
<th>Label</th>
<th>Number</th>
<th>Availability</th>
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<tr>
<td>50</td>
<td>LOVE LETTERS</td>
<td>B.L. HUNT</td>
<td>J. SMITH &amp; J. TARRANT</td>
<td>MCA</td>
<td>55-3</td>
<td>5/5</td>
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<tr>
<td>51</td>
<td>WELL ALRIGHT</td>
<td>B. CROUCH</td>
<td>J. SMITH &amp; J. VAN WINS</td>
<td>DREAM</td>
<td>48-4</td>
<td>7/9</td>
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<tr>
<td>52</td>
<td>DANGEROUS</td>
<td>B. SMITH</td>
<td>M. WILSON &amp; J. JONES</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>57-4</td>
<td>17/10</td>
</tr>
<tr>
<td>53</td>
<td>GETTING JIGGY WIT IT</td>
<td>B. HUNTER</td>
<td>J. SMITH &amp; J. MATTHEWS</td>
<td>DREAM</td>
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<td>10/44</td>
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<td>18/2</td>
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<td>B. SMITH &amp; M. MORGAN</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>50-4</td>
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<td>J. SMITH &amp; J. JONES</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>55-1</td>
<td>13/17</td>
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<td>4/150</td>
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<td>J. SMITH &amp; J. WINS</td>
<td>DREAM</td>
<td>52-1</td>
<td>14/16</td>
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<td>J. SMITH &amp; J. WINS</td>
<td>DREAM</td>
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<td>14/16</td>
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<tr>
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<td>14/16</td>
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<td>14/16</td>
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<td>14/16</td>
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<tr>
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<td>DREAM</td>
<td>57-1</td>
<td>14/16</td>
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<td>14/16</td>
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<tr>
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<td>BEAUTIFUL BLACK PEOPLE</td>
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<td>59-1</td>
<td>14/16</td>
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<tr>
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<td>JAM ON IT</td>
<td>B. CROUCH</td>
<td>J. SMITH &amp; J. WINS</td>
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**Greatest Airplay/Video**

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<td>MCA</td>
<td>55-3</td>
<td>5/5</td>
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<tr>
<td>36</td>
<td>BUMPIN'</td>
<td>B. SMITH</td>
<td>J. SMITH &amp; J. JONES</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>56-4</td>
<td>18/2</td>
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<tr>
<td>37</td>
<td>A SONG FOR MAMA</td>
<td>B. SMITH</td>
<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>57-4</td>
<td>17/10</td>
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<tr>
<td>38</td>
<td>COME OVER TO MY PLACE</td>
<td>B. SMITH</td>
<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>58-4</td>
<td>16/12</td>
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<tr>
<td>39</td>
<td>WE'RE NOT MAKING LOVE NO MORE</td>
<td>B. SMITH</td>
<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>59-4</td>
<td>15/8</td>
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<td>40</td>
<td>CRAZY FOR YOU</td>
<td>B. SMITH</td>
<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>60-4</td>
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<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>62-4</td>
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<td>I WANNA BE DOWN</td>
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<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>63-4</td>
<td>11/1</td>
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<td>J. SMITH</td>
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<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
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<td>46</td>
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<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>66-4</td>
<td>8/6</td>
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<td>KISS AND MAKE UP</td>
<td>B. SMITH</td>
<td>J. SMITH</td>
<td>DEF JAYZ &amp; T.HORN</td>
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**R&B Hot Shots**

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<td>1</td>
<td>THE ARMS OF THE ONE WHO LOVES YOU</td>
<td>CRAIG TURNER</td>
<td>C. ELIOTT, A. WEST</td>
<td>B.U.MORRIS</td>
<td>100-4</td>
<td>1/18</td>
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<td>2</td>
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<td>Y'ALL</td>
<td>A. JONES, B. JOYNER</td>
<td>DOBBIE, B. JORDAN</td>
<td>100-3</td>
<td>1/18</td>
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<td>3</td>
<td>I GOTTA TOUCH IT</td>
<td>STEVEN LEE</td>
<td>J. SMITH, J. JONES</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>100-2</td>
<td>1/18</td>
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<td>B. SMITH</td>
<td>J. SMITH &amp; J. JONES</td>
<td>DEF JAYZ &amp; T.HORN</td>
<td>100-1</td>
<td>1/18</td>
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</table>
Columbia’s Carey Reconnects With Her Dance Roots

by Larry Flick

And if that’s not enough, the CD version of "My All" also boasts the rare Mobb Deep mix of "The Roof" and the juicy Bone Thugs-N-Harmony interpretation of "Breakdown." Both arerogged down-tempo in nature and eut for chili-out club sessions. However, we must confess that we can’t shake fantasies of the latter cut being w-ted a hush house kick. Instead of reaching back to past singles, we’d probably prefer hearing the smoothing album cut "Babydoll" (a potential pop star candidate which is "Humour" in our humble opinion) revamped in an uptempo sex-kitten romp. Are ya paying attention, Miss Mariah?

ROOM FOR HIRE: There’s nary a workday when a salivating A&R exec (or five) isn’t on the other end of our phone in desperate search for a "hit signing," that’s well, here ‘tis. U.K. producer Omid Nourizadah makes it safe for whores who prefer their prostitutes to be... well, less than sophisticated fae to once again visit the dancefloor. Working under the cryptic name 16-B, he fills the album “Sounds From Another Room” with a beautiful array of instrumentals—one more lovely than the next.

If you’re a naturally adventurous listener, then you’re already an avid enthusiast of Omid Nourizadah, 7-gered by his 1997 Eye-Q Records U.K. release "Water Ride." This set fulfills the promise of that single with a warp-speed career in the boards, taut melodies, and insinuating rhythms that cover the spectrum from house and trance to funk and breakbeat. Here’s the best part: The lad is a proficient musician capable of playing the stuff live. Unlike his contemporaries, he keeps the sam-
ing to a bare minimum.

Although it’s completely reasonable to let this collection waft over your living room, "Sounds From Another Room" has serious turntablist potential by way of the single "Black Hole"—which doesn’t distract the listener with a pile of trend-mongering remixes. Instead, the spotlight lingers lovingly on Nourizadah... right where it belongs.

For those hungry A&R execs, this project is still in search of a major-label home in the States. Interested? Give Guy Orlande at Balance Management in London a jingle. And while you’re on the phone with him, be sure to ask about the Blue Amaz- on and Screech Hone—both of whom are producers that you absolutely need to care about.

In the MIX: We’ve long believed that the real smash from 1997’s underappreciated “From Now On” by Robin S. was a house-smart cover of the Yazz chestnut "Midnight." Well, the folks at Atlantic have finally gotten wise and put the jam to the turntable test—resulting in quite a promising. Tony Moran, pro- ducer of the track in its album form, has concocted a remix that truly roasts the roof with gospel passion, while Lewis Dene and Paul Moessli break the song down and rebuild it with a dark and haunting keyboard texture. It’s an effectively assembled package that we hope will spark more interest in this artist—who continues to be among the dance genre’s more gifted and engaging performers.

On the compilation tip, Jellybean Recordings is about to roll out the fourth edition of its "In the House" series. It contains the recent hit "Music Takes You" by Pulse Fea- turing Antoinette Robinson, as well as the massive "Chelse" single by Beatless. It’s been far too long since Kevin “Reese” Saudonner has graced the decks with new material. He finally ends his recording silence with "E Dancer," an album he’s cut for Carl Craig’s Detroit-based Planet- E Records. Due in early June, the project show the club pioneer in excel- lent form and dabbling in an even balance of gritty house and crackling electronics. A hearty kick in the pants for any fan who thinks he’s had enough of merging the two genres, this album is essential listen-
ing.

Speaking of members of the old guard reviving their visibility, Chi-

cago legand Farley Jackmaster Funk has formed In Deep Praise Records. He’s close to issuing his first record through the company which is getting nibles from major distributors.

After promising 8 tour for months, King Brit is now ready to take his show, "Syrk 130, on the road for a brie tour in May. If you’re a fan of the Ovum/Raffhouse/Chicago set—"The Funk Hits The Fan," your face will probably be among the crowd. The Brit has put together a 15-piece outfit to flesh out his music. It should be beyond fierce.

La Bouche Signals An ‘S.O.S.’

BY MICHAEL PAOLETTA

NEW YORK—Three years ago, RCA set La Bouche as its Euro-sped debut, "Sweet Dreams," become an international phenomenon. Today, singer Melanie Thornton and rapper Lance "Phil" Brown are hoping for similar success for their follow-up, “S.O.S.” due to arrive at retail June 30.

A collection of 14 songs produced by Frank Fari-

ano, “S.O.S.” is preceded by the May 12 commer-

cial release of the first single, “You Won’t Forget Me.”

According to Thornton and McCray, the two albums are similar in many—ways with one major difference. “Our first album was more dance/pop in that it was a result of what was going on in the European club scene at the time,” explains Thornton. “The new album is more pop/dance. We went into the studio consciously aware of what we wanted to make—a collection of songs that would sound equally good on the dancefloor, in the car, or at home.”

At this, McCray nods in agreement, adding that “there was a lot more thought going into the new album from all sides. Whereas the first album was more a reaction to a couple of songs, the new one is the exact opposite, with myself, Melanie, the producers, and RCA getting into the act early on.”

Of course, this does not necessarily guarantee a hit. Upon its release, this album on Parlo's MCI label (which is distributed through Hansa/BMG in Germany), "S.O.S." failed to incite much sales or radio airplay. Basically, the whole music scene in Germany has changed," says McCray. "We were kind of caught off guard. Everyone is now into hip hop and slower beats."

To that end, does the project’s low profile in Germany change RCA’s stateside market-

ing plan?

"It shouldn’t affect us here," states Dave Novak, RCA’s VP of international A&R. As the man who signed La Bouche to RCA, Novak believes that the audience, as well as radio programmers, need...
DANCE MUSIC SUMMIT
JULY 8 - 10, 1998

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For discounted airfare on American Airlines, to Chicago, please call Pepp Travel at 1-800-877-9770. Please identify yourself as a Billboard Dance Music Summit attendee.

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For reservations call 1-800-228-9290 or 312-836-0100 Special Dance Music Summit Room Rate: $139.

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Call Phyllis Demo at 212-536-5299 to inquire about cost, quantity and shipping details.

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WIN a chance to perform in Billboard's exclusive, invitation-only artist showcases. Here's your chance to strut your stuff alongside clubland's biggest stars.

TO ENTER: Submit one song, biographical information, and a picture with a check for $35 to:
Michele Quigley, Billboard, 1515 Broadway, New York, NY 10036.
(Please make sure tapes are clearly labeled).

All entries will be judged by Billboard Dance Music Editor Larry Flick. Performance slots are on Thursday, July 9 and Friday, July 10 at venues in Chicago to be announced. Billboard is not responsible for artist travel & lodging.

CONTACT INFO

Michele Quigley
Special Events Director
212.536.5002 ph
212.536.1400 fx

Larry Flick
Dance Music Editor
212.536.5050 ph
212.536.5358 fx

REGISTRATION FEES

| Early bird - payment received by May 29 | Regular | Billboard DJs & Record Pool Directors |
| Pre-registration - payment received between May 29th and June 19 | $275 | $199 |
| Full registration - after June 19th and Walk up | $325 | $299 |
| | $375 | $249 |

Fill out form and mail with payment to: Billboard Dance Music Summit, Michele Quigley, 1515 Broadway, 14th Floor, NY, NY 10036 or FAX to (212) 536-1400.
Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt. This form may be duplicated. Please type or print clearly.

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Visa/MC 
Amex 
Money Order 

Credit Card #: 
Expiration Date: 
Cardholder's Signature: 
(c) Credit cards are not valid without signature and expiration date.

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received on or before May 29th are subject to a $75 administrative fee. Cancellations received between May 29th and June 19th are subject to a 175 administrative fee. No refunds will be issued after June 19th.
**HOT DANCE MUSIC**

**CLUB PLAY**

COMPILLED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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<th>TITLE</th>
<th>ARTIST</th>
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<td>UNTIL THE DAY TWISTED SNOOKA</td>
<td>FUNNY GREEN DOGS</td>
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<td>22</td>
<td>FOUND A CURE STRAIGHT RHYTHM 12534</td>
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<td>HAPPY ELECTRA PRODUCES</td>
<td>TOWA TEI</td>
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<td>KAMASUTRA FEATURING JOYCELYN GREENE</td>
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<td>BEBBY BARRY</td>
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<td>TWISTED FRANKLINS 570113/ISLAND</td>
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<td>THE RHYTHMS MAXX 2065</td>
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<td>THE NEW HIP HOP MOVEMENT</td>
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**MAXI-SONG RATING**

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**LA BOUCHE SIGNALS AN "S.O.S."
(Continued from page 30)**

**NEW**

1. MIDNIGHT MIGHT BE MAGNIFICENT

Ted Brown

2. HANDS TO HEAVEN (T)

SHAKE THAT ASS"

Dimitri From Paris

3. REVOLUTION 9909 PROMO

 Glynn Puck

4. LIFT UP THE NATION

John Creamers

5. IT'S OVER LOVE (T)

Todd Terry Shannom

6. PROLOGUE JACKSON 1060 (T)

7. SUNCHYME EUPHONIC PRODUCTION

Dario G

**SPECIAL NOTE**

Without any solicitation.

Julie Breznicek, VP of artist development and marketing at RCA, confirms: “We are getting more great advances on their own releases. The single [with remixes by Hex Hector, Love Inc., and Denny & Pope] was also a No. 3 breakout on Billboard’s Hot Dance Music/Club Play" chart last week.”

Brumback adds that La Bouche has already taped a new version of “The BaPaul Show”. Additionally, the duo will be playing a series of “Grad Night” dates at Disneyworld in Orlando, Fla., as well as working with many gay and lesbian pride-related events in June.

“Hopefully, once people play the new album and hear such tracks as ‘Say It With Love’ and ‘A Moment Of Love,’ they will see that there is more to La Bouche than meets the eye,’ says Novak. “At that point, we will have to take a very mainstream, adult pop approach, which is an audience Melanie and Lane must groom.

We must get La Bouche to the next level with this album.”

La Bouche formed in 1998, Thornton, a native of South Carolina who currently resides in Atlanta, went to live with her sister in Germany. McCray, a military brat who was born in North Carolina and raised “everywhere” (he makes his home in San Antonio, Texas), found himself back in Germany in 1991 after he joined the U.S. Air Force.

Within weeks of arriving in Germany, Thornton hooked up with a local pop/R&B band, Groovin’ Affairs. On one particular evening, McCray, who spent many years as a member of the Air Force’s entertainment show, found himself in one of Groovin’ Affairs’ vacationing members. After that show, McCray was a permanent member of the band, and a friendship formed between he and Thornton.

During this time, Thornton also did studio session work for several production companies, including Farasan Music Productions. He was fond of one of the songs she demoed—“Sweet Dreams.” “At the time, Frank was searching for a male/female duo, and he asked me if I knew a rapper/singer who would want to join the act,” Thornton recalls. “I immediately mentioned Lane.” Within moments, La Bouche was signed to Far Music, with “Sweet Dreams” originally released on MCI in 1994.
Yoakam Finds Himself With A ‘Home’
Reprise Album Written During Artist’s Film, Screenwriting Projects

BY JIM BESMAN
NEW YORK—Somewhere, in between acting and writing a screenplay, Dwight Yoakam found time to write and record “A Long Way Home,” his first album of new material since 1995’s “Gone” (and the follow-up to last year’s cover album “Under The Covers” and “Come On Christmas”).

The title track was written at home in Los Angeles, where the Reprise artist was writing his “operative western” screenplay “South Of Heaven, West Of Hell,” just before filming the recently released movie “The New Boys” in Austin, Texas.

“I didn’t even take a guitar—to stay focused on the film,” says Yoakam, who plays an explosives expert who joins the notorious 1920s bank robber gang. “But every-thing in my life is touched by musical expression, so I bought a guitar and wrote most of the material in my hotel room—when I was staring out the window and pondering life.”

As the introspective album’s title suggests, “A Long Way Home,” which will be released June 9, reflects the completion of an artistic and emotional “journey” that Yoakam says he’s been on as a songwriter the last 20 years.

“When I sing ‘Don’t look inside, no, don’t look there—cause you might find yourself somewhere’ [at the beginning of the title track], I’m singing to somebody else—but also myself,” says Yoakam, who’s ad- mitted to himself, “Be careful, or you’ll look around one day and find out how far you are from home”—the home we all have inside us, that is our essential self.

The first single is “Things Change,” which ships to country radio Monday (27) but has already gone out as part of a four-song sampler (including “Listen,” “These Arms,” and the title track) that also features interview material, which is part of Nashville veteran VP/DMM Bill Mayne says is characteristically deep.

“As I said to him during the [Yoakam-directed] video shoot in the Mojave Desert, ‘Dwight, you’ll never be known as a sound-bite boy,’” says Mayne. Yoakam’s commentary, he adds, nicely presents what the artist is up to in his life and career.

“There’s such variety in the album that there are songs that could have come from [the 1993 album] ‘This (Continued on page 45)

His Career Back On Track, Herndon Has ‘Big Hopes’ For 3rd Epic Album

BY DEBORAH EVANS PRICE
NASHVILLE—With the May 26 release of his third Epic album, “Big Hopes,” Ty Herndon is settling into a new chapter in what has already been an eventful career. With new management, a new producer, and an album full of new tunes he believes are his strongest yet, “Big Hopes” is an apt title.

“The first album was about dreams coming true for me,” he says. “The second album was about hope, faith, and healing, and this is finally the album I wanted to do. This is about confidence, about me and my music and what I wanted to say. I’m proud of it.”

His 1995 debut single, “What Mattered Most,” hit No. 1 on Billboard’s Country Singles & Tracks chart, an impressive feat for a newcomer. But then Herndon’s second album was derailed by a 1996 arrest in Texas on charges of drug possession and indecent exposure. Though his third single, “In Your Face,” faltered, peaking at No. 66, Herndon says he’s gotten past that.

Second album, “Living In A Moment,” peaked at No. 6 on Billboard’s Top Country Albums chart, and the title cut, No. 1 on the singles chart.

Herndon admits his second album came out with some “baggage” attached. He’s pleased to regain radio airplay and has gotten his personal life back in order. He says the positive tone of the album is a reflection of his life.

“As an artist and as a person, I’m probably the happiest I’ve been in my life,” he says. “I think I’m coming full circle in a lot of ways in my personal life and my business life as well. I’ve changed management. I’ve got a new producer. There’s a lot of newness to this project that was needed. This is my time to come out [saying, ‘This is about Ty and his music’] and we’re really enthusiastic about it and about this record.”

Herndon’s label shares his enthusiasm. “Musically, it’s such a big jump up,” says Epic senior VP of sales and marketing Mike Kraski. “I can’t even begin to give you an idea of how enthusiastic we are about this project and about Ty. He’s made such giant strides as an individual and an artist.”

The single, “A Man Holdin’ On,” is Herndon’s fastest-climbing single and is No. 34 this issue on Hot Country Singles & Tracks. (It was also re-leased as a commercial retail single.)

“This is truly a career song,” says Kraski.

WSIX-FM Nashville PD Dave Keven agrees, saying, “It’s Ty’s best album. I’ve actually had the opportunity to hear some other cuts off the album. I think this is the first single off an album that is going to be really good for him. He’s sounding more relaxed and more comfortable now than he ever has, and I think he’s going to wind up being one of the stars of our format.”

Half of the songs on the album were produced by Giant Records president Doug Johnson while he was still at Sony, and the other half were produced by Byron牢, who “brought us to the end we were rushing a little bit and didn’t have 100%,” Herndon says about how he and Johnson

(Continued on page 35)

Billboard May 2, 1998

REMEMBERING ROSE MADDOX, OTTO KITSGERER;
SCREENING FOR TRAVIS’ ‘BLACK DOG’ MOVIE

FAREWELL: Rose Maddox, who died April 15 in Ashland, Ore., of kidney failure, was a rare artist as well as a rare person. Although she was relatively obscure during her lifetime, she was an enormously influ- enceful performer, especially to female honky-tonk singers. At one time, she had three separate recording con- tracts with Columbia Records: as solo act, as part of the Maddox Brothers & Rose group, and as a trio with her sister-in-law. Her recordings with her brothers largely presaged rockabilly.

She came up when women had to be tough to make it in this business, and she was tough. She started her singing career at age 11, after her family had hitchhiked from Boaz, Ala., to California in 1933. They ended up working as migrant laborers until a chance radio spot led to a musi- cal career for the family. The Maddox Brothers & Rose recorded together until the late ’40s, and she recorded solo. She virtu- ally launched a new ca- reer in 1962 when the late Bill Monroe offered her to try bluegrass.

Despite several heart attacks, she continued to per- form, and her 1996 Arhoolie album, “$35 A Frame,” earned her a Grammy nomination.

PEOPLE: Nashville lost another great friend recently with the death of country music scholar Otto Kit- singerer. He was 54 and died of a heart attack April 15 at St. Thomas Hospital here.

Ironically, Kitsginer had moved here from New York in 1986 after suffering two heart attacks while work- ing as a senior partner in the law firm of Dechert Price & Rhoads. Nashville, he figured, would be less stress- ful. Here, he worked as a consultant for a number of TV shows, wrote a column for King Features, and con- tributed to such publications as The Journal of Country Music and Music Row magazine.

His family asks that contributions be made to bene- fit his sons via the Otto Kitsginer Fund, c/o Ralph Emery Television Productions, 484 BNA Drive, Suite 115, Nashville, Tenn. 37217.

O N THE ROW: The upcoming movie “Black Dog,” which features Randy Travis and a country music soundtrack, will be unveiled Tuesday (28) here with a VIP screening and party at Planet Hollywood.

Soundtrack artists Lee Ann Womack, David Lee Murphy, Linda Davis, Gary Allen, Chris Knight, and...
YOAKAM FINDS HIMSELF WITH A “HOME”  
(Continued from page 34)  

Time,” from [the 1990 album] If There Was A Way [and from the 1987 album] Hillbilly Deluxe,” continues Mayne. “I don’t think he sat down to do a retrospective of all his music instead, he just started recording, but just included the styles he’s done over a 12-year [recording] career. There’s also a strong acoustic base to his music, which people might not expect. [Longtime Yoakam producer/guitarist] Pete Anderson’s production is very sparse.”

Mayne adds: “Of course, with the fact that some stations are already playing “Things Change” from the sampler: “In today’s competitive envi-
ronment, it’s great to see people getting excited by new music,” he says, not-
ing that Reprise Nashville’s promo-
tion actually began when Yoakam did a surprise walk-on at the label’s Courtyard Marquee, Thursday, May 17, at which he performed the new single acoustically. “Afterwards, he hung out with [radio] folks and then the next thing we knew it was on radio, so we really started it rolling then.”

On deck now is a satellite radio tour scheduled for late April and a syndi-
cated “Yoakam/Nashville” special slated around the album’s street date. Yoakam is also slated as a forthcoming showcase artist at CMT, where he’s always enjoyed strong support. Besides a new producer, Herndon has a new manager, Dana Miller of Dana Miller Entertainment. Miller has strong ties to the TV industry, and the game plan is to boost Her-
ndon’s TV exposure via such programs as “The Rosie O’Donnell Show” and “Live With Regis & Kathie Lee.”

Herndon was nervous about his vocal being so far out front on the sin-
gle, though he was on “unique” to Ch Crowder’s “instincts.” “He was a little nervous at first with some of the more sparse production,” says Kraski. “But once he got a chance to live with the pro-
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His Career Back on Track, Herndon Has ‘Big Hopes’ for Third Epic Set  
(Continued from page 34)

tried to finish the album before John-
son’s move to Giant.

Though Gallimore was reluctant to take on another project, he listened to what was already cut and decided to work with him. “The best thing he brings to this album is he lets Ty’s voice take front and center,” says Kraski. “For my money, that’s the dif-
fERENCE 30 years in this record and pre-
vious records.”

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BY SHAWNEE SMITH

NEW YORK—Two careers skyrocketed in the wake of the success of Fredric Jackson’s 1985 hit “You Are My Lady.” The first, of course, was Jackson’s. The second was that of songwriter/producer Bunny Eastmond.

The truck stayed on Billboard’s R&B singles chart for 24 weeks, peaking at No. 1 the week of Oct. 5, 1985. It also logged 20 weeks on the Hot 100, peaking at No. 12. Eastmond penned the song in approximate 20 minutes on the day he first heard Jackson sing.

“Hearing his voice, because it’s such a special voice, I just knew I would have to be a part of his album,” says Eastmond. “He’s the kind of singer that whatever I heard in my head, melodically, he could sing.”

The song was the first track Eastmond professionally wrote and produced. He ended up writing and producing all but two of the tracks on Jackson’s debut Capitol Records set, “You Are My Lady.”

His success with two Jackson albums led him to work with Billy Ocean, for whom he wrote “There’ll Be Sad Songs (To Sing) Someday,” “When the Going Gets Tough, The Tough Get Going,” and “Love Zone.” He also penned work for Jeffrey Osborne (“Human”) and Phil Perry (“Don’t Keep Me Waiting”) and did production work for Jonathan Butler and Regina Belle. Eastman is currently signed to a publishing deal with Sony/ATV and Gram Music under ASCAP-cleared Barry’s Melody, named after his two children.

Eastmond started his musical career as a pianist; his mother taught him to play at age 4. By the age of 10, he received classical music training at the Juilliard School of Music’s preparatory school.

Eastmond began playing in local top 40 and wedding bands in Brooklyn while in high school. He soon became a touring pianist and keyboardist for Melba Moore, the late Phylis Hyman, Angela Bofill, and Chuck Khan. He eventually served as musical director for all of those artists except Khan. He also worked as a session musician for the songwriting and production team Gamble & Huff, performing on tracks by Teddy Pendergrass, Patti LaBelle, the O’Jays, and McFadden & Whitehead.

It was through Moore that Eastmond hooked up with Jack-

son. That arrangement prompted Eastmond to officially adopt the songwriter/producer title.

“I’ve been doing this for a long time before that,” Eastmond says. “The various artists I performed with would say, ‘If you have any songs or any music that you like, please contribute to the project, come by the studio.’” So I did that, and I wound up helping them arrange and write songs. “A while ago, I said, ‘Hey, I’d better start calling myself a songwriter/producer.’”

Another key introduction, this time through Hyman, helped Eastmond achieve his next career milestone—a Grammy. Hyman mentioned that Eastmond should meet a burgeoning songwriter named Gordon Sumner. The two struck up a good rapport, and in 1994 they collaborated to write Anita Baker’s Grammy-winning single “I Apologize.”

“He was writing from a different perspective than a lot of the other lyricists I worked with,” says Eastmond. “I guess it was his belief that a vocalist writer at Essence, he wrote lyrics that were visual. He could really describe a situation.”

The two also penned the Grammy-nominated “Missing You.” The single, which was performed by Brandy, Chaka Khan, Gladys Knight, and Tamia, was included on the “Set It Off” soundtrack. Eastmond was hand-picked to write the track by Elektra Entertainment Group chairman/CEO Sylvia Rhone.

She said, “I’ve got this film that I need this song for, and you’re the person to write it.” She flew me out to L.A., and while watching a rough cut of the movie, I heard the words in my head,” says Eastmond, whose specialties include ballads and midtempo songs.

His latest creation, an R&B showcase written for the upcoming Columbia album and on a forthcoming release by Tisha Andrews, whom he heard through Billboard’s Continental Drift section. He’s also producing the upcoming Crave artist Kieasha.

BY IVY LICHTMAN

The BMI keeps a full calendar with NYC Songwriter-oriented events

BMI’s LEARNING, EARNING PROCESS: When the city of New York, Lisa led going strong again in the ’90s, BMI, too, was there in terms of giving creative aid and comfort to songwriters in the area.

Jeff Cohen, BMI’s senior direc-

tor of writer/publisher relations in New York, not only cites the events sponsored by the performing right group but offers persuasive evidence that it has helped foster important talent.

Since 1991, BMI has offered Acoustic Roundup and Collaborator’s Connection. At Acoustic Roundup, held at the Hotel Galvez, five or six songwriters in the round discuss the songs, perform their songs in “a casual setting,” according to Cohen.

Usually held the last Wednesday of the month, the semi-

nar has featured the likes of Lisa Paris, Peter Stuart of dog’s eye view, Jeff Black, Jill Sul-

bile, and Beth Sorentino of Suddenly, Tammy!.

Writers presented there include David Broza, Lori Carson, Cliff Eberhardt, and Fred Keller.

Collaborator’s Connection is held the second Monday of every other month at the Bitter End. As its name suggests, the event is a networking affair ranging from song sessions to musicians looking for demo work or gigs.

Cohen says songwriters that got under way at Collaborator’s Con- nection include Robby Kaye and Frank Piazzo, who sold a song to Warner/Chappell Music, and Gabe Don Chambers and producer/writer Juan Patino, who’ve had their share of successes.

In 1996, BMI started the BMI Legal Series, which meets at BMI’s New York office. There, a panel of entertainment lawyers discusses such issues as publishing and label deals and management contracts.

Originated by Joe Serling of the New York law firm of Serling, Rocks and Ferrara, the series is being moderated this year by Ed Woods and Reggie Osie of Osie and Woods.

Last year, BMI started Pitca- thon and Open Mike. The former, a songwriters forum, features songs that are presented to A&R reps and a producer. It is co-spon- sored by Women in Music and held every other month at Eurkea. Headings things is songwriter Liz Queler.

Open Mike, held every other Monday at the Hotel Galvez, provides a forum for BMI songwriters to perform in “a laid back and supportive atmosphere,” says Cohen. Each writer performs two songs.

IN ANOTHER BMI development, BMI has upgraded its Mu-
sieBot technology, which tracks music on the World Wide Web and that it can now detect individual music titles available on the Inter- net. Previously, the system told BMI of sites where music was being played.

In another move, the performance right group reports that the Australasian Performing Right Asn. Ltd. has become the first foreign society to license MusicBot data to identify Web performances originating from its territories.

FOR THE RECORD: In the April 25 issue, Helene Blue Mu-
sique was misspelled in this space.

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

1. "Metallica." "Bec-Least-


5. "Dave Matthews Band, "Crash."

'HEY THEY'RE PLAYING MY SONG' "PRAY IN THE U.S.A." By Morgan Cryar and Ty Tabor Published by Straight Way Music (ASCAP)

Sometimes an artist can write a song that just seems to become more relevant each passing with the passage of time. Such is the case with "Pray In The U.S.A.,” a song about having the freedom to pray. Written by Morgan Cryar and King's X Ty Tabor, the song was originally recorded by Cryar on his 1986 album "Purgatory." "The original video for the song was nominat-

ed for a Gospel Music Assn. Dove Award. Currently recording for Dannacuse Records, Cryar recently rerecorded the song and shot another video with an all-sta

r chorus that included Pettis’ John Schlitt and Bob Hartman, Lulu Roman, Sandra Payne, Angie & Debbie Warr, Rick Allen, Rick Dunn, Kenny Marks, Lisa Bevill, and Randy Thomas and Andy Deutsch of Iden-
tical Strangers. As the National Day of Prayer, May 7 approaches, Cryar’s song is once again carrying a message to this generation."

"The issue of school prayer is an issue that never goes away,” says Morgan Cryar of his decision to re-

record "Pray In The U.S.A."

"I thought it should be recut, and I did it by having some friends come in and sing with me. At the video shoot, it was obvious they had come because they all felt strongly about having the "praying" in prayer."" The song is about so many of Christian music's top artists created an interest-

ing "taping." Cryar says, "The studio it felt like it was being charged with electricity." Cryar says, "Several so many talented people there together, and every-

one had a great time." Cryar says having his children present at the video shoot drove home the importance of the lyrics. "Having my children at the shoot reminded us all what was at stake."
Copland’s Not Such A Long Shot For Spike Lee’s ‘He Got Game’

SPIKE SHOOTS. COPLAND SCORES: The year 2000 marks the centenary of Aaron Copland’s birth, but the music of the signature American composer is being feted early in some quarters. Sony Classical has reissued several vintage Copland recordings as part of its “Leonard Bernstein Century” edition, and publisher Boosey & Hawkes is distributing “Annotations,” a guide to Copland’s music by Vivian Perlis, co-author of the composer’s memoirs. A more offbeat celebration of Copland’s music can be found in the new film by Spike Lee, “He Got Game.”

The movie’s score comprises wall-to-wall Copland, and Sony Classical has just released the soundtrack, which draws from the composer’s classic recordings with the London Symphony Orchestra of such pieces as “Billy The Kid,” “Appalachian Spring,” “Fanfare For The Common Man,” “Letter From Home,” “John Henry,” and “Lincoln Portrait.”

The theme of “He Got Game” is basketball, a pastime more in tune with Copland’s music than you might think, as Lee told Keeping Score: “Basketball is as American as anything. It was invented here, and it’s played all over this country, from the sides of barns in Indiana, to asphalt playgrounds in New York City. And when I wrote the script, Copland’s music was in my head all the time.” Lee grew up in a musical family in Brooklyn, N.Y., with jazz and classical records always playing in the house; he first heard Copland’s archetypal sounds as a toddler—“and that music has been with me ever since,” he says.

As a blueprint, Lee and his music supervisor, Alex Steyermark, tapped the director’s copy of “The Copland Collection,” a three-disc reissue on Sony Classical, and they worked in league with Copland’s estate and the label in putting together the finished soundtrack (Soundtracks and Film Score News, Billboard, April 25). The results are remarkably effective, both as an anthology of Copland’s work and as a musical complement to the film’s images. “A lot of basketball movies just use rap for the big court scenes, but I use ‘Hoe-Down,’” Lee says. “Alex and I kept saying while we were editing the film that it sounds like Copland actually wrote the music just for ‘He Got Game.’ And it is some great music.”

MORE AMERICANA: The fact that bassist Edgar Meyer (one-third of the hit “Appalachia Waltz” troika, with Mark O’Connor and Yo-Yo Ma) performs his bucolic String Quartet with the Emerson String Quartet on a new Deutsche Grammophon set will no doubt spur some serious hoopla. But in all this, no one should overlook the Meyer work’s companion piece: the vivid, vigorous String Quartet No. 4 of American original Ned Rorem. The score of Rorem’s fourth quartet will be published this summer by Boosey & Hawkes... With fewer long-term contracts being signed in the classical business these days, it’s notable that the Emersons have just re-upped with Deutsche Grammophon in a five-year deal. The group recently picked up a fourth Grammy for its set of the complete Beethoven quartets, as well as a National Public Radio Critics’ Choice Award (see item, page 29). The first fruits of the Emersons’ new contract will include a set of the complete Shostakovich quartets, due in spring 2000.

American composer Stephen Hartke—a finalist in the recent BBC Masterprize competition for his venturesome orchestral work “The Aesop Of The Equestrian In A Balloon”—has his second album just out on the New World label. Following the fine chamber collection “The King Of The Sun,” the new disc features Shetland-born violin concerto and lamenting Symphony No. 2. Michelle Makarski is the violinist (she also included Hartke’s “Caoinse” as the title track of her ECM New Series debut last year), with George Rothman leading the Riverside Symphony... Tobias Picker’s opera “Emmeline” just finished its run at New York’s City Opera, garnering reams of praise. A recording of the work, made last year at its Santa Fe, N.M., premiere, is newly in stores from Albany Records. (The composer’s pastoral “Old And Lost Rivers” appears on a Sony Classical disc from last year, alongside like-minded orchestral pieces by Takamitsu, Hovhaness, and John Williams.) Picker’s opera “Fantastic Mr. Fox” has a December launch in Los Angeles, and he has been commissioned by the New York Metropolitan Opera for a work to premiere in 2002.

John Adams’ new Nonesuch recording features the irone-clad “John’s Book Of Alleged Dances,” performed by the Kronos Quartet, along with the clarinet concerto “Gnarly Buttons,” spotlighting soloist Michael Collins with the London Sinfonietta led by Adams. The homespun “Gnarly Buttons” is dedicated to Adams’ late father, a professional clarinetist who taught him the instrument... Pianist Emanuel Ax has been touring the concerto that Adams wrote for him, the player-piano-inspired “Century Rolls.” Ax just gave the piece its European premiere in Amsterdam with the Royal Concertgebouw Orchestra under the composer; future performances take in London, (Continued on next page)
San Francisco, and Philadelphia. A None such recording of “Century Rolls” could see release as soon as late next year.

Latin American: In a nice present for its 20th anniversary season, the San Francisco-based male choir Chanticleer has a hit with “Meant For The Virgin Of Guadalupe,” the Teldise sequel to the group’s acclaimed ’94 set “Mexican Baroque.” The 12-voice ensemble is on tour to back up the album, including a stop Saturday (2) at the University of California in Los Angeles. After that, they take in a big swath of the Southwest before a concluding performance at Mexico City Cathedral, where the composer Ignacio de Jerusalem premiered “Matins” in 1764. With Chanticleer’s founder Louis Bolton, having passed away last year, the group just brought on a new artistic director, Craig Hella Johnson, choral director at the University of Texas. Also new: a reissue of Chanticleer’s Byrd album from ’87 in Harmonia Mundi’s midriffed “Suite” series.

National Prize: “America’s only honors devoted to classical music,” National Public Radio’s third annual “Performance

Experience. I needed some time to think about what I wanted to do next. It was a great feeling to have people at Mercury who were really excited about Dron. I thought maybe it’s a way to keep doing what I was doing as opposed to starting over.

For Zauta, who will be joined by two additional staffs dedicated to the Enclave, changing from a stand-alone to an imprint is a means to being more competitive. Although Zauta says he was happy with the developing sales of the Enclave’s artists, no act had sold more than 30,000 units prior to its closure. In addition to Dron StH, the label’s acts included World Party, Belle & Sebastian, Fluffy, and September.

When you get a second chance, you should always look at the first chance and try to think of a way to make it better,” says Zauta. “In this market, I think it’s really difficult for people working flat-out to achieve the results that a large company can achieve with hundreds of people working flat-out. I’m excited to have the whole team of Mercury Records behind the team of artists I’m working with.”

In addition to linking with Mercury, Zauta considers re-establishing the Enclave with backing from Wall Street venture capitalists, but eventually decided to go with an established record company.

While his title is president of Enclave, Zauta’s activities will not be limited to his imprint. His deal allows him to handle A&R for artists on Mercury Records or bring artists already in the Mercury Records Group family to the Enclave. “I’m here to lend a helping hand to anyone else within the Mercury Records Group,” he says.

“’He got one of the great A&R minds in the business, and I’m hoping he will bring records to us,’’ says Goldberg of Zauta.

Zauta says he has been a fan of Goldberg’s since Goldberg was working with Led Zeppelin in the ‘70s. And Zauta was in the WEA mailroom. However, they didn’t get to know each other until the late ‘80s, when Goldberg was managing Nirvana, with whom Zauta worked at Geffen.

The Enclave’s second release will be from former Stone Roses lead singer Ian Brown, who is signed to Polydor in the U.K. The album will come out in August. Additionally, Zauta says he is talking with a number of previous Enclave acts who are currently free agents.
PRODUCTION CREDITS

BILBOARD’S NO. 1 SINGLES (APRIL 25, 1998)

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Producer/studio owner Gary Tallent, seated, and chief engineer Tim Coats, standing, show off vintage gear at MoonDog Studio in Nashville.

By Jim BeSsman

NASHVILLE—Gary Tallent will always be known as the bass player in Bruce Springsteen’s E Street Band, though he’s done a good job since then establishing himself as a producer in Nashville. With credits including Steve Forbert and roots artists such as Kevin Gordon and Duane Jarvis, Tallent has specialized in a vintage sound created by trusted analog gear that he brought from his previous New Jersey Shore digs.

Tallent moved south in February 1989, after Springsteen’s final tours with the E Street Band. At first he stayed with Bucky Baxter, Bob Dylan’s current utility string player, whom he had known when the unsigned Springsteen and the E Street Band were temporarily stationed in Richmond, Va., in the early 70s.

“We were there because the Jersey scene was so slow, and I made friends with Bucky, who was in the Good Humor Band there,” says Tallent. “They all moved to Nashville, then I produced two albums for them in New Jersey when I first opened up the studio—and he was my guinea pig.”

When Tallent relocated to Nashville, he put his Jersey studio equipment in storage. He didn’t want to open up another studio, but Baxter, who had been playing with Steve Earle, was tiring of the road and wanted to open one.

“So I moved in my gear, and we had a little demo studio,” says Tallent. “He and his dad built the walls, and it had pretty good sound, and I wound up using it more and more. And then he got the gig with Dylan—he couldn’t say no. So I took it over two years ago. The guy who hodgepodge, really, but my approach to recording is pretty much that the technology that’s been there over the past 20 years is tried-and-true stuff that works well without trying to keep up with every trend that comes around.”

Without console automation, Tallent mixes the old-fashioned way: with as many hands on deck as possi-

Producer/Engineer Chris Gehring

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BILBOARD MAY 2, 1998

40
Talkin’ ’Bout The Next Generation
With The Recent Passings Of So Many Blues Greats,
Is The Genre Itself Dying?

BY CHRIS MORRIS

Songwriter-producer Willie Dixon was fond of saying that the blues never dies. But what happens when bluesmen die?

In 1997, the mortality rate among established performers in the studio skyrocketed. Among the prominent performers who died that year were blues and R&B giant Junior Wells, Chicago guitarist-songwriter Jimmy Rogers, peerless vocalist Jimmy Witherspoon, Texas guitar star Johnny Clyde Copeland, Mississippi ink-joint luminary Junior Kimbrough, country-blues veterans Jack Owens and Yank Rachell, guitarist Fenton Robinson and—perhaps more gloriously—singer-guitarist Luther Allison, in the prime of his career following two years of W.C. Handy Awards sweep.

Inevitably, every style of music is cyclically shaken to its foundations by the passings of its best-known talents. But some observers took a deeper and more somber view of the wave of deaths in the blues following that year. In February, the Los Angeles Times went so far as to publish a front-page feature by staff writer Stephen Braun that focused on the thinning of the ranks of Chicago bluesmen like Wells and Rogers, who emigrated from the South in the ’40s and ’50s and helped establish the sound of Chicago blues, the commercial foundation of the music as it exists today.

Inescapable questions arise: Is the blues expiring as its titans pass on? Does the death of artists like Wells, Rogers and Allison—all headliners whose names were prominent at the top of festival and club bills—create an unfilled void for a music driven more by live performances than by radio airplay? Is a new generation of blues talent developing quickly enough to fill the vacuum left behind as the genre’s elders retire and die?

While few in the blues business will deny that the music has been rocked by recent events, most believe that the music will continue to endure and prosper in the hands of young, developing talents—many of whom have learned their lessons, in the time-honored fashion, from the masters of the game.

Bruce Iglauer, president of Chicago-based Alligator Records, admits, “In a music where there’s a relatively small number of nationally well-known and high-visibility artists, the loss of so many veterans does hurt things. It creates an environment that the blues is a dying form of music. The two best-known blues players in the world (B.B. King and John Lee Hooker) are over 70. Both these artists don’t have very long performing careers ahead of them.”

“I’m very concerned about this,” says Bob Koester of Chicago’s Delmark Records, who recorded Wells, Allison and a host of other Windy City bluesmen. “I would support any senator who would not let B.B. King, Otis Rush and Buddy Guy travel together by plane, boat or car. We don’t have many of these giants left.”

“Blues is perilously close to Dixieland right now,” says Bruce Bromberg, a veteran blues producer and a partner in Oakland, Calif.-based High Tone Records. “The real guys are dead and dying.”

Bromberg believes that few younger performers have managed to maintain the commercial profile that the older generation of blues musicians developed over long careers. He points to an artist he is intimately familiar with: Robert Cray, whose 1986 breakthrough album, “Strong Persuader,” co-produced by Bromberg and ex-partner Dennis Walker, became a double-platinum hit.

“Nobody really followed in [Cray’s] footsteps,” says Bromberg. “It was a fluke. It was the right guy at the right place at the right time.”

Bromberg also believes that the 1990 death of Texas bluesman Stevie Ray Vaughan threw the blues business out of kilter: “He created this whole industry of people who wanted to be him. Jonny Lang is cool. He can sing, he can play. Is that blues? I don’t know.”

NEW KIDS ON THE BLOCK

But many in the blues industry sound more optimistic about the future of the music.

“It is a kind of transitional time, rather than a genre-threatening one,” says Marian Leighton Levy, a partner in Cambridge, Mass.-based Rounder Records, which operates the prominent Bullseye Jazz & Blues imprint. “In terms of the music itself, even with all the radical losses of significant figures, it’s healthier than it has been.”

Edward Chmielewski, who owns San Francisco’s Blind Pig Records with his Chicago-based partner, Jerry Del Giudice, says, “People ask, ‘Gee, where is the next generation of blues players coming from?’ Well, they’re here already.”

Some say that the meaning of young blues performers by older artists—a traditional manner in which the music passed from hand to hand—is threatened by the dying-off of musicians who brought the style from the Mississippi Delta to Chicago. Others counter that well-schooled artists are already in place. Levy notes that Bullseye artist Andre “Junior Boy” Jones played with Charlie Musselwhite and the late Freddie King, while guitarist Jimmy King learned firsthand from Albert King; Chmielewski points to Blind Pig’s rising star Coco Montoya, who was taught by Albert Collins and played for years in John Mayall’s latter-day Blues Breakers, following in the footsteps of Eric Clapton, Peter Green and Mick Taylor.

Chmielewski notes that another Blind Pig performer, soul-blues singer E.C. Scott, writes about such contemporary topics as spousal abuse—an unthinkable subject until just recently. “This current generation isn’t going to sound like the previous generation,” he says. “But it’s...”

(Continued on page 15)

The Foundation Of The Blues

For almost two decades, the dedicated Memphis organization has supported activities that honor the music and promote its awareness internationally.

BY DON WALLER

“To promote and preserve the blues around the globe”: That’s been the mission of the Blues Foundation since it began back in 1980.

Drawing its membership from artists, writers, promoters and other supporters of the blues, the Memphis-based nonprofit organization is perhaps best-known for creating the annual W.C. Handy Awards to honor excellence in blues recording and performance (see accompanying sidebar).

Aside from the Handy’s, the Blues Foundation bestows the annual Keepin’ The Blues Alive Awards—which recognize various non-performers’ contributions to the blues—as well as the Albert King Award for the most promising guitarist.

The latter winner is chosen by a panel of industry judges at the organization’s International Blues Talent Competition, the finals of which have been held in Memphis for the past 14 years.

Other annual Blues Foundation honors include:
- The Lifetime Achievement Award, which recognizes an individual’s long-term contributions to the blues.
- Previous honorees include musicians John Lee Hooker and B.B. King and record producer/executive Jerry Wexler.
- The Howlin’ Wolf Award, which celebrates the migration of the blues from the Delta to Chicago and is presented in conjunction with the producers of the Chicago Blues Festival.
- The B.B. King Blues Hero Award, which recognizes an artist’s philanthropic contributions. Presented by the Blues Foundation and Northwest Airlines, this includes a cash award to the artist and the charity of his or her choice.
- The Blues Hall Of Fame, which honors excellence in five categories: Performers, Non-Performers, Classics of Blues Literature, Classics of Blues Recordings (Singles) and Classics of Blues Recordings (Albums).

These particular awards have been bestowed annually since 1980.

In addition, the Blues Foundation creates and markets an international syndicated, weekly blues radio show (“Beale Street Caravan”).

Perhaps the Blues Foundation’s most important work lies in providing grassroots organizations with logistical, media and fund-raising assistance.

Perhaps the Blues Foundation’s most important work, however, lies in providing grassroots organizations with logistical, media and fund-raising assistance. Howard Stovall, who recently celebrated his first anniversary as executive director of the Blues Foundation, explains, “We’ve developed a template for a successful fund-raiser so we can go to these organizations and say, ‘If you’re interested in doing this type of event, we can tell you everything that we did to put this together and help you understand how to put on a similar event.’

“We’re not talking about things such as getting permits; that’s going to vary from location to location. We’re identifying the elements that go into putting on a successful fund-raiser: getting a host committee together, creating a hook that makes it attractive to the media, what kind of items..."
worked—and volunteer this tend each so grace Mississippi to might communication weekend get A Awards and more know dialogue putting (May world. These didn't—and be as African-American the involvement blues, together, as African-Americans have abandoned this great art form, [and it] is a source of frustration. We're not going to walk out of that room with any answers or action items, but I think there’s an opportunity for blues to be embraced more by a culture that may have ignored it for a while. "And this ties in with the blues national, centralized resource for these programs and the people that are traveling around doing them. “There are certain groups that have made real effective use of today’s technologies—computers and video—in these programs, and we’re using this as a forum to demonstrate that to people who might be interested in implementing them on a local basis. “But blues education hits on a lot of cylinders. There are studies that show that kids who are exposed to music do better in math and science. The weekend following the W.C. Handy Awards, the Foundation is putting on a Blues Symposium. There will be panels devoted to booking the blues, the evolution of blues into soul music, bringing computer technology into the Blues In The Schools program and increasing African-American involvement with the idioms.
"Of course there are great guitarists around every corner, but Walter Trout is light years ahead of 99.9% of them... The absolute best in blues rock."
(Cashbox Magazine)

"Trout is one of those special players whose tone has an undeniable presence and immediacy... Like Eric Clapton, Trout can handle pop and rock songwriting, as well as play within the styles and forms of traditional blues."
(E.A. Times)

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"A modern day R&B artist at heart, Croce brings his songs to life with unremitting energy & sophisticated soul. His witty lyrics, wispy croak of voice and hopping song craft recall the urban country style of Lyle Lovett and the Americana influences of Randy Newman, Tom Waits and Dr. John."
(UMI)

"Too many artists merely rehash the blues canon. Garners' blues grow out of the need to make sense of the problems and difficulties in today's world."
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Alligator Records
Brit Blues
U.K. Fans Have Been Among the Genre's Most Loyal Ever Since Its '50s Heyday

BY NIGEL WILLIAMSON
LONDON—Musical trends wax and wane but the U.K.'s love affair with the blues continues to transcend the vagaries of mere fashion.

Specialist labels all report that the market has its peaks and valleys but British blues fans are among the most loyal and committed anywhere in the world—and have been ever since many of the great bluesmen languishing in obscurity in the U.S. during the 1960s found a ready and enthusiastic audience in the U.K. and Europe.

The influence of the U.K.'s own blues boom in the mid-1960s, which was transported back across Atlantic and helped a U.S. audience to rediscover an appreciation of its own musical heritage, also remains strong. Influential British blues guitarists such as Eric Clapton, Jimmy Page and Peter Green were part of that legacy, and the era still informs tastes in blues in the U.K. market today.

One of the most successful releases of recent months has been “The Blue Horizon" (Continued on page 16)

The Blues So Far
Year-To-Date Charts

The recap in this spotlight are based on information compiled from Billboard's Blues Albums and unpubished Blues Catalog Albums charts from the beginning of the chart year (Dec. 6, 1997) through the April 4 issue. Titles are ranked based on sales as compiled by SoundScan for each week a title is on the chart, including those weeks the chart is not published in Billboard. An album is considered catalog two years after its initial release date as long as it is not in the top half of The Billboard 200 or if it is a reissue of an older title. The recaps in this spotlight were prepared by Anthony Colombo, Michael Cussen, Steve Graybow and Jan Marie Perry.

Top Blues Albums

Pos. TITLE—Artist—Imprint/Label
1 GREATEST HITS—Steve Ray Vaughan and Double Trouble—Epic
2 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
3 LEDBETTER HEIGHTS—Kenny Wayne Shepherd—Private/Atlantic
5 BEST OF—B.B. King—MCA
6 KEB' MO'—Keb' Mo'—Epic/Atlantic
7 BLUES—Jim Hendrix—MCA
8 LIVE AT SAN QUENTIN—B.B. King—MCA
9 BLUES SUMMIT—B.B. King—MCA
10 BLUE DROPS OF RAIN—Carey Stevens—Eureka/Discovery
11 ESSENTIAL BLUES—Various Artists—House Of Blues
12 KING OF THE DELTA BLUES—Robert Johnson—Legacy/Columbia
13 LIVE AT THE REGAL—B.B. King—MCA
14 BEST OF... VOLS. 1 & 2—B.B. King—Virgin
15 HOODOO MAN BLUES—Junior Wells—Atlantic
either that or the genre fossilizes.
It's a living, breathing art form, and there are a lot of people in place who learned from these masters."

In some cases, the blues is still being passed literally from generation to generation. Iglauer says, "I just signed my first teenage artist"—18-year-old Shemekia Copeland, daughter of the late Johnny Clyde Copeland.

Some industry pros maintain that a new type of blues artist is rising through the ranks. Says Iglauer, "(Guitarist) Michael Hill (of Michael Hill's Blues Mob) is doing wonderful things with blues, but he didn't grow up with the blues, like Luther Allison or Jimmy Rogers did. He says his favorite guitarist is Jimi Hendrix."

Joe Boyd, the U.K.-based producer who heads the Rykodisc imprint Hannibal Records, recently signed the widely praised acoustic bluesman Alvin Youngblood Hart, whom Boyd views as a combination of old and new impulses within the blues. "He's from Mississippi," Boyd says. "He's a very sophisticated world traveler and has a collector's interest in the blues. It is the music of his home region, and at the same time he has a white middle-class kid's interest in collecting blues records." Ultimately, Iglauer says, as the blues' grand masters pass, the music will abide, but not without some separation of wheat from chaff by consumers and labels alike: "The blues fans have to look harder at the generation coming up, to see who will emerge as the next Muddy Waters, the next B.B. King. The record companies have to develop the new icons, because the old icons aren't going to be out there that much longer."

"I would support any senator who would not let B.B. King, Otis Rush and Buddy Guy travel together by plane, boat or car. We don't have many of these giants left."

—Bob Koester, Delmark Records

or...
BRIT BLUES
(Continued from page 11)

Story 1965-70,” a magnificently packaged three-CD history of the U.K.’s most influential blues label. The set comes with a 60-page color booklet and extensive liner notes by Blue Horizon’s founder, Mike Vernon. The collection, distributed by Columbia, includes not only prime examples of the British blues, with tracks by Fleetwood Mac, Chicken Shack and Clapton with John Mayall, but also recordings by American bluesmen such as Bukka White, Johnny Shines, Furry Lewis and Otis Spann. Blue Horizon continues today as a contemporary British blues label, distributed by Ace.

PLAYING THE ACE
An example of how the influence of the 1960s blues boom still permeates the market is the success Ace has enjoyed with its reissue program of the Excello catalog. The label was one of the seminal influences on British R&B bands, such as the Rolling Stones in their formative years, as well as on such guitarists as Clapton. Next up in the Ace/Excello series is “Genuine R&B,” featuring such favorites as Slim Harpo, Lightning Slim and Lonesome Sundown. Most tracks are new to CD, while five have never been issued anywhere. That will be followed by “Louisiana Roots,” featuring many of the rare and long unavailable R&B singles initially released on Excello in the ‘50s and ‘60s. "Blues is still very strong for us,” says Roger Armstrong, a director of Ace. “The blues market is very dedicated." Ace also has in its stable the Original Blues Classics, Prestige and Vanguard imprints. One forthcoming release expected to do well is "Hickory Dickory Dock" by Etta James, containing her entire output for the Modern Label in the late ‘50s. Interest has been increased by the use of the title track in a British Telecom television advertisement.

The death of aging bluesmen can also sadly be relied upon to give the market a regular fillip. The demise of Junior Wells in January is to be swiftly marked with Telarc’s "Keep On Steppin,'" a best-of package drawn from the last four albums before Wells’ death from cancer.

The acoustic blues genre also remains strong, fueled by successful U.K. tours by a new generation of performers such as Keb’ Mo’, Eric Bibb and Kelly Joe Phelps. The Spectrum label launches a new series this spring known as "Stayin’ At Home With The Blues," with compilations from Freddie King and Big Bill Broonzy, a performer who has remained popular in the U.K. since his first visit way back in 1951.

Sonny Terry and Brownie McGhee were also regular visitors throughout the 1960s and 1970s and are featured in a live reissue from the Just A Memory imprint. There are also live recordings from Muddy Waters and Rev. Gary Davis among its forthcoming issues.

WHO’S NEXT?
Alan Robinson at Demon Records believes that the blues market is undergoing a fallow period at present. "The collectors are still out there, and we’ve got albums coming from Roosevelt Sykes and a B.B. King gospel set, but the crossover appeal isn’t there at the moment," he says. "It is partly because there hasn’t been a big guitar hero to fill the gap left by Stevie Ray Vaughan. There are people like Kenny Wayne Shepherd coming on and some interesting stuff in the hinterland, but the crown is up for grabs. When you have a big name like that, it tends to give life to the whole market.

Kevin Grey at MCI, which specializes in mid-price reissues, believes the secret is to look for new ways of expanding the traditional blues market. "Some people will tell you that the blues market is saturated, but it continues to be an extremely successful genre for us," he says. "Maybe the market isn’t as frenetic as it used to be, but we are looking for mainstream appeal rather than just catering to the collectors market.

For that reason, he says, MCI tends to concentrate on themed compilations rather than single-artist releases. Forthcoming albums include a "Late Night Blues" compilation of material from the Alligator label, featuring artists such as Albert Collins and Billy Boy Arnold. That will be followed by a double CD titled "Vintage Blues," featuring such classic artists as Leadbelly and Robert Johnson on the mid-price Gallery label, which has previously concentrated on big bands and jazz crooners. Says Grey, "That’s a very good example of trying to package the material in a way that can reach a new, more mainstream audience."
in the early and mid-'80s. Apart from preparing for its upcoming shows, Reen- 
cuento is shopping a live disc that was recorded ear-
lier this year. Most of the members have expressed interest 
in the album. Sources close to the negotiation say Fon- 
viss appears to have the inside track to land the deal.

**RHYTHM & DEW SWEETSTAKES:** In a bid to pro-
mote its weekly music magazine show “Tu Ritmo Pre-
sentado Por AT&T,” stateside Spanish-language net-
work Telemundo and Mountain Dew have launched a 
national sweepstakes.

The sweepstakes winner will receive an all-expens-
paid trip to Mexico City to attend a concert by WEA 
Latina techno-rocker La Ley. In addition, members of 
La Ley will escort the winner to the historical Amer-
ican Indian pyramids outside of Mexico City. The win-
er will be announced during a drawing set to take 
place June 23. Other prizes include two guitars autog-
graphed by La Ley band members and 100 CD copies 
of the album’s latest album, “Vertigo.”

Mountain Dew sponsors the “Club Dew Ritmo” seg-
ment of “Tu Ritmo,” which bowed in January. “Club De-
we Ritmo” features stories on cutting-edge rock 
groups, as well as giveaways of “Dew Pack” kits that 
include CDs. “Tu Ritmo” is produced and distributed by Warner 
Bros. Domestic Pay-TV, Cable & Network Features.

**STATESIDE BRIEFS:** RMM is slated to drop the 
third album by salsa artists Guiano, titled “Mi Forma 
De Sentir,” May 19. Also due May 19 from RMM is 
(Continued on next page)
Arista/Austin branched by Aljibe as Three "Siempre exploring Vásquez.

NOTAS
(Continued from preceding page)

"Siempre Tuyo" by bachata singer Andrés Mercedes and "Live In Yoko-
bana," Japan's first all-jazz album, was released by the label.

CHART NOTES, RADIO: For the fifth week running, there are no
changes on Hot Latin Tracks or on the three genre charts. Alejandro
Fernández’s “No Sé Olvidar” (Sony Discos/Sony) stays atop Hot
Latin Tracks for the eighth straight week, though it appears Ricky
Martin’s World Cup theme song “La Copa De La Vida” (Sony Discos/Sony) may assume the top
slot of the chart next issue.

On the genre charts, Los Teneri-
arios’ “Por Que Te Conoci” (Fono-
visa) remains No. 1 on the regional
Mexican Tracks chart for the second suc-
cessive week. “Una Fan Enamora-
da” by WEA Latina brother duo Servando Y Florentino retains
first place on the tropical/salsa
chart for the sixth week in a row. And “No Sé Olvidar” is parked at the
top of the pop chart for the fifth consecutive
week.

CHART NOTES, RETAIL: Select-
ing "Anthology" (EMI Latin) dips
1,000 units, 9,500 pieces this issue, but the
three-CD retrospective of the Tejano idol remains No. 1 on The
Billboard Latin 50 for the second week in a row. The Billboard
Latin 50 is unpublished this issue.

Despite the unit drop, "Anthology"
raises 144-131 on The Billboard 200. "Anthology" remains atop the
regional Mexican genre chart for the second straight week.

Like "Anthology," sales of Ricky
Martin’s No. 2 entry, "Vuelve"
(Sony Discos/Sony), slid from 7,000
to 6,000, yet the album re-enters
The Billboard 200 at No. 199.
"Vuelve" has ruled the pop chart for
nine successive weeks.

For the eighth consecutive week,
Buena Vista Social Club tops the
tropical/salsa chart with its self-
titled World Circuit/Nonesuch/AG
disc. The Grammy-winning album
remains at No. 4 on The Billboard
Latin 50, with 4,000 units sold.

Elvis Crespo, fresh from the
smoking merengue set he delivered
recently during Billboard’s ninth
annual International Latin Music
Conference, makes a strong debut on
The Billboard Latin 50 this issue at
No. 6 with his solid solo pre-
miere, "Suavemente" (Sony Discos/
Sony).

Also making an impressive bow
this issue at No. 12 are Los Pal-
ominos and their irresistible roots
Tejano disc "Te Seguiré." While sales of 38 of the disc’s 50 titles
went south this issue, Alejandro
Sanz’s "Más" (WEA Latina) moved
11-5, the same position the Spanish ballad "Y tu Hit disc occupied two
issues ago.

Overall sales of the titles on The
Billboard Latin 50 this issue slid to
89,500 units from 94,000 pieces last
issue. Sales from the same week in
1997 were 77,000 units.

Artists & Music

Arista/Latin Shut: Some Acts Move To Sister Labels

BY JOHN LANNERT
After a five-year stint in the U.S.
Latino market, Arista/Latin has
closed shop.

Arista/Latin, a sister imprint of
Arista/Austin that formed the label
group Arista/Texas, was formed in
1993 as a Tejano imprint. Its top-
charting act was the Tejano band La
Diferencia. The label subsequently
branched out into other genres such
as pop and marimba.

La Diferencia and one of its label-
mates, pop singer Rubén Gómez,
will release future product on a BMG
label as part of an agreement signed
by Arista/Latin and BMG U.S. Latin.

Three other Arista/Latin artists —
including mariachi star Nydia Rojas,
ranchera newcomer Fidel Hernández,
and pop vocalist Angelica — are
exploring signing opportunities with
BMG and other labels.

Cameron Randle, VP/GM of
Arista/Latin and Arista/Austin, will
retain his post at Arista/Austin.

Three executives of Arista/Latin who
are leaving Arista are Joe Treviño,
director of promotion and artist
development; Cary Prince, manager of
campaigns; and Paula Pérez, manager
of sales and marketing.

Randle says he will now concen-
trate on his efforts at Arista/Austin and
its increasingly successful alterna-
tive/rock roster, which includes Alba
Moore and Robert Earl Keen.

Arista/Nashville, the parent com-
pany of Arista/Texas, is the second
country label to unsuccessfully try to
tap into the domestic Hispanic music
market via the Tejano route. In the
early ‘90s, Warner Nashville made a
go in it the Tejano and pop genres
before pulling out of the stateside
Latino sector altogether.

Randle reckons that his expe-
cience in the U.S. Latino market has
revealed a few angles for Anglo
labels seeking success in the U.S.
Latino market.

First, he says, for an Anglo major
to prosper in the stateside Hispanic
music sector, it must invest the same
time and resources to that market as
it does to mainstream genres such as
gospel, rock, or country.

"The resources that were available
to us in terms of finances and people
power were so minimal compared to
what BMG U.S. Latin already had in
place," Randle says. "It became evi-
dent that in order to accomplish what
we wanted to long term with our
artists, it just made a lot more sense
(Continued on page 76)
ive The World, Give Putumayo” is an expansive—and entirely appropriate—slogan for a record label that, at the start of this decade, was little more than an interesting idea for its Dan Storper. What was an epiphany in San Francisco’s Golden Gate Park in 1991 has turned into America’s premiere world-music imprint, with 28 CDs released, including 10 consecutive albums that have appeared on Billboard’s World Music chart. Blending ethnic rootsiness and state-of-the-art marketing, Putumayo World Music has evolved from its origins as a dependable licensor and compiler of quality international sounds to a multi-faceted, music-based lifestyle brand whose activities encompass videos, events, paper products, publishing and a new Putumayo Artists imprint.

Hearing the African group Kotoja (whose record-ed efforts were later anthologized on a Putumayo compilation) and numbering among the hundreds of delighted listeners that day in the park, Dan Storper resolved to introduce others to the joys of music from around the globe.

His initial efforts at programming exotic music for his Putumayo clothing stores led, via a fortuitous meeting at the Social Venture Network with Rhino Records’ president Richard Foos, to the appearance of the first two Putumayo albums. “World Vocal” and “World Instrumental,” featuring tracks from legendary African, Jamaican and Brazilian artists, appeared in 1993.

LIVE EVENTS PROMOTE RELEASES
Rhino’s participation helped make for a strong initial showing at record retail, but Putumayo also sold CDs to over 500 book and clothing stores during its first year in the record business. This was an early display of the marketing ingenuity that has come to characterize all phases of Storper’s and Putumayo’s involvement with music. 1994 saw the label independently manufacturing its own titles and working more directly with record retailers through a formal distribution arrangement. Presently, Putumayo World Music employs dual distribution in the U.S., distributing directly to a number of accounts from its New York warehouse and additionally working through DNA to a number of record-retail accounts. The label itself physically fulfills orders to about 2,000 non-traditional venues—mainly book, clothing and gift stores, throughout the U.S.

Concurrent with its initial output, Putumayo began producing events in conjunction with various releases. Kotoja was featured at one of the first of these, a Putumayo/Afropop party held at New York’s Tramps nightclub.

Continued on page 10
5th Anniversary
PUTUMAYO World Music

The Billboard Interview

DAN STORPER

“Essentially, what Putumayo has stood for, even in the days when we were doing clothing, is that it represents a place where the traditional and the contemporary meet. A part of our goal is to help cross borders, to identify and present exceptional but underexposed music from around the world.”

BY RICHARD HENDERSON

Since 1975, Dan Storper, founder and CEO of Putumayo World Music, has positioned himself time and again at the point where the craftsmanship of ancient cultures meets cutting-edge marketing techniques. Storper spent years foraging for exotic clothing and handicrafts in the markets of Third World countries, which he then sold in his flourishing chain of Putumayo stores and through his wholesale operation. Then, after years of considerable success with his clothing business, he experienced an epiphany of sorts at the beginning of this decade, one which would lead to his founding a record label devoted to what had become an all-consuming passion—Putumayo World Music. Curious as to the course of events that led Storper to the record business, we began our discussion by asking him to detail the moment when he realized the depth of his commitment to music.

DAN STORPER: When I first started my clothing business back in 1975, I would bring back records from the Andes, and I would mix everything from Van Morrison to Carole King with this music from the Andes. I travelled around Latin America at first, then around the world—to Afghanistan, India, Nepal and other places—to find interesting handicrafts that I wanted to create an environment that reflected the romance of other cultures and other worlds. I started playing music from the Andes to help customers feel they could escape the hustle and craziness of the city streets—to a kind of oasis called Putumayo. As the business evolved and I began to do more clothing design, [Putumayo] became more of a classic clothing company. I began to feel alienated from what I had originally started my business to do, which was to travel the world and collect appealing handicrafts and folk art and other reflections of distant cultures. Then, in 1996, I realized the potential of the label and began to focus on the music.

Later that year, a Town Hall concert highlighted performers from the label’s “Contemporary Folk” collection.

Also in 1994, the company presented the First New York Singer-Songwriter Festival at Carnegie Hall, featuring 28 artists, the largest number of performers in the history of the venue. A Putumayo release in November of that year, “Shelter—The Best Of Contemporary Singer-Songwriters,” had 52 from each CD sale earmarked for the National Coalition For The Homeless, continuing a tradition within the company of merging business and social agendas.

Two performers, Dougie MacLean and Laura Love, who garnered rave notices at the previous year’s concerts, became the subjects of the next pair of Putumayo compilations issued, in 1995. The company then released “Women Of The World: International” and “Women Of The World: Celtic,” the latter going on to become the best-selling Celtic collection of 1996, moving 150,000 copies in the U.S. alone.

CELEBRATING UNICEF

A defining move was made in 1996, when Putumayo World Music was inaugurated as a stand-alone company, apart from Dan Storper’s well-known clothing concern. Compilations released during that year feature South African stars Johnny Clegg and Juluka and Senegal’s Touré Kunda. The next title from the new label, “One World,” occasioned a Putumayo-sponsored festival staged at the Washington Monument in commemoration of UNICEF’s 50th anniversary. Performances from the event were broadcast via syndicated public-radio shows to hundreds of stations around the world.

Four Putumayo titles graced Billboard’s World Music Chart during the summer of ’96, two of which surpassed 100,000 units in sales. In the same period, on the strength of its domestic showing and increasing demand overseas for its product, Putumayo established distribution in Great Britain, Ireland, Australia and New Zealand. Then, in November, “Women’s Work,” a Putumayo release featuring rare tracks by significant female artists, was tied in with a concert broadcast from New York’s Bottom Line club to approximately 100 radio stations on International Women’s Day.

1997 was a high-water mark for Putumayo World Music, a time during which the label moved from strength to strength, culminating in its being recognized by Billboard as the No. 1 independent world-music label.

Compilations from the label during this time included the tropically themed “Islands” (inspiring a release party jointly sponsored by both recording and apparel concerns bearing the Putumayo imprint, including a fashion show and a concert by Madagascar’s Tarika, who appeared on “Islands”), as well as the label’s first Latin collection, “Latinol! Latinol!,” and “Caribbean Origins” in college, Dan Storper was a Latin American studies major. One day in 1974, he found himself sitting by a river in the Putumayo River Valley in southern Colombia, surrounded by local Indians in carnival dress, feeling that all was right with the world. He knew then that his company should be named for just such a magical place.
This Summer Party with Putumayo!

Introducing Putumayo Artists

Ricardo Leno & Makina Luca

Golo Negro

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North American Street Date: May 19
North American Street Date: May 19

PUTUMAYO World Music
Guaranteed to make you feel good!
STORES

The stores, especially help my thoughts in "In the suburbs," I went to a clothing and handicraft shop in Oakland.

The music came out of left field. It had been something that I had been interested in, certainly, when I first started my business. When I saw Kotoja performing in the park, especially the last few songs they played, I was struck by the beauty of the music and the way it brought people together. I went back to New York and into one of my stores, and [the employees] were playing some kind of intense thrash music. Like a lot of retailers who are trying to create the right environment for their stores, I couldn't help but hear this and think, "This is not appropriate." The time had come for me to start making tapes for the stores, programming music that fit our international environment.

I went into record stores—it was 1991 when I first heard Kotoja—and began to look around, and I couldn't figure out what to buy! The people who worked in the stores didn't know much about the music; there were no listening stations at the time. You really had to buy music just on spec. You'd get a batch of albums and maybe find a couple of gems within, but it really was luck. It was clear from the start of my programming music for our retail environment that customers and employees really loved the music that was playing; every few minutes, someone would come up to the counter and ask after particular tracks. We were mixing contemporary pop, everything from Peter Gabriel to Sting to Van Morrison along with the Gipsy Kings, Angelique Kidjo, Johnny Clegg and Gilberto Gil, as well as a lot of lesser-known people that I was finding. I bought compilations myself, and thought, "You know, it would be really great if I could work on a compilation of international music, have it be appropriate for in-store play, and, through those collections, introduce artists from other cultures into ours."

You originally partnered with Rhino for your first few albums. How did that come about?

I happened, at the time, to be a member of Social Ventures Network (SVN). My clothing business had undergone a difficult year in 1989, because of the Sri Lankan civil war. I was really stuck, as I couldn't expand and was forced to reinvent the clothing business in order to survive. I received a call from Josh Mailman, the founder of Social Ventures Network, whose goals in life include introducing business and non-profit leaders to each other and using SVN's conferences as a means to networking and brainstorming. He called up, said he was a fan of the retail stores and invited me out to Oakland to the conference he was having. It was one of those magical moments when everything falls into place.

5 YEARS OF ART AND COMMERCE

COFFEE KIDS

"A Putumayo Blend: Music From The Coffee Lands," released in October 1997, became the label's eighth consecutive Billboard top-15 world-music title. As part of Putumayo's integral commitment to charitable organizations, a portion of the proceeds from the album were donated to Coffee Kids, a foundation dedicated to improving the lives of children who live in countries where coffee is grown. The album also sparked further cross-promotion ingenuity, raising the company's profile through the appearance of a Putumayo Blend of coffee throughout the 85 North American outlets of the Timothy's World Coffee chain, which in turn is linked to a cross-promotion with HMV stores, which awarded a discount on Putumayo products to customers bringing in a Timothy's receipt. Barnes & Noble sold the CD in its cafes, driving sales by offering customers a free coffee with each CD purchase.

Perhaps the most significant indication of universal brand-awareness as concerns Putumayo occurred during this time: Storper's original venture, the ethnic clothing-and-crafts store, was featured on an episode of "The Today Show."

Carol Landis, Carrie Newcome, Cassandra Wilson, Catie Curtis, Charles Maurmier, Cheryl Wheeler, Christine Kane, Christine Lavin, Claudia Gomez.


Jacqueline Farreyrol, James “Bla” Pahinui, Janis Ian, Jean Luc Ponty, Jean Philippe Martinbyle, Joan Baez, Joe Henry, John Cibadurra, John Gorka.

John Martyn, John McCutcheon, John Stewart, Johnny Clegg & Juluka, The Jolly Boys, Jorge Ben, Jose Gonzalez, Juan Carlos Urena, Juan Luis Guerra +40.

Julian Avalos, Kali, Kaoma, Karen Matheson, Kotoja, Kristen Hall, La Lugh, Laura Love, Lekua Kanza, Loreena Mckennit, Lori Carson, Los Del Canon, Los Incas, Los Tradicionales de Carlos Puebla, Louise Taylor, Lucky Duke, Maighead Ni Dhomhnaill, Maire Breathnach, Maire Brennan, Majek Fashek, Manzania, Margaret Meneses, Maria Alice, Mary Black, Mary Chapin Carpenter, Mary Jane Lamond, Maura O'Connell, Mendes Brothers, Miriam Makeba, Mor Kante, Nancy Griffith, Nancy McCollan, Natalie MacMaster, Nikos Kypourgas, Old Blind Dogs, Orchestra Makassy, Oscar D'Leon, Ottmar Liebert.

Outback, O'Yaba, Pamela Morgan, Papa Wemba, Papi Owiedo, Pat Alger, Patsy Geremy, Patty Larkin, Peter Gabriel & Yousou N'Dour, Pierre Petit, Pierre Akendengue, Poncho Sanchez, Prince Eyanggo, Prodibol Sons & Marcy d'Arce, Quiito Rymer, Raimundo Sodre, Ralph Thunnar, Rasha, Rex Fowler.


We would like to thank Putumayo World Music for presenting our artists to a larger international audience.

Amber Music
Dunkeld Records
Gael Linn Records
Blix Street Records
Octrooan Biography
River Valley Records
Survival Records
Turtle Music

Putumayo thanks its distributors around the world

EUROPE

Austria Hoanzl (43) 1 585 2620 18
Benelux Via Records (31) 35 6422 338
France Walt Disney Records (33) 1 53 89 85 51
Germany Exile/Indigo (49) 984 39 59 59
Greece Kinesis (30) 1 993 8888
Iceland Japis (354) 562 5200
Italy Amiata Records (39) 55 697 696
Portugal Strauss (351) 1 715 1151
Spain Karonte (34) 91 344 0246
UK Half Moon Bay (44) 1 225 443 456

NORTH AMERICA

Canada Koch International (416) 292-8111
Mexico Global Entertainment (525) 524 0577
US DNA (916) 661-6600

SOUTH AMERICA

Argentina Musimundo (54) 1 555 8611
Brazil MCD (55) 11 257 9744
Colombia MMT (57) 1 620 3717
Ecuador MMT (593) 2258 569
Venezuela Distribuidora Sonografica (582) 782 0220

ASIA

Hong Kong Rock Records (852) 2 721 8882
Korea Rock Records (82) 2 569 3633
Malaysia Rock Records (603) 982 1325
Singapore Rock Records (65) 286 5066
Taiwan Rock Records (886) 22 731 1399
Thailand Rock Records (662) 238 1179

OTHERS

Australia MRA (61) 73 849 6020
New Zealand Elite Imports (64) 3 548 7788
Israel MCI Records (972) 3 649 7119

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 moments, where I was surrounded by all these interesting people, listening to Anita Roffeick of the Body Shop and Ben Cohen of Ben and Jerry’s give these articulate and passionate speeches about incorporating social responsibility into one’s business.

It was at this conference that I first met Richard Foss, the president of Rhino Records, who was also a member. In the course of talking, I mentioned the extraordinary response that we got to the music played in our stores and proposed a collaboration. He said that Rhino had thought about doing a world-music collection, or a series, and maybe working with Putumayo was the right way to start. So we put together two releases, the “World Instrumental” and “World Vocal” compilations in April ’95; two others came out that fall: an African collection (“Best Of Africa”) and also the “Best Of Contemporary Folk,” which had artists like the Indigo Girls, Mary Black and Dougie MacLean, etc.

In a way, I guess, my interests—whether clothing or crafts or music—are centered on something that makes you feel good in some way. Uplift, melodic music, material that enhances your mood, was definitely something that I was interested in. We had a good collaboration with Rhino for those releases. I think their expectation was that “World Vocal” was kind of a hits album and that somehow they could go on and sell 100,000 albums in the record market. What happened at the time—and I think this is still an issue in record retailing—is that compilations tend to get lost in the bins. What started out to be a bit disappointing for them on the record side turned out to be a pretty big success for us, in terms of finding ways to sell music through non-traditional outlets and, later, record retail. Three of our CDs have now sold over 100,000 units each in the U.S. alone.

Your label seems to have emerged with its brand identity fully formed from the outset. What sort of planning went into the packaging of Putumayo World Music?

Putumayo World Music seems to have located its audience both within and outside the traditional retail outlets, by appealing to listeners who might feel alienated by current trends in pop music. How did you go about finding your audience?

The advantage that I have coming from outside the record industry—if I have an advantage—is the ability to look at the larger picture with some objectivity and not be so immersed in the nitty-gritty problems that everyone talks about in marketing niche music. My sense is that what is perceived as niche is really an enormous group of sometimes disconnected constituencies. The term to describe these consumers that’s in favor with sociologists these days is “cultural creatives.” This would cover about 44 million Americans who are well-educated and are curious about the world; they travel and are interested in culture on a global scale.

People have come to understand that packaging is important in terms of getting consumers’ attention. We placed great importance on creating strong music packages, but also we felt that having an identifiable, appealing aesthetic to the look of those packages was equally important. Fortunately, we met an English artist, Nicola Heindl, who has helped us continue a look that was like folk art and was consistent throughout all of our packaging.

Essentially, what Putumayo stood for, even in the days when we were doing clothing, is that it represents a place where the traditional and the contemporary meet. There’s a strong tendency among people to categorize, whether it’s in radio formats or record retailing: Everything has to be defined with a label. Over the last few years, the world has gotten smaller, people are traveling more. In films, in television—during commercials even—international sounds have become a consistent presence. There’s an array of international sounds that have become appealing, whether it’s reggae or Celtic or African. I have no doubt there will soon be a number of international mainstream breakthroughs at radio and retail.

5 YEARS OF ART AND COMMERCE

of the “Seinfeld” TV sitcom. David Hazan, senior VP, marketing, at Putumayo World Music, remembers when the company’s principals received the news: “We were sitting at the poolside bar at the Orlando Marriott during [1997’s] NARM, when the script came in; it had to be approved on the spot. Rather than ripping the fax out of each other’s hands, we decided to each take a different character and did a script reading. After drawing some strange looks from people at other tables, who wondered why we were fighting over ‘who gets to be Kramer’ we began howling with laughter from reading it. The actual episode showed several posters of our cover art, which was an unexpected bonus.”

PUTUMAYO ON PAPER

As 1998 dawned, the label released “Romantica: Great Love Songs From Around The World” in time for Valentines Day. A free Putumayo greeting-card promotion, featuring the label’s signature folk artwork, was offered to all accounts, a harbinger of the company’s forthcoming move into related paper products (note cards, blank books). Of Putumayo’s ability to promote consumer awareness, David Hazan comments, “Some of our top alternative accounts—Barnes & Noble, The Nature Company, Borders—have stationery departments, which potentially allows us to display our cover art outside of the music departments. This will be a very powerful statement to customers at these retailers, to see Putumayo’s beautiful folk art displayed via paper products and then to see the same art as part of a listening station deeper within the store. It will increase our visibility and further the idea that Putumayo is a brand, beyond simply being a record label.”

On March 10, Putumayo released “Women Of Spirit,” a collection of international artists (Ani DiFranco, Cassandra Wilson and Susana Baca, among others), its street date timed in conjunction with International Women’s Day. Performers drawn from the album appeared at the United Nations and the Kennedy Center. In keeping with its track record of creative retail promotions, multiple gift certificates—redeemable at day spas—are being given away during this campaign.

You’re doing better without us.

We’d try to lure you back if you weren’t such a pain in our bum.
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AND WE WISH PUTUMAYO

CONTINUED SUCCESS!
basis. Within every ethnic group in America, African-American or Latino or whoever, there’s a growing interest in their traditional culture. The trick is to target both these groups and get the music to them.

We embrace the whole idea of having a dual approach, of going to record stores and working within the record industry, getting the music heard on listening stations in stores, but also utilizing creative promotions that we’ve been working on for the last couple of years through the gift and bookstore. We’ve opened 200 cafés [as accounts] that are now selling music that have never done so before. Our album “A Putumayo Blend: Music From The Coffee Lands” is appropriate for playing in cafés. It’s not intense party music; it has a gentle energy to it.

If someone hears a Gilbert Gil track, or one by [Celtic artist] Dougie MacLean on one of our compilations playing in the cool cafe in the gentrified downtown area, the chances of them actually going out and buying an album by one of these artists are far greater. One of the greatest things we’ve been able to do is expand awareness in America for a lot of underexposed artists. A part of our goal for the future is to help music cross borders, to identify and present exceptional but underexposed music from around the world. We travel to Scotland and Ireland frequently, and it’s funny that I encounter all this great Scottish music that doesn’t make it into Ireland. It’s not like there’s ancient animosity between them; they’re friendly neighbors. Similarly, the only Canadian music that makes it into the U.S. are the pop hits, and less gets here from Mexico. We tend to be caught up in our own little world. We did an album, “One World,” in 1996 that symbolizes our efforts.

I’m interested in how the music crosses borders, but I’m also interested in the interplay between musicians from different cultures. A collaboration between a Celtic group like Capercaillie and an African group like Guinea’s Sibea, as heard on our newest album, “Women Of Spirit,” can be really magical.

The original Putumayo albums were the product of your own record-collecting abroad. Has the A&R process changed at all now that you’re running a stand-alone label?

There are certain filters that music must pass through, such as a given piece should be appealing and appropriate for a Putumayo release, or it would be marginalized. If it’s the spirit of Bob Marley’s “Jammin’,” it’s universal. There aren’t many people who don’t like that song. We’ll put in occasional ballads, a variety, but usually we’ll feature upbeat up-tempo tracks which can stand up to repeated plays and not lose their appeal. We have a team of people who are fascinated with music. I’ll take the songs that I’ve picked and have them read and have them put the stamp on it.

There has to be a virtual unanimity of favorable opinion to warrant a song being included on a Putumayo collection. A perfect example of how songs wind up on our collections is when something for one country leads to another—like the music of [A.L. based African artist] Ricardo Lemvo and his band, Makina Loca. We were working on an album called “Latino”/“Latino” this past summer, and I wanted to do an event to coincide with its release. We’ve promoted a number of live events, such as a benefit concert for The National Coalition For The Homeless, which we staged at Carnegie Hall with some of the biggest stars. We were thinking of a way to bring our Ricardo to New York, and suggested that we listen to his record. We included one of his tracks on the collection and featured him among the performers in our “Latino” concert, staged at Lincoln Center with about 10,000 people in attendance. It was a magical night, with a television crew from NBC turning up to help launch the collection.

We did our Latino night with Ricardo Lemvo, [Congolese vocalist] Sam Mangwana and [African supergroup] Les Quatres Étoiles at MIDEM. We had people telling us it was the best live music they’d ever heard at MIDEM. We did the same with Ricardo at Lincoln Center, and there was an audience—that had come to hear traditional Latin music—dancing to salsa with a Congolese soukous groove. Ricardo represents many of the qualities that Putumayo stands for: He’s from the Congo but plays with a Latin band; he crosses cultures with his music; the son of a diplomat, he speaks six languages; he can play live in addition to making great studio albums and launching our new Putumayo Artists imprint.

We wound up signing Ricardo as our first artist. His album “Mambo Yo Yo” is due May 19 and will be tied in with our promotions for a compilation album, “Afro-Latino,” to be released at the same time. “Afro-Latino” is comprised of mostly African bands playing Latin music (which is, of course, strongly influenced by African music to begin with). Ricardo will be touring extensively, playing the New Orleans Jazz Festival and other dates, some under his own name and others done under the “Afro-Latino” banner, with Sam Mangwana and well-known Latin acts sharing the bill.

Putumayo albums consistently benefit from promotions specific to each new title. Could you detail some of these campaigns?

“Romantica: Great Love Songs From Around The World” was intended to tie in with Valentine’s Day, as a tie-in with our theme for the year: “Love The World, Give Putumayo.” We actual put in a teaser of a product launch that we’ll be doing later this summer, when we’ll be offering packet products featuring the artwork from our covers. We did a “Romantica” greeting card. We’ve done promotions with “Romantica” CDs and greeting cards in places ranging from the cafés of the Borders chain (which have not traditionally sold music) and their record departments to hundreds of independent record- and gift stores and hundreds of other retailers around the country.

We’ve also arranged for “Travel The World With Putumayo” trip contests to Senegal (with Tower) and Martinique (with Borders). “Women Of Spirit,” an album that we started doing as part of our 20th anniversary, of our clothing company, came out March 10. Musically, this follows in the footsteps of our collections “Women Of The World: Celtic” and “Women’s Work,” which have both been successful titles for us. It was important that Putumayo, as a clothing company catering to women, should recognize that in world music there weren’t a lot of well-known female artists. We started looking for exceptional female artists that we could include on collections.

What are some of Putumayo’s biggest accomplishments?

One of the things I’m proudest of is that we’ve helped...
artists like Laura Love and Catie Curtis get signed to major-label deals, because label representatives either attended events that we've sponsored or heard their songs on Putumayo collections. That definitely has helped build awareness for these artists. I'm as appreciative of the infusion of folk traditions into pop music as I am of world music's influence on pop. On our "Shelter" album, we featured artists like Shawn Colvin and Mary Chapin Carpenter alongside artists who were lesser-known at the time, such as Dar Williams or Love or Curtis. A lot of people discovered them through our collection.

What does the future hold for Putumayo World Music?
We've bought the home-video rights for a project called "Celtic Tides," a documentary that shows what's going on with contemporary Celtic music and features Loreena McKennitt, the Chieftains, Clannad, Mary Black and others, and a CD that will function as a companion to that video that will be released in September. We also unveiled a unique form of listening station at the upcoming National Assn. of Recording Merchandisers convention—it's able to display not just music but related paper products, videos and other lifestyle-oriented products that work well with record stores and allow them to earn additional income.

In June, we're doing an album called "Reggae Around The World" that will pay homage to Bob Marley, who popularized this music globally. It will show how reggae has spread around the world. We'll have tracks featuring reggae played by Australian aborigines, as well as bands from Europe and South America. Following that, we're launching the Putumayo Odyssey series. Our point is that, yes, it's about the music, but it's also about the culture and the place that the music comes from. To this end, we'll continue with charitable endeavors appropriate to a given CD, such as our work with Coffee Kids [a nonprofit organization that helps children in coffee-growing countries] on "Music From The Coffee Lands." More than simply raising money for a charity, we can disseminate information about these organizations to a much larger audience. Finally, I'm excited about our growing success in countries like Greece, Spain, Taiwan and France. They are responding exceptionally well, and sales are exceeding our expectations.

5 YEARS OF ART AND COMMERCE
(continued from page 54)

One artist who represents the essence of Putumayo's strengths and ideals is L.A.-based Ricardo Lemvo. His infectious Afro-Latin dance music will be featured on the label's first artist-oriented release (May 19), "Mambo Yo Yo," as part of an Afro-Latin trilogy that includes a various-artists compilation and Putumayo's U.S. licensing of the latest album by legendary Congolese vocalist Sam Mangwana. Lemvo's album marks the beginning of a new look for the company's product, as well as a schedule that will present new titles approximately every six weeks. On June 30, amidst the "Party With Putumayo" campaign, the label will issue "Reggae Around The World," an anthology of various international artists performing in the genre.

A cavalcade of promotional opportunities, designed to commemorate the fifth anniversary of Putumayo's entry into the record industry, lies ahead. These include T-shirts, paper products, its first video release ("Celtic Tides," due in September), increased emphasis on media application of Putumayo tracks and the unveiling of a unique form of listening kiosk, whose architecture will allow for simultaneous display of diverse Putumayo products. In the words of company founder Storper, "Record stores can't have too many listening stations."
Avex Launches Dance Music Project
Japanese Label Hopes Trance Releases Will Revive Scene

BY STEVE MCLURE

TOKYO—Avex, the independent Japanese label whose spectacular growth in the early '90s was powered by astute promotion of dance music, is launching a new project called EuroRhythm that it hopes will revive Japan's dance music scene.

The project was conceived at this year's MIDEM in Cannes, when the Belgian label Ant-er-Subway, a longtime Avex licensee, introduced the Tokyo-based label to two new acts, Milk Inc. and Fiocco. Although those acts are labeled as commercial trance in Europe, Avex decided that the EuroRhythm moniker would be more appropriate to market them in Japan.

"We can't create the same thing, so we have to wait for the wind to blow the right way. But we're devoting 100% of our effort to promoting this music, because we know it's as attractive as techno house was seven years ago," says Taniguchi.

Avex, which is celebrating its 10th anniversary this year, is now promoting the EuroRhythm sound at its newly renovated Velfarre disco in Tokyo's Roppongi nightlife district.

"We are starting to introduce individual tracks so that people can start to recognize those tracks when a full-scale campaign starts," says Taniguchi. Since March, Avex has been releasing selected EuroRhythm tracks on its monthly dance compilations and will release EuroRhythm only compilations this summer.

"Most of the artists are debuting right now with their first or second singles on the charts," says Taniguchi. "It's going to take a little more time for any one of them to come up with their own album."

Shunzo Oda, assistant GM of Avex U.K. and its Distinctive dance label, says that it is possible that the British company will contribute to the new initiative. "EuroRhythm is a broad dance concept," says Oda. "It's possible that some of our productions from Distinctive will be released [in Japan]."

For the moment, the repertoire flow will be mainly into Japan, rather than a two-way exchange, Oda says.

Flush With Success, Warner Australia Expands A&R Team

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Two recent accomplishments—platinum sales of Regurgitator's sophomore set, "Unli," and the No. 2 bow of the Superjesus's debut album on the Australian Record Industry Assn. chart—have prompted Warner Music Australia to expand its A&R team.

The addition of Adam Lang as Australian artist label manager and David Shrimpton as A&R coordinator will free Mark Pope, the team's director, and Michael Parisi, its marketing manager, for Australian artists, to concentrate further on international developments for their signings.

The label's four-prize win at Feb. 10's Tamworth Awards for country music (Billboard, Feb. 20) prompted the label to upgrade the role of country product manager Greg Shaw to include A&R. Additionally, the team will set a second base in June, when Michael Parisi relocates from Sydney to Melbourne, where three Warner acts are based.

This is the company's biggest A&R restructuring since 1994, when Brian Harris, senior VP of Warner Music Australia, stripped back the label's domestic roster to three and began rebuilding under Pope. In a climate where major radio no longer broker records, Warner broke out spectacularly with left-of-center acts via retail showcases, market testing with EPs, hard touring, and development through college radio and free music magazines. The label's local roster now numbers 22.

Local acts make up 15% of Warner's sales in Australia. "Ideally I'd like that to be 20, 30%," says Harris. "As a veteran of 20 years in this business, I can say that figure hasn't been reached [by any label] for 15 years, since Mushroom was really firing. But the opportunity is there, and it's something the Australian music industry wants to see again. The live scene is resuscitated. Some radio formats are supporting new acts, and a generation of great acts is coming through. Being able to cut it live and get a crowd to respond is a crucial factor in getting signed, as far as we're concerned.

Malaysian Awards Celebrate Diversity
Ethnic And English-Language Acts Gain Stature

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—This country's recent industry-supported awards program demonstrated how Malaysia is moving away from its pop-rock mainstream.

The Anugerah Industri Musik (AIM) Malaysian Music Industry Awards, which took place April 12 at the Putra World Trade Center here (Billboard Bulletin, April 15), created new awards for the Islam-ic-based music world and the reggae-like party pop dangdut (Billboard, April 18).

These categories covered last year's mega-selling albums, which outsold most releases by pop and rock acts. The debut album by the Warner Malaysia nasyid act Riahan, "Puji-Pujian," holds the record for Malaysia's best-selling album; it has sold more than 600,000 copies.

Now in its fifth year, the AIM awards show is supported by and organized by the Recording Industry of Malaysia. It has evolved from its humble beginnings in a hotel ballroom in 1994 to a full-blown televised media event.

Despite its youth, AIM has become the country's most respected music awards show due to its industry credibility and technical superiori

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(Continued on page 61)

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(Continued on page 61)
Absent Sanz Leads Spain’s Premios

BY HOWELL LLEWELLYN

MADRID—Spain’s music sensation of the past few months, singer Alejandro Sanz, swept the board at that country’s Premios de la Musica awards ceremony April 16 by winning all five awards for which he was nominated.

It was the second Premios de la Musica ceremony, which is organized primarily for Spanish artists by authors’ and publishers’ society SGAE and artists’ association AIE. Unfortunately for the millions of Sanz’s fans watching the four-hour ceremony live on TV’s Tele Cinco or listening on Cadena 100 rock-based radio network that was thousands of miles away on tour in Buenos Aires, Sanz was not at the ceremony. Surprisingly, there was not even a token video message from thanks to the Warner Music Spain artist, who has sold a record 1.2 million units of his album “Más” in seven months (Billboard, Feb. 28).

Sanz’s management company, RLM, says that Sanz’s non-appearance was due to technical difficulties. Head of international Sonoles Armendariz explains, “Our first intention was that Alejandro could be there. We even tried to move the date of the awards.”

A satellite link was organized by RLM and SGAE, but they experienced technical problems in linking up Sanz from Buenos Aires, says Armendariz. “As we were going to make this connection, we did not have anything recorded in advance.”

Sanz won awards for pop composer, pop artist, song (“Corazón Partió”), video, and album (“Más”). Winning two awards each were Latin pop group Jarabe de Palo (new composer, new artist), and flamenco guitarist Vicente Amigo (flamenco composer, flamenco artist).

The biggest disappointment was for indie band Dóber, who failed to win more than one—rock composer, for its album “Devi’l Came To Me”—of the five awards for which it was nominated.

An honorary award went to 25-year-old flamenco singer Enrique Morente for his lifetime’s work. He sang powerfully without accompaniment—all the 14 stage performances were live, with no playback.

In the United States, Billboard reports, Spanish artists dominated the chart, including Miguel Ríos, who topped the Latin Album chart with “Perdóname,” the Spanish actor, opera singer Plácido Domingo (classical music act), and the foursome of Ana Belén, Victor Manuel, Joan Manuel Serrat, and Miguel Ríos (national or international tour).

Assistance in preparing this story was provided by Dominique Pride in London.

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RESERVE YOUR SEAT TODAY!
Arcade To Open Danish Office

Dutch Firm Plans To Expand European Presence

COPENHAGEN—Netherlands-based Arcade Music Group is to open a wholly owned affiliate here. The move is in keeping with the record company's ambition to strengthen its international presence in the European music market. The label is also reportedly in the preliminary stages of establishing an office in France and developing a TV rights operation in the Nordic region, although no details are confirmed yet.

Norwegian veteran executive Cai Leitner, who recently resigned as senior vice president, Scandinavia's head office in Denmark, has been hired as managing director of Arcade Music Co. Denmark, which encompasses the compilation-album unit Arcade TV and the artist-oriented label CNR. Leitner has previously held management positions with the Danish affiliates of indie labels Sonet and edel.

Leitner adds, "Arcade wants to gain a firm foothold in the Danish market for signing and marketing local acts, the promotion and marketing of international acts, as well as to maintain the successful marketing of compilation records."

CHARLES FEIKRO

Sand And Water" Flows Abroad. American singer/songwriter Beth Nielsen Chapman was recorded in operation at London's Grouch Club for a future broadcast on BBC Radio Two, during a recent U.K. promotional tour for her new record album, "Sand And Water." The song, written by Chapman following the death of her husband, Ernest, in 1993, has been performed by Elton John on his recent tour as a tribute to the late Gianni Versace and Princess Diana. Shown at a reception at the Grouch, from left, are Phil Straight, director of international and U.S. repertoire for WEA U.K.; Moira Belas, managing director of WEA U.K.; Herb Jordan, Chapman's manager; Chapman; and Richard Thomas, managing director of Rondor Music.

Dion, Adams Aren't Only Canadians On 5Tracks

Toronto—Other than Celine Dion, who has enjoyed such soundtrack linkups as "Titanic," "Up Close & Personal," and "Beauty And The Beast," many Canadians have benefited from domestic or U.S.-based film tie-ins over the years.

Brian Adams, of course, has gotten enormous mileage from film work throughout his career. This has included appearing on such soundtracks as "Mighty Mouse," "Princess Of Thieves," which featured "Everything I Do I Do For You"; "Don Juan DeMarco," which featured "Have You Ever Really Loved A Woman?"; and "Pinocchio," which featured "The Adventures Of Pinocchio." The album also features tracks by Sarah McLachlan, Headstones, Ashley MacIsaac, Trevor Hurst (of Econoline Crush), and Junkhouse. It is the follow-up to Unforscene's 1996 "Due South" soundtrack, which was released only in Canada and the U.K.

"We've currently won a television show that I hope will have awesome soundtracks," says York. "The Croc," based on the movie of the same name for PolyGram Filmed Entertainment, "features very contemporary music, and 'First Wave' for Zoetrop is like the 'The Fugitive' meets 'The X-Files.'"

Proulx is supervising music for the films "Valentine's Day" and "Ione Daddy," for HBO; "Clown At Midnight," for GFT/Paquin Entertainment Inc. in Winnipeg, Manitoba; "Jacop Two-Two Meets The Hooded Fang," for Shaftesbury Films in Toronto; and for the TV series "Traders" and "PSI Fueito," for Atlantic Films in Montreal.

Last year, Proulx has scored "Due South," directed by Geoff Kulawick, director of A&R for Virgin Music Canada, oversaw the music for the soundtrack to "The Hanging Garden." Among the Canadian films featured on the soundtrack, issued last November by Virgin Music Canada, are Jane Siberry, MacIsaac, Holly Cole, the Rankin Family, Spirit Of The West, and Leamy. Virgin Music Canada also released Mychael Danna's lushly orchestrated soundtrack to Egoyan's "The Sweet Hereafter," which also features five songs performed by Canadian actress Sarah Polley.

"I grabbed the only worthwhile

TV, Film Score Field Still In Early Years

Canadian Acts Finding More Chances To Appear On Soundtracks

BY LARRY LEBLANC

TORONTO—While Celine Dion continues to top charts worldwide with "My Heart Will Go On," on the Sony Classical soundtrack to "Titanic," her fellow Canadians are beginning to discover more film-related opportunities at home.

The music industry in Canada today is where we were in the independent music business six or seven years ago," says Toronto-based Ron Proulx, who opened the Toronto-based Ron Proulx International, a film and TV music supervision firm, in March.

Proulx says, "We're starting to see more high-quality [film] work out of Canada. [Canadian directors] Atom Egoyan and David Cronenberg are at the top rung internationally. Additionally, until "Due South" [there had been few domestic] television series worth exporting, but that's changing, and now 'Traders' stands a shot internationally."

"There are still few music-driven film projects," counters Michael McCarty, president of EMI Music Publishing Canada. "Unlike the U.S. and the U.K., Canada has no major film industry to promote awareness here. Also, [Canadian] films usually offer [Canadian artists] no money and no promotional opportunities." McCarty also notes that the leading limit of supervising film music in Canada is S.L. Feldman & Associates, also the country's senior music publishers. The company's in-house film/TV music department is headed by director of film music Janet York, in Vancouver, with music supervisor Michael Perlmuter, in Toronto.

Since being founded in 1988, the department has overseen music for a number of film and TV projects, released compilation albums of music, and has been involved with the management and use of EMI's music catalogue in Canada.

According to York, Metro Music is being re-launched as Metro Music Canada, a wholly owned subsidiary of EMI Music. It is the first time Metro Music Canada has been released, distributed by Pinnacle Records. The album features tracks by Sarah McLachlan, Headstones, Ashley MacIsaac, Trevor Hurst (of Econoline Crush), and Junkhouse. It is the follow-up to Unforscene's 1996 "Due South" soundtrack, which was released only in Canada and the U.K.

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"I grabbed the only worthwhile

soundtracks of Canadian films that have crossed my desk in two years," says Kulawick. "It was a coincidence they both came to me approximately at the same time.

Virgin Records has released "The Sweet Hereafter" in the U.S., the U.K., and Europe. According to Kulawick, the soundtrack will be released in at least 7,000 units in Canada. "The Hanging Garden" was released in the U.S. April 16 on Angel Records and is being released in the U.K. in late April. According to Kulawick, it has sold 9,000 units in Canada.

Unquestionably, the most music-driven Canadian filmmaker is producer/director/writer Bruce McDonald. While his short-lived Canadian TV series "Twitch City" and "Platinium" and films "Knock! Knock!, "Roadkill," and "Dance Me Outside" were obviously influenced by rock music culture, his crowning glories are 1992's roots-styled soundtrack to "Highway 61," on Kinetic Records, and 1996's turbo-charged punk soundtrack, "A Tribute To Hard Core Logan" on BMG Music Canada.

"Rock'n'roll is the only language whatever its renaissance in [contemporary music in films] there is in Canada," says Jeff Rogers, president of Handsome Boy Records and manager of the Canadian rock band Danko Jones. "He's a real rock'n'roller with a rock'n'roll approach in his movies."

"Music is vital to my films," says McDonald. "Music can add a lot of layers to films that some directors] fit music into films so haphazardly."

Several music industry figures contend that while more money might be forthcoming, a greater impact could be made with music in Canadian film and TV scores.
Malaysian Awards Celebrate Diversity

(Continued from page 58)

"I've received many awards in my career," said jazz musician Zain Azman, recipient of the Wirama award for outstanding achievement. "But this one tops it all, because it's from fellow professionals."

Rick Loh, AIM's 1998 chairman, said, "There are other award shows based on popularity, but at the end of the day, AIM is a technical award [show] judged by industry professionals."

Although AIM committee members said they hoped the awards show would increase album sales of nominees and winners, AIM's influence on domestic sales has historically only been evident in isolated cases. (Ning Baisura's album sales, for example, increased by 10 times after Baisura won AIM's best new artist award in 1994.)

In 1997, the live telecast of the AIM show was seen by 2.8 million Malaysian viewers and 15,000 in Indonesia. The 1998 show was not broadcast in Indonesia.

This year's budget for the awards show was reduced by the fact that the event's sponsorship was down 25%. The organization's revenue from the satellite service ASTRO—one of the show's key sponsors—declined because broadcasters in countries like Indonesia didn't carry the program.

In Malaysia, this year's event was carried live on the terrestrial channel Radio Television Malaysia 2, which is also received in Singapore and on ASTRO's satellite channel Ria.

Artistically speaking, AIM's 1998 awards show belonged to Innuedu, an English-language R&B/pop crossover act that included two Malay songs on its otherwise-English debut album. The act is signed to the independent label Positive Tone. The four-piece vocal group swept the show, receiving an unprecedented six awards.

"All that hard work's finally paid off," said Positive Tone GM Ahmad Ismail, known for his passion for English-language repertoire. He hinted that the local industry and media have been biased against Positive Tone due to its English releases.

Another act that encountered initial resistance to its debut album was the nasyid group Ria-

Warner. Despite initial feelings by some that Riahan was nothing more than a niche act, the group went on to achieve record-break-

ifiable sales for its Warner Malaysia debut, "Pujil-Pujian." The members walked away with no fewer than four awards at the AIM show. For its performance that night, the group showcased its communal spirit by bringing children on stage.

The program also featured notable performances by Innuedu, the all-female rock group Candy, and the pop-rock group Slum. AIM has traditionally acknowledged genres that have potential despite niche sales figures and media biases against them. This year AIM added a second English category: best new local English act.

Over the past five years, the number of AIM awards has doubled from 11 to 22 in an attempt to acknowledge the many facets of the Malaysian music industry. This year AIM opened up the three best vocal performance awards—male, female, and group—to include acts that perform in English.

Loh said an award-nominees compilation is possible in the near future. Compilations of AIM winners have been produced for the past three years; Loh says they've garnered "modest" sales figures.

A list of key winners at the 1998 AIM ceremony follows.

Best new artist, male: REM, Warner

Best new artist, female: Camelia, Universal

Best new artist, group: Ria-

Warner

Best ethnic pop album: "Nor-

aniza Idris," Ala Donang, Suria

Best dangdut album: "Dunia

Cinta," Mas Idayu, Warner

Best nasyid album: "Pujil-

Pujian," Riahan, Warner

Best rock album: "Camou-

flage," Amy, BMG

Best pop album: "Puneck

Kasih," Ziana Zain, BMG

Best new local English artist: Innuedu, Positive Tone

Best local English album: "Innuedu," Innuedu, Positive Tone

Best Indonesian album: "Yang

Kehua Kali," Inka Christie, BMG

Song of the year: "Selamanya," Innuedu, Positive Tone

Album of the year: "Pujil-

Pujian," Riahan, Warner

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July 21 through 26 1998 Rio de Janeiro - Brazil
ITALY/UK: The latest Italo-house production to storm the U.K. charts is “Feel It” by the Tampurr from the Brescia-based hit factory Time Records. “Feel It” is No.4 in Italy and, at No.4, is the highest new entry this week on the “official” chart in the U.K., where it is licensed to Jive/Zomba’s new Pepper dance imprint. The Tampurrere is composed of three Milan DJs/producers from top 40 dance network Radio Degay (Fargetta, Alex Parolli, and Mentiroso) fronting for Caribbean dancers Mr. Maya, a dance-orientated record label. Tampurrere’s Dirty Rotten Soundcreepers have enabled Radio 1’s dance champion Pete Tong to feature a different remix each Friday night for the past six weeks on his “Essential Selection,” setting up the single for mainstream chart success. MTV Europe and Germany’s Viva are giving the video for the track heavy rotation, with France (Scopogie) and Germany (Orange/Virgo) next experiencing Italy’s latest dance sensation, described by Time promo director Paolo Caputo as “more Euro-house than classic Italo-house.”

DENMARK: Multi-platinum solo artist Hanne Boel is promoting her new album, “Need,” by “releasing” one track at a time on the internet. Radio stations and fans had one new track each day before the street date, Thursday (30), when the album was released on DownBeat, her joint venture with EMI-Medley. Boel, manager Peter Sorensen, and the label came up with the idea, says Boel, to avoid the “meat grinder” of standard promotion strategies. “One regrettable thing about radio is that, as the medium with the power to sell records, stations often find a ‘hit’ and key on it,” says Boel. “By releasing one track at a time, people will be able to sit down and listen.” A similar strategy will follow in Norway and Sweden at the time of the album’s release in Denmark. EMI will distribute the set in all Nordic territories, and a worldwide release is slated in the autumn.

NETHERLANDS: Rotterdam-based hip-hop/reggae band Postmen are the first local signing to V2’s roster here. The first single, “Cocktails,” will be out in June, to be followed by the group’s as-yet-untilled debut album in August.

SOUTH AFRICA: Rebecca Malope, this country’s gospel queen, earned her sixth consecutive multi-platinum award only 2 weeks after the release of “Somandela” (Zulu and Xhosa for “We Will Follow Him”). The diminutive singer’s album, on CCP Records (a division of EMI SA and originally Clive Caider’s company), sold more than 100,000 units in less than two weeks after its March 30 release, beating the record set by her 1995 release, “Shwele Bama,” (Xhosa for “Hear Me Father”), which took 18 working days to reach the same figures. Working with her usual team, including producer Siwe Zako and co-producers Jabu Nkabinde and Vuyo Mokoena, Malope reveals a more confident side on “Somandela.” “I'm determined to use my talent to encourage other up-and-coming artists,” she says, revealing her ambition to expand her songwriting (she wrote three tracks on “Somandela” and co-wrote several others) and production skills.

SWEDEN: "Burrin,” the smash single by the duo Cue, is set to repeat its fairy-tale domestic breakthrough elsewhere in Europe. Since its release last September, it has reached triple-platinum status here by selling 90,000 units (platinum is for sales of 90,000 according to Fox Sounds (part of the Independent Media Group, distributed by DHE). The emotionally charged love song has won over audiences here with its floating vocals and lavish, sparse instrumentation with light dance beats. Universal Music has recently picked up the act outside Sweden and Finland, with the single to be released in June in the U.K. Cue comprises Niklas Nilström and Anders Melander. A new single will be released in Sweden in August, while an album is due in October.

ARGENTINA: MTV Latin America and Sony Music Argentina are releasing an album by this country’s Ratones Paranoicos on Monday (27). Titled “Ratones Paranoicos MTV Unplugged,” it features guest performances from legendary rock stars Charlly Garcia and Pappo and contains songs recorded during the taping of the band’s “MTV Unplugged” special, which aired April 8 in Latin America on “MTV Unplugged” is the Ratones’ 10th album and the 10th album produced by MTV Latin America.

MARCELLO FERNANDES HIRSA

GLOBA MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

GERMANY: A few days after appearing live on the “Gold Oder Liebe” (Love Money) TV show here, Los Angeles soft rok/R&B crossover band Dakota Moon rocketed into the singles and albums chart. The TV program, on national network ARD, is watched by more than 2.5 million viewers weekly, which helped the eponymous EastWest Germany album gain a No. 13 entry the week of April 14. It now stands at No. 20 East/West’s decision to put out “Another Day Goes By” rather than the U.S. single “A Promise I Make” proved prescient: Besides winning new fans on TV, the song entered the singles chart at No. 68 the week of April 21, indicating widespread radio support. Dakota Moon made headlines opening for Tina Turner on her Wildest Dreams tour in U.S. Most of the songs on “Dakota Moon” were composed by the band members with producers Andrew Logan and Mike More. The band will pay tribute to one of its idols, James Taylor, with a cover of “Your Smiling Face.” East/West is planning a German tour for July following the album’s breakthrough.

WOLFGANG SCHAAR

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Valley Media Quietly Becomes The Web’s Top Fulfillment House

BY DOUG REECE
LOS ANGELES—While online retailers have grabbed the lion’s share of headlines over the last few years, Valley Media’s Sound Delivery arm has stealthily, but steadily, grown in concert, becoming the premier fulfillment house in cyberspace.

In fact, with a client roster that includes CDNow, Music Boulevard, Blockbuster, Camelot, E Music, and Best Buy, Sound Delivery is currently the Internet’s de facto one-stop-shop.

How Valley has ended up in its place of dominance, say clients, is a tale of service, catalog depth, adaptability, and—more than anything else—innovation.

“Valley just got out ahead of everybody else and got better and better,” says NIK Inc. president/COO Jim Coane. “Now they’re kind of the Switzerland of fulfillment for Internet retail.”

Despite speculation about how profitable online business will ultimately be, Valley Media senior VP of sales and marketing Ken Alterwitz says the company is very optimistic.

“We realized early on that [online retail] was going to provide a huge opportunity,” Alterwitz says. “About three years ago, we started building the system and infrastructure to support this side of the business. And we got it just under the wire. By the time we had installed the latest version of our software and put additional material and handling equipment into place, the business just blew up. We went from 2,000 orders a week to 45,000 units a week, which was our peak at Christmas.”

Sound Delivery’s average weekly order for the early part of this year exceeded 30,000 units.

The future, Alterwitz says, is bright. Online music sales tallied $10 million to $35 million last year, and they’re projected to grow 224% this year.

“I would suspect if the current trend continues—and I’m speaking specifically to the audio side—it’s not inconceivable that within three to four years this will be larger than our wholesale business,” Alterwitz says.

That’s an impressive prediction, considering Sound Delivery grew out of a modest direct-to-consumer toll-free number intended to help fulfill special programs by labels and retailers.

“They had a very small drop-ship business they used to support certain customers with special phone orders,” says Jason Olím, president/CEO of CDNow, which was Valley’s first online retail client. “It was very limited—nothing sexy or extraordinary—but quite good for what it was.

However, companies getting entrenched in online retail are also involved in a new set of controversies.

For instance, Sound Delivery has found itself wading deeper into global waters. Although record companies are concerned with fulfillment houses shipping overseas, Alterwitz defends the practice. He notes that exchange rates and the limited number of orders makes it a relatively small issue.

“The big six are writing this policy that would make albums ‘orphan’ [online] only in the U.S., and I think it’s very shortsighted for them to concern themselves with these oneies and twoies,” says Alterwitz.

“‘To be honest, the bulk of product going overseas is stuff not available in the country it’s being ordered in.’

‘We’re not selling U2 to Australia,’ he adds. ‘It’s the deep, hard-to-find catalog. Nobody is going to screw up the international marketplace by shipping one piece of the Dirty Straits catalog to Malaysia.’

While most agree that Sound Delivery had done a commendable job in helping pioneer online music retailing, a simple lack of competition has given it a fertile ground to grow.

(Continued on next page)
2014 CORP. STAKES ITS CLAIM WITH DVD MAGS
(Continued from preceding page)

2014 will also offer all of its magazines via subscriptions, ranging from $6 per issue to $10 per issue.

Although the DVD market is just beginning to segue past the early-adopter phase, Kurien says it is critical that 2014 stakes its claim in the market sooner rather than later.

“We started a little early with DVD,” he says. “But if you don’t release a new format from the beginning, the shelves will fill up with movies and games, and you will get lost. If you are early, you can be identified as a key format for DVD.”

Short Cinema Journal, which is in its third edition, is currently available at selected music, video, book, and computer stores. Kurien says sales are “pretty brisk” at outlets such as Tower Records and Virgin Megastores, based on what have been limited shipments thus far.

This summer, he says, the company will ship 100,000 copies of six issues of several of its journals, including Short Cinema, Internationa Release, Architect’s Journal, and possibly Circuit, to rental and sell-through accounts.

Because its titles are not regionally coded, as are most theatrical DVD releases, Kurien says 2014 plans to sell the discs in Europe and Japan as well.

But beyond retailers that cater primarily to the DVD Video market, Kurien says the most lucrative customers for Circuit and 2014’s other products are the owners of personal computers equipped with DVD-ROM drives. Industry projections peg the number of DVD-ROM drives that will be on consumers’ desktops to 20 million by the end of the decade.

“We are really looking to the computer because now many PCs and Apple [models] are becoming true multimedia boxes,” Kurien says.

To address the PC market, beginning this fall all of 2014’s DVD titles will incorporate links to a variety of World Wide Web sites.

Additionally, the company has arranged bundling deals with several hardware manufacturers, including Sony and IBM. Sony in June will start to package a 2014 sampler disc with most of its PCs, and IBM will include the sampler with its DVD-ROM-equipped laptop computers beginning later this year, Kurien says.

For the job of differentiating Circuit from existing CD-ROM music magazines such as Launch, Kurien says the DVD product speaks for itself.

“CD-ROM was supposed to be what DVD is. Ten years ago they promised us great audio and video quality, and it just hasn’t happened. CD-ROM is a very slow machine with little capacity. It’s like looking at a Formula One car that has the engine of a Honda Civic.”

Blessed Mail. Capitol Records act Blessed Union Of Souls performed recently at the Fashion Square Mall in Orlando, Fla., and signed autographs at the Camelot Music store there.

NEW MEDIA. IXL in Atlanta names William C. Nussey president/COO. He was an investor at Greylock Management.

DISTRIBUTION. WEA Corp. in Burbank, Calif., names Raji Ayer national sales information manager. She was singles specialist at Elektra Records.

Music City Record Distributors in Nashville appoints Julie Devevreuex director of advertising. She was marketing manager at Music Plus.

HOME VIDEO. Plaza Entertainment Inc. promotes Ray Schwartzman to VP of sales in New York and names Scott McMillan Midwest regional manager in Baldwin, Mo.; David Anderson Northwest regional manager in Tacoma, Wash.; Robert Brown Southeast regional manager in Mount Washington, Ky.; Brenda Drake Northwest regional manager in Litchfield, Maine; Peggen Quinn national sales coordinator in Los Angeles; and Manny Rodriguez VP/creative director in Los Angeles. They were, respectively, national accounts director, Midwest regional manager at Cabin Fever Entertainment, Western regional manager at Cabin Fever, director of sales and operations at Sight & Sound Distributing, selling-through buyer at Home Vision Entertainment, marketing director at You! magazine, and art director/designer at MAD Design.

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...the ultimate in Homesystems.
Alliance On 2 Paths To Work Its Way Out Of Chapter 11

As we head toward summer, Alliance Entertainment Corp. looks like it's finally headed for a solution, one way or another. The bankruptcy process has been moving forward on two tracks, similar to how the Wherehouse Entertainment and Camelot Music Chapter 11 situations proceeded in 1996 and 1997, respectively.

On one hand, Alliance was put up for sale, with the company divided into separate parts and each part going through the auction process. On the other hand, Alliance management put together a business plan, which would be used for a stand-alone Chapter 11 reorganization. After going through the auction process, the banking group, which consists of the senior debt holders among creditors, is said to be favoring a stand-alone reorganization plan, with the debt holders converting their debt to equity.

Before looking at what that means, let's back up and look at the auction process. Alliance was divided into the one-stop group—which has the one-stops, One Way Records Inc. and the All Music Guide—and the record labels. Initially, six parties were looking at the one-stop group: four financial players—A.C. Israel, Apollo Advisors, Chilmark Partners, and Dimeling, Schrier, and Park—and two strategic players—Bruce Ogilvie, former owner of Abbey Road Distributors, and Valley Media. Of the four financial players, only A.C. Israel and Dimeling, Schrier, and Park are said to have made bids. Both of the strategic players made bids, with Ogilvie dropping out first and Valley trying to go for the duration.

All bids failed to match the expectations of the banking creditors group, which, among other things, is said to be driven by their view about the All-Music Guide's potential via the Internet and their justifiable fantasies concerning the multiples that N2K Encoded Music and CDNow are trading for. Valley is said to believe that it didn't get a fair shot at Alliance. You can be sure that current Alliance management has been hoping for a stand-alone plan to work out, as it didn't want to see Valley in the process at all. And if Valley had to be included, management would prefer to limit Valley's access to its data, in the event that it still has to compete against Valley. Similarly, the banking group also might be afraid to let Valley have total access to Alliance data in the event that they do a stand-alone plan and eventually own a company that is in competition with Alliance. However, sources with the record label credit community insist that Valley had a fair shot in the bidding process and came up short in what was needed to acquire Alliance. As for the labels, sources suggest (Continued on page 68)
AFIM AGENDA: It's about time for attendees of the forthcoming Assn. for Independent Music (AFIM) Convention to start planning their calendars, for the action at the conflag, set for May 13-17 at the Adam's Mark Hotel in Denver, looks to be thick and fast.

We'd like to encourage newcomers to the indie-label scene to attend the May 13 "crash course" panels. This daylong session returns this year, and it's probably the most valuable introduction available anywhere for entry-level players. The day is split into 75-minute panels devoted to start-up legalities, production and manufacturing, sales and marketing, obtaining distribution, and reaching the consumer through the media. (Declarations of Independence will definitely be in attendance at the last session.) Separate registration is required for the crash courses, so contact AFIM now if you're planning to go.

The early evening of May 13 will be devoted to special interest group (SIG) meetings in the children's, blues, bluegrass/folk, alternative rock, classical, metal, Latin/R&B, world, gospel/religious, and jazz genres. There will also be SIG sit-downs for artist-owned labels and retailers.

On May 14, following a general AFIM membership meeting and the previously announced keynote address by indie legend Jac Holzman, candidates for the trade group's board of trustees will be heard in a candidates' forum. (Board elections will be held during the convention.) From the late morning through mid-afternoon, there will be appointment-only distributor/label meetings; these continue May 15.

From 2-6 p.m. May 14 and 4-7 p.m. May 15, AFIM will mount its annual trade show, a good opportunity to sample the wares of member labels and suppliers in attendance.

On May 15, panels for AFIM's general attendees begin in earnest, with sessions on alternative and direct marketing; licensing, publishing, and marketing; Internet marketing; and retail promotion. The day kicks off with a first-timer's panel. The panels continue May 16 with sessions devoted to the changing face of retail, new technologies, and distribution for both beginners and advanced players.

Following AFIM committee meetings and special-interest workshops during the afternoon of May 16, the convention climaxes with the annual Indie Awards Dinner. The evening, to be hosted by Webb Wilder, will feature performances by Sugar Hill Records' Mollie O'Brien & Josh (P2 Entertainment's Sister Sledge).

While the "off-campus" showcases will by no means be as extensive as the ones that took place last year in New Orleans, there will be several opportunities to hear live music at AFIM in Denver.

All showcases will take place during the night of May 15 and are organized by genre. A gospel session, with talent to be announced, will take place at

by Chris Morris

8-11 at the Adam's Mark. The "Celtic Nations" showcase will be held at the Paramount Theatre from 6:30 on; acts include Natalie MacMaster (Rounder), Steve McDonald (Etherean Music), Susan McKeown (Alula), and Milladoiro (Green Linnet). A new age session will be mounted at 7:30 at the Denver Borders Books & Music; talent to be announced. Finally, the blues showcase, at Brendan's Pub (time to be determined), will feature Big Mike & The Booty Papas (White Clay), Maria BB & Bill Sims (Ascending Productions), and Sammy Mayfield (OPM).

Throw in a night at the Denver Museum of Natural History, a Colorado Rockies game at Coors Field, and a farewell Social Marketing; and you're done. It's time to head back home. We'll see you in the Mile-High City.

QUICK HITS: Koch Records, the imprint operated by Port Washington, N.Y.-based distributor Koch International, has named John C. Porter VP of A&R/GM. Porter fills the position vacated by Barry Feldman, who moved to Sire Records Group... Bong Load Custom Records is being exclusively distributed by San Francisco-based Revolver USA. The Los Angeles-based label, which launched Beck with the single "Loser," is also the home of Luteisk, Epitaph Records president and piano monster Andy Kaufman, and new act Sex Death Soda.

FLAG WAVING: "White trash music" is how Angry Johnny describes the sound he and his band, the Killbillies, make on their sophomore Tar Hut Records album, "What's So Funny?" due May 5 through E-Squared/Alternative Distribution Alliance.

The Easthampton, Mass.-based trio, which also includes bassist Jim Joe Greedy and drummer Dwight "Trash" Smith, plays a somewhat befuddled mash-up of punk rock and country music, with distinctive black-comedy lyrics sporting violent trailer-park scenarios. On several tracks, the band is augmented by guitarist Eric "Roscoe" Amblen and members of the local outfits the Lonesome Bros. and the Low Band, who bring a drunken Dixieland feel to some tracks. Imagine Shane MacGowan or Tom Waits playing the Hank Williams songbook, and you get the idea.

Angry Johnny (who is listed in the Easthampton phone book under that name) explains that his band's style was born of a strange confluence of influences. "I was listening to Black Sabbath, Alice Cooper, and Edgar Winter, but I couldn't play that," he says. "Punk rock came along, and I could play that... I was raised on Tex Ritter and Marty Robbins by my dad before that."

The movies also had an impact on Angry Johnny's weird worldview: He cites such bizarre B-pictures as "Dirty Mary, Crazy Larry," "Vanishing Point," and "Race With The Devil" as favorites. You can hear echoes of these oddball road pictures in such seething Killbillies narratives as "High Noon In Killville" and "The Joneses." And let's not forget another prominent band icon: Massachusetts bank robber Michael O'Driscoll.

"He's a Robin Hood (figure)," Angry Johnny says. "He vowed never to be taken alive. Now he's doing 315 years in a federal pen."

Aside from his cracked country music, Angry Johnny gets some kicks as an artist. He has designed both of the band's album covers: Its 1996 debut, "Hankenstein," featured Williams as Frankenstein's creature, while their latest, "The Sublime," features a chilling portrait of killer clown John Wayne Gacy wielding a bloody ax. He also contributed artwork to a Dinosaur Jr. set.

"I must have painted like a thousand fucking paintings," he says. "I've had a couple of shows. The art world never really welcomed me with open arms."

The Killbillies have developed a loyal local following but not a young one, Angry Johnny explains. "Kids don't seem to get this shit, and that's cool... Our audience is old. They drink whiskey, and they buy me a lot of whiskey."

In May, the Killbillies will play live dates in Massachusetts, Pennsylvania, and Connecticut; the band has tentative dates in the South and Midwest this summer and hopes to tour Texas in September.
### Merchants & Marketing

**RETAIL TRACK** (Continued from page 66)

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>RELEASE</th>
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<th>ARTIST</th>
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<tr>
<td><strong>No. 1</strong></td>
<td><strong>GREASE</strong></td>
<td>37 weeks at No. 1</td>
<td>756</td>
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<td><strong>MASTER OF PUPPETS</strong></td>
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<td><strong>A'S AND E'S</strong></td>
<td>19 weeks at No. 1</td>
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<td><strong>POLITON</strong></td>
<td><strong>STIFF TIMES</strong> (10.9/15.98)</td>
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<td><strong>PINK FLOYD</strong></td>
<td><strong>THE WALL</strong></td>
<td>13 weeks at No. 1</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
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<td><strong>SARAH MCLACHLAN</strong></td>
<td><strong>IMMERSE</strong></td>
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<td><strong>SOUNDTRACK</strong></td>
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<td><strong>STEVE MILLER BAND</strong></td>
<td><strong>CAPITOL</strong></td>
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<td><strong>SHANA TWAIN</strong></td>
<td><strong>THE WOMAN IN ME</strong></td>
<td>13 weeks at No. 1</td>
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<td><strong>Q³ A.R.D.</strong></td>
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<td>10 weeks at No. 1</td>
<td>101</td>
<td><strong>AC/DC</strong></td>
<td><strong>BACK IN BLACK</strong></td>
<td>10 weeks at No. 1</td>
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<td><strong>JIMMY CLIFF</strong></td>
<td><strong>WHOSE Gonna Rock You</strong></td>
<td>7 weeks at No. 1</td>
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<td><strong>ERIC CLAPTON</strong></td>
<td><strong>THE CREAM OF ERIC CLAPTON</strong></td>
<td>7 weeks at No. 1</td>
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<td><strong>FLEETWOOD MAC</strong></td>
<td><strong>THE BEST OF FLEETWOOD MAC</strong></td>
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<td><strong>MATINEE</strong></td>
<td><strong>DAYDREAMER</strong></td>
<td>7 weeks at No. 1</td>
<td>77</td>
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<td><strong>40 GQ TO FREEDOM</strong></td>
<td>7 weeks at No. 1</td>
<td>77</td>
<td><strong>JOURNEY</strong></td>
<td><strong>JOURNEY'S GREATEST HITS</strong></td>
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<td><strong>STEVE MILLER BAND</strong></td>
<td><strong>CAPITOL</strong></td>
<td>7 weeks at No. 1</td>
<td>77</td>
<td><strong>LIONEL RICHIE</strong></td>
<td><strong>LOVE ON THE LINE</strong></td>
<td>7 weeks at No. 1</td>
<td>77</td>
<td><strong>THE NOTORIOUS B.I.G.</strong></td>
<td>** ready to die**</td>
<td>7 weeks at No. 1</td>
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<tr>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>WE BUY THE SUNSHINE</strong></td>
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<td>77</td>
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<td><strong>GOLDEN GATE</strong></td>
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<td><strong>NO DOUBT</strong></td>
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<td><strong>HIT ME</strong></td>
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<td><strong>FOURTH OF JULY</strong></td>
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<td><strong>BONE THUGS-N-HARMONY</strong></td>
<td><strong>GREATEST HITS</strong></td>
<td>7 weeks at No. 1</td>
<td>77</td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>DISNEY CHILDREN'S FAVORITES VOLUME 1</strong></td>
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*Note: Some entries may not have complete release information.*

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**BUYING TRENDS**

(Continued from page 66)

25.3% of PC users, 25.4% of CD-ROM watchers, and 28.8% of Net surfers are college graduates.

Gallup also plays a role in music listening. Residents of the Northeast make up 5.1% of those polled but only 4.5% of the album spinners. On the other hand, Mountain state inhabitants are 6.1% of the total and 6.5% of the music players. What are those in the Northeast more likely to be doing? Going online (the Web)!

When album listening is correlated with radio listening, it’s not startling to see that fans of rock, top 40, and R&B radio are more likely than the general population to be playing as well as tuning in to music. Rock radio, for instance, is named by 20.5% of respondents, but fans of this genre make up 22.6% of those who spend time listening to their albums. The radio formats whose listeners are least likely to play music are news/talk/sports (6.5% of the sample, 3.8% of album listeners) and AC (Oldies (10.7% of the total, 8.2% of the album players).

TV watching is also part of the survey. No one will be surprised that MTV viewers (18% of the sample) are avid album listeners (24.1% of the total). And the more they watch the cable channel, the more likely they are to listen to albums: 8.4% of the sample are “heavy” viewers, who watch up 12.5% of album listeners. For VH1, watchers are 10.9% of those surveyed and 13.5% of the album players. But for the country music video channel TNN, 10.8% of those polled watch it, and the same percentage listen to albums.

Other TV shows that feature music affect the buying habits of those who listen to recordings. Of programs that showcase performances, “Saturday Night Live” is watched by 30.6% of the total. And 36% of “SNL” fans like to listen to albums, which makes that show a potent force in the marketing of music.
BY ANNE SHERBER

NEW YORK—After years during which publicity about Japanimation far exceeded its sales, the cartoon genre is poised for a real growth spurt.

Last summer, an anime feature on DVD, Manga Entertainment’s “Ghost In The Shell,” flew through PolyGram’s distribution network to reach the top of Billboard’s sales chart. Major suppliers have since begun releasing anime titles on DVD. Now the category has caught the attention of huge Japanese toymaker Bandai, which has launched a home video division and plans to enter the Japanimation market.

And there’s the Disney factor. Michael Johnson, president of Disney’s Buena Vista Home Entertainment, says the studio spent four years pursuing Japanese moviemaker Ghibli, as well as the head of its animation division, Hayao Miyazaki, called some “the Walt Disney of Japan.” The end result: Disney is Ghibli’s American sales and marketing agent. U.S. Disney also gets first look at any of Ghibli’s live-action product brought here. Plans stretch beyond Japanimation. Johnson says Buena Vista is working closely with Disney’s Miramax subsidiary to release a Ghibli title, “Mononoke Hime,” in theaters this summer. Miramax is also considering a remake of Ghibli’s “Shall We Dance?” an American arthouse hit.

But the first video release, which arrives Sept. 1, is aimed at carving a new foothold in the animated trade. Ghibli’s “Kid’s Delivery Service,” a cartoon for young audiences, has been dubbed into English using the voices of actors Kirsten Dunst, Phil Hartman, Debbie Reynolds, Janeane Garofalo, and Matthew Lawrence. Another cast is being assembled for “Castle In The Sky,” scheduled for release next year. Johnson says Disney is springing for high-profile talent to bring Ghibli’s Japanimation home to Americans, but without altering the plot. Johnson says, “One of the understandings that we have with them is that the original story lines are maintained.”

Buena Vista will tread lightly in a market that has had a reputation for striking graphics—and strong violence and sexual content. The studio plans to market its titles in their own display to keep them out of anime sections in video stores. In fact, Buena Vista has been reluctant to identify the Ghibli product as anime.

“Anime is one of those strange, generic words,” says Johnson. “This is not typical, 24-frames-per-second anime with static backgrounds. These films have kinetic backgrounds and are more subtle in their look.” Johnson maintains that Buena Vista will put the full force of the company behind the Ghibli releases.

Simultaneously, it hopes to educate consumers about Japanimation. “We’ll use the press, point-of-purchase, and our distribution system,” he adds. “We’re working with a lot of synergy, which means we’ll get it broadcast on some of our networks, including the Disney Channel.”

The deep pockets of Disney and Bandai are hard to beat. However, unfazed anime executives say they welcome the attention that is bound to follow. “They don’t say they’re coming into the market if they didn’t think that it was a growing market,” says Mike Pascuzzi, director of sales for Central Park Media. “As they make their presence felt, they’ll help to expand the marketplace.”

Buena Vista’s reticence about the word “anime” is understandable. Vintage, made-in-Japan TV shows, such as “Speed Racer” and “Astro Boy,” notwithstanding, most Japanimation isn’t geared for kids.

Says Kara Redmond, director of marketing of the American Anime label for Urban Vision in Los Angeles, “There is every single genre of anime product available that you might find on television.” And much of it would require a V-chip.

The difference is that most retailers carrying anime don’t categorize the titles on store shelves to identify content. They rely on the 18-25 males who are the prime consumers of Japanimation, in video and comic books. Children are often left out of the mix. “We have to educate the buyers in the stores,” says Redmond.

This cult status derives from anime’s beginnings. When Central Park began distributing titles seven years ago, recalls Pascuzzi, “there was very little competition. It was still pretty much an underground market, with a lot of bootleg product. A lot has changed since, say the large music and video retailers that cater to Japanimation fans. ‘Anime is very strong,’ notes John Souza, video buyer for retailer Trans World Entertainment in Latham, N.Y. ‘It’s a bigger category than exercise or sports.’

Anime suppliers are taking lessons from their mainstream cousins on how to build revenue. Warner, which holds Japanimation is almost exclusively accessed to sell, Central Park has announced a rental-like deposit-of-copy program that promises retailers that meet goals with free goods.

Hollywood would approve Manga’s step into new technology. Manga says it’s preparing a DVD version that takes full advantage of the format.

**Catalog Duplication Process Threatened; Paramount Presence In DVG Possible**

WORTHY CAUSE: Video rules at the Vision Fund of America’s annual awards dinner, to be held May 14 at the Grand Hyatt hotel in New York. This year’s honorees are David Coyle, president/CEO of Bank Video Services; John Johnson, founder of the International Recording/Sequence, who will deliver a Lifetime Achievement Award to Artistic Achievement. Miss America 1998, are also on the program. For more information, contact Veronica Williams of the Lighthouse, 212-821-9659.


**READY, SET...: Paramount Home Video may be the 40th member of the DVD Video Group (DVG). It’s rumored the studio is talking to authoring houses about its first slate of titles, which should be announced in May.” “Flash,” is expected to dock later this year in the DVD and Divx formats, with the exact date to be announced during the July 8-11 Video Software Dealers Assn. (VSDA) Convention in Las Vegas.

DVG, meanwhile, won’t have the completed Price Waterhouse report on DVD unit sales ready for distribution until later this year, well behind the original schedule. “It’s taking longer than expected,” says a source, who has hoped to see the data that vendors are providing the accounting firm in the next few weeks.

The trade group has convened a packaging committee to develop guidelines for the placement of consumer-friendly information, such as whether the picture is widescreen and the sound Dolby. If a 100-person survey conducted at the Virgin Megastore in Los Angeles in any indication, “consumers like the information they are getting,” says DVD’s Amy Jo Donner. This and more, including VSDA plans, will be discussed at a DVG board meeting May 6 in New York.

**BAYWATCH BABES TAKE IT OFF**

Baywatch star Traci Bingham takes you on a revealing romp with the women who put the sizzle in the world’s most watched show. Playboy’s Babes of Baywatch features an all-star cast, including Marliece Andrade, Pamela Anderson, Donna D’Errico and Erika Eleniak. Only Playboy can bring you these famous beauties in the buff!

PLAYBOY HOME VIDEO
www.playboy.com/entertainment
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The Dance' Is Dark Horse Seller; A Reel.com Big Map

SNEAK 'MAC' ATTACK: A contender for the 1998 "sleeper hit of the year" honors has to be Warner Reprise Video's "Fletchwood Mac: The Dance," which barely got onto store shelves when it was released last fall.

"A couple of years ago, VHS tape sales for music videos dropped, and the whole category lost shelf space," says Warner senior VP Vic Faraci. "A lot of our major accounts didn't even take 'The Dance' until it started to sell well, and it's still a battle trying to maintain that shelf space."

The title has sold through 145,000 units, according to SoundScan. Faraci notes that 25% of sales were DVD units.

In the fourth quarter, music also got help from PolyGram Video's "Han-son: Tulsa And The Middle Of Nowhere," which has sold more than 410,000 units, and Sony Music Video's "Rage Against The Machine," which topped 210,000 units, SoundScan reports.

Other titles, such as Columbia TriStar Home Video's "Riverdance" and PolyGram's "Lord Of The Dance," have also performed well.

The momentum continues. Warner hopes that retailers will embrace its new John Fogerty title, scheduled for June 9 release. It's called "John Fogerty: Premonition" and will have a simultaneous release on CD, video, and DVD.

"We're only putting out strong titles," says Faraci, "and the Fogerty title should have no problem getting space." Sales will most likely be confined to music stores, since mass merchandisers aren't very interested in the category.

"We've also done well with music videos," says Tower Video VP John Thrasher, "but the majority of video sales are done at Wal-Mart, and music video is not a big mass-merchant item."

REEL'S MOVIE MAP: In the continuing effort to make navigating the Internet a pleasant—as opposed to a frustrating—experience, Reel.com has broken down 14,000 titles into 3,400 categories. Of course, there are the predictable ones, like drama, comedy, action/adventure, and sci-fi. But each sector is further broken down into such subgenres as "dysfunctional families," "vicarious style," "love and death," and "sick, shocked, and bored," among hundreds of others. Crime alone has 23 subcategories, including "urban hell," "subtle spying," "police protagonists," "sociopathic maniacs," and "vexed vigilantes."

The category listings are so numerous that Reel sent out a poster-sized map to fully illustrate the detail involved. It's designed to let Reel.com visitors find a movie that fits the most unusual interests.

The map was put together by Reel's staff of five editors, as well as 49 experts, including academicians, critics, screenwriters, and filmmakers.

WHEELINGS AND DEALINGS: Kideo Productions has signed on some big-name sponsors to promote the company's new "photo-personalized" Barney video. The 20-minute program features a child's face digitally reproduced and inserted throughout the tape.

Through June, Chef Baroody will offer a discount coupon for the customized Barney video when consumers purchase six cans of Chef Jr. pasta. The coupon is redeemed directly through Kideo. Consumers can also mail in for a free Barney fun kit and other merchandise.

In addition, the photo-personalized video has been promoted through advertising deals with Target Stores, Kodak, and Planet Hollywood restaurants.

Elsewhere, Unapix/Miramax has inked a distribution deal with U.S. News & World Report for a series of war videos produced by the magazine. The first titles scheduled for release under the deal are two 10-episode series, "Mass Of War" and "Air Combat II." Both series are available now at $19.98 per tape.

Unapix/Miramax, best-known for its "My Father's House" programs, also distributes Smithsonian Video, Marketing Works, and A-Pix.

HOLLYWOOD'S 1,000th: Hollywood Video opened its 1,000th store April 16 in Mesquite, Texas, one of 400 due this year, according to founder/CEO Mark Wattles. The Portland, Ore.-based retailer has opened 95 new locations since January and now operates in 42 states.

DROPPING DVD PRICES: Similar Entertainment has dropped the price of more than 100 DVD titles covering a broad range of categories. While several children's and special-interest titles are being slashed from $19.98 to $9.98, most discs are being knocked down from $19.98 to $14.98.

The recently released "Television," which debuted on DVD before VHS, went to $19.98 from $24.98.

A special delivery event will be held at all Home Video merchants May 20 and 21 at participating merchants marketing their May 22 releases in store. Afterwards, the release of all new titles will be on a rolling basis with merchants receiving selected titles weekly. Merchant participation will be mandatory to qualify for bonus or discount fulfillment.

Hunt for the best available price: according to Home Video, "the price advantage is for the customer, not the retailer. We're providing an incentive for merchants to work hand in hand with their local Home Video representative to get the best price available for each title."
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BMG Video is proud to announce a new distribution agreement with the Discovery Channel and TLC. Contact your distributor about our upcoming May/June releases and watch your video sales soar!

Very Fast.

*Based on EQUITREND Surveys 1996-1997. © 1993 BMG Video, a unit of BMG Entertainment. 1540 Broadway, NY, NY 10036. All rights reserved.
Top Video Rentals

<table>
<thead>
<tr>
<th>TITLE (Rating)</th>
<th>Label/Titling Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
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<tr>
<td>No. 1 ***</td>
<td>Columbia TriStar Home Video</td>
<td>23903</td>
<td>Jennifer Love Hewitt, Sarah Michelle Gellar</td>
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<td>I KNOW WHAT YOU DID LAST SUMMER (R)</td>
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<td>Kevin Kline, Joaquin Phoenix</td>
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<td>THE FULL MONTY (R)</td>
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<td>4806</td>
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<td>56424</td>
<td>Mark Wahlberg, Burt Reynolds</td>
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<td>BEAN (PG-13)</td>
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<td>U-5 LILEE'S GOLD (R)</td>
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<td>Jura Ralston, Nicolas Cage</td>
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*ITALIC note: some titles are presented in alternative formats or editions.*

Monarch Enters Sell-Thru With 'Mowgli'

by Moira McCormick

The 92-minute, $14.95 title, known as "Mowgli," is being released Tuesday (28), with the voices of Charlton Heston, Sam Elliott, and Dana Delany. Monarch is donating a portion of the proceeds to a wildlife conservation group, the Tree People. The title features a series of character introductions, including the new "Hunting Mowgli" subline. The release will also include a special edition of "The Jungle Book," featuring the voices of Dustin Hoffman and John Travolta.

The movie, directed by Jon Favreau, is based on Rudyard Kipling's classic novel. The story follows the adventures of Mowgli, a young boy who is raised by wolves and learns to survive in the jungle. The film features a cast of well-known voice actors, including Bill Murray, Scarlett Johansson, and Idris Elba.

"The Jungle Book" is the second release from Monarch Home Video, following the successful release of "The Lion King" earlier this year. The company is looking to expand its catalog with family-friendly titles, targeting both new releases and classic films.

Monarch Home Video is one of the leading distributors of home video content, specializing in children's programming. The company has a strong track record in the home video market, with titles that appeal to a wide audience.

Monarch Home Video currently offers a diverse range of titles for families and children, covering a variety of genres including animation, adventure, and musicals. The company is committed to bringing high-quality content to consumers, with titles that are both entertaining and educational.

With "Mowgli," Monarch Home Video continues to build on its reputation as a leader in the home video market, offering families a new and exciting film to enjoy together.

"The Jungle Book" is scheduled for release on Tuesday, September 28, and is expected to be a hit with both kids and adults alike. The film's release is timed to coincide with the beginning of the fall season, a prime time for home video sales.

Monarch Home Video is dedicated to providing families with the best possible home entertainment experience, and "Mowgli" is just the latest example of the company's commitment to offering high-quality titles for all ages.
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SPOTLIGHT ON SOUNDTRACKS MAY 9TH ISSUE IT’S GOING TO BE A HOT ONE!!

Deadline April 24th
BIRTHS
Boy, Aaron Jesse, to Missy and Shane Stockton, April 13 in Graham, Texas. Father is a Decca country recording artist currently on tour with George Strait.

Boy, Michael Joseph, to Jenny and Joe Shanahan, April 17 in Chicago. Father is co-owner/buyer of the retailer Metro/SmartBar and manager of Capitol recording act the Smoking Popes.

MARRIAGES
Janine Richardson to David McDonald, March 14 in New York. Bride is director of events and contributions at Warner Music Group. Groom is a freelance writer.

DEATHS
Kasey Cisyk, 44, of breast cancer, March 29 in New York. Cisyk was an opera singer who was most famous for her commercial voice work for Coca-Cola, American Airlines, and Ford. She sang the well-known tagline “Have you driven a Ford lately?”

Roger Alan Painter, 34, of apparent suicide by hanging, April 1 in West Hollywood, Calif. Under the name Hozz Williams, he formed the goth rock band Christian Death in 1980 while in high school. His record label, Triple X, plans to release two albums later this year in his memory.

Isidore Goldstein, 95, April 20 in West Palm Beach, Fla. He was the father of Seth Goldstein, Billboard's home video editor. Survivors also include a daughter, Helen Sandler, and three grandchildren.

ARISTA/LATIN IS SLUTTERED
(April 29-30)

CALENDAR

APRIL
April 28, ASCAP Film & TV Awards, Beverly Hilton Hotel, Beverly Hills, Calif. 310-787-7859.
April 29, Living Legacies Foundation Sixth Annual Awards Dinner, Hilton Hotel, Reno, Nev. 702-729-9407.
April 30, Latin Benefit Gala For MusiCares And The National Academy Of Recording Arts And Sciences Foundation, Manhattan Center, New York. 212-334-4455.
May 4-8, Computer Game Developers Conference, Convention Center, Long Beach, Calif. 310-477-4647, exhibition 300.
May 7-10, Mid Atlantic International Film Music Conference, presented by the Film Music Society, Visit Substation, Culver City, Calif. 818-248-5757.
May 13, Music Industry And New Technologies Conference, Nashville Arena, Nashville, Tenn. 615-244-2840.
May 13-17, Assn. For Independent Music Convention, Ams Mark Hotel, Denver. 603-633-0946.
May 15-17, Key West Songwriters Festival, Key West, Fla. 305-295-1522.
May 16, San Diego Blues Fest, Embarker/Marina Park South, San Diego. 619-283-5576.
May 16-19, European Audio Engineering Society Exhibition, RAI Exhibition Center, Amsterdam. 44-118-975-6218.
May 17-18, MTV/Billboard Asian Music Conference, Regent Hotel, Hong Kong. 212-536-5225.
May 21, Re-Arranging Arrangers, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.
May 22-25, Northwest Folklife Festival, Seattle Center, Seattle. 206-684-7327.
May 30, MTV Movie Awards, Barker Hanger, Santa Monica, Calif. 213-258-8000.

JUNE
June 8, Tiger Jam I, sponsored by the Tiger Woods Foundation, Universal Amphitheatre, Universal City, Calif. 818-622-4440.
June 10-22, 2002 Jazz Stage Show, Pioneer Amphitheatre, Picodi Drive Canyon Park State, Arizona. 800-655-2181.
June 12-14, Reggie Gunnards, City Park’s Concerts, New Orleans. 504-367-1313.
June 15-20, 27th Annual Fair, Tennessee State Fairgrounds, Nashville. 615-244-2840.
June 16-17, Recordable Optical Media ’02, organized by Understanding & Solutions Ltd., Barr-bizoo Tuftel Hotel, Amsterdam. 4-4-1582-0774.
June 22-26, Vascular Industrial Clubs Of America Leaders And Skills Conference, Rowe Westgate Ball, Kansas City, Mo. 702-777-8810.

JULY
July 9-10, Billboard’s Fifth Annual Dance Music Summit, Marriott Downtown, Chicago. 212-356-5002.

AUGUST
Aug. 7-9, Litchfield Jazz Festival, Goshen Fairgrounds, Goshen, Conn. 860-567-4152.
Aug. 13-17, Popcom, Congress Center East, Cologne, Germany. 49-221-91655-0.

FOR THE RECORD
Contrary to a report in the April 25 issue, U.S. &R for Garbage is handled by Bob Bort- nick, VP of A&R for Almo Sound in Los Angeles.
Ellen Powers is appointed senior director of A&R adminis- tration at MCA Records Nash- ville. Her label affiliation was incorrectly identified in the April 18 issue.
Where It Counts. More than 1,000 media professors attended the 1998 Broadcast Education Assn. (BEA) Convention earlier this month in Las Vegas, addressing such topics as programming diversity, radio industry trends, and how academics can be more in tune with the radio industry. Pictured in the top row, from left, are Radio Advertising Bureau senior VP Lynn Christian, Westwood One chairman and former BEA president Norman Palttiz, BEA executive director Louisa Nielsen, and Boston College professor Michael Keith, who served as a panel moderator in the bottom row, from left, are Journal of Radio Studies editor/Washburn University professor Frank Chorba and Arbitron GM Pierre Bouvard.

FCC REVOKES TEXAS RADIO LICENSE. In a rare move, the Federal Communications Commission (FCC) has revoked the license for Chameleon Radio Corp.'s KFCC-AM Bay City, Texas, citing numerous instances of misrepresentation and lack of candor in conjunction with a 1986 request for temporary authority to move the station's transmitter site. According to the FCC, Chameleons "engaged in a pattern of outright falsehoods, evasiveness, and deception which rendered it unqualified to be a commission licensee." The decision surrounded KFCC's 1986 request to move the transmitter site, which the FCC discovered was designed to allow the station to serve a region close to Houston, not its community of license.

CBC OFFS 10 OUTLETS. Children's Broadcasting Corp. will officially sell 10 of its AM outlets to John Lynch's Catholic Radio Network. The stations are in Dallas, Phoenix, Denver, Los Angeles, Chicago, New York, Philadelphia, Minneapolis, Milwaukee, and Kansas City, Mo.

CCC ON CHECK-WRITING SPREE. Clear Channel Communications goes on a buying spree this week, paying $86 million for Fairbanks Communications outlets in West Palm Beach, Fla., including adult standards WPBX and ACs WRMF and WELX. The latter two will then be traded to James Crystal Broadcasting for $47 million. It also picks up KTSM-AM-FM El Paso, Texas, for $10.5 million from ComCorp.

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Preparing For The Digital Broadcast Era
Companies Jockey For U.S. Prominence As Technologies Emerge

BY CHUCK TAYLOR
LAS VEGAS—At the opening of NABRS, the largest annual gathering of radio and TV broadcasters, National Assn. of Broadcasters president/CEO Eddie Fritts deemed that this year's conference signified the birth of the digital broadcast era.

"After years of talking and planning, digital is finally here," he said. Well, maybe for TV, where implementation of new technology is expected to debut in the top 10 markets by November. But for the radio industry, digital audio broadcasting (DAB) won't become a reality until the next millennium. This follows a series of painful technological and politically charged setbacks over the past several years.

Around much of the world, DAB technology is already in various stages of implementation. In the U.S., however, proponents of the technology have fallen behind because they've determined to develop a system that will work within the spectrum infrastructure already in place in this country. Development of the technology began around the world nearly a decade ago.

One system, developed by Columbia, Md.-based USA Digital Radio (USADR), has been in works for the last several years. However, it has met persistent roadblocks in terms of effective coverage and the presence of interference in its digital signal. In May 1997, it joined forces with Lucent Technologies to develop a digital transmission and reception system that has now fostered a forward push.

Meanwhile, a new player—San Jose, Calif.-based Digital Radio Express (DRE)—stepped into the arena earlier this year. DRE is also working to develop an in-band, on-channel (IBOC) system, meaning a U.S.-exclusive system that would allow radio stations to broadcast on the same frequencies that they currently do. For example, a station heard at 93.9 FM today would remain at 93.9 in the digital audio era.

If an IBOC system doesn't succeed, U.S. broadcasters will be forced to either use the widely embraced European-developed Eureka-147 system or develop a new system from scratch. That would not only further slow the process but make allocation of bandwidth both costly and time-consuming for broadcasters and consumers.

At a standing-room-only engineering keynote, Charles Morgan, chairman of the National Radio Systems Committee and senior VP of Susquehanna Radio Corp., said the unanswered questions should be resolved within two to three years. "We will know then if IBOC works—and works well enough to be a replacement for the existing AM and FM service," he said. "If this is the case, implementation will go very quickly" (Continued on next page)

Broadcasters Lobby For Availability Of DAB Sets

BY MIKE MCGEEVER
LONDON—As digital radio is being rolled out in various stages across Europe and other parts of the globe, broadcasters—who are investing in public and private money in the technology—are concerned that the manufacturers of digital radio receivers are dragging their feet in making the sets available to the public at the retail level.

In the World Digital Audio Broadcasting (DAB) Newsletter, Michael McEwen, president of the World DAB Forum, warns, "We are now at a critical point for a successful digital radio rollout to the market. We are beginning to look less credible the longer we wait to get affordable receivers to market and the broadcast system up and running.

The Forum is an international umbrella organization of more than 80 public and private broadcasters, audiovisual hardware manufacturers, regulatory bodies, and transmission providers.

According to sources, manufacturers are hesitant about providing retailers with the digital radio receiver sets that can be produced now, because as soon as those sets would be on the shelves new sets with added features would be ready for production lines.

However, both broadcasters and manufacturers must agree on a starting point, McEwen stresses. "If it is always tempting to not bring a product to market when—with just a few more months' work—you can bring added value to that product and therefore added value to the consumer," he says. "[But] at this stage of receiver development, that would be a mistake. We must focus on the core business for radio—that is, quality audio.

According to research, car digital radio sets range in price from about $1,000 to $3,000. (Continued on next page)

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Morgan also noted that eventually, when radio becomes wholly digital, analog signals will be turned off. This will allow for the spectrum to provide broadcasters with revenue streams, such as data transport, that aren’t possible in the analog world. The added spectrum space would also help in the development of advanced features for consumer radios.

The end of the encore sessions at NAB was a split-off between USA and DRE, in which the two companies touted the advantages of their in-the-works IBOC systems. USA announced its plans to launch a branded broadcast service, while DRE unveiled a concept for a digital music service that would be distributed via satellite.

DRE has planted seeds with transmitter and encoder manufacturers, as well as with a number of radio makers. By the end of the year—"absolutely, no question," says Kushner—"we expect we’ll get the testing. We estimate that down-based digital audio services that roam the high bandwidth. Two companies were awarded licenses to pursue the technology. The first, CD Radio, expects to launch its first satellite in August 1998 and a second one two months later. It intends to begin testing for its IBOC receiver by the end of 1998’s second quarter. An FM system prototype is expected to be in place by the end of the second quarter, with field testing to begin in the fourth quarter of that challenging terrain of San Francisco. DRE has planted seeds with transmitter and encoder manufacturers, as well as with a number of radio makers. By the end of the year—"absolutely, no question," says Kushner—"we expect we’ll get the testing. We estimate that down-based digital audio services that roam the high bandwidth. Two companies were awarded licenses to pursue the technology. The first, CD Radio, expects to launch its first satellite in August 1998 and a second one two months later. It intends to begin testing for its IBOC receiver by the end of 1998’s second quarter. An FM system prototype is expected to be in place by the end of the second quarter, with field testing to begin in the fourth quarter of that challenging terrain of San Francisco.

A company in SpaceWorld, another satellite-delivered DAB provider, is planning to launch three satellites: one in October to reach Africa, another in January 1999 for Asia, and a third in May 1999 to cover South America and the Caribbean. The company announced that it was negotiating with McCan-Erickson World Group to promote its upcoming portable table receivers.

In addition, the promise of digital TV close at hand, some are concerned that TV broadcasters may develop digital audio services. "If the volume of three or four is there, some enterprising TV broadcasters might try to fill it," said Robert Graves, chairman of the Advanced Television Systems Committee.

Another issue clouding the timely delivery of digital audio broadcasting in the U.S. is the potential cat fight that could ensue if both USA and DRE develop successful systems and leave it to the marketplace to decide on a winner. Historically, the Federal Communications Commission has been an industry standard in instances of competing technologies. In this past, the policy indirectly doomed such promising technologies as AM stereo.

**BROADCASTERS LOBBY FOR AVAILABILITY OF DAB SETS**

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**ADULT TOP 40**

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That started as teenage tragedy became one of the biggest breakthroughs in Andrew Winn’s career as the lead vocalist for Agents Of Good Rock. At 14, if asked to lift stanchion, crushing his larynx and permanently altering his vocal quality. “It happened at that time in life when you want to be like everyone else,” says Winn, now 25. Suddenly, I had this strange voice. It made me concentrate on my guitar. In terms of singing, it was a long process of regaining confidence and telling myself, ‘I can do this. OK, I can’t until the cuts outnumbered the negative talk. But people can be cruel. I’ve even been accused of faking it. But it may be Winn who has the last laugh, as the 4-year-old Richmond, Va., quartet nurtures “Come On (Let Your Blood Come Alive) up Modern Rock Tracks, at No. 36 this issue. “Wow, I didn’t know what we were on a chart. It proves hard work and rough times pay off.” Which, he says, is the point of the

It gets us and the fans pumped up when we play it. He doesn’t want all credit given to his tone. “It’s the combination of voices that makes us unique, and we really come out lice. My range is limited, so the guys chime in and save my ass. Three singers equals more stamina, durability, and tonality.” Agents have moved on to bigger battles, like constant touring and endless Dave Matthews Band mania. The Writers are concentrating on “We’re in an absolute state of growth. We hope to sell enough records to do another. And for the record, we’re not imitating Dave Matthews. Their success is inspiring for any Virginia act, but those guys are no spring chickens.”

And skiing? “I went for the first time last year. I felt like Luke Skywalker facing Darth Vader.”
Amy Grant Searches For Deeper Meanings On ‘Behind The Eyes’ Set

Radio Programming

BY CHUCK TAYLOR

GRANT

A GRANT OF SERENITY: She’s come a long way, baby, baby. In the past 18 years, 16-year-old Amy Grant went into the studio to record her first album. Out of terror, she insisted that the lights be turned off and that she be left alone with her mouth to sing. “I couldn’t bear the thought of anyone looking at me in the studio,” Grant says. “If I’d see somebody walk into the control room, which was lit, I would just quit making noise.”

With her current A&M project, the band Tandy and taking a look at all the things running around inside Grant worked on lyrics for “Behind The Eyes” for more than two years, in as organic a fashion as possible. For a while, Grant was writing as a free spirit, examining unresolved issues in her life but not assigning herself the task of necessarily coming up with defining songs. "Now, I’m at a point in my life going, ‘Where from here?’—not just careerwise, but personally. We’re just stretching out at all times the running around inside.”

Grant established a setting to keep things simple. About four miles from her home outside of Nashville, she bought a piece of land that contained two one-room log cabins built in the 1850s atop a hill, each with no running water and only a fireplace for warmth. “I gave myself the luxury of taking a songwriting retreat about every 10 days,” Grant says. “I would leave my house early in the morning and not come back until everybody was asleep. It was a such a beautiful place.”

With guitar in hand, Grant wrote through all seasons and all kinds of weather, she says, recalling one day toward the beginning of November 1996 when she allowed herself a generous session by spending the night at the cabin. “It was Indian summer, so I left that morning in jeans and a T-shirt, went by myself and played 18 holes of golf, and enjoyed this clam—kind of hot day. it dropped once upon a time/When hope was liv- ing within/I know there will come a time/When you can believe again.”

Says Grant, “If you ask me that song is about, I would say, This is how I believe we all want to be loved. But if you’re going to love anybody else, you have to be able to love your- self. That’s not the blatan selfishness of wanting things to go my way! It has to do with issues of respect and not abandoning yourself.”

Despite the explanation, Grant admits to being hesitant to discuss the inspiration for—or her interpre- tation of—the songs on this project, instead preferring to “let people apply them to how they best fit them.”

What has been frustrating is people getting the record and wanting to assign name and place to these songs. That’s not the point. from the 70s to 15 degrees,” she says with a laugh. “The wind was blowing through the cabin, and I, of course, didn’t have a sleeping bag. I spent the whole night—when I wasn’t working on songs—stoking a fire, doing jump- ing jacks until I broke a sweat, and falling asleep for 45 minutes at a time, “I make music because what I’m doing is a joy. I don’t think there were times I would get to the end of some- thing and say, ‘Whew, I feel better,’ but not exactly be sure what I meant by the lyric. The reoccuring themes are just about love and family and what I have some very intense, unresolved issues in my life,” she says. “It’s like a long afternoon of fish- ing. So many times I would start a song, and I’d throw that line out there and wait and wait, slowly reeling it in to see if there was an idea there. Loop, look, is not the consummate musician; I am not the deep thinker. I just love music, and it has truly been a lifetime for me.”

In a sense, questions about this album are the beginning of a third chapter in her musical biography. The first began in 1977 with that project in the dark studio after she was signed to Myrrh Records. (She actually got her recording contract when a song was played over the phone.) Her career in contemporary Christian music flour- ished as a result, recorded as well as “Father’s Eyes,” “El Shaddai,” and “So Glad.”

With 1986’s “Unguarded,” however, Grant decided to work up some songs written with nonmusicians and delivered her first top 30 hit, “Find A Way.” Myrrh, who realized that its artist might be heading for something larger than the group, changed her label to Word and, on its own initiative, approached A&M Records with an offer to join in. “They came to me and said, ‘How would you like two record companies?’” Grant says.

Some in the Christian community frowned upon the move, but Grant views it simply as natural evolution. “I’d been a part of the scene since the very beginning,” she says. “It wasn’t until I was in the middle of it that I thought, ‘This is going to necessitate some kind of shift here and I want to take this challenge. I’d written songs that had nothing to do with my faith, but I’d never had the luxury of an album budget, to go in full guns and say, ‘Oh, man, is this not a blast.’”

As for her detractors, Grant says, “It was kind of like being used to fix- ing pasta and waking up one day and saying, ‘I have a taste for sushi I can’t ignore anymore.’ It didn’t mean I didn’t still love both.”

Then came her first No. 1 on the Hot 100, the 1986 single “The Next Time I Fall” with Peter Cetera, which sealed her acceptance as a pop artist. In all, Grant has scored nine number one hits, including “Baby Let’s Wake Up,” “I’ll Be Home,” “Age to Age,” “Baby, Did You See,” “Hey Hey What Can I Do”; “White Zombie,” “Thunder Kiss 65”; “Keep the Fire in Your Heart,” “Sweet Emotion”; and “Bush.”

Lee builds a two-headed rock monster in Louisville

Lee's first work in Louisville, Ky., during the late ’80s as artist, was WQMF. Six years and several programming stints later, he was helming rival rocker WTXF. Then consolidation swept through the market, and Country Old Channel was shopping, first picking up WTXF. Within a year of Lee’s arrival it added WQMF, placing him as operations manager over both propri- eties.

Historically, “it was very much a head-on battle between WQMF and WTXF,” says Lee. “For WQMF to win, it had to be a head-to-head competition.”

As part of QMF’s refocus on upper demos, longtime WQMF jock Jake Duke returned to the station from WTXF, "because he was QMF’s key guy there for over 13 years. Things like that helped get the stations back where they needed to be. The perceptuals showed listeners considered QMF’s heritage station, the station they grew up with.”

While WTXF and WQMF have kissed and made up, Louisville re- mains a crowded market, with “five or six stations playing the same kind of rock,” Lee says. The sta- tions’ competitors, including moder- nWLRS and classic hits WSFR, “play everything we play and no commercials.”

Part of WTXF’s retooling entailed dangling two-year morning team Bob and Tom for Howard Stern. “When he jumped out in October he was sixth, in November he was second, and in December he hit No. 1 in the target demo of 18- 34, so we knew he was taking Howard a year to really catch his stride in any market.”

At WQMF, heritage is reflected in longtime local morning team Rocky and Troy. “If you were to lis- ten to them, you might not get half of it, because it’s so local. Most of the marketplace’s rock stations have syndicated morning shows. We feel that’s a big plus, because in a lot of markets, a quality local show can beat a syndicated morn- ing show every time.”

With companies scrambling for new revenue and the pay-for-play bogeyman wandering through so many halls, it’s been a unique environment, and one that’s been yourself discussion of the issue. But, he says, “let’s face it. The record companies are going to spend that money somewhere. My whole goal is to do whatever it takes to help you win your station, and winning means ratings and rev- enue, and if a [label] can help us win in either of those areas, then I have no problem dealing with them.”

MARC SCHIFFMAN
September 17 - 19, 1998

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Opening Dates For BET Ventures: What Becomes A Diva Most?

BET NEWS: Black Entertainment Television is continuing its expansion plans with new nighttime talk shows and restaurant ventures (Billboard, March 28). The BET Soundstage nightclub in Orlando, Fla., will have its grand opening July 21, and Maxwell is set to perform. A BET spokeswoman says that part of the opening night festivities will be televised on BET.

In other news, the second BET on Jazz restaurant will officially open June 17 in Washington, D.C., joining the original BET on Jazz restaurant in Largo, Md.

BACKSTAGE WITH DIVAS: What becomes a diva most? Ego? Talent? Attitude? VH1 put the question to the test by gathering six music divas—Mariah Carey, Carole King, Donna Summer, Celine Dion, Andrae Franklin—for its annual VH1 Honors concert, which aired April 14 at the Beacon Theatre in New York. The concert, dubbed “Divas Live,” was held to benefit VH1 Save the Music, a fund-raising program for music education in public schools. VH1 says the debut telecast of the “Divas Live” concert was the highest-rated program in VH1 history, drawing an estimated audience of 6 million U.S. viewers.

Let’s cut to the chase. If you rewatch a fabulous and entertaining concert, watch the endless VH1 Save The Music ads. Or you can read the concert review on Billboard Online (www.billboard.com). Let’s talk about what you didn’t see on TV; in other words, what happened backstage.

No question about it, Carey was the glamorous goddess of the evening backdrop, with her voluminous mane of hair, saucy demeanor, and stunning designer dresses. Many media pundits were viewing the show before the show; she was an aloof prima donna and refuse to perform with the other singers on stage. But Carey, probably in order to prove the critics wrong, was a team player, joining the other divas on stage for an unforgettable finale.

Contrary to what most people would have thought, Carey was accessible and friendly backstage, joking that she tripped the other singers and stole their jewelry, in reference to the cynical “we that there would be much catfighting and ego clashes between the diva backstages. Sure, the divas had their entourages, but everything went smoothly, and the performers behaved professionally. When asked what her definition of a diva is, Carey replied, “I don’t know, but my mom was my greatest musical teacher, and I think she’s a diva.”

Songwriter/producer King, who reportedly wasn’t feeling well, still put on a dynamic performance and mustered a hearty shout of “Women rock!” before hitting the stage.

Estefan reminisced about taking clarinet lessons in her sell-out days. She joked, “What do you get when you cross three tenors with five divas? Three very tired tenors!”

Twain, who played guitar during the romantic ballad “You’re Still the One,” said after her performance, “It felt very natural to blend the guitar on-stage with me, because that’s how I wrote the song.” Twain also shared fond memories of a former school teacher of hers “who let me skip recess so I could play the piano in the music room.

Dion on that song (You know the one. Just think “Titanic”) “I’ll never get tired of singing [it].” Somewhere, people are still grieving the Titanic’s tragic ending. Love her or hate her, it’s hard to deny she’s an original who puts her heart into her performance.

Franklin, without a doubt, stole the show during the finale, an all-star ensemble of the divas singing “You Make Me Feel Like A Natural Woman” and a gospel number called “Testimony.” As her definition of a diva, Franklin said, “It means more than having a hit record. It’s how you carry yourself.” Amen to that.

MORE ON VH1: New VH1 show “DATE” will premiere by the summer, including “Viva Le Rock,” an investigative music-news show—“Story Tellers Jr.,” a spinoff of VH1’s “Story Tellers” series featuring music artists performing to an audience of children; “Vinyl Justice,” a comedic show that pokes fun at the music industry in people’s albums collections; and “Rock & Roll Jeopardy!” a music version of quiz show “Jeopardy.” In other VH1 news, the network has named Rod Granger director of corporate communications.
classical and jazz training to the clangy quasi-industrial-rock sounds that characterize some of his work with engineer Tchad Blake, notably Vega’s “999” on Froom’s Late Playboys’ self-titled debut album.

This album shows a lot of Mitchell’s qualities,” says Vega. “His musicianship and his arrangements are so different; some of it sounds sexy; some of it is dangerous-looking or scary, I like it because it gives me a little window inside。”

To Pérez, “Dopamine” is “a perfect record for the end of a century, because it sounds like 100 years of rock’n’roll themes, but it could also be urban-sounding. He uses a lot of electronics, but he also maintains a hewn, sculpted sort of quality.

From a multitalented musician best-known for his keyboard playing—says he regards “Dopamine” as an arranger’s album in the tradition of Henry Mancini or Gil Evans, albeit in a different musical medium.

The idea of someone being an arranger means that the idea is attractive to me,” he says. “That’s why I made this record, because that sort of thing doesn’t exist that much anymore.”

Atlantic will market “Dopamine” by targeting hardcore music fans, according to Karen Colomuzzi, senior V.P. of associated labels and new media for the Atlantic Records Group (U.S.). “We’re taking a very music-driven approach and really going after the people who understand music and listen to an album rather than just one cut,” she says. “We’ll service the full album to National Public Radio, college, and triple-A [stations] and to alternative radio stations.”

Colomuzzi adds that the Hatori track will appear on a CMJ New Music magazine sampler in early June and that the Further Vega, and Crow contributions will be highlighted as “focus tracks” in the label’s mailings to critics.

According to Colomuzzi, other promotional possibilities include a syndicated performance with Froom and one of the singers on the album, as well as an online chat.

In addition, Atlantic will try to capitalize on Froom’s high profile this year. Besides Raft’s “Fundamental,” which was released April 8, Froom either has recently completed or is in the midst of working on new projects by Tracy Bonham, Los Lobos, and the Latin Playboys; all of those albums are likely to be released this year.

In promoting “Dopamine,” at retail, Atlantic will keep going for key indie accounts, as well as such tastemaker chains as Borders, Books & Music and Barnes & Noble, according to Colomuzzi.

Musilac divisional advertising coordinator says they have plans to put “Dopamine” on listening stations at Musilac stores in the Northeast, particularly in New York.

“If we let the customer know that Froom has worked with Crowded House, Suzanne Vega, Elvis Costelo, Sheryl Crow, Bonnie Raitt, etc., the curiosity factor is going to take over,” he says. “We usually see a return on that kind of thing.”

Besides fulfilling a lifelong desire to make an album of his own, “Dopamine” gave Froom a new appreciation for the risks that artists take every time they put their music on the line.

“It opened my eyes in a very big way,” says Froom of the project, whose title refers to a brain chemical that is linked to pleasure and euphoria, activated by some drugs. “I spent about three years working on the record, and I had a very small budget. So I would grab three days at the end of sessions. Or if there was an afternoon and we were done, I would say, ‘Can we please do this tonight?’ It’s really making me realize that when people make records, it’s torturous in ways that I hadn’t thought of.”

“Dopamine” also forced Froom into an uncharted territory that he doesn’t feel comfortable. “I like the idea of being a guy that’s never quite the man of the moment,” he admits. “I sort of stay just under. In the big, bigger schemes, I think it’s successful, but people may not even be aware that it’s there.”

Now that “Dopamine” is done, Froom says he’s eager to continue pursuing solo work. And, according to Colomuzzi, Atlantic regards the artist’s solo debut as “hopefully the beginning of a long and beautiful relationship.”

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CARAS’ SILVERSIDES RESIGNS

(Continued from page 6)

sponsors. In particular, several traditional Canadian music retailers who bought rights to the arrangements were upset that the role of CARAS president “has changed in recent years. And it now demands sizable business skills, which he doesn’t have. It’s also a thankless job, dealing with the politics involved. In four years, Lee picked up a lot of enemies.”

Reynolds says being CARAS president was perhaps a pretty tough juggling act. There were some pretty unpleasant shots [toward Silversides] over the years.”

The dust was finally settled, chairman of the German Phonographic Academy, thinks nurturing young talent will be the industry’s primary means of salvation.

“Peter Maffay, Marius Muller-Westernhagen, Petry, and pur do not grow on trees,” he says, referring to some of the season’s mosttigious acts. “Rather, they are the product of hard work and long-term support.”

The exchange rate used in this story is 1.8 deutsche marks to the dollar.

BY PAUL VERN

NEW YORK—Throughout his production career, Mitchell Froom has demonstrated an unswerving ability to make records that are musical and technical and ground yet still preserve the artists’ original visions.

Accordingly, acts ranging from Los Lobos, Sheryl Crow, and Richard Thompson to Suzanne Vega, Bonnie Raitt, and Soul Coughing have realized creative peaks on albums produced by Froom. Others on his résumé include Crowded House, the Del Fuegos, the Pretenders, Brian Setzer, Muslimgauze, Elvis Costello, Paul McCartney, Neil Finn, Ron Sexsmith, Tracy Bonham, and the Latin Playboys.

The job of being a producer is to find out the places where you can provide something and then also find the places where you should stay away,” says Froom, noting that he usually strives for intimacy in his productions.

“The thing that originally attracted me about Mitchell’s work was the way he can point to anything and say anything negative about anybody, because the pluses outweighed the negatives,” he says.

“I’m gratified that two of the top-ranked [June] shows of the past 10 years happened during my time. [The international performances] of such artists as Celine Dion, Shania Twain, Alain Morissette, and Sarah McLachlan made it easier to put together shows.”

This year’s Junos drew a TV audience of 7 million, and the highly rated 1996 show drew 2.6 million viewers.

GERMANY FIGHTS A LONG-TERM RUT

(Continued from page 3)

therefore stimulate catalog sales.

“If course, music will continue to be available on physical media in the future,” Grammatske says. “After all, it’s an excellent way to store and share all their records, collect them, and also go to stores to experience the physical sensation of buying records.”

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FRENCH DANCE ACTS Flourish (Continued from page 1)

support it. It took off from there.

Among the key acts bustling from French turntable are Astralwerks acts Air and Soulwax, Daft Punk, Columbia's DJ Cam, and Dimitri From Paris on Atlantic—all of which are getting formidable turntable and mix-show radio play in the U.S. Daft Punk has particularity, well, sparing three top 10 hits on Billboard's Hot Dance Music/Club Play chart, including the Grizzly Man's remix of "Da Funk." Meanwhile, the universally acclaimed Air has begun to flirt with modern rock and college radio programs with its current single, "Sexy Boy."

"There's a genuine freshness to the music—especially Air and Dimitri From Paris—that my audiences are really responding to," says Linda Banton, a DJ in San Francisco who also books dance-oriented shows for KMOX, a local college radio station. "It's sophisticated and a lot smarter than the music coming out of England and France and it doesn't adhere to one specific sound."

True enough. While the image of French dance music was once primarily that of the second-tier classical expressions of Jean-Michel Jarre, the genre has since splintered into the more innovative areas of jungle, trip-hop, downbeat, and trance. The music is largely provided by a tight underground network of indie labels (which include Source, Distance, Envision, and Ten Records) and a core of major-label releases in the States, the French dance scene remains an indie-feuded entity for the moment.

The from-the-ground-up, funk-forlorn techo of Daft Punk, the abrasive ravagiole of Garbowski, or Motorbass's disco-charged anthems, all are recognizable by the ample infusion of "dub" electronics. "It's brilliant to feel such pride in your home," says DJ Cam, whose 1997 set "Substance," on French label Inflammable, earned him a name throughout the world. Columbia issued the artist's new "The Beat Assassinated" compilation—on which he flavors his typically several-name mixes with some old-school hip-hop spice—on April 14 in the U.S.

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your shoulder. It seems like a tough- guy thing, but it's really a defense mechanism. Surviving in the ghetto is hard.

At the same time, he says, few people in the music media have taken the time to get to know him. "They always try to analyze what's going on in my head," he says. "To them I'm just some orange snake kid."

It's hard to say what those critics will think of his latest set, "Angels With Dirty Faces," when it streets internationally later this year. The release —by 4th & Bway (UK) and Island Records (U.S.)—was influenced by Tricky's current residency in the U.S., where he's lived for three years.

"I wasn't inspired in London," he says. "I know English culture, and I wouldn't have been inspired enough to do 'Angles'). I am a totally different person in New York. It helps keep my feet on the ground, because there are so many successful people here. I don't think I'm not the trickiest guy in England who's successful, I got noticed a lot. But here I'm not even considered successful. I get treated like an average person. [In England] I was stressed hard to live up to what people think."

Named after a 1958 James Cagney movie and recorded in New Orleans, "Angels" includes 12 courageously funky trip-hop tracks in its U.S. version; the U.K. release may contain a few extra songs. It also marks Tricky's departure from a lot of well-known musicians. Tricky says. Two that he hand-picked for the project are long-time collaborator Martine and Polly Jean Harvey.

"I like things that sound strange," says Tricky about his choices. "So I wrote a song as a black woman from a broken home and let PJ Harvey sing it. Martine has always [been] singing my lyrics, and I still think it sounds strange to hear my words come out of her mouth." Martine is featured on the album track "Mary McCready."

"Broken Homes," featuring Harvey, is slated to be the first single from the set. The track's international radio and video release is set for May 11.

"We have a lead single with two of the most innovative and critically acclaimed artists of the last decade," says Tricky. "It was scheduled to go on air at Island (U.K.), we expect the interest surrounding the single to effectively set up the album.

In the U.S., the single will be backed with "Money Greedy."

"It's a double A-side," says Jill Tomlinson, associate director of marketing at Island (U.K.). "They are two songs that fit as a single as we are concerned, go completely together and should not exist without each other." The videos for both were shot the week of April 15 in New York and are being interleaved. "It's like part one and part two of a story," says Tomlinson.

The single will be serviced to alternative college radio in the U.S. and alternative radio in the U.K. Island (U.S.) will also service radio with a hip-hop remix of "Broken Homes." The label's marketing black music development reps and black college reps will also be working Tricky's singles at predominately black colleges.

"We are definitely trying to cross over, but not into the hip-hop market, she says. "Tricky has taken steps [in that market] on his own. He's hoping to do anything he can to penetrate the community."

Tricky's international promotion- al tour began in late March. According to Matthews, he visited all the European territories and conducted numerous radio interviews. He has already appeared on the cover of London's Time Out magazine and in the London Sunday Times, and he'll be on the August cover of Musician magazine in the States. Island (U.S.) is also looking to book several late-night TV performances.

Tricky's U.S. promo tour will run the week of May 1-7. The U.S. tour for the artist, who is booked by Martha Diamond at Little Big Man, is slated to begin in late May and run through Labor Day, with international dates scheduled for the fall.

Tricky will also be featured with U.S. labelmate Pulp in a nationally syndicated half-hour TV special that is being produced by his label in association with Entour Video. The show, which is scheduled to air in the U.S. in June, will feature old Tricky videos, as well as ones for "Broken Homes" and "Money Greedy."

Tricky is managed by Danny Heaps of I.D. Entertainment; his songs are published through Songs of PolyGram Inc./BMI.

Assistance in preparing this article was provided by Dominic Pride in London.

**PolyGram Results**

(Continued from page 6)

**PolyGram Results**

(Continued from page 6)

earnings is mainly due to PolyGram's world-wide expansion in the first quarter. Contrary to previous years, there were no major international releases, and therefore sales in the quarter are down in the U.S., primarily from marketing and recording costs.

The statement also said that performance in subsequent quarters would significantly improve. Company president/CEO Alain Levy returns to that theme in a letter that accompanied the first-quarter figures. In it, he says, "While we are disappointed by the indifferent music results in the first three months, we expect to see improved performance as the release schedule unfolds, particularly in the second half of the year, when we have a number of major new product releases.

"PolyGram's first-quarter under- performance was predominantly the result of a soft pop music release schedule in the period, which caused music sales to be down 6% on a Y/O/Y basis in the last year in [Dutch] guilders and 9% in local terms."

Levy says the relatively high re- ceptions and marketing costs, and increased bad-debt provision for Asia also had an impact. "As a result," he adds, "music operating income declined 24% to $44 million."

"At the present time," Levy continues, "we expect music performance in the second quarter of 1998 to be significantly improved in the year last year, while film will have a soft sec- ond quarter."

**Retailers Sponsoring Tours**

(Continued from page 3)

**Retailers Sponsoring Tours**

(Continued from page 3)

Levy notes that music releases scheduled for the first half of 1998 include albums from Boyzone, Queen Latifah, Andrea Bocelli, Sheryl Crow, the Cardigans, Joan Osborne, and The Neville Brothers. They also plan to release early recordings from Hanson and a collaboration between Elvis Costello and Burt Bacharach.

In his report to Levy's letter, Poly- Gram had two million-selling albums in the year's first quarter—from All Saints and Bocelli—compared with five in the same period last year. Other strong-selling albums in 1998's first-quarter include releases from Motown's Brian McKnight and Julian Lennon, which will be released on the re-released "Grease" soundtrack.

Levy says in 1998's first three months, European sales grew "a modest 2%, owing mainly to the lighter music schedule."

In North America, what the company de- scribes as a strong film and video performance resulted in a 22% sales increase in Asia, largely due to increased schedules in Japan and Taiwan, compounded by the region's econ- omic difficulties, caused a 22% sales decline.

Sales in the rest of the world were up 9% due to stronger performance in Latin America, the company says. In Canada, the company's film division had a loss of $23.75 mil- lion on sales up 64% to $233 million.

**Chancellor Pegs $25 Million For Pay-For-Play**

(Continued from page 3)

**Chancellor Pegs $25 Million For Pay-For-Play**

(Continued from page 3)

iations) and combined cumulative 12- week reach of nearly 61 million listeners and take full advantage of the economics of these "audio infomercials.

The report also praises Chancellor for "inventing new forms of promotion on radio. Typically, movies, concerts, and trips were given out by distributors in exchange for station promotions. However, the company is now developing cross- station promotions.

There is no word regarding what stations under the Chancellor umbrella will be affected by the $25 million contract. Calls to Chancellor were not returned by press time.

On April 17 report came the week after Scott Ginsburg resigned as Chancellor's CEO, citing differences with the future role that the company's directors had in mind for him. Hicks is acting as interim CEO. Meanwhile, the company offered new five-year contracts to CEO Jiménez de Castro and CFO Matthew E. Devine. According to a statement issued by Hicks, de Castro will also

 Hugh Surrett, VM of marketing (U.S.) at RCA, said in an interview during the tour, "We're learning to fill the radio gap by turning to radio infomercials—a new strategy that bring artists, labels, and retail- ers together. The joint effort be- tween RCA and Tower has been a great springboard toward launching Ja's single, 'Believe.'" (Billboard, April 4).

Tower and Best Buy also sponsor local and regional concerts and festi- vals. Tower is affiliated with jazz fes- tivals in such California cities as Monterey, Newport Beach, Long Beach, and Sacramento, as well as Chicago and Philadelphia. Best Buy lends its name to festivals in Chica- go, Milwaukee, and Helena, Ark.

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the information of what we are selling is being disseminated to the chain stores, who then reap the rewards of heavy advertising dollars from the labels.”

Bucks says the formation of coalitions is beginning to change those factors, particularly in the R&B retail market.

So, Ginsburg, GM of Abbey Road, Los Angeles, a unit of the Alliance One-Stop Group, agrees. “The coalitions have made it so the music companies have more power to work with the distributors—now realize that there are some good, viable urban accounts, which are now paying more attention to. Independent urban retailers are now getting more recognition.”

Steve Heldt, senior VP of sales at Elektra, adds, “I love the coalitions. You get everybody on the same page with just a couple of calls.” Mercury Records includes the coalitions in all its marketing plans, according to Jeff Brown, New York regional sales manager. At PolyGram Group Distribution (PGD), senior VP of field marketing Curt Eddy says, “Coalitions can provide the power and resources that independent distribution companies and their labels to reach the consumer who is arguably the most active, most responsive, and most hip to new music. At least that’s what I’ve found. But before that was a sense of regional or national unity, which has raised [the indie retailer’s] profile individually through the strength of a group.”

For their part the coalitions cite PGD, BMG Distribution, and Universal Music and Video Distribution as their most aggressive vendor partners.

NEW PLAYERS

In Michigan, the Detroit Music Retailers Collective was formed in February. Glen Urians, who is about to open Switched on Compact Discs and is a partner in Big Whale CDs in Ann Arbor, set up the group. Urians says the eight stores in the coalition ring the city of Detroit. “We decided to band together to drive new music and provide added support to our store,” says Urians. The collective plans to specialize in alternative rock, jazz, and R&B music.

In Philadelphia, some merchants belonging to the Retailers Assn. of Greater Enterprise splintered away from that coalition and took on new membership. In January, they launched the Family of Independent Record Merchants (FIRM), which claims nine stores, mainly in Philadelphia, as members. Joe Ross, owner of member store Sound City USA, says that in addition to putting out a magazine that is circulated to customers of member stores, “it is making a very good push on the behind-the-scenes aspect. It’s not just what the labels can do for us; we want to create an impact for their projects.”

Billboards stresses its consistency after management shift

(Continued from page 1)

ed as the most likely suitor. Neither side would comment.

Berry and Bandier both now report to Sir Colin Southgate, who remains group executive chairman. Also as part of the changes, Simon Duffy has been promoted from CFO to COO, which means he is responsible for the existing nonexecutive deputy chairman, Sir Peter Walters.

“We are very happy and secure with their appointment and it has really changed with the operation of the business,” Bandier tells Billboard. “It’s not really changed anything.”

Fifield, who says he will remain in his current position through May, tells Billboard that he will probably make some new job decision “sooner rather than later,” noting that “the phones have been ringing.”

Although the initial announcement on April 17 that MTV had secured the deal for the group’s majority profit share was in early April, EMI Group’s share price on the London Stock Exchange slide 3.5% to 465.5 pence, the subsequent rebounding of takeover speculation pushed it up again, closing at 500 pence on April 21.

“The price rise is entirely down to those [sale] stories,” says David Merrifield, London-based correspondent for Merrill Lynch. “EMI is struggling to deliver any profit growth at all—nothing has changed in the company’s fundamentals.”

Chernowitz acknowledges that the company has made efforts to streamline its operations but suggests that hiring new people has a way to go to reassure investors. “Ken Berry is doing a textbook job of cost-cutting in the U.S., but Asia is still a problem,” he says.

Speculation about a possible sale of EMI has been gaining steam with each new move or financial results announcement by the company.

Southgate has in the past consistently denied having ever received a bid from any suitor.

Among U.S. analysts, Seagram is seen as a likely candidate, Harold Vogel of Sanford, Cohn & Co., says, “They’re obviously thinking about it.”

Although Vogel declines to estimate a valuation for EMI, some Wall Street types have figured a purchase price as high as $9 billion.

Jill Krutick, entertainment analyst with Salomon Smith Barney, says a Seagram acquisition of EMI is “an opportunity for a strategic fit.” On the ability of Seagram to make such a “substantial acquisition,” she says, “they have a fair amount of financial flexibility. They still have a big shot of Time Warner stock they could likely acquire.”

But the company, she notes, faces “a variety of challenges,” including weakness in its movie division and slower sales from its spirits business in Asia.

Meanwhile, another long-rumored EMI suitor has declared itself out of the running. When Walt Disney Co. released its quarterly results at an April 22 meeting with securities analysts, chairman Michael Eisner said Disney was not interested in acquiring EMI.

Amid all the speculation, Merrill Lynch’s Chernowitz believes London-based stockholders would be keen to have access to Southgate at this time. He says that for now it is “surprisingly happy and secure.”

As to the deal, he told analysts at a conference meeting in London that “this is a great news headline for EMI.”

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## Billboard Hot 100 Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>You Are Not Alone</td>
<td>Alicia Keys Featuring Usher</td>
</tr>
<tr>
<td>2</td>
<td>Shyness</td>
<td>Pink</td>
</tr>
<tr>
<td>3</td>
<td>Sold</td>
<td>Destiny's Child</td>
</tr>
<tr>
<td>4</td>
<td>A Little Bit of Rain</td>
<td>Jamie Foxx</td>
</tr>
<tr>
<td>5</td>
<td>In the Meantime</td>
<td>Faith Evans</td>
</tr>
<tr>
<td>6</td>
<td>What I Am</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>7</td>
<td>Linda</td>
<td>Linda Carter</td>
</tr>
<tr>
<td>8</td>
<td>Teardrops</td>
<td>Ben Folds</td>
</tr>
<tr>
<td>9</td>
<td>How the World Turned</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>10</td>
<td>Labour of Love</td>
<td>Aaliyah</td>
</tr>
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**Notes:**
- Chart provides airplay data for songs on the Hot 100 chart for more than 20 weeks and dropped below the top 50.
- Records with the greatest airplay gains. © 1998, Billboard/BPI Communications.

## Billboard Hot 100 Singles Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer/Promotion Label</th>
</tr>
</thead>
</table>
| 1   | Let's Ride             | 1120
| 2   | Too Close              | 1120
| 3   | Don't Be Shy            | 1120
| 4   | What I Am              | 1120
| 5   | You Are Not Alone      | 1120

**Notes:**
- Chart provides sales data for songs on the Hot 100 chart for more than 2 weeks.
- Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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**Additional Data:**
- Billboard: Hot 100 - Freshman Class of 1998
- Billboard: Recurrent Airplay Chart
- Billboard: Singles Sales Chart
- Billboard: Airplay Chart
- Billboard: Hot 100 Chart
- Billboard: SoundScan, Inc.
### Billboard Hot 100 Singles

**MAY 2, 1998**

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<th>Chart Position</th>
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<th>Airplay</th>
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<tr>
<td>1</td>
<td>3</td>
<td>IT'S ALL ABOUT LOVE</td>
<td>J. HARDING</td>
<td>CHEERS, A.S. JENKINS, E.V. VALENTINE, R. KLYCE</td>
<td>ML</td>
<td>78,000</td>
<td>Pop</td>
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<tr>
<td>2</td>
<td>12</td>
<td>SAY IT IS Loves</td>
<td>M. FARMER &amp; D. O'BRIEN</td>
<td>IMPACT TASH</td>
<td>50,000</td>
<td>45,000</td>
<td>Pop</td>
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<td>3</td>
<td>3</td>
<td>GREATEST GAINERS/PLAYLISTS</td>
<td>M. FARMER &amp; D. O'BRIEN</td>
<td>IMPACT TASH</td>
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<td>4</td>
<td>4</td>
<td>SWING MY WAY</td>
<td>K. PARSONS</td>
<td>MIRvana</td>
<td>40,000</td>
<td>35,000</td>
<td>Pop</td>
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### Hot Shot Debut

**THE ARMS OF THE ONE WHO LOVES YOU**

- **How's It Going To Be**
- **A Rose Is Still A Rose**
- **The Real Deal**
- **Foolish**
- **The Verve**
- **I'm From The Country**
- **I'm Never Stopping Loving You**
- **Do Your Thing**

### Greatest Gainers/Sales

**RAISE THE ROOF**

- **Climax**
- **Looking Through Your Eyes**
- **I Don't Want To See You Again**
- **Do You Believe In Love**
- **I Got The Reality**
- **Imagination**
- **I Don't Ever Want To See You Again**
- **Are You Jimmy Ray**
- **Something About The Way You Look Tonight/Gandie In The Wind 1997**
- **The Mumford**
- **This Kiss**
- **Bye Bye**
- **Who Am I**
- **Get Me Dog**
- **Rain**

### Vinyl Certification

- **Total Sales**
- **Total Airplay**

---

**(Note: The image contains a table with various entries, each containing a title, artist, record label, sales, airplay, and genre. The table is part of a larger context, possibly an article or chart about music sales and airplay in the United States in May 1998.)**
So Far: Here is the follow-up to the chart-activity recap spanning the issues of Dec. 6, 1997, through April 11, 1998. The top 100 singles are compiled from trade sources, samples gathered weekly at top retail stores and top radio stations. The chart is compiled by Hot 100 Singles Spotlight Editor Theda Sandiford-Waller.

Big Retail Gains Expected from ACM Awards

(Continued from page 13)

Hill’s new Warner Bros. Nashville album, “Faith,” also features what
one retailer describes as a “weepy” duet with McGraw called
“Hey You Say That You Love Me.” The singers also performed new
songs separately on the show.

Another big winner at the awards was Brooks, who was named enter-
tainer of the year for the fifth time and received a special achievement
award that recognized the success of his concert in New York’s Central
Park.

“Garth was definitely the man of the evening,” says Jeff Stoltz, a
buyer for the 251-store, Torrance, Calif.-based Wherehouse Entertain-
ment. “It’s going to help spark sales for ‘Sevens’ and his boxed set com-
ing out on May 5.”

A crowd favorite, Strait picked up ACMs for top male vocalist and
album of the year for his double-platinum “Carrying Your Love With
Me.”

The victory should help Strait’s new MCA Nashville album, “One
Step At A Time,” which hit stores April 21.

“First-day sales for Hill were
great,” says Wherehouse’s Stoltz,
“but Strait was by far the winner.”

Whether or not an artist wins an
award, simply appearing on the show, which is seen by approximately
40 million people, can greatly in-
fluence sales.

This year’s show was loaded with
18 performances from such country
artists as Martina Mcbride, Lee
Rimes, Trisha Yearwood (who won
for top female vocalist), Deana Car-
ter, Patty Loveless, and Clint Black.

Brooks dueted with Warner on
the title track of Warner’s new Capi-
tol Nashville album, “Burning The
Roadhouse Down,” which was re-
leased April 21.

Upcoming on the show and hav-
ing an album out at the same time
makes a big impact,” says a buyer at the 182-store, Eden Prairie, Minn.-based Best Buy. “Warner’s album
outsold Randy Travis on first-day
sales, and his appearance on the
show could really help.”

“Two You And Alone,” the DreamWorks debut from Travis, another
featuring performer on the show, was also released April 21.

Other biggish winners included
Brooks & Dunn, for top vocal duet or
group; Kenny Chesney, for top new
male vocalist; Lee Ann Womack, for
top new female vocalist; and the
Kineleys, for top new vocal duo or
group.

Charlie Daniels received the acade-
my’s Pioneer Award.

The academy also presented
awards to WUSN Chicago, which
was named radio station of the year;
Tom Rivers of WQKY Tampa, Fla.,
who was named disc jockey of the
year; the Crystal Palace in Bakers-
field, Calif., which was named coun-
try nightclub of the year; and Jill
Granduglio of the Don Rome
Agency in Omaha, Neb., who was
named talent buyer/promoter of the
year.

Members of the academy’s musi-
cian/bandleader/instrumentalist,
club operator/employee, and artist/
entertainment categories also
were awarded musician “Hat prizes” in
recognition of achievement on vari-
ous instruments.

Glen Worf won in the base
category; Debbie Byers won for drums;
Larry Franklin won in the fiddle cat-
category; Brent Mason picked up the
guitar award; Matt Rollins won in the
keyboards category; dobro player
Jerry Douglas won in the speciali-
ty instrument category; and Paul
Franklin and Jay Dee Maness tied in
the steel guitar category.

Bubbling Under Hot 100

Singles

(ACM) Awards, held April 22 at the
Universal Amphitheatre here.

The married couple’s “It’s Your
Love” won awards for single of
the year, top country song of the
year, and top vocal event of the
year. The romantic duet is featured
on McGraw’s double-platinum
“Everything.”

According to industry estimates,
win or an appearance on the show
can increase sales by as much as
300%.

That impact hasn’t gone unnoticed
by record labels. New albums by
Strait, Hill, Randy Travis, and Steve
Ward are in the stores now. April 21,
the day before the show was telecast
nationally on CBS.

“We always see extra sales after
during these country awards shows,”
says Scott Strike, music buyer for
the Troy, Mich.-based distributor
Handleman Co., which supplies such
mass-merchant retailers as Wal-
Mart and Kmart. “Any time an artist
performs on television and a con-
sumer can put a face with that artist,
we definitely see a sales increase,
even with true fans.”

Gonçalves Dies

(Continued from page 6)

Brazilian state of Rio Grande do Sul, begun using his voice at age 5 when
his family couldn’t afford a child to
boy with the powerful voice on top of
chair to sing as a way to attract cus-
tomers.

After relocating to São Paulo, Gonçalves worked to make ends meet
in numerous jobs—he even took to
boxing and won a local championship
before working as a singer and wait-
er in a restaurant. In 1889, Gonçalves moved to Rio, where he
landed a job as a bal-
daleiro for the then important radio
station Radio Titt in 1941, he made
his first recording.

Gonçalves epitomized an epoch
in which full-throated, big-voiced
crooners dominated the music scene
in Brazil. By the ’40s, the whispery,
vibratoless singers of bossa nova had
taken over the national landscape,
regulating velvet torch singers such as Gonçalves to the background.

Nonetheless, Gonçalves keeps
himself up to date musically by record-
ing material from contemporary
composers of the likes of Veloso and
Chico Buarque. In 1996, Gonçalves released “Ainda E Cedro” (It’s Still
Early), which contained romantic,
orchestral renditions of rock and pop
songs of the ’60s and ’70s.

MTV Brasil currently has in rota-
tion a video of Gonçalves, decked out
in a hip suit, as he sings a melodic
version of a rock song by Brazilian
riding artista, Lobo.

“He was completely rock’n’roll in
attitude and spirit,” says Lobão, who
adds that he was planning a concert
tour with Gonçalves for 1999.

As approximately 600 people paid
their final respects to the singer at
Gonçalves’ funeral April 19 in Rio, “A
Volta Do Boêmio” could be heard
wafting in the air.

In Gonçalves’ later years, the
definition of “bohemian” had changed.
In a recent interview, he remarked,”At my age, being a bohemian is
laying around in bed . . . preferably not alone.”

Billboard is America’s No. 1 music publication.

Bubbling Under Hot 100

Singles

(Billboard)
<table>
<thead>
<tr>
<th>WEEK</th>
<th>WEEKS</th>
<th>WEEKS ON CHART</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>POPONION</th>
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<tr>
<td>1</td>
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<td>TITANIC</td>
<td>20TH CENTURY FOX</td>
<td>THE VERVE</td>
<td>51</td>
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<tr>
<td>1</td>
<td>2</td>
<td>2</td>
<td>CELINE DION</td>
<td>500 MUSIC</td>
<td>LET'S TALK ABOUT LOVE</td>
<td>15</td>
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<tr>
<td>1</td>
<td>3</td>
<td>3</td>
<td>CITY OF ANGELS</td>
<td>WARNER BROS.</td>
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<td>4</td>
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<td>SAVAGE GARDEN</td>
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<td>6</td>
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<td>K.C. &amp; JOJO</td>
<td>MCA</td>
<td>YOU GIVE WHAT YOU GET</td>
<td>22</td>
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<td>MADONNA</td>
<td>MAVESCA</td>
<td>LIGHT OF RAW</td>
<td>22</td>
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<td>SHANIA TWAIN</td>
<td>MERCURY</td>
<td>COME ON OVER</td>
<td>22</td>
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<td>NAKED IRIS</td>
<td>RCA</td>
<td>LEFT OF THE MIDDLE</td>
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<td>THE PLAYERS CLUB</td>
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<td>17</td>
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**The Top-Selling Albums from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by The Billboard.**

**Top Selling Artist: Celine Dion**

**Top Selling Title: "Let's Talk About Love"**

**Top Selling Label: Sony/Columbia**

**Best Selling Albums: Siren Song, Heaven, and Forever**

**Best Selling Artists: Celine Dion, Sade, and Whitney Houston**

**Best Selling Titles: "Waves," "The Power of Love," and "I Will Always Love You"**

**Best Selling Labels: Columbia, EMI, and Epic**

**Billboard Chart:**

- Top 100
- Top Country
- Top R&B
- Top Pop
- Top Adult Contemporary

**Top Selling Albums:**

- "Let's Talk About Love" by Celine Dion
- "The Power of Love" by Celine Dion
- "I Will Always Love You" by Whitney Houston

**Top Selling Artists:**

- Celine Dion
- Sade
- Whitney Houston

**Top Selling Titles:**

- "Waves"
- "The Power of Love"
- "I Will Always Love You"

**Top Selling Labels:**

- Columbia
- EMI
- Epic

**Additional Information:**

- The chart includes sales data from record stores and rack sales reports.
- The top-selling albums are compiled from a national sample.
- The chart covers a specific date range, May 2, 1998.
the Turf, was demolished. Toots' Orchid Lounge and Robert's Western Wear across Broadway received only superficial damage.

Performers and animals from the Shrine Circus were in Municipal Auditorium when the storm hit, and, according to witnesses, no injury or damage (except for the stadium's glass windows) to the building's plate-glass windows.

Construction on the Tennessee Oilmen's football stadium across the Cumberland River from downtown will be delayed at least two weeks, officials said, after the tornado snarled off three tugboats at the stadium's center. Wooden scaffolds at the site were scattered “like popsicle sticks,” said one worker.

The Ryman Auditorium missed the brunt of the storms' wrath but still suffered exterior damage that Ryman GM Steve Buchanan estimates will run $100,000 to repair. Two of the historic building's original windows were destroyed, shingles were blown off, and the flashing was stripped from the tower.

During the storm, Jeff Boyet and Matt Newton, who will star in the upcoming Ryman production of F. Scott Fitzgerald's stage show “Bye Bye Love,” performed for several dozen travel writers and tourists who had taken shelter there. “Everyone’s minds off what was going on outside,” said Buchanan.

A private concert that night was canceled. Capitol Records, which has Ireland appear at an April 13 Dodger Award show (April 23) and has had a concert by Los Angeles Guitar Quartet and a Pameers concert by the Chieftains went ahead as scheduled at the Ryman. Tour of the Ryman resumed as well.

Despite damage to downtown hotels, Gospel Music Week—which continues through April 19—was canceled. The April 23 Dove Awards show went ahead as planned (see story, page 8).

The Tin Pan South festival downtown, scheduled for April 16-17, was canceled due to damage to various venues and the power company’s decision to schedule April 17 concert—which would have been her Nashville debut—at the Wildhorse Saloon where she was also canceled.

The Jerry Jones Afterparty factory on Church Street lost its front just as the employees made it to the basement.

Curb Records: an artist David Kersh was filming a video for his single “Wonderful Tonight” near downtown when the storm hit, and his cameras were lost part of it. The footage was later shown on TNN's "Today's Country" show.

The Dallas Cowboys, the West Virginia school, had a complete team on hand at its game at Sun Bowl Stadium in Miami. After the game, all the players were on hand in Sun Bowl Stadium.

NASHVILLE INDUSTRY TAKES STOCK AFTER TORNADOES

(Continued from page 6)

showboat on the Cumberland River resumed after the all-clear signal was sounded.

Authorities confirmed the fact that there was no loss of life here was due to the fact that TV and radio stations closely tracked the storms and early warnings kept both radio and TV lot people in the storms' paths take cover.

WSM-AM and WSM-FM combined their staffs and signals for a combined simulcast news and call-in show on the FM band for the duration of the emergency and for cleanup efforts the next day.

“We’re the primary station in this area for the EANS [emergency action notification system],” says PD Kyle Cantrell, “so we were being fed constant dips and picks from the weather service. The funny thing is, the station wasn’t damaged during the storms at all, but we took a big hit during the warning period and that knocked a lot of stuff out.”

An early estimate of the storms' damages to the city was put at $100 million. More than 2,000 homes had been damaged, businesses were badly damaged.

Davidson County, where Nash- ville is located, and five other counties have submitted federal disaster areas by President Clinton.

LINDA McCARTNEY DIES

(Continued from page 8)

Linda McCartney’s ashes were scattered in the countryside near her family’s home in Peasemarsh, England, where she was attended by Sir Paul; their chil- dren, Stella, James, and Mary; and Linda’s daughter from her first marriage, Nancy. The 24-year-old Beatles singer had long been an animal rights activist and a leading figure in the environmental movement.

The funeral service was held at the family’s home, and the service was attended by family and friends.

Linda McCartney's ashes were scattered in the countryside near her family's home in Peasemarsh, according to Paul McCartney publicist Geoff Baker, who adds that he does not yet know if the set will go through EMI, the Beatles and Wings' previous label. However, in addition to EMI and Apple, the Beatles and Wings were both significant contributors to the music industry, and the Beatles and Wings' music has been released on a variety of labels.

SHORTLY before her death, Linda and Paul had worked on songs of hers. An album of this material was released in 1967 and in 1968, according to Paul McCartney publicist Geoff Baker, who adds that he does not yet know if the set will go through EMI, the Beatles and Wings' previous label. However, in addition to EMI and Apple, the Beatles and Wings were both significant contributors to the music industry, and the Beatles and Wings' music has been released on a variety of labels.

In the 80s, Linda became a noted campaigner for animal rights and vegetarianism, becoming a dramatic figure in the animal rights movement. She wrote a book called “Home Cooking” in 1989. This led to the creation of her own brand of prepackaged vegetarian meals and a business that had a reported turnover of $4 million pounds within four years, as the McCartneys became high-profile advocates of ecological awareness.

That influence, her influence on her husband will be remembered in the countless love songs he wrote for her, from “Lovely Linda” on Wings album “Wings Over America” to “She’s A Woman” on Wings album “Wings Over America.”

An exhibition of Linda’s photographs is being planned in New York, and another recipe book was already slated to be published later this year.

In a statement, Beatles producer Sir George Martin said of Linda, “Paul has to bear the grief of not only losing his love and the linchpin of his family, but also the best friend he ever had.”

HOLLYWOOD HELPS AGAIN: The album of the year, so far, is a soundtrack. Now it appears that The Billboard 200’s next chart-topper might also hail from Hollywood.

"City Of Angels," which continues to be the top performer at the box office and the most successful, was released in over 950 locations. The soundtrack for the film, which took the lead early in the year, has sold over 1.5 million copies.

In fact, “Angeles” is the leading seller at music specialty stores. It trails only “Titanic” (2,686,000 units) and No. 2 Celine Dion (1,600,000 units) because it still lags at mass merchants, where it ranks at No. 6.

But the soundtrack has momentum in that sector, too, ris- ing to No. 3 at the Target chain and growing fast at Anderson Merchandisers and Handleman Co. Thus, “Angeles” looks like the best bet to finally top the “Titanic” soundtrack.

For the second consecutive week, “Angeles” shows the biggest percentage gain, this time with a 46.6% improvement. This very soft post-East Week, that growth looks especially large, earning the Greatest Gainer trophy, with the title's 44,000-unit improvement (exceeding 100,000 units for the week), and a 7-3 jump.

DOWNEAT: A saying much older than the lyrics to Blood, Sweat & Tears' “Spinning Wheel” states the unassailable truth that “what goes up must come down.” An appropriate thought in this week that follows a holiday bonanza like that of Easter. Consequently, only five of the albums in last issue's top 100 show any kind of gain over the previous week, and industrywide album sales (including catalog titles) total 4.7% lower than for the same period last year. The release schedule plays a role in the downturn, too, as last issue's chart featured six entries in the top 30, including two in the top 10, while this issue's highest debut, by Quincy Jones discovery Tamia, enters the chart all the way down at No. 97.

Happily, in comparison, the week's album volume leads that of the comparable 1997 week by a 6.5% gap.

BIG SPLASHES, SHORT RIPPLES: That the industry leads 1997's year-to-date album pace by an 8.2% margin has much to do with the larger-than-average numbers that were piled up in the first quarter by “Titanic” and Celine Dion's “Let's Talk About Love,” titles that were released toward the end of last year. The '98 release schedule has also contributed to the uptick, with a like number of titles debuting in the top 10 as did during the same time last year.

From the start of last year through the May 2 issue, there were 14 al- bums that debuted in the top 10 of the Billboard 200. However, the Notorious B.I.G. saw street-date violations leak his posthumous album on the chart at No. 176 a week before it bowed up to No. 1 slot. This year, 16 have entered in the top 10.

Of the 14 titles that scored a debut in the top 10 during the first four months of '97, 91 stayed there for three weeks or less. Spice Girls had the longest run in the penthouse, with 33 consecutive weeks in the top 10; Pearl Jam and Eric Clapton each had four top 10 weeks. The queen of consistency has been Madonna, who has held in the top 10 for all of her seven chart weeks.

L. Long and winding road: From Jerry Garcia to Kurt Cobain, from Tom Petty to Pink Floyd, we know the passing of a recording artist incites sales spikes, but what happens when an abuser musician loses a loved one? It will be curious to see what effect, if any, the death of Paul McCartney’s wife, Linda, will have on the sales of his albums.

For the time being, for hold for the Beatles’ music, the band’s indelible stamp on popular culture, and the long and dear relationship that Paul obviously held with his mate, Linda’s passing, for many, has the heart-tugging feel of a death in the family. Coverage of her death noted that she inspired many of his songs, and that his latest album, “Flaming Pie,” contained some of her final vocal contributions.

THE BEWITCHED

by Geoff Mayfield

EVEN before his death, Linda McCartney had become a noted campaigner for animal rights and vegetarianism, becoming a dramatic figure in the animal rights movement. She wrote a book called “Home Cooking” in 1989. This led to the creation of her own brand of prepackaged vegetarian meals and a business that had a reported turnover of $4 million pounds within four years, as the McCartneys became high-profile advocates of ecological awareness. The McCartneys were married in 1969, and their relationship was short-lived.

She found her first career path after moving to Tucson, Ariz., where she started, but did not complete, a law degree. After she died, her husband became a successful attorney. There were no major injuries there.

At the nearby Opryland Hotel, a convention of the Midwest Travel Writers Assn. was unaffected, as were Grand Ole Opry shows. Cruises on the General Jackson
as being named one of People magazine's "60 most beautiful people." He's scored numerous hit singles at Christian radio and is one of a handful of Christian artists to achieve mainstream radio success with songs like "Place In This World," "I Will Be Here For You," and "Cry For Love." These are pretty different from the last album," Smith says. "I still think it's Smitty, but I think it's the best thing I've done. Whether anyone else will think that way or not, we'll just have to wait and see, but it's a much more commercial record than the last one. I didn't necessarily set out to do that. I just made the kind of record I feel like making." Smith recorded 26 songs for the album. "It kept getting postponed," he says. "We finally decided we had to draw the line somewhere and release this thing, but I'm glad we waited. It's a much better album than it would have been in the fall." Smith says that Sonlight's producer, Clive Calder kept encouraging him to take his time and record the right songs. "He said, 'You've got a great record, but maybe you've missed that way or not, we'll just have to go to London and work with a different producer,'" Smith says. "So we started exploring other ideas, which took us to London to work with Stephen Lipson (Annie Lennox, Jars Of Clay) and write with a guy named Nik Kershaw. I also had a chance to write for the 'Titanic' movie, and that song ('In My Arms') is my record." In addition to Lipson and Kershaw, Smith served as a co-producer on the album with Mark Heimermann, well-known in the Christian community for流通 in the eclectic current single, 'Love Me Good'; an instrumental tribute to Rich Mullins, 'Song For Rich'; and the anemic 'Live The Life.'

REUNION VP of marketing Michelle Fink feels the album will have wide-ranging appeal, and she's excited about the marketing synergy between Reunion and Jive. "(Both are owned by parent company Zomba.) Reunion will be the first independent music group of Christian labels."

"The whole process of this record has been a joint process with Jive in New York and actually Zomba world-wide," she says. "We've done a major project in the general market as well as the [Christian Bookellers Assn. market]."

The project got off to a good start the last fall when the first single, 'Live The Life,' was released to Christian radio and retail.

Of the songs Smith recorded for the album, he was able to make onto the U.S. release, several are sur-facing on other products. "Once Again" is being included on the version of the album that is being released in Japan, and a tune called "Evening Show" is included with the current CD issue, which was released to Christian radio in March. April 7, the single went to both Christian and general market retailers, priced at $1.99 for CDs and $1.49 for cassettes.

"It's a catalyst piece to product to get people interested and aware of the new album coming out," says Fink. "That single is a sticker with a $2-off [album] coupon. At the time, they buy the single and pre-reissue a copy of the new record, they also get a free 'Live The Life' bracelet."

Fink says Christian retailers have "Smitty centers" with floor displays that include Smith's book and the CD single. The Family Christian Stores chain is also running promotions.

Expectations are clearly high, but KSRJ-FM Houston PD John Will thinks the album will meet them. "This is going to be Michael W. Smith's biggest record. It has everything his core audience loves about Michael," he said. "Jive, meanwhile, is taking the single to mainstream radio, including top 40. Carrabba says the single will be supported in print and broadcast advertising." Smith is managed by Blanton/ Harrell Entertainment and booked by Creative Artists Agency.

According to Smith, he'll spend most of the summer with his family (he's a father of five) and will begin touring again full force Sept. 1.
Asian Music Conference To ‘Re-Invent The Future’

N2K/Music Boulevard chairman/CEO Larry Rosen is the latest music industry leader set for a prominent role at the Billboard/MTV Asian Music Conference, which takes place May 17-18 in Hong Kong. He will take part in a key conference session entitled “Re-Inventing The Future,” which will explore the shape of the entertainment business in the 21st century (also known as the “dragon” century) including the online delivery of music.

Rosen is among the newest confirmed participants at the groundbreaking conference (which is designed as a forum for debate and discussion of the most pressing issues in the Asia/Pacific region), and is expected to attend (the event which will be held at The Regent Hotel, Hong Kong. It will open with a reception Sunday, May 17, and continue the next day with a full schedule of panels and speakers. Delivering a keynote address will be Polygon Far East president Norman Cheng.

The opening panel on May 18 includes Axes chairman Tom Yodda, Rock Records Group president Sam Dunn, and EMI Asia Music senior VP STI Jethro. This session, “The 900-Pound Gorilla,” will explore the impact of Asia’s economic crisis on the music business, and how national, regional and multinational companies are responding to the challenge.

TV Listings On Billboard Online

Billboard Online, the Internet home of Billboard magazine, has added weekly listings of music-related programs on U.S. television. The listings are provided by Rock On TV and cover all of the major broadcast and cable outlets for musical artists.

The listings typically cover such late-night programs as “The Tonight Show With Jay Leno,” “Late Show With David Letterman,” and “Vibe”—specifying the night’s musical guests for each show. There are also listings for key cable programs featuring music on such channels as MTV, VH1-1, E!, HBO, VH1-2, A&E, Bravo, MUCHA, and others.

Also covered are special events such as awards shows, major documentaries, network shows such as "A.C. In Concert," and syndicated programs such as "Sessions At West 54th.”

The listings are updated weekly and provide the channel and subject or musical guest of each program. And like so many of the other features on Billboard Online, the listings are free and available to all Web surfers at billboard.com.

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
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Twain Tracks; Ship Sails Past ‘Exodus’

WHO WILL BE next after Next? If the pattern of No. 1 singles on the Hot 100 in 1998 continues, "Too Close" (Arista) will drop from pole position next issue—every single will reach the pinnacle this year has only stayed there for two or three weeks. The most likely contender to succeed the current chart-topper is the record that speeds S-2, "You're Still The One" (Mercury) by Shania Twain.

By jumping into the runner-up slot this issue, Twain ties the mark for having the highest-ranking single on the Hot 100 by a country artist in the '90s. She's equal with LeAnn Rimes, who peaked at No. 2 late last year with her still-charming "How Do I Live" (Curb), which falls 26-27 in its 48th chart week.

Twain only has to raise one position to have the highest-charting country single of the decade on the pop chart. In fact, she would be the first country artist to rule the survey since Kenny Rogers and Dolly Parton teamed up for the Bee Gees-composed "Islands In The Stream" in October 1983. Twain would also give the Mercury label its first No. 1 on the Hot 100 since Hanson's "MMMBop," which was king of the hill a year ago this month.

While she waits to rule over the pop world, Twain can continue her extended stay at No. 1 on three different chart this issue. "You're Still The One" replaces Jo Dee Messina's "Breathe" (Curb) at the top of Hot Country Singles & Tracks and holds at No. 1 for the seventh week on Top Country Singles Sales. Twain's "Come On Over" album rules Top Country Albums for the 10th week. Whoever is next after Next on the Hot 100 will have the eighth No. 1 hit of 1998. That equals the number of chart-topping titles in all of 1996 and is only one behind the total of No. 1 songs in 1997. That should dispel the myth that chart methodologies introduced in 1991 are responsible for the rash of No. 1 hits that have had extended runs at the top of the chart. There are a number of factors responsible for the quick turnover of hits this year, including the number of singles released in limited quantities (such as Celine Dion's "My Heart Will Go On" and K-Ci & JoJo's "All My Life") and the noncommercial release of potential No. 1 songs ("Torn" by Natalie Imbruglia).

TITANIC'S SCORERS: Ironically, just as the Hot 100 has speeded up, The Billboard 200 has slowed down. That's due to the phenomenal success of the "Titanic" soundtrack, which this issue becomes the longest-running No. 1 soundtrack that is primarily an instrumental score in history. Racking up its 15th week on top, "Titanic" soars past the 14-week record set by "Exodus" in 1998. If the James Horner score can remain anchored in its current position for four more weeks, it will have the longest consecutive run at No. 1 since Prince's "Purple Rain" in 1984.

The GREAT XSCAPE: Will the new single by Atlanta's Xscape become the most successful song about "Arms" since the Supremes? No. 1 hit from 1965, "Back In My Arms Again?" Hot Shot Debut honors on the Hot 100 go to "The Arms Of The One Who Loves You," the new Diane Warren-penned ballad for the group that scored its biggest hit to date with its first single, "Just Kickin' It." That So So Def release peaked at No. 2 in 1993.

CHART BEAT

by Fred Bronson
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