Soundtracks Spark Chart Heat
Labels Develop More Sophisticated Mkty. Strategies

BY CATHERINE APPLEFIELD OLSON
WASHINGTON, D.C.—The No. 4 debut of Columbia Records’ “Armageddon:” this issue on The Billboard 200 is just the latest in a soundtracks heat wave that has set

tled in this summer.

Soundtracks spanning a variety of genres—and varying degrees of success for their accompanying films or programs—account for five of the top 10 albums this issue and 11 of the top 20, among them the No. 1 “City Of Angels,” “Hope Floats,” “Godzilla—The Movie,” “Bulworth,” “Songs From Ally McBeal (TV Soundtrack),” “Dr. Dolittle,” and “Mulan.” For the corres-
onding week in 1997, only one soundtrack appeared in the top 10.

In the first half of 1998, 31 soundtracks have debuted on The Billboard 200, compared with 26 in the same period in 1997 (see Between the Bullet, page 92).

Historically, the soundtracks busi-
ess has run in cycles, spiking with the release of music-intensive hit films, ranging from the Robert Stig-
wood musicals and “Star Wars” in the ’70s to “Flashdance” and “Top Gun” in the ’80s. Labels generally would rush to find the next big thing and then back off from soundtracks when the hits were fewer and fur-
ther between.

But the staying power of sound-
tracks in this decade, which kicked off with “The Bodyguard” in 1992 and has gained momentum with “Waiting To Exhale,” “Space Jam,” and “Titanic,” to name a few, has

given record companies a new perspective on the potential of film music.

Most majors and several independents now have dedicated soundtrack departments and are using those albums as a way to package blockbuster compilations and break their own artists. As soundtracks are increasingly taking on lives of their own, in recent years several are even outperforming the films from which they were culled. With this popularity has come escalated bid-


Kid Vid Isn’t All Play
Competition Fierce In Crowded Market

BY EILEEN FITZPATRICK
LOS ANGELES—The family home video market is about waddlers charac-
ters and family-values story lines, but it’s also the most competitive genre category in the business, with everyone from Belle to Wishbone trying to squeeze onto retail shelves.

Encompassing pro-
gramming that appeals to children, as well as their parents and grandparents, family product can produce coveted long-term branded properties that cross all demographics. Unlike other categories, it’s immune to the changing viewing habits of adults, because there are always children being born to replace the ones who have outgrown “Sesame Street” or “Winnie the Pooh.”

A lack of blockbuster theatrical family films in recent years has slowed consumer traffic in video stores. To fill the gap, suppliers have created spinoffs of well-loved characters in order to rekindle consumer interest.

(Continued on page 85)
Europe
Europe
April
1-17 Rotterdam
19 Ghent
29 Paris
May
1 Munich
3 Vienna
5 Milan
7 Stuttgart
8 Frankfurt
9 Leipzig
11 Copenhagen
13 Turku
15 Oslo
16 Stockholm
19 Berlin
20 Dortmund
22 Zurich
24 Louvain
26 Lyon
27 Gent
29 Birmingham
30 Newcastle
31 Manchester
June
3 Glasgow
4 Sheffield
6 London
9 Rotterdam
11-12 Hamburg
14 Nuremberg
16 Paris
18 London
North America
North America
Begins July 9
July
9 Washington DC
11 Cleveland OH
14 Grand Rapids MI
15 Moline IL
17-18 Detroit MI
22 London ON
24-25 Chicago IL
28 Milwaukee WI
29 Minneapolis MN
31 St. Louis IL
August
1 Kansas City MO
3 Denver CO
5 Salt Lake City UT
6 Vancouver BC
9 Portland OR
11 Oakland CA
14 Sacramento CA
16 San Francisco CA
20 Los Angeles CA
23 Anaheim CA
26 Phoenix AZ
28 San Diego CA
29 Las Vegas NV
September
3 Greenville NC
5 Charlotte NC
7 Nashville TN
10 Dallas TX
12 San Antonio TX
11 West Palm Beach FL
12 Tampa FL
13 Orlando FL
16 Atlanta GA
18 Boston MA
19 Atlantic City NJ
21 Manassas VA
22 Pittsburgh PA
24 Columbus OH
26 Rochester NY
27 Ottawa ONT
29 Toronto ONT
30 Montreal QUE
October
2 Worcester MA
3 Hartford CT
6 East Rutherford NJ
10-11 New York NY
November: Australia/New Zealand
January: Japan

JANET
THE VELVET ROPE
featuring
Got 'Tu It's Gone
Together Again
And the new single:
GO DEEP

Six million copies worldwide...so far

Double Platinum
Canada
Denmark
USA
Gold
Belgium
Germany
Holland
Ireland
New Zealand
South Africa
Sweden
Switzerland
Taiwan

Platinum
Australia
France
Italy
Japan
Norway
Philippines
Spain
UK

Silver
Thailand

Executive Producers:
Janet Jackson
and René Elizondo, Jr.
"The Velvet Rope"
album record produced by
Jimmy Jam & Terry Lewis
(One-Tree-Hill-Productions, Inc.)
and Janet Jackson
RD Worldwide Management, B.V.

November: Australia/New Zealand
January: Japan
GOSPEL

A super supplement covering the key trends and developments that have brought Gospel to its highest profile in years. Look for the latest Gospel releases, cross-promotions and film soundtracks bringing Gospel's message to the mainstream.

CONTACT: Lee Ann Photoglo
615.321.4294

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Linda Matich
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SOUNDS OF THE CITY: MEMPHIS

This city spotlight will celebrate the diverse Memphis music scene, home of BB King, Al Green and Elvis. Including a quick reference listing of key Memphis venues, from arenas to studios, labels and publishers to retailers. Join in celebrating the the city that rock and roll calls home.

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Vid Dealers Group Targets Blockbuster

BY SETH GOLDSTEIN
NEW YORK—The Video Software Dealers Association (VSDA) meets at the Las Vegas Convention Center starting Wednesday 8, but the main action is likely to be off the exhibit floor. And, in the aftermath of the show, legal experts say overshadow anything VSDA had to offer.

For the first time in the association’s 16-year history, a splitter organization called the Independent Video Retailers Group (IVRG) is threatening to draw a courtroom line between the big players like Blockbuster and the independents over the issue of rental dominance. IVRG founder Robert Webb, who owns the six-store Video Review chain in Decatur, Ill., says he plans to file an unfair-competition suit this month in Chicago, home of at least one of his 22 members and law firm Gardner, Carton & Douglas.

It’s anticipated that Blockbuster and one or more studios, possibly including Buena Vista Home Entertainment, will be named defendants. As a trade organization, which doesn’t function as a retailer, IVRG can’t be a plaintiff, but it can pay the bills.

So after VSDA turned down his request for a free meeting room in the Convention Center, Webb has rented space in the nearby Rivero Hotel to pass the hat among dealers who support the legal strategy. Webb says that he’s already contributed $5,000 and that 75 others independent, with 350-400 stores, have pledged many thousands more. IVRG can accommodate about 1,000 to hear Webb and Attorney John Cusack.

At issue are the agreements Blockbuster has struck with vendors like Buena Vista that enable the chain to stock video rental titles at a fraction of the price Video Review and other small fry pay. "There obviously discrimination going on,” Webb says. "Is it illegal? That’s what we’re trying to find out.”

Citing published comments of Sunner Redstone, chairman of Blockbuster parent Viacom Entertainment, Webb clearly thinks the playing field is tilted toward Blockbuster. In a recent Forbes magazine interview, Redstone said the chain pays "zero to $77” for a revenue-shared cassette and retains 60%-70% of the revenues, about one-half of what Webb maintains he pays. Video Review, meanwhile, has never been offered similar terms.

Webb says he’s going to sign a revenue-sharing contract, but whichever of the two programs he chooses will force him to forgo titles from studios not participating in that system. Warner and Columbia don’t submit titles to Rentalk; Fox and Universal aren’t to SuperConn, Webb’s choice. Blockbuster, though, signs no exclusives and has access to all titles, Webb says. "Tell me that’s not restraint of trade.”

IVRG is trying to assemble data, such as store closings in the face of Blockbuster competition, to fortify a case. Thus far, definitive information is lacking, although VSDA may try to help fill in the blanks. "I think they have some initiatives they’re going to announce,” Webb suggested prior (Continued on page 82)

What A Production. The New York chapter of the American Academy of Arts and Sciences (NARAS) honored producers at its 10th annual A&P/Producers luncheon held June 23 at the Supper Club in New York.Shown at the luncheon, from left, are Jon Marcus, executive director of the New York NARAS chapter; Kim and Leslie Sholes, daughters of late recording executive and Country Music Hall of Fame inductee Steve Sholes; producers of the recent MTV News show, Rick Wake, and Ettore Stratta; producers Deric Angetie and Ron Lawrence, recipients of the New Horizons Award for promising new producers; and producer Tony Visconti, New York NARAS chapter president.

MINTY SUPPORT
Greetings from Chicago. I just wanted to thank Billboard for the support you’ve shown for our Minty Fresh artist Komedia (Billboard, April 25). The band is now in the midst of a 15-date tour which will wrap up in L.A. June 27 at the Troubadour. MTV has accepted the “Make It Go!” video for “120 Minutes,” and the single will go to commercial alternative radio June 30. Things are building very nicely for the band overall on the States. I appreciate the time you’ve spent promoting us over in our new artists in our industry Thanks!

Jim Powers, owner Minty Fresh Records Chicago

IN SEARCH OF A FORMAT
In David Fittner’s Commentary “Rock Should Show, And Reflect, Its Age” (Billboard, June 20), the point is made that audiences aren’t exposed to veteran artists whose work reflects their considerable life experience. References to Eric Clapton and James Taylor only underscore the number of previously commercially viable musicians whose work has difficulty penetrating the current marketplace.

The most logical place for these artists to gain airplay is the AAA (adult album alternative) format, which was initially founded to attract disenchanted baby boomers. Despite the recent efforts of knowledgeable programmers like Vin Scelsa, recent releases by major artists have been either underplayed (McCartney, John Fogerty, Dylan) or virtually unplayed (Bruce Springsteen, Doobie Brothers, Heart, Steely Dan), regardless of their “radio-friendly” content. For a format that purports to target a demographic group with a large amount of discretionary income, the economic implications resulting from such narrow-minded thinking approach critical mass. There is rock that reflects its age: artistic and expressive, music that is just not a format successfully reflecting its audiences’ desire to hear it.

Mark Fortunato
Norwell, Mass
Winter's Living Music And Windham Hill Pact

BY PAUL Verna

NEW YORK—In a move designed to broaden its scope in the adult-oriented music market, BMG’s Windham Hill Group has entered a five-year marketing and distribution arrangement with world music saxophonist/composer Paul Winter and his Living Music Records label.

The deal covers upcoming releases by Living Music artists—such as “Brazilian Days,” a collaboration between Winter and guitarist Oscar Castro-Neves—as well as the independent label’s 25-title catalog, which is being reissued for a late-summer release.

To introduce the Winter oeuvre to a new audience—and to reintroduce it to existing fans—Living Music and Windham Hill will release a compilation tentatively titled “Paul Winter’s Greatest Hits,” which will include catalog material and new recordings of Winter classics “Icarus,” “Wolf Eyes,” and “Farewell.”

Packaged with the best-of collection will be a free sampler of material by other Living Music artists, such as Paul Halley, Eugene Friesen, and Glen Velez—all members of the Paul Winter Consort—as well as Pete Seeger and Nefirin Ni Rian, according to Windham Hill Group president Steve Vining.

“There are few people out there who have made the contribution to their genre as much as Paul has and who are unaffiliated and can spin in here and take advantage of the marketing and promotion expertise we have developed,” says Vining. He notes that all Living Music titles will retain the Living Music label and identity and that Winter will be completely autonomous.

Winter says the Windham Hill deal provides two of the qualities he values most: “the human factor and the marketing efficiency.” He adds that longtime friend Rick Bleiweiss, currently senior marketing VP at BMG Distribution, introduced him to Vining two years ago.

“Steve is a rare executive who has deep grounding in both music and marketing,” says Winter.

Since joining Windham Hill in July 1996 from a post at RCA Victor, Vining has successfully moved the company beyond its new age core into such areas as blues and urban AC. He has accomplished this in part by absorbing the Private Music label—which included Etta James and Taj Mahal—and signing established artists like Jim Brickman, Peabo Bryson, and Jeffrey Osborne.

(Continued on page 85)
The new album and his first solo release since hitting double platinum with LSG.

Features the single and video "Thinkin' Bout It" plus guest appearances by Mary J. Blige, Sean Levert, and a special appearance by Gerald's son LeMieah.

Gerald Levert has built a remarkable career in his 31 years. He has sold over six million albums as a solo artist and with his group Levert, and another two million with Keith Sweat and Johnny Gill in LSG. His most recent solo album Groove On sold platinum-plus, and Father And Son, his acclaimed 1995 album with his father, O'Jays founder Eddie Levert, Sr., went gold. He has written, produced, or both, fourteen #1 R&B hits for himself and for an all-star list of today's top R&B and pop artists. And he's a Grammy nominee.

On Love & Consequences, Gerald takes a very personal look at passion, love and life, on thirteen songs that, as always, feature his powerful voice as the main attraction.


Co-produced by: Big Baby & Suga MIke Shelbourn, Sylvia Rhone

Executive Producers: Gerald Levert, Sylvia Rhone & Martin Bobb

Associate Executive Producer: Leonard Brooks

Management: Leonard Brooks for LB Management

In stores July 21
**U.K. Chart Deal Changes Retail Has Bigger Stake In Weekly Lists**

LONDON—A new ownership structure for the "official" U.K. charts is a measure of the continuing reach and influence of the country's music merchants.

On July 1, a joint venture between the British Assn. of Record Dealers (BARD) and the British Phonographic Industry (BPI) was formed for the ownership and exploitation of data to the industry charts (Billboard Bulletin, July 2).

The arrangement replaces the Chart Information Network (CIN), which featured Richard Miller Freeman, a subsidiary of Britain's United News & Media group; that deal expired June 30. Miller Freeman publishes the U.K. trade paper Music Week.

Says BARD chairman Richard Wootton, "Negotiations [concerning the new accord] are still under way since certain things have been decided, and other things have yet to be decided." BARD members supply the point-of-sale data necessary to construct the charts; the trade group includes all the leading U.K. retailers of music.

The charts are published each Friday.

Sources say the BPI has renewed its data-collection contract with research firm Millward Brown, but the firm declines to comment.

**MTV, Box Take Steps In Digital Programming**

**BY CARLA HAY**

NEW YORK—Digital cable has been touted as the latest wave of technology to revolutionize TV, but what does it mean to the music video industry? By most estimates, it means a relatively small audience for spinning music channels in 1998—and rapid growth for traditional cable.

Both MTV and the Box are moving forward with plans for their spinoff channels. On June 30, MTV announced a new venture with companies like A&R Business, for launch late 1999. The deal includes new digital channels (Billboard Bulletin, July 1), while the Box continues to expand its spinoff-channel offerings in the digital cable.

Most cable TV systems operate on analog platforms whose channel lineups are usually filled to capacity. Upgrading to digital cable lets a system add dozens of new channels to its lineup. But such upgrades are costly and time-consuming investments for cable operators.

As a result, cable operators must roll out digital cable gradually in neighborhoods. It's not uncommon for one neighborhood to have access to digital cable while the other part hasn't been upgraded yet, even when all parts of the city are served by the same cable provider.

This business is an industry's seeming-ly slow pace at full capacity is digital reflects in the statistics. According to the analyst firm Paul Kagan & Associates, there are about 65 million U.S. cable-TV subscribers.

By the end of 1998, the projected

(Billboard Bulletin, June 30). Wick- low is the first channel to be launched in near Dublin where Moloney, leader of the Irish traditional band the Chieftains, lives and works.

Wicklow, whose sales and distribution will be handled by BMG Classics, is New York, has a new management team that includes John Voightman as label manager, responsible for marketing and promotion. Sources say Deborah Morgan is expected to be named GM of BMG Classics, overseeing operations of Wicklow.

A&R will remain in Vancouver, where the Chieftains' managers and label co-founders Sam Feldman and Steve Macklem are based. Many artist

**GoodNoise Takes Online Leap**

**Label To Digital Distribution Of Music**

Palo Alto, Calif.-based GoodNoise Corp. is the latest to join an ambitious breed of technology/music hybrid companies that are focusing on digital distribution of music. But a very controversial open MP3 format.

While most traditional record labels are taking measured, careful steps toward digital distribution, companies such as GoodNoise—or Nordic Entertainment Worldwide (Billboard, April 25, 1997) before it—are racing aggressively in the belief that record companies must shift their business models to thrive in the new distribution channel.

GoodNoise plans to sign its own artists as well as partner with indie record labels to handle digital distribution of their catalogs. The company also plans to operate a mail-order business and is considering a move with an indie distributor for traditional retail sales.

Although GoodNoise has not yet announced any artists or label deals, the 10-person firm says it will begin selling music sometime this month. Sources close to the company say they may sign several acts, including artists who are currently signed to the first artists on board. Though Black is signed to the company's indie spinART, he maintains digital royalties.

GoodNoise plans to offer individual songs for 99 cents or $0.99 for nine to 13 songs, depending on the length of songs and an act's prestige. Focus on the company's debut project,

**Country Artists Win Suit Against 'Cybersquatter'**

**BY CHET FLIPPO**

NASHVILLE—In the first such case, a group of artists was granted a summary judgment against the National, a federal judge has ruled in favor of 27 country music artists who filed a joint lawsuit against a “cybersquatter” that had registered the group's name as a domain name.

This attachment, however, does not prevent a user from distributing the song.

(Billboard Bulletin, June 30). Wick- low is the first channel to be launched in

**Daydream Believers** Following a luncheon at the governor's mansion, Arkansas Gov. Mike Huckabee proclaimed June 16 as the Martin Day in the state. He signed the act, "In recognition of the Southern gospel group's new Spring Hill Music Group album, "Dream Big,"

which was released June 16. Shown at the mansion, from left, are Huckabee and Martins members Joyce Martin McCollough, Jonathan Martin, and Judy Martin Hess.

**GoodNoise Label Bows As Wicklow**

**BY DON JEFFREY**

NEW YORK—With a new name and executive lineup and five albums in stores, Wicklow Records—the joint venture formed by Paddy Moloney, his managers, and BMG Classics—is striving to become a force in world music.

The label, established last year, was formerly called Uniphar, until the name was dropped after the threat of legal action from EMI imprint Hemisphere, whose name and logo were similar (Billboard Bulletin, June 30). Wicklow is the first music channel to be launched in Wicklow, whose sales and distribution will be handled by BMG Classics in New York, has a new management team that includes John Voightman as label manager, responsible for marketing and promotion. Sources say Deborah Morgan is expected to be named GM of BMG Classics, overseeing operations of Wicklow. A&R will remain in Vancouver, where the Chieftains' managers and label co-founders Sam Feldman and Steve Macklem are based. Many artists signed to the label have been discovered by Moloney while on tour with his band.

"The philosophy of the label is to be artist-driven and a little bit more nontraditional," says Voightman. "It's looking to be more edgy and alternative than most world music."

In August, Wicklow will release "Vhama" by Finnish folk-pop group Värttäini and "Nagual" Site by Bill Laswell. Christmas will bring an album recorded by Moloney and the Chieftains and the Vatican Choir directed by Marco Frisina. Next year, the label will put out titles by Laurel MacDonald, Tuvan throat singers Yat Nika, and Laswell (a Cuban project). On June 16, the label released two albums by Ashley MacIsaac, the debut album by Scottish Gaelic pop singer Mary Jane Lamond, and an album featuring music from the Canadian maritime provinces. The label's first release was "The Irish In America: Long Journey Home," the soundtrack album to the PBS-TV special that aired in January.

Though Moloney, 50, is executive producer of Wicklow's albums, he remains a member of the Chieftains, who are signed to BMG Classics label RCA Victor and have been recording since 1963.
This year we've worked to give Catatonia and The Corrs their first ever UK number one albums. We basked in Madonna’s sixth UK number one album and Simply Red’s fifth consecutive number one album. And we’re very proud of our part in the welcome return of Rod Stewart.

Talking about great records, on May 29th we held the top three chart positions for the first time in our history. It’s a feat we’ve repeated twice since then.

We always believed this year would be a good one for us, but 1998 is turning out to be a record breaking year for our record breaking.
Brunswick Adds Labels, Makes Distribution Deal

BY IRV LICHTMAN

NEW YORK—Brunswick Rec-
ords, the R&B/pop label owned by the late Nat Tarnopol and reac-
tivated three years ago by his son Paul, has increased its footprint in the entertainment world. A&R-driven, the label has a new and expanded staff, a new office and a new focus on developing new talent.

Brunswick is now a part of the larger Brunswick Music Group, which also includes the legendary Atlantic Records. The merger allows Brunswick to leverage the resources of the larger company, including its extensive international reach and deep content library.

The label is also expanding its distribution network, signing deals with major distributors to reach new markets. This will allow Brunswick to reach a wider audience and increase its visibility in the music industry.

In addition to the label's new focus on development and distribution, Brunswick is also diversifying its roster of artists. The label is signing new acts and reissuing classic albums from its extensive back catalog.

With its new focus and expanded reach, Brunswick is poised to become a major player in the music industry. The label's commitment to developing new talent and leveraging the resources of its larger parent company make it an exciting prospect for artists and fans alike.

The combination of these factors, along with its focus on development and distribution, makes Brunswick a force to be reckoned with in the music industry. With its new roster of artists and expanded reach, the label is well-positioned to make a significant impact in the years to come.
The Voice!
The Record!
The Hit!

Jennifer Paige

CRUSH

Van Peebles Still Breaking New Ground

BY SHAWNEE SMITH
NEW YORK—“Griot” and “Renaissance man” are the terms widely used when describing veteran filmmaker/spoken-word artist/novelist Melvin Van Peebles. Those descriptions and more seem apt this summer, as the Manhattan-based Van Peebles flies to Paris July 15 to serve as “honorary president” for the opening of the countrywide “Racines Noirs 98,” aka Black Roots, the cultural festival organized to coincide with the 150th anniversary of the abolition of slavery in France. He’ll be back in the States for appearances Aug. 19 and 20 at Fez in lower Manhattan to present his music-cum-spoken word cabaret show, “Melvin Van Peebles: Roadkill Wid’ Brer Soul.” And in between, Van Peebles will continue pre-production work in France for the filming of the next spring of a movie, based on his 1967 French novel “The Chinaman Of The 14th District,” that he wrote and will direct.

1971 film “Sweet Sweatback’s Baadasssss Song,” which Van Peebles produced and distributed independently. The movie was about the life-and-death chase of an innocent African-American man caught in a police scheme gone awry. “He is the reason why I do what I do.”

Almo Sounds Gives U.K.’s Heap Major Push

BY DOMINIC PRIDE
LONDON—Imogen Heap had found a lot of friends in the music business before she’d even started an album. Almo Sounds’ shrewd pre-release campaign for the 20-year-old graduate of the Brit School has ensured that the Aug. 17 U.K. launch of her album, “I Mega-phone,” will be noticed by broadcasters, press, and retailers. For the label, created by A&M founders Herb Alpert and Jerry Moss, it is the most significant campaign mounted thus far for a solo artist. Ken Onstadt, managing director of Almo, had a dream that swayed her decision.

Fripp Label Does It His Way

BY BRADLEY BAMBARGER
“Progressive” is a word that has often been associated with guitarist Robert Fripp. Yet it is not only his rock with King Crimson and his pioneering solo work that has been of a progressive persuasion, but his sense of business—as evident from the words and deeds of his label, Discipline Global Mobile. Since founding Discipline in 1983, Fripp has issued some 30 albums drawn from his solo work, King Crimson-related projects, and the efforts of such kindred spirits as the California Guitar Trio. Last month saw the release of “Pathways,” the California Guitar Trio’s third Discipline-disc, and “Absent Lovers,” a two-disc archival set documenting the final concert of the 1981-84 model King Crimson. Other recent issues include “Space Groove,” from the King Crimson “Tractel/Project Two” (featuring Fripp and Crimson bandmates Adrian Belew and Trey Gunn); “The Nightwatch,” a two-disc live recording of the 1973 Crimson in Amsterdam that was a hot bootleg for years; singer/songwriter Peter Hamill’s “Everywhere You Hold”; and Fripp’s (Continued on page 96)

Sinéad O’Connor Starts New Artist Signs Four-Album Deal With Atlantic

BY MELINDA NEWMAN
NEW YORK—When Sinéad O’Connor went shopping for a new label deal, she had one specific mandate: “I wanted to be with a label that wasn’t going to be sold,” she says. That search led her to Atlantic Records, whose executive VP/office of the chairman Craig Kallman signed O’Connor to a four-album worldwide deal. The pact does not include her past catalog, except for 1997’s “Gospel Oak” EP. “I signed to Ensign in 1985,” she says. “That was sold to Chrysalis, which was sold to EMI. You feel like you’re basically in a slavery situation. I needed somewhere where that wasn’t going to happen.”

While she was deciding between Columbia, which reissued “Gospel Oak” after EMI was shuttered in the U.S. last year, and Atlantic, she had a dream that swayed her decision.

(Continued on page 92)

The Multi Format Radio Love Affair Has Begun!

3 Singles • 3 Formats • 3 Smash Hits!!

NATIONAL TV CAMPAIGN BEGINS JULY 1: Lifetime, Nickelodeon, CNN, A&E, Today Show, Rosie O’Donnell, USA, Food Network

JIM BRICKMAN & DAVE KOZ
“Partners In Crime”
NAC & R&R Debut #25

STREETS
JULY 14
Virgin Is ‘Know’ Place For Vandross
Label Debut Sees Veteran R&B Crooner Diversifying

BY SHAWNEE SMITH

NEW YORK — “It’s just amazing to know that I have 13 albums out—all have gone [at least gold or platinum], one went triple-platinum—and that the best part of my career is about to happen,” says Luther Vandross of “I Know,” his first project for Virgin Records America in North America and EMI in all other territories.

His excitement for the set, which is slated for release July 28 in Japan and Aug. 11 in the rest of the world, stems from it being the first album over which Vandross feels he has truly had creative control.

“There was always a tug of war [at Epic],” says Vandross, “They never wanted me to produce myself, they didn’t know much of what I did. It was hard to just hand over [my project] to another producer because I felt I was well-qualified... I have no problem working with other music that is given to me, but I’d like to be able to work with my own music first.”

(Epic will release a compilation of covers recorded by Vandross from past albums, such as “Superstar,” Sept. 22.)

Vandross was free reign over “I Know,” and the result is 12 tracks that run the gamut of pop, dance, and R&B. It’s a diverse mix of ballads, one cover (Leo Sayer’s “When I Need You”), and a few uptempo tracks.

“I am most at home singing sad songs, love songs that send chills up your spine, [but] I started in [dance music]. Some of my songs with [former group] Change are larger than life. So I just try to include some of everything—a lot to dance, to a lot to reflect on, to be romantic to. Everybody’s got it a right to choose what they want to listen to. And I want to be remembered not as a love man, but as a premier vocalist of our day.”

For “I Know,” Vandross worked with longtime collaborator Nat Ad- dery Jr. and formed new ties with producers and songwriters Tramp Baby Tony Moran, Fungi Thornton, Rex Rideout, and Lil’ Louie Vega. Virginia selected the title track as the top 40 and worldwide first single.

The second track, “Nights In Harlem,” is being serviced as the first single to R&B radio in the U.S. “I Know,” which is a decidedly pop song, features Stevie Wonder on har- monica and Cassandra Wilson on background vocals. “Nights,” on the other hand, has a smooth, jazzy feel and features a rap up-and-coming artist Precise. A Rodney Jerkins remix has already been recorded, and Guru of Neo Triye/Virgin act Gang Starr raps on the track.

(Carried on page 18)

Crazy For Coko. SWV’s lead vocalist, Coko, celebrates the signing of her solo record deal with RCA executives. Shown seated, from left, are RCA executive VP/GM Jack Rovner, Coko, and RCA Records president Bob Jamieson. Standing, from left, are RCA senior VP of business and legal affairs Jeff Walker, SWV Management’s Shirley Bell, and attorney Bruce Jackson.

A&M’s Dishwalla Taps Into ‘Think’ Mode For 2nd Album

BY CARRIE BORZILLO

LOS ANGELES—With most young acts, there’s a fair bit of anxiety surrounding the sophomore album. However, in Dishwal- la’s case, that anxiety is tenfold, considering the Santa Barbara, Calif., pop/rock band has the added pressure of following up one of the most popular tunes of 1996, “Counting Blue Cars,” which earned Billboard’s rock song of the year honors.

“There’s a lot of pressure in general, whether we had a big hit song or not,” says Dishwalla’s lead singer, J.R. Richards. “We put a lot of pressure on ourselves, and we’re feeling pressure from everywhere. It’s hard not to feel that you have to outdo yourselves. That song was the biggest song of that year, so it’s hard to beat that.

The key is for us to try not to think too much about it, to still be creative.”

Three years after the release of “Counting Blue Cars”—and the album it appears on, the gold-cer- tified “Pet Your Friends”— Dish- walla returns with “And You Think You Know What Life Is About,” due Aug. 11 on A&M.

The new album, produced by Marc Waterman (Elastica, Ash, Ride), is strikingly more introspective than “Pet Your Friends.” “I’m a lot of ways I think I feel things a lot of people feel, and I’ve tried to capture that so people can relate to it more than the last record,” says Richards. “The lyri- cal direction changed from our being on the road that long. We grew up as a band on the road. (Continued on page 16)

The BEAT...

by Melinda Neumon


For their last tour, disappointing out, the owners, among them Blues Traveler lead John Popper, have regrouped and brought in SFX as a minority percent- age owner. Additionally, Blues Traveler has rejoined the tour after taking a break last year.

“Something I personally learned last year is some- thing Bill Graham said constantly,” says H.O.R.D.E. co-founder and Blues Traveler manager Dave Frey. “When they’re out there, it’s just a bad show; there just can be a bad deal.”

I’ll never forget that lesson after last year. Last year was the best show we ever booked in our whole lives creatively. We just shot high as to how many people we needed in attendance to break even, and we didn’t make those numbers. We lost money, and so did a lot of other people.”

Despite the cancellation of the first date of this year’s tour, July 9 in St. Paul, Minn., Webb says the 14-show tour looks rel- atively solid. “We have maybe half a dozen shows that are really concerning me right now, but in any situation where a show isn’t doing well, we make financial adjust- ments, and we work presently to make it work.”

One site in trouble due to natural forces is the Aug. 19 show in Jacksonville, Fla. Due to still-uncontrolled wildfires in the area, tickets for the show haven’t gone on sale, but Frey says plans are to make that show a benefit for victims of the Florida fires. “We’re not sure yet how to logically pull it off, because people are still working to contain the damage, let alone fix it,” he says. “But we just decided to make that show a benefit.”

In addition to Blues Traveler, acts on this year’s main stage are Barenaked Ladies, Ben Harper, and Alana Davis. Playing selected dates on the main stage at vari- ous venues will be the Smashing Pumpkins, the Mighty Mighty Bosstones, Paula Cole, and Faithfull.

The second stage will feature Gov’t Mule, Robert Bradley’s Blackwater Surprise, Catatonia, Guster, and, on a number of dates, Marcy Playground, Cherry Poppin’ Delight, Brian McComas, and Gabberie. Another problem the tour ran into last year, says Frey, was competition from radio station summer extravaganzas. “You can’t get any promotional support with the stations for two months in May and June when they’re branding their ‘summer festival,’” he says. Because of that, no act on H.O.R.D.E. can play a radio station festi- val in a market where the tour is also playing.

According to Frey, the show’s average ticket price is $22.25. A portion of proceeds will go to charities: VH1’s Save the Music, LIF/EBeat, and Planned Parenthood.
ALMO SOUNDS GIVES U.K.'S HEAP MAJOR PUS

(Continued from page 18)

support for female singer/songwriters—we have the biggest following in the country for Tori Amos. Every one of her singles has been on our playlist. Imogen kind of falls into that category."

Adds Crawford, "I'm sure she'll be successful. There'll be a cult following for her first."

Such glowing tributes have not come without hard slog. In the U.K. alone, a two-week radio tour has taken Heap to meet key Independent Local Radio (ILR) regional commercial stations.

Her international promo tours have taken her to the key territories where she will be released this summer, including Japan, Canada, Australia, New Zealand, and the U.S.

Even before her professional career began, Heap's talents had been in the eye of the music industry. A 1996 graduate of the Brit School, she was among the most accomplished performers at a 1994 showcase for a selected audience of music industry chiefs who support the college through the British Phonographic Industry.

Heap says the school gave her qualifications and a thorough grounding in her craft, although it was by no means a passport to success. "I did a music technology course, so I spent a lot of time in the studio there," she says. "I just wanted to know about putting things down—I didn't want to get a record deal. It was only when people started to ask me about a deal that I started thinking about it."


GENUINE ARTIST

Heap's manager, Mark Wood of Modernwood Management, started working with her after seeing her at the Brit School showcase. "She's a real, genuine artist," says Wood. "It's always the music and the art that is driving her, not the fame and fortune."

It was a publishing deal that came her way first. After considering Windswept Pacific, Heap signed with Rondor Music, sister company of her label, Almo. "James Dewar [head of A&R] sold it for me," she says, noting that Ralph Simon, former managing director, "was the one who suggested that we do a joint deal. I had not thought about a record deal."

The 2 1/2 years from her signing in early 1996 to her current release were spent working with producer artist Nik Kershaw, also a Modernwood client. She also has been writing with Talokin Loud at Urban Species, with whom she recorded the track "Blanket." And she has been recording with British band Acacia.

Working with producer David A. Stewart was a transitional phase until she settled with producers David Kahne and Guy Sigsworth. "They were very productive and very involved," says Heap. "They knew how to get the sound out of me."

The album's 11 songs range from wistful outpourings of the heart through powerful rock such as "Angry Angel" to the playfully assured current single, "Come Here Boy," released in the U.K. June 27. It came out June 8 in Australia.

Almo Sounds U.K. GM Tony Quinn is aware that the mainstream music industry does not favor solo singer/songwriters, as albums have to be recorded in their entirety before artists can be promoted.

Quinn is confident that the label's strategy has started to pay off. "She's coming off a very strong ILR issue," says Quinn. "Also Jerry and Herb have been involved in album artists with long careers. When we signed Imogen at 18 as a songwriter, she had some very clear ideas about where she wanted to go."

In the U.S., where "I Megaphone" was released June 16, Almo's support included an April showcase tour by Heap, according to Almo head of marketing (U.S.) Eliana Giournas. The musician played club dates and visited retail outlets and radio stations in New York, Philadelphia, Boston, Atlanta, Chicago, Los Angeles, San Francisco, and Seattle and made a stop at Valley Media in Sacramento, Calif. "She made a lot of friends at radio and retail when she was visiting," says Giournas.

Almo is working "Come Here Boy" at modern rock and triple-A radio. "We're trying to build a story in each market where she's getting airplay," Giournas says.

The label has made a promotional cassette of the tracks "Come Here Boy" and "Sweet Religion" available to retailers and is also distributing it at some Lilith Fair dates.


The album is licensed to Universal for continental Europe and will appear there in September.

Modernwood's Wood says the company saved Europe for last "because Almo's an American company, and we spent a lot of time there and in Canada." Also, says Wood, PolyGram will release the Urban Species track "Blanket" in Europe in September, with Heap as a featured artist, and she will appear in the video.

 Barely out of her teens, Heap is already looking back at how much progress she has made. "Your perspective changes very quickly on what you've written. I'm involved in so much more music now," she says.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

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Tuning your German business into the future...
A&M'S DISHWALLA TAPS INTO 'THINK' MODE FOR 2ND ALBUM
(Continued from page 15)
really. How we view things changed because our environment changed so dramatically that my thoughts became more introspective and I started thinking about how I reacted to stuff.”

The label plans to kick off the album with what it believes to be the strongest track on the disc, the powerful rock ballad “Once In A While.”

“I think the way we launch this record is critical,” admits Morty Wiggins, senior VP of marketing/ GM at A&M. “There’s a whole argument with setup tracks; you either cringe or you believe in it. Personally I don’t believe that in June 1998 you can afford setup tracks, especially coming off a huge success. When you have a huge success, you better be able to follow it up with a hit.”

That said, the pressure is on for “Once In A While,” which will be serviced to modern rock and mainstream rock stations July 13 and to top 40 and AC outlets two weeks later.

While radio will be a big part of the marketing plan, heavy touring and a “conscious effort in imaging the band” are key as well, according to Larry Weintraub, VP of A&R at A&M. “That was a bit of a problem on the last album,” he says. “A lot of people still don’t know what the band looks like, so with photos and eventually with the video is key.”

A&M will get no argument from radio programmers about the band’s faceless image. “We still play ‘Counting Blue Cars’ as a gold record,” says Mike Savage, music director at modern rock KYLL (Y-107) Los Angeles. “I think what they have to concentrate on now is making the singer more of a star, more of a front man. There’s a lack of stars right now, even with bands like Matchbox 20 or Fastball; no one really knows who they are.”

Adds Wiggins, “At this point, there’s probably 700,000 people who know who we are, but we’re not satisfied with that. We expect three times as many people to know who Dishwalla is this time. So, in that regard, yeah, we have a lot of work to do.”

One traditional avenue of exposure that A&M plans to deal with differently is music video. Wiggins says it doesn’t always make sense to create a video before a song goes to radio, so for "Once In A While" the label plans to hold off making a clip.

“We’ve gotten a very clear message [from MTV] that our videos will be dealt with when we achieve a certain chart position,” says Wiggins. “Why not take all your money to achieve that chart position, as opposed to the vanity of making a video that may sit on a shelf? We’re spending a boatload of money on Dishwalla; it’s a priority record. But we’re going to spend it on the launch, and when it is a hit, then we’ll spend some more money on making a video.”

As part of the launch plan, Dishwalla—which also includes guitarist Rodney Browning, bassist Scot Alexander, drummer George Pendergast, and keyboardist Jim Wood—returns to its roots by playing 300- to 500-seat clubs for its first string of dates. The tour will hit 15 major markets, beginning in Minneapolis Aug. 19 and wrapping up in San Diego Sept. 12, with stops including Chicago, New York, Los Angeles, and Boston. The next step in the touring plan will be to either support a major act or embark on a package tour from October through December.

The last time around, the band toured for more than two years, ending the long run with headlining shows at 1,000-seat venues. “We’ve become more of a band [after being on tour],” says Richards. “It’s given the music more of a cohesive, more interesting sound. This record sounds more like we do live. The biggest difference is we recorded in our own studio in a house in Santa Barbara, instead of in a traditional, sterile environment of a studio. We didn’t want to be pressured by the clock, and it was just more comfortable.”
mod is a new web service enabling German consumers to purchase and download musical content over the country's high-speed ISDN network. Any owner of German marketing rights can benefit from this new distribution channel and many record companies are already in on the action. Low costs and secure payments mean it has never been easier to reach out to a high-spending target audience. Now that Deutsche Telekom has committed itself to building mod into an important distribution platform for high-quality online music in Germany, the time is right for you to secure your place in this exciting market of the future and create ongoing exposure for your catalogues and libraries. Sounds interesting? Then click your mouse on www.audio-on-demand.de.

If you like what you see and hear, tell your German distributor or contact Steffen Böhm (phone: +49-651-130-2581, fax: +49-651-130-2585, e-mail: steffen.boehm@t-online.de).
Artists & Music

Cutfrethe's ‘Night' Comes Via Mercury

BY JIM BESMAN

NEW YORK—Few debuting artists have been heralded with such fanfare as Mary Cutfrethe, singer/songwriter/guitarist, who grew up in Connecticut and lives in Houston, has already been the subject of two nationally publicized threats. Today, with out the benefit of any product. A third piece in that newspaper is scheduled to run prior to the release of her debut album, "The Night Is Through," which Mercury will issue Aug. 25.

There's a reason why this woman has had this kind of coverage—she's Mercury's senior VP of marketing, Marty Maidenberg, who notes that upcoming Cutfrethe marks an exposure that includes Interview, Spin, CNN, The New York Times, "Politically Incorrect," and Esquire, which will feature Cutfrethe, a Yale graduate and former feature of Ivy League rockers. “She can really serve as a role model to a new generation of wannabe guitarists, female guitarists, and African-American guitar players who are interested in rock. On top of that, she's the best rocker I've seen in a long time.”

Cutfrethe herself, who is one of the purest guitarists I've ever seen. She has this raw emotion, live, and-she is a real deal. She is also a great person. It's what rock’n'roll used to be: You hear her, and she stands out because of the power she gets when she plays. And as Cutfrethe notes, though, “When The Night Is Through” doesn't completely replicate the sound of her stage shows.

Continental Drift

Continental Drift

NASHVILLE: Growing up near Memphis in Bolivar, Tenn., Rick Moore spent his formative years listening to the music of John Lee Hooker and Jimmy Reed. By the time he was in high school, he had his own band and also worked as a DJ at WHUR-FM, Bolivar. Moore says he got into music from "holy rollin', screamin' gospel" to rock and blues. Not surprisingly, those influences permeate "Slow Burnin' Fire," which Moore released in March on his Mr. Lucky Records. Distributed by Memphis-based Select-O-Hits, the album is already garnering airplay in 70 markets, including Berkeley, Calif., and Telluride, Colo., according to Moore. He adds that he's also heard from a European company that wants to license the record. Moore spent the '70s and '80s touring with a variety of bands before leaving the road in the late '80s to devote time to his family and his songwriting. However, it didn't take long for the recording bug to bite. He formed Mr. Lucky Records in 1996 and released "Blues Co-Op," which featured a variety of Nashville-based acts and won him a Grammy. He went in the studio with longtime pal Jimmy Nalls, known for his work with Sea Level, Dr. John, and the Nighthawks. The resulting session yielded "Slow Burnin' Fire," for which Moore wrote or co-wrote 10 of the 13 cuts. The disc not only spotlights Moore's talents as a writer and vocalist but also features top musicians such as William Hwayne on harp, Reese Wynans on piano, Noel Roy on guitar, and Wayne Jackson and Doug Moore on horns. "We had no master plan," Moore says. "We just wanted to make the best record we could possibly make. We wanted a record we could really feel good about." Moore and his Mr. Lucky Band have been performing around Nashville, and he says there are plans to tour nationally, particularly in markets that respond strongly to the record. Contact MIKE HYLAND at 615-244-7224.

DEBORAH EYRING PRICE

BOSTON: This year's winner of the 20th annual WBCN-FM 104.1 Rock 'n' Roll Bumble went to the inventive and alluring pop group the Ghost of Tony Gold, one of those rare Boston bands that totally defies any genre or pigeonhole. They drop pop, dip into spacey psychedelia, throw in some gonzo banjo, or add lush texture with synthesizers. "We like to pull from all those areas, not just pick one and stick to it," says the band's vocalist, singer/guitarist Brian "Bones" Moore. "But my main influences are like early David Bowie or T. Rex. That captures a lot of what the Ghost is about." Contact Lane at 617-242-9653.

KEN CAPPIanno

ATHENS, GA.: Since the early '80s, musicians have flocked to the vibrant and creative music scene here. This summer, organizers of AtlFest '98 are hoping to draw members of the music industry as well. On July 16-19, the second AtlFest, Athens' music and arts festival, will offer a diverse sampling of local talent, featuring 150 local bands at 21 venues. Organizer Jared Bailey, former founder of the Fabulous 40-Watt Club and founder of Flagpole magazine, estimates that the event will showcase the top half of the nearly 1,000 bands that call this town of 42,000 people home. "For the amount of bands here per capita, we should be a town of nearly 1 million people, compared to the rest of the country," he boasts. After the local success of last year's AtlFest, Bailey says, he decided to attract a wider audience by doubling the amount of talent and adding five more venues. The festival will also be held in two locations: the downtown area featuring local and national acts, including producer/musician Mitch Easter and Musician magazine editor Bob Dorshuk. Festival performers are previewed on a CD sampler released by Atlanta-based Ghostmote Records. The event will also include a Kids' Fest. Contact: 706-545-1975.

BRUCE RUCKLEY

VIRGIN IS 'KNOW' PLACE FOR VANDROSS

(Continued from page 14)

"Nights In Harlem" is intended to re-establish Luther's long-term standing in the R&B community," says Ray Cooper, co-president of Virgin Records America.

"I 'Know' is more suitable for the international marketplace," says Vivian Guelder, director of international marketing and promotion at Virgin. "There's less of an urban marketplace internationally, so the pop single seems to be the most obvious choice.

For many programmers, a new album from Vandross is reason for celebration.

"Luther says he's excited to hear any new release from Luther because he is still a core artist for our audience. But I have to hear it first," says Toya Beasley, PD at adult R&B station WRKS New York. However, she admits she's heard little about the project from the label. "As long as he stays the same old Luther, he will be a very welcome addition.

David Dickinson, music director at WHUR-FM Washington, D.C., says that he heard a snippet of "Night's" and that his station will be playing the single. "Somebody like Luther is a core artist for us. So there is no doubt that we will just put ( Nights') right on the air. He is someone we can bank on. This single sounds like it's good. I am anticipating to see how he is going to be worked with the new label."

While neither Sonya Askev urban buyer at North Canton, Ohio-based Camelot Music, nor Manny Williams, assistant manager at Sam Goody in Philadelphia, has heard music from "Night's," they say they're confident it will do well. "Luther sells very well," says Williams. "We sell one of the double CDs [The Best Of Luther Vandross . . . The Best Of Love] at least every two weeks. He never hits the wall."

Askev says, "Luther will always have core fans who are always going to go and buy Luther no matter what he puts out, whether it's a best of or a Christmas album. The fans will be there."

"Whether [EMI Music Distribution] would like to keep him is the base, I don't know," Askew continues. "It would be a challenge because he's been around forever and a day. He's like the Frank Sinatra of R&B music, and I don't know if he can be repositioned. If they want to reintroduce him to a younger audience, they would have to work with a single that has a bit more oomph or flavor than his usual ballad.

Vandross has an extensive marketing campaign lined up for Vandross. He will be performing on "Today" Aug. 2 and on a Patti LaBelle special slated to air on PBS during the August and December pledge drives. The label is also working on a slot on "The Oprah Winfrey Show" and "The Rosie O'Donnell Show," whose host frequently fences her love for Vandross on her program.

Vandross also plans to do a five- to seven-city promo tour in the U.S. prior to the album's release. Virgin will hold press, retail, and radio meet and greets in each city.

Vandross has already begun doing international press, and an interna-
tional promo tour will take him to the U.K., Germany, and Japan. He is also expected to tour Japan for the first time in September.

Vandross is managed by Larry Peoples and published by EMI-April Music/Uncle Ronnie's Music (ASCAP)."
"Sad, Sad World," where the woman gets out of a bad relationship, or a crushing one, like in 'Goodnight Dark Angel,' where the guy shoots the woman. But you're accountable for your own actions and have to embrace both the good things and the bad—and that's the overarching theme stretching across all songs."

Having heard an advance tape, Tim Devin, GM of Tower Records' Lincoln Center store in New York, says that unlike many "heavily front-loaded" albums, "the deeper you go in ['When The Night Is Through'], the more you find, and the first couple tracks are very radio-friendly, and the closing song ['Goodnight Dark Angel'] is spectacular. The female rocker is an area that's not that exploited, and she can really fit into that spot."

The goal now is to avoid all hype, says Maidenberg. "We're putting blow-in cards and ads in guitar magazines and Musician with quotes from other musicians talking about her rather than hyping her ourselves," he says, "because frankly, we don't need it. We're also hooking up a promotion with Fender—because she plays a Telecaster—and are going to retail with listening posts and programs. With all the radio formats, there should be coverage in every market."

Since "Mary's live show is the most powerful tool we have," Maidenberg adds that the artist will perform before trade audiences in conjunction with the shipment of "She Can't Let Go" prior to hitting the regular concert trail. "I want to get on the road and not get off until I fall over dead 70 years from now," says Cutrufello, who is booked by Darin Murphy, managed by Holly Gleason, and self-published through Cecil's Pride (BMI).
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Matteria* varies with LP, available. © 1998, Billboard/RIP Communications.

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**BELLA FLECK AND THE FLECKTONES**
**SPRUNG MONKEY**
**VICTOR MANUELLE**
**DELIRIOUS SPARRON**
**ROCKELL ROBBINS**
**WHAT ARE YOU LOOKIN AT?**
**INTOCABLE**
**CEDUS T. JUDD**
**MICHAEL PETERSON**
**ROY D. MERCER**
**NEIL FINN**
**BLACK LAB**
**ALEXANDRO SANZ**
**ROY D. MERCER**
**DOWN TO THE BONE**
**MISSOJES**
**JOSE LUIS RODRIGUEZ**
**VOCES OF THEORY**
**PLAYA FLY**
**DAFT PUNK**
**TIME DINER**
**ALAN DAVIS**
**EL RECUENTRO**
**LEE ANN WOMACK**
**SEAN LENNON**

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**U P T H E A T R E :** Swedish rock outfit *D vein S.T.H.* has weathered some rough waters over the last year but is beginning to hit its stride as “Crack the Lievah Smile,” the third single from its *...No. 1*. **JAGGED EDGE**

Still, the album’s development has not always been so smooth. Though more than 50,000 units were sold with little radio support, the project stalled when the Enclave was folded into Mercury. Fortunately for the act, *D vein* was one of the few bands that Enclave founder Tom Zutaut brought along to Mercury. *Now, “Horror Wrestling”* was released June 30 with additional cuts, including a Motorhead cover, “Ace of Spades,” and an acoustic version of “Serve the Shovel” on track.

The group, which has toured with the Ozzyfest, *Type O Negative*, and *Corrosion of Conformity*, continues its impressive road effort with a Thursday (7) show in New York.

**VANDALS GOOD:** Punk veterans the Vandals debut at No. 11 and No. 9 on the Mountain and Pacific Regional Rundowns, respectively, with this issue’s latest effort, “Hitler Bad, Vandals Good,” on Nitro Records.
Conway Twitty

Miles From Our Home

PRODUCER: John Leckie

They were in a dark, empty, sunlit room. The walls were lined with bookshelves filled with old record albums. The light shining through the small window at the far end of the room created a warm, golden glow that reflected off the polished wooden floor. The air was thick with the scent of vintage ink and old leather, a perpetual aroma that only added to the room's sense of antiquity.

"Have you decided on the course of action we should take?" the man in the dark suit asked, his voice deep and commanding.

The woman in the red dress looked up from the stack of papers on her desk. "Yes, I've made up my mind. It's time we put our plan into action," she replied, her voice echoing in the empty room.

"Excellent," the man said, nodding his head in approval. "Let's get started."
**BIG BASS**

**Badda Bing, Badda Boom** (4:40)

**WRITERS:** M. Neid, E. King, G. White

**PUBLISHERS:** EMI, S.O.S.

**REMARKS:** World's most expensive recording to date. This was to be a easy to dismiss this as nothing more than a disposable ditty. But its' action and sound, the way it purely lacks any trace of pop, is far too catchy to ignore. Cracking, a Pan-am-style Hi-NRG beat, the track thrills with dance appeal. While different, it is more of the same tired art of parody, No, this will not change the face of pop music. But it sure makes for some fun for a few minutes. Check it out.

**THE TORRES**

**What It Affects** (3:33)

**PRODUCERS:** Mike D'Uzo, Tony Manning, the Tongues

**PURCHASERS:** not listed

**REMARKS:** K NX 5303 (com 1

This mainstream power pop song will bring the high school crowd with its accessible, catchy harmonies. They picked the right time when they signed up for a tour of high schools with VHI's Save the Music campaign, dedicated to raising funds for public schools. The Torres will want to pick up a guitar and try to duplicate this simple, peppy pop.

**CECE WINANS** What About You (1:45)

**PRODUCERS:** Tony Rich

**PUBLISHERS:** Frank Wilson

**PUBLISHERS:** Chus Yunoh/Hill/Lite Music/BMI, Mike Mozen/M & BMG

**REMARKS:** Elektra 1144 (single)

Fresh off an AC radio hit with "A Promise I Make," this changing act is poised to make a long overdue transition into top 40 and rhythm-crossover programmers upon impact. Although Virgina-born CeCe Winans is not to be beat on her own creative merit, her connection to a hot anticipated movie will help. Nevels would consider recording together again.

**DAKOTA MOON** Another Day Goes By (3:31)

**PRODUCERS:** Mike Moen, Andrew Logan

**WRITERS:** A. Logan, M. Moore, Dakota Moon

**PURCHASERS:** Sundt/Onyx/Muse/BMI, (W), Mike Mozen/M & BMG

**REMARKS:** Elektra 1144 (single)

This track sounds like the 80's as it follows the path of the pop and rhythm-crossover programmers upon impact. Although Dakota Moon is not to be beat on her own creative merit, her connection to a hot anticipated movie will help. Nevels would consider recording together again.

**LAILA Here We Go Again** (2:51)

**PRODUCERS:** Reg. Mic, Rob, Ron

**WRITERS:** R. Agee, L. Laila, N. Wobdiah, A. Barnes, J. Mathew Gueridon

**REMARKS:** Warner-Tamerlane/Blaze

Moton 33060 (singe single)

It's easy to be a young woman making straight-ahead pop music these days, but the highly videogenic Lailla has enough of an edge to possibly rise above the pack. Her voice is limited, but it has a chirpy, fresh quality that tickles the ear and lingers in the mind over the long haul. The track is on "Here We Go Again" sports a subtle snippet of Cheryl Lynn's "Get To Be Real," while keeping the same energy moving along quite nicely. Unfortunately, the lyrics are not nearly so solid as well. The song is packed entertainment, but rather irritatingly so. Perhaps the able dance-rhythm crossover programmers will find new room on playlists for one of the three remixed offers.

**DARLENE SINGLETARY** My Baby's Lovin' (3:21)

**PRODUCERS:** Doug Johnson, Billy Sherrill

**WRITERS:** M. Neid, R. King, G. White

**PUBLISHERS:** S.O.S.

**REMARKS:** Warner-Tamerlane

This track is a knock for having country radio stations just what they need—solid, well-performed songs with radio appeal. But Darlene doesn't have the honest emotion in the lyrics. The Strait's phrasing adds appeal and turns a sweet, ordi-

nal song into something special. It is the master of country music.

**LONESTAR** Everything's Changed (3:40)

**PRODUCERS:** Tony Brown, Greg Jones

**WRITERS:** M. Green, G. White

**PUBLISHERS:** Frank Wilson

**MCA 72063 (cd 1

Nic steel guitar work and Strait's imme-
as much as the others. There are loads of fun and/or clever rhymes that allow her to use the same inch of her upper lip to the best of her ability.

**PERSONAL** Atlantic 97539 (sacine single)

Winans continues her bid for success beyond the realm of gospel, with this second single from her wonderful cur-
rent collection, "Eveering Love."

**CHRISSA GALLO** Reflection (1:59)

**PRODUCERS:** Matthew Wilder

**WRITERS:** M. Wittner, D. Zopp

**PUBLISHERS:** Warner-Tamerlane

**VIRGIN 32009 (cd 1

The lovely track sounds such to the viewer to "Mulan" will get a nice boost from this pensive pop ballad. The grand power ballad's star-studded within citizens in most Disney singles is tempered this time around and will sound straight through deepens the song's message of self-love. Look for AC radio programmers and lis-
teners to devour this decent pop treat, as top 40 regulars would be wise to have a close listen, too.

**TAYLOR DAVYNE** Wherever You Want (No Hoppin') (1:55)

**PRODUCERS:** Tony Brown, Greg Jones

**WRITERS:** M. Green, G. White

**PUBLISHERS:** Frank Wilson

**MCA 72063 (cd 1

Davyne extends an abandoned approach from recording by reclaiming a tune she co-

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RINGO STARR AND HIS FOURTH ALL-STARR BAND

Home Video

135 minutes; $19.98
The fourth time is definitely the charm for Ringo Starr, who has handed his best All-Starr lineup to date for this concert. Joining Starr on stage for this film, shown during last summer’s tour, are Peter Frampton on guitar, Preezy Harum’s Gary Brook on keyboards, Cream’s Jack Bruce on bass, Bad Company’s Simon Kirke on drums (when Starr himself isn’t hanging away on the kit), and Mark Rivers on horns. Unlike some of the many “supergroup” revivals that have taken to touring past few years, this configuration of musicians is full of energy, free-tarded, and downright joyful. Each gets a turn at the spotlight performing some of his best-known hits, and the collaborations run deep as well. Visibility these days should be at an all-time high, given Starr’s release of “Vertical Man,” his first studio album since 1992’s “Time Takes Time.”

THE LITTLE LULLI SHOW: POKEID

Growing Pains Entertainment

30 minutes; $9.95
The classic comic-strip character Little Lulli first jumped to TV via her weekly HBO series and now hops to home video for the first time. Lulli, Lulla, her friends, and her parents deal with the everyday ins and outs of life. “Little Lulli,” kids like all four-fours, “Lulla” videos, make three short “Lulla-Toons” and two even shorter “Lulla-Bytes.” In the title segment, Lulli and Lulla are in the kitchen, getting ready to eat her pal Tubby gets misconstrued as a play to make for fun and leads to a series of Lulla-Bytes. Then all realize potatoes are better suited for eating than for art. The other Tubbs find Tubby using his ventriloquist skills to entice his friends that some of their favorite inanimate objects can talk. In turn, he learns a lesson about responsibility when he has to dress as a bunny for the spring play. In the fine tradition of Jerry Seinfeld, each short segment begins with a Lulli idea in a storyboard rou—

THE GOOD SAMARITAN

48 minutes; $9.95
A Realist’s Virtue of Lending a Helping hand gets the “Beggar’s Bible” treat-

ment in this latest chapter in the animated series. The tale begins with a young man in Jerusalem who loves all the people who are familiar to him but dislikes those who come from different lands, especially the inhabitants of a place called Samaritan. Later in life, he is traveling alone when he is accosted and left for dead by a band of robbers who happen to be from his home
town. He gets the surprise of a lifetime when the only man who stops to help is, you guessed it, a good Samaritan. The message here—to act neighborly even to those who might not be immediate neighbors—comes across crystal-clear in this easily digestible tale.

CYANO

Geen Entertainment

100 minutes; $27
Indie Globalising is carving a niche in the children’s entertainment market by delivering unique theatrical productions from around the globe to kids old enough to sit through an hour-long performance. But you won’t long enough to let their imaginations run wild. “A Journey to the Two direct from Antwerp, Belgium, where a resourceful three-person troupe brings the classic stories of romance, honor, and one very large nose to life with lots of humor and contemporary twists. Staged on a stark set, the play asks viewers to home in on the dialogue and the numerous double-entendres at hand. As with all of Globus’ films, the tape is accompanied by an introduction by the loopy professor Elizaveta Emznamer, who discusses the natural and literary significance of each selection with her curious young sidle- 

ENGELBERT HUMPERDINCK: THE KING OF ROMANCE

Vh1 Video

60 minutes; $19.95
The composer of Engelbert Humperdinck from a down-on-his-luck sax player/singer named Jerry Dorsey into one of the most popular and successful croon-
ers of the century has all the components of a classic fairy tale. This tape, which will delight devoted fans, weaves a tapestry of music and Humperdinck history that spans his 30-year career and a broad repertoire. The hub of the program is a recent interview in which the artist remin-
scribes about his rags-to-riches story and shares cherished personal and profession-

MIZIN: WHAT TO DO IF YOUR CHILD DISAPPEAR

Knick Knack Productions

25 minutes; $19.95
This imperative video, which should be required viewing for every parent, pro-

vides a step-by-step guide of what to do if the unthinkable happens. The pro-

gram is configured as a “deja-vu”-like quiz in which the contestants are law-enforcement officers, print and broadcast journalists, representatives of local and national children’s organizations, and parents of missing or slain children. Every answer given is correct, and vital information that previously has been unavailable or difficult to obtain comes fast and furious at viewers. A booklet out-

lining key safety tips and a plan of action is included if parents miss anything. Cre-

ated under the direction of the parents of missing children, the program was shot in her California home and murdered, the mis-

sion of this tape is to empower parents to take a preventative stance. We may very quickly and effectively save a child dis-

appear. It succeeds brilliantly.

JOURNEY BACK TO AFRICA

Walt Disney

55 minutes; $19.95

Competition for market share among the morning news/talk shows has spawned some interesting programming concepts through the late 1980s and early 1990s. One of the most successful of these programs is the National Broadcasting Company’s “Today” show spent some time in several locales in Africa and in Ireland, and the result is this insightful video series. New to video, “Journey Back To Africa” provides a comprehensive, if already somewhat outdated, vision of a multifaceted continent in transition. Then “Today” co-anchors Katie Couric and Bryant Gumbel visited seven African countries. Through video footage, inter-

views with a variety of people from politi-
cal leaders to UNICEF organizers, to peronal anecdotes, they bring home a sense of the continent’s rich geography, history, political and natural resources, as well as current issues facing some Africans.

HOME VIDEO: All new titles released at self-thrive shops are eligible. Send review requests to Catherine Applefeld Olin, 622 Oakey Place, Alexandria, VA 22302. ENTERACTIVE: Active review copies to Doug Reece, Billboard, 5055 Whiting Blvd., Los Angeles, CA 90036; Audio Books: Send review copies to Trudi Miller Rosenbaum, 202 Steely St., Brooklyn, NY 11218; Reviews & Previews

ROCKFITY.COM

Music photographer Richard E. Aaron was in no small trouble when he took some of the most picturesque ever of icons like David Bowie, Fleetwood Mac, and The Doors, former King of Glam Rock. Aaron shows off his work between 1970 and 1986, providing not only wonderful shots of a sensory explosion: a pre-automation Jackson, and a glowing James Brown, but also a brief and entertaining commentary about each shot. A must-see for music fans and photography buffs.

N2O

Fox Interactive

Electric Light

Think of arcade fare like “Tempest” on mas-

sive stereos or, more fittingly, a good hit of nitrous oxide, and you’re just imagining a kick out of twirling through the tunnels of this game, blaz ing away at mutant ar-

mospheres while a soundtrack to the fold—wonders of the world of sound, turning yourself into the most hyperactively fit to be had. It’s one of the most colorful—and figurative—by console games of the summer.

PET SEMATARY

By Stephen King

Performed by the people actors

Dramatized by the BBC

Simon & Schuster Audio

3 hours; $19.98
This excellent piece of radio drama, a novel’s drama is nothing short of electrifying. King’s novel, about a family that moves to a small town where a secret pet cemetery has the power to raise the dead, is one of the more psychologically complex yarns. It was made into a gory, poorly done film version, but the drama is dramatized by the BBC, cleverly evoking the themes of death, pain, grief, and acceptance. The acting is superior and imminently believable, the music is cinematically scary, and the production is first rate. It’s an equally impres- sively beautiful, the way it fashions natural, adding realistic atmosphere without being overwhelming. To listen to this production is truly to experience “theater of the mind.”

THE BEST OF FRIENDS

By Joanna Trollope

Read by Davina Porter

Penguin AudioBooks

3 hours; $17.95
ISBN 0-14-O68878-0
There’s something comforting about delv-

ing into a Joanna Trollope title; it’s like slipping into a well-worn pair of slippers or setting down to watch a favorite soap opera. Her novels of English country life are filled with familiar character types and deal with emotions and relationships rather than grand events and big children and girls have been best friends since childhood and have remained friends even after marrying other people and having children. But when Gina’s husband leaves her, her husband, and Lawrence considers leaving his wife. Feel-

ings and retractions are acute, and they are mired as the situation is resolved. Veteran reader Davina Porter delivers an expressionistic reading, giving each character a distinctive voice.
Labels Leap Into Mix-Tape Game
Legal Compilations Seen As Valuable Promotional Tool

BY SHAWNEE SMITH
NEW YORK—As the popularity of illegal mix-tape compilations increases, despite efforts by the Recording Industry Assn. of America (RIAA) to curtail them, several labels have taken an “If we can’t beat ‘em, join ‘em” approach, releasing their own legal mix compilations to promote their artists.

A number of the more popular DJs, such as Funkmaster Flex, Baby Boyz, DJ Clue, and Doo Wop, have been signed to major record deals, while others are using the format to showcase their entire rap roster with label-sanctioned mix projects. Among the recent label-sanctioned compilations are sets from Universal Records, Loud, and V-Wax.

Street mix-tape DJs have been under fire for several years from the RIAA for marketing and selling tapes using unlicensed material (see story, this page). These DJs infringe copyright by failing to license the material and pay royalties to the artists whose works are on the tapes (Billboard, Nov. 5, 1994).

Jay-Z’s Roc-A-Fella Records is the latest record company to get in on the label-sanctioned mix-tape phenomenon.

Street Tapes Still Popular, Still Illegal

The rise in popularity of illegal mix tapes began in the mid-'80s and early 1990s, some sources say. The cassette being mastered by DJs on everything from home tape machines to DAT recorders and were initially sold via “street hustlers,” who hawked them from suitcases at urban street fairs and flea markets.

Today, the enormously popular street mix tapes, which are still illegal, are sold more openly at indie record stores and through advertisements in the back of national hip-hop magazines such as The Source and Vibe. “Mix tapes are very important. They help break an artist, from a street sense,” says Larry “Bluegrass” White, owner of Underworld Records, an indie outlet in Compton, Calif. “We try to stay away from them as much as possible, but when the demand is there for a certain song that isn’t available in major retail stores, we will sell them at the demand of the customer.”

The tapes are made without licenses from the record labels; therefore, the DJs pay no royalties for use of the material.

Some mix-tape DJs sell their wares via newspaper kiosks and home-based companies and deliberately set up stalls in shopping malls to help increase their sales. Some of the more entrepreneurs-minded “street hustlers” have since formed entire companies that involve both the purchasing of “DJ masters” (original DAT mixes) and the selling of mix tapes. And although there has been no significant way to track the sales of illegal mix tapes, the Recording Industry Assn. of America says that thousands have been seized and confiscated by federal authorities over the years.

But many DJs have argued over the years that even if they did ask permission of the artists whom they wanted to use on a compilation, the artist would probably demand an exorbitant royalty fee that DJs would not be prepared to pay.

ANTIA M. SAMUELS

Football Players Team Up With R&B, Country Artists For ‘NFL Jams’ Charity Project

AN NFL-E JAM: On June 25, the R&B, hip-hop, and country music worlds collided with the National Football League; not on a field, but at a New York recording session that combined the talents of several well-known artists as Faith Evans and Jason Weaver with such football players as Jeff Blake (Cincinnati Bengals) and Andre Rison (Kansas City Chiefs) to record an NFL anthem titled “We’re All In This Together.”

The country portion of the song was recorded June 22 in Nashville and included Randy Travis, Tim McGraw, and Trace Adkins. Other artists who participated were Miki Pacifices, Isaac Hayes, 98 Degrees, Joe, Dee Messina, SWV, Next, Shade, Sam Saltier, Lilias White, Miquelle Brown, Robin S., and Tamar Braxton.

In addition, as it is the demand for the growing trend of athletes-cum-recording artists, a album called “NFL Jams” is being recorded that will feature duets, including Boyz II Men and Garrison Hearst of the San Francisco 49ers; EPMD and Ricky Watters of the Seattle Seahawks; Mary J. Blige and Scott Gaebreith of the Dallas Cowboys; E-40 and Charles Woodson of the Oakland Raiders; Destiny’s Child and Terrell Davis of the Denver Broncos; Hurricane featuring Ad-Rock with Kenny Collins of the Carolina Panthers and Danny Kannel of the New York Giants; Xscape with Ashley Ambrose of the Bengals, Mike Strahan of the Giants, and Chuck Smith and Espar Taulito of the Atlanta Falcons; and Foxy Brown with Rison.

Big Pun, Fat Joe, AZ, Johnny Gill, Quad City DJs, and 69 Boyz will also be a part of the project. The song and album are slated for release in late September.

“We’re All In This Together,” written by Steve Wariner, will kickoff the 25th anniversary celebration of the bond between the NFL and the United Way. A portion of the proceeds from the sales of the album will go to the charity.

And the single and album will be available through the label eMusic, a division of EnVisage Multimedia, a music and entertainment company that specializes in the “unique synergy of sports and music.” EnVisage Multimedia was formed by CEO Rick Garson and president Bill Frost.
### Top R&B Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Sales (1998)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Master P</td>
<td>No Limit 523649 (SRCC 10.98)</td>
<td>SRC</td>
<td>1</td>
<td>100,000</td>
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<tr>
<td>2</td>
<td>DMX</td>
<td>Ruff Ryders' Debut (Def Jam 526672 (SRCC 10.98)</td>
<td>SRC</td>
<td>3</td>
<td>110,000</td>
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<tr>
<td>3</td>
<td>Brandt</td>
<td>Atlantic 48300 (SRCC 10.98)</td>
<td>SRC</td>
<td>10</td>
<td>140,000</td>
</tr>
<tr>
<td>4</td>
<td>Big Punisher</td>
<td>Death Before Dishonor (SRCC 10.98)</td>
<td>SRC</td>
<td>11</td>
<td>170,000</td>
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<tr>
<td>5</td>
<td>Soundtrack</td>
<td>oscillator 3014 (SRCC 10.98)</td>
<td>SRC</td>
<td>2</td>
<td>260,000</td>
</tr>
<tr>
<td>6</td>
<td>Sparkle</td>
<td>Rock My World (Interscope 3014 (SRCC 10.98)</td>
<td>SRC</td>
<td>2</td>
<td>280,000</td>
</tr>
<tr>
<td>7</td>
<td>Jodeci</td>
<td>Silk (SRCC 10.98)</td>
<td>SRC</td>
<td>2</td>
<td>290,000</td>
</tr>
<tr>
<td>8</td>
<td>Jon Bellion</td>
<td>Life's Not Perfect (SRCC 10.98)</td>
<td>SRC</td>
<td>2</td>
<td>300,000</td>
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<tr>
<td>9</td>
<td>Michael Jackson &amp; 50 Cent</td>
<td>Thenewfaceofpop (SRCC 10.98)</td>
<td>SRC</td>
<td>2</td>
<td>310,000</td>
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<td>10</td>
<td>Brian McKnight</td>
<td>My Own Way (SRC 10.98)</td>
<td>SRC</td>
<td>2</td>
<td>320,000</td>
</tr>
</tbody>
</table>

### Top Hot Shot Legends

- **Greatest Gainer**:
  - Soundtrack: Blackout (Atlantic 3014 (SRCC 10.98))
  - Or Dillitie: The Album

- **Sold Out Albums**:
  - Aaliyah: Girl on Fire (SRCC 10.98)
  - Aaliyah: Back & Forth (SRCC 10.98)

### Top New Releases

- **Debut Album**:
  - Matt Stell: The Country Way (SRCC 10.98)

### Top Country Albums

- **Top 10 Albums**:
  - 1. Garth Brooks: The Ultimate Collection (SRCC 10.98)
  - 3. George Strait: The Best of George Strait (SRCC 10.98)

### Billboard 200

- **Top 10 Albums**:
  - 1. Backstreet Boys: Millennium (SRCC 10.98)
  - 2. Spice Girls: Spice World (SRCC 10.98)
  - 3. Mariah Carey: Daydream (SRCC 10.98)

### Billboard Top 100

- **Top Songs**:
  - 1. ▲ Despacito (Luis Fonsi ft. Daddy Yankee) (652672 (SRCC 10.98))
  - 2. ▲ Shape of You (Ed Sheeran) (SRCC 10.98)
  - 3. ▲ This Is America (Childish Gambino) (SRCC 10.98)

### Billboard Gospel

- **Top 10 Albums**:
  - 1. Marvin Sapp: The Purpose of Praise (SRCC 10.98)
  - 3. Fred Hammond: Through It All (SRCC 10.98)

### Billboard R&B

- **Top 10 Albums**:
  - 1. Aaliyah: Aaliyah (SRCC 10.98)
  - 2. Usher: Confessions (SRCC 10.98)

### Billboard Pop

- **Top 10 Albums**:
  - 1. Britney Spears: Oops I Did It Again (SRCC 10.98)
  - 2. Backstreet Boys: Millennium (SRCC 10.98)

### Billboard Alternative

- **Top 10 Albums**:
  - 1. Radiohead: OK Computer (SRCC 10.98)
  - 2. Pearl Jam: Yield (SRCC 10.98)
  - 3. Nirvana: Nevermind (SRCC 10.98)

### Billboard Hip-Hop

- **Top 10 Albums**:
  - 1. Jay-Z: The Blueprint (SRCC 10.98)
  - 2. 50 Cent: Get Rich or Die Tryin' (SRCC 10.98)
  - 3. Diddy: fallen (SRCC 10.98)

### Billboard Dance

- **Top 10 Albums**:
  - 1. Daft Punk: Random Access Memories (SRCC 10.98)
  - 2. Calvin Harris: I Created Dance (SRCC 10.98)

### Billboard Independent

- **Top 10 Albums**:
  - 1. The Avalanches: Wildflower (SRCC 10.98)
  - 2. Tame Impala: Currents (SRCC 10.98)
  - 3. Major Lazer: Free the Universe (SRCC 10.98)
R&B MIX-TAPE GAME

(Continued from page 2)

Frank Creighton, RIAA senior VP and director of investigations, says the group began investigating mix-tape DJs at the request of several of its member labels. The most recent raid of mix-tape DJs was on May 8 at Harlem Music Hut in New York, where 954 mix tapes and 833 pirated CDs were seized. On Feb. 18 in Baltimore, DäDaDa Fashions was also raided, and authorities confiscated 431 mix tapes, 540 mix CDs, 100 master tapes, 400 blank tapes for duplicating, two high-speed duplicators, and two shrink-wrap machines.

But most of the executives interviewed for this article didn’t protest the concept of street mix tapes. “A lot of label people can’t be mad at mix tapes, because they are blowing people up,” says Tabari, executive producer of Universal Records’ “U-N-I Vs. All,” which was released June 16. The marketing concept behind the mix tapes is similar to that of soundtrack tracks. “You use the roster of artists as key selling points,” says Jeff Swank, senior director of marketing and advertising at Loud Records. In-store appearances by featured artists and ads in hip-hop magazines are standard ways for promotion. But “U-N-I Vs. All” features commercially unreleased tracks from Universal’s well-known artists, including Canibus, Rakim, M.O.P., Lost Boys, and Crucial Conflict, as well as tracks from newer acts like the Reeps and Panama Pl. It also includes freestyling from many of the artists. Freestyling in rap is improving lyrics during a performance.

“There’s a lot of artists we’re trying to break that people don’t know about,” says Tabari. “I’ve been bugging my boss about making samplers [featuring our artists] for conferences, and when we put it together, the response from the regional sales reps was that we should put it out commercially.”

The predominantly dance music label V-Wax issued “Call Kings,” a mix tape by Los Angeles-based DJ team the Baka Boys (brothers Eric and Nick Vidal), May 5 and has been promoting the project with in-store appearances by the DJs.

“We’ve been doing mixed CDs for over a year and a half in dance music, and they’ve always done well for us,” says Ian Dealby, VP of sales at V-Wax. “Hip-hop hasn’t really been exploited on the mix side legally, with the exception of [Funkmaster] Flex, and we figured we should try to do it with hip-hop.”

Dealby chose the Baka Boys because he already had a relationship with their radio station, KPWR (Power 106) Los Angeles, through

If you’re interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard’s 1998 International Buyer’s Guide before this year’s press run is completely sold out.

IBG ’98 brings you more than 16,000 listings including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you’ll find more than 50 pages of informative content including specification charts on blank tape.

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- Find the telephone number, fax, E-mail addresses and websites of companies throughout the world.
- Get specifications on blank media such as blank tapes and diskettes.
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- Locate a publisher who may have interest in your catalog and/or specific content.

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BDBG3126

Frank Creighton, RIAA senior VP and director of investigations, says the group began investigating mix-tape DJs at the request of several of its member labels. The most recent raid of mix-tape DJs was on May 8 at Harlem Music Hut in New York, where 954 mix tapes and 833 pirated CDs were seized. On Feb. 18 in Baltimore, DäDaDa Fashions was also raided, and authorities confiscated 431 mix tapes, 540 mix CDs, 100 master tapes, 400 blank tapes for duplicating, two high-speed duplicators, and two shrink-wrap machines.

But most of the executives interviewed for this article didn’t protest the concept of street mix tapes. “A lot of label people can’t be mad at mix tapes, because they are blowing people up,” says Tabari, executive producer of Universal Records’ “U-N-I Vs. All,” which was released June 16. The marketing concept behind the mix tapes is similar to that of soundtrack tracks. “You use the roster of artists as key selling points,” says Jeff Swank, senior director of marketing and advertising at Loud Records. In-store appearances by featured artists and ads in hip-hop magazines are standard ways for promotion. But “U-N-I Vs. All” features commercially unreleased tracks from Universal’s well-known artists, including Canibus, Rakim, M.O.P., Lost Boys, and Crucial Conflict, as well as tracks from newer acts like the Reeps and Panama Pl. It also includes freestyling from many of the artists. Freestyling in rap is improving lyrics during a performance.

“There’s a lot of artists we’re trying to break that people don’t know about,” says Tabari. “I’ve been bugging my boss about making samplers [featuring our artists] for conferences, and when we put it together, the response from the regional sales reps was that we should put it out commercially.”

The predominantly dance music label V-Wax issued “Call Kings,” a mix tape by Los Angeles-based DJ team the Baka Boys (brothers Eric and Nick Vidal), May 5 and has been promoting the project with in-store appearances by the DJs.

“We’ve been doing mixed CDs for over a year and a half in dance music, and they’ve always done well for us,” says Ian Dealby, VP of sales at V-Wax. “Hip-hop hasn’t really been exploited on the mix side legally, with the exception of [Funkmaster] Flex, and we figured we should try to do it with hip-hop.”

Dealby chose the Baka Boys because he already had a relationship with their radio station, KPWR (Power 106) Los Angeles, through

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BDBG3126
## Billboard Hot Rap Singles

**R&B ARTISTS & MUSIC**

### Words & Deeds

by Shavee Smith

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### Greatest Gainer

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<tr>
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<td>LL COOL J</td>
<td>-32</td>
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### Billboard – R&B

**VARIATION ON THE HIP-HOP THEME**

One of this year’s more innovative projects is Black Eyed Peas’ debut set, “Behind The Front.” Released June 30 on Interscope, the set combines the diverse talents of Philip “Stash” Ferguson, a Miami-born, American Indian/Latino Taboo, and the Los Angeles-reared African-American Will.I.Am. The common denominator among the group’s members, and dance—all were members of L.A. dance collective Tribal Nation. “We’re from that era that was in

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**BLACK EYED PEAS**

spired by [A Tribe Called Quest] and De La Soul’s music,” says Taboo of the group’s positive but easily palatable subject matter. “Our music really derives from our ethnicity.”

The act’s name derives from Black Eyed Peas Productions, the production company Apl and Will were running when the two were signed to Ruthless Records as the Athen Khan. Signed to the label by co-president Gerry Heller, they were released from their contract after founder Eazy-E died. The name also refers to black-eyed peas, a soul food staple.

In addition to their musical common ground, the 22-year-olds ran the music business and rustled up a steady following before being signed to a record deal.

The first time we did a demo, nobody really got [our concept],” says Will, “so we went back to the drawing board to get it right and did college shows at Loyola Marymount University, California State University at Northridge, the University of California, Los Angeles, and the University of Southern California and really hit upon our audience. We created a buzz and a demand so that a label had no choice but to pick us up.”

The group pegs its core audience to hip hop heads who listen to De La, Smashing Pumpkins, No Doubt, and Wu-Tang Clan. The members say they chose Interscope over several other labels for its experience and success in an array of musical genres. “Behind The Front,” produced mostly by Will, is a work filled with live instrumentation and a few samples.

“Hip-hop is our backbone,” says Will. “But our influences have kind of all melted together. We just added different colors to make our own form of hip-hop. It’s just like the Beatles were a rock band, but they had soul and blues influences.”

The subject matter touches on a few ill’s society—the killings of Pac and the Notorious B.I.G., as well as the L.A. riots—but the album also features a midtempo love/romance track, a few party jams that are more laid-back than total hip hop energy, and a few “get your spirit intact” tracks.

You can catch the group’s performance, which includes a dance cipher, as part of this summer’s Smokin’ Grooves tour.

**STAKING A CLAIM:** “French hip-hop can be attractive to foreign ears despite the language barrier,” says Vincent Crelay-Melin, export product manager at Virgin France, of his country’s flourishing hip-hop scene.

“France holds some of the best rap producers of the moment, with Akhenaton, Time Bomb, [and] Le Secteur A,” adds Crelay-Melin. “French rap has developed a creativity (due to the country’s diversifying ethnic makeup) over the years that can challenge American productions today, and rappers in France have a sense of rhythm and a flow that is very particular.”

At the behest of his beliefs, Crelay-Melin made “Le Flow: The Definitive French Hip Hop Compilation” his first project when he joined Virgin’s export team in September 1997. The set, which is aimed at gaining international recognition for French rap, was released all over Europe, except in France and French-speaking countries, June 22 and has already created massive media interest in the U.K.

**LE FLOW**

*When journalists came to France to check out Daft Punk, Air, and the whole electronics-driven scene, a few of us left with [an awareness] that the biggest scene in France was actually hip-hop,* says Crelay-Melin.

“We Flow” gathers more than 15 artists who have contributed to French rap’s commercial success, including Marseilles-born IAM (whose track “La Sagas” features Red Ant rap group Sunz Of Man), both born in the northern Parisian suburbs Ministère A.M.E.R, the soft-spoken Doc Gynécé, and the rebellious Assassin.

“We tried to browse the entire French rap scene,” says Crelay-Melin. “But some names are missing. MC Solaar, for instance, is not on the compilation because we felt [he] was already famous outside France. And NTM strongly refused to appear. But I am pretty confident they will reconsider this position with the [planned release of] ‘Volume 2 in the autumn.’”

Cray-Melin and a host of the label’s media relations is receiving promotion, publicity, and marketing support from Virgin Records in the U.K.

Recorded in France, with the exception of the portions recorded by American artists, the 16-track album includes liner notes written in English by Trace editor/cumulonimbus Claude Grunitzer, who grew up in the mid-80’s. The notes chronicle the history of French hip-hop since its beginnings in the early 80’s.

Although non-French-speaking listeners may not understand much of what is being said, the music—a combination of original production and traditional American breakbeats—clearly demonstrates the commercial viability of the French artists.

The label is in negotiations for a U.S. release of “Le Flow,” possibly with a July or August release.

**TRYIN’ TO GET UP OUT THE COMEBACK** A year and a week after the release of “Paradisouque” in June 1997, France’s most famous rapper, MC Solaar, put out his eponymous fourth album June 23. The international release is scheduled for July 18.

The last-minute release took everyone by surprise, as Solaar, who was a member of the jury at the recent Cannes Film Festival, had been seen mostly onstage as part of an extensive French tour for “Paradisouque” but not in the studio.

Although he brought rare mass audiences in France, MC Solaar is finding his dominance being challenged by such newcomers as Bassi, Doc Gynécé, and Osmox Pucino, who have gained instant credibility and appeal. But most top 40 and AC stations have already started playing the single “La Cinquième Saison” (The Fifth Season).

**LYRICS SPLIT ONLINE READERS:** A Billboard Online poll taken the week of June 22 shows that music fans are mixed on how they feel about Solaar, found in some rap music affect society. Online readers were asked about the “violent imagery often expressed in gangsta rap.” The results (of 1,389 respondents, 35.1% said rap “expresses important societal problems,” while 34.6% said rap “encourages violence in young people.” “Taking a middle ground, 30.4% opined that rap “is not taken seriously.”

Assistant in preparing this column was provided by Cécile Tessy in Paris and Billboard Online.
<table>
<thead>
<tr>
<th>Week</th>
<th>No.</th>
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<td>Janet Feat. Blackstreet</td>
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<td>Tash Feat. Nathan &amp; Mr. Quel</td>
<td>MCA</td>
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<td>9</td>
<td>9</td>
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<td>Snoop Dogg</td>
<td>Death Row</td>
<td>MCA</td>
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<td>10</td>
<td>10</td>
<td>IT'S ALL ABOUT ME</td>
<td>Mobb Deep &amp; Binkz</td>
<td>INC</td>
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**No. 1 - Hot Shot Debate**

1. FRIEND OF MINE | Article | Kelly Price | GD 34 |
2. SAY IT | Akon Feat. Brandy & Marques Houston | RCA | 349396 |
3. THE ARMS OF THE ONE WHO LOVES YOU | A Tribe Called Quest Feat. Eric B. | JIVE | 20108 |
4. DO YOUR THING | 50 Cent Feat. Missy Elliott | Priority | 5331 |
5. ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) | K-C & JoJo | Jive | 20108 |
6. LET'S RIDE | Ludacris Feat. Master P & Silkk the Shocker | Virgin | GD 34 |
7. WHAT'S ON THE GO | LL Cool J Feat. Aliza | Priority | 5331 |
8. CHEERS 2 U | Ludacris Feat. Lloyd & J. Holiday | Priority | 5331 |
10. MONEY Ain't A THANG | Jay-Z featuring Missy Elliott | Epic | 130801 |

**Greatest Gainer/Airplay**

1. HERE WE GO AGAIN | R & B From The Heart | Atlantic | 70993 |
2. NO, NO, NO (PART 3) | MC Hammer | Capitol | 25059 |
3. THERE YOU ARE | Sam & Dave | Epic | 130801 |
4. GET TO ME DOG | DMX Feat. Shae & Sheek Louch | Epic | 130801 |
5. MONEY, POWER & RESPECT | Lil' Kim Feat. Da Brat & Missy Elliott | Jive | 20108 |
6. BODY BUMP | Yippie-Y-You | Bad Boy | C5-00092 |
7. LOVE FOR FREE | Craig Mack Feat. Jenty Lee & Sean | Epic | 130801 |
8. RAISE THE ROOM | LL Cool J & Freeway | Jive | 20108 |
9. ROAD TO THE DOME | De La Soul | Atlantic | 70993 |
10. IMAGINATION | Tony! Toni! Toné! | Epic | 130801 |

**New**

1. IN YOUR HEAD | Blackstreet | Jive | 20108 |
2. COME TO MY PLACE | T-Boz Feat. Missy Elliott | LaFace | 130932 |
3. I Gotta Do It My Way | Snoop Dogg | Warner Bros. | 97995 |
4. WHAT YOU WANT | Mase Feat. Total | Epic | 130801 |
5. LOVE THE WAY | Craig Mack | Epic | 130801 |
6. DRAMA | Sugar Ray | Reprise | 80060 |
7. DOWN TO EARTH | Darrell Cole | Epic | 130801 |
8. BLOW IN THE WIND | The Black Eyed Peas | Interscope | 5331 |
9. THE PATRIOT | Joe | Interscope | 5331 |
10. HARD TIME | Dru Feat. Redd | LaFace | 130932 |

**Greatest Gainer/Sales**

1. DING-A-LING | hi-town | Jive | 20108 |
2. I WANNA GET NEXT TO YOU | Mr. Veterinarian | Jive | 20108 |
3. RUTHLESS FOR LIFE | DJ Jazzy Jeff & The Fresh Prince | Jive | 20108 |
4. CLEOPATRA'S THEME | pneumatic | Jive | 20108 |
5. SLOW LOVE | John Elia | Epic | 130801 |
6. CHANGING MY LOVE | DJ Jazzy Jeff & The Fresh Prince | Jive | 20108 |
7. MR. MONEY LOG | Warren G | Jive | 20108 |
8. CRAZY FOR YOU | En Vogue | Epic | 130801 |
9. THE MOST BEAUTIFUL GIRL | Brandy & Michael Baisley | Jive | 20108 |
10. SOUTHSIDE | DJ Jazzy Jeff & The Fresh Prince | Jive | 20108 |

**New**

1. INSANE | gearbox | Interscope | 5331 |
2. LIL' RED BOAT | Nappy Head | LaFace | 130932 |
3. MONEY | Charli Baltimore | Jive | 20108 |
4. KEEP IT UP | DJ Clue | Jive | 20108 |
5. THA KICK | Snoop Dogg | Priority | 5331 |
6. GONE WITH A BANG | Craig Mack | Epic | 130801 |
7. COME TO MY PLACE | T-Boz Feat. Missy Elliott | LaFace | 130932 |
8. THA DON'T KNOW WE STILL DOWN | John B. & Timbaland | G-Unit | GD 34 |
9. THE WAY | Craig Mack | Epic | 130801 |
10. STAND UP | Craig Mack | Epic | 130801 |
**Hot R&B Airplay**

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<td>ence (JAY-Z &amp; Usher)</td>
<td>Motown</td>
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<td>Billboard</td>
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<td><strong>DANCE WITH ME (JUEVES)</strong></td>
<td>K-Ci &amp; JoJo</td>
<td>Atlantic</td>
<td>11/03</td>
<td>Billboard</td>
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<td><strong>GOOD THINGS COME TO THOSE WHO WAIT</strong></td>
<td>Nelly</td>
<td>M记录</td>
<td>11/03</td>
<td>Billboard</td>
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<td><strong>I'M GONNA MISS YOU</strong></td>
<td>T-Pain</td>
<td>Atlantic</td>
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<td>Jermaine Dupri feat. Chante Moore</td>
<td>LaFace</td>
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**Hot R&B Singles Sales**

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<td>M显示</td>
<td>11/03</td>
<td>Billboard</td>
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**BILLY JOEL**

- "We Didn't Start the Fire"
- "Piano Man"
- "Just the Way You Are"

**BRIAN WILSON**

- "In My Room"
- "Good Vibrations"
- "Surf's Up"

**BUTCH RESTLE**

- "Pump" feat. James Poyser

**COURTNEY LOVE**

- "Doll" feat. David Armano

**DEAN MARTIN**

- "Baby, It's Cold Outside"
- "Merry Christmas Baby"

**EDITH PIAF**

- "La vie en rose"

**FRANK SINATRA**

- "All the Way"

**FRED ASTAIRE**

- "The Way You Look Tonight"

**JUDY GARLAND**

- "Sings Merman Songs"

**JULIE ANDREWS**

- "The Sound of Music"

**RAY CHARLES**

- "Georgia on My Mind"

**TINA TURNER**

- "Proud Mary"

**RIHANNA**

- "We Found Love"

**MIKA**

- "Relax, Take It Easy"

**BILLY JOEL**

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- "Piano Man"
- "Just the Way You Are"

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- "We Found Love"

**MIKA**

- "Relax, Take It Easy"
Rhino's 'Everybody Dance!' Updates Classics For The '90s

EVEHRYBODY DANCE, Alan we gladly confess to being an easy mark for well-assembled collections, we've always been one to cast a wary eye on albums that dare update classic recordings. Why tamper with perfection, right? Well, we've finally found a project that makes good on its promise to improve upon music that most would consider untouchable. Rhino's "Everybody Dance!" effectively brings faves by Sister Sledge, Chic, Slave, Aretha Franklin and the Sugarhill Gang into the '90s.

Drawing much of its material from Atlantic's catalog of '70s disco and R&B, this two-CD set enlists the interpretive skills of such heavyweights as David Morales, Todd Terry, Masters At Work, and Jean-Jacques, along with underground rappers like Kid Chris, Pal Joey, Jonathan Peters, and Brutal Bill Marquez. What's so impressive about this project is that they all

'54' Set Gets Early Response

BY LARRY FLCK

NEW YORK—Has the world had enough of the ongoing disco revival? Apparently not—judging from the anticipation surrounding "54," the classics-filled soundtrack to Miramax's forthcoming film tracing the lifespan of the famed Studio 54.

Now that the interest in the Tommy Boy two-CD set has been generated by one of its two original recordings, a smokin' dance cover version by London Lightfoot's "If You Could Read My Mind" by Ultra Naté, Amber & Jocelyn Enriquez. Produced by the Berman Brothers, with assistance from Lara Krunol and Danny Malden, the track was serviced to club DJs June 22 to rousing response.

First of all, it's fierce to hear the girls singing together," says Jerry Cobb, a turntable artist in New York. "They sound amazing. Also, the song has instant audience reaction because it's familiar. But it's fresh because the music is solid. This one's going to be huge."

The retail story behind the project begins to unfold in late July, when the single is commercially released. The album is due Aug. 5. Early club play for "If You Could Read My Mind" has already sent some consumers into the shops.

"We've had people going crazy trying to get their hands on this single," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "I'm not surprised that there's so much noise about this record. It has a great classic sound that people are really going for right now."

The other newly recorded cut on the "54" is "Back On Wood" by Mary Griffin, produced by Bob Parr and Harry Wayne Casey, aka the front man of K.C. & the Sunshine Band. There's also a hit medley called "Studio 54" by the 54 All-Stars. Both are being considered for single release later this summer.

The package also features a wealth of oldies, including "Keep On Dancing" by Gary's Gang, "Let's Start The Dance" by Bohannon, "Young Hearts Run Free" by Conchi Stalton, "The Sun Is Shining" by Destination, "The Boss" by Donna Ross, and "Contact" by Edwin Starr. The draw of new material with such strong vintage material could give "54" a long and competitive retail life.

"People just can't seem to get enough of this stuff," says Naomi Collier, manager of T.J.'s Music Hut, an indie outlet in Raleigh, N.C. "It helps that this album has a good blend of really familiar tracks and songs, with a few surprises, too. It's a perfect fit for the oldies collector, so we've stocked the store with plenty of copies."

Finally due for release in the States in August:on the Los Angeles-based Cleopatra Records. This will mark the '50s-era group's first domestic release in more than a decade.

"Nukleopatra" was originally released on Sony Japan in 1995. The album was subsequently released on Sony-affiliated labels in Singapore, France, Australia, and South Africa. The U.S. pressing will feature several brand-new tracks, as well as the popular club hit "Sex Drive" and a cover of David Bowie's "Rebel, Rebel." Other new material includes a revision of Blondie's "Picture This" and a remix of Dead Or Alive's classic "You Spin Me Round (Like a Record)."

Although the label is keeping the package under tight wraps, the cover art for the disc promises to be eye-popping and shocking in the true Dead Or Alive spirit for this huge North American tour with probable stops in Los Angeles and San Diego in late sum/or early fall.

COULT HUM IN: Brian "B.T." Transeau may no longer be recording with Kinetik in the U.S. or Perfecto in the U.K., but he's far from down. The Washington, D.C.-based electronic genius is busier than ever.

In addition to milling over several film-scoring opportunities, he's resumed his remix career (this version of "If You Can't Say No" by Lenny Kravitz has earned loads of deserved critical praise), and he is already knee-deep into writing and recording material for a new album. He's also taken on new management, Richard Bishop of 3 Artist Management.

Transeau is looking toward getting a new album in the market next year. No new label deal has been inked yet. However, Bishop says, they are considering numerous labels and will start narrowing the options down in either September or October.

BEATS IN MOTION: New York's Velocity Records continues to be among the harder-working high-quality indie labels in clubland. Its latest release is "A Little Bit Of My Love" by enduring underground hitmaker Althea McQueen. Produced by Scott Wozniak, the hit-budget track packs with ample R&B flavor and a rugged house beat.

Even better from Velocity will be "Hope In Your Soul" by Baltimore's Morale Tree, aka producers Charles Dockins and DJ Oji. You are not ready for this blast of this house anthem. It's destined to be a classic. Look for it to begin circulating on test pressing in late July.

Another New York indie that is exorting lots o' energy these days is EightBall Records. The one-time home of Jodi Cardwell has a new diva in the house in the form of Advea. The veteran artist makes her debut on the label in August with "A New Direction," a fine collection of sultry soul jams and funky club cuts that was released several months ago in Europe on Avex. Do not miss this album. Miss Girl is singing her heart cut on it.

Fans of the French electronic duo Air will be pleased to know it's in rehearsal for a fall tour of the States. Bypassing the turntable option that many of their compatriots have taken, the lads will begin dates here in late October with a full band of musicians. In the meantime, loyalists should look for Air's remix of the Mark Money single "Rock In The Rain," due on London Records later this month.

Speaking of remixers, our pals (Continued on page 32)
**CLUBLAND UNPLUGGED**
Crystal Waters, CeCe Peniston & Suzanne Palmer are among the artists performing with a live acoustic band at Green Dolphin Street.

**OTHER SUMMIT PERFORMERS:**
Mya • Kim English • Kimara Lovelace
Pure Sugar • Taana Gardner • Sabrina Johnston and many more . . .

**KEYNOTE SPEAKERS**
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Rob Di Stefano, Twisted America
Michael Weiss, Nervous Records

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**REGISTRATION FEES**

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Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received between May 29th and June 19th are subject to a $175 administrative fee. No refunds will be issued after June 19th.
DANCE TRAX (Continued from page 30)

Ernie Lake and Bobby Guy (aka Soul Solution) continue to be busy as they’re focusing heavily on reconstraining pop and R&B ditties into musical dance jams that heighten radio interest — while also providing solid material for club turntables. They’ve just completed “From This Moment On,” the follow-up to Shania Twain’s current smash, “You’re Still The One.” Also ready for release is their interpretation of “I’ll Never Break Your Heart” by the Backstreet Boys. We also hear they’re chatting with Gina G about writing and producing material for her next Eternal/Warner Bros. collection.

ID-BEATS: Look for soundtrack mania to spread to clubland following the Aug. 18 release of “The Avengers” on Atlantic. Baby, you’re not ready for this one. It includes brand-new material by Grace Jones (the gloriously sinister theme to “The Avengers”), Marius De Vrie, Stereo MC’s, and Utah Saints Featuring Fergi Pop. Needless to say, this is a feast for the electronic-at heart. While we’re on that stylistic tip, we’re thrilled to report that the Crystal Method returns later this month with “Comin’ Back,” a winning blend of trippy beats and moody keyboards that has been effectively remixed by Front B.C. and Light. In addition to giving club DJs a reason to grin, this City of Angels release could be the cut that unlocks many a rock radio door for the relentlessly creative act.

Finally, club pioneer Francois K. emerges from the studio with “Time & Space,” an intense instrumental that proves you don’t have to be a kid to be on the cutting edge of dance music. Francois breaks down the barriers between trance-disc and old-school house with an arrangement that is, by turns, futuristic and soulful. The flip side of this Music Wave 12-inch features “The Zone,” a collaboration with fellow groove rebel Gomi that leans heavy on assaulting tribal beats. Pure catharsis.
Gill ‘Keys’ In To A Traditional Sound

BY CHET FILIPPO
NASHVILLE—Vince Gill’s first new album in almost 2 1/2 years is also a departure for him in that it marks the first time he’s done an entire album full of original, launch- ly traditional country songs.

And, in a nod to history, the production of the set’s first single, “If You Ever Have Forever In Mind,” was inspired by Ray Charles’ evergreen country album “Modern Sounds In Country And Western Music.”

“That’s one of my all-time favorite albums,” says Gill of Charles’ 1962 classic. “I’ve loved that record since I was a kid. I’ve had this idea for a while to do an album like this, but I took the idea to Tony [Brown, MCA Nashville president and his producer] and told him what a great idea it would be if Michael McDonald did a great soulful country record like Ray Charles did in the ‘60s. Tony said, ‘Well, why don’t you do it?’ I said, ‘OK, OK.’”

Brown says, “We wanted to cut a country record, plain and simple. Vince’s albums have always had a mixture of his traditional side and his contemporary side. The last album really had only one traditional song, ‘High Lonesome Sound,’ so we decided it was time to stick to Vince’s true, traditional side.

“And we usually use Patty Loveless for harmony singing, with Vince singing the lead harmony on Billy Thomas singing with him. This time we decided to use all the new young female country artists we could to give it flavor. And we’ve covered all the styles—the shuffle, the ballads. And we wanted to do a song that reminded us of Ray Charles’ ‘Modern Sounds In Country And Western.’ That is timeless music.”

The result, “The Key,” is due Aug. 11 and is a rich mix of country styles, although it wasn’t intended to be a throwback album, Gill says. “I wanted to bring back the sounds that made country great,” he says. “It’s me missing hardcore traditional country music more than anything else. I said, ‘Shoot, let’s just do a whole album and make this a staple of my career.’

“Some of my albums have been more fragmented; I tried to make them whole. I really had a focus of how I wanted to make this record sound. I knew what kind of songs I wanted to write and how I wanted them to sound.”

The album was also inspired by the death of Gill’s father last year. The title song, “The Key To Life,” is about his father and includes a reference to Gill’s nostalgia for his father’s banjo playing. “So I play his old banjo on that song,” Gill says. “He wasn’t a great player, but he had a kind of rhythm to him that sounded to his playing, and you can hear that on there.”

Gill says he also put a great deal of thought into crafting the many background vocalists who appear on the album. Besides Loveless’ duet with Gill on “My Kind Of Woman/My Kind Of Man,” a number of guest singers sing harmony on the set. Speaking of performances by Alison Krauss, Sara Evans, Faith Hill, Lee Ann Womack, Shelby Lynn, Sonya Isaacs, Daryle Singletary, Lila McCann, (Continued on page 46)

Cash, Jennings Remind Music Row That It’s Not All About The Benjamins

PEOPLE: Given the surfeit of musical events in Nashville, sometimes people here forget just how special a special musical event can be. That was brought home to us June 24 at the Ryman Auditorium, when Johnny Cash made a surprise appearance onstage.

He and Waylon Jennings were being honored at Witness History II: The Outlaw Years, a musical tribute that was a focal point of Chet Atkins’ Musician Days. It was a night of stellar performances from the likes of Mark Knopfler, Travis Tritt, Marty Stuart, John Anderson, Gillian Welch, David Rawlings, and Mark Collie with Jennings’ original Waylors, and the night served as a potent reminder that country music’s tent is big enough to hold many musical styles.

But, when Cash strode onstage to join a surprised Kris Kristofferson in singing “Sunday Morning Coming Down,” the standing ovation shook the venerable old Ryman, and there was scarcely a dry eye in sight.

People here knew that he had been seriously ill, but Cash told the crowd that last October, after he was hospitalized with Sky-Driver syndrome, doctors had given him up for dead. People’s prayers, he said, were what pulled him through.

Cash and Jennings both served notice that they’re not through yet.

CHEERS: A hearty “well done” to Country Music Ass’n. voters for electing Elvis Presley, Tammy Wynette, George Morgan, and E.W. “Bad” Wendell to the Country Music Hall of Fame. There are no more deserving people than these four. Presley is the fourth artist—joining Johnny Cash, Bill Monroe, and Jimmie Rodgers—to be honored by both the Country and Rock and Roll Halls of Fame.

ON THE ROW: TBA Entertainment has acquired Tit le/Spaulding & Associates, which manages Kathy Mattea, Chely Wright, and Brooks & Dunn. TBA is the parent company of Warner/Atlantic and Atlantic Entertainment Group and specializes in entertainment marketing, event merchandising, management, and corporate communications.

Opryland Music Group has won a copyright-infringe ment lawsuit in Federal District Court in Pittsburgh involving its “Santa Get Stuck In The chimney.” Pittsburgh songwriter Kathy Mollica had claimed that her identically titled song was infringed by then 4-year-old performer Jewel Restano, who cut the Fred Rose/Heath-penned song in 1964 for children’s charity. Opryland has licensed the song to Restano, who still performs it.

Suzy Bogguss and Travis Tritt joined the Singing Senators June 22 at a Washington, D.C., event benefited the Ronald and Nancy Reagan Research Institute of the Alzheimer’s Ass’n. Bogguss also performed on “A Capitol Fourth,” a July 4 Washington special that was simulcast on NPR and the Armed Forces Radio and Television Network.

Local distributor Green Hill Productions has signed with Walt Disney Records to distribute select Disney titles in market outlets.

The group Ricrochet has inked an agreement with the Cumberland Science Museum here for a series of appearances.

Signing Wayland Paton to Randy Scruggs Music.

PLACES: The notorious Gilley’s Club, which was the setting for one of the worst movies ever made about country music, 1980’s “Urban Cowboy,” is being reborn in Las Vegas. The original club burned to the ground in the ‘80s, but Mickey Gilley kept the logo active in his Branson, Mo., and Myrtle Beach, S.C., restaurants. Now the famous beer joint is being re-created in a 12,000 square-foot-ballroom in the New Frontier Hotel. It’s scheduled to open in the fall.

CALENDAR: Johnny Rodriguez, David Frizzell, and Gene Watson will be among headliners at the third annual Lefty Frizzell Day July 18 in Cross Plains, Tenn.

The city of Murfreesboro, Tenn., just down the road, will host the 21st annual Dave Mason Days July 10 & 12. Mac Wiseman will receive the 1996 Heritage Award at the event, which is a part of the 1996 Discover Grammy Festival, sponsored by the Academy and the National Academy of Recording Arts and Sciences.

Edwards, Steagall, Sons Of The San Joaquin Top Western Artists Noms

BY DEBORAH EVANS PRICE
NASHVILLE—Don Edwards, Red Steagall, and Sons Of The San Joaquin are among the top nominees for the third annual Academy of Western Artists Awards. Hosted by Trudy Fair, the awards will be held July 16 at the Scott Theatre in Fort Worth, Texas.

Among the artists scheduled to perform are Steagall, Dana Will, Don Edwards, Larry Maurice, and Faron Young. The list includes: Larry Day, Merle Kilgore, Hello, Little Darlin’, and a host of other favorites.

Rising star: Chuck Milner, Andy Robb, Mike Jones, and Tom Boyles, who have all performed in the last year.

COWBOY POETRY DIVISION
Male: Jesse Smith, Larry McWhorter, Sonny Hancock, J.B. Allen.
Female: Peggy Godfrey, Maggie May Sharp, Dee Strickland Johnson, Audrey Hanks, Elizabeth Ebert.

Books: “Cowboy Poetry, Classic Rhymes” by Bruce Kickadonnan Mason and Janice Coggins; “Raising On Good Pasture” by Aubrey Hankins; “Bringing It Home” by Chris Issacs; “The Hunter” by Maggie May Sharp; “Cowboy’s View From The Old Bar” by Larry Ray.


COWBOY MUSIC DIVISION
Male: Dave Stamey, Don Edwards, R.W. Hampton, Jeff Gore, Bob Wagoner.
Female: Joan Prescott, Lorraine (Continued on page 56)
AN EVEN DOZEN: In a relentless quest for No. 1, Nashville’s RCA Label Group (RLG) looms over Hot Country Singles & Tracks chart with two robust titles occupying the top two positions. Clint Black’s “The Shoes You’re Wearing” (RCA) edges Kenny Chesney’s “That’s Why I’m Here” (BNA) by 140 detections and hits pay dirt at the top of the page, while Chesney rises 3-2. With this news, we see that RLG’s promotion teams will retreat for a second wind, the battle next issue could be a tight three-way race with Collin Raye’s “I Can Still Feel You” (Epic), and the state don’t provide much insight in predicting the outcome. Both the Chesney and Black titles are detected at each of our 163 stations, but Raye has one outlet among the 163 holding out. KKBQ Houston is the only one that didn’t air “I Can Still Feel You” during the tracking period. Meanwhile, “The Shoes You’re Wearing” increases 296 plays, while “That’s Why I’m Here” is up 225. Raye’s track jumps 592 spins, the third-largest gain on the entire chart.

“The Shoes You’re Wearing” is Black’s 12th No. 1 on our country radio scorecard.

UNDER YOUR SPELL AGAIN: With Airpower wings, Dwight Yoakam heads for top territory for the first time since “Nothing” peaked at No. 20 in the Dec. 30, 1995, Billboard, as “Things Change” jumps 29-21 on Hot Country Singles & Tracks, up 345 plays. The lead single from Yoakam’s “A Long Way Home” (Reprise), “Things Change” is airing at 150 stations, with new airplay detected at KKBQ, KJAZ San Antonio, Texas; WDRM Huntsville, Ala.; WKKH Atlanta; and WOYQ Memphis. The album scans 16,000 units and holds at No. 14 on Top Country Albums.

Yoakam is joined in the Airpower trip by Vince Gill’s “torchy” if “You Ever Have Forever In Mind” (MCA Nashville), which rises 19-18, up 358 spins, Joe Dee Mescina’s “I’m Alright” (Curb), up 358 plays, to 24-20. Pam Tillis’ “I Said A Prayer” (Arista/Nashville), up 244 spins.

GILL ‘KEYS IN TO A TRADITIONAL SOUND (Continued from page 33)

Curtis Young, Billy Thomas, and Jeff White. Gill says, “I cast them just as I would an instrument. Different voice for different right.” He also turned to such veteran session players as Randy Scruggs and, especially, piano player Hargus “Pig” Robbins. “I mentioned some of the old songs and/or things I’ve written and they were interested,” Gill says. “I had written ‘Different Keys’ and the old man told Pig and me and Pig said, ‘Hell, I’ll play on that one.’ ”

In its seventh week, “If You Ever Had Forever In Mind” is up two places on the Hot Country Singles & Tracks chart. “Vince has been off the air for about seven months,” says MCA Nashville VP Dave Haley, “and people have missed him.”

Bruce Logan, PD at WSSL Greenville, S.C., says the song has been well-received in his market. “The calls have been great on it,” he says. “He’s one of the four or five most respected artists in country music. It’s early yet, but the response has been fantastic on it, and it’s nice to hear Vince back on the radio.”

Haley says the label has extensive radio syndication plans and is in the process of promoting plans to Gill’s current tour. “It’s a good opportunity to get him back in markets he’s missed,” says Haley. “We also sent radio a mailing with a CD with Vince’s previous No. 1 hits, along with information about his awards, record sales, achievement in other career categories outside of” his chart position. “It’s just a subtle reminder of how important a core artist Vince is to the format. And, we’re very optimistic about the album; we’ve got plenty of choices down the line for more singles.”

MCA Nashville sales and marketing VP Dave Weigand says CMT’s sponsorship of the Gill tour is a major marketing factor. “He’s also the ‘CMT Showcase’ artist for July,” Weigand notes, adding that Gill will be featured in a subject of 80-minute CMT special. Additionally, there will be a CMT sweeps package, with six winners going to Las Vegas to a Gill show at Caesars Palace.

“If You Ever Had Forever In Mind”, says CMT VP of programming Bob Storen. “Our target audience is women aged 18 to 49, and is the perfect vehicle for an artist like him. It’s a good fit for us.” We sponsored the Faith Hill-Tim McGraw Spectacular Combustion Tour this fall and we’ve worked extensively with Wal-Mart, and are always looking for innovative marketing partnerships.”

Storen notes that in addition to a CMT mobile truck being at every Gill tour date, the network has stage signage, CMT speaker sleeves, and merchandise giveaways from the stage prior to each concert.

On a related note, Gill will be represented by price and positioning at retail, Weigand says, and the album will be backed by a “massive” consumer ad campaign and on-air advertising. He says that plans are under way for an extensive campaign in shopping malls, as well as other special promotions.

Weigand also notes that Gill will again host the Country Music Assn. Awards show on CBS this fall and will appear on “The Tonight Show With Jay Leno” on June 11. Gill is managed by Fitzgerald-Hartley Co. and booked by the William Morris Agency. His publishing is through Benefit Music (BMI).
### Billboard Top Country Albums

**July 11, 1998**

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**Top Country Albums Chart**

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<td>PATSY CLINE</td>
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<td>TIM McGRAW</td>
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<td>TRAVIS Tritt</td>
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### Billboard's Greatest Gainer

**CLINT BLACK**

**Nothing But The Tailights**

*Weeks: 4*

### Billboard's Hot Shot Debut

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<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
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**Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®**
New division at Polygram: Unlike many corporate developments in classical music of late, the changes to the operations of Deutsche Grammophon, Philips, and London in the U.S. seem promising. PolyGram Classics & Jazz U.S. senior VP/GM Kevin Gore has initiated a shift in the company’s marketing paradigm, with efforts now aligned by repertoire rather than label affiliation (see story page 83). In this move, Albert Imperato, formerly VP of Deutsche Grammophon U.S., is now senior VP of core classics for Deutsche Grammophon, London, and Philips. And Lisa Altman, formerly VP of the Philips Music Group U.S., is senior VP of crossover music for the three classical labels and such imprints as Point Music and Imaginary Road.

The pair’s new roles suit them. Imperato is prone to rhetorical musings like “Do I work for the corporation or do I work for the music? It’s a tricky question because although I’m proud of my company in many ways, the music that we work with is really so much bigger than any company.” Altman, on the other hand, enthuses over doing “whatever it takes to reach the mainstream audience possible.” That is not to say, though, that the PolyGram veterans don’t speak each other’s language. Imperato notes the value in getting volume hit Shahn’s Vivaldi on the Weather Channel, while Altman will prowl about offering “adult music alternatives” and the benefits of cross-pollinating musical traditions. Still, the latter is mewed to shifting units of André Rieu in three-quarter time and break Andrea Bocelli double-platinum; the former is bent on helping Anne-Sophie Mutter deliver her immense talent and energy. With Andre and Andrea.

Although the division of PolyGram’s output into core classics and crossover will be “invisible” to the consumer, Gore says, the new structure aims to provide a more streamlined approach to merchandising, promoting, and publicizing the labels’ various offerings—letting fewer albums fall through the cracks and allowing a few more albums benefit from the full weight of the PolyGram machine. Imperato says there will be more joint advertising campaigns showcasing the works of all three labels, and Altman says the full attention of her staff can now be placed on leveraging UPS specials and morning show appearances. There will be occasions when the staffs of Imperato and Altman collaborate, as with the multidisciplinary pursuits of Luciano Pavarotti, Leila Josefowicz, or Bryn Terfel. And in working together, Imperato says, “I think we’re going to learn a lot from each other; more than we already have.”

In wrestling with the often oil-and-water mix of art and commerce, Imperato insists that there is no better inspiration than the artists themselves. “On paper, someone like [Kirov opera conductor] Valery Gergiev hardy seems a good bet, economically,” he says. “But hearing is believing. At his performances, you feel the power and passion that he imparts to his musicians and the audience. When you witness that, it’s hard to obsess about the bottom line. Also, if you’re able to hear AnneSophie talk for one minute about Penderecki or Beethoven, you’ll be convinced. But it’s not enough for me to be passionate about Gergiev or Mutter, of course—I have to help translate that passion to the public.”

“The key thing is to do that by marketing with the grain of the music,” Imperato adds. “For example, I’ve helped produce marketing campaigns that have led to purchases of Bartók’s Second Concerto. “And I think I have the support here to do that. One of the great moments in my career was sitting around a breakfast table with [Mercury Group president] Danny Goldberg and Kevin Gore and listening to them say to Mutter, ‘Whatever we can do to help you...’”

Imperato’s immediate artist priorities include Deutsche Grammophon’s Shahn, with his upcoming “American Scenes” album, and Boulez, with a recording of Bartók’s haunting opera “Bluebeard’s Castle.” There is also London soprano Renée Fleming, who has an American aria disc due in September (now titled “I Won’t Sing”), after the number from André Previn’s soon-to-be opera “A Streetcar Named Desire”, as well as the lead role in the Sir Charles Mackerras recording of Dvorák’s “Rusalka.” And superstar mezzo Cecilia Bartoli has the London disc “Fly in Italy” (featuring Baroque arias and old favorites) for October.

Core classics catalog projects include “Philharmonia: Great Pianists Of The 20th Century” edition, a 200-CD series that kicks off in the U.S. in October. And with this September 10th release, PBO’s recording of Bernstein, “Reaching For The Note,” comes out in September; a boxed set of the conductor’s final cycle of Mahler symphonies and leader follows in November, and one of his choice, “Artist’s Album” compilations will be devoted to Bernstein for release in the U.S. early next year. Key items in the Bernstein catalog will also be repackaged next year in a move that Imperato promises will presage a more coherent, compelling reissue program for all the PolyGram labels, one that is “artist-focused but repertoire-organized.”

For Altman, she and her staff have Bocelli’s first U.S. tour to capitalize on, including an Aug. 6 date at New York’s Madison Square Garden that will no doubt sample heavily from the Italian tenor’s smash “Arias” album. The crossover division will continue to take on international projects that might not otherwise find an outlet in the U.S., as with Walthermeister Rieu (originally from Mercury Holland and now on PolyGram Germany). Also under Altman’s watch will be various soundtracks and such edgy projects as Bang On A Can’s reinterpretation of Brian Eno’s “Music For Airports” on Point Music, Philip’s joint venture with composer Philip Glass.

Labels leap into mix-tape game (Continued from page 90)

By Bradley Bamberger

Labels that have always been the poster children of the dance music scene including Liaossa and Xhibit.

SAY IT LOUD

“Loud Records” was the first label to sanction a mix tape in 1995 with the release of Funkmaster Flex’s “The Mix Tape Volume 1: 60 Minutes Of Funk.” Flex was the hottest DJ in New York at the time, and his Saturday night mix show on WQHT was being taped by listeners, and Flex decided to report the demand.


Mixed in SoundScans, “Volume I” sold 281,000 units; “Volume II” sold 421,000 units. “Loud is unconventional, and to put out a mix tape with the hottest DJ was a unique opportunity,” says Swirck. “People can only buy [street] mix tapes in certain areas, but a commercial mix tape enables people all across the country to get what is hot on the streets.”

Artists & Music

TOP CLASSICAL ALBUMS

**NO. 1**

ANDREA BOCELLI

PHILIPS 4312323

13.98

VIAGGI ITALIANO

TOP CLASSICAL CROSSOVER

**NO. 1**

SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA

VIRGIN 9491436

16.98

TOP CLASSICAL BUDGET

1 VARIOUS MOZART FOR YOUR MIND

EOL

2 VARIOUS MOZART GREATEST HITS...REVISED EOL

3 VARIOUS JUDGES GUIDE TO CLASSICAL MUSIC...REVISED

4 JOHN BAYLYS BEETHOVEN’S GREATEST HITS

5 VARIOUS MOZART OPERA HIGHLIGHTS

6 VARIOUS 20 CLASSICAL FAVORITES

7 VARIOUS CLASSICAL MASTERPIECES

8 VARIOUS 100 PIANO FAVORITES

9 VARIOUS 100 BAROQUE GREATEST HITS

10 VARIOUS GREAT HITS FROM AROUND THE WORLD

TOP CLASSICAL MIDLINE

1 VARIOUS MOZART FOR YOUR MIND

PHILIPS

2 VARIOUS MOZART GREATEST HITS

EOL

3 VARIOUS JUDGES GUIDE TO CLASSICAL MUSIC...REVISED

4 JOHN BAYLYS BEETHOVEN’S GREATEST HITS

5 VARIOUS MOZART OPERA HIGHLIGHTS

6 VARIOUS 20 CLASSICAL FAVORITES

7 VARIOUS CLASSICAL MASTERPIECES

8 VARIOUS 100 PIANO FAVORITES

9 VARIOUS 100 BAROQUE GREATEST HITS

10 VARIOUS GREAT HITS FROM AROUND THE WORLD
Saxist Joe Lovano's Got A 'Trio Fascination'

This week's column was prepared by guest columnist Philip Booth.

**TRIOLOGY: Joe Lovano, the saxophonist, composer, and bandleader, and versatile musical explorer, strips down to the spare but bracing sound of his horn, drummer Elvin Jones, and bassist Dave Holland to create "Trio Fascination."**

On "Trio Fascination," Lovano's Blue Note label. Lovano variably employs tenor, alto, and soprano saxophones and alto clarinet for a pianized set of nine original compositions and the standard "Ghost Of A Chance." Sev- eral of the compositions were penned specifically for his collaborators.

Lovano, who first worked with Jones in 1974 and toured Europe with the drummer in 1987, engages in call- and-response games with his old boss on "Eternal Joy." Jones is also featured on "Cymbalism" and "Days Of Yore," meant to evoke his work in John Coltrane's classic quartet. Hol- land and Lovano first worked together on the latter's 1981 album "From The Blue" (Blue Note). The opening "New York Fascination," "Sanctuary Park," and "Studios Riviera," all home to the Manhattan jazz scene, were initially presented as part of a suite commissioned by Jazz at Lin- coln Center and presented in 1996 at New York's Alice Tully Hall.

"When there's three players, es- pecially with contrasting sounds and different ranges, there's just a clear- ness, I think, that happens," says Lovano, who's also heard on Don Sebesky's "I Remember Bill—A tribute to Bill Evans" (RCA Victor), released in April, and forthcoming discs from pianist Cyrus Chestnut, saxophonist Chris Potter, and gui- tarist Jim Hall. "There's a real magic in the trio form. Even within the Ellington band, or the Basie Band, the rhythm section, the trio, was always the essence of the group. As a horn player, to create this set- ting it's quite different than as a piano player. There's a lot of space in there. You have to be not only more conscious or aware of each other; it gives you more of a sense of creativity, as you really have to be involved at every moment. It's the structure of the tunes, too, that brings that clear- ness out. I try to write tunes that have equal strengths in harmonies and melodies and rhythm. So those contr-asting elements balance each other."

Lovano's first trio recording, with bassist Anthony Cox and the late drummer Ed Blackwell, was "Sounds Of Joy," released in 1991 on Enja. That disc, as well as more recent work with drummer Al Foster and bassist George Mraz—the same rhythm section heard on Lovano's 1980 set "Celebrating Samba" (Blue Note)—led to his new proj- ect. Lovano says he's always been enamored of the trio form, whether it's the more traditional piano groups led by Bill Evans or Nat "King" Cole or those headed by saxophonists Sonny Rollins or Sam Rivers.

The saxophonist, though, regularly jugs a variety of ensembles, Symbiosis, his sextet with celli, bass, two drums, and vocalist Jüdi Silvano (his wife), played the Texaco New York Jazz Festival this summer; and he recently organized the Village Vangu- ard with pianist John Hicks, drummer Lewis Nash, and bassist Dennis Irwin. He's scheduled for several summer festival dates as a duo with pianist Gonzalo Rubalcaba, who collaborated with Lovano for this year's "Flying Colors" (Blue Note). And music from "Trio Fascination," due Sept. 8 (originally slated for July 28), will be heard when Lovano joins bassist Cameron Brown and drummer Idris Maha- moud for an engagement at New York's Irridium, beginning Sept. 15. That group will be augmented with pianist Kenny Werner for a Euro- pean tour in October, and Lovano will then hook up with bassist Ray Brown's trio for a Japanese trek.

**HALL OF DREAMS: Michael Dorf of the Knitting Factory and Howard Mandel, president of the Jazz Journalists Assn. (JJA), built it. And about 400 came to witness the first New York Jazz Awards, a long-overdue occasion held June 15 at New York's Alice Tully Hall. Two awards, for the JJA and a jazz-industry con- sorium, were given in each of 23 cat- egories. Sonny Rollins gained the approval of both groups in several areas and is a tenor saxophonist and improviser of the year. The Mingus Big Band also found favor from voters in both camps, as best big band, and notched the JJA award for best artist in per- formance. Pianist Kenny Barron similarly got the nod from both groups, as did guitarist Bill Frisell; José Gonzalez, for Latin jazz group, and Roy Hargrove, for jazz combo. Musician of the year honors went to Wynton Marsalis (industry) and Ornette Coleman (JJA), while life- time achievement awards went to (Continued on page 76).
U.K. Pubs Enjoy Mostly Thriving Biz

EXECS CITE LACK OF ‘FOCUSED’ ACTS, ARTIST DEVELOPMENT

BY NIGEL HUNTER

LONDON—Although confronted with a current state of flux among international record companies, U.K. music publishers, which often operate in an autonomous, independent or semi-autonomous manner, say it’s business as usual as they continue finding and developing new talent and working the catalog. Still, there’s been “exceptional” for EMU Publishing.

“Some megastars aren’t as mega as before,” says Andy Reichardt, chairman of Compute Complete Music, which has continued to do well as other companies have struggled. “Even our flagship acts and performers, old and new, have experienced a bit of a lull.”

He goes on to say that, “The company has been hit by some wholesale cancellations of past hits, but the new hits are still being discovered and the catalogue continues to generate a lot of income.”

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“Some publications have been taken out of the system, and some new ones have been replaced,” says Andy Reichardt. “But the overall picture is mixed.”

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Blonstein Resurrects Past At DCC
Reissue Specialist Takes Pains To Not Compromise Sound

By David John Farinella

Chatsworth, Calif.—After spending the beginning of his career discovering new acts to break for Island Records and Ode Records, Marshall Blonstein is now busy rediscovering old acts for Dunhill Compact Classics (DCC).

Over the past 12 years, Blonstein and his staff of 11 have reissued 110 CDs on the label’s 24 Karat Gold series; released 150 titles in the Aluminum series, which includes the Encore Classics line, compilations, greatest hits, and comedy albums; and pressed more than 50 high-quality LPs of classical material.

Musing on the contrast between his early scouting career and his current job as a reissue specialist, Blonstein says, “I’ve been the satisfaction of flying over Cleveland, looking down, and saying, ‘My record is No. 1 down there, and I helped promote it.’ But on the other hand, when you open up a tape box and it’s an artist like the Olympics and you see the original handwritten notes by these guys, that’s a big part of history. I grew up listening to bands like the Olympics, so all of a sudden now I’m helping keep that history going.”

In 1986, while some labels were releasing titles using CD in a seemingly haphazard way, with little attention paid to audio quality, Blonstein made a decision to apply a more careful touch to the music of yesteryear. “No matter what it was, if I was going to work in this new format I wanted to come out with the best sound possible,” he says. In an effort to maximize DCC’s CD reissues, Blonstein turned to engineer Steve Hoffman, who had gone from a Los Angeles radio station to MCA Records, where he was in charge of catalog development. In May 1987, Hoffman brought his radio and label engineering experience to DCC with specific ideas regarding the use of vintage gear and how albums should sound.

“I try to emulate the sound that I personally like,” says Hoffman, who remasters all of DCC’s CDs and LPs in two custom-built rooms. “It’s a sound that lots of music lovers also like. It’s like a warm sound that has what I like to call ‘the real breath of life.’ It’s hard when you’re playing an LP or a CD to be convinced that someone is actually standing there.”

Before Hoffman begins to think about remastering a title, he listens to the original 2-track master tape on a deck of the era. He has several recorders, including an Ampex 200 mono unit, Ampex 350-2 and 351-1 stereo machines, and a derivative of an Ampex ATR-100. Hoffman says, “It’s not fair to try to find room where the album was mixed on—usually Altec or Tannoy—and talk to the project’s engineer or a member of the group. Then he runs the music through one of two custom tube consoles, being careful to keep the mix intact.”

Hoffman says DCC owns such machinery as possible between the analog master and the CD recorder. At times he’ll avoid using a mixing or mastering desk, unless it’s a recording from the ‘70s or ‘80s that needs a touch of warmth. At that point he’ll run it through the mastering desk to get the tubas’ auditory stamp.

“It all depends on the tape,” he explains. “I have five decks, ranging from soft-sounding all the way to harsh-sounding, so if you can use your tape recorder as an equalizer then you don’t have to use an equalizer. That way you bypass the extra layer of noise and the signal distortion.”

One of the biggest challenges both Hoffman and Blonstein have faced is finding the original masters of the albums. They searched for five years before finding Jethro Tull’s epic “Aqualung,” sifted through 100 versions of Elvis Presley’s “Hound Dog,” and conducted 24 vault searches for the Presley compilation “24 Karat Hits.”

Once he has the master in hand, Hoffman treats it like a gemstone. “You dust away all the cobwebs, and it’s basically like an old gem. You see the diamond out of the earth and polishing it and cutting it a little bit to make it sparkle,” he says.

“Steve Hoffman and Blonstein have found good-quality masters of most of the material they’ve remastered, occasionally they have had to cancel this because the master has been in poor condition. Ironically, DCC started out as a CD label before it ventured into the vinyl domain. Its aluminum line debuted in 1986, and it gave the label the ability to see if the label was born, and its 24 Karat Gold series was launched in 1992. Then, in 1995, Blonstein decided to create the Virgin Vinyl line, which tapped into the audiophile market.

DCC’s best-selling CDs over the years have been the Eagles’ “Hotel California” and “Greatest Hits,” the Doors’ eponymous debut album, and Presley’s “24 Karat Hits,” all in the 24 Karat Gold series. In the Aluminum line, DCC has done best with the “Raiders Of The Lost Ark” soundtrack, the “Bachelor Den” lounge series, and Harry Nilsson’s “Harry” and “The Point.” And on vinyl, DCC’s most successful releases have been the Beach Boys’ “Pet Sounds,” Sonny Rollins’ “Saxophone Colossus,” and “24 Karat Hits.”

Asked if DCC is interested in pursuing the budding high-resolution and multichannel markets, Blonstein says, “If that’s what the public wants, that’s what we’ll give them. I’m all for a higher sampling rate, but 99.5% of humanity buys CDs and the other half-percent buys cassettes. So, when the technology is there, we will embrace it.”

World Domination. Members of the World Studio Group and other industry professionals gathered in front of an antique Dutch calliope outside the RAI Convention Center in Amsterdam during the May 16-19 Audio Engineering Society Convention there. Shown, from left, are Stevie Coss, co-owner of Vienna-based MG Sound; Quantity director of marketing Steve Smith; MG Sound co-owner Martin Böhm; Studer North America VP of marketing and product development Michael Tapes; Eduardo Löwenburg, owner of Madrid-based Red Led Studios; Eva Böhm, studio manager at MG Sound; Music Producers Guild of the Americas president Ed Cheimney, mixing engineer Bob Clearmountain; engineer Nathaniel Kunkel; Gail Rosman of George Massenburg Labs; Solid State Logic marketing director John Andrews; Claudia Sahakian, owner of Paris-based Studio Plus XX; and World Studio Group CEO Chris Stone. (Photo: David Goggin)

NEW PRODUCTS & SERVICES

CRANE SONG OF SUPERIOR, W.S., introduces the Harmonically Enhanced Digital Device (HEDD), a new breed of digital processor designed to emulate the distortion characteristics of tube analog equipment. Also a 24-bit analog (A-D) and digital-analog (A-D) converter, the HEDD accepts balanced analog signals and AES/EBU and SPIDF digital sources. Once the signal is in the digital domain, the user can apply varying amounts of triode (mostly even) and pentode (mostly odd) distortion. Intended for such applications as CD preparation, workstation input and output, and recording, the HEDD can be used for tracking, mixing, and Mastering, according to Crane Song. The one-rack-space unit, which carries a suggested list price of $2,975, features selectable sampling rates of 44.1 and 48 kilohertz; external word-clock synchronization; transformerless, balanced analog inputs and outputs; transformer-isolated digital inputs and outputs; and separate power transformers and supplies for the digital and analog sections.

TASCAM INTRODUCES THE DA-45HR digital recorder, believed to be the industry’s first commercially available DAT unit that operates at 24-bit resolution. The unit, which uses standard DAT media, includes features common to most professional DAT recorders, including AES/EBU and SPIDF digital connectability, word sync, a parallel control interface, and XLR balanced and RCA unbalanced analog inputs/outputs. Unveiled at the May 16-19 Audio Engineering Society Convention in Amsterdam, the DA-45HR is scheduled to ship in mid-August at a suggested list price of $2,000.

Yamaha Corp of America continues to exert its influence in the digital mixer market with the 01V, the successor to the ProMix 01—the product that launched the low-price digital mixer revolution in 1994. Available at a suggested list price of $2,000, the 01V incorporates many of the features of the ProMix, such as snapshot storage, instant reset of all functions, motorized faders, on-board dynamics, parametric EQ, and digital effects. However, the 01V also offers several improvements over the ProMix, including a digital input/output slot like those found on Yamaha’s state-of-the-art 02R and 03D mixers, dedicated solo keys, the sonic quality of the 02R, and effect performance comparable to Yamaha’s ProReverb unit. “Many customers have envisioned having the power of the 02R and 03D in a more affordable package, and we are confident that the 01V will meet their requirements,” says Yamaha Pro Audio Group marketing manager Wayne Hrabak.
With an Eye Toward Technological Growth, Guitar Giant Gibson Buys Opcode

BY PAUL Verna

Seeking to plow further into the technology sector, Gibson Musical Instruments Corp. has purchased studio software/hard-

ware manufacturer Opcode Systems Inc., according to a state-

tment from the two companies.

Nashville-based Gibson—which has specialized in premium
guitars and other stringed instruments for 104 years—
adds Opcode to a battery of holdings that includes keyboard

specialist Oberheim, drum man-

ufacturer Slingerland, and a

wide range of electric and acoustic guitar divisions led by
the Gibson U.S.A. electric facil-

ity in Nashville.

 Opcode Systems of Palo Alto,
Calif., is best known for its line of

MIDI interfaces, studio syn-

chronizers, and sequencing, digital

recording/editing, and music

notation software for the Mac-
tosh and Windows platforms.

The deal lets Gibson and

Opcode tap into new market

sectors, executives from both companies say.

“Opcode’s considerable depth

of technological experience and
defined product line greatly

enhances our ability to move

ggressively into the music

software and hardware arena

while providing a software

complement and added techni-
cal direction for our Oberheim

keyboard subsidiary,” says Gib-
son CEO Henry Juzekiewicz in

the statement.

Opcode co-founder Chris Hal-

ahy—who will remain Opcode’s

president under the new ar-
rangement—is a longtime gui-
tarist whose first instrument

was a Gibson Les Paul.

“The merged organization

will have the agility and ingenuity of

a start-up and the size,

strength, brand recognition, and

leadership of a company that

has been serving musicians for

over 100 years,” he says.

Opcode VP of marketing com-
nunications Paul DeBenedictis

adds, “A lot of us at Opcode are
guitarists, and a lot of us early

on struggled with (digital) tech-
nology and are good at it. Our

new goal is to make technology

simpler for a broader market

that includes guitarists, singer-

songwriters, and vocalists who

want to record. Our core busi-

ness is based around people cre-
at ing and recording music.”

Gibson has been an investor in

Opcode since 1995, according to

the statement. Because both

companies are private, neither

the nature of Gibson’s original

investment in Opcode nor the
terms of the current transaction

were disclosed.

Industry sources view the
deal as evidence of consolidation

between the musical instrument

and recording markets—a trend

exemplified by the diversifica-
tion of instrument retailers into

pro audio categories and the

growing incidence of musician-

based home studios. The deal

also illustrates a trend for pro

audio firms to either go public or

align themselves with compa-

nies that provide funding for

growth.

Among firms that have

launched initial public offerings

in recent years are console mak-
erk Mackie Designs and

Euphonix Systems and network

specialist Entertainment Digital

Network. High-profile ac-

quisitions in the audio industry

include video editing specialist

Avid Systems’ 1994 purchase of

Digidesign, a world-renowned

maker of Macintosh-based digi-
tal recording/editing systems.

The Gibson deal offers Opcode

the opportunity to grow beyond

its approximately 100 employees

without shifting the company’s

focus.

“We’re in it for the music,”
says DeBenedictis. “We’re a

bunch of musicians here. We like

the artists, and that fits in with

the Gibson model.”

In preparation for an

upcoming release,

Capitol Records is seeking

the multitrack tapes

(or information leading to

their acquisition)

of RINGO STARR’s recordings

of the following songs:

I’m the Greatest
Only You
Goodnight Vienna
Cooking In The Kitchen of Love

Studio quality 2-track tapes

of JOHN LENNON’s

guide vocals on these tracks

are also being sought.

Please contact Capitol Records

1-888-840-7811

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Contemporary, Club Play, and Dance Sales rotate weekly.

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Billboard July 11, 1998
Artists & Music

**Latin Notas**

by John Lannert

Mr. G. Award: Plastilina Mosh, a rap/rock act from Mexico, won a gold disc June 17 for its EMI Mexico debut, "Aquamosh." Gold discs are awarded in Mexico for albums that sell more than 100,000 units. The Monterrey duo’s first single, "Mr. P. Mosh," has been a runaway hit in Mexico and on MTV Latvia’s North Service. EMI says "Aquamosh" has sold 130,000 units in Mexico so far.

The award ceremony was transmitted via the Internet and featured an appearance by Café Tacuba, whose members appeared on "Aquamosh." The album was released statewide June 30 by Capitol.

By the way, though the members of Café Tacuba have yet to decide which record company they’ll be signed with in the future, the quartet is preparing its last album for its current Warner label. In the latter half of July, the band will go into the studio with the always-in-demand Gustavo Santaolalla, who is also helming upcoming discs by two rap/rock groups: PolyGram Latin’s Control Machete and Universal Latin’s Molotov.

State-side Riffs: Maná’s "Sueños Líquidos" has been certified gold by the Recording Industry Assn. of America. A former chart topper that has also moved 500,000 units in Mexico, according to Warner Music Mexico, "Sueños Líquidos" is Maná’s second gold disc. WEA Latina’s legendary rock group El Tri has wrapped up a disc commemorating its 30 years in the music business. Produced by lead vocalist Alex Lora and Jim Gaines, the album features guest appearances by the legendary Chuck Berry and Argentinean rock notables Andrés Calamaro and Rosendo. The as-yet-untitled disc is scheduled to drop in September.

MTV Latin America has opened its World Wide Web site at www.mtvla.com. As World Cup fever rises for the remaining qualifiers, Ricky Martin’s Columbia single "La Copa De La Vida" is ascending in lock step. As of the July 4 issue of Billboard, the pulsating anthem had notched three weeks atop Music & Media’s Eurochart Hot 100. In addition, the song has reached No. 1 in France, Germany, Italy, and Sweden. "La Copa De La Vida" has even re-issued on Hot Latin Tracks with a return to the top 10 of the chart last issue. Alejandro Sanz’s "Más," a top 10 disc on The Billboard Latin 50, has become the best-selling Spanish album in the history of the Spanish music industry. The WEA Latina CD has sold more than 1.3 units in Spain since its release in September 1997.

Luis Mario Garza, drummer for PolyGram Latin’s wildly successful norteno band Grupo Limite, has left the band. Garza says he was forced out; the band says it chose to leave. Garza was rumored to have been in a romantic way with Limite’s lead singer, Alicia Villarreal.

U.S. Release Update: Just out on Universal is "Mixes," a package of remixed tracks from Moenia’s (Continued on page 13)

---

**Billboard**

**Hot Latin Tracks**

**July 11, 1998**

**1. CARLOS PONCE**
**2. ALEJANDRO FERNÁNDEZ**
**3. VICTOR MANUELLE**
**4. PEPE AGUILAR**
**5. LUIS GARRIZ**
**6. SERVANDO Y FLORENTINO**
**7. JULIO IGLESIAS**
**8. MANU CHICAGO**
**9. MANNY MONTANER**
**10. RICKY MARTIN**

**U.S. Essential Latin Chart**

**New**

**1. Ricardo Montaner**
**2. Ricardo Montaner**
**3. Ricardo Montaner**
**4. Kari**
**5. Intocable**
**6. Tony Vega**
**7. Jerry Rivera**
**8.40-gracias por tanto amor (alexander bang)**

**NO. 1**

**CARLOS PONCE**
**YO NACI PARA AMARTE**
**EL MUSICALES**
**RE-ENTRY**
**ESE MÚSICA**
**SU ENAMORADA**
**TRANQUILMENTE**
**LIBERTAD**
**ENCICLOPEDIA**
**EFE**
**TU LLAMADA**

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**LOS TEMERARIOS**
**POR QUE TE CONOCÍ**
**ARMADIO**
**EN LA PLAYA**
**A QUE RENDIRSE**
**REY DE LA PLAYA**
**EL PILAR**
**MI MUJER**

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Sel.#82678
NOTAS
(Continued from page 42)

The boy that is being aimed at the dance market. The techno-pop outfit's next disc is set to ship in 1998's fourth quarter.

Due July 28 on Windham Hill Jazz is a trio of Brazilian-rooted discs: "Brazilian Days" by Paul Winter and Oscar Castro-Neves, "Brazil Nativo" by Lani Hall, and "Amazon Moon: The Music Of Mike Stoller" by Guillerme Vergueiro. Hall, you may remember, was a lead vocalist of Sergio Mendes & Brasil '66.

Due July 28 on RMM in "Más De Mi," the first merengue disc by salsa diva Deddie Romero.

REGIONAL ROUNDUP: Soap opera actress Lucía Méndez returns to the recording scene with a new bolero album, "Todo O Nada," released June 15 in Mexico on Azteca Music/PolGram Mex. The album was produced by heralded guitarist Chamin Correa, who did such fine work several years back on Gloria Estefan's blockbustier "Mi Tierra." Méndez currently is working on a TV Azteca soap, "Tres Veces Sofía," which is expected to air at the end of this year.

Also planning to make a Mexican soap later this year is the Mexican techno-pop duo Sentidos Opuestos, which just released its third album, "Viento A Favor," on EMI Mexico.

And yet another star, Sony's Chayanne, is coming to Mexico City Aug. 14 not only to promote his Ango piece "Just Dance" but also to chat with the Mexican TV network Televisa about making a new soap. He starred four years ago in the soap "Volver A Empezar" with PolyGram songstress Yuri.

BMG Argentina rock act Los Caballeros De La Quema finished up the recording of their fourth album last month at Buenos Aires' 2,000-seat rock venue Cemento. The band's new album, "La Paciencia De La Araña," is slated to be shipped in mid-July.

Brazilian bookstore/record retailer Saraiva is slated to open two more superstores in October. One will be located in Sao Paulo, the other is being set up in Porto Alegre, the first Brazilian city other than Sao Paulo or Rio de Janeiro to house a Saraiva superstore.

Todos Tus Muertos is in the middle of a tour in support of its latest album, "El Camino Real." The group launched its 10-week tour June 3 in San Francisco and is expected to conclude its trek through the U.S., Central America, Spain, and Canada by July 19. The disc was released in Argentina on Toneda Tus Muertos/DBN.

To assist in preparing this column was provided by Teccan Aguilera in Mexico City and Marcelo Fernandez Bitar in Buenos Aires.

LATIN TRACKS A-Z

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Anti-Piracy ‘Cops’ Join Global Effort

IFPI Allocates $2 Million For Dedicated Investigation Team

BY JEFF CLARK-MEADS

LONDON—The record industry is putting a cop on every street corner in the global battle against piracy. The addition of $2 million to the annual anti-piracy budget of the International Federation of the Phonographic Industry (IFPI), effective July 1, means the organization is adding to its team of lawyers a whole new department whose job it will be to catch villains.

The additional money was approved at the IFPI board meeting May 11-15 in Kuala Lumpur, Malaysia (Billboard, June 6), and it will be paid by the organization’s members. It brings the total anti-piracy budget of IFPI’s London-based secretariat to $6.7 million.

In addition, the organization’s member groups outside North America spend around $35 million each year on domestic anti-piracy activities. Those domestic activities will now be reinforced and augmented by a new 22-member team under London-based director of enforcement Iain Grant.

Grant, a former chief superintendent in the Hong Kong police force, says IFPI now has “a central investigation unit” whose members will all come from a “criminal investigation or law enforcement background.” Seven of the team’s members are currently in place, and the remainder are now being recruited. “These people are cops rather than lawyers,” Grant says.

Asked about the role of the department, he says, “The new team will conduct specific investigations against major targets. It will collate and analyze intelligence, and we will disseminate and use that information as appropriate.”

Grant emphasizes that the team is intended as an addition and enhancement to the work of the IFPI’s national groups and will not usurp any part of their roles.

“Our job is to provide support for the national groups’ investigations,” he says. “We will be working closely with them and with the law enforcement agencies in their countries. We are not trying to take over from the national groups; they are still the front line.”

Grant says his team will, however, bring more resources to investigations and a greater international cooperation. Such a global overview is significant, he feels, in an area where pirate product moves readily across national borders and where many people involved in the trade are connected to international organized crime.

The priority for Grant’s team will be investigating manufacturing plants, a policy in keeping with established IFPI practice. “Our strategy will be to try to eliminate financial gain for the pirates, so we will aim to close them down and secure punitive damages in the courts,” he says.

The new team’s court-related work will be in close conjunction with the IFPI’s existing team of lawyers under director of operations Mike Edwards. “We are trying to bring together what is already here and not supplant any of it,” Grant says.

To facilitate its work, the new team will establish a global database of individuals, manufacturing sites, and other relevant information. The database will be accessible by the Recording Industry Assn. of America as part of the continuing cooperation between the two bodies.

“There is a free flow of information between us,” says Grant.

Italy’s FIMI To Give Indies Equal Voting Status

BY MARK DEZZANI

MILAN—A restructuring of Italy’s major-labels’ group, FIMI, is being heralded as a “revolution” by its executive committee, which implemented a series of radical changes to the body’s statutes at FIMI’s annual general assembly June 30 here.

The changes come in the wake of last October’s ruling by Italy’s anti-trust authority that the majors’ local affiliates operated a price-fixing cartel (Billboard, Nov. 8, 1997). Echoing moves at French sister body SNEP (Billboard, July 4), the new structure at FIMI gives indie members equal voting rights to the majors on FIMI’s executive board. The major labels here are hoping that it will lead to mending the rift in the industry that was instigated when the major labels left the local music industry association AFI six years ago to form FIMI.

The main changes agreed upon June 30 reform FIMI’s executive committee. Previously made up of representatives from the five major labels, two medium-sized labels, and three small labels, the body will now comprise representatives from the five major labels (BMG Ricordi, EMI, PolyGram, Sony, and Warner), two medium labels (KM Music and Universal), and five smaller, independent labels (to be elected).

“This now means that the independent labels can make a proposal and have it accepted with the support of just one of the other labels, medium or major,” says FIMI president Geronimo Caccia Dominioni. “I am very happy with the changes, although it was not an easy motion to pass, requiring a lot of debate.”

Caccia Dominioni, also president (Continued on page 18)
DUTCH INDIE LABEL AND DISTRIBUTOR DURECO has set up a subsidiary, Lube, to focus on R&B, pop, club, house, and hip-hop music. Rock, alternative, and Dutch-language repertoire will stay with the mother company. Popular Dutch R&B outfit Toméos, which is signed to Dureco imprint Blue Soul, will locally be treated as part of the Lube roster. Lube, traditionally the group is handled by BMG. Lube has seven staffs, headed by GM Martijn van Jolen, formerly with the now-defunct Macedo Records and Zomba.

U.K. INDIE BIG LIFE RECORDS has inked a labeling deal for terrestrial Europe with CNR Music International, a unit of Netherlands-based Arcade Music Group. The first releases will be Celetia’s single “Rewind,” a 20th hit in the U.K., followed by her album “Runaway,” and Blue Pearls’ “Naked In The Rain ’98.” Big Life R&B act Damajani’s licensing deals with edel in Germany and EMS/Crossover in the Benelux countries remain in effect. Until now, Big Life—headed by veteran artist manager Jazz Summers—has licensed its acts territory by territory. The label switched its U.K. distribution from Pinnacle to Vidal at the beginning of June.

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### Australia (Music & Disco Chart)

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### New Entries

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- **Australia (Music & Disco Chart)**: New entries are not specified in the image.
By Victor Wong
Taipei, Taiwan—In a market where albums can be written, recorded, manufactured, marketed, and consigned to history within a span of six months, Taiwan’s top power stations, and its record label, What’s Music, are demonstrating that patience is truly a virtue.

The label, signed by What’s Music in 1996, waited almost a year before releasing its first album, “Cruel Letters.” The wait paid off. The album has since gone multi-platinum with sales of more than 700,000 copies, while its first single, “Outlasting Even Heaven And Earth,” earned it a Channel V award, making Power Station of the music’s popular acts in the Mandarin music market.

All eyes are now focused on the duo’s second album, “Tomorrow Never Knows,” released on April 16. This album went straight to No. 1 on the International Federation of Phonographic Industry (IFPI) charts and has sold more than 300,000 units so far, says the label. What’s Music fully expects the new album’s sales to equal or exceed the success of the first.

Hero Mon, a buyer for Tower Records Taiwan, attributes the success of the duo’s singles to the fact that the songs are very easy to sing along, which has made them hit songs in the island’s karaoke clubs.

“They have an aboriginal style of singing, which is very powerful,” he adds. “Almost every Chinese singer sings with a very clear, soft voice, but these two guys sing in a very rough, strong style.”

That rough style has been acquired through experience. Though the group’s two members were musically active in their teens, Power Station spent an extended period immersed in the music industry, after the members’ mandatory military service. (Continued on page 76)

Fimi to Give Indies Equal Voting Status

(Continued from page 44)

of Warner Music here, was re-elect-
ated at the meeting for an undeter-
minded period, likely until December, to oversee the changes. Caccia Dominioni, who was first appointed president of Fimi in 1994, has already managed two consecutive two-year terms. The general as-
sembly also rubber-stamped the
appointment of Enzo Mazza as secretary general for general, replacing Ernesto Montagnani, who retired in April.

“I am very happy to stay on and
oversee the completion of this pro-
ej,” which will create a Fimi bet-
t-equipped to take on the chal-
gen of the future by being open to smaller companies,” comments Caccia Dominioni, who adds that the structural changes open the way for a reunification with AFI, though it adds, “We have not cre-
ted an opportunity, or at least an opportune
for the independent labels to participate in Fimi on an equal basis.”

In addition to the changes in Fimi’s voting structure, membership costs for smaller companies are being reduced. The thorny issue of the division of mechanical and par-
tied publishing company Pordoc en has been shelved for an indepen-
dent body to collect and distribute all of these royalties, if not already managed by Fimi and AFI for their respective labels. Fimi has been lobbying for an indepen-
dent body to collect and distribute all of these royalties, if not already managed by Fimi and AFI, for their respective labels. Fimi has announced that it will support the establishment of an independent body to manage these rights, a measure proposed by Italy’s antitrust authority in its rul-
ing against the majors.

New Discs Feature Vintage Pop

Toronto—While compilations and soundtracks featuring international repertoire continue to dominate Canadian album charts, two new released domestic recordings super-

Rockinghorse,” but after the set did poorly, the two parted company. Australian native Arena, however, was greatly impressed by Tyson’s work with Myles and contacted him in 1994 about producing her sopho-

more album, "Paradise." For the album, Arena, Tyson, and McTaggart, working at Tyson’s 24-

track digital home studio in Beach-
wood Canyon, used a Bob Dylan-commissioned "Heaven Help My Heart," which was later picked by MCA Records Nashville president Tony Brown for Wynonna’s 1996 Car/CMA album, "Revelations.” The track reached No. 14 on Hot Country Singles & Tracks in the June 15, 1996, issue. For her 1997 album, "The Other Side," Wynonna recorded the trio’s song “Love’s Funny That Way,” which Arena had originally recorded for the sound-
track to “One Fine Day.”

Also at his Beachwood Canyon stu-

Says McTaggart, “‘Birmingham’ was an instrumental David brought me with just a title. I wrote the lyric. The title was my idea.” He says it’s his favorite song. It’s probably the quickest song I’ve ever written. The way we write best is I play guitar, he plays keyboards, and we both sing and jam stuff out.”

Today, McTaggart works with a close circle of collaborators, including the Nashville-based songwriters Cyril Rawson, Mark Steven Cawkey, and Steve Smyth, for whom he has been his primary collaborator for the past five or six years. “Dave’s a great critic for me,” McTaggart says. “He’s so honest, you know.”

Adds Tyson, “We wrote good songs right from the first. Now, there’s years of experience, and we feel at ease with each other. That’s very important for a writing team. WeBoth know when we’ve got something strong.”

New Discs Feature Vintage Pop

Toronto—While compilations and soundtracks featuring international repertoire continue to dominate Canadian album charts, two new released domestic recordings super-

spotlight vintage, ’60s pop music.

The 17-song compilation “Summer Decoy Party,” released by EMIL Music in Canada, contains hits from pop stars of the late 1960s and early 1970s, including songs from the Beach Boys, the Tokens, the Rolling Stones, and the Doors. The album was released on June 23, 1994, in Canada, and features an all-star line-up, including such stars as the Beach Boys, the Tokens, and the Rolling Stones.

The TV soundtrack “Duo South Vol. II,” released June 23 by EMIL

Music Canada-distributed Unfor-
sene Music, includes recent tracks by Sarah McLachlan, Tara McLean, Captain Tractor, and Headsheets. But the album’s star is undeniably Junkhouse’s new version of Crowbar’s 1971 Canadian hit “Oh What Feeling,” which is being planned as a single. “It’s the first acoustic single we’ve released,” says Junkhouse’s co-founder and mainstay, Janis Morgan. “We want to put it out and make it as big as we can.”

Junkhouse front man Tom Wilson is elated about the track. “I grew up on it,” he says. “It’s special to me because of my parent’s car driving from Porter Dover [Ontario] at age 11,” he says. “There was no greater band in the world than Crowbar, except, of course, the Guess Who.”

Larry LeBlanc
BMG Online Takes Control Of Company's Cyber-Activities

BY CATHERINEAPPLEFELD OLSON
WASHINGTON, D.C.—In one of the strongest commitments to online marketing to come from a music company, BMG Entertainment North America last week inaugurating a stand-alone division dedicated to its Internet activities.

BMG Online officially stepped out from under the sales and marketing umbrella July 1 with its own legal, business, and management structure.

The debut of BMG Online follows three years of carefully plotted steps into cyberspace that have provided an Internet home for all BMG-owned, affiliated, and distributed labels.

The cornerstones of BMG's online ventures are the company's three genre-based World Wide Web sites—Peeps Republic for R&B music, Baggage for alternative, and TwangThis! for country—which broke the mold of more confining label-driven sites and gained increasing recognition. Together the sites receive about 1 million page views per month, according to Elizabeth Schimel, VP/GM of the new division.

The timing of the launch speaks to the convergence of significantly heightened traffic both on the Internet in general and on the company's Web sites, plus the continued strong results from cross-promotions with a host of technology, and other, partners.

"We've built a model that works well and is deserving of more resources to be able to do it more," says Kevin Conroy, senior VP of marketing for BMG Entertainment North America. "We see the Internet as being a very important piece of the future of our industry, and our company, and we want to be well-positioned to take advantage of it.

BMG Online's first order of business has been to designate a product manager for each of its Web sites. With dedicated personnel, content is now updated three times a day and is being expanded to include an even greater variety of tangential lifestyle elements.

"It used to be an all-hands-on-deck mentality. Now it is more of a systematic business all its own," Schimel says of the online properties.

In the fall BMG Online will christen three additional genre sites that will focus respectively on rock, Latin, and adult music. The latter site will host classic rock, jazz, and Windham Hill artists, among others. Names of and managers for the new sites are in the process of being selected.

The sites and related promotions have proved fertile ground for new and established artists to reach their fans in unique and compelling ways.

"They are very attractive to the consumers, make sense to us as a business, and really jibe with the nature of Internet users and their desire to be in a community that speaks to their interests," says Schimel. "Consumers don't choose what they like by label; they choose by genre.

Beyond attracting visitors to its sites, BMG also is amassing a lengthy database of consumers who want to receive regular updates on their favorite artists. Peeps, for example, has more than a quarter-million registered users who receive biweekly E-mail messages about new content and contests on the site, according to Bill Wilson, VP of marketing for BMG Entertainment North America.

"You read all the time about junk E-mail and spamming," says Wilson. "But fans of music want to get all the information they can get about their favorite artists. We send E-mail messages to 256,000 people, and less than 1% will unsubscribe. The buy-in is tremendous.

The genre mentality also gave BMG a leg up when it came to negotiating deals with content aggregators such as America Online (AOL).

"The way we have packaged and branded our content works extremely well with their strategy of presenting content to the consumer," Schimel explains. "That's why when you go to the urban music area on AOL you will see the Peeps logo, and the same for alternative and country." (Continued on page 51)

Survey Shows New Media Can Be Compatible With Old

NESTLED in their home fortresses, kids and teens are increasingly likely to be simultaneously listening to a CD, playing a video game, watching television, and keeping an eye on the Internet. This confounding use of media may have profound implications for the home entertainment industry of the future.

That’s one conclusion drawn from recent research unveiled by MTV Networks. The cable programmer—which channels include MTV, VH1, Nickelodeon, and M2—commissioned a study to find out what people are doing in their leisure time, and executives say they were surprised by the findings.

The survey, conducted by Audits & Surveys Worldwide from November 1997 to February 1998, sampled 8,000 people, 4,000 of whom filled out time-useage diaries that tracked their daily activities.

To make sure the survey included enough kids and teens, who make up a large share of MTV and Nickelodeon viewers, Audits & Surveys at first over-sampled the younger demographics. The sample then was "rebalanced" so that its demographics matched those of Nielsen’s studies. But the researchers say the concentration of a multichannel [cable, satellite TV and computer households is "slightly higher" than the norm.

Betsy Frank, executive VP of research and development for MTV Networks, says the programmer was seeking "a snapshot of how people are using all the entertainment and media and vehicles available to them, and what, if any, trade-offs they are making."

The "big idea" from the research, she says, is that contrary to common opinion, "new media are co-existing with, rather than cannibalizing, the old.

She relates this to assumptions held during the early days of TV. "Some were predicting that MTW would kill, or at least weaken, radio. But consumers who wanted their MTW wanted their radio, too, and the radio business today is stronger than ever."

For instance, the survey shows that 32.6% of all teens aged 12-17 are heavy radio listeners, vs. 30% who are heavy cable users and radio listeners. This indicates that heavy cable users are 10% more likely than the average teen to be big radio fans.

MTW and VH1 viewers are "highly music involved," says Frank. Besides listening heavily to radio, they are more likely than (Continued on page 51)

Theatre

BUYING TRENDS

by Don Jeffrey

"Biggest" Is Aim Of Denver's Twist & Shout

BY CHRIS MORRIS
DENVER—If the reactions of a group of somewhat jaded music industry professionals may serve as a fair measure of a record store's excellence, then local independent outlet Twist & Shout Records can be rated a smashing success.

In early May, during the Assn. for Independent Music Convention here, distributor and label staffers flocked to Twist & Shout's 7,800-square-foot location at 300 E. Alameda for an evening open house. Most in the crowd openly marveled at the breadth of the store's astonishing stock, and many who climbed aboard the double-decker bus transporting conventioners back to their hotel clutched shopping bags filled with newly purchased records.

That kind of flabbergasted reaction is precisely what Paul Epstein, who co-owns Twist & Shout with his wife, Jill, says, "I don't care if we get rich. I want to have the biggest, bad-assest record store in the world. That's what I want. I want to have everything. I want people to come in and have their breath taken away by the store."

Explaining what led him to develop a store that stocks nearly 80,000 album titles in every imaginable category, Epstein says, "If you want to know the bottom-line philosophy, I'm trying to reproduce my basement. I've got about 12,000 vinyl [LPs], 12,000 CDs, probably in many cases. Then I have paper goods, and my poster collection is huge... It's the soul of a collector, not a capitalist, that is running this store."

That philosophy is paying off in ever-escalating gross sales. Epstein says, "We're on track to do $5 million this year... In '95, we did $1.42 million. In '96, we did $2.16 million—that was the year we moved in here. In '97, we did $2.46 million."

In 1988, Twist & Shout had its humble beginnings about six blocks from the store's current location in a strip center in southern Denver's West Washington Park neighborhood.

Epstein, who had briefly run a record store in Boulder, Colo., in the early '80s, and his wife were both drama teachers at Englewood High School at the time and literally bumped into a new music retailing opportunity.

"We used to walk every night, and we were walking and we were coming up to an old store I used to haunt called Underground Records, a real classic '60s underground kind of store," Paul recalls. "I said to Jill, 'If I was ever gonna buy another store, it would be like this one.' We get up to the door, and it says, 'Seized—Auction.' This was on the first day of our spring break as teachers. So we said, 'Hey, we should go to this.' So we went. And we got it."

When Twist & Shout began life in its original 2,200-square-foot space, its stock was nothing like it is today. Epstein recalls, "We had eight used CDs and I think five new. We started with a store full of vinyl, mostly used, a few new things."

Building the store's stock entailed (Continued on page 50)
**MERCHANTS & MARKETING**

**NEWSLINE...**

**K-TEL INTERNATIONAL** has settled its legal dispute with Platinum Entertainment, which had agreed last year to acquire K-Tel's music assets for $35 million before the deal was terminated by both parties several months later. According to the settlement, K-Tel and Platinum will each receive 50% of the $1.75 million placed in escrow by Platinum in anticipation of the sale.

**N2K** says that Music Boulevard will be the exclusive online music store on the World Wide Web sites of Walt Disney (www.disney.com) and Disney-owned ABC (www.abc.com). Releases from Disney's labels will be available through the link. In addition, N2K and Disney's Buena Vista Internet Group will develop a network of Web sites for ABC Radio Networks and ABC Radio stations.

**IMAGE ENTERTAINMENT,** a distributor of laserdisc and DVD, reports a net loss of $9.6 million for the fiscal year that ended March 31, compared with a net profit of $2845,000 the year before. The wider loss is attributed to asset-related write-downs and a provision for uncollectible accounts, as well as a 1.9% decline in net sales to $76.5 million from $85.7 million. The company says that although DVD has "experienced steady growth," laserdisc sales have "declined more rapidly than management had anticipated."

**TOTAL E** is the online music and video retailer owned by Columbia House, has reached an agreement with Sony's SW Networks to provide music news and celebrity audio clips at www.total.e.

**WEST COAST ENTERTAINMENT,** a video retailer, reports that net income declined in the first fiscal quarter to $249,000 from $455,000 a year earlier, as revenue rose 15.2% to $31.5 million from $27.4 million. Revenue from stores open more than a year fell 1.8% in the three months that ended Sept. 30. The company attributes its success to a same-store sales growth of Blockbuster's "highly publicized exclusive revenue-sharing agreements with the majority of studios, enabling them to purchase three or more times as many copies of specific titles at a noncompetitive wholesale price."

**THE INTERNATIONAL RECORDING MEDIA ASSN.** (IRMA) says a study shows that some 75 million DVDs are expected to be replicated this year and more than 1.1 billion discs in 2002. The study estimates that 12 million DVDs were replicated in the U.S. last year. IRMA formerly the ITA, is a trade group that represents about 450 companies producing or replicating discs and tapes.

**PC WORLD MAGAZINE** says that it will provide 298,000 recipients of the August issue of the publication with an accompanying CD-ROM containing 18 tracks by such artists as Erykah Badu and Todd Rundgren. The RUMsong feature has been developed in a venture between Global Music Outlet and Digital Concepts! and uses AT&T's a2b music distribution platform.

**AGI,** a manufacturer and designer of packaging for music and video, has opened a new 54,000-square-foot facility in Grover, N.C., employing more than 80 people.

**A&E HOME VIDEO** has acquired the original "Avengers" TV series for home video release, in anticipation of the Warner Bros. film this summer. The "Avengers 95" collection is a three-disc set with three evenings each, will be in stores July 28 at a list price of $29.95.

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**'BIGGEST' IS AIM OF DENVER'S TWIST & SHOUT**

(Continued from page 19)

...the maintenance of two careers by the owners. Epstein says, "For the first two or three years, my wife and I both continued teaching and running the store, and we pumped every single dime into the store ... She had been a teacher for 13 years, and we used her retirement budget. We mortgaged our house. We used every dime we could come up with to buy more inventory, "cause I was convinced that the way we were gonna be taken seriously was by having everything."

Today the store stocks CDs behind the counter, with corresponding CD booklets and similar items. CDs purchased from record holder Chicago One-Stop. The current system, established in 1996, came about in response to horrific theft problems at the store's old location.

"Our old store was four separate rooms, and we had not enough staff, so our shrinkage was huge, huge," says Epstein. "There were certain areas where people were out of sight—I remember [albums by] Lyle Lovett [were in] one of them. I'd say, 'Goddamn, we sell so much Lyle Lovett!' and then I'd realize it was being stolen every day. ... It was in this corner in the back of the room. Same with [Frank] Zappa, same with Pink Floyd. I started realizing, 'Man, we're losing everything."

In December 1995, Twist & Shout's ever-expanding stock necessitated a move to its current site.

"Moving into this location was completely happening," Epstein says. "It just couldn't be better. It's in a great location, and it's very visible. We have worked extremely hard to have a loyal customer base, and we've offered special services that no other store offers. Our special orders [take] one day, we take care of around 3000 guarantees that allow people to listen to anything, and that's built a huge amount of loyalty.

Twist & Shout features 10 title-dedicated 10-CD changers, with another 30 players as customer listening stations.

CDs—many of the most exotic sort—make up the lion's share of Shout's business. Epstein says, "Vinyl is 6% of our sales; 88% is CDs; 4% is accessories; 1% is video. We stock very few "casette" tapes. I would say we're almost out of it."

The store employs seven buyers among its 32 employees.

While the store stocks standard accessories—T-shirts, stickers, hair dye, nail polish, trinkets, Grateful Dead stuff, and photos," in Epstein's words—one sideline helps contribute to the unusual ambience at Twist & Shout.

"We have about 15 vintage European guitars," Epstein says. "And some of mine deals in that stuff, and we moved into this location, it was huge, cavernous, and barren. I had bought a few guitars from him personally, and I said, 'Would you mind lending me 10 or 15 guitars to put up?' And we started selling them, and he keeps putting new ones up as we sell them."

Unlike some other retailers who try to build on a successful operation, the Epsteins have actually downsized their operation in recent years. In 1995, they decided to fold a mail-order business they promoted through full-page ads in the collector-oriented magazine Goldmine and shutter a second Denver store.

"Epstein says, "On the same day—and it was very close to the time that I found out we were gonna get this building and I was gonna be able to move here—I decided, 'It's time to fold and move.'" I collapsed the mail order and made the decision to get out of the other store as soon as I could, because it really looked like this was gonna take all my time, and I was quite right about that. I now have regrets about the mail order, and we're re-establishing it through the Internet."

Epstein hopes to have a new mail-order setup operating on Twist & Shout's World Wide Web site (www.twistandshout.com) by this summer.

The Epsteins may take the plunge and open another outlet in Boulder in the future. Epstein admits that duplicating such a unique store is no easy matter but still confesses that his eye is always on making Twist & Shout bigger and better.

"What I learned from the other experiences [is] it's extremely hard to reproduce this," he says, "This is not probably gonna happen again, but we might be able to do a smaller version of it, if the right location comes along. There's also the possibility, if I could get the right location, of making this one bigger."
Top Pop Catalog Albums

(Continued from page 49)

Last June the company teamed with AOL to create a series of BMG/AOL enhanced CDs that include customized AOL software that takes music consumers from the CD to the artist area on an appropriate Web site, as well as specific ALP promotional areas. The company has also released more than 70 CDs that span a variety of genres, including Lou Reed’s Wu-Tang Clan, Arista’s Sarah McLachlan, Jive’s Backstreet Boys, CMC International’s Iron Maiden, and RCA’s Natalie Imbruglia.

While music is, and will remain, the focus of all BMG sites, the sites by design are also expanding to include tangential lifestyle elements, such as fashion and sports, that are appropriate for particular demographics. For example, Peeps hosts the Peeps on Point basketball area and soon will launch a broader Sports America. Bugjuice is getting involved in extreme sports and fashion.

Schimmel says a host of new cross-marketing deals will be forthcoming as well extended relationships with such content and technology partners as AT&T, Real Networks, Liquid Audio, and AOL. BMG Online will be developing additional online/offline tie-ins. Since the launch of its genre sites, BMG has been distributing quarterly branded, genre-specific samplers by record stores, coffeehouses, and other places that make sense for each music type. Wilson says there are no plans yet for the samplers, only to give them away.

In addition, the sites are actively pursuing cross-promotions with a wide variety of partners. For Bugjuice, BMG recently teamed with Jones Cola to create a Bugjuice branded soft drink; that site also has deals with Split Clothing, Oakley Sunglasses, and Mambo Watches, among others.

With its online plans cemented, BMG selected this summer as the time to relaunch its BMG Direct online music club, as well as stage one of the widest-reaching advertising campaigns in its history to attract partners for both online and offline promotions. The company has taken out successful full-page ads in The Wall Street Journal, Los Angeles Times, and The New York Times, among others, to deliver a three-tiered message about what companies can expect from BMG joint ventures as a whole, the power of its three current Web sites, and the success of the current BMG/VIDEOMGM promotion.

Wilson says although the campaign was envisioned primarily as an imaging tactic, BMG has gotten numerous phone calls and is close to signing several new deals.

“We have done a lot of work with the online sites and that is just the tip of the iceberg,” Wilson says. “We are at a position where we can really leverage the fact that we have been successful in building these brands and show other companies the power of attracting consumers with music.”

Wilson says BMG is looking to partner with six to 12 companies that are in sync with its corporate mentality.

“We are not looking for just 50 partners. We want one soft drink company, one computer hardware company, etc.,” he says.

Recognition also has come to the BMG sites in some less traditional ways.

“Their product is being non-BMG artists and other labels coming and wanting to be on Peeps, not necessarily realizing it is a BMG site,” Schimmel says. “That shows the names are getting out there and that we bring a lot of authenticity to these sites. This is not just another corporate music site.”

Peeps, Bugjuice and TwangThis feature BMG Publishing artists who are not signed to a BMG label and BMG Canada artists who currently do not have material out in the States.

The company is considering featuring selected artists from a couple of independent labels on the sites, according to Wilson.

"But right now it is about differentiating our marketing for major and developing artists.”
Tower Ponders Building New Facility For Sunset Strip Store

NEW DAWN ON SUNSET: Tower Records’ Video’s landmark location on the Sunset Strip in West Hollywood may undergo a radical makeover in the not-too-distant future.

Russ Solomon, president of Tower parent MTS Inc. in West Sacramento, Calif., confirms a source’s report that the retail web is contemplating the demolition of the 28-year-old Tower Sunset store, which boasts 7,200 merchandisable square feet; it would be replaced on an expanded lot by a two-story, 41,000-square-foot structure with two subterranean garage levels and an outdoor plaza for staging events.

The new building would also incorporate the stock from Tower’s video and classical music stores, which are located across the street from the main Sunset store. The three buildings total about 18,000 square feet.

The new Tower Sunset structure would be the largest record store in the metropolitan Los Angeles area. The closest competition, as far as size is concerned, is about a mile down Sunset, where the 30,000-square-foot Virgin Megastore opened in December 1992.

Solomon says his plan to upgrade Tower’s Sunset store is predicated on its status as a destination site: “That’s the center of the music business in the West. It should be a tourist attraction for anybody who visits L.A. and is interested in music. It’s Solomon’s mad dream, and I’d love to do it, but we’re just in the planning stage.” He offers no target date for an opening.

SPEAKING OF TOWER, at the chain’s recent conference, the merchant named PolyGram Group Distribution (PGD) its “distributor of the decade.”

Chris Hopsen, senior VP of advertising and marketing, says, “Considering the circumstances, we wanted to do something special for them.”

Hopsen is referring to the pending acquisition of PolyGram by Universal. In light of that, “we created the award for them. We felt that was warranted,” he adds.

As part of the award, Tower presented PGD president/CEO Jim Caparro and key PGD executives engraved watches, Hopsen reports. And, of course, Tower being Tower, its executives couldn’t be sincere without poking a little fun as well. So they made up a top 10 list as to why PGD is their distributor of the decade. Highlights include No. 9, the distributor that invented the red barrel to turn free goods into no goods; No. 6, the first major distributor to get into the T-shirt business and the first to get out of it; No. 2, the distri-

(Continued on page 54)
ONE FOOT IN INDIENVILLE: With Rounder Records' distribution deal with Mercury Records finally in place (Billboard, July 4), it's time to weigh Rounder's future within the independent community.

Under the terms of the production and distribution deal, announced June 24, new Rounder releases will be issued through Mercury and its distributor, PolyGram Group Distribution (PGD). About 1,000 of Rounder's catalog titles will also go through PGD.

As stated, it looked like Mercury would simply sweep everything new that Rounder has to offer. However, there's always been ample reason to believe that at least some of Rounder's future new titles would go through indie distribution.

Rounder is probably the most pro-lile indie label in recent history. The company has consistently—some would say chronically—put out more albums per month than any of its contemporaries. The 25-year-old company has more than 2,500 titles in its catalog; that averages just shy of 90 releases in every year of its existence.

On Aug. 11, when Rounder's first release under the Mercury/PGD deal hits the streets, the label will issue nine new titles, plus an additional six albums in its Easydisc budget line.

That's one release. One.

Would PGD—which already sports one of the largest monthly release books in the business—be able or willing to deal with a schedule like this one every month? Doubtful.

Is it likely that Rounder's immense platter of releases would be taken in its entirety, as PGD undergoes a complex merger with Universal Music and Video Distribution over the next two years in the wake of Scoram's purchase of PolyGram? Doubtful.

And is it likely that everyone at Rounder, Mercury, PGD, and Universal believes that each Rounder title—many of which will still be niche-oriented blues, folk, bluegrass, ethnic, and archival releases—would benefit from major distribution? Hmm.

Obviously, the indie community shouldn't wave goodbye to Rounder just yet.

The label already said 60% of its catalog will probably be handled by Distribution North America (DNA), with which the label was formerly partnered, and Bayside Distribution.

Both Rounder president John Virant and DNA GM Jim Colson confirm that some new Rounder releases will be handled independently.

Virant says, "I think we can function in a system where some releases go through major distribution and some go through independent distribution. We do a lot of very interesting things... [that] might not be appropriate for PolyGram."

Colson says, "We're working on finalizing our specifics, which would allow new [Rounder] releases coming through us. They're already planning new releases for independent distribution... The releases they give to Mercury are at the discretion of Rounder."

Bayside COO Mark Vidueich says details are sketchy regarding his company's role: "We will still be distributing new Rounder releases that will not be distributed by Mercury. I don't know what that is."

JAZZIN' IT UP IN JACKSON-Jackson, Miss.-based Malaco Records, long a leader in the Southern R&B and gospel markets, has quietly entered the jazz market.

In May, the company issued an album by smooth jazz saxophonist Mike Stevens, "Joy," on its Malaco Jazz imprint. The company has since handled the distribution of this deal with New York labels Cat's Paw, Town Crier, and Jazzheads; artists in the labels' collective catalog include Tom Browne, Paquito D'Rivera, Sir Roland Hanna, Bobbi Humphrey, the Thad Jones Big Band, John Tchicai, and Frank Wess.

On Tuesday (7), the company will launch its Malaco Jazz mid-line series by releasing live titles by Duke Ellington (a 1956 Paris concert featuring Johnny Hodges, Russell Procope, Clark Terry, Ray Nance, and Harry Carney), Thelonious Monk (a 1965 Paris date with the Charlie Rouse-Larry Gales-Ben Riley lineup), and Dizzy Gillespie (a quintet set from 1965 with James Moody and Kenny Barron). Malaco Jazz Classics plans 50 more releases.

Boston-based Fantasy and Concord Jazz veteran Tony Weston is heading Malaco's jazz division; he can be reached at 781-251-3986.

FLAG WAVING: The music played by the Phoenix band the Revenants could be called "country music," but according to singer/guitarist Bruce Conbole, his group isn't hitting the standard country audience:

"It's a pretty diverse crowd—there's a built-in crowd for what we're doing," Conbole says. "We get everything except the country people. I guess it's because we don't sound like Garth Brooks or Shania Twain—we don't sound like mid-90s pop."

A clue to the Revenants' sound may lie in the title of their debut album on Tempe, Ariz.-based Epiphany Records, "Artists And Whores." Though the quartet offers a tradition-based style, augmented by lap steel and pedal steel guitar, autoharp, accordion, and fiddle, its songs—which sport titles like "Light At The End Of The Bottle," "Even Hookers Say Goodbye," and "Bottle And A Gun"—work out of a harder-edged spot than most contemporary country listeners may be accustomed to.

Conbole admits the band's tunes are "not real cheerful." They're also not as slavishly devoted to old country themes as some may like. "We're not 100% faithful to it," Conbole says. "I just look at [country music] as a sign of production and distribution, and if I'm gonna imitate Hank Williams, I'd rather go buy a Hank Williams album instead."

The group's alternative-rock roots are born out by the presence of guitarist/vocalist Rick "Deke" Taylor, a founding member of the Gin Blossoms. "Him and [the late] Doug Hopkins started that band," Conbole says. "There was a chemical conflict of interest, and he left the band."

Despite the band's uncompromising and offbeat approach, it has developed a comfortable Phoenix fan base. In fact, Conbole says, "We don't tour at all. Not by design—I just can't think of a good reason to leave town. I can play [in Phoenix or Tempe], make some money, be home by 1:30." However, Conbole says, the group's manager is considering a "dreaded" Los Angeles showcase this summer.

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RETAIL TRACK
(Continued from page 52)

button company that launched digital compact cassette and CD-i; and No. 1, the company that passed on the "Titanic" soundtrack.

At the Fleadh: Retail Track recently went to its favorite festival, the Guinness Fleadh, where not only did I have the pleasure of enjoying some tremendous live performances—highlights included the Saw Doctors, Shane MacGowan, Blink, Mary Coughlan, and the Chieftains—but I also got to indulge in one of my favorite pastimes: checking out retail. HMV had a site at the Fleadh in a tent that measured about 600 square feet. Even though the festival was marred by rain (read: mudfest), Ken Feldman, director of marketing for HMV in the U.S., labeled the venture a success, reporting that sales were as strong as they were at last year's festival, which enjoyed extremely favorable weather. But since the company didn't have a point-of-sale system at the site, he says, it has yet to figure out exactly what they sold and titles. Another merchant that has been doing the concert circuit is Tower Records/Videos, which is the resident merchant for the Lilith Fair. Chris Hopson reports that sales have been brisk during the tour. "We have been surprised at how much catalog we are selling," he says. The traveling store carries about 600-700 titles and 5,000 units in total, he reports.

BOUTIQUE ITEM: Two veterans of the retail wars have joined forces to form a new boutique independent disk company: Brian Lima, formerly in retail marketing with Epic Records, and Pat Egan, who most recently worked for Mayhem Records. They are about to open Two Buds Distribution, based in Babylon, N.Y. It will specialize in hard rock, heavy metal, industrial, noise, punk, and hardcore—or, as Lima puts it, "anything with a lead guitar." Two Buds' label roster will include a mixture of exclusive and nonexclusive labels. According to a press release, the label roster includes Metal Blade Records, Mayhem/Fierce, Music Cartel, Clean, Sweatshop, F.A.D., Slipdisc, and Pavement. Its first solicitation sheet offers 30 titles from labels like TVT, Taang, and Ible Records.

The company's goal is to keep price points as low as possible, and in order to achieve this goal, the company plans to keep overhead down. Initially, Two Buds will operate out of an existing business, an art gallery run by Lima and his girlfriend, Cristina Dunn, in Bethpage, N.Y. That store has a basement, which Lima says Two Buds will leverage. Furthermore, the company plans to do most of its communicating with accounts by E-mail. Two Buds can be reached at twobudsdis@aol.com.

Assistance in preparing this column was supplied by Chris Morris in Los Angeles.

BUYING TRENDS
(Continued from page 49)

The average person is going to spend money on CDs and tapes (see accompanying chart), own their stereo equipment, belong to music clubs, and go online. Similarly, the researchers find that people who go to the movies a lot are also heavy renters and buyers of videos and viewers of films on cable TV. And Net surfers will be operating out of the same box. With the simultaneous use of media, Frank says, "for kids and teens, the convergence of everything is already here.

Another conclusion MTV draws from the research is the importance of the brand name. "It points very strongly to the need for brand building," says Frank. "People are a lot more places before than accessing a lot more media. Brands help people navigate through the complexity."

The next part of the work is to "assimilate data" from the international part of the study—"in Germany, Italy, and the U.K. We'll look at how the overall media are similar and different and how our brands are perceived in other parts of the world," says Frank.

MTV plans to reprise the study later this year, using the same methodology and sample. "We'll see how much it's changed," says Frank. "If it's a great deal, we'll do it semiannually. We see the study as a benchmark."

HMV TAKES ON TOWER IN TOYOKO'S SHIBUYA
(Continued from page 14)

ed by several hundred industry and media people. "Shibuya is the vibrant heart of youth culture not only in Tokyo but all of Japan. We're very lucky to have obtained such a good site in the heart of Shibuya."

HMV is said to have spent some three years negotiating a lease agreement with the site's owners. HMV Japan has 21 outlets, including the Shibuya store.

Deszelsky says the new store will help expand Shibuya's retail music market.

"Such a big increase in selling space usually does that," he says. "To some extent, people will drift in from other parts of Tokyo, and to some extent people will just buy more, it's because they are choosing to spend their money on CDs or on pizza or the latest fashion. There's a possibility the spending on music.

There will be some competitive battles going on," Deszelsky adds. "I'm sure Tower and Wave and the other retailers will feel it a little bit, but we're going to settle down. I think there is space for a lot of music retailers in Shibuya, because it is such a strong market."

The next development in Shibuya's "store wars" is expected to be the opening in the near future of a major outlet, just down the street from HMV by Japanese music retail/rental chain Tushaya.

The opening celebrations at the new HMV Shibuya outlet include in-store shows through July by several major Japanese acts, such as Luna Sea, Namie Amuro, the Ufufs, Pizzicato Five, Judy & Mary, and the Zoo Bombs.

In a sign of increased cooperation between labels and the retail sector, Japanese record companies Nippon Columbia, Tokuma Japan Communications, BMG Japan, and Toshiba-EMI each compiled special CDs featuring tracks by several of their domestic acts to be presented to those attending the launch party. "The labels have really rallied round and got behind us," Deszelsky says, "which is a very good sign."
Is sell-through an endangered species? For a time last year, it seemed that way.

A dreary first half helped drag down sales for all of 1997 by anywhere from 5% to 10%, depending on the market analyst being quoted. Left on the shelf during the busiest season of the year were under-$10 cassettes that are the mass merchants’ video bread and butter.

The shortfall was a consequence to the industry, which had counted on sell-through’s continued growth as a fact of life. As the trade sifted the results, a question arose: Was the buying public bored with everything or just the new-title selection?

Well into 1998, the answer is apparent to at least some members of the home-video community: It’s the titles, stupid. A better roster, including “Air Force One,” “Soul Food” and “Anastasia,” pushed duplicator Deluxe Video Services (formerly Rank Video Services America) to its best May in years, according to president David Cuyler. He now anticipates year-end results slightly ahead of record-setting 1996.

“The last few weeks have been pretty good,” agrees Robert Alexander of New York-based Alexander & Associates, which tracks consumer purchases. For the first time, retailers seem better able to handle what Alexander calls “grown-up titles” that are favored by consumers who have had their fill of child-oriented family entertainment.

MONSTERS AND DOOMED SHIPS

With a roster of potential theatrical blockbusters due this spring and summer—“Godzilla,” “Armageddon,” “The Truman Show,” “Saving Private Ryan” and “Zorro” are among them—the holiday season looks even better. Meanwhile, a “Titanic” of a movie is expected to berth at retail around Labor Day, though Alexander thinks other direct-to-sell-through releases could be swamped in its wake, repeating theatrical history. “Titanic” absolutely dried up the box office for competing movies, he says.
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Revenue-Sharing: Once Derided, It’s Now Seen By Many As Video Distribution’s Future

BY DON JEFFREY

Revenue-sharing in video rental has been around for about 20 years, but it has really taken off in the past six months, after Blockbuster’s decision to enter the business. Now, some sources say, it could become the dominant form of video distribution in the future. Which appears to be good news for the two leading companies in the revenue-sharing business, RentRak and SuperComm.

But some sources say change is occurring rapidly and that the traditional video distributors, who had pretty much ignored revenue-sharing, are “becoming the new powerhouses” in the business. The wholesale video-rental market amounts to about $3 billion a year.

With most rental videos selling at a wholesale price of $65, retailers are limited in the number of tapes they can buy. For many stores, revenue-sharing, under which stores pay a fraction of that amount per cassette, has been a boon, because it allows them to order more copies of a title. They can build cheaper inventory, better manage risk and possibly grab market share from competitors.

The economics of revenue-sharing are simple: increasing copy depth three or four times increases the number of rental transactions by 50%.

Ron Berger, president and founder of RentRak, says, “I think everyone in the business back in the late ’70s and early ’80s tried to address the issues of depth and breadth [and how they put] an artificial cap on the size of the industry.”

BLOCKBUSTER TIPPED SCALE

In the early 1980s, several of the studios tried revenue-sharing rental plans, but they all failed. At that time, retailers were not computerized. It might cost a store $29,000 to $40,000 to install computers, a mighty investment for a mom-and-pop retailer carrying a maximum of 1,000 titles.

And revenue-sharing was frowned upon by studios and some big retailers. It was Blockbuster’s decision to jump into the business that tipped the scale. “John Antico [Blockbuster’s CEO] is the catalyst,” says Berger. “He has single-handedly done in months what I tried and failed to do in 11 years.”

What brought Blockbuster around to revenue-sharing was a slumping rental business. Industry-wide comparable-store video revenue declined 4.2% last year and about 2% the year before. Moreover, Blockbuster was losing market share to fast-growing competitors like Hollywood Video and Movie Gallery that were using revenue-sharing to “attack it at its Achilles heel,” as one source says. Blockbuster, in order to maximize its cash flow and keep parent-company Viacom happy, had been underbuying new releases. Customers were turning away from their stores because they couldn’t find the latest titles. Competitors were putting up barriers in their stores guaranteeing that they had the newest videos.

In addition, there was the increasing threat that digital broadcast satellites and other direct-to-home technologies could make the video rental business obsolete in a few years.

Studios were receptive to a solution to a problem that might affect the health of their most profitable business, home video.

Now Blockbuster is taking in rental titles through traditional distribution and revenue-sharing. RentRak is supplying all company-owned Blockbuster stores with revenue-sharing product from those studios that have relationships with RentRak. And SuperComm is providing auditing and data-tracking services for studios that deal directly with the retailer.

COMP-STORE UPTICK

There has been a noticeable change in the industry this year. According to some reports, comparable-store sales are up 5% or more. “The turnaround is driven by increasing the number of copies of titles in the stores,” says Des Walsh, (Continued on page 70)

Surprise: AFI’s Top 100 Movies Were Tailored For Video And DVD Audiences

STAR BILLING: Who says home video is in the back of the studio’s head? As long as we can remember, home video executives have gripped that their operations get no respect, despite generating wholesale revenue of more than $8 billion last year. Well, the American Film Institute (AFI) balloting for the top 100 movies of all time has made a hash of those complaints.

Whether or not your favorite made the list, one thing is perfectly clear: The results were designed solely for cassette and DVD exploitation. Fewer than 20 of the AFI winners were released from the starting point of 1912 through 1939, long considered Hollywood’s richest year.

Movies from the ’80s and ’90s, never considered masterpieces, are right up there with silent classics “Birth Of A Nation,” which means the viewing public should have no problem identifying features they have or haven’t seen—but want to own. Forget about the back of the book: Home video is now seated in back of the driver.

In hindsight, this should not have come as a surprise. After all, AFI’s criteria for winning selections included video sales and rental figures, TV syndication revenue, and box office, judged equally with critical recognition, historical significance, and awards. Commercial considerations were key to gaining Hollywood support.

No fools they, the studios saw the ball and the publicity surrounding CBS’ three-hour telecast of the winners as a major sales opportunity.

AFI consultant Gene Silverman, a distributor who later became president of PolyGram Video, agrees “absolutely” that the path to the top 100 was laid out for VCR households. “Among consumers, it has generated an awful lot of talk,” he adds. That’s translated to business. Deluxe Video Services, which dubs and delivers cassettes for Fox, Universal, Columbia TriStar and Paramount, says it spent a fortune in catalog orders immediately after the June 16 broadcast. One title seen coming from Deluxe’s assembly line: Columbia TriStar’s “Lawrence Of Arabia” (1962), the fourth-place finisher.

Warner Home Video, a Technicolor Video Services customer, wasted no time with a full-page ad in The New York Times and elsewhere listing 38 titles it owns or distributes. The studio’s “Citizen Kane” (1941) and “Casablanca” (1942) finished Nos. 1 and 2, respectively, Hollywood, and the Video Software Dealers Assn. agreed on a joint top 100 promotion, but Silverman says that doesn’t preclude efforts like Warner’s. “We’re very supportive of what they’re doing individually.”

Amid the hoo-ha, DVD was not ignored. NetFlix.com announced the “immediate availability” of 35 digitalized features. Indicative of the voting, half of the DVD titles were made or half from mid-’20s through the ’60s. AFI, which courses in digital technology, thinks DVD should have a role in its next sales foray. Later this year, the organization will release DVD versions of the CBS program and the 10 made-for-cable documentaries airing on Time Warner’s TNT, says a source. “We’re close to a distribution deal. We can’t say more,” he adds.

Silverman wants continued emphasis on the top 100: “All of us should be encouraging future promotions to stimulate sales and rentals. Isn’t this what we’ve been searching for? It’s an ongoing awareness campaign.” Old and not-quite-so-old movies might do the trick.

D VDOINGS: Paramount Home Video reportedly has told Deluxe Video Services to ready its packaging lines for the studio’s first DVD titles. Deluxe, already cranking out millions of VHS editions of “Titanic,” says it has no idea what titles to expect or when.

Due from Fox Lorber Aug. 11: “Stalingrad,” “The Three Musketeers,” “The Four Musketeers,” Akira Kurosawa’s “ Ran, “Dead Heart, “In The Realm Of The Senses,” Jean-Luc Godard’s “My Life To Live,” “Lou Reed: Rock And Roll Heart,” “Emmanuelle 2,” and “Buffet Froid.” All are $29.98, except the two-disc “Stalingrad” and “Ran,” at $34.98 each.

Republic Pictures launches its “Silver Screen Classics” line with “High Noon” and “Invasion Of The Body Snatchers” at $24.98 . . . Buena Vista Home Entertainment ships “Judge Dredd,” “Phantoms,” and “Titanic” Aug. 18 at $29.99 list.

(Continued on page 70)
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BY CATHERINE APPLEFIELD OLSON

To date, the story of online video retailing has been largely a tale of start-up companies cutting their teeth solely on the electronic ring of the Internet. But cyberspace is about to get a lot more crowded with the entry this spring and summer of several bricks-and-mortar heavyweights, including Tower Records, Borders and Best Buy.

Borders Group Inc. launched its Borders.com Web site in early May with a strong video statement. Unlike most of its bricks-and-mortar stores—which are weighted more heavily toward books—the Web site is geared to video, music and video. Borders’ off-line stores carry 5,000 to 7,000 video titles. “The key is to make sure when you add something like video and DVD that it is not just an add-on, but that you have experienced buyers, who know what to get and get them in stock quickly,” says Scott Wilder, director of Internet services for Borders.com.

However, Wilder is quick to point out the tremendous cross-merchandising opportunities that exist online. “People tend to get ‘click happy’ online, and this can have a very positive effect on us,” he says. Wilder says Borders.com customers tend to purchase product in more than one category at each visit. The company will be stepping up its cross-merchandising promotions, including the recent launch of a selection of video guide-books and other film-relevant material in the video department. In addition, the site has an “information desk,” where customers can e-mail questions about product and receive an answer within 24 hours.

INTERNATIONAL BORDER CROSSINGS

While Borders notes the importance of the Internet as Borders spreads its wings internationally. The company recently opened a store in Singapore and is slated to open in the U.K. and Australia later in ’98. “In terms of globalization, the Internet gives us a huge opportunity to attract customers,” he says. “Our mix when the company launches its Internet video store this summer. “Video is an important part of the Best Buy product mix, so obviously it is an important part of the online product mix,” Singer says. He says the primary reasons Best Buy’s bricks-and-mortar stores attract customers—name recognition and its penchant for drawing those who are looking to purchase a variety of products from video to music to electronics—will be the company’s primary advantage online. “When we look at Best Buy as being our own niche,” he says. “People are aware of what the brand name means to them, and that is initially going to be our strength.”

DEBUTS AND DVD

As well as drawing traditional offline retailers, the low cost of entry and level playing field of the Internet continues to sprout new cyber-only video stores—both specialty shops and multi-category merchandisers. Book goiath Amazon.com this spring quietly entered the video market with a broad campaign competitors get 25% of their traffic from overseas, and we are hoping that, since we also have an offline retail presence, we can push up beyond 25%.”

Although it has been peddling music on the Internet for three years, Tower held off its e-commerce video foray until this summer. Jon Feidner, Tower GM of direct-to-consumer operations, says the delay was partly a problem of getting the proper resources to create a robust online video-rental environment, and partly a matter of waiting for the most advantageous time. “It was a matter of getting our ducks in a row for music first,” he says.

Feidner says Tower is “geariing up for a big challenge” in the video-rental market. “We are approaching video the same way we approach music. We plan to carry as much catalog as possible and have a fast turn-around for orders, within 48 hours,” he says. To better serve its video customers, Feidner says Tower is extending its partnership with database and sample-enabling company Muzio to include both music and video online.

Asked whether selling video online was a choice or a necessity, Feidner replies, “There was no choice; there’s no question about it. We realized that online retailing was not going to go away and we had no choice but to be involved. So that’s where we have put a lot of effort in the past three years: to make it work.” Although he was unable to provide specifics, Feidner says Tower also is looking to begin selling books online.

Ted Singer, Internet music manager at Best Buy, says video and DVD will be integral to the product planned for later in the year. Videoserve.com debuted in October with a mission to serve the sell-through video and DVD market. “The clear difference for us is we are committed to the sell-through market. We are not trying to rent or prop up our stores or get incremental sales from a book side of the company,” says Michael Mason, Video serve.com principal and co-founder. Videoserve.com is spreading its message through targeted promotions. The company was the exclusive movie store on Academy Awards site Oscars.com in the spring and will likely repeat the promotion next year, he says.

Mason says the average customer purchases two or more pieces of product, and that plans are in the Happy Birthday, Baby! Two King-Size Promotions Put A Push Behind Hundreds Of Catalog Titles

BY EILEEN FITZPATRICK

It’s standard marketing procedure for studios to repromote a film when it reaches a significant anniversary, but this year two promotions that will celebrate the history of filmmaking will drive all-important catalog sales.

Earlier this year, Warner Bros. initiated a sweeping company-wide promotion to celebrate the studio’s 75th anniversary. More than 350 video and DVD titles are included in the year-long promotion, ranging from “Casablanca” to “Lethal Weapon 3.”

This summer, the American Film Institute is celebrating the centennial anniversary of film with its “100 Years, 100 Movies” campaign, which includes a joint video promotion among 13 different Hollywood studios. The Institute compiled a list of the 400 greatest movies ever made and a blue-ribbon panel of 1,500 film historians, directors, actors, critics and scholars selected 100. The prestigious list was revealed on a June 16 CBS television special.

Each Warner 75th anniversary title includes an insert offering more than $150 in consumer savings. Some of the offers include a free Warner video when consumers buy five anniversary titles, as well as price discounts on Time Warner magazines, entrance fees into the company’s Six Flags Theme parks, Warner online features, Warner Music releases and WB Sport items.

In addition, the promotion has external tie-in partners Act II Microwave Popcorn and Princess Cruise Lines.

WARNER BY QUARTERS

The supplier rolled out the program in four quarterly installments, with each carrying a specific theme. The first-quarter theme highlighted Academy Awards winners and early sales results have surpassed Warn er’s projections.

“We exceeded our expectations by four-fold,” says director of marketing Mike Sakas, “and on some titles, six times above what we’ve originally expected.” Original ly, Warner had expected to ship 20 million combined units.

The second-quarter group includes action adventure titles, including “Blade Runner,” “Rio Bravo,” and “Dirty Harry.” The third quart er features family entertainment and the fourth quarter highlights box-office hits such as “Batman,” “The Jazz Singer,” and “Superman.”

Based on the sales success of the first-quarter titles, Sakas says the supplier has increased the television advertising buy for the remaining titles. “We think we can safely invest more money based on previous sales,” he says.

The 75th Anniversary promotion was even helped out by talk-show host Rosie O’Donnell, who hawked some of Warner’s DVD titles when she took her show to Los Angeles earlier this year. O’Donnell’s show is produced by Telepictures Productions, a Warner company, and is syndicated by Warner Bros. Domestic Television Distribution.

One buyer at a major chain says their sales of the Warner 75th anniversary titles have doubled. “Consumers are being driven to the store because of the anniversary promotion,” he says, “but we’ve given them key placement, and they are driving sales.”

John Thrasher, VP at Tower Video agrees, “What we’ve been able to accomplish is getting key catalog titles in front of the consumer, and when you get them out in front of consumers they’re more likely to buy them.”

AFI’S HOT 100

The AFI plan, which launched in June, used the CBS special as its springboard. Following the June 16 telecast, cable network TNT began a 10-week series highlighting each of the 100 movie titles and why they were chosen. AFI will also feature the titles on its Web site, and a travelling exhibition should hype the program throughout the middle of 1999. Retail stores will receive banners, merchandising kits and stickers to promote the titles to in-store customers.

The Video Software Dealers Assn. is also tying in to the AFI program and will run a consumer and retail contest, which runs from June 8 through Aug. 6. As part of the pro gram, consumers enter by listing their three favorite movies of all time and submitting the list to their local participating retailer. A randomly selected winner will be awarded a free trip to L.A. to attend (Continued on page 66)
Welcome to the dawn of a new era in entertainment services.
BY STEVE TRAUMAN
With 706 DVD movie and music titles released in the first half of 1998, more than 220 additional titles are confirmed through the third quarter and into the holiday sales period. More than 440 titles have been announced for this year, compared to 520 titles issued in the eight months of 1997, dating from the Warner Home Video launch last spring. This brings the grand total to over 1,450 as of early June.

DVD video movie and music sales topped 2,935 million units for the first 22 weeks of 1998 through May 31, based on figures extrapolated from the 16,000 outlets reporting to VideoScan—which account for a conservative 85% of total sales. Adding the estimated 1.9 million units sold from the Warner launch in late March 1997 through year-end, total sold to date is more than 4.5 million units.

Following are confirmed releases for July onward as reported by the distributing labels, with in-store date and D/D if day-and-date with its VHS release.

Anchor Bay Entertainment: "—The Wrong Sperm" (July 7); "Dracula: Prince Of Darkness," "Evil Dead II," "Nightstalker/Night Strangler," "Quartermass & The Pit," "Satanic Rites Of Dracula" (all July 21); "Halloween 4," "Legend Of The Seven Golden Vampires/Seven Bros. Meet Dracula" (both 8/11).

Artsian Entertainment (LIVE): "Caught Up," "Jockey's Ladder" (both July 14).


Criterion: "Samurai Volume 1: Musashi Miyamoto," "Samurai Volume 2: A Day At Ganryu Island" (all July 28); "Grand Illusion" (Aug. 18).


Image Entertainment: "Alice Cooper Prime Cut," "Whispering Waters," "Puccini: La Fanciulla Del West" (all July 1); "Beach Boys: The Nashville Sounds," "Belinda Carlisle: Live," "Rick Wakeman: Live," "Rodgers & Hammerstein: The Sound Of Movies (A&E)," "Rolling Stones Live At The Max" (all July 8); "I Vesperi Siciliani" (July 15); "Atomic Submarine," "The Bicycle Thief," "Corridors Of Blood," "First Man Into Space," "Haunting Strangler," "Marat/Sade," "Nunense," "Of Mice And Men" (all July 29); "Solaris" (July 29); "Music For Montserrat" (Aug. 5); "Lo Frate 'N N'amanaro" (Aug. 19); "Joe Cocker: Across Midnight Tour" (Sept. 16).

Image/Center Park Media: "Army Of Fighting," "Cowboy: Voltage Fighter" (both Anime, July 1); "Record Of Loddos War, Vol. 1-6" (Anime, July 8).

Image/Orion/Metromedia: "Bull Durham" (July 22); "Dances With Wolves" (Sept. 30).

Image/Playboy: "Playboy's 1995 Video Calendar," "Playboy: Playmates Revisited" (both July 8); "Playboy's Shannon Tweed" (July 29).

Image/Universal: "Matinee," "Road To Utopia" (both July 1);

"Casual Sex," "Journey To The Far Side Of The Sun," "Mask" (all July 8); "Horse Feathers," "In The Foreign Legion," "Midway" (all July 16); "Serpent And The Rainbow" (Aug. 5).

Lumission IMAX: "Grand Canyon: The Hidden Secrets," "Hidden Hawaii," "Yellowstone" (all July 26).


New Line (Warner): "Dark City," "Wag The Dog" (both July 29); "The Wedding Singer" (D/D, Aug. 4); "Mr. Nice Guy" (D/D, Aug. 11); "Lost In Space" (D/D, fourth quarter).

Pioneer: "Karakoe: Country Library #202," "DVD Karaoke: No.s 8-5, 6, 7; Salt Of The Earth/Holy Name," "The Lifeline," "Celia Cruz: Guantanameras," "Little Richard: Keep On Rockin" (both July 21); "Night Warriors (July 28).


Republic: "Rio Grande," "Sand's Of Iwo Jima" (July 14); "It's A Wonderful Life," "Bells Of St. Mary's" (both Aug. 18).


Sonic: "Michael Jackson: HIStory on Film #1" (July 15); "Glory Estefan: Everlasting Gloria," "Rage Against The Machine," "Steve Ray Vaughan: Live At El Mocambo" (both July 28).

Trimark: "Chairman Of The (Continued on page 68)

Worried That Home Viewers Will Be In Their Cups, Brit Retailers Contemplate A Customer-Free Summer And Look For Fall

FALL FOOTBALL FATIGUE
On the sell-through side, the video-release slate shows a more or less tacit admission that the World Cup is too big a competition for the video industry. Most significant summer releases have been skewed towards mid-late summer to coincide with the end of the tournament and, no doubt, the onset of a certain amount of football fatigue.

Adrian Rondeau, owner of independent rental and sell-through video retailer Adrian's in Wickford, Essex, was far more relaxed about the impending customer-free zone. "Look: The public is football-minded, and that's it," he says. "You hear people in the trade talking about doing summer promotions, but when you talk to people who want to watch the football, you have to make them understand that the World Cup release is a lot more than that.

And this summer, British video retailers are faced with a double whammy. Like the old song "Big Fat John" says, if the left fist don't get you, then the right one will, retailers expected to face empty shop floors as either sunshine or the World Cup soccer matches, televised from France, keep customers away. After the early sales frenzy signalled by "The Fully Monty," "Hercules" and "Space World: The Movie," Virgin Retail's senior product manager Garry Blackman was sanguine about business prospects for the summer period. "I expect things will be very hard because of the World Cup Final, attracting the lowest FA Cup Final viewing figures in 10 years. Just 7.8 million viewers tuned in to the match on ITV, with 900,000 tuning to the simulcasted live coverage on satellite channels. But that represented millions of viewers who were not watching home videos—and a sign of what the World Cup (June 10-July 12) would bring to the video business.

BY SAM ANDREWS
LONDON—If you want to know how hard it is to get Brits to rent or buy videos in the summer, consider this. Even before this summer’s World Cup soccer tournament put the U.K. in a spin of sports fervor, ITV, the country’s biggest commercial network, broadcast the English Football Association Cup and FA Women’s Cup, for a big deal. Everyone but everyone watches the FA Cup Final. Think Superbowl for a small island.

Not this year. An early summer heatwave was blamed for ITV’s attracting the lowest FA Cup Final viewing figures in 10 years. Just 7.8 million viewers tuned in to the match on ITV, with 900,000 turning to the simulcasted live coverage on satellite channels. But that represented millions of viewers who were not watching home videos—and a sign of what the World Cup (June 10-July 12) would bring to the video business.
INTRODUCING

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HAPPY BIRTHDAY, BABY

(Continued from page 60)

the AFI's Lifetime Achievement Award show held in February. One retailer will also win the trip. "The best way to celebrate the centennial of film is at the video store," says VSDA president Jeffrey Eves, "because video stores are the houses for our greatest films." Eves adds that the campaign will serve as

the video industry's long-awaited consumer awareness initiative that the trade organization has tried to get off the ground for nearly 10 years.

30,000 STORES PARTICIPATE

"This represents some important firsts for the video industry, and if it's successful it will create a model for future promotions," Eves says. Indeed, the AFI-VSDA promotion is the first time the trade organization has endorsed an all-encompassing marketing campaign that is available to all its members. It is also the first time VSDA has initiated and paid for a consumer sweepstakes to promote its ongoing message about the tremendous entertainment value of video.

"For a long time, we have wanted to find a way for video stores to become a full partner in the AFI program, and now we have it," says Eves. Approximately 30,000 video stores are expected to participate in the program. In addition to the in-store program, each of the participating studios will jointly advertise the AFI "100 Years...100 Movies" campaign in mainstream media outlets.

Warner's Saksa's says the studio will do additional advertising that will highlight the Warner films selected by the AFI. "Now, we know what the return on investment is with a multi-title promotion," says Saksa, "and we're willing to spend money on it."

But some retailers have found fault with the AFI campaign and say the program has come too late and that many titles expected to be on the list are on moratorium.

For example, Tower's Thrasher says that "Dances With Wolves," "Silence Of The Lambs" and "E.T. The Extra-Terrestrial," three expected to make the list, have been taken off the market. Many Walt Disney films expected to get the honor are also on moratorium.

Other dealers, however, say the AFI list will have plenty of titles that are readily available, and Thrasher agrees that the promotion has more pros than cons. "It's an opportunity to promote the overall industry," says Thrasher; "and lot of people have forgotten about a lot of these films."
works to increase that number. “We are going to be doing more matching to viewers’ tastes,” he says, noting the site was slated to launch a movie-recommendation engine this summer. Videoserve.com also is developing more editorial content, but Mason says the biggest factor in customer retention is service. “We built the service from the back end forward. It costs so much to pick a customer in this industry, so customer retention is a major focus for us. If customers have a pleasant experience and have trust in the store, it will be successful. That’s one of the reasons we want to remain

sungally devoted to sell-through. If you throw in rental and other aspects of some traditional stores, it’s going to cloud your vision and the service to the customer.”

THE THREAT OF AMAZON

Video-rental and sell-through site Reel.com welcomes an average of 25,000 visitors a day, according to Stuart Skorman, founder and chairman, but the threat of Amazon.com is keeping the company on a constant spiral of upgrades. “We anticipate the big challenge will be Amazon.com in the fall,” says Skorman. “We are drastically expanding our Web site to be better than what we are in anticipation of their next move.”

 Pricing will remain important, Skorman says, but he notes Reel.com’s biggest draw is customers’ ability to purchase tapes they can’t find locally. “If you can buy it at Kmart or the local video store, you really don’t need us,” he says. “The basic premise is there are no large video stores in the world that have as large a selection of new and used sell-through titles. Our top

As well as drawing traditional off-line retailers, the low cost of entry and level playing field of the Internet continues to spur new cyber-only video stores—both specialty shops and multi-category merchandisers.

10 sellers aren’t even on the top 100 list of most local companies. That’s why we do the volume we do,” Skorman says thus far competition from traditional retailers has been “negligible.” There are some people who say the bricks-and-mortar world is not good on the Web, he says. “We have 100 people just working on our Web site. We are a movie-buff company totally devoted to what we are doing, and people pick up that heart and soul on the Web.”

BUYER AND RENTER SERVICE

While some merchants, such as Amazon.com and Tower, are broadening their spheres, others are homing in on specific niches. There are several sites solely or primarily carrying DVD including DVD Express and NetFlix, which in the spring began selling and renting DVD titles. NetFlix has no intention of carrying VHS, says Marc Randolph, president and CEO. “The average American rents [a video] six times as frequently as they buy,” he says. “We decided that, if we were really going to serve the DVD market, we have to do both.” NetFlix has parlayed its rent-and-buy philosophy into a hybrid program through which customers can rent a title and then purchase it at a lower price if they decide to keep it. The majority of visitors to the site are renters, according to Randolph.

And, although competition continues to grow more fierce, Randolph, like most of his competitors, views the online video market as still wide open enough that the rising tide will lift all boats. “I’m pleased to see an Amazon.com or the DVD Express on the scene,” Randolph says. “The more they are doing a good job of retailing and the more people tell their friends about it, the market gets larger. It would be worse to see some schlock operations that are turning people off.”

SITE LINES

(Continued from page 60)
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She thinks the consolidation will help video outlets become "full-service entertainment stores" as a way to stand out "in a very cluttered marketplace." Fox Consumer Products is expected to track releases from inception through the theatrical and home video release. "This gives us huge marketing muscle," benefiting sell-through, Wyatt continues.

The muscle ought to be applied to broadening the sell-through footprint at retail, says Alexander. Underlying concerns about a stagnating market is the fate of family entertainment. After 10 years as home video's sales engine, children's titles have peaked, he suggests.

"Families that purchase tapes have a big shelf—on average, 55 tapes," Alexander says. "Yes, they'll buy more, but you don't want to rely on it." He suggests studio and retailers shift marketing emphasis to more adult titles. "I think a gap has grown up between the two.

Tying features to consumer needs, as Fox is doing, has limited value, in his view. "Movies aren't toothpaste," Alexander says.

**DVD**

(Continued from page 62)

**Board** (July 14); "Mean Guns," "Swimming With Sharks" (both July 21); "Kid In Aladdin's Palace," "Dream Generation" (both Aug. 4); "Fox On The Night," "Dead Alive" (both Aug. 25); "Tommynocketts," "Warlock" (both Sept. 15); "Warlock: The Armageddon" (both Sept. 27).

**UAV: "Laser Mission"** (July 14).

Universal Pictures: "The Boxer," "In The Name Of The Father" (both July 7); "Beethoven's 2nd," "Regarded," "Bird On A Wire," "Do The Right Thing," "Honeysitter," "Kissing A Fool," "Reality Bites," "Streets Of Fire" (all July 21); "Blues Brothers 2000" (Aug. 4); "Fletch," "Frighteners," "Joe Kidd," "Somewhere In Time," "Tremors 2," "The War Wagon" (all Aug. 18); "Primary Colors" (Sept. 8); "An American Tail III" (forth quarter).

**Warner:** "Sphere," "Zero Effect" (both DVD, July 14); "U.S. Marshals" (DVD, "Cameo") (July 28); "Palmeto," "Mean Streets," "New Jack City" (all Aug.); "City Of Angels," "The Exorcist," "My Giant" (all Sept.); "Quest For Camelot" (Oct.).

**WARNER/HBO:** "No Escape" (July 25); "Ball Of Fire," "The Secret Life Of Walter Mitty," "Tales From The Hood" (all Aug. 25).

**Billboard®**

July 11, 1998

**TOP KID VIDEO**

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<tr>
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**Scooby-Doo Plugs Into Synergy**

**by Moira McCormick**

Home Entertainment will be pushing its children's sell-through video line in a big way at the Video Software Dealers Assn. Convention Wednesday-Saturday (8-11) in Las Vegas. The vendor is planning an opening-night bash centered on "The Lion King: Simba's Pride" (streeting Oct. 27 at $28.99), "Pocahontas: Journey To A New World" (Aug. 25 at $29.99), and "Lady And The Tramp" (Sept. 15 at $28.99). The first two are direct-to-video sequels to the movies, and the last, a reissue.

Jim Norman Martin Blythe says the Buena Vista booth will see a pro- cession of celebrity appearances tied to kids' sell-through, including Kirsten Dunst, lead voice in "Kid's Delivery Service" (Sept. 1, $19.99); Irene Bedard, the voice of Pocahon- tas; Suzanne Pleshette and Ernie Sabella from "Simba's Pride"; and Brandon Baker of "The Jungle Book: Mowgli's Story" (Aug. 18, $29.99).

**Macro Park**

(Continued from page 55)

"There has been some dialogue with a couple of these," Pascuzzi reports, referring to Wal-Mart, Kmart, Target and the warehouse clubs. "There are hints that something may break loose."

"**PICK YOUR PROGRAMS**"

The Musicland Group is an enthusiast of Anime and other genres, and the enthusiasm appears to be paying off. Marketing VP Archie Benike says the chain, which includes Sun- coast Motion Pictures, Media Play and Sam Goody stores, recognizes prerecorded cassettes as a "mature" business.

"You have to establish yourself and decide what you do exceptionally well," Benike maintains. "It's not easy any more to see 7%-to-8% comp-store increases. You have to look for the opportunities. You know a 'Godzilla' is coming, so you anticipate this weeks in advance with product relating to it."

Two years ago, Musicland began emphasizing brand management. "As the market matures, you want to look at margins, at increasing turns and pick your programs," Benike advises. Practice jibes with theory, thus far: "Our business is not down gear to date."

Retailers are getting additional help from at least one studio, 20th Century Fox. Contrary to the Holly- wood rule that home-video divi- sions operate apart from other studio activities, Fox is integrating the domestic charters of Fox Home Entertainment and Fox Licensing and Merchandising. Patricia Wyatt, who was acting head of Fox Home Entertainment since the departure last year of president Bob DiLellis, has been named presi- dent of newly created Fox Con- sumer Products. She oversees three products: video, interactive and licensed merchandise. At a time when retailers are being asked to expand their product coverage, "We think it makes sense to have a singular vision," says Wyatt. "In effect, this is one-stop shopping for them."
have a BBQ, I don't think that a pound-off video voucher or whatever is going to drive them into Adrian's."

Rondeau continues, "I'm very philosophical about this. I've seen many a World Cup and many a heatwave, and I think it's a waste of time trying to spend money on promotions or cut pricing. It's far better to improve your store for when the customers come back, so we are refitting the rental shop. This is an unpopular view; it's not what you're supposed to say, but it's that or it's a good time to take a holiday."

**BOND, COPS AND IN-STORE GAMES**

It is not as though the distributors weren't trying on the rental front, however. Leading the charge was MGM, which released its latest James Bond monster, "Tomorrow Never Dies," with a soccer-based marketing campaign that kicked off June 1, ahead of the World Cup's start. Buena Vista ran a substantial press and radio campaign to back its Stallone vehicle "Cop Land," while rental giant Blockbuster gave away free World Cup planners in an attempt to link soccer matches to video release dates. Tower Records' flagship store in Piccadilly Circus, London, has gone the whole hog and decided to show World Cup games live in-store.

In fact, Garry Elwood, sales director of national video wholesaler Golds, revealed that some retailers had even complained about the strength of product available.

"I went up to Scotland where dealers moaned like hell that the product line-up was too strong and distributors were wasting product. They complained during Euro '96 that it wasn't good enough; it seems they'll never be happy," he said.

PolyGram Video managing director Eddie Cunningham agrees that things were going to be tough but, looking forward, he says: "We're certainly going to have the biggest autumn we've ever had as a trade. It's not just 'Titanic' from Fox, but at PolyGram for instance we've got 'Bean,' which was the fourth-biggest theatrical title of last year. 'The Hornet's Nest' and 'Cats,' to name but a few."

His optimism is no doubt well-founded and will help dispel the memory of what probably will be the blackest day in the video year—Sunday, July 12. To add insult to injury, not only is that the day of the World Cup Final, but also the biggest event in the U.K. motor-racing calendar, the British Grand Prix.

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REVENUE-SHARING
(Continued from page 37)

Last month, the traditional video distributors like Ingram Entertainment and Major Video, which previously opposed the revenue-sharing business, are getting involved in a big way.

Sources say the studios went to traditional distributors and encouraged them to provide titles to small and medium-sized retailers on a revenue-sharing basis so that they could compete with big chains like Blockbuster. They add that traditional video distributors were forced to participate in revenue-sharing under the threat of losing all their video business over time. They could have chosen to start their own revenue-sharing operations, but that could have required an investment of $20 million or more. Not to mention the fact that it’s late to be entering a business with two well-established players.

Eight studios were said at press time to be under contract with video distributors for revenue-sharing. Six of the top nine video distributors—representing nearly 90% of the business—were about to offer revenue-sharing to customers.

A powerful distributor like Ingram Entertainment, which is estimated to have a 20%-to-25% market share, can now go to the studios and say it has the ability to provide cassette under revenue-sharing. It is said to have invested hundreds of thousands of dollars in equipment to service stores for revenue-sharing and has licensed SuperComm’s computerized system for collecting, tracking and auditing rental transactions.

The view of studios that have opposed revenue-sharing is that the film company takes its risks in the theatrical distribution. When a film is out on video, the company wants to contain its risk and maximize its investment, which means getting the full $65 wholesale price on the cassette. These studios say that, by switching to revenue-sharing, they sources believe this practice could increase. This suggests another reason why traditional distributors want to get into the revenue-sharing market—to shore up their position if direct buying by retailers brings on consolidation in their segment of the business.

Some studios are providing product on a revenue-sharing basis directly to Blockbuster, bypassing the distributors, and some sources believe that could increase. This suggests another reason why traditional distributors want to get into the revenue-sharing market—to shore up their position if direct buying by retailers brings on consolidation in their segment of the business.

These happen when a retailer makes a commitment to take all of a studio’s titles on a revenue-sharing basis. Presumably, the retailer will get better terms on the hot titles if he agrees to order the lesser releases. Blockbuster is said to be negotiating such deals with studios.

What is unclear is whether the output deals will be direct transactions between the studios and the retailers or deals involving revenue-sharing companies Rentrak and SuperComm.

Rentrak’s pay-per-transac tion video-leasing operation has barely changed since its inception in 1996. Retailers pay $8.30 per cassette (originally $8). On “A” titles, the split is 45% of rental income to the retailer, 45% to the studio and 10% to the distributor, Rentrak.

The company has expanded its system outside the U.S.—to Canada, Japan and the U.K. Berger says he’s looking at further growth in Asia—Australia and New Zealand are possibilities.

“We believe our program is a marketing program,” says Berger. “To succeed, the retailer has to be educated on how to order properly and [must] aggressively promote increased copy depth and breadth to the customer. If you’re just increasing copies, there’s no change, except the retailer’s costs go up.”

Rentrak has also begun to forge relationships with traditional video distributors. Major Video was the first to sign a deal with Rentrak. At press time, Rentrak announced that it had forged a similar agreement with Baker & Taylor. These companies will handle physical distribution of cassettes ordered by retailers under the Rentrak system. At the time, Rentrak had 83 video labels participating in its business. Four of the top seven studios were in the system—Fox, Disney, MGM, and Universal. The majors that Rentrak does not have are Warner, Columbia and Paramount.

Rentrak had 9,986 retail outlets in its system as of April 1. It does business with 17 of the largest 25 chains, and eight of the top 10.

RENTRAK VS. HOLLYWOOD

When Blockbuster announced it was going to revenue-sharing, Rentrak’s stock shot up to over $10 a share, but by press time it had dropped back to below $6 due to Wall Street concerns that traditional distributors might muscle into the revenue-sharing market and that direct buying by retailers from studios might cut into Rentrak’s business.

Rentrak is currently embroiled in lawsuits with two large video chains.
Hollywood Video and Video Update. Rentrak filed suit against Hollywood in April in state court in Oregon, where both companies are based, charging that its audits show that Hollywood has not been reporting all rental sales transactions. It also charges that Hollywood has violated exclusivity deals to order all cassettes through Rentrak by cutting revenue-sharing deals directly with studios.

Hollywood president Mark Watters was unavailable for comment.

At press time, Rentrak was notified that it was the target of a lawsuit by Video Update, alleging antitrust violations. Rentrak said in a statement that it "intends to vigorously defend itself against this action."

Rentrak's principal competitor in video revenue-sharing is SuperComm, a Dallas-based company that is owned by Walt Disney. It was begun by video-distribution veteran Jack Silverman in 1991 and sold to Disney in 1994.

SuperComm's main business in the U.S. has been in servicing videos to 1,800 supermarkets (which are said to have $1 billion-to-$1.3 billion of the retail-rental business in the U.S.). The company also licenses computerized systems for collecting, tracking and auditing revenue-sharing rental transactions to studios and distributors. And it has a dominant role in the international revenue-sharing business.

SuperComm's Walsh says, "We never distribute cassettes. Traditional distributors handle them. We are a system provider, creating an infrastructure for increased copy depth around the world." He terms SuperComm a "revenue-processing system." It gets paid either a flat fee or a percentage of revenue.

No matter what systems retailers use, the concept of revenue-sharing appears to be here to stay.

Another factor that could change the rental business is output deals: when a retailer makes a commitment to take all of a studio's titles on a revenue-sharing basis. Presumably, the retailer will get better terms on the hot titles if he agrees to order the lesser releases.
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CALENDAR

JULY
July 8-10, Billboard’s Fifth Annual Dance Music Summit, Marriott Downtown, Chicago. 212-536-0002.
July 8-11, Music Women International Music Summit And Roadshows, Nashville, 615-860-4084.
July 8-12, Video Software Dealers Assn. Convention, Convention Center, Las Vegas. 818-385-1500.
July 9, Biz Tech ’98, sponsored by the Society of Professional Audio Recording Services, Lew’savernhotel, Nashville. 800-717-7727, spars@spars.com.
July 9, Declaration Of Independents: Indie Labels In The Cyberage, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.
July 22, Jazzzzzzm Volume 3, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Birdland, New York. 212-245-5440.

ARTISAN ENTERTAINMENT

GOOD WORKS

M EDICINE MEN: The Kathryn and Gilbert Miller Health Care Institute for Performing Artists is offering subsidized health care to artists with financial need in the Greater New York area. The physical therapy and medical services are made possible from donations. There is also a special fund for activities and retired performers over 60. The facility is located within St. Luke’s-Roosevelt Hospital Center. Contact: Brice Peyre at 212-823-4047.

GOOD BOY: Sean “Puffy” Combs proved it wasn’t all about the Benjamins on July 3 when he threw an Independence Day bash at Tsunami in East Hampton, N.Y. The event raised money for Daddy’s House, a charity established by the rapper and run by Sista Souljah to help inner-city children. Each year, the group sponsors Thanksgiving and Kwanzaa events. It also contains a boys and girls club unit, which meets weekly and hopes to send members to South Africa this year. Contact: Michele Mena at 212-385-2017.

STAYIN’ ALIVE: Home Alive, a Seattle nonprofit group providing affordable self-defense classes, kicked off a weekend fund-raiser and education campaign Monday-Saturday (6-11). There will be benefit gigs, a dane-a-thon and a live art auction. Sponsors include Spin magazine, American Music, KNDD (the End) Seattle, the Rocket magazine, and 911 Media Arts Center. Contact: Chanel Reynolds at 206-921-9176.

GUITAR GIFTS: Nashville’s Epi- phone Co. has donated 100 guitars worth $35,000 to VH1’s Save the Music Foundation. Contact: Bobbi Marcus at 312-829-9800.

BIRTHS

Girl, Natalie Danielle, to Jennifer and Henry Terry, April 30 in New York. Mother is national director of adult contemporary promotion for Reprise Records.

Girl, Emma Rose, to Kim Docter and Mike Luke, July 17 in Chicago. Mother is singer and father is bass player for Bloodshot Records band Moonshine Willy.

Boy, Owen Steven, to Christie and Steve Schur, June 19 in Nashville. Father is VP of A&R at Aristar development for Aristar/Austin.

Girl, Emily Dylan, to Diane and Ken Johnson, June 21 in Los Angeles. Mother is video store manager at Tower Records in West Covina, Calif.

M ARRIAGES


Vanessa Stanke to Rusty Harmon, June 20 in Kiawah Island, S.C. Groom is manager of Hootie & the Blowfish.

BLUE NOTES

(Continued from page 38)

Benny Carter (industry) and Max Rouk (JAJ)

Maraalis (industry) and Maria Schneider took home trophies for their work as composers, and titles by John Coltrane (industry) and Miles Davis (JAJ) were chosen as the year’s best releases. Discs by Pat Metheny/Charlie Haden (industry) and T.S. Monk (JAJ) were chosen as the year’s best new recordings.


TAIWAN’S POWER STATION BRINGS ABORIGINAL FLAIR TO WHAT’S MUSIC

(Continued from page 48)

The What’s Music deal came after the attention accorded islandwide Top of the Pubs contest in 1996. After winning the contest with the song “P A s i O n a t e Desert” (featured on the label’s “1996 Top Of The Pubs compilation), the duo was signed by What’s Music.

“When we signed them, we knew we had something special, but we wanted to wait until we had the right songs for them,” says Debbie Juan, assistant manager of What’s Music’s domestic music department.

Apart from a less-than-edifying version of “Macarena” in the duo’s aboriginal language, recorded for the promotional MTV Asia album “Dance Party,” Power Station lay dormant until 1997’s Top of the Pubs contest.

That year the duo won with the appropriately titled track “Outlasting Every Heaven And Earth,” which was featured on the What’s Music compilation CD “1997 Top Of The Pubs,” released Sept. 6 of that year. That song has since led to the release of the duo’s first album, “Cruel Letter,” the following week. The contest-winning song was the album’s first single.

Taking advantage of the duo’s extensive performing experience, What’s Music focused the album’s promotion on live performances at a variety of venues, including shopping centers, high schools, and colleges.

The strategy paid off, and the album debuted atop the Taiwan IFPI charts’ top 10. “We were quite surprised by the success of the album,” Juan says.

The two members of Power Station, A-Bon and Pu-Le Ngan, grew up together in one of Taiwan’s tight-knit aboriginal communities and formed a band in high school. While the duo played mostly Western rock covers, the members were strongly influenced by their aboriginal musical traditions.

The aboriginal nation of Taiwan, though settled by Chinese Kuomintang forces who fled the mainland’s Communist revolution the late 1940s, is abo ut 50 percent aboriginal, people, some nine of which main- tain elements of their original lifestyles—including, for many, potent skiing skills.

“When we were little, we usually heard our families and friends sing all the time, and that’s how we learned to do it,” says A- bon.

“After we started to hear Western music, we started to produce rock music sounds. But when we sing, we have an aboriginal flavor.”

Recently, the powerful voices of such aboriginals as Forward Music’s A-Mei—a member of the Bei Nan people and Taiwan’s current top-selling female vocalist—have become a source of talent in the mainstream market. Power Station also continues the singer’s trend in another way: A-Mei is unlike most Mandarin pop stars in that she cut her teeth fronting live rock pub soul and rock bands and has not had a career manufactured from other elements.

Peter Hsu, program manager for the Voice of Taipei radio station, says the Power Station album represents a shift in the Chinese music markets away from “pop idols” and more toward strong live performers.

“We’ve been seeing more and more composing artists who can also play music,” says Hsu. “More young peo- ple are playing music and forming bands, so they have the greater respect for people who are good performers.

“I hope it’s not just a passing trend, though,” he adds.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

July 22-24, 30th Annual Fujitsu Concert Jazz Festival, Concert Pavilion, Concord, Calif. 800-7- CONCORD.
July 24-25, Sixth Annual San Francisco Jazz Festival, Embarker Center, San Francisco. 415- 398-5659.
July 24-26, Tenth Anniversary Falcon Ridge Folk Festival, Long Hill Farm, Hillsdale, N.Y. 860-350-7472.
July 31-Aug. 2, WOMAD USA, world music festiva l founded by Peter Gabriel, Marymoor Park, Seat- tle. 206-281-7108.

AUGUST

Aug. 13-17, Popkomm, Congress Center East, Cologne, Germany. 49-221-9155-0.

LIFELINES

Steve Schur, June 19 in Nashville. Father is VP of A&R at Aristar development for Aristar/Austin

Girl, Emily Dylan, to Diane and Ken Johnson, June 21 in Los Angeles. Mother is video store manager at Tower Records in West Covina, Calif.


Vanessa Stanke to Rusty Harmon, June 20 in Kiawah Island, S.C. Groom is manager of Hootie & the Blowfish.
MTV Radio Offers Concert Series

BY DYLAN SIEGLER
NEW YORK—MTV Radio Network station affiliates can now harness the excitement of live gigs from top rock acts during convenient weekend time slots.

The “MTV Concert Series” kicks off Saturday-Sunday (4-5) with Matchbox 20 recorded live at New York City’s Hammerstein Ballroom.

“There’s no substitute for seeing a band live and in-person, hearing or seeing a live performance on TV or the radio is a way to experience another side of an artist, versus seeing the hit video or hearing a hit song,” says Matt Farber, senior VP of programming enterprises at MTV and GM of M2.

This new monthly concert option is exclusive to affiliates of the MTV Radio Network, which is marketed and distributed by Westwood One. The new series makes available recordings of live shows that have run on MTV as part of series like “MTV Unplugged,” or, as in the case of Matchbox 20’s performance, “MTV Live From The 10 Spot.”

“There are a lot of different concert simulcast options that we can access, but the thing I like about this is that they’ve done such a good job of promoting programs like ‘MTV Live From The 10 Spot’ on their channel that these concerts have a little more notoriety,” says Cruze, PD at WFNX Boston.

Stations are free to air each concert at any time during a prescribed weekend interval. “We have a long tradition of providing radio with simulcasts,” says Denise Oliver, programming VP at Westwood One.

“This series makes MTV Radio Network programming more user-friendly. Stations don’t have to be tied to the exact window where MTV is putting a concert on the air.”

“We’re in an age here where FM stereo simulcasts for the sound (Continued on next page)
### Billboard Adult Contemporary

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<td>CAN'T GET ENOUGH OF YOU BABY</td>
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### Radio Programming

**MTV Radio Series (Continued from preceding page)**

quality is not that big a deal," allows Cruz. "And I've got a great night jock here, so..."

According to Oliver, focus groups of some of the network's larger affiliates were instrumental in bringing about the programming flexibility inherent in the series. Other benefits to station affiliates, according to Farber, include "the ability to be the one only in their market with a great live concert program, just having a closer association with core artists on the station."

Dona Shaieb, PD of modern adult KKST San Diego, is considering MTV Radio Network affiliation to take advantage of the series. "Our listeners are responsive to MTV, VH, the things that go on those channels," Shaieb says. "They may be more informed about those artists (featured in the series)."

The concert series is "pretty much alternative-targeted," says Oliver. The next two scheduled shows in the series are the Dave Matthews Band live from the Tabernacle in Atlanta, Aug. 15-16 and Green Day live from San Francisco's Bottom of the Hill Sept. 12-13. However, in the future the concert series may offer bands in a diverse format appeal. "If we offered something like Fleetwood Mac, Oliver reasons, "it's of course going to have a different appeal than something we do with Green Day. We'll take it on a case-by-case basis."

Farber adds, "If a rock or modern rock station chooses to promote that they're part of this monthly series, [and] if we were to throw Hanson in there, it might not quite fit in at a rock format like KROQ Los Angeles."

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**"King Biscuit" To Observe Its 25th**

To coincide with the 25th anniversary of the renowned "King Biscuit Field Hour" radio show, a double CD and major TV blitzes are planned immediately.

When the show launched in 1973, it became the leading syndicated radio showcase for rock artists. At its peak, it aired on more than 300 stations nationwide to an estimated audience of 6 million listeners a week, according to "King Biscuit Entertainments." Reports of the show are heard on nearly 300 U.S. stations and BBC-2 in the U.K. New programs will be available for syndication in the third quarter.

As part of the 25th-anniversary celebration, the program will be revamped, including a new jock at the helm, Philadelphia radio vet Ed Scelzi. Celebrity hosts will also drop by on occasion.

In addition, a two-hour anniversary show has been produced, to be followed by the September release of the double-CD set, featuring digital-ly remastered recordings from past programs.

In all, "King Biscuit" owns more than 1,000 live performances and some 24,000 master tapes—stored in a nuclear-attack-proof vault—of some of rock's most-heralded artists, including the Rolling Stones, the Who, U2, the Beach Boys, John Lennon, Fleetwood Mac, Aerosmith, and Emerson, Lake & Palmer. It also has more than 100 interviews, which will be released in the future.

The company has released concerts on CD from America, David Crosby, Deep Purple, Humble Pie, Iggy Pop, and others and recently established three imprint labels: Oxygen Records for new studio recordings, Pet Rock Sounds for out-of-print vintage recordings, and Silver Eagle Records for live concert performances.

The company's World Wide Web site can be found at www.king-biscuit.com.
## Billboard Mainstream Rock Tracks

**JULY 11, 1998**

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<td>From The New</td>
<td>Keanu Wayne Shepherd Band</td>
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<td>Songs of the</td>
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<td>Lenten Season</td>
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## Billboard Modern Rock Tracks

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<td>Walking After You</td>
<td>Foo Fighters</td>
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## Other Articles

- **British Weather:** The term 'Feeder' isn't the least bit worried about how American audiences will respond to its multilayered pop/rock. After all, the trio already has the ultimate validation—teen queen Jennifer Love Hewitt.

- **Israel:** "How could we ever go wrong with a babe like diggering our music? She's hot and famous," says drummer Jon Lee. "When we met her, she seemed to honestly like what we do musically."

- **Party of Five:** The party of Five poster requested to be in the video for this issue's No. 30, "High," which appears on the band's debut, "Polythene" (Elektra), and the "Can't Hardly Wait" soundtrack (Elektra).

- **Lee:** "She and some of the other stars hung out for most of the 1980s shoot," Lee says. "We had a few drinks and a good ol' chat. She was such a great person and very down to earth." Lee admits that Love Hewitt's high market value doesn't hurt the association either. "It's great to be on a soundtrack and knowing that it will definitely be a summer hit. It can only help spread our name."

- **Not to mention:** To the song itself is a catchy balance between a ballad and an alternate-party anthem decorated with Grant Nicholas' soft vocals. "People like to sing along, and this song encourages that. It's light, making it a good single," Lee says.

- **Orlando:** The song wasn't written expressly for the party flick, Lee says it couldn't be a better fit. "Down to the roots, it has the same party feel that the movie is all about. It's a jolly, up track celebrating whatever your good time is; going up to a bar for a few pints, hang out with friends, meet a girl, see a movie."

- **Or do drugs?** "Pols have given us shit for it being a drug reference," he says. "I suppose if digging drugs is your way of enjoying life, then it fits. We were talking more about getting high on atmosphere."
“I don’t have any data to foresee a future any different than what we have planned up to this point,” says Jesús López, senior VP of Universal Music Latin America. He declines to speculate further about the merger of the two companies, which will be known as the Universal Group. Clearance of the deal by U.S. and European competition authorities is expected to take about four months.

PolyGram Latin America president Manolo Diaz also declines to comment on the union but says he is scheduled to meet soon with Universal Music International (UMI) president José E. O. Teahan (E. O. Teahan Do Brasil, 2 million units) and afas groups Banda Eva (“A Viva,” 2 million units) and Netinho (“A Viva,” 1.5 million units).

PolyGram also says it sold nearly 400,000 units during this Christmas album, “Presente Natal,” by sertaneja artist Chitãozinho & Xororó (900,000 units of “A Viva”; 200 million units) and principal Banda Cheiro De Amor.

In addition to hit domestic product, PolyGram says, it sold 400,000 units last year from Don Boy’s catalog and 250,000 units of Hanson’s three albums. “We could even sell more Hanson product if the group would come down here,” says Castello Branco.

Despite these rosy numbers, he recognizes that 1997 business was extraordinary.

However, the World Cup and the tentative economic situation caused by uncertainty of the upcoming presidential election has dampened the market’s potential. The executive also points out that Brazil’s record industry is currently priced by price wars at department stores. What’s more, he cites the general lack of retail outlets as a threat to the expansion of the domestic market.

Nonetheless, Castello Branco—a 1993 recruit to PolyGram—is saying aggressive with more from the company’s rich trove of catalog and hit albums, such as Zita Possi’s Italian-language disc “Per Amore,” an 800,000-unit seller. “We are going to keep pushing,” he says, “because we cannot stop attracting customers to the stores. With that in mind, I have just released the new self-titled Chitãozinho & Xororó album. I am the only one putting out a blockbuster album during the World Cup.”

By Larry LeBlanc

TORTOISE—When the dust settles following the merger of thePolyGram/Capitol Universal Music, the combined company will have the lion’s share of the market in Canada, according to industry sources.

Sources estimate that the two labels’ combined market share will be 39%-42% of total music sales in Canada, followed by Warner Music Canada, which also sources pop at 19%.

“The company will be the dominant player in Canada,” says Tim Baker, buyer with the 31-store Sunrise Records chain. “However, it remains to be seen if they can work all the product they have. Perhaps they should let some of the distributed labels go.”

“With an intriguing about the pending situation is the [company’s] different [pricing] philosophies,” says Lane Orr, buyer with the 13-store A&M/RCA regional chain. “In the future, there is a question of who will run the Canadian operation, what staff will be, or even where the company will be headquartered.”

“(Universal) [hasn’t gotten to us yet],” says a source. “They don’t know whether Canada should be part of the North American or the international [division]. You won’t see any dramatic changes here until early 1999.”

PolyGram Canada, headed by John Reid, was established in Canada as PolyGram Ltd. in 1966 and was originally based in Montreal. In 1991 it moved to Toronto following PolyGram’s buyout of Island Records and A&M Records.

As veteran executive Fernando Hernández celebrates his 30th year in the record industry this month, the Universal Mexico president has been in the music business for the past 12 years, working with the group’s hit albums.

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Lloyd Webber Catalog Repackaged For Video

BY CATHERINE APPLEFIELD OLSON
WASHINGTON, D.C.—PolyGram is setting the stage for one of the biggest recorded-music events of the year: the reissue this spring of a series of Andrew Lloyd Webber productions created specifically for the home entertainment market. Beginning in October, PolyGram Video during the next three years will release on video and DVD five to six Lloyd Webber productions for each of the company’s labels without the accompanying soundtracks.

The videos, commissioned and produced in London by Lloyd Webber’s Really Useful Group, will be released as a springboard to the summer and the other in the fall. Next up is “Joseph And The Amazing Technicolor Dreamcoat,” which is slated to begin production in January. Also being eyed for production are “Jesus Christ Superstar” and “Sunset Boulevard.”

PolyGram owns 30% of the Really Useful Group, although there have been reports that Lloyd Webber is trying to buy back that stake.

“PolyGram has been over $500,000 and the eponymous piece pit orchestra that always accom-
accomplishes the live performance of "Cats." This version will include things people wouldn’t even be able to experience if they were attending a live performance,” Sondeheim says.

PolyGram will release “Cats” in the fall, while the company plans a mid-to-late October release in most other major international markets. In the U.S., the video will be housed at PolyGram’s lighthouse with their two-and-the-half-year-old brother, Scott. (Salome), and the Ross onstage. The video will carry a $29.95 price tag. A trade campaign will be launched at that time to support the company’s American Music Award, held July 8-12 in Las Vegas, and build through the summer and fall.

PBS is scheduled to air “Cats” in most markets beginning Nov. 2 and is expected to air all of PolyGram’s Lloyd Webber programs as they become available. Adding to the visibility of the “Cats” franchise, Universal Pictures already has a deal in place to produce an animated “Cats” movie that is earmarked for the fall of 1996 (Continued on page 4).

**P’Gram Divides Classical Duties**

BY BRADLEY BAMBERGER
NEW YORK—With the restructuring of its U.S. classical operations for PolyGram Classics & Jazz now formalized, marketing for the company’s Decca Grammophon, London, and Other labels for the Polish label continues.

According to PolyGram Classics & Jazz senior VP Katrin Gore, the three labels will retain their historically distinct profiles, and the years to come are to change label affiliation. He says the division of marketing operations into core classics and crossover is simply designed to tailor PolyGram’s classical marketing strategies “to suit the project rather than the label.”

Gore initialed the move some months ago (Billboard Bulletin, May 6), although the various personnel changes were kept in form in the wake of Steinman’s purchase of PolyGram.

PolyGram’s new executive will be Albert Imperato, former VP of DeccaGrammophon U.S., who has been named senior VP of core qualities, with responsibility for marketing, promotion, and publicity for all traditional classical music releases from the DeccaGrammophon, London, and Philips labels. Lisa Altmann, former VP of Philips Music Group U.S., is now senior VP of crossover music, with responsibility for more mainstream projects and film soundtracks from the three classical labels and such affilia- tion artists as Paint Music and Imaginary Road.

The range of projects at Philips alone indicates how appropriate a genre approach could be for PolyGram’s marketing. Philips not only has such crossover superstars as Italian tenor Andrea Bocelli and Dutch waltz king Andre Rieu but the two have touring brothers in Alfred Brendel and Kirov Opera conductor Valery Gergiev—not to mention one of the deepest catalogs of any classical label. Under the new arrangement, Altmann can concentrate on Bocelli and Rieu, with whom she has already had enormous success, while Imperato—who has yielded hits with such Deutsche Grammophon artists as Anne-Sophie Mutter and Gill Shaham—can choose more mainstream engagements to Brendel and Gergiev as well as special projects like Philips’ "Great Pianists Of The 20th Century: a 200-CD series that kicks off this fall. "We are getting even more control of the company,” he says. Still, Gore says that the rise of crossover warrants additional attention, PolyGram’s bread and butter has been long core classics, and the company hasn’t forgot-ten.

“We are not trying to ‘redefine’ classical music like a lot of labels say they are,” Gore says. “We have our own very strong businesses—core and crossover—and they exist, and they must appeal to the markets that require distinct approaches, although they have great potential for crossover appeal. And we are maximizing our efforts in each specific area while helping open up avenues between the genres.”

Gore says that Albert and Lisa, PolyGram has two of the most eloquent advocates for their specific areas of music that the company could hope to have. “Gone is the feeling—sometimes it is hard to believe what lies ahead, but I’d be able to do a better job getting behind each and every record.”

Beyond artists like Bocelli, PolyGram will also continue to feature the top legal, financial, and industry journalists, as well as the top musicologists and music critics. As before, the firm has a strong commitment to the classical market, with a focus on the top ten artists and labels, as well as the top 50 albums. (Continued on page 4).

**Effect of ‘Unigram’ Merger Uncertain for Latin America**

(Continued from preceding page)

BMG will continue to distribute Universal product in Latin America—as well as in the North America—until next March.

PolyGram’s three-year reign over the Brazilian market has been pow- erful, according to the company’s catalog and its aggressive marketing of hit albums by such multi-million-sell- ing acts as samba/pagode crew E O T (Ensaio Os Titas), Ronda Everson, and Rubens Chaves. Universal broke out of the gate in Brazil last year with pop/funk duo Claudia & Duncho. Lopez says that the company has sold more than 2 million copies. Besides ruling the roost in Brazil, Diaz declares that PolyGram is giv- en 25% of the market share in Mexico, where the company’s total sales, according to a March 1996 report, were $386 million.

**Efforts in Mexico**

According to Diaz, Sony in Mexico topped the market-share figures in 1997 with an 18% slice, followed by PolyGram and BMG, each of which owns 10% of the market. Universal’s market share was 7%.

Diaz says PolyGram’s biggest sellers in Mexico are norteño band Grupo Los Primos, which averages over 200,000 units per album, and ranchero star Pedro Fernandez, who averages about 200,000 units per disc. PolyGram also has sold 300,000 units of the Kino soundtrack “La Calle De La Sirena” and 200,000 units of the 1994 film “Follow the Light” (Salome), and the Almaas’ dramatic reissue of the film.

Universal Mexico, established only two years, has also performed well. Lopez says its credits include strong regional sales by male vocals from Mexican rock/rap act Molotov (“L’Dónde Jugarán Las Niñas?”).
"Certainly a key factor is the record company and the movie studio working together and cooperatively in terms of designing their campaign," says Steve Kleinberg, senior VP of marketing at Elektra, whose "Can't Hardly Wait" soundtrack jumps to No. 27 and "The X-Files" moves in at No. 30. "It all has some sort of video or soundplug in all of [the studio's] advertising and promotion, I am not maximizing my potential. That is a very large aspect, but since the video companies are so new it is difficult to get that sometimes.

For "Armageddon," Columbia and Disney teamed to give the soundtrack a strong promotion. "Sometimes you Want To Miss A Thing," a promotion in the film's 60-second trailer. Additionally, the band played at the film's opening party. "If this was a superstar concert, the record company would have some kind of event or way to launch the record," says Tom Corson, senior VP of marketing at Columbia. "The thing about soundtracks is you can't compete with the massive approach the film company takes. So you generally let them open the record, and [in] three to four weeks, when media from the film dies down, you start to kick in your media."

Columbia's decision to release multiple singles from "Armageddon" to overlapping radio formats represents a trend toward rapid-fire radio assaults for soundtracks. The week of June 28, the label shipped Shawn Colvin's interpretation of World Party's "When The Rainbow Comes to Top 40, modern, AC, and triple-A's first "Cats" release. The album sold 120,000 copies this week, keeping it in the Top 10 and breaking it close to the 2 million unit mark, according to Reprise Records executive VP/IMG (U.S.).

"A year ago with 'Phenomenon' we had the No. 1 Grammy-winning record and sold 1.5 million albums and 1 million singles [of Eric Clapton's "Change The World"], but we had no other single rights and the album was never to hit on other albums, and if we had had other singles, we would have sold several million," says Epic Records' VP of worldwide marketing. "So we are very keen to make the most of 'Armageddon,' it is phenomenal."

Lew Garrett, VP of buying and merchandising at Camelot Music, says. "We are fine-tuning the week of June 25, seven of the chain's 12 top-selling albums were soundtracks. They are America's version of compilation albums, we are simply attaching a retail/private label to the soundtrack to sell them, and in many cases they really have to do with the movie at all," he says. "They are great pack-a -part and some tracks are not available anywhere else.

Garrett adds that soundtrack are outperforming their film. "City Of Angels' is doing well but it is so much better than a blockbuster, and we've very quietly sold over 110,000 units of it," he says. "Bolworth! clearly has a life of its own beyond the movie."

TV PLAYS A ROLE
But not all of this season's top sellers are multi-artist soundtrack complements. 550 Music/Epic's "Songs From Ali McBeal," which this issue sits at No. 25, accompanies the hit Fox TV show and comprises songs by Vonda Shepard. Dave Gotlib, VP of marketing (U.S.) for 550 Music, says the momentum is due to the hit TV show, which regularly includes music, and Shepard's existing fan base. Gotlib says the album is also benefiting from a double play at retail. "We made a conscious effort to make this a blockbuster, so we have all the focus and energy," he says.

Marketing campaigns aside, a source in the industry says, "It's hard to do a TV series on its own and can't get much more mainstream. And the new classical structure should help grease the synergistic wheels on the new format."

Leila Josefovec, a conventional classical artist who has been doing a lot of radio and has been getting a lot of airplay, says "Fitzgerald" was her favorite of the soundtrack. "I was very satisfied." Her single, "Iris," has been a key factor in keeping "City Of Angels" on top of the charts.

SOUNDTRACKS SPARK CHART HEAT: LABELS RAMP UP MARKETING STRATEGIES
(Continued from page 1)

In documents filed by Seagram with the Securities and Exchange Commission in connection with the acquisition of PolyGram for $10.4 billion, PolyGram reveals that it has set aside a $40 million "retention pool" to key unnamed executives from leaving the company before and after the deal closes. The document, known as an 8-K and received by the SEC June 25, also prohibits the company from terminating contracts with artists and distributed labels whose sales exceed certain thresholds. According to the filing, the company's supervisory board will select the employees, with amounts for the retention awards —with consultation but not approval by Seagram—under the condition that no employee will be paid more than 85 percent of his or her base salary. Fifty percent of the award will be paid in cash at the time of the deal's closing, and the other 50% on the first anniversary of the closing date. The 8-K also states that the company will not "terminate any contract or agreement with any artist whose last album sold in excess of 1 million units during any five-year period."

In addition, the document forbids the company from terminating any distribution deal with a third party in which "at least 10% of the sales were done during the preceding 3 months."
In the first six months of 1997, family titles (those not rated or with a G or PG rating) represented a 47.9% market share of the total home video market and closed in on the 50% mark, according to Diamond & Associates. For the first six months of 1998, its share has dropped to 45.2%, but the research firm says last year’s challenges with films like “Anastasia” and the reissue of “The Little Mermaid” should bring market share in line with 1997 levels. 

Already riding on home video titles in the U.S. was $2.3 billion, compared with $1.038 billion in 1996. The biggest drop in sales has appeared in G- and PG-rated titles, which represented 49.2% of total U.S. home video sales in 1996 and dropped to 49.9% in 1997. 

Family leader Buena Vista Home Entertainment has suffered a three-month sales decline since January, when “The Lion King” generated more than $500 million in worldwide video sales for the studio, according to sources close to John Smith.

“Pocahontas,” released on home video in 1996, brought in $250 million in worldwide sales for the company. The following year’s “The Hunchback Of Notre Dame” and 1997’s “Hercules” brought in only $200 million and $160 million, respectively, in worldwide sales for the studio, according to sources close to Buena Vista president Mitch Koff.

Buena Vista GM (North America) Dan Darke says that post-“Lion King” releases have met or exceeded those Warner’s expectations. “You can’t build a business plan on the basis of a cultural phenomenon, like ‘The Lion King,’” he says. “We’re getting the results that we thought we would have based on the box-office performances of those other films.”

But Buena Vista isn’t the only studio that has been riding high on the direct-to-video front with the creation of Universal Family & Home Entertainment Production division earlier this year (Billboard, Feb. 14).


“We believe ‘American Tail’ can be a brand,” says Universal Family & Home Entertainment president Dave Smith. “But without its challenges, and we don’t purport to be experts.

With price points at the $9.98 level for family product, suppliers are feeling the pressure to move greater quantities of product in an increasingly competitive environment. Retailers are pushing the marketing and other TV properties into family product for video-store shelf space, while adult-driven event movies like “Independence Day,” “Men In Black,” and “My Best Friend’s Wedding” have replaced family features as best sellers this year. Competition for children’s time and attention remains fierce as video goes head to head with other media like computer games and the Internet.

The added expense of bringing family tunes to market—which involves licensing costs, complex tie-ins, and price- and-positioning deals at retail—has fostered a tense environment for suppliers.

Feingold adds that Columbia, which got into the sell-through market only two years ago, has a track record with push-through product at retail.

Voight says, “The biggest hit being ‘Hercules,’ which has sold millions units worldwide, according to sources. ‘We’re getting pretty good at this now,’ Feingold says.

In launching marketing sell-through titles will serve as Columbia’s carding call at retail with its new family and children’s product.

“Casper” franchise will again use the property “Bear In The Big Blue House,” which hits retail Sept. 15. While 20th Century Fox Home Entertainment has called sister TV properties like “Goosebumps” into video gold, the studio also acquired the “Casper” franchise for direct-to-video projects. The first, “Casper: A Spirited Beginning,” sold approximately 5.5 million units, and a second, “Casper Meets Wendy,” is due Sept. 22.

SELECTIVE BUYERS
Retailers are dealing with the glut of product by being selective, dealing only with known properties that have an established track record at retail, making it difficult for new titles to enter the market. In addition, the depth of units ordered by some dealers on each title has declined in recent months. 

Borders’ Smith says, “There’s so much flooding in the market, you have to wonder about how badly [the genre] was overvalued. For the first time, everyone was making animal features, but how many possible features can you bring in? It’s impractical to go all of them into this category. We rely on respected producers and spend a lot of time trying to find titles that fit our customers.”

But overall, he says, “We still believe in the launch of new characters, mainly because its library provides enough properties to develop long-term franchises. But on the downside, we aren’t launching new characters, mainly because its library provides enough properties to develop long-term franchises. Because on the other hand, we are launching new characters, mainly because its library provides enough properties to develop long-term franchises. But on the downside, we aren’t launching new characters, mainly because its library provides enough properties to develop long-term franchises. But on the downside, we aren’t launching new characters, mainly because its library provides enough properties to develop long-term franchises.

“With the season, we’re not being very predictable,” he says. “We’re not giving away our hand but we’re still in business. We’re not giving away our hand but we’re still in business.

“We’re starting to work with PBS about promotions,” says Borders’ Smith.

LIVING MUSIC (Continued from page 6)
With Winter and Living Music, Windham Hill will pursue an aggressive radio and retail campaign. “Because we’re involved in all the areas where Paul can get airplay, we will try to raise his visibility with programmers and media people,” says Vining. “We want Paul to be in more listening situations and really give people more opportunities to hear his music in Borders and Barnes & Noble.”

Vining adds that Windham Hill plans to capitalize on Winter’s tenure and will possibly launch a TV advertising campaign. Furthermore, Vining says, Windham Hill may create a TV special around the Windham Hill-told Winter Solstice and Summer Solstice events at New York’s Cathedral of St. John the Divine. 

Now that the deal has put marketing and distribution in Windham Hill’s hands, Winter says, it will free him to “move into a period of much deeper involvement with the book, archival and video recording projects. In addition, that wealth of flow from the deal will let the artist upgrade the in-house recording studio at Living Music’s headquarters in Litchfield, Conn.
“November Suite,” the latest in his series of solo acoustic recordings, or “soundscapes.”

Discipline has been cultivating an international clientele for these records slowly but surely with its own retail sales and distribution by such companies as Rykodisc in the U.S., Pinnacle in the U.K., and Pony Canyon in Japan. As a result, its activities have been marked by Fripp’s outspoken wariness of the music industry—the “history of the music industry is a history of swindling and theft,” he says, adding that this view comes from his own hard-won lessons. Last year, a bitter 7½-year legal dispute over alleged nonpayment of royalties and other abuses was settled between Fripp and E.G., his former management/publishing/record company (and that of many other English progressive rock acts of the 70s)

Most Discipline releases feature liner notes detailing Fripp’s fascination with the Euclidean mathematics of business; these highlight the fact that, contrary to “standard industry practice,” artists who record for his label have always been copyright owners of their work and are paid higher-than-normal royalties without the arcane “technology” or “breakage” deductions in the usual recording contract. As he puts it, age-old industry practices regarding copyrights, royalties, and general control over the artistic process have always been questionable, often improper, and are now indefensible.

Fripp says that after the frustrating experience of the long-awaited Discipline album studio album in 1995’s “Thruk,” on Virgin, he doubts that he’ll “ever work that way again, under those business arrangements or in the outmoded, counterproductive fashion of a big rock tour and all the nonsense that surrounds it.”

The independent ethos of Discipline is an echo of Fripp’s long relationship with Virgin. By working directly with Virgin, he’s been able to chart his way into the world despite all the conditions set up to deny it a place,” he adds. “We want to operate in the market and be honest, and take the values of the marketplace, which are often antithetical to real creativity.

Discipline is a small operation, with Fripp working alongside operations manager Diane Alldahl, label manager/recording engineer David Singleton, and four others in its Salisbury, England, headquarters. The label also has a three-person office in Los Angeles, mainly for its Possible Productions mail-order “shop.” Japan is Discipline’s biggest market. With mail order representing 10% of the label’s sales—yet half of its profits, Singleton says. The label’s catalog with soundscapes is up on its Internet site (www.discipline.co.uk), and each Discipline disc features a catalog as part of its endangered species of discipline.

The Crimson-related elements of Discipline’s catalog have proved the most popular so far, although “some of the more obscure albums sell surprisingly well.” Singleton notes that our customers are our customers because they’re not interested in the usual sort of thing.

Beyond their excellent series of King Crimson archival sets, “official bootlegs,” and experimental off-shoots, the highlights of the Discipline catalog include the Robert Fripp String Quintet’s “A Bridge Between” (a meeting of Fripp, Gunn, and the California Guitar Trio that ranges from metallic Bach to intrepid new compositions) and Fripp’s soundscapes disc “A Blessing Of Space” (a moving study of grief in abstraction dedicated to his late mother). There is also the Europa String Choir’s lovely “The Starving Moon” (due to be released in Japan) and “The Acoustic Adrian Belew” (available only in Europe and Japan.

Future discs include two from re-issued prog-rock guitarist Bill Nelson in September: the new album “Atom Shop” and the two-disc retrospective “What’s Now, What’s Next.” Due in August is the budget-priced Discipline sampler “Sometimes God Smiles,” the sequel to “Sometimes God Hides” from ’96. Of the new CD and new single, and the Discipline reissue of “The Great Deceiver,” a box set devoted to the 1973-74 Crimson that was originally released on Virgin. The bootleg of the “King Crimson On Broadway” shows from ’86 may also see light.

With King Crimson’s 50th anniversary in January, several commemorative projects are in the works. Fripp is working with Virgin to remaster the entire Crimson catalog for reissue in 1998, and Discipline will release a live “greatest hits” compilation in November. The band also may come together for some celebratory shows.

**National Record Mart Reissue Backlog**

(Continued from page 5)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>DATE</th>
<th>PRICE</th>
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<tr>
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<td>SCOTCH</td>
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<tr>
<td>2</td>
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<tr>
<td>3</td>
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</tr>
<tr>
<td>4</td>
<td>STOP BEING GREEDY</td>
<td>DUKÉ</td>
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<tr>
<td>5</td>
<td>HERE WE GO AGAIN</td>
<td>CHELSEA KING</td>
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<td>$4.98</td>
</tr>
<tr>
<td>6</td>
<td>WE WANT TO TALK ABOUT YOU</td>
<td>SCOTCH</td>
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</tr>
<tr>
<td>7</td>
<td>LOVE FOR LOVE</td>
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<td>$4.98</td>
</tr>
<tr>
<td>8</td>
<td>THERE GOES MY BABY</td>
<td>SCOTCH</td>
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<td>$4.98</td>
</tr>
<tr>
<td>9</td>
<td>SO INTO YOU</td>
<td>SCOTCH</td>
<td>YES</td>
<td>$4.98</td>
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<tr>
<td>10</td>
<td>YOU CAN’T HELP THE WAY YOU FEEL</td>
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<td>11</td>
<td>IN YOUR IMAGINATION</td>
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<tr>
<td>12</td>
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<td>13</td>
<td>STAY</td>
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<tr>
<td>14</td>
<td>FISTFUL OF SOLACE</td>
<td>SCOTCH</td>
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<td>$4.98</td>
</tr>
<tr>
<td>15</td>
<td>FULL COOPERATION</td>
<td>SCOTCH</td>
<td>YES</td>
<td>$4.98</td>
</tr>
</tbody>
</table>

Although King Crimson—which comprises bassist Tony Levin, drummer Bill Bruford, and drummer Pat Mastelotto along with Fripp, singer/guitarist Belew, and “virtual” guitarist Gunn—hasn’t convened since the Thruk world tour, its members have collaborated in alternate formations. Projekct One (with Fripp, Levin, Bruford, Gunn) improved over several nights last year in a London club and may release an album soon. Projekct Two (Fripp, Levin, Bruford, Gunn) has been touring the U.S. and Canada for the past year in support of “Space Groove” and has been touring North America this summer, making in-store appearances.

King Crimson, Gunn, (supporting Discipline’s solo set), and the California Guitar Trio have all played in-stores at Music Millennium in Portland, Ore., as has Fripp with both his soundscapes and its “Frippetronics” precursor of the late 70s. “This store has a history with Fripp,” says owner Terri Currier. “And their fans are real record buyers—the ‘Absent Lovers’ set still sells well.

The fact that Discipline is as oriented toward process as product makes the label the special, according to Fripp. “In Discipline’s view, a record and every airing brings feedback back, he says: ‘Fripp has fans like just about nobody else—a lot of them will follow him wherever he leads.’

As of late, a number of songs that didn’t research well the first time out are performing better the second time around. All this renewed airplay activity begs the question: Has the pool of current songs gotten so shallow that radio is taking a second look at songs that didn’t perform to expectations the first time? Look no further than the new releases on live of the 1998’s “Time Of Your Life” (Good Biddance) (Reprise), which is No. 1 on Hot 100 Recurrent Airplay, and Rockwell’s “In A Dream” (Rohbins), which has been picking up stations even though the label is working another track, as a strong indication that this may be the case.

**S IRIZE: Madonna’s “Ray Of Light” (Mercury/Warner Bros.) bows on the Hot 100 and Hot 100 Singles chart at No. 5, her best debut to date on both charts. The single scanned 72,000 units, which is her best-first-week sales figure ever. Sales of the single represent nearly 72% of the song’s Hot 100 chart points. “Ray Of Light” has 25 million audience impressions from airplay at 129 stations this week, raising the label’s hot airplay total to 150,000. In the first week at No. 30 on the Hot 100 Singles Sales chart and earn the Hot 100’s Greatest Gainer/Sales nod. The single posted a 32% retail gain despite a 10% loss in radio exposure. “Climaire’s Theme” moved 68-51 on the Hot 100.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.
# Billboard Hot 100 Airplay

**JULY 11, 1998**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;The Boy Is Mine&quot;</td>
<td>Beyoncé &amp; R. Kelly</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I'm Your Angel&quot;</td>
<td>Bertie Higgins &amp; Kelis</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>&quot;One&quot;</td>
<td>Backstreet Boys</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Could Have Danced All Night&quot;</td>
<td>Milli Vanilli</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Livin' La Vida Loca&quot;</td>
<td>George Michael</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Can't Help Myself&quot;</td>
<td>Janet Jackson</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Love Is a Dance&quot;</td>
<td>Puff Daddy</td>
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</tr>
<tr>
<td>8</td>
<td>&quot;Like a Virgin&quot;</td>
<td>Madonna</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>&quot;I'll Remember You&quot;</td>
<td>Celine Dion</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>&quot;My Friends&quot;</td>
<td>The Baha'hs</td>
<td>10</td>
</tr>
</tbody>
</table>

**Notes:**
- "The Boy Is Mine" by Beyoncé & R. Kelly remained at #1 for two more weeks.
- "I'm Your Angel" by Bertie Higgins & Kelis was televised during the MTV Video Music Awards.
- "Livin' La Vida Loca" by George Michael was a big hit in Europe.
- "Like a Virgin" by Madonna was her second consecutive #1 hit on the Hot 100.
- "My Friends" by The Baha'hs was the first of three consecutive weeks at #10.

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# Billboard Hot 100 Singles Sales

**JULY 11, 1998**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Have Yourself a Merry Little Christmas&quot;</td>
<td>Frank Sinatra &amp; Bing Crosby</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I'll Be Home for Christmas&quot;</td>
<td>Bing Crosby</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Silver Bells&quot;</td>
<td>Bing Crosby &amp; Nat King Cole</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;White Christmas&quot;</td>
<td>Bing Crosby &amp; Nat King Cole</td>
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</tr>
<tr>
<td>5</td>
<td>&quot;Santa Claus Is Coming to Town&quot;</td>
<td>Bing Crosby &amp; Nat King Cole</td>
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</tr>
<tr>
<td>6</td>
<td>&quot;White Christmas&quot;</td>
<td>Bing Crosby &amp; Nat King Cole</td>
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<tr>
<td>7</td>
<td>&quot;Have Yourself a Merry Little Christmas&quot;</td>
<td>Frank Sinatra &amp; Bing Crosby</td>
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<td>8</td>
<td>&quot;I'll Be Home for Christmas&quot;</td>
<td>Bing Crosby</td>
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<td>9</td>
<td>&quot;White Christmas&quot;</td>
<td>Bing Crosby &amp; Nat King Cole</td>
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<tr>
<td>10</td>
<td>&quot;Santa Claus Is Coming to Town&quot;</td>
<td>Bing Crosby &amp; Nat King Cole</td>
<td>10</td>
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</tbody>
</table>

**Notes:**
- "Have Yourself a Merry Little Christmas" by Frank Sinatra & Bing Crosby remained at #1 for three consecutive weeks.
- "I'll Be Home for Christmas" by Bing Crosby was a staple of holiday listening.
- "White Christmas" by Bing Crosby was another popular holiday song.
- "Santa Claus Is Coming to Town" by Bing Crosby was a favorite during the Christmas season.

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Records with the greatest airplay gains. © 1998 Billboard® Communications.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT No. 1</th>
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<tbody>
<tr>
<td>THE BOY IS MINE</td>
<td>Brandy &amp; Monica</td>
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<td>YOU'RE STILL THE ONE</td>
<td>Shania Twain</td>
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<td>2</td>
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<td>EVERYBODY (BACKSTREET'S BACK)</td>
<td>Backstreet Boys</td>
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<tr>
<td>MAKE IT HOT</td>
<td>Nicole Feat. Missy 'Misdemeanor' Elliott &amp; Mocha</td>
<td>1</td>
<td>2</td>
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<tr>
<td>ALL MY LIFE</td>
<td>Total</td>
<td>13</td>
<td>3</td>
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<tr>
<td>SONG FOR THE LADIES</td>
<td>Eddie Van Halen, Michael Jackson &amp; Akon</td>
<td>18</td>
<td>4</td>
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<tr>
<td>LONELY</td>
<td>Janet Feat. Blackstreet</td>
<td>6</td>
<td>5</td>
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<td>Gotta Get Sum Sum</td>
<td>Jodeci</td>
<td>16</td>
<td>6</td>
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<tr>
<td>WHEN THE LIGHTS GO OUT</td>
<td>Ginuwine</td>
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<td>7</td>
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<tr>
<td>I'M NOT OKAY</td>
<td>Fat Joe Feat. Master P &amp; Slick &amp; the Shooter</td>
<td>3</td>
<td>8</td>
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<tr>
<td>LET'S DANCE</td>
<td>Madonna &amp; Victoria Beckham</td>
<td>33</td>
<td>9</td>
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<tr>
<td>TURNT UP (REMIX)</td>
<td>Busta Rhymes Feat. DJ Quik &amp; Snoop Dogg</td>
<td>25</td>
<td>10</td>
</tr>
<tr>
<td>THIS KISS</td>
<td>The Black Eyed Peas</td>
<td>31</td>
<td>11</td>
</tr>
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<td>Will Smith</td>
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**Greatest Gainer/Airplay**

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**Greatest Gainer/Sales**

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**Greatest Week Ever**

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BY JEFF CLARK-MEADS

LONDON—The labyrinth of European politics and the record industry has provided the French government with a backdoor route to a significant new copyright success.

Labels have been ewarning over a proposed amendment to digitise recording equipment in the EU’s impending Copyright Directive, but an unconnected piece of legislation has caused the industry to be closing an important loophole.

The record business, as represented by the International Federation of Phonographic Industries (IFPI) offices in Brussels, expressed its alarm over provisions contained in the Copyright Directive released by the European Commission at the end of last year (Billboard, Dec. 20, 1997). The Directive’s stated purpose was to protect copyrights in the online environment; it had been anticipated that the document would outlaw equipment that circumvented technological protections for music. However, the Directive said that equipment illegal only if its primary purpose is to be the copyright protective.

EU DIRECTIVE PROTECTING TV BROADCASTERS MAY ALSO HELP RECORD BIZ

COUNTRY ARTISTS WIN SUIT AGAINST ‘CYBERQUATTERTOON’

(Continued from page 8)

wouldn’t seek damages, which they have threatened at $7.5 million. They will, however, seek attorneys’ fees from Salmon.

The domain names revert immediately to the artists. A Loeb & Loeb spokesman says this is likely to be a historic precedent for law on the Internet. Loeb & Loeb had cited domain-name protection based on statutes regarding trademark infringement, the right of publicity, and unfair competition.

The suit was filed April 6 in U.S. District Court in Los Angeles on behalf of McGraw and 26 other country artists, including Trisha Yearwood, Faith Hill, Vince Gill, Alan Jackson, Reba McEntire, Martina McBride, Sawyer Brown, Toby Keith, Steve Wariner, Randy Travis, Tracy Lawrence, Charlie Daniels, Clay Walker, Patty Loveless, Pam Tillis, Deana Carter, Lee Roy Parrell and Mark Mix.

Daniels says he’s relieved about the ruling. “I hope it’s finally over,” he says. “It’s a shame that anyone can use music without me knowing about it.”

Warner expresses a similar sentiment, saying it had been especially infuriating that his name was linked to a pornography site. “I found it absolutely unbelievable that anyone could do that,” he says, “to the extent that I was ashamed to have others see me linked up on the Internet. I’m thrilled by this ruling.”

Parnell says, “Eight is right, and wrong in writing, and every one of them is justly served. I have my name back, and that’s all I ever wanted.”

DOUG REICH

EU Directive Protecting TV Broadcasters May Also Help Record Biz

CISSIE GREGORY and DONALD YUILL

the IFPI regards as a possible precedent.

TV companies use technology to stop non-subscribers from hacking into their encrypted pay channels. The Conditional Access Directive in its current form outlaws equipment that would let people circumvent the stations’ technology. The document specifies cities equipment “designed or assembled to provide unauthorised access.”

The Directive has argued that this raises the prospect of consumers purchasing equipment that lets them make illegal copies from online sources. The organization is attempting to make changes to the document to prevent this during the Directive’s current passage through the European Parliament and the Council of Ministers.

Now the IFPI has been given a significant boost to its arguments through the Conditional Access Directive, a document with no direct relevance to the record industry.

This document seeks to protect the rights of TV companies when they broadcast encrypted pay channels. An amendment to it that has now been accepted by the parliament and council gives a clear definition of banned equipment—a move being considered by the European Commission’s committees.

The most significant of these, the Legal Committee—which will write the report on the Conditional Access draft directive—heard arguments from all sides at a June 30 meeting in Brussels. The IFPI’s case was presented by Richard Constant, general counsel at PolyGram International’s London offices.

Constant reiterated the record industry’s three main claims for amendments. The IFPI wants changes that will:

• Grant record companies an exclusive right for all digital-delivery services. At present, the Directive gives that right in the areas of interactive services but omits subscription services and multichannel broadcast systems.

• Give legal protection to technical systems for controlling use of copyright material.

• Allow labels to control the temporary copies—the so-called ephemeral copies—that are made as signals representing music are moved between the nodes of a digital network.

The Directive does not deal with those issues, Constant says. “It ignores the fact that the information industry effectively eliminates the difference between temporary and permanent copying—and (the Directive) creates an exception from exclusive rights for most forms of temporary copying, even when they infringe or facilitate the infringement of copyright.”

Regnier, who was present at the Legal Committee hearing, says the hi-fi equipment manufacturers presented persuasive arguments for the Directive to allow a wide range of home copying.

“Many members of Parliament still do not see what the problem is with private copying,” he says. “If you hear the word ‘private’, and they wonder just what harm somebody do can use from their own home. We have to work hard to show them how harmful private copying can be.”

RIAA JUNE CERTIFICATIONS (Continued from page 10)


Lisa Loeb, “Firecracker,” Geffen, her second.


Flend, “There’s One In Every Family,” No Limit/Priority, his first.


Hanson, “Their Time Has Come: The Indy Recordings ’85-’90,” Mercury, its third.


Oxide Dickens, “Wide Open Spaces,” Monument, their first.


Mindy McCready, “If I Don’t Stay The Night,” RCA, her second.


Mr. Hill, “Fait,” Warner Bros., her third.


Various artists, soundtrack, “The Bridges Of Madison County,” Warn-

Platinum singles

Backstreet Boys, “ Everybody (Backstreet’s Back),” Jive, their second.


Gold singles

Mya & Siqo, “It’s All About Me,” Interscope, their first.


Lil’ Romeo, “Raise The Roof,” Mercury, her fifth.

Usher, “My Way,” LaFace/Arista, his third.

Janet Jackson, “ I Got Lonely,” Virgin, her 18th.


Asistenance in preparing this story was provided by Carrie Bell.

BILLBOARD JULY 11, 1998
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**The Billboard 200**

**This Week's Best New Artists:**

1. **Garbage**
2. **Spice Girls**
3. **Clive Davis**
4. **Marcy Playground**
5. **Herb Alpert**
6. **Dixie Chicks**
7. **Hanson**
8. **Miles Davis**
9. **Miles Davis**
10. **Hanson**

**The Top-Selling Albums from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by:**

The Billboard 200

**July 11, 1998**
| PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE | PINK FLOYD | ARTIST | PEAK POSITION | TITLE |
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SINEAD O'CONNOR STARTS ANEW

(Continued from page 13)

"The important thing between the two was whoever seemed hungriest, and Enid seemed hungry," she says. "And then Craig Kallman made it into my dreams. He was touching his clothes, and he said, 'Enid, you're a man, but I'm rich in other ways.'"

When asked why Atlantic signed O'Connor, Atlantic Group co-chairman/co-CEO Van Halen simply says, "She expects something very deep on this; I just think she has one of the most magnificent, beautiful voices I've ever heard in my life. She just exudes such a cool quality when she walks into a room. There's a magnetism about her."

The signing is an anomaly for the label, which—with the exception of Rush, which moved from Mercury, and Anita Baker, who shifted from Elektra—usually signs new artists.

"We feel what we do best is signing new acts and breaking them," says Azoll. "But when she was available, in a way we looked at her like a new artist in terms of how we're going to work the album."

Tentative plans are for O'Connor's Atlantic project to come out next summer. Kallman says that O'Connor, who is playing on roughly 12 Lilith Fair dates this summer, has "asked us to play on this tour; billion tour next summer, so it would be ideal to have an album out by then."

O'Connor is writing with Dave Stewart and producer Eno, who is expected to produce a number of tracks. "We've been talking about bringing in a couple of hip-hop and R&B writers as well to collaborate, " says Kallman. "We're looking at talking about this as a conceptual record along the lines of Van Morrison's 'Astral Weeks,' where it takes you on a journey and has a lot of diversity. At the same time, it feels like one body of work."

While clearly enamored of her talent, Atlantic executive vice-president and co-chairman O'Connor has some rebuilding to do. In the U.S., her biggest album remains '90's "I Do Not Want What I Haven't Got," which has been certified double-platinum by the Recording Industry Assn. of America. Since SoundScan's 1991 debut, the title has sold 303,000 copies. Her subsequent works haven't matched those sales figures. According to SoundScan, 1995's "I Am Not Your Girl!" has sold 306,000 copies; 1994's "Universal Mother" has sold 217,000; and last year's "Gospel Oak," which was released on EM! shortly before its closing and was picked up by Columbia Records, has sold 70,000. A greatest-hits album issued by EM! in 1997 has scanned 74,000 units.

"I'm working with a great team under Nigel Graine, who brought O'Connor to that label, assures her career thusly: "We gave Sinéad quite a lot of development period, and time, in order to pull her in the two most commercial records," he says. "As she's developed as an artist, she's always expressed that she has a 10- to 11-year career, and she keeps evolving as an artist... Unfortunately for the time (at Chrysalis/EMI), she did not have the funds to pursue recording sounds, but she said what she wanted to say."

Internationally, "I Do Not Want What I Haven't Got"/"Universal Mother" is O'Connor's strongest seller, with each subsequent album selling less. Atlantic's worldwide commitment is part of what made the label attractive, says O'Connor's manager, Steve Fargnoli. "Part of the appeal with Atlantic is that there was input from Warner Music trying to piece together the label—just as a global company," he says. "I manage [Atlantic's act] Donna Lewis, and we've had a very good global run with her, so we saw what they can do."

For Atlantic, the key to growing O'Connor's audience will be making her as available and accessible as possible, while expanding on the fact that she's known worldwide. "The good news is there's name recognition, but the bad news is she hasn't sold as many records as her strong name recognition would indicate," says Azoll.

The other factor is, of course, having top-notch music. "On a commercial level," says Kallman, "there's no question she felt—after the huge success of "I Do Not Want What I Haven't Got"—"Nothing Compares 2 U" and the extraordinary worldwide attention she got—that she thought she'd make more personal records. It was a very consistent attempt to make records for herself the way she wanted to make them, not for purely commercial purposes."

"At the point where she wants to open up, and she's not going to make a record just to get on a radio," he adds. "But provided that record is first-class, which it will be—and also accessible, with tracks we can take to radio, there's no doubt she can be on top."

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

DIGITAL-CABLE ROLLOUT

(Continued from page 8)

number of U.S. subscribers to digital cable will be 600,000. But by 2000, that number is expected to rise to 9.6 million subscribers.

MTV Networks has partnered with U.S.-based cable-TV consortium Tele- synergy to carry its 10 new digital-music-video channels. Telesyn-ergy reaches approximately 5.6 million analog-cable TV subscribers in different states, and its systems are gradually upgrading to digital. An MTV spokesman says the channel's availability will "depend on which markets have upgraded to digital cable."

Such upgrades will continue over the next three years.

Telesynergy's 12-member system operators include St. Louis-based Charter Communications; Topeka, Kan.-based Buckeye Com- munications; Denver-based Rifkin & Associates; Wichita, Kan.-based Multimedia Cablevision; and Columbus, Ohio-based Coaxial Communications.

MTV Networks’ music spin-off channels are MTV "X" (which plays hard rock/heavy metal), "U" (Latin music), VH1 Soul (R&B), VH1 Smooth (jazz and new age), and VH1 Country. Along with the free-form music channel M2, the spinoffs will be offered in a digital cable-TV package called the Suite from MTV and VH1 (Billboard, Dec. 6, 1997). The Suite's original launch date was July 31 but has been changed to Aug. 1.

The Box has six spinoff channels on digital cable, most of which launched in November 1997. Pulse (top-chart Classic charts, May 16); R&B; Edge (alternative rock); Urban (R&B); and a Tejano and Latin music channel.

"It's not enough to have a group of (spinoff) music channels with your company's name on it, because different types of music have different audiences," says the Box president/CEO Alan McGlaclan. "We've found the best way to position these channels is to cluster the programming around similar channels. We like to have our urban spinoff channel in markets where they carry BET or BET on Jazz. The Pulse top 40 channel is for the Top 40, the Latin music channel works in areas where there's a strong Latin market."

BET has also announced it will offer its digital radio package, BET Soundz, which will consist of four new spinoff channels focusing on rap/hip-hop, world music, gospel, and R&B (Billboard, May 16). Names and a launch date for the new BET channels have yet to be determined.

Interscope Records video spins "Nothing Compares 2 U," adds, "As long as these spinoff channels stay music-driven, we're all for them. But I don't think most of the general public is really aware of digital cable. The cable-TV audience tends to be passive when it comes to finding out about new lineup offerings, and they need to be directed to these channels."

MTV/VH1 senior VP of pro- gramming enterprises Matt Farber says, "Our emphasis to record companies is that the Bay/Beach spinoff channels are for, now a local opportunity to promote their artists. Advertising for our new spinoff channels can't be national at this time, because digi- tal cable is still being rolled out locally. We plan to work with cable system operators to create cus- tom packages (not a plug) for the artists."

Digital cable is still in its infancy, so it remains to be seen what type of impact it will have on breaking new artists that the cable companies can't. "I think it's important to have realistic expectations. The music industry should know that right now, digital cable is still a small offering, but it has long-term opportunities."
Van Peebles went on to make “Sweetback” in the U.S., which broke box-office only in film but also in the creation of a soundtrack.

“His is the first person who put thought into the music that accompanied a movie,” says William “Spacecase” Furthur, co-producer of Van Peebles’ “Ghetto Gothic” album recorded in 1994 for Capitol Records.

“He brought it just ‘la, la, la,’” he says. The movie soundtrack became a vehicle of expression in itself.

Patterson also credits Van Peebles with opening the door for Earth, Wind & Fire, who was a virtual unknown when it recorded the music for “Sweetback.”

“He opened the doors for the influence of what did musically with R&B, fusing it with jazz and funk,” says Patterson.

Van Peebles maintained his open-door policy toward musical influences when he contributed his spoken-word tour de force “Cruel Jinn Crow (Posse Don’t Play That)” track to the 1993 A&M soundtrack to “Pee-Wee’s Big Adventure” starring and directed by his son Mario. The soundtrack also featured the music of Tone Loc, Big Daddy Kane, the Neville Brothers, Intelligent Hoodlum, and Sounds Of Blackness. Truth is, Melvin Van Peebles knows how to blend in and stand out while contributing something unique and essential.

“The thing about Melvin is that he never loses his vision,” says Bob Cutarella, a producer/indie publisher and administrator of Van Peebles’ publishing company. Oh Yeah Inc., about Van Peebles’ own music, both spoken word and instrumental. “His music paints these pictures that are, to me, a realistic portrayal of life as he sees it.”

Cutarella first met Van Peebles when he was East Coast director at MCA in the early 1990s.

“He explores other ways of instrumentation, even writing free-form music. He uses suites of music, solos with the violin or the cello, whereas most guys would have opted for a synthesizer.”

Cutarella also pegs Van Peebles as a progenitor of rap and spoken word.

“We had this rap convention one day, right around the time when rap music started selling 5 [million] and 6 million copies. There are all these rappers there, and in walks Melvin. He got up to speak, and all of the sudden it was like this incredible education. He really realized how far back [rap goes]. We started getting a lot of space requests for his music after that.”

A double-album box set of Van Peebles’ music was released in 1992.

“The Story of A 3 Day Pass” will also be released through Fontana. The musical front is done, and so the whole idea of the whole film will be released.

“The whole concept of the film is to do the whole film, to do the production of the film itself.”

Van Peebles is also a key shareholder in Xerox. “As you go along, films all get sold somewhere, or at some event,” he says. “And when I make a deal, I usually try to own part of the stock, so that I’m not simply putting something into it. I try to have a significant portion of the deal be a sweetener for Xerox. Xenon specializes in films by and about African-Americans, and since my work is a cornerstone of their catalog, I might as well share in the company’s profits.”

Having also written a successful book about investing and options trading on Wall Street (“Bold Money” [Warner Books]), Van Peebles has been willing to take all risks in order to realize his career dreams.

“All my stuff, especially the musical stuff, has always been like the period when Dylan or Miles Davis went electric,” says Van Peebles. “I just strode through Greenwhich Village on a recent evening, as a dozen passers-by of every age and background called out to him, stopping to shake his hand and ask for autographs. ‘Everybody always seems to know it’s too new, or too different, but somehow, time has shown that it’s usually right on time and also around for the long haul.”

The "Story of A 3 Day Pass" was released on CDs in November, 1993.
Rhino Records in association with Billboard has extended the "Billboard Top Dance Hits" series to cover the years 1984 and 1985. These compilations are part of the Billboard Top Dance Hits series, which premiered last month covering the years 1981-1983. Series producer/compiler Joel Whiteman chose the tracks featured based on their performance on Billboard's dance charts.

Each CD/cassette features 10 of the respective year's hottest dance tracks with liner notes for every hit. The new "Billboard Top Dance Hits" titles include re-mastered dance cuts from Sheila E., Jellybean, Chaka Khan, Wang Chung, Patti LaBelle, Exposé, Kool & the Gang, Aretha Franklin, Billy Ocean, and others.

The compilations are $9.98 for CD and $6.98 for cassette. For further information, contact Cindy Lauder at Rhino Media Relations at 310-474-4778.

With 'Light,' Madonna's Life Begins At 40

It's been almost 15 years since Madonna made her first appearance on the Hot 100 with "Holiday" in November 1983. This issue, she collects her forth chart single, and it's her highest debuting single yet. "Ray Of Light" (Maverick/Warner Bros.) enters at No. 5, surpassing Madonna's previous personal best. In December 1985, "You'll See" entered at No. 8, and in March of this year, "Frozen" equaled that entry position. "Ray" is Madonna's 32nd top 10 hit, closing in on the Beatles' total of 34 and not too far behind Elvis Presley's collection of 38. This latest single is also Madonna's 37th top 40 hit, moving past Connie Francis on the list of female solo acts with the most top 40 hits. The only female artist with more is Aretha Franklin, who just collected her forth top 40 hit with "A Rose Is Still A Rose."

"Ray Of Light" is also Madonna's highest new entry of all time on Hot 100 Singles Sales, where it enters at No. 5. Her previous best on this chart was "You'll See," which opened at No. 10. "Ray Of Light" is Madonna's highest-charting title on the sales chart since "Take A Bow," which peaked at No. 4 in February 1995. If "Ray" goes all the way on the main Hot 100, it will be Madonna's first No. 1 since "Bow."

Over on Hot Dance Music Club Play, "Ray Of Light" remains No. 1 for the fourth week. Only two other singles in the 90's have been No. 1 for four weeks or more on this chart. "Un-Break My Heart" by Tion Braxton (LaFace) ruled for four weeks at the end of 1996, and "Gonna Make You Sweat (Everybody Dance Now)" by Carole C Music Factory Featuring Freedom Williams (Columbia) reigned for five weeks in 1990.

Finally, "Ray Of Light" marks the first time Madonna has had two consecutive top 10 (and top five) hits from the same album since "Secret" and "Take A Bow." From "Bedtime Stories" went to No. 3 and No. 1, respectively, in 1994-95.

Still Afloat: With four weeks at No. 1 on Top Country Albums, "Hope Floats" (Capitol) is the longest-running chart-topping soundtrack since 1980. Two soundtracks performed well that year: "Honeysuckle Rose" by Willie Nelson & Family had a six-week run at the top in October and November. A few weeks earlier, "The Cowboy" soundtrack spent eight weeks at No. 1.

Going Up The Country: Two of the artists on this issue's Top Country Albums list are tied for having the longest chart span, and neither of them is Willie Nelson (but he's close). The first country albums chart was published in the Jan. 4, 1964, issue of Billboard. Both Johnny Cash and George Jones had albums on the chart that issue, and both are represented this week, 34½ years later. Cash is at No. 29 with "VH1 Storytellers" (Columbia), recorded with Nelson. Jones is at No. 58 with "It Don't Get Any Better Than This" (MCA). After Cash and Jones, the country artists with the longest chart spans are Patsy Cline (38 years, three months), Hank Williams Jr. (38 years, 10 months), and Chet Atkins (32 years, four months)

Waylon Jennings stretched his chart span to 32 years and three months last issue when "Closing In On The Fire" (Ark 21) debuted, and Nelson's latest brings him to 32 years, two months, and two weeks.
40 Years Of The Top 40

What was the highest entry by a debut artist?
Which label has the most #1 hits?
Which male artist has the most Top 10 hits?
Who has the most consecutive years with a Top 40 single?
What are the top HOT 100 “Love” songs of all time?
Which producer has the most #1 hits?
What group has the most charted hits?
What song spent the most weeks at #1?
Which female artist has the most top 40 hits?

Celebrating the Top Achievers of the Hot 100 Singles Chart over the Past Four Decades

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barenaked ladies

the new album
featuring “one week,”
“it’s all been done”
and many more singles.

july 7.

Produced by Susan Rogers,
David Leonard and Barenaked Ladies