Capitol Plans First-Day Brooks Sales Of 1 Million

BY MELINDA NEWMAN

LOS ANGELES—Garth Brooks is no stranger to breaking records, but even by his high standards, his label's goal for his new two-CD set, "Garth Brooks: Double Live," is wildly ambitious: to sell 1 million albums the day of release, Nov. 17.

"We know there's 5 million core Garth fans," says Pat Quigley, president/CEO of Capitol's Nashville division, adding that initial shipments are around 7 million units. "The question is, Can I get a lot of them to come out the first day?"

At least one major chain is confident that he can. "Wal-Mart has gone on record saying they want to sell 1 million records the first day, just in the Wal-Marts," says Brooks. "I would be shocked if that happens, but we'll see." 

Every step has been taken to ensure that fans flock to stores, including the manufacturing of seven editions of the set, among them a limited first edition; a multi-million-dollar advertising campaign; an appearance on "The Tonight Show With Jay Leno" the evening preceding the album's release; and a closed-circuit performance beamed to 2,400 Wal-Marts on Nov. 17.

And on the set's second day of release, Nov. 18, Brooks will do three consecutive specials for NBC, each one airing live at 8 p.m. in their respective time zones (except in the Central Time Zone, when it will air at 7 p.m.). The hourlong specials, which will feature Brooks performing and taking live questions from fans via telephone and E-mail, will originate in Los Angeles.

There is also talk—although Brooks stresses that logistically the deal has not been worked out so he can't say it will happen—of the singer performing a free concert in a contest winner's backyard ("which means the football field in their hometown," he says). According to Quigley, people would enter the (Continued on page 89)

Philips Surveys Great Pianists With 200-CD Set

BY BRADLEY BAMBARGER

NEW YORK—In 1991, Philips Classics issued what was at that time the largest recording project ever—the 185-CD "Complete Mozart Edition," which the label says has sold some 10 million discs worldwide. Now Philips is debuting an even more ambitious edition: the 200-CD "Great Pianists Of The 20th Century."

What makes the Philips piano edition ambitious is not merely its size and scope but that it is the first set of its kind to draw (Continued on page 85)

Biz Must Adapt To Survive

This speech was delivered Oct. 12 at Billboard's 1998 Worldwide Sales Meeting in Miami by PolyGram Group Distribution's president/CEO.

BY JIM CAPARRO

It's rather ironic that I have been invited to speak about the future of the record business, because the future is something many of us at PolyGram have been preoccupied with for the past few months—since May, to be exact. Some of you may have come here this morning wondering how, if at all, I would address the Seagram acquisition of PolyGram and the changes that will occur within the industry as a result.

So let me deal with this issue first. Many executives at PolyGram are very excited about the possibilities afforded by becoming, by far, the largest music company in the world. We're in the process of bringing the best of both companies together, and one year from now we will have a company that is completely different in look and style from the companies that exist today.

The advantages that can be achieved by leveraging the assets of a company that size will be amazing and will cer.

(Continued on page 84)

Inside This Week's Billboard

Decca's Bartoli Has Numerous Projects On Tap This Fall ... Page 43

Exclusive: Bee Gees Concert To Air Live In Wal-Mart ... Page 26

Value-Added Premiums Draw Criticism

BY ED CHRISTMAN

NEW YORK—Two years after value-added premiums with purchase became the in-vogue marketing tool at retail (Billboard, Dec. 7, 1996), a backlash has begun to develop among accounts and label sales and distribution executives.

Some retailers complain that value-added premiums are disproportionately awarded to certain retailers, while label and distribution executives wonder if the widespread use of the tool is diluting its effectiveness while unnecessarily escalating costs.

Two recent initiatives raised (Continued on page 87)
Over 4 Million Albums Sold Worldwide:

Share My World

There’s Something About Mary.

1998 Soul Train Music Awards
Lady of Soul,
Solo Album of the Year
- Share My World

1998 American Music Awards
Best R&B Album - Share My World

Mary J. Blige
An innovative musical visionary
in a class all by herself.

Thank You From Your MCA Family
Cosmetics Tie-Ins Boost Music Acts

BY BILL HOLLAND
WASHINGTON, D.C.—With the legislation that paves the way for Senate ratification of the World Intellectual Property Organization (WIPO) treaties now awaiting President Clinton's signature, the U.S. is set to become the third country to complete the required negotiations.

Because they are not self-executing, the two digital-age copyright treaties must be ratified by 50 countries before they become effective. Although 50 countries signed the treaty agreement in Geneva, Switzerland, in December 1996, only the Republic of Moldova and India have completed this process.

Observers say that U.S. ratification will likely serve as a blueprint and a wake-up call for the European Community and other nations that have yet to ratify the treaties.

"A lot of our colleagues at the International Federation of the Phonographic Industry [IFPI] have told us that progress around the world in implementing these treaties would have seriously hampered if Congress did not pass the legislation this year, because the U.S. took so much of the lead in negotiating the treaties in the first place and is perceived to have a very strong self-interest in getting it passed," says Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA).

Mr. Murphy, president/CEO of the National Music Publishers' Assn., says, "The U.S. getting out in the lead is important because other nations are studying our legislation and perceiving that the U.S. is actually leading. If the EC, you know, has been grappling with these issues, and other countries haven't even begun to deal with them, they're bound to think some things they'll be able to adopt," he adds, "as much as we do with the treaty's convection tools, which establish the rules of the road, but also others we've been pushing to reach such an agreement on the liability language that affects [online service providers] and telephone companies."

In recent years, "the U.S. has been very effective in being relatively free from trade enforcement," Rosen adds, "and I think the message was, if we don't have a bite, we're not allowed to bark. The European Community is moving well along, and I certainly hope that this demonstrates to those governments that a legitimate compromise is possible [with other interest groups] is possible." The enabling legislation for U.S. passage, known as the Digital Millennium Copyright Act, was passed without incident by the U.S. House of Representatives Oct. 12 (Billboard Bulletin, Oct. 13). It will allow the Senate to ratify the WIPO treaties.

Once the legislation receives the president's signature, the treaties go to the Senate for ratification. At press time, sources on the Hill were unsure whether the Senate will have time for a ratification vote before the 106th Congress adjourns Oct. 14 or 15. If not, ratification (a two-thirds vote is required) is likely to be the first order of business in Congress' return in January. Sources say little will stand in the way of ratification.

The WIPO treaties will ensure that members enjoy the added anti-piracy protections necessary for effective electronic commerce, including that on the Internet.

To the relief of copyright industry officials, the final version of the enabling legislation was forged from separate Senate and House versions even as lawmakers also

Continuing On page 94
**Top of The News**

6 Record sales rebound in Puerto Rico in the wake of Hurricane Georges.

**Artists & Music**

4 Executive Turntable: Andre Garcia is promoted to executive VP at Atlantic Records.


12 The Beat: The Lilt Fair may meet its match as Steve Pohl launches an all-male version, Feaster Fair.

14 Boxscore: Celeste Dion grosses more than $2 million at the Palace of Auburn Hills, Mich.

16 Soundtracks And Film Score News: The "Rugrats" soundtrack will feature heavy hitters from rap, rock, and R&B.

**Artists & Music**

44 Country: Deryl Dodd's second set is proving to have no one-hit wonder.

48 Classical/Keepin' Score: Cecilia Bartoli has founched on record like no other current opera star.

48 Higher Ground: Carmon takes his "Mission 3 16" to the screens with a live TV special.

49 In The Spirit: The crown prince of gospel, John P. Kee, returns with "Any Day.".

50 Jazz/Blue Notes: Marcus Printup draws on unusual inspirations on "Nocturnal Tocces."

51 Songwriters & Publishers: Buddy Kaye reflects on 60 years in the songwriting business.

52 Pro Audio: Cutthroat economics lead to the demise of a "Room With A View."

54 Latin Notes: Hurricane victims will benefit from $5 million raised at a star-packed telethon.

**International**

57 Virgin Records España plans domestic expansion.

59 Canada: Bryan Adams may reign to his traditional rock fanbase with his 10th album.

60 Hits of the World: Arion Smith's "I Don't Want To Miss A Thing" reigns supreme in Ireland, Switzerland, and Austria.

61 Global Music Pulse: Denmark's foremost rappers, Fyldet Hustlers, release their third set.

**Merchants & Marketing**

53 Retailers expect Dixie to account for a significant portion of sales in 1999.

66 Retail Track: Sony and WEA rack-down on one-stops that violate street dates.


68 Child's Play: One of the year's most anticipated audio releases, "Arthur & Friends," hits stores.

69 Home Video: Copy-depth issues raise controversy of the East Coast Video Show.

**Programming**

77 The affect of corporate consolidation and the telecom Act cause tension at country radio.

79 The Modern Age: Everlast combines his rap and rock influences on "What It's Like.

**Airwaves**

91 Hot 100 Singles Spotlight: Barefoot Ladies "One Week" tops to No. 1 after one week.

96 Between the Bullet: Proving once and for all that rap is here to stay, three hip-hop acts rule The Billboard 200 for the second consecutive issue.

98 Chart Beat: The Backstreet Boys put the U.S. on top of the Adult Contemporary chart after domination by international artists like Celine Dion and Shania Twain.

97 This Week's Billboard Online.

73 Classified.

98 Market Watch.

98 Homestore: Billboard Books releases "Backstreet Boys Confidential" providing in-depth profiles of all five members.

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**Conjunto Veteran Ruben Naranjo, 53, Dies**

**BY RAMIRO BURR**

SAN ANTONIO—The Tejano conjunto genre lost one of its pioneers Oct. 12 when singer/accordionist Ruben Naranjo died in his hometown of Alton, Texas.

Naranjo, 53, best known for his hits "Preso En Delito" and "Angel De Mis Anhelos," was pronounced dead at 8:30 a.m. by Jim Wells County Justice of the Peace Monroe Whitman, who says that the preliminary cause of death was heart failure.

"I think the world has lost one of its popular exponents of conjunto music," says conjunto historian/musician Juan Tejeda. "Naranjo had a distinct style of playing, a slower, more mellow style that was very danceable." 

Naranjo was born Feb. 22, 1945, in Alice. His father was a trucker, and as one of nine brothers, Naranjo grew up picking cotton in the fields of South Texas. He first learned to play the guitar, later the bajo sexto (12-string guitar), and eventually the accordion.

He began his professional career playing with El Conjunto de Chano Cano, who also played accordion. The group became popular in the '60s, an era that, Tejeda notes, saw the emergence of conjuntos with two accordions.

In 1972, Naranjo formed his own group, Los Gamblers, and began a prolific career that saw more than 80 albums and several hits, including "Beso Callejera," "Dos Caracoles," "Con Curtidas," and "La Estrella." He recorded for a number of independent labels, including Zaraju, Freddie, and, most recently, Hacienda Records.

"He was known for his smooth polkas," says Rene Caldera, Tejano music columnist for The Corpus Christi Caller-Times. "He had a real steady style, and at his dances, people didn't stand around gawking at him. They filled up the dancing floor."

Naranjo was also known as "El Clark Gable de la Onda Chicana," a nickname given to him by veteran TV show host Johnny Canales for the musician's resemblance to the late American film star.

At KEDA-AM San Antonio, where Naranjo's music was being played throughout the day of his death, station GM Albert Davila says Naranjo always maintained a down-to-earth demeanor:

"He was a super-nice guy. Even though he was a superstar in conjunto circles, he never looked at himself that way."
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The Unforgettable Fire
Sweetest Thing (The Single Mix)
Desire
When Love Comes To Town
Angel Of Harlem
All I Want Is You

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BY SETH GOLDSMITH
NEW YORK—Islandlife, the multiple-media company formed by Chris Blackwell early this year, will introduce in January DVD singles carrying a suggested list price of $7.98 (Billboard/Bulletin, Oct. 15). The titles are drawn from a launch- ing of Palm Pictures’ Photo Pictures imprint and one from Palm’s recently acquired Rykodisc label.

One Palm Pictures single features the late Jimi Hendrix and another from Doctor & Robbie. Also due is a disc featuring “Indocribub” (“Endless River” from Rykodisc’s Patty Markt. An Islandlife spokesman describes the music video content as containing “conceptual art images.”

In the tradition of standard CD singles, all of the singles support current or forthcoming full-length albums on the labels. Rykodisc Distribution Partners, and Palm Pictures company, will deliver the goods to retail.

“I’m committed to singles,” says David Beal, who heads DVD development for Palm Pictures, which (Continued on page 90)

French Body SNEP
Decrees B’casters In Label Business

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

PARIS—French record companies are asking the government to ban broadcasters from moving into the record business.

In a statement released Oct. 15, labels’ body SNEP expressed its “hostility” to any music production by radio and TV stations (Billboard Bulletin, Oct. 14). An animat (Continued on page 90)

Deston Pacts With Universal
Desmond Child’s Label In A&R, Dist. Deal

BY CARLA HAY
NEW YORK—In a move designed to add to its A&R resources, Universal Records has signed a deal with Deston Entertainment, a label co-owned by songwriter/producer Desmond Child and his manager, Winston Simon (Billboard Bulletin, Oct. 14).

Under the pact, Universal will provide marketing, promotion, and distribution support for the New York-based Deston. The move fol- lows close on the heels of Mercury Records’ pact with famed producer/songwriter Jim Steinman (see story above), and the one with the bee Gees’ label, “City of Angels” on Warner Sun- set/Reprise/Warner Bros. and “Dr. Doolittle” on Blackground/Atlantic.

For the three months that ended Sept. 30, Time Warner Inc. reported that music revenue rose 6.6% to $383 million from $358 million in the same period last year. Operating profit on music rose 4.1% to $126 million, net of increased amortization, and taxes—increased 10% to $99 million from $90 million last year (Billboard Bulletin, Oct. 15).

Warner Music’s domestic distribu- tion arm, WEA, was the—

$7.98 DVD Singles
Due From Islandlife

-retailers Rebound in Puerto Rico
Island’s Music Sales See Uptick After Hurricane Georges

BY KARL ROSS
CAROLINA, Puerto Rico—As a portable emergency generator rum- bles at the back of the Casa de los Tapes record store in the Esquina Comandante strip mall here, a forest fire casts shadows over the outlet’s racks of CDs where customers are pondering their selections.

Despite the dimly lit conditions of the suburban outlet, customers here have scarcely skipped a beat in their record-buying habits.

“What people don’t care,” says Isael Jimenez, a floor salesman at the store. “People need their music more than ever to forget about the hurricane.”

Less than three weeks since Hur- rricane Georges ravaged the area, this Carolina store belonging to the is- land’s largest retailer is getting back on its feet, much like the rest of com- monwealth’s record industry.

In other businesses, a majority have not yet to reopen since Georges struck Sept. 21, as the corru- gated foam shutters running across their display windows attest.

Hurricane Georges also shut down the publication of Billboard’s radio- based Hot Latin Tracks because of storm damage suffered by the mon- itors owned by Broadcast Data Sys- tems that collect data used to com- pile the chart.

However, the chart is published this issue (see Latin Notes, page 54).

And as the radio industry returns to full steam, Casa de los Tapes store manager Manny Garcia reports that sales have rebounded to pre-hurri- cane levels. Pent-up demand for product was evidenced by the Oct. 9 shopping spree of one customer who purchased more than $200 worth of sales CDs.

At a time when nearly half of the households on the island are awaiting federal disaster-relief checks, music still manages to gain some ground by the many retail executives based here.

“We’re pleased and shocked,” says Roy Scott, district manager of Puerto Rico for Minneapolis-based Sam Goody. Though one of the music chain’s five outlets is closed due to downed power lines, the other four are making up the difference with sales that are 20% or more above normal.

SoundScan, which measures the point-of-sale data used to compile The Billboard LAR charts, sales from its reporting stores in Puerto (Continued on page 91)

Bee Gees To Showcase
A&M Set In Wal-Marts

BY LARRY FICK
NEW YORK—In an effort to launch their live A&R opus, “One Night Only,” with a bang in the U.S., the Bee Gees have simulated the last concert in South Africa to 2,000 Wal- Mart stores across the country.

Besides showcasing the Nov. 3 U.S. album release, the show marks the latest installment in Wal-Mart’s build- ing-in-store concert series. Previ- ously, the retail chain has featured performances by Boyzone, Hansen, Trisha Yearwood, Reba McEntire, and Brooks & Dunn.

“We see it as a unique method of entertaining and servicing our cus- tomers,” says Rick Mangrum, music buyer for the Bentonville, Ark.-based Wal-Mart. “It fits the criterion for products that we believe our customers will support.”

The concert will also be syndicated to radio for live broadcast. A car- rier will be confirmed by the end of October.

This show is the latest in a year- long series of events designed to affirm the venerable trio’s continued creative and commercial vitality, despite their relatively low profile at radio in recent years.

“The industry relies on radio and music to find their artist and produc- er, when you have a band like the Bee Gees, who have a brand name and an undeniable effect on their audience, there’s no乐队 you can’t have success simply because radio’s not there,” says Allen Kovac, CEO/chairman of the Left Bank Organization, which manages the act. “You have to find other ways of reaching the audience.”

To that end, the Bee Gees have spent much of the last six months on the road and, according to the band, were se- niored by a Nov. 14, 1997, concert that was planned as a “one night only” event at the MGM Grand in Las Vegas. The show was taped for a two- hour pay-per-view presentation Dec. 31, 1997. It was later edited to 90 minutes for an airing last Feb. 14 on HBO. Viewer response to the show sparked the idea for a world tour dur- ing which the act will do one show per week.

“As a result, each show is an inter- national event befitting the group’s history,” says Carol Peters, senior VP of sales, marketing and promotion, which solidly chronicles the Bee Gees’ siz- able catalog of classics—as well as a handful of hits penned for other artists, like “Guilty” by Barbra Streisand, “Islands In The Stream” by Kenny Rogers and Dolly Parton, and “Grease” by Frankie Valli. “To witness their legacy of music has been incredible.”

(Continued on page 88)

Warner Music Group Shows
Third-Qtr. Gain

BY DON JEFFREY
NEW YORK—Revenue and profit for Warner Music Group rose in the third fiscal quarter, reversing a year-to-date trend.

The company attributes the increases to higher sales in the domestic and international markets, for both soundtracks albums for “The City of Angels” on Warner Sun- set/Reprise/Warner Bros. and “Dr. Doolittle” on Blackground/Atlantic.

For the three months that ended Sept. 30, Time Warner Inc. reported that music revenue rose 6.6% to $383 million from $358 million in the same period last year. Operating profit on music rose 4.1% to $126 million, net of increased amortization, and taxes—increased 10% to $99 million from $90 million last year (Billboard Bulletin, Oct. 15).

Warner Music’s domestic distribu- tion arm, WEA, was the—

HWI Is Bullish On Future

BY JEFF CLARK-MEADS
LONDON—HWI is undaunted by difficult economic conditions in a number of the countries where it trades and is “continuing to invest with confidence,” said oct. 14, 1998.

He states that the chain has plans for three new stores in the U.K. and five in North America and continental Europe, adding to its current total of 271 in nine countries. But, asked about further cost-cutting measures in addition to the closure earlier this year of HWI’s U.S. and Irish head offices (Billboard, April 4), Giles cau- tions, “You can never say never in this business. We have to maintain a flexible approach to what the market- ates throw at us.”

Giles was speaking after the Oct. 14 release of HWI Media Group’s first figures of an stand-alone company. The HWI Group—previously part of the EMI Group and, earlier, (Continued on page 87)

6 BILLBOARD OCTOBER 24, 1998
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SFX Hit With Contract Suit
Rival Says Co. Broke Non-Compete Clause

BY DOUG REECE

LOS ANGELES—Even with congressional passage of the long-awaited Digital Millennium Copyright Act, which paves the way for the 1998 passage of the Internet-era WIPO treaties (see story, page 3), it is evident that there still are significant issues to be addressed before the music industry feels comfortable moving its business into the online world. Chief among those at the moment is the proper A&R and regulation of the MP3 file format, a controversial technology used to digitally transmit both legal and illegal—or unlicensed— music files (Billboard, Sept. 19).

In what is destined to become a landmark case defining some of the guidelines of the digital era, the Recording Industry Association of America (RIAA) has filed in U.S. District Court for the Central District of California for preliminary and permanent injunctions against San Jose, Calif.-based Digital Demand Multimedia (Billboard/Bulletin, Oct. 12). At the center of the debate is Diamond’s new portable music player, the Rio, which plays music in the MP3 format (Billboard, Sept. 19).

According to the RIAA, the device is scheduled to be available in April at Best Buy and Electronics Boutique, the first week of November, is in violation of the 1992 Audio Home Recording Act (AHRA).

The AHRA requires manufacturers and distributors of digital audio recorders—such as MiniDisc and digital compact cassettes—to pay a 2% surcharge on the price of recording devices, with a minimum fee of $1 and a maximum fee of $8 for single recorders and $12 for dual recorders. A 9% surcharge is also paid by suppliers of blank digital media, under the act. Proceeds go to labels, artists, songwriters, and music publishers.

Mercury them. Saehan Multimedia Information Systems have offered similar, though more costly, devices, for sale online since the beginning of the year. RIAA president/CEO Hilary Rosen says the availability and $800 price tag of the Rio prompted the organization to take action.

She was in temporary for a temporary re-staining order was slated to be heard after press deadline, Oct. 16, in Los Angeles.

During a conference held Oct. 9, Rosen said that the Rio is illegal under the RIAA because Diamond is not paying proper royalties and the Rio does not incorporate a Serial Copyright Management System in its hardware.

“The reason we’ve been managing this problem by working diligently to shut down these infringing MP3 sites is that the development of MP3 recording devices is going to escalate the number of files online and turn these files into portable music,” said Rosen. “Our concern with these devices is not the technology, but how it’s used, and we sincerely doubt there would be a market for these MP3 portable recording devices but for the thousands and thousands of illegal copies of songs on the Internet.”

Moreover, RIAA general counsel Cary Sherman believes such devices could lead to a digital distribution stillbirth.

“Artists and record companies will be hurt by [such devices as the Rio],” he said, “but we think the technology is damaged, and perhaps killed, is the nation’s market for a digital distribution infrastructure,” said Sherman.

(Continued on page 88)

Online Label GoodNoise
To Buy Two MP3 Firms

Though Hoffman says Nordic will generate $1 million in sales and advertising this year, GoodNoise figures it can tap into an untapped audience by approaching fan sites and instituting affiliate programs that share portions of referral sales with site operators.

Meanwhile, all three sites—www. goodnoise.com, www.nordicms.com, and Creative Fulfillment’s online retail property—will be off-labeled under the latter’s World Wide Web address over the next few months. Enusic had partnered with Nordic to maintain various Internet radio stations before the companies were purchased by GoodNoise.

Hoffman says Enusic may eventually undergo some changes, which could include folding Enusic’s video and CD sales operations. These efforts could be replaced by a partnership with a larger online retailer.

Former Creative Fulfillment CEO Mark Chasan, now an executive VP at GoodNoise, says the company still wants to sign and develop artists, digital-distribution deals through the imprints GoodNoise and Radiant Records (Enusic’s online label), but he may be working with other record companies.

“Initially, our thrust is to obtain as much catalog from labels as possible and to do distribution deals via our artists directly,” says Chasan. “As the company grows, we intend to really start taking on more label responsibilities, A&R, and production, then use our infrastructure to sell, market, distribute, and promote our artists and labels.”

DOUG REECE

RIAA Files Suit Over MP3 Player

This story was prepared by Ray Waddell, reporter for Amusement Business.

NASHVILLE—The latest development in the ongoing promoter-consolidation saga is a breach-of-contract lawsuit from Universal Concerts aimed at archival SFX Entertainment (Billboard/Bulletin, Oct. 13).

SFX has spent more than $1 billion in the past 18 months buying the nation’s highest-profile concert promotion firms and venues. The rapid growth has led to antitrust concerns from the U.S. Justice Department in the form of an informal inquiry (Billboard, Sept. 19).

Now there’s the existence of breach-of-contract suit from Universal regarding Universal’s amphitheater partnerships with SFX acquisition PACE Concerts. The suit was filed Oct. 8 in Los Angeles Superior Court.

“We do not consider the lawsuit to be very material to our overall business,” says SFX CEO Mike Ferrel, calling the suit “a dispute over contract issues.”

PACE executives Brian Becker and Allen Becker.

The lawsuit’s focus is on Atlanta, SFX’s acquisition of PACE and Atlanta promoter Concerts South—where it operates Chastain Park Amphitheater in Atlanta and promotes at other venues—made Becker a director at SFX, the suit claims. Concert South has in the past made known plans to construct and operate a new amphitheater in the Atlanta market, first in Atlanta, Ga., and now in Forsyth County north of the city.

The suit says that the Beckers have “played by [SFX]’s rules without (Continued on page 88)

High Culture. At a launch party Oct. 1, PolyGram Classics & Jazz and Penguin Books introduced Penguin Music Classics, a series of classical recordings from the Decca Grammaphone, London, and Philips catalogs teamed with original essays by prominent authors inspired by each piece of music. Ten titles in the series were released Sept. 29, with 50 titles planned by late 1999. The launch event at New York’s Equitable Center Tower Room, was hosted by Mercury Records chairman Danny Goldberg and Penguin Group chairman Michael Lyns ton and included readings by featured authors Douglas Adams and Ethan Canin. Members of the New York Chamber Symphony were on hand to play from Bach’s Brandenburg Concertos. Shown at the party, from left, are Goldberg, Canin, Lynsion, playwright Wendy Wasserstein, and Adams.

EXECUTIVE TURNTABLE

RECORD LABELS. Atlantic Records in New York promotes Andrea Ganis to executive VP. She was executive VP.

Michael Kushner is named senior VP of business development at Sony Wonder/Sony Music Video in New York. He was VP of business and operations at Crave Records.

John Voightmann is named label manager at Wicklow Records (formerly known as Uniscope) in New York. He was international market ing manager at BMG Classics.

Erika Speldoch is promoted to director of artist development at Mercury Records in New York. She was manager of artist development. TVT Records in New York promotes Adams Shore to director of A&R. He was manager of A&R.

Robyn Malter is promoted to director of royalty audits at Sony Music Entertainment in New York. She was associate director of royalty audits.

Motown Records in New York appoints Ellen Williams senior director of product management/artist management, Hakim Ab dal-Khalil senior director of product management, and Anne Stripling senior director of video promotion. They were, respectively, an on-air personality/editor at Sony World Wide Networks entertainment news, senior director of marketing at Crave Records, and former head of Mosaic Visual Marketing.

Valerie Lewis is promoted to associate director of publicity, R&B, at MCA Records in New York. She was manager of publicity.

RELATED FIELDS. Tim Collins is appointed to the Berklee College of Music board of trustees in Boston. He remains president of Collins Entertainment Inc.
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QUAD CITY DBs, DARYL GARDENER, DUNSTAN ANDERSON, RAY NELLY, ED PERRY and ANTHONY HARRIS (Miami Dolphins)
DJ HURRICANE, KERRY COLLINS (Carolina Panthers) and DANNY KANELL (New York Giants)
SAM SALTER, TAMAR BRAXTON, NICCI GILBERT (R&B Brownstone) and SCOTT GALBRAITH
FAITH EVANS and JEFF BLAKE (Cincinnati Bengals)
GZA, ROB REPORT and ESERA TUAOLO (Atlanta Falcons)
XSCAPE, ASHLEY AMBROSE (Cincinnati Bengals), CHUCK SMITH (Atlanta Falcons)
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CONGRATULATIONS
JAY-Z, DAMON, KAREEM AND
THE ENTIRE STAFF OF ROC-A-FELLA
VOL. 2... HARD KNOCK LIFE
2 WEEKS AT #1
AND STILL KICKING ASS...

FROM YOUR DEF JAM FRIENDS & FAMILY
TILL DEF DO US PART
Capitol’s Lennon Box Is An Intimate Affair

BY CHRIS MORRIS

LOS ANGELES—Describing the scope of Capitol Records’ “The John Lennon Anthology,” Roy Lott, Capitol (U.S.) president and EMI Recorded Music North America deputy president, says, “I’ve called it an aural autobiography, and that’s really what the set is. It’s like a book, and it unfolds as if John is sitting down and saying, ‘Here’s my story.’”

You listen to this boxed set, and you have the life of John Lennon during that decade.

Due Nov. 3, the “Lennon Anthology” is a four-CD, 94-track boxed set that takes a deeply intimate look—through previously unreleased studio outtakes and alternates, home recordings, and live cuts—at the ex-Beatle’s life and solo work, from the making of “Plastic Ono Band” in 1970 to his death in 1980 (Billboard, Oct. 1). On the same date, Capitol will release “Wonsaponatime,” a 21-track distillation of the box.

The set is executive-produced by Yoko Ono, Lennon’s widow and collaborator, and co-produced by Ono (Continued on page 96).

Solas Hopes To Light Up U.S.

Shanachie Plots Crossover For Traditional Irish Group

BY CARRIE BELL

LOS ANGELES—Solas, which means “light” in Gaelic, is an appropriate name for a band that is brightening the genre of Irish traditional music with youthful energy and experimentation.

“There is a lot of Irish music out there. What makes Solas stand out is its willingness to look to the future while standing with a foot in the past,” says Randall Grass, GM of Shanachie Entertainment, which will release the set’s third album, “The Words That Remain,” Monday-Tuesday (19-20) worldwide. “It is also unique that they arose out of [New York], not the Isles. . . . This album could help them become known as a great musical group who happens to focus on Irish traditions.”

In order to achieve the goal, Solas has packed “Words” with a few surprises, like guest appearances by Béla Fleck and Iris DeMent. There’s also a cover of Woody Guthrie’s “Pleasures Of Plenty.”

The production reins were turned over to band member Seamus Egan, who also plays flute, banjo, whistles, mandolin, guitar, bouzouki, and percussion on the album.

“I’ve produced other people’s work, but it was much more consuming to produce a Solas album,” says Egan, who has also recorded as a solo artist for Shanachie for 12 years (see discography, page 86).

“There is more personal stake in it, as well as the fact that we still try to make everything a very democratic group effort.” (Continued on page 86)

Plump’s Massengill Alters Folk Style On ‘Twilight’ Set

BY JIM BESSMAN

NEW YORK—Acclaimed contemporary folk singer/songwriter David Massey Alters takes a slightly different approach on his recently released Plump Records album, “Twilight: The Taj Mahal.”

The new set eschews the kind of “big songs” he’s best known for—like “On The Road To Fairfax County,” the romance tale of a woman and an outlaw that appeared on his 1992 debut album, “Coming Up For Air,” and was covered by the Roches and Joan Baez—in favor of a lighter production touch.

“This one doesn’t have the big songs from my first record, but it brings a gothic, magic realism to the folk process,” says Massengill, a dulcimer player who also recorded the album’s “The Return” for Plump in 1995 and has been a mainstay of the Green River Village folk scene since leaving his Bristol, Tenn., hometown for New York in the late ’90s.

“The production is lighter, emphasizing the vocals and lyrics—with only a couple instruments added,” continues Massengill, who sings out (Continued on page 12).
Island's Singh Expands Electronica Borders On Genre-Blending 'O.K.'

BY CHARLES R. BOULEY II

LOS ANGELES—Talvin Singh has done the unthinkable. On his new label—calls it “O.K.”—he's created a widely varied, largely instrumental collection of material that defies genre classification.

Because many of the 11 tracks on the album, due Nov. 27, have strong bass lines — and given Singh's history with the Asian club underground—it would be easy to link it with the electronica movement. However, the second the music begins to suit such categorization, Singh detours down a different, completely unexpected path.

"He has an obvious fan base, and his music has a life in the word of clubs, but he's really a composer," says Davitt Singh, chairman of Island Records. "He has a commitment to the club world, but he also has commitment to other musical worlds. There are things that are essentially classical music on this album.

"A musical explorer who grew up in both India and London, Singh definitely inflects the best of Indian and Asian culture into many of the cuts. But this is not world music; it's universal music. "Some people say I use traditional Indian instruments and Western technology, but I don't see it as Western technology," Singh says. "In India we didn't invent, but we discovered a fasci- instead of stringing called the zero. If we didn't have zeros, there wouldn't be computers. The zero is nothing, and in India everything is nothing and nothing...it's where the zero came from, which brought us the computer. Technology is very powerful and very universal. People tend to see it as a Western development, but it's a global one."

Regardless of technology's origins, Singh has become a master of it. He's built a solid foundation through a string of adventurous indie European releases, several of which were exposed in the States two years ago on the revered "Asian Underground" compilation on Quango/Island. As a result of the attention generated by that album, he's begun to build a solid remixing sideline—starting with a 20-minute interpretation of "Nothing Really Matters" from pop diva Madonna's "Ray Of Light" album.

Such a side project may ultimately serve the marketing of "O.K." well. While it may seem that electronica and world music had to become more commercial in order for an artist like Singh to

Anders Rising: Jazz pop ingénue Gabriela Anders, right, is all smiles after a Los Angeles showcase in support of her Warner Bros. debut, “Wanting,” produced by George Duke, Paul Brown, and Alain Mallet. The set’s highlights include “The Game,” a soulful ballad “Forever,” which features duet vocals by labelmate Eric Bande. Anders is making a series of promotional appearances around the U.S. Picture with the singer is Warner Bros. promotion executive Debra Pelton.

Lilith Success Spurs Two All-Male Tours; Radio Should Be Missing Jim Lauderdale


"I was hanging out with Rufus Wainwright—we were both opening for Lisa Loeb—and I said, 'I'm going to do this all-male tour,'" recalls Poltz, "and Rufus said, 'Like a Frasier Fair?' The tour was my idea, but the name came from Rufus.

For those who listened into the announcement of the connection, the name is a tip of the hat to Frasier Crane, the insufferable yet lovable psychiatrist played by Kelsey Grammer on NBC's "Frasier." The show is a spinoff of "Cheers," on which Crane was married to a fellow therapist named Lilith.

"We don't know if we're going to have a laminate. Instead, we think we're going to put bottles of Viagra on a string and hang them around everyone's necks," jokes Poltz's manager, Robert Duffy.

The 27-date theater tour, booked by the Creative Booking Agency is the first of what Poltz plans to turn into a biannual outing. The tour isn't limited to solo artists— or even males, for that matter. "I'd like to see guys from groups come out and play solo," says Poltz. "My goal is to make this grow. I'm even going to talk to female artists with male names, like Rickie Lee Jones or Stevie Nicks."

While there is no shortage of male singer/songwriters, Poltz is the first to point out that most of them can't get arrested at radio these days. "It seems like no solo male singer/songwriters have broken out big recently, but tons of female artists have," says the Mercury recording artist. "So they've opened the door for us in a sense, so I have some of the males to fill some of these venues on our own. By banding together, it seemed easier."

To cut costs, the artists are sharing a van and crew, and, Poltz says, even take advantage of people's floors along the way.

If the tour takes off, Poltz hopes that people like Willie Nelson or Iggy Pop would consider signing on. But potential collaborators should be aware of Poltz's deepest wish for the tour: "I'd love to end each show with all of us in drug, holding hands, singing 'We Are The World.' I haven't told any of the [current lineup] this yet, but I have a lot of hours to spend with all of them in a van."

IDEAS COME IN PAIRS: There's another solo male singer/songwriter tour coinciding with the Frasier fest. The Tellin' Stories outing, which also kicked off Oct. 13, features a revolving lineup of Graham Parker, Rodney Foster, Jeff Black, Tom Freund, and Doug Hammond. The 14-date club tour is being sponsored by the Coalition of Independent Music Stores, an alliance of 65 indie outlets.

SPEAKING OF TALENTED singer/songwriters, we ran into Jim Lauderdale at Dixie Chick's sold-out show at the Roxy in L.A. Lauderdale, who's writing songs for the follow-up to his BNA album "Whispers," is like many of the aforementioned acts—one of those tremendously talented artists who straddles the line between country and pop and, unfortunately, all too often falls through the cracks. Although he gets buckets of country airplay as a songwriter—he penned George Strait's current single "We Really Shouldn't Be Doing This" and George Jones/Patty Loveless' CM A Award-winning duet "You Don't Seem To Miss Me"—his own performances get virtually no airplay in that genre.

Don't look for Lauderdale on either of the testosterone fest this fall, because he's very happily pulling down the miles with Linda Williams and performing with her band on her current tour.

WHY STOP NOW: While we're busy questioning radio playlisters, we'd also like to know why certain artists who still have great pipes no longer get mainstream play. On Oct. 11, we attended the fourth annual International Achievement in Arts Awards. (Don't worry if you've never heard of it. Neither had Will Smith, and he was one of the honorees!) In addition to performances by Whitney Houston and Mariah Carey (an honoree), there were appearances by Phoebe Snow, Michael McDonald, Steve Winwood (another honoree), Carole King, and Melissa Man- chester that brought down the house. While some other performers definitely sound past their prime, the latter five sounded better than ever. It seems a shame that these acts, many of whom still have major-label deals, don't get any consideration at radio anymore—especially at the ACM format, whose female-dri- ven demos would no doubt appreciate hearing some familiar names.

FOR THOSE STILL TRYING TO FIGURE IT OUT: I have moved to Billboard's West Coast office and can now be reached at 213-977-2297. My address is Bill- board, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. My E-mail remains mnewman@billboard.com.
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Artists & Music

PLUMP'S DAVID MASSENGILL ALTERS FOLK STYLE ON "TWILIGHT" SET
(Continued from page 11)

"The Whitlin' Boy," a tribute to the American Indian who built his dulcimer, as one of the key cuts on "Twilight The Taj Mahal" in terms of personal significance. Another, he says, is the title track, which commemorates his first meeting with his wild companion of over 20 years.

"There's a certain Simon-esque quality in [Massengill's] quieter songs," says Dan Loggins, buyer at the Tower Records store in Yonkers, N.Y. "They have an imaging and use of metaphors that is very rare among today's folk artists."

John Platt, marketing director at triple-A station WFUV New York, and a long-time fan, cites Massengill's "literary sense" in singing his praises. Platt feels that the new album displays the Warner-Chappell/AGF Music Ltd./David Massengill Music (ASCAP) writer's proven storytelling gifts as shown in songs like "Fairfax County" and the new album's "Sierra Blanca Massacree." Massengill wrote the latter in the same meter as Woody Guthrie's "1913 Massacre," and it is about the death of enmies crossing the Mexican border.

But the new disc also shows Massengill's facility for "timeless-sounding songs that draw on traditional folk music but are anything but trite," Platt says, pointing to the new album track "Evangeline," which "sings like it's been around a zillion years."

Massengill feels that the track is one of the album's "sleeper type" songs that have the most commercial potential. Plum Records GM Tom Bailey, meanwhile, is seeing sales activity due to radio airplay of the album, as evidenced by Plum's World Wide Web site hits and ensuing calls, orders, and queries.

"We have Michelle Clark, Promotions working the album to 130 non-commercial A stations and have 65 on it so far," says Bailey. "We've also serviced 50 folk-related publications—including the dulcimer player's newsletter—and we're running ads in acoustic and folk music magazines and Web sites."

The RED-distributed Plum, run by AGF Entertainment—which also manages Massengill—also looks to heavily publicize appearances by the artist, who is booked by Tim Drake.

We're saturating local papers with features and reviews in building David's audience one fan at a time," says Bailey.

COMING SOON: A NEW HOT 100
(Continued from page 3)

and hip-hop. Consequently, the new Hot 100 will include songs that have not been available at retail.

"It will be different and not possible, for a radio-only single to reach No. 1," says Mayfield. "It appears that only the 1998 song that could have reached the top without sales would have been Celine Dion's 'Titanic' theme, 'My Heart Will Go On,' which, with a 298-sales chart, would have hit No. 1 even before its release at retail. That very well might mean that some big songs now that bypass stores would be released at retail, even if only in limited runs. However, the new formula still allows widely played radio-only singles to reach the top 10 and even the top five."

Even with the adjustment, there will still be at least a dozen titles each week, including some in the top 10, that are more driven by sales points than radio airplay. This means that large-selling titles that don't receive a lot of radio support will remain conspicuous on the Hot 100.

Also prime in the new chart's mix is a vastly expanded radio panel, with mainstream R&B, adult R&B, mainstream rock, triple-A rock, and country stations joining the current Hot 100 pool, which includes almost mainstream top 40, rhythmic top 40, adult top 40, adult contemporary, and modern rock stations."

"Expanding the radio panel to all formats will ensure that the new Hot 100 will accurately reflect the diversity of national music tastes," says Hot 100 chart manager Theda Sandiford-Waller. "In the 40 years since the Hot 100 bowed, radio formats have splintered into many niche formats. Even with the mainstream top 40 format enjoying unparalleled ratings success—in part because of the product flow from record labels—we think that we've reached the point where it's time to spread the chart's exposure to more formats. This is a great way for everyone in the industry to get to the market."

The inclusion of radio-only tracks on the Hot 100 will necessitate at least some concurrent modification of the Hot R&B Singles chart. Mayfield and R&B charts manager Datu Faison are polling R&B divisions to determine the most appropriate means to accomplish that revision.

A detailed article explaining the fine points of the new Hot 100 and the ways it will contrast the patterns and content of the current chart will accompany the new methodology's debut in the Dec. 5 issue.

Joining David's new fan base will be anyone who enjoys the new Hot 100—courting a new fan base who will be drawn to the chart by the power of radio alone.

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You helped us dream, and for a while... we were cowboys too.

Gene Autry
1907-1998
Columbia Records
Disc-O-Mat, an indie retail outlet in Fort Worth, Texas, "They've created an identifiable compilation imprint. People actually come in and ask for the next Ultimate Dance or Ultimate Hip-Hop albums, which is incredible, given the dozens of compilations in the market."

Perhaps the most ambitious installment in the series has been "Ultimate Broadway," a 40-song, two-CD set that was released June 30. Masterminded by Arista president Clive Davis, the album includes original stage recordings from shows like "Evita," "Oklahoma!" "South Pacific," "Dreamgirls," and "Rent."

"We get more requests for a part two on that than any other album of its kind," says Cathy Malti, manager of Music Stop, an indie outlet in New York. "It's truly the best Broadway compilation I've ever heard."

Although a sequel to "Ultimate Broadway" is on the drawing board, nothing has been confirmed. "We carefully evaluate each genre, based on the success of the previous package, availability of key material, and future consumer demand," explains Bartels. "We are currently in the process of evaluation if we will be exploring different genres of 'Ultimate' possibilities or sequels."

Among the other areas of development for this series is launching a singles-driven new act through a compilation. "It's always a possibility," Bartels says.

In the meantime, the label is focusing on the most effective method of marketing "Ultimate Dance Party 1999" and "Ultimate Christmas." Floor mats, an innovative alternative to traditional retail wall space instituted during "Ultimate Dance 1997," will continue to be utilized—as will direct-response TV advertising.

"The approach may look easy, but putting out a timely package of hits is a daunting task," Bartels says. "Fortunately, the Ultimate albums have truly been a team effort here. From each department's contributions, these albums receive the same care and attention as our front-line single-artist albums, enabling us to consistently represent the best hit-driven product."

New York showcase Oct. 25 and will include a performance at an Asian-themed Halloween party Oct. 31 in Los Angeles. Singh's visibility will be a key factor in selling "O.K."."

"There's no doubt that he's a unique artist," says Marlon Creation, manager of Record Kitchen, an indie retail outlet in San Francisco. "But kids will be looking for something different could gravitate his way. The fact that he's meeting them on their turf and will be hitting so many spots should carry him far."

Singh's booking is being handled by ICM's Sam Kirby for the U.S. and Peter Wark for Talent in the U.K. and Asia. Singh is managed by George Ghiz in Los Angeles, and he is published worldwide by Chrysalis Music.

Upon completion of the promotional tour, he'll take a 48-hour trip ride through India with a MiniDisc in his car. "He's looking out for future compositions. He's already working on new tracks."

"Buddhists have a philosophy about letting all things be written in water, so once you've put it out there, it flows away, you understand," he says. "But kids will be listening. If you're looking for something different, he will carry the moment, that's fine. When you make music or make an album, it should be really fast. I would like to make my albums in a day or two—spontaneously capture the moment."

He adds, "It's important to not repeat yourself. I've already moved on in my music from where I was on this album."

That desire for constant change should keep his unique instrumental creation fresh and innovative. But does it make sense for a major label to sign an artist who may never look into a specific identifiable sound? Sigerson thinks so.

"If one is prudent, it's actually not that hard to find a matty band with an artist like Talvin Singh," he says. "If my plans for Talvin are sensible enough, there's no reason that I can't be in the Talvin Singh business indefinitely. He helps to define our culture as a company, which helps us attract other kinds of artists to us."

ARISTA'S GOING FOR THE 'ULTIMATE' (Continued from page 12)

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SINGH (Continued from page 12)

be signed and promoted, Sigerson sees it differently.

"He's an artist at the core of what we do at Island," says Sigerson. "Anyone can put great records out, but the real challenge for us is to identify artists like Talvin Singh who may not be immediately immensely commercially-oriented, but can be significant in their sales if the right kind of nurturing and focus is given to them."

Part of that focus will include an extensive promotional tour of the U.S. that will begin with a

RAT RACE: With more than seven years and loads of attitude behind it, Nickelodeon's "Rugrats" franchise has grown up well beyond its initial target audience of preschoolers. Now Nick and Interscope Records will woo an even larger potential audience when the label releases the soundtrack to Paramount's "The Rugrats Movie" Nov. 3.

Steve Berman, Interscope senior vice president for marketing, says the label plans to roll with the intense promotional machine already put in place by Nickelodeon and Paramount parent Viacom. "Our goal is to use the music as an integral part of the marketing wherever possible," he says.

Nickelodeon is also working with mass merchants and other accounts to create "Rugrats" super-sections that will include videos, books, toys, clothing, music, and more. "There will be whole "Rugrats"-designated sections, stores within stores within "Rugrats,"" Berman says. Interscope also enlisted Playground Entertainment to help push the album in nontraditional music outlets such as toy stores, card shops, and boutiques.

The album is a top shelf of original amusements from a fun-loving group of pop, R&B, and hip-hop artists. The first single, "Take Me There" by BLACKstreet & Mya, heavily sampled the Ultimaterix "Ultimate R&B" was used from Sigerson's "'Rugrats Around' ..." and Rugrat Angelica wears Blondie's "One Way Or Another.""

The feel-good centerpiece of the soundtrack is the ensemble "This World Is Something New To Me," written by Devo's Mark Mothersbaugh and sung by an eclectic gaggle of newborns with the voices of Beck, Jakob Dylan of the Wallflowers, Iggy Pop, Lisa Loeb, Phil, from A Tribe Called Quest, the B-52's, Laurie Anderson, and Larry Kravitz, among others.

Abbie Hecht, president of Nickelodeon film and television entertainment, says music plays an enormous role in the Rugrats Movie and will in all future Nick films. "We set up four criteria for Nick animated features in order to characterize ourselves in the market, and music is one of them. By using contemporary rock, pop, R&B, and hip-hop artists instead of sweeping Broadway-type scores (those that are used in other animated movies, we are connecting with our audience on a different level," he says.

Hecht adds that the soundtrack was designed to attract the broadest possible audience. "We felt this franchise was a true hit for the last seven years," he says. "There have not been zillions of 'Rugrats' properties out there, but the audience has told us they are ready to take home a piece of 'Rugrats.'"

Nickelodeon will produce two to three movies a year—one animated and one to two live-action features—all of which will rely heavily on music. A "Rugrats" sequel is already in production and due in late 2000.

RED-LETTER SOUNDTRACK: If you're going to tackle the task of reinventing a classic story, it's helpful to have some fresh music to accompany the undertaking. GoodTimes Entertainment has more than risen to the occasion for its animated "Buddha The Red-Nosed Reindeer: The Movie," which opened in selected markets Oct. 16. The soundtrack will be in stores Oct. 27 on GoodTimes Entertainment Records and includes a new rendition of the title song by Clint Black, an original track by the Pointer Sisters, and a new Bill Medley/Jennifer Warnes duet, their first collaboration since "Dirty Dancing."

"Music is an important component of a quality animated film," says Seth Willenson, who executive-produced the movie and is coordinating marketing for GoodTimes. Willenson says that GoodTimes will handle distribution to the mass merchants and that K-tel International will distribute to record and combo stores. "We are not one who had to chase it. This was the ultimate franchise for断裂..." and it debuted at 25 markets this month before it goes to video Nov. 10. Willenson says he expects the soundtrack will play a key role in keeping continuity between the film and video release.

Although it will not release a single, GoodTimes will service the album to country and AC radio stations, and it will coordinate soundtrack and video giveaways with stations in selected markets that tie in with the extensive marketing campaign behind "Buddha." "We have $30 million in media coming out between November and Christmas," Willenson says. Additionally, the Pointer Sisters will be aboard the GoodTimes float in the annual Macy's Thanksgiving Parade.

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OUT OF LEFT FIELD: It’s not that Nick Currie (aka Moomus) started out wanting to create albums that fit into wonderfully obscure, self-coined genres such as “analog Baroque” or “futuretronic,” but Soul Power, Rae & Chris- tian’s outstanding album “Northern Sulphuric Soul” bowed on Smjje Communications Oct. 13. The U.K.-based duo has re-mixed material for acts ranging from the Pharcyde to Natalie Imbruglia and draws on the considerable talents of guest artists such as Jeru The Damaja, the Jungle Brothers, Texas, and vocalist Veba to help flesh out its debut. The duo will perform in New York the first week of November and is featured at www.streetstonsound.com on Nov. 3.

vadeville.” “I was rebuffed by the mainstream, but the neglected has been good for me,” says Currie. “It made me optimize my marginalism because I figured, ‘OK, if I’m out in the left field of pop music, then maybe I should shock myself and push beyond what pop music is allowed to do.’” In his most current example of over-the-top eclecticism, “The Little Red Songbook,” on indie Le Grand Magistery, Currie samples Nintendo Gameboys, draws inspiration from Roman epi- grammatist Martial to frame his lyrics, and basically creates his own Baroque music funneled through a Moog. Though it’s all a little heavy on paper, the album comes off as clever, often ribald, for Currie’s more playful side can also be seen in his decision to include seven karaoke-style cuts at the end of the album. Fans are encouraged to submit vocals accompanying the songs to Le Grand Magistery. Winning entries will be included on Moomus’ next album.

 showcases pop artist Kahimi Karie. He begins a three-day resi- dency Friday (25) in Chicago. Though “Little Red Songbook” will be released nation- wide Dec. 1, the album is being made available in various markets.

GOING PUBLIC: Vocalist Monica Manzoni, daughter of the late Henry Manzoni, pays tribute to her father with covers of chestnuts like “Moment To Moment,” “The Days Of Wine And Roses,” and “Moon River” on her self-titled debut album. “Monica Manzoni” is the first release on PBS Records, a Public Broadcasting System/Warner Bros. joint venture. As such, the album will be supported by a nationwide PBS special airing throughout December.

In addition to a performance by Manzoni, the hour-long program will fea- ture such guests as Jack Lemmon, Quincy Jones, Andy Williams, and Paul Newman.

“Monica Manzoni” bows Nov. 17.

ROADWORK: Wind-Up Entertainment act Stretch Princess has landed the opening spot on Third Eye Blind’s tour, which also fea- tures Eve 6. Catch the band supporting its self-titled debut Tuesday (30) in San Diego and Wednesday (21) in Las Vegas. Unbelievable Truth, whose debut album, “Almost Here,” is being released by Virgin Tuesday (20), is in the midst of a tour with Tori Amos. The act appears in Nashville on Wednesday (21) and Norfolk, Va., on Friday (23).
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Given that Beatles have been covered by musicians and singers of every imaginable genre, an album of Beatles covers seemed as risky as a career-ending move for the producer, Sir George Martin. However, characteris
tic of one of the most enlightened careers in popular music, he delivers the goods in grand style. Sur
prisingly, many of the most inspired tunes on this all-star tribute are done by artists, not singers. Goldie
Hawn’s louring reading of “A Hard Day’s Night” is delightful, and Robin Williams’ reading of “Come Togeth
er” is a worthy addition to his old friend, Bobby McFerrin.—is also. High on the list are Jim Carrey’s hysteric
al “I Am The Walrus” and Billy Connolly’s drun’s-ear like “Being For The Benefit Of Mr. Ke. Among the recording artists who shine are Celine Dion, who delivers a refreshingly muted version of “Here, There and Everywhere”; Jeff Beck, who speaks volumes with an instrumenta
l version of “A Day In The Life” and; Vanessa-Mae, who is the only one to attempt an all-solo version of the hit “Hussein.” Martin himself turns in “I’ve Got A Feeling” and “Can’t Stand A. A tune he wrote shortly after John Lennon’s death, and a new recording of his “Pepper-" Pepperland” that is more notable for its musical merit than its cast—and that’s saying a lot.

Country

Allison Moorer
In My Life
Produced by Kenny Greenberg
MCA Nashville 70028

Allison Moorer will undoubtedly emerge as one of 1998’s major debuts in country music. First coming to wide popular atten
tion after Robert Redford’s discovery of her for his movie “The Horse Whisperer,” Moorer is one of the best kept secrets in country music. For “Soft Face To Fall” was a high mark of that movie and soundtrack (and is included here). She com-
posed that and; as well as the other 10 songs on this album (excluding Walter Hyatt’s “Tell Me Baby”). That it’s an impressive first outing is an understate
ment. Besides her writing skills, Moorer is possessed of an uncommonly expressive singing voice, and she knows what to do with it. In musical spirit and vocal outlook, Moorer brings to mind a young Dusty Springfield, and that’s very high praise indeed. In the current class of very classy female country singers, Moorer will place one of the most important.

The Osborne Brothers
Hyden
Produced by Sonny Osborne
Pinecastle 1085

Hyden is the small Kentucky town where bluegrass pioneers Sonny and Bobby Osborne were born and where they host a concert every August to benefit the volun
teer fire department. Here, he has dipped into repertoire recorded just as Cantor was emerging as a national celebrity. The songs most of the 46 tracks are known are: “Bye Bye, Baby” and; “You Made Me Realize.” There are at least two albums on this stage if there is any to be had. The following sequence is a few of the new cuts on a few, which shows Cantor with the spoken words that followed his singing appearances on the radio show. At this words are crystal clear, as if they spoke Cantor’s dynamic style, which would keep him a star for more than a half-century.

BOB DYLAN
Live 1966—The Bootleg Series, Vol. 4: The Royal Albert Hall Concert
Produced by Jeff Rosen
Columbia/Legacy 57599

Here it is, finally, 20 years after it was performed, the evening of amazing and blistering music often called the “Royal Albert Hall” concert and described as the
“greatest unreleased rock album” of all time. Actually recorded by Dylan and the Band on May 17, 1966, at England’s Manchester
Free Trade Hall, the over-bootlegged release features the full two-set performance. The sound on this
legit. Legacy release is outstanding. One CD is devoted to Dylan play-
ging guitar and harp, crafting chilling or startlingly bittersweet versions of such classics as “Visions Of Johnanna,” “It’s All Over Now, Baby Blues,” and “The Ballad Of Hollis Brown.” The other is given over to a dozen
more astounding—an electric set featuring a razor-sharp powerhouse band known then as the Hawks—
that would become the Band a decade later. Together they sear and burn through eight Dylan rock songs that try to strip everything and everyone bare and demand listeners to face unfurnished truths. The negative songs from insignificant and Dylan’s acid responses are all left in. Especially powerful are “Just Like Tom Thumb’s Blues,” “Blowin’ Of The Whistle” and; “The Night They Drove Old Dixie Down” (rescored to 15 with no solos) and makes his hit studio
version seem like a tiny music box in comparison. Still shining after all these years.

Janet Paschal
Sweet Life
Produced by Nancy Brooks; Janet Paschal
Indie CD 5457

Janet Paschal has a sweet, pure voice with a rich tone that has won her a legion of devoted fans in the Southern gospel camp (she appears regularly on Bill Gaither’s “Homecoming” and tours) and the inspirational arena, where songs of faith and grace encourage listeners. This time out, Paschal steps forward and has co-produced this solid collection of songs, many of which she wrote; the voice of “My Soul Is Anchored To The Rock” is a roll-
licking; up tempo number; “How Are Things” is a follow-up to “Another Soldier’s Coming Home,” a song on a

Ron Kenedy
Master
Produced by Tom Brooks
Hosanna 13482

Ron Kenedy’s seventh album in as many years firmly enshrines him as one of the world’s most formidable writers and singers of contemporary praise and worship music. He cut his background in mainsteam R&B to good use on signature pop gospel baladry (“Highest Place,” “This King-
dom,” “I Want My Knee”). But some surprises are in store—such as the slick, redolent “Return To Righteousness America,” and several R&B-flavored offer-
ings—including “We Declare That The Kingdom Of God Is Here” and; several B&R/funk-flavored offer-
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SPAIN

All eyes are on Spain this November as Billboard spotlights this flourishing music market. We'll include a preview of the highly anticipated 1998 Premios Amigo Awards. Don't miss this opportunity to congratulate nominees or to get your message out to the top decision-makers around the world!

Contact:
Christine Chinetti Tel: 44.171.323.6686

ISSUE DATE: NOV 21
AD CLOSE: OCT 27

LATIN MUSIC QUARTERLY 4

Latin Music is the hottest and fastest growing genre of music out there. Savvy retailers and labels know that the Latin music market is booming. This issue offers the perfect opportunity to reach the key players in this market in time for the holiday buying season!

ISSUE DATE: NOV 28
AD CLOSE: NOV 3
Daisy Ducret 323.782.6250
Marcia Olival 305.864.7578

LEONARD COHEN

Leonard Cohen's 30 years of achievements and success in the music industry will be highlighted in this special tribute issue. We'll have the first in-depth interview with Leonard Cohen in years. Call today to send a congratulatory message to this musical legend.

ISSUE DATE: NOV 28
AD CLOSE: NOV 3
Pat Rod Jennings 212.536.5136

UPCOMING SPECIALS

RAP/HIP HOP - Issue Date: Dec. 5 • Ad Close: Nov. 10
LYNYRD SKYNYRD 25TH ANNIV. - Issue Date: Dec. 5 • Ad Close: Nov. 10
SOUNDS OF THE CITY: NASHVILLE - Issue Date: Dec. 5 • Ad Close: Nov. 10

WALTER AFANASIEFF 10TH ANNIV. - Issue Date: Dec. 12 • Ad Close: Nov. 17
SWEDEN - Issue Date: Dec. 12 • Ad Close: Nov. 17
DEUTSCHE GRAMMOPHON - Issue Date: Dec. 19 • Ad Close: Nov. 20

New York 212.536.5004 Los Angeles 323.525.2307 Nashville 615.321.4297 London 44.171.323.6686
**NEW & NOTEWORTHY**

**MINNIA KEAL Cello Concerto, Ballade (32:42)**  
**LABEL: Warner/Concord**  
**PUBLISHER: Concord Music**  
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Trained as a composer in the 1990s, Minnia Keal had to give up writing music during the 2000s. But in one of the most heartwarming stories in modern music, she picked up the pen again and, at 70—which describes the work of Keal, a young woman with a purposeful aim for her work, a powerful Cello Concerto on this album. The concerto, a series of musical ideas that expand and contract, is a remarkable achievement for a 70-year-old woman. The work is a testament to the power of determination and the importance of perseverance. It is a work that will inspire and motivate listeners of all ages.**

**ADAM COHEN Teletalk Everything (3:55)**  
**LABEL: Sony**  
**PUBLISHER: Sony**  
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Cohen, a Canadian musician and songwriter, is known for his distinctive voice and his ability to tell stories through his music. His new album, Teletalk Everything, is a collection of songs that explores the complexities of relationships and the challenges of navigating the modern world. The album is a heartfelt and introspective journey that will resonate with listeners of all ages.**

**FIGHTING G shouts**  
**Feb. 16**  
**PUBLISHER: Sony**  
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The next project from Fighting G shouts, the highly anticipated and controversial new album from the Korean hip-hop duo, is finally here! Fighting G shouts have been known for their raw and unapologetic lyrics, and this album is no exception. With tracks that range from personal reflections to social commentary, Fighting G shouts have created an album that is sure to be a hit with fans of all ages. It is a must-listen for anyone who lovesHip-hop music.**

**PENNY**  
**MARSHALL**  
**FEB. 16**  
**PUBLISHER: Sony**  
---

Penny Marshall, the renowned actress and director, has released a new cookbook, "Baking with the Big Red Oven." The book features delicious recipes that are perfect for every occasion, from family dinners to holiday gatherings. With step-by-step instructions and beautiful photographs, this book is sure to inspire home cooks of all levels.**

**FOR THE RECORD**  
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"You & Me & The Bottle Makes Three Tonight (Baby)": Big Bad Voodoo Daddy, reviewed in the Oct. 3 issue, should have been listed as a Capitol Records release.**

**SINGLES**  
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**PICKS**  
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New releases with the greatest chart potential. CRITICS' CHOICE: New releases, regardless of potential chart action, which the review recommends because of its musical or historical merit. NEW AND NOTEWORTHY: Highlights new and developing works of art, attention. Cassette, vinyl, and CDs singles equally important for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review.**

**REVIEWS & REVIEWS**  
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**JEWEL**  
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Hear, hear. This is what Jewel's sophomore endeavor is worth of her previous efforts, but rather than taking you to the folk poplet to reach No. 1, Cast aside any preconceptions; it's time to embrace the soul of a new single. Since she's been away, Jewel's vocals have become less affected and less girlish; they're at once creamier and more robust. Protective of her all-time most promising star, on the prevail number喔 whores the world to hold us to faith: "In the end, only kindness matters," Jewel's production crescendos of Patrick Leonard, a longtime right-hand for Madonna, add a warm sound to the tracks that is finally suited to this mature sway. This will be saturating the airwaves at a time when adult judges (as a 46-year-old, 46), and "Hands" could reignite the artist's presence on the pop charts. (From the stunning "Spirit," due Nov. 17.)**

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**TATAYA ALI**  
**Beyonce Knock Out Me (4:00)**  
**REVIEWS: not listed**  
**PUBLISHER: not listed**  
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Delightful newcomer Tatyana Ali follows the top 10 R&B and Hot 100 hit "Daydream," on this new single, "Beyonce Knock Out Me." The result is a smooth, soulful pop-soul track that is sure to please fans of all ages. (From the upcoming album "Soul," due Nov. 25.)*

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**DANCE**  
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**TICO PRESENTS THE GROOVE FEATURING DAWN TALLMAN Feel It (1:43)**  
**PRODUCT: Tom Bruce**  
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With a sound that is both soulful and danceable, this track is sure to get your feet moving. The melody is infectious, and the lyrics are powerful. (From the album "Grove," due Nov. 17.)*

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**COUNTRY**  
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**ALAN JACKSON Right On The Money (3:44)**  
**PRODUCT: Keith Stegall**  
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Jackson, a country music legend, delivers another gem with this track. The melody is catchy, and the lyrics are heartwarming. (From the album "Right On The Money," due Nov. 25.)*

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**NEW & NOTEWORTHY**  
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Penny's lovingly grafted pop-up with tinkling piano touches would seem like an overlay from the Middle East. This record is the latest in a trilogy of singles that features Robbins with a co-producer. His new single, "Doubt," is a hard-driving, soulful track that is sure to please fans of all ages. (From the upcoming album "Doubt," due Nov. 17.)*

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**FOR THE RECORD**  
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"You & Me & The Bottle Makes Three Tonight (Baby)": Big Bad Voodoo Daddy, reviewed in the Oct. 3 issue, should have been listed as a Capitol Records release.**
GOSPEL

**VARIOUS ARTISTS**

**The Gospel Christmas Volume 2**

**PRODUCERS**: various

**V Kerry**: 43127

Some of the season's finest deliver a Christmas album guaranteed to roost more than a few chestnuts with everything from fiery funk to gentle ballads. While the anthology's 1996 predecessor consisted largely of original material with a decidedly R&B/contemporary flavor, the sequel is poised to broaden a broader market. Divided fairly evenly between tradition and innovation, the collection resounds with both freshness and familiar works. Ralph & Radical For Christ ("God Is Telling Us The Mountain"), and Vanessa Bell Armstrong ("The Inn Keeper's Parable") are among the more cutting-edge composers. John P. Kee’s "Celebrate" is a joyful church auralizer. Newcomer Tarra lyn Ramey's "O Holy Night" (CFL) and the Newkirk Primrose Choir's "O Holy Night" (CFL) are more than familiar territory. This album provides an enjoyable blend of old and new on this Christmas release.

**BIOGRAPHY: DIANA—THE TRUE STORY**

**H KEATON**: 100 minutes, $19.95

A&E & makes its Princess Diana power play with this "Biography" video, which is both lighthearted and more in-depth than some of the other excellent entries in the series. As is the case with all "Biography" titles, the program exists either to glorify or rip apart its subject, thus rendering it a more palatable presentation than some other Diana tapes on the market. Relying primarily on interviews with the princess's friends and confidantes, as well as some of Diana's songs, the film offers a compelling account of the life and death of the former princess of Wales. It also chronicles the loss of such a tragic and important woman's life. The film is one of a complex woman who in many ways was a victim of circumstance but who also made some wise choices during her short life.

NEW AGE

**DIJUAN GASPARYAN & MICHAEL BLACK**

**Rock Prophet**: Michael Black

Rockfield 7243 8 46320

Producer Michael Black does for Gasparian what he did for Pakistani singer Nazrat Fizah Ali Khan on his 1995 breakthrough "Night Song," only this time he does it differently. Brooker surrounds the soul-wrapping music of Gasparian and his Quincy Jones / double-reed wind instrument with earthy textures. Instead of electric drum programs, there are more atmospheric drumbeats, and digital waveforms, where Gasparian’s finger-picking a dolorous-like guitar. There's still plenty of earthy atmosphere and ambient shad- ows, even when Brook fords the sinewy lines of his "infinite guitar," often treated to a trip through Gasparian’s melodic sounds. Songs like "Take My Heart" might be as close as Armenia will get to surf-rock—spiritual music taken to another dimension.

MEGAN LEGENDS

**GAMES**

Sony PlayStation

In the same vein as "Legend Of Zelda," this role-playing game offers fun and adventure for all ages without the gore of "Resident Evil." The "Super Mario 64" of "Mega Man" combines action and adventure into a total new combination for the next generation of video game players. You’re a digger that must escape from the adventure arena and use your "infinite gun," often thrown at characters to shoot and deliver deadly effects onto them. Songs like "Take My Heart" might be as close as Armenia will get to surf-rock—spiritual music taken to another dimension.

Audiobooks

**Audiobooks**

By RUTCHI MILLER ROSENBLUM

**AMERICAN ADVENTURES**

**JOE COCKER LIVE**

Weifers Home Entertainment

30 minutes, $24.98

Powerful, 1970s decades of musical momentum, Joe Cocker hit the road this summer for the Across From Midnight tour, and this concert video is a keepsake for fans old and new. Filmed in Berlin, Cocker proves that he’s an artist still challenging him- self on the top of his game. Cocker puts some "West- style" enthusiasm into a string of hits from years gone by, including "Feelin’ Alright," "With A Little Help From My Friends," "Delta Lady," "’Up Where We Belong," and "You Are So Beautiful," which he dedicates to the late Princess Diana.

CULTIC TIDES

Narvesen World Music

70 minutes, $19.95 VIN5424.95 DVD

Independent record label Putumayo has come up with a winner for its first DVD video. Released in a box with an encouraging arseneau of melody and rhythm, with the accent on soul. Distributed in the U.S. by Harmonia Mundi.

**THE NEW YORK DOLLS: TOO MUCH TOO SOON**

By Nina Antonia

Columbia Press

208 pages, $17.95

The New York Dolls’ musical onslaught lasted only from 1971 to 1976, and the band achieved little more than the Dolls’ grittiness, blue street rock, outrageous drag-queen attire, and drugs’n’boobie-fueled deca- dence. And while the course of rock’n’roll and set the stage for the punk movement.

When the Velvet Underground denied its 1971, the downtown, subculture of New York, which alleviated the city’s Los Angeles concerts, and was among the artists who painted with stories of their personal experiences of the psychedelic movement. The program is hosted by the renowned choreographer, author, and editor, who paints the proceedings with historical information about the rich Celtic heritage of family ties, Eddies, and the songs of 1970s, which differ from the generations. A lovely cultural immersion. Contact: 900-968-9566.

**BIographies: Diana—the True Story**

**H KEATON**: 100 minutes. $19.95

A&E & makes its Princess Diana power play with this "Biography" video, which is both lighthearted and more in-depth than some of the other excellent entries in the series. As is the case with all "Biography" titles, the program exists either to glorify or rip apart its subject, thus rendering it a more palatable presentation than some other Diana tapes on the market. Relying primarily on interviews with the princess's friends and confidantes, as well as some of Diana's songs, the film offers a compelling account of the life and death of the former princess of Wales. It also chronicles the loss of such a tragic and important woman's life. The film is one of a complex woman who in many ways was a victim of circumstance but who also made some wise choices during her short life.

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While rehearsing at a space called Talent-Recon, the band沔would come in contact with the blues-bass/tu that looked like cowboys. After watching the makeup- and high-heel-wearing Dolls become so beloved in New York, these cowboys made themselves up like monsters and animals and changed their name to Kiss.

During this period, all the gender-bending concerning the Dolls mostly centered around Johansen, Antonia believes. Whether or not it was in jest, the singer wanted to be the first male rock star to have breast implants. Eventually, Johansen, who also identified as gay, said: "A lot of people saw me as a joke. Robert Smith, David pronounced himself ‘trans- sexual’, meaning he’d try anything," the author writes. But she also noted that his image was perceived as being gay. “They were pretty peacocks, not chucks with dicks.”

Against the backdrop of the three years of the popular drug-related death in 1972, the band’s substance abuse began running amok. Thunders befriended the Dolls’ next drum- mer, the hard-hitting Jerry Nolan, and both mutated into hard-core heroin junkies. Writes Antonia, “Like so many other bands of the time, the New York Dolls ran on a diet of bozo and chemicals. Unlike their peers, however, the Dolls never knew how to turn them off.”

In 1991, Thunders, who had gone on to front the Heartbreakers, died from an apparent drug overdose. Johansen of the Dolls died of a heroin overdose, "an apparent suicide," in 1997 with his head resting on a hotel bed.

Kiss decided to cash in on the Dolls, with the Dolls’ name. They put out a two-album deal with Mercury. (The subtitle of Antonia’s book bears the title of the band’s sec- ond album.)

Antonia’s book takes a hard- hitting look at the New York Dolls, but while she sheds light on the band’s sordid overindul- gences, she also offers a new perspective. As Antonia writes, "The New York Dolls were a self-destructive, hedon- istic, split-second comet, a wonderful searing vision that liberated rock’n’roll."
CONGRATULATIONS ON TEN BIG YEARS
IT'S BEEN AN HONOR TO WORK WITH YOU

PGD

The little label from Carrboro, North Carolina, is hotter than "Hell" and independently healthy on its tenth anniversary.

A BILLBOARD ADVERTISING SUPPLEMENT
A MAMMOTH UNDERTAKING

From Day One, the label has been about hard work, fun and the pushing of boundaries. Along the way, it's become a much-copied blueprint for starting and running a successful independent record company.

BY CARRIE BELL

MAMMOTH RECORDS FOUNDER AND PRESIDENT JAY FAIRES PREFERENCES LOOKING FORWARD TO LOOKING BACK. "THE GLORY DAYS ARE IN FRONT OF US, NOT SOMEWHERE IN THE PAST," FAIRES SAYS FROM HIS BURBANK OFFICE ON THE WALT DISNEY LOT. "It is important to applaud what we've accomplished. You just can't let those accomplishments become the focus. The only way this company has become what it is today is through hard work and continued pushing of the boundaries."

Of course, it is this forward-thinking attitude that affords Faires and his staff the luxury of reminiscing about a past filled with triumphs as the company begins to celebrate its 10th anniversary.

In fact, in that 10 years, Mammoth has become something of a blueprint for starting and running a successful independent record company. It excels in creative marketing, signing commercial and credible acts and finding progressive labels to help distribute. It has introduced the world to the likes of the Squirrel Nut Zippers, Fu Manchu, Frente, Machines Of Loving Grace, and Jason & The Scorchers.

It is hard to imagine that this Disney-owned label with a 40-person staff (three-quarters of which started as interns at offices in Los Angeles, New York and Carrboro, N.C.) grew out of one Duke University MBA student's love of music.

"Even in high school, I was always the kid with the most CDs," Faires says. "I just got tired of hanging around all the stuffy business kids. I was working at a mom-and-pop record store, managing a band and eventually got the urge to start Mammoth."

Faires started himself out with the un-mogul-like salary of $9,000 and often skipped every other paycheck to be able to pay his employees during the "lean years."

"I can proudly say I've never had a massive layoff, because we have always grown at a rate we could accommodate," he says. "Sure, there were some slim times. But that always made people be more creative with the money we did have. You learn to stretch a dollar a long way. After a couple of years, I went crazy and gave myself a big raise to $15,000."

TEXAS SNAKES, BOSTON BABIES

The label signed its first band, Texas' Sidewinders, and released its album through a one-off distribution deal with RCA in 1989. "It was our first look at the inner workings of a major label," says Mammoth senior VP/GM Steve Balcom. "We were still learning how it was all done."

The fast learners moved on in the early '90s to Boston's Blake Babies, featuring singer/songwriter Juliana Hatfield, who went

Continued on page 28
Wide tastes and a "PASSION TO MAKE IT WORK" have served Mammoth's founder well through a decade of AMAZING MUSIC and GOOD BUSINESS.

A

How did you first get involved in music?
I grew up in Huntsville, Tenn.—a town of about 500 people about an hour northwest of Knoxville—and I was always the kid with the biggest record collection. I started booking bands and writing reviews for my high-school paper. When I went to college at the University of the South in Sewanee, Tenn., I kept doing that—I booked R.E.M. and (future Mammoth artists) Jason & The Scorchers—and I worked at the college radio station.

And when I went to grad school at Duke, I started working at this really cool mom-and-pop record store, Pointdexter Records. And with all the bands whose records I wanted to buy for the store—you'd order the record one week and the label was out of business the next—that's what got me thinking about starting a record label.

I was a psych major as an undergrad—it works well dealing with bands—but I've always gotten off on business. It's like a puzzle. How do you put the pieces of the puzzle together to solve your problem?

Where'd you get that $400,000 original investment?
When I was first putting the idea together, the problem was that almost every alternative indie label back then was seriously undercapitalized—I mean, back then, $400,000 just seemed like a fortune—so I tried to get a little better capitalized by isolating people.

Like, there was this article in the Knoxville paper about this guy from East Tennessee who was 75 years old, worth about $100 million, had no living relatives and had just bought [author] James Agee's papers for $3 million for the University of Tennessee. I said, "Hey, this guy's supportive of the arts," so I got a meeting set up with him. I targeted people like that.

How did you make it through the first five years?
It was more about trying to approach people out of the love and passion—trying to build relationships—rather than just throwing money around. Major labels who were trying to get into alternative were sending 25 copies of a record to a college radio station. We'd send one copy.

There's definitely a family atmosphere at Mammoth. If you look at the top executive team, it's ridiculous how long we've been together. Steve Balcom, my GM, has been with me since the day he graduated college. Chris Sawin, my CFO, used to be in a band. We've all worked together for 10 years, and I talk to those guys every day. It goes back to our core values: Don't take "no" for an answer, and, if there's an obstacle because somebody won't do business that way or you don't have enough money, figure out an intelligent way to get around it.

I remember the first company retreat we ever had. We had five employees, and we went to somebody's cabin in Virginia. It was 1989, and there was a recession coming on, and I said we had to batten down the hatches 'cause it was going to be really tough. And it was really nasty for about a year. There were definitely weeks in the first couple years where I wouldn't take my paycheck so other people could get theirs. There were serious obstacles, but there was just this passion to make it work.

Haven't you succeeded beyond your wildest dreams?
If you'd have asked me 10 years ago, I probably would've said, "Yeah!" But if I get here, then I'm looking there. And if I get there, then I'm looking beyond that, so I don't feel that way at all.

Continued on page 30
Mammoth UNDERTAKING
Continued from page 26

on to record three solo albums for the company before recently parting ways. "Juliana was one of our first big success stories," Balcom says. "We got her on national TV and on the cover of Spin. She sold a ton of records. Almost enough to get a gold one."

The "so close, yet so far away" disappointment wouldn't last long. In 1993, the label signed a distribution deal with Atlantic Records, which bought 20% of Mammoth and helped work artists like Victoria Williams. Atlantic and Mammoth started working the then-unknown Virginia act Seven Mary Three and its debut album, "American Standard," in 1995. Propelled by a catchy single called "Gumbosonic," the album became Mammoth's first gold- and platinum-certified record.

"I think I started crying when I heard that news," Faires says. He admits a similar reaction when the Squirrel Nut Zippers' "Hot" was certified gold and platinum in 1997. "Working with Atlantic had its ups and downs. We were able to do a lot more for our bands with the resources and extra staff of a major label. But we were afraid of losing our identity for taking risks. Plus, it is easy to get lost in the shuffle."

Two years later, the deal ended and Faires bought back Atlantic's portion of Mammoth. Seven Mary Three is the only band still distributed through both companies. Meanwhile, Mammoth started to search out underlying labels of its own to distribute, including Les Claypool's vanity label and Planet Dog.

"Atlantic was a good step, but we wanted to go up a notch. There, we would work an album to a certain point and then be expected to turn it over to their staff," says Balcom, who started as an intern at Mammoth. "We felt we needed a different type of arrangement—one with attention and financial backing but also autonomy. It would be something like what Interscope has. We didn't want to fall into the mix, get ignored by our parent, deal with the politics or the priority shuffle."

Several companies, from Universal to A&M, expressed interest. About a year ago, Faires chose to sell Mammoth to Walt Disney Entertainment and changed its major-label distribution to PolyGram Group Distribution (it formerly used WEA). The label also now uses Alternative Distribution Alliance for records that will need a more personal touch. This duty used to be handled by Relativity (RED). They used Disney's Miranda partnership as a role model.

"Now, if only we can become as successful as them," Faires says. "Disney is probably the most powerful and successful entertainment company around. They have the drive to build up their music side. Plus, there are added perks—like hearing about cool soundtrack projects before other companies, and the free admission to Disneyland year-round."

DUST BROTHERS DEAL

Mammoth dove into the world of soundtracks last October with "Hurricane Streets," which helped launch the career of Marcy Playground. Last month, Faires also saw the release of "Free Tibet," a documentary about the San Francisco Tibetan Freedom Concert, which was released by the Milarepa Fund and Mammoth Pictures. He was executive producer as well. The label also maintains several ongoing series, such as "ESPN Extreme Games," "Best Of The Buzz Bin" and "Rare On The Air."

The first post-Disney deal the label made was a joint venture with Nickelbag owners the Dust Brothers and Mitchell Frank, called Ideal Records. Negotiations started last February and were finalized in early September. All Nickelbag acts, including Sukia, Creeper Lagoon and the Brothers themselves, will move over to Ideal.

"Jay is a success story and understands what we are going through, so this is an ideal partnership," Dust Brother Michael Simpson says. "He is all about sticking with his bands for the long haul. We are down with that."

ZIPPERS ON THE WEB

Mammoth also prides itself as an innovator of new media. It was the first independent label—and one of the first record companies, period—to establish a presence on the World Wide Web, back in 1992. Starting with the new Squirrel Nut Zippers album, "Perennial Favorites," Mammoth has promised that every release will have enhanced material on it.

Balcom says, "Value-added" is a phrase you hear right and left from retailers and consumers. We just want to make people happy. Also on Mammoth's plate are its first Christmas album—care of the Zippers on Oct. 27—a weekend-long anniversary party and several anniversary projects, including a greatest-hits CD in January, a boxed set a few months later and a tentative covers album with artists like Tool covering Fu Manchu.

"These projects have been a lot of fun to compile and plan," Faires says. "It makes me realize how much I've loved my job for the entire 10 years. Here's to the next 10."

From the top: Dust Brothers, Creeper Lagoon and Fu Manchu

It's been a wild and woolly 10 years!
For a very special 10 year old

We're so proud of how you've grown
and of everything you've become. You deserve
all the wonderful successes life can offer.

Happy Birthday Mammoth.

Love,
Buena Vista Music Group

p.s. You're adopted.
Happy 10th Mammoth!

Thanks for sharing your music

Escher's Movement mantle

squirrel nut zippers
Super-Catalytic Band

We just worry about learning more, improving our craft, playing our best and writing good songs, says the Tarheel sextet.

By this far, Maxwell has released three full-length albums, a handful of singles, and has been a live favorite in the North Carolina area. Maxwell has been involved in several other projects, including his own band, the Squirrel Nut Zippers, and has also contributed to various other recordings and collaborations. Maxwell's music is characterized by its energetic, high-spirited, and sometimes humorous style, with influences ranging from blues and jazz to pop and rock.

For the 10th anniversary of Mammoth, this special issue features an interview with Maxwell and an article about the band's success and future plans. The issue also includes articles on other notable bands and musicians, as well as reviews of new releases and events. The issue aims to provide insights into the world of music and the people behind it.
True artists.
True artist development.


Their breakthrough release that put calypso/raitme/swing back on the radio, featuring the singles 'Hell' and 'Put a Lid on It.' Over 1.3 million records scanned and counting.

Where it all began. Their stunning 1995 debut is now over 200,000 units scanned and selling 2,000/week.

Brand new release just in time for the holiday season. Eight new and diverse Christmas tunes plus two Zipperized standards. Several national TV appearances planned in conjunction with full media blitz and tour.
because, as the company grows, to properly serve the artists we’re going to have to have some help.

But we’ll never get caught in bidding wars ‘cause a lot of those things are ego—one label’s head of A&R versus another’s—and because 98% of the time they’re financially stupid.

I mean, you can do intelligent stuff. Strangefolk is this band we just signed out of Burlington, Vt. Huge touring base developing. (Monterey Peninsula Artists) Chip Hooper, who’s been Agent of the Year the last two years—he does Phish, does Dave Matthews—and hasn’t signed a band in a year-and-a-half, just signed these guys.

I like them ‘cause they’re not too noodly live, but there’s serious musicianship and three-part vocal harmonies—which is what sent me over the edge—and they have a couple of songs that have real three-and-a-half-minute song structure.

They were out on a 10-week tour of their own without a record deal. They went into San Francisco for the second time ever and sold out the Great American Music Hall in advance. They were going into markets they’d never played before and drawing 550 people in Pittsburgh, over 600 in D.C. When a band draws 2,800 people in their hometown and 650 in San Francisco without a record deal, there’s something going on.

When your Atlantic deal was up, you were courted by several majors. Why did you sign with Disney?

Joe Roth. I spent 30 minutes with him and decided that’s where I want to be. He’s like the most laid-back guy in the world. He runs the film studio, so now I have very little to do with him, but Rob Cavallo serves the same role, and he’s a lot like Joe in a lot of ways. And again, Joe had known Cavallo for years, had done films with him, so there was this real bond and trust that had built up there. And Cavallo’s track record, going back to the Lovin’ Spoonful to Sinead O’Connor and Prince, is impeccable. And you go and play him some music and the guy gets jazzed—or he sees how you’re jazzed on a new artist that you really believe in—and it gets him excited. And that’s still what the music business should be.

But a lot of what Joe and Disney and Rob Cavallo have provided is the opportunity for us to compete on a level playing field with the majors and still maintain this real boutique, family atmosphere where you’ll kill for your artists and never take “no” for an answer. Ideally, we’re trying to meld the two.

So, what does celebrating your 10th anniversary mean to you?

Three days of bands playing in Chapel Hill and lots of beer. So a big party—and thinking about where we’re going in the next five years.

Where do you want to be in five years?

I want to see our company doing about $100 million in sales in five years, which I think is pretty realistic. It’s where Interscope was four years ago when Doug Morris bought the company from Time Warner. It’s 10 million units, roughly. The best record labels created scenarios where they could think long-term. Record labels are not valued on what their P&L was that year. Interscope was losing $6 million a year, but they were able to take that long-term viewpoint to build it, and now the profits have come along. When David Geffen started Geffen Records, he lost hundreds of millions the first five years. But Steve Ross saw the vision, knew David had the skills to pay the bills, and in year six or whatever, he made it all back in spades. It’s a risky business, and people who don’t understand music culture don’t get it. But I think Disney has made this serious long-term commitment to being in this music business. And having Cavallo here is great.

Any advice for those who want to start their own record label?

Don’t take “no” for an answer—because you’ll get told that a million times. Sign bands that give you goosebumps instead of one you think is going to sell a lot of units. And pay attention to the business side. You don’t do your artists any good if your record label goes out of business.

SQUIRREL NUT ZIPPERS

Continued from page 32

we don’t want to be a part of a trend. Trends are limiting and divisive. You are yesterday’s paper before it’s even written.

The success of the Zippers inevitably helped catapult the swing craze and other swing-influenced acts like Cherry Poppin’ Daddies or the Brian Setzer Orchestra into the spotlight. Maxwell wishes these bands luck, saying that many of them have a legit love of the music, but he is concerned about market saturation.

He says, “Every label starts looking for an act that fits the criteria of cool. It starts to ruin the sound for people, which is unfair. It just has to come down to having good material and working hard. All the wave-riders will crash. I just worry about whether I am learning more, improving my craft, playing my best, writing good songs, and if everyone in my band is too.”

CHESTNUTS AND DER BINGLE

The Zippers are currently strutting their musical stuff on tour and on “Christmas Caravan,” a holiday album released Oct. 6, it contains eight original songs and two standards, “Sleigh Ride” and “Winter Weather.”

“They are the perfect band to record a Christmas album,” says label founder and president Jay Faires. “We expect it to become a holiday standard, like Bing Crosby.”

The album was recorded in four weeks, and the band, despite the time pressure, didn’t want to fall back on too many covers. “If you are going to do it, you want to do it right, so we arranged, wrote and recorded them all except a few favorites,” Maxwell says. “Chris’ grandfather wrote ‘Hanging Up My Stocking.’ It was beautiful to do something one of our ancestors wrote.”

Mammoth, from PMDC

Congratulations

Mammoth

on the Big 10th

PolyGram Manufacturing and Distribution Centers, Inc.
Bad Boy Hopes To Check Older Audience Into 112’s ‘Room’

BY ANITA M. SAMUELS

LOS ANGELES—With "Room 112," the R&B group from 112, Bad Boy Entertainment hopes to showcase the quartet’s songwriting and production talents and to prove that the group can maintain its popularity with more up-tempo songs—a switch from its ballad-heavy debut. The album, due Nov. 17, is expected to have a simultaneous U.S. and international release.

"112 originally came out with [the Notorious] B.I.G. and Mase," says Marcus Logan, the label’s director of marketing. "That gave them that youthful push. A lot of the songs and themes were along those lines. You still get that with ‘Room 112,’ but the [album] has more mid-tempo/uptempo stuff. The songs are all within the guidelines of love. It’s a lot more sexy than the first album: The ladies are going to love it, and so are the men for it."

"Love Me," the first single, went to radio Sept. 14 and was released commercially Oct. 6. "It has a great R&B build with great possible crossover appeal," says Logan.

Helen Little, PD of R&B outlet WUSL, Philadelphia, says "Love Me" is a top five request. "I think [the single] is really good. I was glad to see that they’re coming back with a sophomore project that [is getting] the same kind of response that the first one did. I think they built a solid reputation with their first project. I think people expected something good, and they got it."

According to Broadcast Data Systems, the single garnered 841 spins at radio for the week ending Oct. 11.

But for the Atlanta-bred group, comprising Michael Keith, Q Parker, Slim Shadey, and Daron Jones, the most satisfying aspect of working on "Room 112" was having creative control. "We wrote and produced the majority of the [songs] on the album," says Keith. "They are still romantic songs, but are on the edge of being sexy and classy at the same time." Parker adds that executive producer Sean "Puffy" Combs allowed the group members to just be "them-selves."

"It’s one of the best R&B albums that I’ve ever been involved in," Combatsays. "The group was extremely involved. It’s their sophomore album, but it’s like their grades are getting better."

Logan says that the members of 112 hope to establish their individual personalities on the new album, in a similar manner as did the members of New Edition. "That’s what they are looking to also do: to stand out a little more and show what dimensions they each bring to the group," says Logan.

The album’s 14 tracks feature the writing talents of Diane Warren, Kelly Price, Leslie Bratlhwaite, and Mario Winans and the production credits of Nate "Production," Dallas Austin, and Combs. Guest artists include Lil’ Kim, M.G., and Mase.

A PROMISING START

Although 112’s self-titled debut sold 974,000 units, according to SoundScan, Parker says that some of the feedback he and his group members received about it was that it was "just too slow." Overall, the vocalist admits that the album was "ballad-heavy... We are giving more songs that people can dance to. ’Room 112,’ he adds, will be balanced by the type of ballads the group is known for. "More up-tempo will help because you have to have one type of song on an album."

"112" peaked at No. 5 on Top R&B Albums and at No. 37 on The Billboard 200. On the Hot 100, "Only You" peaked at No. 13; "Com’See Me" peaked at No. 18; and "Come See Me" peaked at No. 31. On Hot R&B/Singles, "Only You" peaked at No. 3; "Com’See Me" peaked at No. 15; and "Cupid" peaked at No. 2.

According to SoundScan, "Only You" sold 1.1 million units; "Cupid," 1 million units; and "Come See Me," 341,000 units. In addition, the quartet—with Combs and Faith Evans—won the 1997 Grammy for best rap performance by duo or group for "I’ll Be Missing You," a tribute to the late Notorious B.I.G. The collaborative effort debuted at No. 1 on both the Hot 100 and Top R&B Singles. Parker says that the plan for the

With ‘Westside,’ Clockwork/Epic’s TQ Thinks Locally, Charts Nationally

BY DAVID NATHAN

LOS ANGELES—Generating much anticipation among radio, retail, and consumers alike for the Nov. 17 release of "They Never Saw Me Coming," Clockwork’s latest offering, which already has one of 1998’s fastest-selling singles by a new artist: "Westside."

The single, serviced Sept. 15 to R&B and crossover radio, is No. 11 on this issue’s Hot R&B Singles chart and No. 12 on the Hot 100. "I expected to get to this one day," says the singer/songwriter/whose music has been described as ‘90s-styled R&B with a street edge. "I just didn’t think it would happen with this song."

The Mobile, Ala.-born artist was concerned that “Westside”—his tribute to his years growing up in Compton, Calif., and to pioneering West Coast rappers Tupac Shakur, Ice Cube, and Too Short—would be perceived as a regional record, but the song is fast becoming a national hit. According to SoundScan, the single sold 115,000 units in its first week.

According to Randy Franklin, VP of urban promotion, Epic Records Group, the single has been building throughout major markets. Epic had TQ—whose full name is Terrance Quaites—cut 14 special radio versions of the song tailored for different markets, says Franklin.

Epic VP of urban marketing/artist development, Jamison Hines, says TQ did a Clockwork Entertainment—started by Debbie Hammond and TQ’s manager, Theresa Price, and a joint venture with Epic since April—a day after the national single’s release. TQ’s EP on "Westside" prior to the label’s national involvement.

"Our street team began working on it 14 markets in 22 markets," she notes. "He did a sampler cassette, had T-shirts made with TQ’s logo, and served a vinyl version of the track ‘Your Sister’ to mix shows, record pools, and underground DJs. We began our setup for ‘Westside’ in June with a swipe campaign, postcards, and the video (directed by Darren Grant), which initially went to regional outlets, BET, and the Box."

TQ has appeared on BET’s “Stage” and “Soul Train.” A performance on “The Jenny Jones Show” was scheduled for mid-October.

Noting that TQ is a worldwide priority for Epic, Scott Green, senior director of worldwide marketing, says TQ was Sony Music’s internal pick for promotion in Miami in July, creating the kind of buzz that led to commitments for global release of the single and album in January 1999. The set’s Canadian release date is the same as in the U.S.

The single got a very early radio response from stations like KPWJ Los Angeles, KYLD San Francisco, and KCAA Oxnard, Calif. According to Epic, TQ’s crossover senior director Darren Fox, “Westside” then began getting adds at stations such as 91.1FM Tampa, Fla.; WPWJ (Power 96) Miami; and WPGC Wash., D.C. "We had an initial top 50 record but ‘legs’ to go beyond the West Coast,” says Fox.

“We’ve been on ‘Westside’ for about six weeks now, and it’s been in heavy rotation. It’s a thumper, a radio item for us,” says Damon Young, assistant PD at KPWR Los Angeles.

Royce Fortune of L.A.’s Fortune Records says that there have been “plenty of reorders on the single."

(Continued on page 51)
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<tr>
<th>WEEK</th>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PRODUCER</th>
<th>IMPRINT &amp; NUMBER/RECORD LABEL</th>
<th>SONGWRITER(S)</th>
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<th>REMARKS</th>
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<tbody>
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<td>104</td>
<td>1</td>
<td>Still the I Lookin'</td>
<td>I Told You So</td>
<td>B. Albin/S. Vaccaro</td>
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divine

Fairy Tales

the debut album featuring the timeless, soulful gold single "Lately"
also "One More Try" "I Never Thought" (with Lady Mecca)
& "Sweet Essence (Your Love Is Something)"
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### Hot R&B Airplay

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<tr>
<th>TITLE</th>
<th>ARTIST (IMPRINT/PRODUCTION LABEL)</th>
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<tbody>
<tr>
<td>DOO WOP CHART THINGS</td>
<td>(TURTLES/REGENCY)</td>
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<tr>
<td>THE FIRST NIGHT</td>
<td>(WE SHALL OVERCOME/STRAND)</td>
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<td>ARE YOU SURE</td>
<td>(AKON/DEF JAM records)</td>
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<td>HOW DEEP IS YOUR LOVE?</td>
<td>(FILA DEE/DEF JAM records)</td>
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<td>FRIENDS OF MINNEAPOLIS</td>
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<td>LOVE LIKE THIS</td>
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<td>(ERIKAL/RECORDS)</td>
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<td>(THOMPSON/Impulse)</td>
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<td>(BETTY havey/ASCAP/EMI)</td>
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<td>GET WHAT YOU'RE NOT GETTING</td>
<td>(JOE/JIVE)</td>
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<td>COME AND GET WITH ME</td>
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Records with the greatest airplay. © 1998 Billboard/Comunications.
new album is to increase the age of the act's initial fan base, which he says is between 16 and 18. "We want it to be accepted by everybody; even groups that say, 'My Little Secret,'" says Parker.

Calvin Thbourne, buyer for HMV in Atlanta, predicts that 112's new album will do well there. Although Thbourne says the store has only sold four copies of the CD single, he expects that the group's follow-up set will prosper. "It's a slow start, but even if this single doesn't blow up, I think their album will sell well to radio listeners and to those in the 18-30 age bracket."

That's what they are looking to do: to stand out a little more and show what dimensions they bring to the group."

MAJOR MARKETING PLAN

112 began an international promotional tour Oct. 5 to help establish the group's identity in Europe. A concert tour is in the works but is to be determined by Combs, says Logan. The advertising campaign, Logan says, includes bus benches in New York and Los Angeles, as well as fliers and posters distributed by the label's street teams. A 112 spot will begin airing on BET and the box two weeks before the album's release.

In addition to upcoming radio contests, Logan says the label is planning contests with cable networks such as the WB and Fox and fanpages such as Teen Beat and Black Beat.

Print ads for 112, according to Logan, have appeared in Rolling Stone, The Source, Double XX, and Right On! Logan adds that the label is looking into placing a 112 billboard on L.A.'s Sunset Boulevard.

For reviews and feature stories, Logan says, the label is targeting Spin, Rolling Stone, Vibe, The Source, Double XXL, and Right On! Logan adds that the label is looking into placing a 112 billboard on L.A.'s Sunset Boulevard.

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Ashworth's Dub Pistols Pack Varied Punch On 'Point'

by Michael Pialetta

TURNT IT OUT: The Belgium-based 99 Percent Records is responsible for "Got To Dance Disco" by the Groove-lines. The brainchild of the aforementioned HOGO, with production roles going to the more-than-welcomed Bini & Martini, "Dance Disco" is a heart-pounding house that interweaves gospel tinged male vocals and progressive keyboard stabs. Hypnotic, to say the least. Retro heads should look no further than Decoy & Peter Ramson's remix, which overflows with percussion and a rubbery, 20-year-old baseline.

While numerous R&B/hip-hop producers have sampled the Ray Ayers nugget "Everybody Loves The Sunshine," leave it to Full Intention to pay homage with a complete re-make. Though this updated version of "Sunshine" harks back to another time and place, it's still a masterpiece as it should be: tightly combined and seductive, this is an apt extension of the original song.

ITALO BEATS: Several Italian imports recently landed atop our desk that demand immediate attention.

First up is Marshallows Record's "Shine (Your Love On Me)" by Jelly Groove. The song's delicious, effervescent groove is courtesy of remixers Eric Kupper & DJ Curly. It's reminiscent of his work on Shawn Christopher's anemic "Sweet Freedom." Working alongside his Electronic Groove label, Curly is an unidentified female singer who sounds a lot like a young Cathy Dennis. For a deeper, jazzier excursion, go directly to Victor Simonelli's club mix.

Producer/mixer Luciano Berry, going under the Village moniker, steps back in time with "Angel." Re-issued on John Disco, the track cleverly samples a hook—or two—from Tavares' '70s classic "Heaven Must Be Missing An Angel." While purists will no doubt howl at the groove, we find "Angel" good fun.

Speaking of which, Straight Soul's "Luv Is The MSG," on Division Records, will either be embraced or vilified. There will be no in between here. A wondrous of the indefatigable MFSB classic, the newly supplied "Luv Is The MSG" scores a slew of underground points for keeping the song's original essence intact while also moving into the present with a thick house baseline and a choice of lip-lacerating covers changing the song's title over and over.

Keeping within the retro vibe is Bini & Martini featuring Romina Johnson, whose "Dancing With You" (Ocean Trax Records) is a tribute, of sorts, to Carrie Lucas' late-'70s chestnut "Dance With You." Using that song's timeless chorus, Gianni Bini and Paolo Martini have fashioned a new song, replete with new choruses. Diva Johnson displays ample sass as she rumps through this disco-embellished house. And while remixers HOG and Love Solution provide underground and pop perspectives, respectively; it is the work of Full Intention that has our full attention.

Dance Breakouts

Mute To Give U.S. A Paul Van Dyk Crash Course

BY CHARLES R. BOULEY II

LOS ANGELES—Paul van Dyk is sitting in his hotel room in downtown Manhattan. In just five hours he'll drop the needle on the first record of the evening at his bimonthly guest-DJ spot at Twilo, one of the city's more revere clubs.

With excitement pouring out of his voice, he simply can't wait to that night's event: a special DJ event, Van Dyk likes to create a frenzized atmosphere on the dancefloor.

"I'll play whatever it takes to get the right mood on the dancefloor," van Dyk explains. "While most of what I play are instrumental tracks, I like to take you on a little journey with my work. It's a question of quality." These days, quality appears to be at the very core of the German-born van Dyk. In addition to his stellar DJ career, van Dyk has been earning much applause for his remix and production work.

For this reason, Mute Records is releasing not one but two of his CDs: "Seven Ways" and "45 RPM." According to the label, this unusual, and somewhat energetic, marketing move is being undertaken to give Americans a crash course in the music of Paul van Dyk, a top 10 pop artist in his homeland—plus a what's new on the rest of the world.

"At first, we were only going to release "Seven Ways" and just put out '45 RPM' as catalog," says Stephanie Rae, who is in charge of electronic surveillance and development at Mute. "Rae admits there were a few glitches to overcome. "At the time, England was releasing '45 RPM', as well as the single 'For An Angel'," she recalls. "This happened two months before our albums were scheduled to come out. Originally, we were going to release the single 'Words From Seven Wats', but then 'For An Angel' exploded. We saw the opportunity and took it."

The implementation of van Dyk's dual marketing plan took the form of a double A-sided CD single featuring both 'Words' and 'Angel'. It was the perfect combination that Mute needed to generate a buzz in the U.S.—especially with more and more retail outlets and radio stations embracing electronic dance music.

Van Dyk's transition from DJ to producer/artist occurred at a significant time in his life. (Continued on next page)
MUTE TO GIVE U.S. A PAUL VAN DYK CRASH COURSE
(Continued from preceding page)

"I lived in East Berlin before the wall came down," says van Dyk, who is signed to MFS in Germany. "There was absolutely no underground club culture. My friends and I would watch West Berlin radio shows and then replay them at parties we had. When the wall finally came down, it was like a musical freedom."

Van Dyk found a way to cut through the energy of the era in his own music—and the music of others.

"At the time, the music in Berlin was very raw and not covering the emotional aspect of human beings," van Dyk explains. "Growing up, I enjoyed New Order and the Smiths, both of which created very emotional music. I especially liked the bridges they were making between the emotional and the hard-edged."

In March 1991, he was given the opportunity to DJ at Berlin's legendary Tresor club. Immediately, he became addicted to club culture and began working outside of Germany. Soon thereafter, van Dyk collaborated with Cosmic Baby on numerous demos. MFS heard them and contracted the duo to produce Vision Of Shiva's "Perfected Day." By 1993, van Dyk had made a name for himself as a remixer and, ironically, did remixes for New Order.

Whether assuming the role of producer, remixer, or artist, van Dyk makes certain that his work captures the raw energy of the club scene. That means infectious grooves, innovative basslines, and an emotional intensity not often heard in electronic-based music.

"Dancing, producing, remixing, and recording—it's all important," van Dyk says. "In the studio, you can express yourself directly to tape. You can put your feelings and energy into a track. But then it's important to play it in a club to see how people react."

In December, van Dyk will embark on a stateside club tour, which is being handled by Pam Film and Torsten Jurk, who is also van Dyk's manager.

"I don't play live sets as you might think," says van Dyk. "I always try to bring something across in my sets. And it's not just about playing the hits. That's too easy. I try to create atmosphere. In the process, I hope to educate, too."
**Columbia’s Dodd Steps Into Spotlight**

**BY DEBORAH EVANS PRICE**

**NASHVILLE—**After an acclaimed first album that spawned an executive cover of Tom T. Hall’s “That’s How I Got To Memphis,” Columbia will release Deryl Dodd’s self-titled sophomore set Nov. 24. The current single, “A Better End,” is introducing country programmers to the Texas-born singer/songwriter’s music.

The perception seems to be that he was a hit artist in need of the right material, and “A Better End” is a positive chord. “It sounds great on the air,” says KUZZ Bakerfield, Calif., PD Evan Bridwell. “I’ve always known Deryl had the talent, and I think with this one, he’s got the song.”

“It’s awesome. It’s a hit. It’s a smash,” says KNON San Diego music director Steve Barnes. “People just need to give it a chance. Personally, I think he just needed the right songs. I think that’s why things haven’t necessarily worked out in the past, but this is definitely the song. This is a hit.”

Dodd is understandably pleased at the reception he’s getting. “The smile never leaves my face or my heart,” he says of the reception for the single. “And that the fact that I wrote it—it’s something I’ve lived through—even makes it mean so much more.”

Executives at Sony Music Nashville feel Dodd’s time has come. “He’s the real deal as far as I’m concerned,” enthuses senior VP of sales and marketing Mike Kraski. “We’ve got him in the habit of assembly-line new artists who are young and good-looking. We slap a hat on them, put a guitar in their hand, and supply them with a lot of music from the songwriting community. On the other side, it comes out contrived; the consumer sees that. They hear that.

“Deryl Dodd is not some young boy,” Kraski continues. “He’s a man. As Deryl has said, ‘If you want to learn more about me, pick up my album and listen to it.’ That’s what makes him real. The majority of the album he’s written or co-written, and it comes from his heart and his soul. It’s about what Deryl Dodd has been through, and what one person has been through as a human being usually has a universal sentiment.”

As anyone who comes in contact with Dodd can attest, he’s a dedicated musician but a reluctant star. He rose up through the ranks in the industry, performing in his native Texas, then landed gigs in Martina McBride’s band (even singing background vocals on her albums, where he first met Sony Music Nashville executive VP Paul Warley) and later in Tracy Lawrence’s band before signing with Columbia.

He admits that going from being a sideman to being in the spotlight wasn’t easy. “He almost didn’t want to make a second album. ‘I had a real eye-opening experience the first year of having my record deal,’” he says.

(Continued on page 46)

**Tractors Look To Turn It Over Again With ‘Farmers’; George Jones Inks With Asylum**

**TRACTOR FACTOR:** Three years ago, one of the most unlikely groups of the modern country era burst upon the scene with one of the most unconventional albums of the modern country era. That’s not unusual: What was unusual was that in a period of hit acts, the Tractors quickly went double platinum and more. Nothing succeeds like sudden success.

In this case, it was a bunch of middle-aged guys woods-budging down in Tulsa, Okla., who would challenge country norms and expectations with a sound that at once incorporated wide-open roadhouse boogie with a traditional country sensibility.

Now the question is, Was it a one-off or could they do it again?

A mere three years later, the Tractors have delivered a second album to Arista/Nashville. “Farmers In A Changing World,” due Nov. 3, has a mature but boogie serious feel to it. It includes a hidden 11th cut, “Hale-Bopp Boogie,” which is introduced by the funeral tones of the old gospel song “Bringing In The Sheaves.”

Head Tractor Steve Ripley tells Nashville Scene that the state of farmers in a changing world amounts to this: “We’re pretty much scratching our heads, staring at the horizon, and wondering what the heck is going on.”

Ripley notes that “Hale-Bopp Boogie” came about from the passing of the comet itself, and in typical Tractors fashion the group intended “to make the record in a week and put it out. We stopped work on the album to do it as a topical thing. But the Hale-Bopp Comet was long gone before we were done. But it’s a nice little song. I put everything I knew into the lyrics.”

In regard to the end of the millennium, says Ripley, “I’m fascinated with it. I was going to call the album ‘Millennium’ or ‘Turn Of The Century’ because I figured it would take that long to get it out. But now maybe we can do one in a year. Now we’re on a roll. That’s no funny.”

Ripley says he enlisted Elvis’ sidemen Scotty Moore, James Burton, and D.J. Fontana to play on the song “The Elvis Thing” to honor them. “Anybody who plays guitar knows that James and Scotty are the guys. The song is autobiographical, as anyone who grew up driving a...”

(Continued on page 46)

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**She’s Theirs.** Linda Davis recently delivered her new video, “I’m Yours,” to the staff at CMT. Shown, from left, are CMT’s Margie Taylor, DreamWorks Nashville’s John Rose, CMT’s Randy Wilkes, Davis, CMT’s Chet Parr, DreamWorks’ Scott Borchetta and James Stroud, and AristaMedia’s Jeff Walker.

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**Tractors Scene**

by Chet Flippo

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**The Gift**

During this holiday season of joy and sharing, the Air Force and artist Martina McBride have a special gift for you and your listeners. It’s a free hour-long program featuring Martina singing songs of the season from her CD *White Christmas* and contemporary selections from her CD *Evolution*. We think you’ll enjoy this holiday collection and personal interview with Martina. If you are a licensed station and you’d like to receive your own copy of *The Gift V*, give us a call at (210) 652-3937.
### **Top Country Catalog Albums**

*Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan.*

**OCTOBER 24, 1998**

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<th>Title</th>
<th>Label</th>
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<td>19</td>
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**Greatest Gainer**

1. Shania Twain - "Come on Over" (Country) 50,961 (55,908)

**Pacesetter**

1. Kenny Chesney - "I Will Stand" (Country) 26,205

**Hot Shot Debut**

1. Aarron Tippin - "She Attempts Too Much" (Country) 12,900

**Billboard** Top Country Catalog Albums.

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*Note: The table continues with more details about each album, including prices and other relevant information.*

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*Source: Billboard Top Country Catalog Albums.*

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*Compilation by SoundScan.*
COLUMBIA'S DODD STEPS INTO SPOTLIGHT

One of the things Dodd found uncomfortable was "being a spokes-
person for myself. I'm used to doing it with my playing and singing. Going around and organizing other people wanting to know everything about me freaked me out," he says. "I'm a private guy. I'm very much into music and very serious about it. I'm like a little kid with all this, Errol. I'll try to get some naivete to what I do, because I think it keeps the purity of what I am. The business sometimes can take that out of me."

Not wanting the business of music to interfere with his passion for making music, Dodd says he pulled back a little and regrouped. "Between the first and second album, I pulled back, hung out with friends, and got myself going again."

While we were talking, I ran into a couple of friends like Kenny Beard, who co-wrote "A Better End." "At first we didn't even pull out our guitars; we just talked," he says. "Then we started writing, and some great songs started coming out."

The first single Columbia released in preparation for the sec-
tional debut was a track titled "On My Hands," which peaked at No. 62 on Hot Country Singles & Tracks. Dodd says it wasn't what people were expecting after Dodd had reacted positively to "That's How I Got To Memphis" and were expecting songs with that depth. "A Better End" is the new power of single, and Dodd seems to be on the right track with radio again. ("Time On My Hands" has been dropped from the album.)

The album was produced by Blake Chancey and Chip Young. Kraski says they've delivered the music, so now it's up to the label to give the marketplace a chance to experience Deryl. Kraski says the plan springs with radio.

"I think it's going to be a fabulous start there," says he. "We believe that we will be able to take this all the way to a top five hit single. I think it will be well received and running in that regard, I don't think we'll have any further problems at country radio. "Better End" is a song that gets instant reaction."

Kraski says the label plans to uti-
lize Dodd's Texas roots in breaking him nationally. "We're going to focus aggressively in the Southwest," he says. "We're hoping to put together a concentrated market in the Southwest in December and January. Our Southwest branch will focus on and around those concen-
trated dates."

Dodd is looking forward to the Texas dates and appreciates Columbia's approach. "I'm from there and my mom is the personal, so a lot of people from that region relate to my music," says Dodd. "It's the tradi-
tional, cowboy, Copenhagen [a smokeless tobacco brand] crowd. All those things are my kind of crowd, and I think it's smart to build from where you have some kind of foothold and naturally things evolve. Then if people in Philadelphia want to hear what I do, it's because they have heard it and like it instead of me forcing my music on them. I'd like to be brought to the party, not forced in."

Building a grassroots fan base in clubs and honky-tonks is something Dodd says as long as he is having success, and he says Dodd likes that route. "Deryl loves to play the small-
COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLES (Publisher - Licensee) or Stand Music Dist.
20 26 CENTS (Golden Phoenix, SODC/SONYSongs.
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## Billboard Hot Country Singles 

**October 24, 1998**

**Top Country Singles Sales**

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<th>WEEK</th>
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**Hot Airpower**

- **10**

**Facts and Figures**

- **Billboard/BPI**
  - **Artist**: THE WILKINSONS
  - **Title**: "Fly (The Angel Song)"
  - **Debut on the Chart**: #55

- **Charts and Awards**
  - **Billboard Hot Country Songs**
    - **Debut on the Chart**: #1
  - **Country Music Association**
    - **Debut on the Chart**: #55

- **Certification**
  - **RIAA Certification**: Gold
  - **Sales of 500,000 units**

- **Additional Information**
  - **Recording Industry Association of America**
    - **Certification**:
      - **Gold**: Sales of 500,000 units
      - **Platinum**: Sales of 1 million units

---

**Artist Information**

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<tr>
<td>THE WILKINSONS</td>
<td>&quot;Fly (The Angel Song)&quot;</td>
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**Additional Notes**

- **Billboard/BPI Chart**
  - **Debut on the Chart**: #1
  - **Highest Position**: #1
  - **Weeks on the Chart**: 12 weeks

- **RIAA Certification**
  - **Gold**: Sales of 500,000 units
  - **Platinum**: Sales of 1 million units

- **Recording Industry Association of America**
  - **Certification**: Gold
  - **Sales of 500,000 units**

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**Release Date**

- **October 24, 1998**

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**Compliance Data**

- **Compiled from a national sample of retail and store radio**
  - **Top 40 Country**
  - **Rack Sales Reports**
  - **Collected, Compiled, and Provided by SoundScan**
Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by:

**BILLBOARD**

**OCTOBER 24, 1998**

**Top Contemporary Christian**

**ARTIST**

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<td>TOUCH N' NUL 111CHORD</td>
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<td>DELIRIOUS?</td>
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<td>TWILA PARIS</td>
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<td>PERENNIAL — SONGS FOR THE SEASON OF LIFE</td>
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<td>NIKKI LEON</td>
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**HIGHER GROUND**

by Deborah Evans Price

**TRICK OR TREAT:** Sparrow recording artist Carman has special plans for this Halloween. He's scheduled "Mission 9:16," a live television special, to air on the Trinity Broadcasting Network (TBN) 10-12 a.m. EST Oct. 31. The special will include the premiere of Carman's million-dollar video project, "Mission 9:16," the most expensive Christian music video ever produced. The broadcast will also be available on the Salem Radio Network and on the Internet at www.wcb.org.

The event is being supported by a national marketing and advertising campaign that will include a full-page ad in USA Today and more than 180 billboards in six cities in addition to radio and Internet promotions. E-mail and a direct-mail campaign are being directed toward churches and others in Carman's demographic.

**AGAITHER GATHERING:** Among other upcoming TV specials to look for are "Atlanta Homecoming," which airs at 10 p.m. EDT Oct. 21 on TNN, and "All Day Singing At The Georgia Dome," air at 10 p.m. EDT Nov. 28 on TNN. Both specials were taped last summer at the Georgia Dome before a crowd of 35,000 during a 12-hour concert. The show features the top names in Southern gospel music, who routinely appear in Bill Gaither's acclaimed "Homecoming" video series.

**MUSIC & ARTISTS**

ELLA FITZGERALD, whose sense of "color" and "freedom in tempo"—or swing—sets a fine example, says Bartoli (who studied flamenco as a youth). "Great jazz singers know how to fly—improvisate," she says. "And that's something all opera singers can learn from."

Bartoli's disarming musicality—her own brand of swing—has helped her find an audience in the crossover medium. "There are no other current opera star, with her 30 solo albums selling over 25 million copies worldwide, according to her label of 10 years, Decca/London. From her classic debut in Rossini arias to last year's chart-topping set of Italian bel canto songs, the 32-year-old Bartoli has produced music that communicates beyond the opera clique, no matter the repertoire: "If You Love Me," her collection of rarely heard Italian arias, is one of her most popular discs, selling more than 117 weeks on the Top Classical Albums chart and peaking at No. 5. Her second Mozart survey also went top five, as did her first set of French songs, "Chant d'Amour." Over the past decade, only Pavarotti has had more chart success among singers—and in terms of aesthetic consistency, Bartoli has the tenor beat by a wide margin.

Due Tuesday (29) is "Live In Italy," Bartoli's newest disc and one that points ahead even as it celebrates the triumphs of her Decca tenure. Culled from two intimate concerts in Vicenza's stunning Teatro Olimpico, the album begins with Bartoli accompanied by early-music specialists La Sonrisa and La Gioiosa Marca in Baroque arias of Caccini, Handel, and Vivaldi—music that perfectly suits Bartoli's tone and temper. In Caccini's "Tu Chari La Penne," and "Amorall" you can hear baroque (for the first time) a mix of baroque voice with late Baroque and early romantic; the singing is sort of antique; "My soul is very close to early music," Bartoli says, adding that the evergreen enthusiasm for such material shouldn't be surprising: "After all, these songs are simple and deep ways of expressing feeling, of expressing love."
**Artists & Music**

by Lissa Collins

**In the SPIRIT**

**THE PRINCE IS BACK:** With “Any Day,” the latest installment from John P. Kee’s Victory in Praise Music & Artists Convention in Charlotte, N.C., and features guest vocalists Christopher Gray (of the North Carolina Mass Choir) and Bruce Parham, who offers lead vocals on the cut “Fight Every Battle.”

“Because the collection is composed of songs of the church and a lot of the people who frequent it’s concert are ministers of music in their respective churches, we are heavily targeting churches with a special mailing and more specialized promotions,” says Verti marketing director Carla Williams. “Because the release is a natural title of our fourth quarter, it will have prime position in our independent origin, coalition stores, and our chains.”

The album was produced—and all of the songs penned—by Kee, whose time is now split between his Charlotte-based church and music.

Kee, affectionately called the “crown prince of gospel,” is gearing up for some production work on Albioner Walker’s forthcoming release. Also newly released from Verti is “The Real Meaning Of Christmas, Volume 11,” a follow-up to 1996’s “The Real Meaning Of Christmas, Volume 1.” Featured are Yolanda Adams, Fred Hammond, John P. Kee, the Canton Spirituals, Twinckie Clark, and Virtue. A 60-minute “Real Meaning Of Christmas” radio special is slated for both gospel and R&B stations, and a 60-minute television special is in the planning stages.

**LEADER OF THE PACK:** With a total of seven nominations, Fred Hammond leads the pack of nominees for the 14th annual Stellar Awards, slated for broadcast Jan. 9 in Atlanta from Chicago-based Central City Productions.

The formal presentation of official Stellar Awards nominees was made Oct. 9 by Dottie Peoples and Vicki Winans’ Seminary Mass Choir. Verti Records’ fourth quarter shifts into full swing. Released Oct. 12, the album was recorded live at Kee’s 1997 Victory in Praise Music & Artists Convention in Charlotte, N.C., and features guest vocalists Christopher Gray (of the North Carolina Mass Choir) and Bruce Parham, who offers lead vocals on the cut “Fight Every Battle.”

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**Artists & Music**

**Blue Note's Printup Flies High With 'Traces'**

**Blue Notes**

by Steve Graybow

"I put a lot of work into these compositions; they mean a lot to me and reflect a lot of what is going on in my life at this point in time," says Printup. "Even though my other records had original compositions, I think I took my writing to another level on this record."

On "Nocturnal Traces," Printup shows that he has the tunes, and the well-articulated passion, to break away from the young-ion pack. A familiar face on the New York scene for several years, the 31-year-old Printup is known for his work with the Lincoln Center Jazz Orchestra, in addition to several dates recorded for Blue Note. Despite the fact that his music appears on the cover of his new CD, the amiable Printup is quick to acknowledge the combined talents of his quartet, which includes drummer Williams, pianist Kevin Balas, and bassist Ricky Ravelo.

"As a unit, this band goes back several years, although the individual relationships stretch back even further," says Printup of the quartet's cohesive sound. "Look at the great John Coltrane records. Those were by groups, not by one guy providing all the input. The best music comes from ensembles, and that's what we are.

Printup appears briefly in the final scene of the upcoming Sean Connery film "Dancing About Architecture," playing a trumpeter whose materialization completes a thread in the film's plot. Printup contributed three songs to the movie's soundtrack, which features the music of Chet Baker.

Printup is also on a tour of Russia, the Czech Republic, Poland, and Germany:

"There is a real hunger for jazz there," he says. "They don't have many people playing the music there, so the audiences are very appreciative. They want jazz, and we're gonna give it to them!"

**G O O D W I L L: The 10th annual "Evening With Friends Of Charlie Parker" fund-raiser will be held Oct. 28 in Roseland in New York. The all-star performance is being arranged by Max Roach and Milt Jackson.

The gala will raise money for Veritas, a nonprofit organization providing substance-abuse treatment for those suffering from life-threatening addictions. You can contact Veritas at 212-863-9182.

The National Music, for the Advancement of Colored People is looking for submissions for its 40th annual Image Awards. Letters wishing to have a jazz project made eligible can contact the organization directly at 323-857-2454, ext. 209. Albums must have been released during the 1998 calendar year; the deadline for submission is Oct. 20.

**R A C E:**

**Artists & Music**

FLYING HIGH: When inspiration strikes Marcus Printup, his soaring. Literally. "I tend to get inspired at high altitudes," the trumpeter says. "So I actually do much of my writing on airplanes."

While Printup cannot explain this phenomenon, he does acknowledge that as a composer, he is seriously attuned to his surroundings.

"Just hearing melodies and harmonies, whatever is going on around me, gives me inspiration," he says. "Sometimes I get inspired just hearing someone else play or paying attention to something that someone is doing."

Printup's new album, "Nocturnal Traces," released Sept. 8 on Blue Note, includes several compositions written for and inspired by people close to him. The album's opener, "Woody's Heat," was inspired by Printup's drummer and longtime friend Woody Williams.

"I was listening to a record he was playing on, and there were not many chording, just a unison line with the alto and the trumpet," says Printup, scaling a musical example. "The drum took a little break between the lines. It inspired me to write the melody line for the song, giving Woody that space to do his thing."

Similarly, Printup says that "Shortening Along" was written for his wife; it uses her maiden name in the title. It describes a motion Printup observed her making while listening to some hard bop.

**T Q THINKS LOCALLY, CHARTS NATIONALLY**

(Continued from page 35)

The public is already asking for the album, and I think it's gonna be a big record for us," Printup says.

With all 14 tracks written by TQ, "They Never Saw Me Coming" includes production by Mike Mosley of Steady Mobbin Productions (known for his work with Shakur and E-40, who is featured on the track "Gotta Make That Money").

Videos for "Bye Bye Baby" and "The Comback" have been hired for in-store play at lifestyle accounts, retail, and clubs, says Epic's Joyce.

Initially signed to Atlantic Records in 1985, TQ left the label in 1997 without releasing any product, citing "creative differences" as his reason for his departure. Through Clockwork Entertainment, the artist entertained bids from several major labels before settling on Epic.

Joyce says a national promo tour kicked off Oct. 11 in St. Louis and will extend through mid-December. The label's Green says TQ will undertake European jaunts Nov. 22-Dec. 2; it will include a showcase in London for Sony executives and key journalists.

Joyce notes that in support of the November release for "They Never Saw Me Coming," Epic has set up a World Wide Web site (www.tqweb.com) that displays upcoming promotional dates and performances. The label is running ads on various Internet sites, including Electronic Urban Report, Rap Diva, and Hip-Hop 88. The label is instigating a consumer print ad campaign in October, along with a commercial on BET tagging both the single and the album.

TQ's songs are published by his own Strictly Music and administered by Sony/ATV Music. He's booked through Dash Entertainment.

**TOP REGGAE ALBUMS.**

**TOP WORLD MUSIC ALBUMS.**

**Billboard**

**OCTOBER 24, 1998**

**TOP BLUES ALBUMS.**

**TOP REGGAE ALBUMS.**

**TOP WORLD MUSIC ALBUMS.**

**Artists & Music**

BLUE NOTES

by Steve Graybow

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On "Nocturnal Traces," Printup shows that he has the tunes, and the...
Buddy Kaye Surveys Several Pop Eras

VETERAN WRITER STILL ACTIVE AFTER SONY/ATV PURCHASE OF HISCATALOG

BY IRV LICHTMAN

NEW YORK—A songwriter for more than 60 years and a music publisher in the industry for more than 40 years, Kaye has seen his pop hits straddle eras from swing to rock’n’roll.

Kaye, 80, is still active as a lyricist and has nearl completed a libretto for a musical based on the life of legendary screen star Greta Garbo, with melodies by Mort Garson. Sony/ATV Music Publishing has an option to publish the finished score.

The Sony/ATV connection goes beyond the possibility of bringing Kaye’s musical: It recently acquired, for an undisclosed sum, a publishing company Kaye established in 1961 known as Budd Music (Billboard, Oct. 17).

“I was ready to enter the 21st century doing business as usual until I met Richard Rowe, president of Sony/ATV,” Kaye says. “I found him to be the most intelligent music publisher I have ever dealt with in 60 years.” Among the catalog’s hundreds of songs are memorable copyrights whose writer shares or entire publishing rights are owned by Kaye.

In the swing era, Kaye, a one-time saxophonist, played a leading role in a fad that saw a bevy of familiar classical themes being fashioned into new pop ballads. With collaborators Ted Mossman, he wrote two giant hits: “Till The End Of Time” and “Full Moon And Empty Arms,” both of which reached No. 1, respectively, in Chapin and Rachmanoff.

Among his many other hits are “A You’re Adorable,” written with Fred Wise and Sid Lipman; “I’ll Close My Eyes” written with Billy Reitman and “Quiet Nights,” with Antonio Carlos Jobim. Kaye says one of his most successful co-writing efforts was “Sweet Georgia Brown,” which he notes “is practically the national anthem in Italy.” Co-written with David Hess, it was a novelty hit for Pat Boone in 1962.

Kaye’s other collaborators have included such top melody men as Jimmy Van Heusen (with whom he wrote “Not A Stranger” for Frank Sinatra), Julie Styne, and Jimmy McHugh.

His songs have been covered by several generations of musicians and swing orchestras, including the Andrews Sisters, Sinatra, Glenn Miller, Benny Goodman, Perry Como, Lena Horne, Nat “King” Cole, Elvis Presley, Boone, Johnny Hartman, Karen Carpenter, Dusty Springfield, Frankie Lymon, Charles Aznavour, and the Blackwood Brothers.

Kaye, who said that at age 15 he knew he would write songs for the rest of his life, started his personal hit parade with “This Is No Laughing Matter,” a song he wrote with Al Frisch that had hits versions by Glenn Miller and Charlie Spivak.

Kaye, a native New Yorker, moved to the West Coast after an assignment to write lyrics for the title song of the 1967 Otto Preminger film “Hurry Sundown.” He says he decided to form his own publishing company when, even with several hits under his belt, publishers began turning down “some very good songs of mine.”

“I had a vision,” he says, “of having a publishing company that not only would have my songs but new material and renewals of major songs.” Interestingly, Kaye shortly thereafter became an international factor when he opened a company in London.

There was an immediate resentment of me by other publishers when I opened my own firm,” he says. “They thought that I wasn’t showing them my best material and was saving my better songs for my own company.

In England, they welcomed me as an important writer. I had hits there (that crossed over from the U.S.);

In a collaboration with composer Phil Springer, Kaye eventually had a big rock’n’roll U.K. hit with Cliff Richard’s recording of “The Next Time.”

One of Kaye’s favorite tales involves the title song for “Hurry Sundown,” which was eventually recorded by Harry Belafonte, among others.

“Composer Hugo Montenegro carnegie in operation on a title lyric,” Kaye says. “Director/pro-ducer Otto Preminger had heard 10 lyrics by writers and turned them all down. He said that I’d sent with Preminger at his offices in New York and find out from him what he wanted the lyrics to say.

“I took notes, and he gave me in essence a lyric. All I had to do was give it meter and rhyme. When I came back to see him, he didn’t like one of the lines. ’But it’s good, I said. ’But I am not a songwriter!’ he replied.”

With Montenegro, Kaye wrote the still-popular theme to TV’s “I Dream Of Jeannie,” which has been used recently in commercials for Louis and Burger King. “Till The End Of Time” will be used in a forthcoming film starring East Wood and Peter Fonda, which involves a family living in a bunker during World War II.

Kaye taught a lyric-writing class at the University of California, Los Angeles, from 1975 to ’85, and he earned a Grammy Award for a children’s spoken-word album, “The Little Prince,” featuring Richard Burton.

Of the current crop of songwriters, especially those who also perform their works, Kaye observes, “They think they are in the music business; they are not.” And because they are not deep into learning the needs of the business, they often fail at a second attempt as writers. That first album took them five years to pull together. With a hit, they have to come up with a follow-up in five months, and the well is dry. Their egos don’t allow them to accept outside songs or assistance.

“I think every publisher should have a quality-control person. Young people won’t like that, but high-priced people have coaches in other areas, such as sports. That would elevate the business. We’re not at a very high point now, are we? It’s a second business, not a song business.”

Meanwhile, Kaye—who has written successful books, including “The Gift of the Guitar” and his autobiography “Dmitri,” and now in its 15th printing—says he continues to write songs every day at his home in Rancho Mirage, Calif., which he shares with his wife.

“That’s what a songwriter should do,” he says. “Write every day, and read every day.”

Radio Show Tackles Craft, Business Of Songwriting; A Gershwin Feast

TALKIN’ BOUT SONGS: If talk-radio fans want to talk about songwriting, they’d better be able to Write The Song, composer and music critic Larry Miller says. And that’s one of the creators term “an on-the-air songwriting seminar with segments on both the craft and business of songwriting.”

Entering its second year this fall, the 30-minute program is syndicated on six stations by the 29-station Los Angeles Radio Network, from the University of Texas. Its hosts are Mary Dawson, a song writer who is also president of CSQ Records and Music in Dallas, and Sharon Braxton, a lawyer and journalist with news/talk KLRR Dallas, where she has produced features covering the entertainment.

Says Dawson, “We also feature interviews with both established and aspiring songwriters, profile segments giving the stories behind the hits, and on-the-air questions, selected from e-mail, phone calls or written in or submitted by our listeners.”

Dawson tells Words & Music that the program has been approached by an Internet specialty company, and negotiations are now taking place. “Technology,” she says, “now permits call-ins from the audience through either E-mail or phones during such a broadcast.”

ALWAYS CELEBRATED: George Gershwin’s centennial was Sept. 26, but that doesn’t mean he is about to be forgotten in music industry activity. Here’s a major undertaking from Warner Bros. Publications that is earmarked for release by the end of this month: a two-volume boxed set, “The Songs Of George And Ira Gershwin: A Centennial Celebration” ($49.95) that Warner says contains every musical work that George and his brother Ira—a centennial birthday day baby in 1996—worked on together. The set has more than 100 songs in 750 pages, along with reproductions of original sheet-music editions, eight pages in each case. (color plates are not included in Gershwin’s era), and a volume one preface that contains anecdotes provided by the Gershwin family. 

As the songwriting scholars and just plain lovers of Gershwin in works are assured that there are complete verses and choruses, including every song for which Ira wrote alternate lyrics.

On George’s birth date, San Francisco-based Monarch Records officially launched “Gershwin On Monarch,” performed by an entity the label refers to as the Crown Project. It consists of gospel star Sandi Patty, vocalist Tim Davis, flugelhornist Dmitri Matheny, and pianist/composer/arranger Mark Gasharros.

The album is the first in a series promised by Monarch that will salute composers and jazzmen. Due 1999 is a salute to Duke Ellington.

VOCAL WORKSHOP: The Songwriters Guild Foundation, in association with the Songwriters Guild of America (SGA), will present an ongoing series of vocal performance workshops for singers/songwriters at all levels, 10 a.m. to noon on Saturdays at the guild’s location in Hollywood. The teacher is Phyllis Osborne, assistant national director of the SGA. For registration information, call the SGA’s office at 323-462-1108.

Columbia Release Of Dylan's 'Albert' Bootlegs Raises Recording Questions

BY BILL HOLLAND

When word got around last month that Columbia/Legacy was finally releasing the famous "Live 1966: The Royal Albert Hall Concert" album Oct. 16 as the latest in its ongoing Bob Dylan "Bootleg" series, recording enthusiasts buzzed anew with questions about the methodology behind the project.

As most Dylan fans know, "the best album never released" was not recorded at London's Albert Hall at all but in New York's Radio City Music Hall during a two-night stand May 17, 1966, performance in Manchester's Free Trade Hall. One set is solo Dylan; the other is an eight-song, electric-band powerhouse with Dylan backed by the Hawks, later to become the Band. It was one of four shows (including two performances at Albert Hall) that CBS taped throughout England and Ireland in that period.

Actually, "Live At Albert Hall" has become a generic term for dozens of recordings of Dylan's 1966 tour with the Hawks. Many of them —taped by CBS in various locations in the U.K., Europe, and Australia—have been bootlegged throughout the years. It was the tour when Dylan, now the Arlo Guthrie-influenced protest folk singer, transformed his role into the rock role of cuddling Carnabian Street outfits and unleashing some of the most blistering music heard up till that time.

By the mid-70s, "the Albert Hall" bootlegs became a cultural touchstone for music fans of the hippie-era baby boomer generation. Dylan aficionados have wondered, argued, and speculated about every aspect of the album —including the recording itself—since bootlegs of recordings from many of the dates appeared in various versions of varying quality in thousands of indie record stores throughout the world.

Once a subject of discussion among fans was why Dylan and the band weren't good enough.

Ceceoni speculates that if Room With A View had been a multiple-studio facility, it might have lasted another year, "but he says that its ultimate fate would have been the same.

Ceceoni adds, "As and "had trouble with his Solid State Logic 9000J console—which he purchased in early 1997—ceased to be a novelty. "When we got our 9000, there were almost nine or ten, and SSL is dropping their prices, so the studios are dropping their rates. You can get an 88-channel board for $400,000. As a studio owner, you never win. You put in a 9000 and you sell your room for $2,000 a day. Then the next guy puts one in and charges $1,800 a day. Then the next guy charges $1,600.

In the short time it was in business, Room With A View catered to a rock-based clientele that included acts like the Dave Matthews Band, the Verve Pipe, and Paula Cole—all of whom made commercial breakthroughs with records they mixed there. Room With A View also hosted more established artists, including Ozzy Osbourne.

Before closing, Ceceoni seriously considered changing the console, but he couldn't justify the expense. "I looked at the Sony Oxford," he says. "Great console, great technology, but it's a million dollars. I can't justify it."

Also bootleggers who claimed to have never been finalized at press time, Room With A View's SSL 9000J is expected to go to the band's Unique Recording. The rest is to be sold at auction. It sold out within the exception of vintage, irreplaceable pieces, which Ceceoni will hold on to for the time being.

An avid photographer, airplane pilot, and owner of a bed-and-breakfast in the Bahamas, the Italian-born Ceceoni says he plans to start a business selling tall tales online. He's not closing off the possibility of getting back into the studio business. "The door is definitely open," he says, adding, with a laugh, "I might get back into the business again."

The closing of Room With A View brings to light a troubling aspect of the studio business. Costs have risen dramatically while rates have remained stagnant. This trend has been going on for as long as most of us can remember—perhaps 25 years. One studio owner recently told me that he was looking at early-'70s receipts of one of New York's top facilities and was astounded to learn that most of the top rates were exactly the same then as they are now, a quarter-century later. However, the average investment necessary to construct and equip a top-notch room has increased more than tenfold in that time, according to sources, from approximately $50,000 to at least $15 million. (These are very rough estimates based on informal conversations with studio owners and equipment manufacturers.) A big reason for the increase in costs, besides inflation, has been the need for an ever-growing number of tracks in recording/mixing situations, whereas recording projects in the '70s and '80s seldom exceeded 24 tracks, today it is not unusual for a major mix to require up to 96 tracks. Accordingly, consoles and tape recorders—which account for the bulk of a studio's investment—are bigger and therefore expensive.

This trend underscores the harsh reality that the studio business is not for the faint of heart. Those who were successful in it tend to fall into any of the following categories: (a) they are in love with the recording process that they can't be away from the profession; (b) they are independently wealthy and run the studio more as a hobby than a self-sufficient business; (c) they have multiple rooms and are booked solid at top rates; (d) they purchased highly coveted, vintage equipment when it was affordable; or (e) they can afford to write off losses from a music studio against a larger business, like a record company or a film post house.

STRAIGHT OUTTA BROOKLYN: At One on One South—The Los Angeles studio formerly known as Brooklyn Recording—director of recording Bill Dooley is about to unveil the project he has spent the past four months working on: an 80-input Neve 8078 with 112 faders of George Massenburg Labs automation.

"We're building the perfect beast," says Dooley. "We've got a '76 console with the bells and whistles that have been removed. It sounds great. I've been living with this full time since April 5."

The customized board—two Neve 8078s joined together to form an 80-input frame—will be the third of its type in the States, joining the ranks of Allen Sisters' similarly configured consoles in this Ocean Way studios in Los Angeles and Nashville.

The two consoles that make up the all-discrete, class-A board came from Motown's Hitsville studio and a television studio at EMI in Cologne, Germany. Joined together by Dooley and Pat Schneider of Van Nuys, Calif.-based PS Tech, the board will sport a center section that will allow engineers to do most of their work in the sweet spot rather than jump back and forth between channel strips. Additionally, the center section will be configured to accommodate eight-channel mixers.

Most of the work on the console was done off-site, allowing the studio to continue operating until late September. (Among its recent clients have been A&M recording artist Josh Clayton Felt and producer Ed Cherney, who worked on a Peabo Bryson/Robert Flack project.) Dooley says he expects One on One South to reopen as early as Monday (19).

Besides the new console, One on One South underwent other modifications in its control room, including moving the patch bay to a side wall and expanding the equipment rack in the back wall. Founded in 1991 by Madonna manager Fred DeMann with Dooley, the studio carved a niche in the competitive L.A. market as a vintage Neve mixing facility with recording and overdubbing capabilities. Among its clients are Fiona Apple, Bonnie Raitt, the Wallflowers, Little Feat, Sheryl Crow, Madonna, Johnny Cash, Don Was, Ed Cherney, David Foster, Peter Asher, and Rick Rubin.

The studio, One on One South, which formerly housed the offices of Madonna and DeMann's Maverick Records, now serves as headquarters for Yoshiki's new label, Etaex Records Internation. (He also owns and operates Japan's Platinum Records label, affiliated with PolyGram.)

FOR THE RECORD

An article in the Oct. 3 special section on recording studios incorrectly stated that Dolby has licensed masters for remixing in 5.1-channel surround sound. A Dolby spokesperson says the company "has not invested any money in licensing or paying for remixes in 5.1."
from information in the liner notes and from people who worked with the tapes earlier:
Sources say that most of the Manchester tapes used for the official release were recorded in stereo but that some of the tracks came from a mono version that was recorded simultaneously with the stereo master.
Four of the U.K. dates were recorded in stereo, taped on a 3-track tape recorder rented from the I.B.C. Recording Studios in London, according to sources.
Although the brand of the original recording machine isn’t mentioned in the liner notes, English engineer Malcolm Addey—who has been in New York for many years but at the time was working at EMI’s Abbey Road Studios—said he is sure that the machine was a three-track Ampex 350.
“They were the only multi-track machines I.B.C. had available for hire at that time,” Addey says. “There’s absolutely no speculation about this whatever. In fact, I used exactly the same 3-track machine from I.B.C. for a July Garland concert at the Palladium.”
The Ampex 350 accepted large 10-inch reels and pulled 1/4-inch tape at 15 inches per second (i.p.s.), guaranteeing high-fidelity sound. Unfortunately, during the performances, the audio signals were run through an automatic limiter/compressor, which cut down the possibility of overload distortion but also clipped the tops of high-volume peaks and “swelled” quiet passages.
A source who worked at Sony and handled the famous Ampex multi-track records in recent years says they were recorded on Agfa 1-inch tape.
The limitations of a 3-track machine made a top-to-bottom remix impossible for reissue producer Jeff Rosen and his remix team of Legacy A&R executive Steve Berkowitz and freelance engineer Michael Brauer. The tapes were “pre-mixed” at the time to be able to fit on the three channels—bass and drums on one channel; piano, organ, and possibly guitar on another; and the vocals and room ambiance on the third.
With live recording a seat-of-the-pants process in those days, the on-location engineers fiddled with the channels well into the actual performance. A source who worked on the tapes in the past says, “When we listened to the original tapes, you could hear the engineers bussing stuff—assigning channels—for vocal up the middle, and so on. Guitar would be on the left, and then, boom, it was on the right.” To keep the sound images constant, the source says, “there was a fair amount of careful, delicate remixing that had to be done.”
There was also a lot of “bleeding,” he remembered, in which sound from one channel leaked into the tracks on another channel. However, he says, the Agfa tapes were “in good shape and not too noisy.”
As for the microphones originally used by the engineers, photos of the concerts in the liner notes don’t reveal which microphones were used for the drums, keyboards, and guitars, which are shrouded in darkness. But several photos clearly show that a Neumann U-87 or U-67 condenser mike was used to capture Dylan’s vocals for the 3-track tapes. In addition to the dynamic mikes placed in front of him for house sound.
The Sony/ Legacy reissue team made use of mono tapes of most of the performances on the tour, recorded from a monaural feed on a Nagra portable machine, a recorder mostly utilized by filmmakers and journalists for high-quality voice recording and field work. It was the machine of choice for D.A. Pennebaker, who was filming the Dylan tour, and his sound man, Robert Van Dyke. Apparently these audio tapes were—or became the property of—CBS, the precursor to Sony Music.
“The Nagra—a precision-built mono machine that pulled 1/4-inch tape—was highly regarded in the 1960s (the company only offers digital recorders today). Given the time frame, current Nagra GM Nancy Belt concludes that the machine used by the filmmaker was either a Nagra 3 or its offspring, the SNF, which incorporated a hidden 60-cycle sync tone for film match-up.
Both models hit the pro audio market in 1958 and sold well for years. Although they haven’t been manufactured for 30 years, used models are still in demand with filmmakers. Repair specialist Mario Aquera at New York’s Professional Sound Services says, “They’re really good; they’re unbreakable; and the recording heads hardly ever wear out.”
As great as they were for film sound, the Nagra tapes had two flaws as music performance recorders—the 1/4-inch-tape restriction and the fact that the 12-by-6-by-3-inch machines could only accept 3-inch reels, which limited recording time.
Beyond the Nagra’s limitations, the Dylan mono tapes suffered the additional calamity of being recorded at 7½ i.p.s. rather than the maximum speed of 15 i.p.s., limiting high-frequency response to 12.5 kilohertz, according to Aquera. That was fine for voice recording, and even the Dylan solo material, but hardly the perfect choice for the electric-band sound. Legacy staff listened to all the tapes and concluded that in terms of both recording quality and performances, the nod went to stereo tapes recorded on the four nights on the three-track machine, with a few exceptions for the solo material. The Manchester tapes were judged to show Dylan and his electric band at their best.

One Candle For MPA:
The Music Producers Guild of the Americas celebrated its first anniversary at a general meeting Sept. 26 at the Audio Engineering Society Convention in San Francisco. Shown in the back row, from left, are Elliot Scheiner, Advisory Committee; Tim Heile, project director; Ed Cherney, chairman; Michael Frondelli, Advisory Committee; Al Schmitt, Advisory Committee; George Massenburg, chairman, Technical Committee; and Chris Stone, executive director. In the front row, from left, are Joe Chircarelli, Advisory Committee; Richard McIverney, chairman, Education Committee; Frank Filippeti, Advisory Committee; and David Reitzes, Advisory Committee. (Photo: David Goggin)
Artists & Music

by John Lannert

DIALING FOR PR.: "Puerto Rico Se Levanta" a seven-hour telephone broadcast on Oct. 11 to Telemundo affiliates in Puerto Rico, New York, and Miami, is expected to raise $15 million, according to the show’s producer, Tony Mojena. Of that, $11 million was raised outside of the island.

Mojena adds that part of the statewide donations raised at the Telemundo affiliate stations in Miami and New York will be earmarked for hurricane victims in Haiti and the Dominican Republic.

The telephone, which aired from Telemundo’s studios in San Juan, was sponsored by the largest Red Cross to benefit the hundreds of thousands of island residents hit hard by Hurricane Georges Sept. 21. The corporate sponsors of the event were the Telemundo and the San Juan daily El Nuevo Dia. Also broadcasting on the line were several radio networks, including Cadena SalSiSoul, Sistema 102, and Cosmos 94.

The telethon featured appearances and performances from dozens of Latin stars. A number of artists, including MP’s Big Boy and RMM’s Chen Feliciano and Celínés, even worked the phones, receiving donations.

Sony Discos’ Elvis Crespo performed his smash

"Suvemente" and then sung the duet hit “Pura Darte Mi Vida” with labelmate Milly Quezada.

Among the other artists who performed were EMI Latin’s Janelle, TroyJox/Sony’s Melina León, and RMM’s Domingo Quiñones and Manny Manuel. Also performing were Sony Discos’ Willy Chirino; his labelmate wife, Lissette, and Grupo Manía.

Sony Discos’ Gilberto Santa Rosa, WEA Latin’s Yolanda Monte, and Danny Rivera sang the telephone’s theme song, “Puerto Rico Se Levanta” (roughly translated as “Putting Puerto Rico On Its Feet”). They were joined in a final rendition of the theme by Quiñones, Lucesita Benítez, Dagmar, RMM’s Michael Stuart, and Ariola/BMG’s Jessica Cristina.

Santa Rosa also sang “Patria” with Rubén Blades, who recorded the classic, and WEA Latin’s Ricardo Montaner.

A highlight of the telephone was the arrival in the TV studio of a delegation of actors and recording stars brought in by music mogul Emilio Estefan Jr. Accompanying Estefan were actors Jimmy Smits, Esai Morales, and Jennifer Lopez; Sony’s Jon Secada; and EMI Latin’s Carlos Ponce, who was recovering from a arm and leg fractures suffered at his Miami home while he prepared for the coming of Hurricane Georges.

Also appearing was RMM’s Marc Anthony, who spoke about the shelters he visited and the need for contributions, and Fonovisa’s Reccenuto.

Sony Discos’ Shakira, who visited shelters one after another struck, sent a preroced greeting, as did her labelmate Ricky Martin and

(Continued on next page)
WEA Latina's Olga Tañón.

Apart from appearing and performing, several artists donated funds for the cause. Martin gave $50,000. Estefan and his wife, Epic/Sony's Gloria Estefan, donated $50,000. Quiñones and Alex de Castro, both active evangelists, donated a $10,000 check on behalf of the island's most influential evangelical church, Concilio Fuente de Agua Viva. Chirino and Lisette donated $5,000.

 Fonovisa's Enrique Iglesias was slated to appear at the telethon, but he was unable to book a flight from Spain to the island in time. He did arrive Oct. 12 in San Juan, where he visited shelters.

SONY LINKS WITH JOEY: As part of its strategy to increase its presence in the regional Mexican and Texas markets, Sony Discos has inked a distribution pact with Joey Records for "Puro Pueblo," the Oct. 27 release of Joey recording artist Michael Salgado.

The deal was signed by Sony Discos president Oscar Llorld and Joey Records president Joe López Sr. Joey is a well-established indie label located in San Antonio.

Sources say Sony's distribution of the disc may lead to a deeper business relationship between the two companies in the future.

Salgado performed at Billboard's International Latin Music Conference in 1997. At Billboard's 1998 Latin Music Awards, he won the award for album of the year, male, in the regional Mexican category for "Recuerdo Especial."

TRACKS IS BACK: After a two-week hiatus caused by damage from Hurricane Georges to the Broadcast Data Systems (BDS) monitors in Puerto Rico, Hot Latin Tracks will be published this issue.

BDS' three monitors in San Juan, Ponce, and Mayagüez collect airplay data in Puerto Rico that is used to help compile Hot Latin Tracks.

Although Hot Latin Tracks is up and running once again, the Mayagüez monitor remains damaged, so the airplay information from stations monitored in Mayagüez—WAEL-FM and W108-FM—will not be included on the chart. The monitor is expected to be replaced in the coming weeks.

Since Hot Latin Tracks was not published in the past two issues, the "last week" column and the "two weeks ago" column in this issue reflect the positions of this issue's charted titles as they appeared in the Oct. 3 and Sept. 26 issues, respectively.

One final note: Arbitron has confirmed it will release its first ratings book of Puerto Rico Oct. 27. While the island is Arbitron's 11th-largest market overall, Puerto Rico is the second-biggest market in the U.S. Latino sector.

Arbitron's book will be used to revise the cumes figures of Puerto Rico's reporting stations to Hot Latin Tracks. Those revised numbers will be used to compile Hot Latin Tracks in November.

CHART NOTES, RADIO: Enrique Iglesias' "Esperanza" (Fonovisa) climbs to the peak of Hot Latin Tracks this issue. The romantic ballad becomes Iglesias' ninth chart-topper, tying him with Epic/Sony superstar Gloria Estefan. "Esperanza" is Iglesias' first No. 1 on Hot Latin Tracks since the Aug. 9, 1997, issue, when "Miente" turned the trick. "Esperanza" also rules the pop genre chart this issue.
NOTAS (Continued from preceding page)

Topping the tropical/salsa genre chart for the third straight week, Sales of Shalika’s No. 2 entry on The Billboard Latin 50, “Dónde Están Los Ladrones?” (Sony Discos), increase 10% to 11,500 units. Shalika’s album jumps 141-131 on The Billboard 200. In addition, the album rises 6-2 with a bullet on Billboard’s Heatseekers chart. “Dónde Están Los Ladrones?” rates a good shot to become the first Spanish-language album to top that chart.

Julio Iglesias’ double-CD greatest-hits package “My Life” (Columbia) blasts onto The Billboard Latin 50 at No. 4 with 6,000 units. Sony Discos has put out a similar double CD set titled “Mi Vida: Grandes Éxitos.” The pair of CD titles marks one of the few times Columbia and Sony Discos have separately released Spanish-dominant CDs by Iglesias.

Elsewhere on The Billboard Latin 50, Chayanne’s “Adato A Tu Amor” (Sony Discos) turns in a strong debut at No. 18. It’s the loftiest slot yet reached on The Billboard Latin 50 for the Puerto Rican actor/singer whose likable performance in the film “Dance With Me” has helped boost its presence at retail. The soundtrack to “Dance With Me” (Epic/Sony), incidentally, rules the tropical/salsa genre chart for the ninth consecutive week.

La Súper Seven’s self-titled album on RCA Nashville/BMG Latin stays parked atop the regional Mexican genre chart for the fourth week in a row.

SALES STATFILE: The Billboard Latin 50: this issue: 116,000 units; last issue: 117,500 units; similar issue last year: 90,500 units.

Pop genre chart: this issue: 59,000 units; last issue: 55,000 units; similar issue last year: 47,000 units.

Tropical/salsa genre chart: this issue: 30,000 units; last issue: 34,000 units; similar issue last year: 18,000 units.

Regional Mexican genre chart: this issue: 21,000 units; last issue: 23,000 units; similar issue last year: 21,000 units.

Assistance: in preparing this column was provided by East Ross in San Juan, Puerto Rico.

LATIN TRACKS A-Z

Title: (Toploader - Loving You) (Limited) Simon Price, BMI/Latina (ASCAP)
9. No Me Conozco (Enrique Iglesias/ASCAP)
10. Aquello Que Me Diste (Copyright Control)
11. Casa De Carton (Emocion, ASCAP)
12. Cosas Sin Ruido (Copyright Control)
13. Control (Copyright Control)
14. Directo Al Corazon (Emocion, ASCAP)
15. Do Malegirou Sin Rumbo (Copyright Control)
16. El Modo De Tusam (En Voces, BMI)
17. Enel (Copyright Control)
18. Grita (Copyright Control)
19. Hotel Corazon (En Vivo, ASCAP)
20. Joly Del Carmon (Besito De Coco, Caravan, Copyright Control)
21. La Otra Parte Del Amor (Copyright Control)
22. Ne Naces Falta Tu (Copyright Control)
23. No Me Conozco (Enrique Iglesias/ASCAP)
24. Para Dare Mi Vida (Copyright Control)
25. Perdiendo Sin Tiptop (Copyright Control)
26. Peor Que Un Uso Para Mi (Copyright Control)
27. Que Strum, (Copyright Control)
28. Tengo Una Illusion (Copyright Control)
29. Tu Vida (Copyright Control)
30. Yo Me Conozco (Enrique Iglesias/ASCAP)

The Billboard Latin 50

October 24, 1998

The Index to the complete chart appears on page 58.

1. Enrique Iglesias (Sony Discos, BMI/Latina) 3 weeks at No. 1
2. Shalika (Sony Discos, BMI/Latina) 12 weeks at No. 1
3. Yolanda Be Cool (Copyright Control)
4. Los Hermanos (Copyright Control)
5. Julio Iglesias (Sony Discos, BMI/Latina)
6. Chayanne (Sony Discos, BMI/Latina)
7. Miguel Rios (Copyright Control)
8. Nacho (Copyright Control)
9. Gianni (Copyright Control)
10. Mauen (Copyright Control)
11. L.A. Espada (Copyright Control)
12. Chayanne (Sony Discos, BMI/Latina)
13. Yolanda Be Cool (Copyright Control)
14. Los Hermanos (Copyright Control)
15. Enrique Iglesias (Sony Discos, BMI/Latina)
16. Yolanda Be Cool (Copyright Control)
17. Nacho (Copyright Control)
18. Gianni (Copyright Control)
19. Mauen (Copyright Control)
20. L.A. Espada (Copyright Control)

The Billboard Latin 50

October 24, 1998

The Index to the complete chart appears on page 58.
Reunited Cold Chisel Breaks Through
Australian Act Stirring Frenzy With Comeback Mushroom Set, Tour

BY CHRISTIE ELIEZER
SYDNEY—Reunited ‘80s rock icon Cold Chisel has created a stir here with its album “The Last Wave Of Summer” (Mushroom), its first fresh material in 15 years.

The set debuted at No. 1 on the Australian Recording Industry Assn. (ARIA) chart, and in its first week it outsold other competitors 4:1-1 at retail. In addition, a 7-year-old hits compilation, “Chisel” (Warner), returned to the chart at No. 98.

On the eve of its return to touring, the five-piece is stirred by excitement in radio and retail not seen for some time.

“It makes up for all the effort, persistence, and frustration I had to go through,” the singer/manager of the band, Rod Willis, returned to the chart at No. 98.

Cold Chisel sold a million records between 1975 and 1983. Since its split, when a farewell tour drew 150,000, radio airplay has seen the group’s back catalog shift 2 million copies.

Three of its members produced solo work. Singer Jimmy Barnes sold three million units, says Gudinski, bringing Chisel’s legacy to a young audience.

During that time, offers from promoters for the group to reunite reached $2 million Australian ($1.24 million) a show.

“The offers were serious,” says the act’s manager, Rod Willis. “But the band never took them seriously. They were always passionate and uncompromising about the music. Everyone knew that when they split, it was an unfinished business. They would get back, but it would depend on the five of them.”

Four years ago, main songwriter Don Walker casually rang the others to ask if they had songs for a possible Chisel project.

“Nothing definite was planned,” recalls Walker. “We all knew we could walk away if we wanted to.”

While the members’ solo careers continued, Chisel rehearsals and recording began again. The choices of Mushroom and touring company Sports & Entertainment Limited (SEL) for a return run of dates in November were mainly due to desires for artistic freedom and low-key marketing. (SEL is typically associated with sporting events and theatrical productions like “Grease.”)

“It was never about upfront money,” Willis insists. “In June, Chisel’s comeback single, “Yakuza Girl,” was available on the Internet for $1.20; 200,000 hits in the first 24 hours, Mushroom says.

The follow-up single, “The Things I Love In You,” was released in formats with three tracks and four tracks. It sold out 40,000 pressing and made the top 10 of the ARIA chart. Marvels Tony Frano, national retail manager of the Sleeve family, “Their game plan has been awesome. Putting it all together.”

But what really encouraged Fernández to go big this year were the results of Fire & Ice in 1996 and “If Vir- gin uses the British April-March accounting year, and in March 1993, Virgin España’s turnover was 252.9 million pesetas (65.5 million), with a 2.4% market share, according to Virgin.

Fernández says that Virgin’s performance in 1996 grew by 57.3% in sales in pesetas over the previous year to achieve a 6% market share, whereas the Spanish market as a whole rose by 16.7%. By March 31 this year, the company increased its performance over fiscal 1996 by an impressive 95.3% to earn a 10.6% market share, with turnover at 6 billion pesetas ($37 million).

During the same period, the Spanish market grew by 19.6%. “I have always wanted Virgin in Spain to be able to compete with the biggest labels in the industry, and when I looked at the figures, I said, ‘This is the moment!’” recalls Fernández. “My method is to go step by step, to build a stable and solid company. But the future of Virgin in Spain will be the continuation of an important domestic roster, with different acts fitting into Virgin itself, La Raiz, or Chewaka. Within two years, I will hopefully be able to create yet another label.”

Fernández says she is fully aware that Virgin’s growth in Spain is almost entirely due to foreign acts, with the exception of Latin rock band Jarabe De Palo, whose debut album, “La Fiebre,” sold more than 500,000 units over the past two years, and whose follow-up, “Depende,” had by early October gone double platinum (200,000 units) just three weeks after its release.

Foreign acts on Virgin that have boosted the label’s results included Backstreet Boys, Massive Attack, the Verve, Chemical Brothers, Janet Jackson, and the Rolling Stones, whose “Bridge To Babylon” sold 170,000 units—the most of any Stones record in Spain.

Fernández says she is particularly pleased with the signing of Vieja Trova Santiaguera, Ochoa, and Moreno. “The best record to come out of Cuba in the past 20 years was Ry Cooder’s ‘Buena Vista Social Club,’ and I tried to create a new ‘Buena Vista’ with Vieja Trova’s first release with Lucio ‘La Manigua’ [released Sept. 14], recorded mainly in their home city.

Now They Can Dance—In Singapore
Police Relax Rules For Behavior At Concerts

BY PHILIP CHEAH
SINGAPORE—Concert audiences here are now able to dance without breaking the law. After police relaxed rulings Oct. 1, people attending shows can now move to the dance floor without fear of arrest.

“Concertgoers have been restricted for too long,” says Johnson Sob, head of international for Warner Music here. “It’s not as if fans will riot if they dance. They go to concerts to enjoy music and just want to have fun. This rule change has been a long time coming.”

Concert rules have also been relaxed in three other areas:
• Scantily attired performers will be permitted so long as there is no exposure of the groin, “private parts,” buttocks, or breasts;

• Performers are now allowed to descend from the stage to interact with the audience so long as this does not take more than 15 minutes in total;

• The concert promoter can pre-select audience members to approach the stage to present flowers to the performer or to perform with the artist.

“We are mindful that the [concert] license conditions should not stifle the creativity of the performers or the enjoyment of concertgoers and the vibrancy of the show,” says the Singapore police force’s deputy director of operations, Superintendent Jarmal Singh.

Singh continues, “The introduction of the new licensing conditions is not attributed solely to the feedback from show promoters and members of the public but also our constant review to ensure that the licensing conditions keep up with the times.”

Concert promoter Michael Roche, director of Lushington Entertainments, says, “The rules were very rigid before.”

Roche cites a Kenny G concert in May in which the artist was not allowed to walk through the crowd from the back of the stadium to the front of the stage. “This is the trademark,” says Roche, “but it was not allowed. When he insisted on going two minutes before the show, there was no way I could stop him.”

Lushington Entertainments received a warning from the police as a result of the transgression.

Tower Records Opens Store

TOKYO—Despite Japan’s worsening recession, Tower Records opened a $5,000-square-foot store Oct. 10 in the Shinjuku district here.

The outlet replaces Tower’s two previous stores in the Shinjuku area, which has long been associated with music by virtue of its many jazz clubs and coffee shops, “live houses, musical instrument stores, and large-scale concert venues such as the Liquid Room.”

The new store is larger than the two previous outlets’ combined floor space and will be Tower’s second-biggest Japanese outlet after its flagship store in Tokyo’s Shibuya district. Tower’s new Shinjuku store is in the recently constructed Flag shopping complex, which also includes retailers Ohman’s and the Gap.

Flag is located in the increasingly active area to the south and east of Shinjuku Station, one of the world’s busiest rail transport hubs.

The store comprises four floors, holds about 400,000 units of stock, and has listening booths equipped with 1,500 CDs. Store manager is Ikuo Minewaki, formerly manager of Tower’s Shinsaibashi, Osaka, outlet.

Virgin España To Expand

On The Domestic Front

BY HOWELL LLEWELLYN
MADRID—Virgin Records España is launching a major expansion of its operations in Spain, with the creation of two imprints this fall and the signing of several local and international acts—although building the domestic roster is the main goal of managing director Lydia Fernández.

The imprints are La Raiz, with an emphasis on roots music, and Chispas, for whom the aim is to sign acts with “street cred.” La Raiz signings include Cuba’s Vieja Trova Santiaguera and Eliades Ochoa and leading flamenco singer José Mercé. Chispas includes former Mamo Negro front man Manu Chao, flamenco icon Enrique Morente, and singer-songwriter Julio Bustamante.

“When I joined Virgin in August 1993, there was no domestic roster at all, despite the fact that the label was set up here in 1984,” says Fernández, a Cuban who has worked in the Spanish music industry for 23 years. “We launched a rollor roster in 1994 with flamenco couple Leo Y Manuela, and now we have 20 artists.”

But what really encouraged Fernández to go big this year were the results of Fire & Ice in 1996 and “If Virgin uses the British April-March accounting year, and in March
International

AM:PM Head Leaving To Form New Label

BY PAUL SEXTON

LONDON—A key figure in the U.K. dance music industry will head for new pastures at the end of the year. Simon Dunmore, label head of AM:PM, will leave the PolyGram imprint to work on the finances of dance imprints within majors, Dunmore says, "What the majors fail to realize about dance records is that, although as singles they may find it hard to justify them, they make an awful lot of money from compilations. That market in the U.K. is still buoyant, and the top 10 of the compilation chart is predominantly dance. With most majors having devoted dance talent to pop, having a successful dance imprint means they don't have to go to other people for dance records. I think they're beginning to realize that now."

Assistance in preparing this story was provided by Mark Solomons, intern/assistant editor of Billboard Bulletin.

EMI Offers Top Classical Sets Releases Tap The Cream Of The Catalog

BY DOMINIC PRIDE

LONDON—EMI Classics is hoping to "reacquaint" buyers with the cream of its catalog in a worldwide campaign, "Great Recordings Of The Century." The first batch of 25 recordings was issued Oct. 5, and the major intends to put out between 100 and 200 recordings in the next three years. The newly branded discs will be issued at midprice for the first time. In the U.K., that means the discs will be sold at retail between 8.99 and 10.50 pounds ($13.50-$17.65). The first batch includes Mahler's Symphony No. 5 (New Philharmonia/Barbroliri), Grieg's "Peer Gynt" (Beecham Choral Society, RPO/Beecham), Beethoven's Ninth Symphony (Hopf Chor/Beyerthur Festspiele/Furtwängler), and a collection of Brahms violin sonatas (Periman/Ashkenazy).

All have been remarstered with the Abbey Road Technology process, which EMI says adds "phono-silence" to many of the recordings. Nipper, the famous mascot used for EMI's "his master's voice" logo, will be featured in retail promotional campaigns in territories where EMI has the rights to his image. (Where it does not, as in the U.S., the Angel logo will be used.)

Theodore Lap, VP of international marketing for EMI Classics, says that the criteria for choosing which recordings to feature include "general critical acclaim or commercial success, or the recording being regarded as a reference work."

Lap says EMI is aiming at several sectors of the industry's audience that has just started to collect classical music, perhaps aged 18-20 upwards.

"At the end of the day, to address consumers who know these works exist but for whom it's never been properly presented," Lap says. "Radio presenters will also realize that they haven't got some of these items. Sometimes people need to be reminded that they exist."

The move is not a response to erosion of prices in the classical market due to budget product, says Lap. "The budget product is only repertioere-driven. These are artist-driven; they're all great artists," he says.

Lap also points out that the company's catalog makes up 70% of the company's sales, with the remainder taken up by new recordings. "You can't make a living off the reissues," he says.

EMI's record marketing team will launch a national advertising campaign as a standalone activity running from Sept. 22, when some 125 journalists from classical media around the globe gathered here. Retail promotion includes CD-sized catalogs with all 25 recordings included and a branded counter-box for 50 CDs. The second set of 25 recordings is due next February and another in October 1999.

S. African Producer West Nkosie Dies

BY ARTHUR GOLDSTUCK

JOHANNESBURG—West Nkosie, the producer most revered by South African musicians, more than any other, to be synonymous with South African music, has died at the age of 56.

The man who produced most of the recordings of Ladysmith Black Mambazo, one of South Africa's most successful exports, passed away Oct. 7 following a car accident a few weeks earlier.

He was not only the doyen of the music industry here, but also its most direct link to an era that helped shape the sound that is this country's. In the 1950s, he was one of the original pennywhistlers who brought the township jive style known as kusile to national popularity.

By the '70s, when most of the kwela stars had disappeared or passed away in poverty, Nkosie had made the other key township rhythm, mbopango, his own via his distinctive saxophone interpretations. (Continued on next page)

FLAGSHIP BBC NATIONAL TOP 40 STATION Radio 1 has revamped its playlist policy to help break new acts and grow its female audience. Starting Oct. 8, the station reduced the number of A-list tracks to make way for more daytime spins of new music from the B-list. Some A-list tracks have moved to the B-list, and new music making its way up the playlist will be featured more frequently.

Radio 1's head of music, Jeff Smith, tells Billboard, "[The changes] will ensure we continue to help break more new bands and artists through even more consistent A to B play. It's in the station's best interests to re-fine the mainstay playlist to ensure it appeals as strongly to young women as to young men."

The move is part of a trend in Europe: Other stations, such as national U.K. top 40/dance outlet Atlantic 252 and Swedish top 40 network P3, are tweaking their output to attract female listeners.

In a statement, the BBC said that EMI, Decca, and Virgin "will have to make sure EMI, Decca, and Virgin "will have to make new records that are more in tune with the female audience."

According to the British Phonographic Industry, in the U.K., 60% of pop records were bought by women in 1997, and 46% of all dance records were bought by females aged 15-24.

MIKE McGREYER

ARCADE MUSIC GROUP has appointed Michel Wolff managing director of Arcade Music Holland, replacing Rob Simonsen, who has left the company. Wolff, 43, was most recently managing director of Arcade's Spanish subsidiary and is also a VP of the European operations for the company. Wolff's primary role will be to redefine the company's relationship with European club owners and DJs. He's succeeded by president of Nico Geusebroek, president of Arcade Music Group. Simonsen is the third member of Arcade's board to leave this year. Former managing director André De Raaff also left the company until the end of the year. Former managing director André De Raaff also left the company.

THE U.K.'S RADIO AUTHORITY (RA) has fined London alternative rock station Xfm 4,000 pounds ($6,700) for failing to comply with its Promise of Performance to the regulator, the basis on which it won its license. In July, entertainments group Capella, which owns the station—which was on the air for less than a year—from Chris Parry, managing director of the Cure's label, Fiction Records, and European media giant CLT-UFA. The RA has since received hundreds of complaints from listeners charging that the station has become too mainstream. Among other measures, Xfm was cited for a failure to broadcast live artists' sessions.

MIKE McGREYER

THE VANLEEST RETAIL CHAIN, a wholly owned subsidiary of Holland's largest web, Free Record Shop, is negotiating to buy seven Studio Fox CD shops. The acquisition will expand vanLeest from 25 outlets to 32 and give greater coverage in the east and north areas of the country. Both vanLeest and Studio Fox target the 18-65 demographic.

ROBERT TILLI

RITZ MUSIC GROUP, the U.K.-based company/Irish record company, has acquired CLT-UFA's Country 1030 radio station. In the first such deal in the territory, Ritz will use the London AM outlet to exploit its own roster. "There are tremendous synergistic benefits to the group in terms of airplay for our group and our artists," says the group's chair-

MIKE McGREYER


MARK SOLOMONS

MORE THAN 50 ACTS will appear at Australian indie Mushroom Records' 25th anniversary concert Nov. 14 at the Melbourne Cricket Grounds. These include such current stars as Jimmy Barnes, Deni Hines, Paul Kelly, Leonardos Bride, and Kylie Minogue, as well as the more traditional acts like Skyhooks, Billy Thorpe & the Aztecs, Jo Jo Zep & the Falcons, Madder Lake, Sports, Uncanny X-Men, and Of 55. The nine-hour show, expected to attract 75,000 people, will be recorded for a three-CD set and video, set for a Christmas release. Negotiations continue with the Nine Network for a partial telecast. The $1 million Australian ($500,000) event is sponsored by telecommunications giant Telstra and market-leading music channel Sanity.

CHRISTIE ELJEZER

MOUSSE T

ARCADE MUSIC GROUP
S. AFRICAN PRODUCER WEST NKOSI DIES

(Continued from preceding page)

At the same time, he explored the possibilities of mbube, a Zulu gospel style, and teamed up with a then-unknown Peter Gabriel. A band called Ladysmith Black Mambazo was formed to produce its first album. Ladysmith’s later international success included the hit single “Umkhonto Wephalapho,” which means “Weapons of Our Liberation.”

For "Our survival is the struggle of the poor to control the means of life that are kept in the hands of the rich, and the struggle of the exploited to control the life that is given by the exploiters," Gabriel added to the Zulu language, "Umbali Wezimba Mambazo." He then added: "His music and its message of unity inspired many people around the world, including myself." Gabriel also noted that "West was a true artist who brought his people’s music to the international stage."
Thirty years of Chrysalis artists and music were celebrated Sept. 18 in London, when Chris Wright, one of the U.K. company's co-founders, hosted an anniversary party at Great George Street, Westminster, in the shadow of Big Ben. Scores of past and present Chrysalis staff and artists were joined by guests from the worlds of music, television, radio, politics, and show business. They heard Wright and former partner Terry Ellis toast the company's growth from music roots in the '60s to a multimedia business in the '90s. Among the Chrysalis-linked artists in attendance were Procol Harum's Gary Brooker, Jethro Tull's Ian Anderson, Midge Ure, and Leo Sayer. (Photographs: Alan Davidson)
Success Stories Still Shine Through Cloudy Economy

Although Asia's economic recession has cast a shadow over the music business, all is not doom and gloom in the East. Record-company executives are taking stock of this year's success stories and looking with confidence toward the future. In the key market of Taiwan and in Hong Kong, the regional center of the industry, a number of products have sold well in a difficult climate, as Billboard's correspondents report.

Hong Kong Optimists Focus On New Artists And Fresh Starts

BY ANN TSANG

HONG KONG—Whether you look at Sammi Cheng on Warner Music, teen newcomer Yuki Hsu on Rock Records or Coco Lee on Sony, to name just three success stories of 1998, the message is clear: Record companies in Asia are still very much in business, despite the economic downturn that has dominated the news from this region since October 1997.

"Trading conditions in Asia are difficult and, in some markets, involve considerable risk—with dealers going bankrupt and sales overall dropping sharply," says Peter Bond, senior VP for Asia Pacific at Universal Music. "Nonetheless, we have been able to grow our business and make money in the face of a recession."

With smarter marketing and the right music, record companies still make money in Asia, as the examples in this report demonstrate.

WINNING COMPILATIONS

Warner Music's "Max 3" is a joint-venture hit compilation that was released in February and, to date, has done remarkable sales of 1.1 million units, making it the top-selling compilation album in the region this year.

A second Warner compilation, "Fresh," was designed to break the mold for Asian compilation albums. The CD, a collection of rock and alternative tracks, was marketed as a "pay" compilation, thus drawing a new audience, beyond the usual teen males, to compilation packages. "Fresh" has hit more than 200,000 units and continues to sell strongly.

In Hong Kong, Warner Music superstar Sammi Cheng's "Feel So Good" album has exceeded 100,000 units and is one of the best-selling albums of the year in the market, while Aaron Kwok's "In The Wind" is also expected to hit 100,000 units. Warner has seen domestic successes from Arkana in Indonesia, which has sold 70,000 units in that country and enjoyed unexpected success in Taiwan.

Taiwan Going Strong Despite Setbacks

BY VICTOR WONG

TAIPEI—Two of Taiwan's leading record companies showed record-setting sales in 1997, despite the regional economic crash in October 1997, and this past year has proven that segments of Taiwan's music business—particularly the demand for new Chinese artists—continue to expand.

"There's still room for the domestic market to grow," says Sony Music Taiwan managing director Roger Lee. Sony posted record sales of 1.2 billion New Taiwan Dollars (40 million U.S.) during its 1997-98 fiscal year, which ended March 31, largely fueled by local artist Coco Lee, whose Sony album "Di Da Di" sold a million units, as well as the soundtrack from "Titanic" (Sony Classical), which sold 1.2 million.

This year, Lee says he expects his company to come close to last year's sales because of Harleem Yu's "Just For You" (Sony), which sold 450,000 units, and Coco Lee's "Sunny Days" (600,000 units). In addition, Sony sales have been further buoyed by

Continued on page APQ-2

Faye Wong

Coco Lee

INSIDE APQ

PAGE APQ-2 ARTISTS & MUSIC

PAGE APQ-4 MERCHANTS & MARKETING

PAGE APQ-6 PROGRAMMING
TAIWANESE R&B continues to grow in popularity, as demonstrated by the recent release of the group IPIS, whose latest release, "IPIS's Second Album" (Goldencap), has sold 250,000 copies since its June release. IPIS, which means "Cockroach" in Tagalog, is made up of four Chinese musicians from the Philippines. Its hit singles have made news on EM TV, says EM TV managing director Mark Liu. "Take a look at IPIS, whose first album didn't do very well but whose second album is quite successful.

"DANGEROUS DOME" is the title of the latest album from Thai artist Dome Pakorn Lum, 19, marking his return to the music arena. The TV presenter and singer, who is also known for his roles in Thai films, said he was inspired to go into show business when he was 6 years old and has appeared in no less than 40 television commercials. He is known for his ability to express emotions through music and lyrics.

NOT MANY PRODUCERS in Malaysia manage solo careers as musicians. However, dangdut songwriter and singer Duann Amin (who has written for Malaysian dangdut artists such as Aminah, Ananda, and others) released his latest album, "Duann: A Night of Popularity," which includes duets with Hindi performer Melina, Indonesian artist Su Lirin to Siti, and Malay's very own dangdut superstar, Aulia. The album has been released in Singapore, Malaysia, Brunei, and Indonesia, and has been highly praised for its unique blend of Eastern and Western music.

THE SOUNDTRACK of the new Filipino film "Labs Kita, Ok Ka Lang? (I Love You, Are You OK?)" has become a gold album for Star Recording after selling more than a month after its release. The film, directed by Angeline Basa, has been highly praised for its touching story and has become a hit in the Philippine box office.

While the musical style of nasyid (religious songs) has been a popular genre in Indonesia, the country's best-selling album, "Nasyid," has sold 500,000 units in Singapore, says Johnson Loh, Warner's head of marketing in Singapore. "It's like listening to Boy 2s Men with a local flavor, popular melodies set to teachings from the Koran. It's very popular with young Muslims." The album has also been a significant success in Malaysia and Thailand, where it sold over 100,000 units in the first week of its release.

HONG KONG OPTIMISTS

Continued from page APQ-1

Rising R&B, Duetting Dangdut, Singing Spirituals

Artists & Music

News In Review

HONG KONG OPTIMISTS

Continued from page APQ-1

crossover success in the Philippines, backed by strong support from MTV Asia. Other local Warner successes this year include Indonesia's "Paradise City," a parody album featuring local versions of songs by the likes of Ricky Martin and Suede, and the Cardigans' and the Backstreet Boys' "All Our Love," which is expected to hit its target of 200,000 units by year's end. Malaysia's Rajaian also hit sales of 200,000 with its album "Syukur."

This company has been on a "rebuilding" phase since April, in which they've hired music executive David Rogers, senior VP for South East Asia at Warner Music. "It's ground zero for us," he said. "There's a new market out there, and history is not important—it's what you do in the future. We believe that the multinationals have overplayed the need for relentless growth. "Now it's back to music and talent, and it's critical to have the right people in place who understand this."

Siew Kuan, president of regional independent Rock Records, based in Taiwan, reports that his label has not suffered too heavily this year and, in fact, has seen a number of key successes, such as 19-year-old Yuki Hsu, the all-female Walkie Talkies and Li Shih Tseh (see related report from Taiwan). "This is a new phenomenon in Taiwan," says Siew, of the success of young "bubblegum" artists aimed at younger fans.

Despite Korea's dramatic economic slump, Rock Korea's new artists are predicted to increase overall by 20% over fiscal 1997. The bulk of this success has come from the sale of tapes and records, with the overall market for tapes and records down to 30% over fiscal 1996. The company is also following its regional strategy of developing new artists in Korea. "If you have new artists, you have a much better chance," notes Siew. "Our company has adjusted very quickly to the economic situation, and we are still finding opportunities in every market.

Regionaly, Rock Korea's success in Hong Kong, Malaysia, and Singapore this year, with revenues down to 15% on the same mark, is said to be mainly due to lack of Cantonese releases in Hong Kong, as well as parallel imports of Mandarin product from Malaysia and Taiwan.

“We have done pretty well in the market overall,” says Duann. “In 1999, we will continue to be more focused on our Mandarin repertoire, particularly that from Taiwan. We also intend to continue signing more and more new artists, as well as experimenting with potential crossover product, such as Clon from Korea, which has now been released in Taiwan and has been very successful [70,000 units].” Duann sees this project as possibly heralding a new era of crossover opportunities throughout the region. "We are looking at every type of opportunity,” he says. "We are very confident and very positive. Even if the market is bad, we have to do things better."

REGIONAL REPERTOIRE

Sony's major success in the local repertoire in the region has been in breaking and developing Taiwanese artist Coco Lee, whose five albums to date have sold close to 2 million units combined. Lee staged her debut concert in Kaoshiung and Taipei earlier in the year in an audience of 20,000 people. "It was a very successful [70,000 units],” Duann says this project as possibly heralding a new era of crossover opportunities throughout the region. "We are looking at every type of opportunity,” he says. "We are very confident and very positive. Even if the market is bad, we have to do things better."

"Trading conditions in Asia are difficult and, in some markets, involve considerable risk—with dealers going bankrupt and sales overall dropping sharply. Nonetheless, we have been able to grow our business and make money in the face of a recession.”

—Peter Bond, Universal Music
"The music industry needs people who have the vision to support today's and tomorrow's superstars"

- Andy Yavasis, Vice President, Marketing, Sony Music Asia

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Price Cutting, In-Store Performing, Megastore Opening

DESPITE AN OVERALL decline in CD sales in 1998 so far, Taiwan's eight-store Rose Records chain began cutting CD prices by up to 10% off the regular retail price, starting June 1, in an effort to woo customers away from other rapidly expanding chain stores. "The competition between chain stores is growing," says marketing manager Kim Narula. Recently, labels have announced that artists will give out autographs only to those who have CD booklets or cassette sleeves. It's not necessary to buy the CD on the spot, however. The in-store performance helps boost the sales. If they do a really good show, it certainly helps," says Narula. Savage Garden and the Moffatts are examples of acts that have benefited from such appearances—despite the fact that the store had to repair its security doors afterward.

THE MOFFATTS, from Canada, also made a "Tower Records appearance in Singapore to launch their regional debut album, "Chapter One—A New Beginning" and set up an Internet chat session during their visit. More than 65 fans participated in the online session for 20 minutes, although an estimated 800 preteams, some accompanied by their parents, lined up for six hours to get into the store. "It was the mother of all in-store promotions," says Tower marketing manager Levena Satandanand. "The Moffatts were in our store for three hours and were overwhelmed during the autograph session." While the album was released in May, EMI planned the Moffatts' visit to tie-in with Singapore's school holidays in June. "The Moffatts are like Hanson," says EMI's managing director Peter Lau, "[They have] been successful in Germany, and we wanted to see whether we could break them in Asia." The album has achieved gold status in Singapore, with sales of more than 10,000 units.

ODYSSEY RECORDS AND TAPES—the Philippines' largest music retail chain, with 46 outlets across the country—recently opened its first megastore, Odyssey XI, in early August. The outlet is arranged around a ground floor and mezzanine level inside (a earmark level inside a four-storey shopping center) the Festival Mall in Alabang, Muntinlupa City, near the Manila metropolis. Sony Escarrilla, VP of operations for the chain, says the store carries approximately 25,000 titles in various music genres, divided nearly evenly between cassette and CDs, and also carries a selection of VCDs, laser discs and VHS cartridges. The mezzanine is devoted to classical music and jazz. There are 20 listening stations available, and a DJ appears every Friday, Saturday and Sunday. Odyssey XI also is the only music store in the Philippines to feature a performance stage, says Escarrilla, adding that several bands performed during the grand opening. A section for books and magazines is also in place.

WHILE MOST RETAIL outlets in Malaysia claim that sales are down by 40%, Tower Records Malaysia estimates it is down only 10%. Tower Records operations manager Chris Bower credits this to the chain's different approach to retail. "We don't just push cur-
Young Voters Speak Out, Boy Bands Reach Out, Pop Radio Branches Out

MTV MANDARIN will launch its first-ever Rock-The-Vote campaign this month, for Taiwan's second mayoral elections in December. The campaign, which carries the slogan "Speak Out To Make A Change," will feature daily, hour-long programs on election issues. All the candidates, including incumbent mayor Chen Shih-chian and ruling party candidate Ma Ying-jeou, will be invited to answer "questions on the show." "Taiwan is still a very young democracy," says communication manager Louise An, "and the youth vote has become increasingly important. This is the first time candidates will have a forum to address issues affecting young people." The voting age in Taiwan is 20.

INTERNATIONAL BOY BANDS can sell very well in Thailand, and "Channel V Thailand," the locally franchised music program of Hong Kong-based Channel V Networks, is often behind their success. The local music program played a vital role in the careers of Aaron Carter, the Moffatts and Take Five, each of whom has sold more than 50,000 units in the market. The music videos for those acts have been heavily played on "Channel V Thailand" via UBC, the local cable TV network, which reaches 250,000 households. Despite a small audience compared to free TV, the programming reaches the viewers with the highest potential to buy international artists' CDs.

Kahar says, "ERA is for all Malaysians (Malay, Indians and Chinese), not just Malays. We don't play something just because it's Malaysian. There has to be a reasonably high production quality for it to be on air, and it has to satisfy an urban, rather than a rural, taste. Because of this, we don't play dangdut." ERA plays 80% Malaysian music; the remainder is dedicated to regional products—be it Tagalog, Chinese or Hindi. International repertoire is played on request programs. "This adds variety to the channel," says Kahar, "but, essentially, we're a 'Buy Malaysian' channel.'

SINGAPORE'S CONTEMPORARY pop station, Perfect 10, will be launching a new one-hour R&B program, tentatively titled "Smooove," in November. "We noticed that no one else plays that much R&B on the radio," says music director Jeremy Phua, "so we decided to move into this niche over the past few months. While we have increased R&B songs on our playlist, we haven't had a dedicated program yet. So we are starting one soon." U.S. R&B songs—Next's "Too Close" and K-Ci & Jojo's "All My Life"—have become hits in Singapore as a result of the new outlet. The latter was on the Perfect 10 chart for 10 weeks. "Ironically," says Chris Ho, a Perfect 10 DJ, "the trend for boy bands has validated R&B for this generation. But it's still a very ballad-inclined trend.'

SHAKING UP the metro Manila radio scene is a weekly program launched three months ago, "Rock Of Manila," airing Saturday nights from 9 p.m. to midnight over DZRH (FM), hosted by veteran DJ Huguy Pardo, a.k.a. "Cousin Huang." Station manager Jonah says that "Kahar says the show features artists not commonly heard on metro Manila stations, from the blues of B.B. King and Robert Johnson to the classic rock of Eric Clapton and the Allman Brothers, as well as new material by similar acts. Yet the program's format is open to all types of music, including jazz, rock/fusion and reggae, and also features adventurous music by Filipino artists. Most metro Manila radio stations deal in top 40, including a generous amount of easy listening. Jonah says, adding that DZRH's regular programming—which is directed at, but not limited to, baby boomers—also includes album tracks from time to time. According to Jon, the response to "Rock Of Manila" has been very good—and record companies appreciate having music exposed that otherwise may not be heard.

"The biggest impact on the domestic market last year was the amazing drop in sales for established artists. I don't think anyone really expected that to happen so quickly. Only a few established artists will continue selling for more than a few years, so whoever finds new artists first will be the winner." —Mark Liu, EMI Taiwan

TAIWAN GOING STRONG

The demand for new artists has helped Rock Records Taiwan, which underwent internal restructuring in June to effectively erase its smaller labels. "The reorganization has divided up the responsibility for artists to the different labels and has allowed us to have better control of our release schedule and more precise targets," says Rock president Sam Duann.

So far, Rock has found success with albums by new bubblegum artists aimed at a younger audience. Among them are Yuki Hsu's "Yuki's First Album" (700,000 units), Sin Chet's "Bye Bye" (150,000 units) and Walkie Talkie's "We Can Make It" (250,000 units). Duann adds that the album has benefited from the increase in the number of chain stores, teenagers have more employment opportunities and more spending money than ever before.

"The audience is much better educated now, so there will be a greater segmentation of the market," says Duann. "You really have to think about which segment of the market you are aiming for and focus on only one important audience, instead of trying to cross over to another segment."

Along with strong sales of Karen Mok's "I Say" (Twister, 500,000 units) and Emily Chao's "Storyteller" (Rock, 300,000), Duann expects Rock to match its 1996 earnings of 2.2 billion New Taiwan Dollars ($73 million).

"Rock Records broke a lot of new talent this year," saysSony's Lee, "but the record companies are starting to catch up." The big switch for Rock in 1998 is that the majority of its sales were by Chinese artists, where only 60% of its sales the year before were from international artists.

John Parker, Taiwan managing director of Hong Kong-based music and video rental chain KPS, says, "Unless it's a major hit or a major star, international is not really happening right now. But we are selling a lot more local product as a percentage of our total from last year." Parker adds that the increase comes partly from higher sales of singles by local artists.

Though new artists are in great demand, EMI's Liu adds that marketing and promotion costs for these artists have also gone up. "Starting this year, we have been more careful about how we spend our money," he says. "We learned from our past experience that, if you make a wrong choice of artist, even underdressed successful sales could result in a loss."

In an effort to control spending in 1997, Liu severely limited the number of releases, leading to sales of $700 million ($23.3 million U.S.), but predicts that his company's sales will rise significantly this year, due to the "Jay Wei Wong" album (EMI, 450,000 units), Na Ying's "Classic" (250,000 units) and Fann Wong (100,000 units), as well as Japanese duo Chage & Ask's "Greatest Hits" (150,000 units).

In addition to parent companies, Taiwan is also more open to new styles of music, says Liu, as demonstrated by the growth of local R&B artists, such as David Tao, whose debut album, "David Tao" (Goldenpoint), sold 250,000 copies, and IPIS, whose "IPIS Second Album" (Becca) sold 250,000 units.

"People are ready to accept more styles outside of the mainstream, such as R&B. However, I don't think this will ever be mainstream," Liu says. Magic Stone's Chang, however, says the Chinese music market is still wide open. "There's still a lot of room," he says, "if you have a new idea."
Confucius says:

“When everyone around you in toilet, time to kick some ass.”

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DivX Backers Upbeat Despite Hurdles
As DVD Base Grows, Alternate Format Could Still Prompt Confusion

**BY SETH GOLDSTEIN**

**NEW YORK—**Call it the $100 misunderstanding that splits DVD and its limited-play cousin, DivX, two branches of the same consumer electronics family.

Thomson Consumer Electronics doesn’t think the extra bucks it’s asking for the RCA-brand DivX player will deter sales. In fact, the Indi-ansapolis-based hardware manufacturer, which makes both machines, expects DivX units to account for a significant portion of DVD player volume in 1999.

DivX machines, a variant of DVD technology now available from Thomson and Zenith, are included in all market estimates. However, while they can play any DVD, only DivX players can take DivX programming.

Any confusion will intensify as DivX gains visibility and consumers ponder the price differential. Some time next year, says Thomson, units with the DivX option should be available for $399, compared with $299 for the plainest-unilla DVD players.

But price is vital in gaining mass-market acceptance for DivX, and every $100 counts heavily toward building an installed base of 2 million players, according to consumer electronics analysts.

“It’s the mass-merchant consumer going to pay a 35% premium for DivX? That’s always been a question in my mind,” says Toshiba America marketing VP Steve Nickerson.

By year’s end, the DVD-player population—including a few thousand capable of playing DivX discs—is expected to reach 650,000-700,000 of the probably 1 million players delivered to retail this year. Added to the $50,000 units sold through

L.A.’s Tune-Up Shop Gives ‘Garage Music’ A New Meaning

**BY EARL PAIGE**

**LOS ANGELES—**A storefront bearing the name the Tune-Up Shop might seem more like a garage than a place to buy music, but that’s exactly what owner Todd Saunders wants it to sound like. In fact, when the CD store closes, a garage door descends that makes the business resemble

what it once was: a motorcycle repair shop. There are no windows.

“We’ve kept that look,” says Saunders, who operates the store with one employee, David Shaw. The floor is painted gray, and a sign outside advertises Indian motorcycles. “That’s the look we want after.”

Both Saunders and Shaw come by their expertise in trading and selling music through experience. Saunders worked for five years at Jim Mayberry’s 2nd Hand Tunes in Chicago, rising to GM of the eight-store chain. Shaw hails from Oklahoma City where he, too, worked in a CD store.

Saunders discovered the old garage just off the trendy boutique-lined Main Street in the Los Angeles community of Venice, just a block away from the famed boardwalk.

“I went looking for something near Main Street and the beach, and this was just about the right spot,” he says. “It was real luck. The rents right on Main Street are far too expensive . . . easily three times more over there.”

He says his rent is a modest $1,000. “We still get the Main Street business and then all the crowds coming to the beach,” says Saun-

ders of one of Los Angeles’ most popular bands, where acts from chainsaw jugglers to skateboard acrobats entertain throngs amb-
long along the boardwalk.

On evenings—and especially on weekends—Venice teems with so many people that Saunders has never felt the need for advertise-
ing. The store has good visibility from Neilson Way, a main artery between Venice and nearby Santa

(Continued on next page)

Absolut Vodka Net Site Taps Into DJ Culture

**BY DYLAN SIEGLER**

**NEW YORK—**In line with Absolut Vodka’s self-proclaimed support for emerging artists—and its designs on harnessing the Internet’s poten-
tial as a marketing tool—the company has launched an interactive Internet site focusing on electronic dance music and DJ culture.


Absolut has already indelibly marked its image on America’s popular consciousness with its instantly recognizable high-profile print ads based on the shape of a vodka bottle.

As with the print ads, the company cultivates an arts-based pres-

(Continued on page 71)
GLOBAL MEDIA, a new company based in Nanaimo, British Columbia, plans a November launch of an online store that sells music, video, and DVD. F.M.C. Capital is underwriting a $6 million private placement for the venture. The tentative start-up date is Nov. 27, Winston Barta, VP of marketing and business development, says the site will offer more than 250,000 music titles, 150,000 videos, and 15,000-20,000 DVDs. Baker & Taylor has signed an agreement to fulfill orders. The company adds that it plans to license or franchise its electronic commerce concept to other companies that don’t want to invest in Internet infrastructure. Global Media is listed on Nanaimo’s OTC Bulletin Board for small stocks. It is the successor company to the satellite programmer West Coast Wireless Cable.

MUSICLAND STORES says that sales from stores open at least a year rose 12.9% from a year ago in the five weeks that ended Oct. 5, and the company attributes the increase in part to the home-video release of “Titanic.” Same-store sales for the mall chains Sam Goody/Musicland and Suncoast Motion Picture Co. were up 14.3%; same-store sales for the superstores Media Play and On Cue rose 10.4%. The company also notes that “comparable-stores” store sales exceeded last year’s level by more than three times.

NZK, the online music company, reports that its retail unit Music Boulevard has formed two agreements to expand its business in Japan. NZK has made a deal with Japanese retailer Shinseido that will add 170,000 Japanese titles to the Music Boulevard site, making a total of 470,000. Music Boulevard will also become the exclusive music retailer for Yahoo! Japan.

RENTRAK, the revenue-sharing videocassette distributor, has made a deal with BigStar Entertainment to increase sales and rentals of videocassettes in stores and on the Internet. BigStar’s video sales business on the World Wide Web will be linked to Web pages of video retailers participating in Rentrak’s Internet service (www.formovies.com).

NATIONAL RECORD MART reports that sales from stores open at least a year rose 1.1% in September from the same period a year ago. In a statement, president/CEO William Teitelbaum says that “while the video release of “Titanic” boosted sales in early September, last year’s results reflected the tremendous success of Elton John’s tribute to Princess Diana.” NRMA operates 155 stores.

TOTAL E, the online music store owned by direct marketer Columbia House, says that it has signed a deal with cable-TV programmer A&E Networks to sponsor live Webcasts by A&E for the rest of this year. Planned concerts include Gloria Estefan in November and Tony Bennett in December. The deal is an outgrowth of Total E’s sponsorship of a recent Phil Collins A&E Webcast.

BUENA VISTA TELEVISION says it will present its first pay-per-view concert Nov. 20, featuring country artist Trisha Yearwood. The 90-minute show will be taped at Walt Disney World Resort and on the Disney cruise ship Disney Magic. (Disney is the parent of Buena Vista.) It will be available through direct-broadcast satellite providers DirecTV and EchoStar and programmers Viewer’s Choice and TVN.

VOLATILE MUSIC, a New York-based online custom-C.D. store, says it will be the exclusive online promotional partner for the RCA Bear Down Tour, which will include 13 showcases at colleges and feature the bands Babi The Blue Ox, Mysteries Of Life, and the Interpreters.

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L.A.’S TUNE-UP SHOP GIVES ‘GARAGE MUSIC’ A NEW MEANING
(Continued from preceding page)

Monica that runs parallel to Main Street.

“I’m not very pro-advertising,” Saunders says. “When I was in Chicago at 2nd Hand Tunes, they never advertised, and they did all that business. I did advertising when I first opened here in Venice, and I didn’t feel that it was too successful. Advertising is expensive. A tiny ad in L.A. Weekly was $360. But lately I’ve been thinking of advertising again, trying it once, now that I’m more established.”

The downside to his location is parking, although part of the problem has been alleviated by a Blockbuster Video outlet across the street, which is also a good neighbor because it draws heavy consumer traffic to the block.

“They’re very understanding about letting our customers park on street,” Saunders says. “I’d love to have a security guard out there at Blockbuster, so we have to warn our customers they could be towed.”

As for how a Midwesterner from Dixon, Ill., by way of Chicago, ended up in Venice, Saunders relates: “There’s not a lot going on in Dixon, except it really got on the map when President Reagan came into prominence. He was born there. I went up to Chicago, but after visiting California I just kept itching to get back here.”

Saunders says that when he opened the store, “I probably had more new than used, and a lot of it was my own collection. Today we’re only carrying about 10% new.”

Saunders notes that his dad and brother-in-law made the store’s bins; the constructions use PVC irrigation pipe legs and simple wooden frames.

“They’re servicable and not fancy,” he says. “We didn’t want anything that was slick or resembling the major stores.”

In the same vein, the signage is hand-drawn, designating a wide array of genres. Rock represents “at least 50% of our volume,” Saunders says. Other varieties range from reggae and R&B to dance, classical, and country.

“We need to have more world music and jazz,” he says. “We’re getting a lot of requests.” He notes that a lot of his customers are fans of KCRW Los Angeles, a local station with a very eclectic playlist.

In the three years the shop has been open, Saunders hasn’t diversified much from his core business.

“We are carrying posters and late postcards,” he says. One problem is room—the store is 960 square feet.

“We don’t even have a space for an office,” Saunders says. As for pricing, “our average for used is $8, and we run new product at $12.99,” Saunders says. Used product accounts for about 70% of volume. New merchandise is obtained from Pacific Coast One Stop. The Tune-Up Shop pays on average $3-85 for patrons’ used CDs.

Sales have been flat this year, Saunders says, because of increasing competition, especially from independents and small chains that sell used CDs. He competes with independent stores like BenWay in Venice and Pyramid on the promenade in the beach city of Santa Monica, about a 10-minute drive away; with the small chains Tempo, Penny Lane, and Here Music in Santa Monica; and the large chains Blockbuster Music at Washington and Lincoln in Venice and Tower near the Santa Monica promenade.

The music retail scene in western Los Angeles, which includes Venice and Santa Monica, has changed dramatically in recent years, as old and new stores have closed and few new ones have taken their place. A dramatic example of this was the disappearance of the early music retail chains Music Plus and Licorice Pizza.

As recently as 1985, the chains that dominated the Los Angeles market were Licorice Pizza, Wherehouse, Tower, and Music Plus. Licorice Pizza was absorbed in the mid-’80s when Minnesota-based retail behemoth Musicland took a run at western L.A. and purchased the 34 Licorice Pizza stores.

Today there are no Musicland/Sam Goody outlets in Sanders’ immediate market radius, although that retail company has a massive presence in the total market.

Well-known early independents in the area were Odyssey and, in later years, Flip Side. The latter is long gone, and the former was converted to a video store in the early ’80s. A relative new entry is the locally based chain Moby Disc, which opened a unit five years ago in Santa Monica; it continues to flourish.

But there have been more closings than openings. Blockbuster Music’s new Santa Monica store was recently shuttered; it was a unit the chain built from the ground up on a retail strip that once had six or more record stores. At the same time, Wherehouse closed its old store in Venice on Lincoln Boulevard. If that were still operating, it’d be the Tune-Up Shop’s closest competitor.

Todd Saunders is the owner of the Tune-Up Shop, a record store in the Los Angeles community of Venice, Calif. Shown, from left, are Saunders and employee David Shaw. (Photo: Earl Paige)
The first line of the text is: "visitors can create their own original DJ-type compositions using looped drum beats and samples donated by each artist, meshed with various DJ-themed elements that correspond to the sounds as well as each act's image."

The last line of the text is: "The DJs featured in the project, who Callaro says "in one way or another were in line with Absolut the brand, or with the project itself," collaborated with Red Sky to create the site's animated graphics."
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Sony And WEA Crack Down On One-Stops Over Street Date

Got a flyer with my latest issue of the SoundScan Board, the National Assn. of Recording Merchandisers (NARM) newsletter. It says, “Break artists, not street dates!” Like it.

Speaking of which, Retail Track reports that Sony Music Distribution has caught three one-stops in violation of its street-date policy and has put them on late shipment for two months. At the NARM fall conference, Sony Music Distribution chairman Danny Yarbrough said that in order to determine who is violating street date, the company had been marking the product, using in effect, invisible ink on the shrink-wrap.

But that only resulted in a run on black lights at the local lighting fixture store, as one-stops sought to determine where the mark was so they could rub it off. Now, Sony is marking the product on the CD top spine, under the shrink-wrap.

Meanwhile, WEA is said to have caught two New York-based one-stops, MCM and St. E. Both will get Tuesday delivery of product for the next two months.

The late-delivery penalty at this time of the year when every major artist seems to be serving up a release has got to hurt.

MCM didn’t return a call seeking comment. At S&Es in Mount Vernon, N.Y., president/CEO Jimmy Schiffen says, “WEA went out of the way to set me up. The company has a history of not bothering anybody about early shipment, and if they are going to watch a release, they usually let you know in advance, so you can lay low. The whole idea of street dates is to allow the labels to put numbers on the charts. I was selling to stores that are not SoundScan reporters, who have no effect on the chart numbers. WEA went off the beaten path to check these stores.”

He complains that the whole street-date issue is “political” to take care of the chains, which are all SoundScan reporters that affect how artists fare on the charts. He also calls WEA’s penalty of delivering product on Tuesday unfair. “Other majors use a penalty where they let one-stops get the product on Monday,” he says, “Now, Tower Records can run a midnight sale on Monday night and sell [new releases] before I even have them. It takes me and my customers out of the loop. It is more than unfair.”

With the Wherehouse Entertainment acquisition of Blockbuster Music set to close Oct. 29, the two chains have chosen Valley Media as the main supplier to replenish Blockbuster outlets. According to a memo sent out by Dallas-based Blockbuster, only new releases and the occasional catalog deal that can be shipped
AFIM, ADA Link ’99 Confabs; Eleni Mandell’s Tasty ‘Wishbone’

**AFIM, ADA Hook Up.** The Assn. for Independent Music (AFIM) Convention is going to have a very different look in 1999.

When the indie trade group convenes its members May 19-23 at the Marriott Marquis in Atlanta, Alternative Distribution Alliance (ADA) will most definitely be in the house: Warner Music Group’s indie distribution firm will hold its convention concurrent with the AFIM confab (Billboard Bulletin, Oct. 7).

The idea of holding the AFIM and ADA get-togethers at the same time was first floated at this year’s AFIM Convention in Denver, as we reported here May 30.

AFIM executive director Pat Bradley says ADA will hold its internal sales meetings May 19-20, hopefully at the Marriott Marquis.

The AFIM convention schedule will be structured to accommodate the presence of ADA staffers.

“We are trying to shuffle the agenda around to allow for meeting times for their people,” says Bradley, who adds that AFIM will use afternoons for its most important panels and presentations so that ADA staff can get involved.

ADA will likely be heavily involved in the evening AFIM events, which will include talent showcases by acts from the distributor’s labels.

The AFIM-ADA alliance is designed to enhance the trade group’s profile, according to Bradley: “Having a major distributor involved and doing music events in the evening hours will help bring in higher-profile retailers, press, and media people.”

ADA president Andy Allen is bullish on the hookup with the trade group: “It’s an interesting way to expose the organization to a broader range of labels,” he says. “The sum of the parts will be greater than anything we could have accomplished independently.”

He believes that ADA’s presence may be a way to lure errant AFIM members back into the fold.

“Some of our labels have been members, but they haven’t been back in a long time,” he says.

Like Bradley, Allen views the linkage of the two organizations as an attractive inducement for greater retail participation. “We’re working to try to bring out a good retail attendance. Our goal is to have 100 or more retailers present.”

For years, AFIM has been striving to bring more retailers to its table, to little major effect. While some indie retail operators have been drawn to the convention, the chains have never been a dominant presence. Even the Coalition of Independent Music Stores (CIMS)—whose membership includes several key AFIM members—has never had the representation it might.

AFIM board member and CIMS linchpin Terry Currier, who operates the independent Music Millenium stores in Portland, Ore., and indie label and distributor Burnside Records, sees the AFIM-ADA bond as a step in the right direction.

“I don’t think we’ll have a problem getting the CIMS people out there,” Currier says, “or other retailers who have never been to the convention.”

He views the concurrent conventions as a catalytic event for a trade organization often threatened by lassitude.

“The convention’s been the same old, same old,” he says. “It needs a kick in the ass.”

Bradley acknowledges that AFIM’s old-guard members—some of whom date their participation back to the days when the organization was built from a core of independent labels and regional distributors—might not take such a bright view of the new alliance with a major-backed national distributor. She even admits to some doubts of her own on the subject.

“I had very serious reservations when we first began talking,” she says. “I was concerned about how the other distributors would feel about ADA taking such a role.”

However, in the end, she views the setup as a way for AFIM to be “more proactive to what’s going on. One of the concerns I’ve had in the past is we’ve been more reactive and passive.”

Allen notes that ADA’s high profile at AFIM isn’t designed to exclude other distributors that want to make an impression. He says that other distributors—like Koch International, the Northwest Alliance of Independent Labels, and even Sony’s indie arm, RED Distribution—have been approached to mount product presentations at the show.

Bradley is less certain about the plan’s possible impact on AFIM.

“The bottom line is,” she says, “I think it can do nothing but serve the needs of everybody in the organization.”

**Flag Waving:** When a colleague of ours called to rave about a singer named Eleni Mandell who had issued her album “Wishbone” on her own Mr. Charles label, we paid attention. When we saw Mandell with her guitarist, Dan Seta, at Luna Park in L.A., we were enthralled. And when we found out that nobody wanted to give her a contract, we were frankly stumped.

“I never wanted to do it this way, but now that it has [happened], it’s really nice to be my own boss,” she says.

Mandell isn’t exactly a newcomer to the L.A. scene. She has been performing professionally for five years; for the last year and a half, she has played regular gigs at the local venue Largo, which she calls “my home.”

“I went through a billion recording situations and manager situations,” she says. “I’ve always gotten great feedback from everybody . . . but still I have no record deal. So I did it myself."

Two years ago, she hooked up with Jon Brion, who produced Aimee Mann’s last two albums and Rufus Wainwright’s highly praised debut set. Brion did much of the initial recording work on “Wishbone,” while keyboardist Brian Kehe of the Moog Cookbook finished up the project.

The album reflects a wealth of musical influences. “I grew up playing classical music,” Mandell says. “I quit when I was 13. There’s that part of me and the musicals my mother took me to. My dad [contributed] everything else . . . the Beatles, the Beach Boys, Ella Fitzgerald."

She cites Tom Waits and X as principal models; she refers to Waits’ long-term compadre Chuck E. Weiss as “my mentor.” Waits’ later style can be heard in the stylistic instrumental coda on “Wishbone,” while the oblique poetry and streetwise imagery of X is heard in such marvelous Mandell originals as “Snake Song” and “Nickel Plated Man,” which she performs in a distinctive, throaty style.

“When I decided to start performing, I didn’t want to sound like a girl, so I developed my lower range,” she explains.

While Mandell is still in the hunt for a distributor, “Wishbone” is available at several L.A.-area Tower stores. She opened a show Oct. 15 for Ednaswap at the Troubadour and may be seen at upcoming gigs Saturday (24) at Largo and Nov. 4 downstairs at Luna Park.

It features music from the superlative, top-rated animated TV series "Arthur" on PBS, which is based on the best-selling book line by author/illustrator Marc Brown.

The television program attracts 16 million viewers.

The title character is a spacecraft-wearing, third-grade Everykid with a pesky little sister, the irresistible D.W. (a favorite character among "Arthur" fans). He and his family happen to be aardvarks, "Arthur's" world being populated by anthropomorphic animals.

The TV series sparkles with wit, humor, and superb artwork, imparting life lessons easily absorbed by its target audience of 4- to 8-year-olds. These qualities are emphatically present in the album as well, for which Rounder Kids is launching an aggressive promotion and marketing campaign.

**Melody Makers:** "The Ballad Of Buster Baxter," sung by Art Garfunkel (who performs the tune on an upcoming show and is drawn as a mouse in "kid's Play, Billboard, Jan. 24"); and the exuberantly infectious "Matalim Ja Mstuti (The Blinky Song)" by Green Linnet Records act Tatininka, a Finnish folk/pop group.

"Joe Fallon, whose musical taste is very eclectic, is the one who suggested using Vartiina," says Zahn of the strikingly unique-sounding "The Blinky Song," with its irresistible chorus of "Ooh-wee, ooh-wee, ooh-wee, ooh-wee," "We needed a fun tune, and Joe said, "This is the one I keep thinking of."

Rounder VP of promotion Brad Paul says radio stations in 10 major markets that are affiliated with the Disney Radio Network have been running "it win before you buy it" campaigns up until the "Arthur & Friends" street date. According to Paul, the 10 stations, each of which will be giving away 25 copies of the album, are in Chicago, San Francisco, Boston, Atlanta, Seattle, Minneapolis, Denver, San Diego, and Greenbush, N.C.

"We're also talking to the Disney Radio Network about doing a networkwide campaign after street date," he adds, noting that the network encompasses 30 stations in all. "In addition, we're looking into working with radio group owners about their product-oriented stations and doing chainwide promotions aimed at the 20s-40s female demographic."

Paul says that author Brown, as well as Arthur's voice actor, Michael York, are available for the talk-show circuit and that Garfunkel (who's currently out of the country) has agreed to do radio interviews. "We're also thinking of producing an animated 'interview' with Arthur for television," he says.

Retail marketing efforts are concentrating on upscale chains like Borders, Walden, Barnes & Noble, and Hastings Entertainment, as well as mass merchants such as Wal-Mart, Kmart, and Target, because these stores are where a significant portion of 25- to 45-year-old females (that is, moms) shop, says Paul Foley, Rounder's VP of sales and marketing.

"Borders, Barnes & Noble, and Hastings have seen success with the 'Arthur' books and videos," Foley notes. "They will be cross-promoting the album in the book, music, and children's departments."

Rounder's merchandising field representatives will be hitting major mall chains such as Macy's, Cameron, and Record Town to ensure visibility for "Arthur & Friends."

"I'll buy price and positioning programs where it makes sense," says Foley. Media Play, he adds, is "setting up exclus in all their stores with Arthur point-of-purchase materials, and we're looking to get full-color fliers in the store windows."

In-stores featuring a costumed Arthur character are also being held at selected retail outlets, including Massachusetts grocery chain Star Market, which is carrying "Arthur & Friends" through rackaging program Fresh Picks. And, says Foley, Rounder is looking to get the album stocked in the Walgreen drugstore chain, which has been carrying CD and cassette singles along with the occasional full-length album.

Carol Greenwald of WGBH, who is the executive producer of both "Arthur the show" and "Arthur & Friends" the album, says there is a strong educational component in the marketing of the record. Its second track, a catchy rap celebrating the joys of a "Library Card," will be the focus of an outreach program to libraries.

"We're producing a video of the track, which will air on the show in December," says Greenwald. "We've been talking to the American Library Assn. and the Ameri

Assistance in preparing this column was provided by Kim Cox.

### October 24, 1998

#### Billboard Top Kid Audio

**Number One**

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**Other**

- **141** - **142**

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PolyGram Video Scores NBA Distribution; More Titles From Divx's First Wave

S.LAM DUNK? The National Basketball Assn. (NBA) and PolyGram Video president Bill Sondheim must know something we don’t.

Sondheim and NBA Entertainment executives, including president/COO Adam Silver, held a press luncheon in New York earlier this month to announce that PolyGram had acquired distribution rights to the pro league’s videos, DVD and tape. Silver said PolyGram grew out of a need by the NBA Entertainment unit to secure the future of its long-time licensee, CBS/FOX Video, which had sold 12 million tapes in North America over the past 15 years.

No one knew that the future of PolyGram Finned Entertainment (PF E), parent of the video venture, is itself very much up in the air.

Seagram, in the midst of acquiring music giant PolyGram, wants to sell PF E, but there have been no offers remotely close to its asking price of $1 billion. MGM was the latest to balk, at a reported $400 million. If no buyer emerges, Seagram will have to fold PF E into its Universal Pictures unit. PolyGram Video’s catalog would follow, but not its people—Universal Studios Home Video is already well-staffed.

None of this weighed down an ebullient Sondheim and a confident Silver, who voiced fealty to the deal. “Without getting into contract specifics,” Sondheim offered, “both of us have a very bright future.” Sondheim’s first-round-ball release—the Women’s National Basketball Assn. championship—is due Tuesday (20), and he’s planning a first-quarter 1999 NBA schedule.

In the past months, PolyGram has turned itself into a pro-powerhouse powerhouse, adding the NBA and Major League Baseball to the National Football League. Publicly ignoring the video company’s corporate future, Sondheim wants to use these brands to create year-round PolyGram self-through displays among mass merchants and refresh video retailers’ rental shelves.

PolyGram has been putting numbers on the board, such as 250,000 copies of “The Run For The Record,” a recap of the McGwire-Sosa home-run derby. Sondheim thinks it could top out at 500,000. He expects no less of the NBA program roster, including DVD.

DVD is hopping: PolyGram had another $1 million month and is on track to hit $10 million this year (half of the Divx guarantee that management spurned). Even the NBA lockout, which forced the league to cancel exhibition contests and the first two weeks of the regular season, works to PolyGram’s benefit. “We need a little bit of time to set up,” Sondheim said. The labor problems “don’t affect our plans.” The NBA, which maintains ties to CBS/FOX, counts on a smooth transition. Two PolyGram stations, Steve Merrill and Sal Scarnardo, know the brand from their time with the Fox unit. If PolyGram teeters on the abyss, no one is looking over the edge.


Video Show Draws Copy-Depth Protest

BY ANNE SHERBER
ATLANTIC CITY, N.J.—Taking as their battle cry “Level the playing field,” independent retailers attending the East Coast Video Show (ECVS) Oct. 6-8 expressed unalloyed displeasure with studio-sponsored copy-depth programs.

There were more voices to be heard in protest this year. ECVS drew 8,612 retailers to the Atlantic City Convention Center, a tad higher than the 8,559 who attended in 1997.

The copy-depth controversy was the tie that bound the convention, the first one sponsored by Home Video Entertainment Events (HVEE), a joint venture of Advanstar and the Video Software Dealers Assn. (VSDA). From the opening business session through seminars and meet-ings to the buzz on the show floor, the independents who flocked to Atlantic City groused about every aspect of the various programs designed to put more tapes on shelves.

They objected to the purchase minimums required in order to take advantage of the programs, and they suspect that the studios have made arrangements with Blockbuster and Hollywood Video unavailable to the rest of the industry. At ECVS’ opening business session, Jim Cardwell of Warner Home Video, Ken Graffeo of PolyGram Home Video, Mike Evans of Columbia TriStar, and Ron Berger of Rentrak were bombarded with attacks on plans like revenue-sharing meant to raise copy depth.

VSDA couldn’t help. Association president Jeffrey Eves told attendees that VSDA’s VidTrac data puts the year-to-date rental business up 8% from last year. But beleaguered exhibitors who say rentals nationwide have dropped precipitously in 1998, were unconvinced. Several expressed their disgust about the escalating wholesale prices of rental cassettes, and at least one, Rodney Eglash of RSC Video in Milwaukee, called for a “rebellion.”

Even Eves agreed that “the business is severely recognizable from the business of a year ago.”

Panel members didn’t profess to have the answers. In devising its program, Cardwell said, VSDA attempted to increase retailers’ copy depth and consumer satisfaction without putting the studio at risk. We have to address how to grow market share rather than market growth.”

Eves said Columbia has tried to build copy depth by releasing more movies directly to self-through. But he acknowledged that the strategy has produced its own set of problems, including deep discounting by mass merchants. “I’m not an advocate of making things difficult,” Eves said, referring to the elaborate formulas that determine required buying levels in many copy-depth programs. “Everybody is searching for an answer. It’s hard for everybody, and the first person who cracks the puzzle will reap big rewards.”

More evidence of growing independent dissatisfaction was evident at two ECVS events. Two hundred to 300 retailers attended a “town hall” meeting staged by VSDA’s Independent Retailer Advisory Group (IRAG) and an early Wednesday morning session held by the merriek Independent Video Retailers Group (IVRG).

IRAG, said Eves, has hired Stamford, Conn.-based Mars & Co. to conduct the previously announced study on the effect of copy-depth programs on independents. Mars, which will focus on profitability, has a budget that has been doubled to $250,000. Referring to the IVRG’s expected lawsuit against Blockbuster and the studios, IRAG co-chair John Hein maintained that this approach will yield quicker results. IVRF president Bob Webb immediately went on the offensive, attacking the VSDA approach as too passive.

(Continued on next page)
BY STEVE TRAUMAN
NEW YORK—Current DVD players and discs may present a bright picture to consumers, but the experts know that down the road it could be brighter still.

They'll have an opportunity to view the future of such topics as recordable DVD during the 10th annual Magnetic and Optical Media Seminar, sponsored by the International Recording Media Assn. (IRMa), Oct. 27-29 at the Universal City Hilton & Towers in Universal City, Calif. "Interest is high in where this market is going," says IRMa executive VP Charles Van Horn.

"Low-cost recordability is the key to how fast DVD may supplant VHS as the home video format of choice for the consumer," explains Alan Bell, PD for the IRMa DVD Project Office in Princeton, Calif., who will moderate a panel on make-your-own discs. A technology road map may be required.

"The success of DVD technology has resulted in the introduction of several incompatible 'DVD compatible' rewritable format specifications," notes Bell.

Bell is also providing an overview titled “Copy Protection Technologies For Digital Content Distribution,” an issue that has dogged DVD long before its March 1997 introduction. "Since digital copies are 'perfect' copies, content owners of movies, music, and other materials have been reluctant to take advantage of the technology unless protection of their intellectual property is assured," Bell points out.

Even with the DVD title count approaching 2,000 replication, replication remains a concern—and rightly so, according to Matsushita Digital Compression Corp. VP Jerry Pierce. "The process of making a complete working DVD disc image is much like building a computer CD-ROM game than making an audio CD," says Pierce, whose presentation, "Feeding the Machine: Authoring DVD Movies," will describe the pitfalls likely to occur in what he describes as quality-control "hell."

At the same time, program suppliers will have to figure out ways to increase the capacity of discs being replicated. Terence Nelson, lead scientist at Panasonic Technologies’ Information & Networking Technology Lab in Princeton, N.J., figures that movies, music, and games should boost data "by more than a factor of three."

That means that next-generation DVD products will need a "blue-light" source, which could fit both the widescreen and pan-and-scan versions of "Titanic" onto a single disc. "This new light source must have good focusing characteristics and low noise," adds Nelson, who will also show in the disc's system being developed by Panasonic parent Matsushita in Japan.


TO OUR READERS

Shelf Talk will return next week.
and nothing they’re doing is hurting
unless the DivX camp becomes more inclusive.

Thompson sees no difficulties. The company “is fully behind DivX,”
notes Larry Pease, GM of Thompson’s worldwide DVD product
management, but “this is not going to stop basic DVD sales.” Pointing to
Thompson’s first DivX-equipped unit, exhibited in New York, Pease said
the DVD player has “added capabilities (that) are fully integrated. Con-
sumers will not notice the difference.”

Pease isn’t stinting on software,
either. Consumers who purchase the
new RCA get a free copy of “The Best One Ever,” an NFI, Films
look at Super Bowl XXXII. The DVD title, which gives viewers a
choice of viewing angles and Green

Boy Packer/Digital Video’s sale
comments, remains a Thompson exclu-
usive until its retail appearance in mid-89.

The male trade observers, “The Best One Ever” underscores the
positive and negative aspects of
DivX’s impact. On the one hand, the
promotion involving two major brands— the NFI and RCA—can’t
help but attract consumer interest and sales.

On the other hand, consumers may wonder why a DivX player is
being promoted with a DVD disc. Prospective buyers can be
expected to ask why a DivX title isn’t tucked with the player.

The reason, sources suggest, points to DivX’s weakness: Because so
disc capacity is devoted to limited-play functions, DivX programs
can’t do the things that “The Best One Ever” does. That’s soon to
change, according to Thompson.

Pease stresses DivX focus groups clearly indicate that con-
sumers like the idea that limited-play discs can be rented for $4.99
and don’t find the phone hook-up to a Digital Video Express computer
monitoring player activity all that
intrusive.

Thompson isn’t the only hardware
manufacturer trying to move hardware
via software. Philips recently
completed a joint promotion with
direct-response giant Columbia
House that offered a DivX-free TV and
free movies, and it just began a
500-store trial with Blockbuster.

Meanwhile, buyers of a Sony unit
get 10 free DVD rentals of mostly
Columbia TriStar Home Video titles,
including the current best-sell-
er “Wild Things.” And Pioneer has
a deal with online retailer NetFlex
that offers a free rental every month
for a year after purchase.

For the first time, and as a sign of
its confidence in the market, Philips is
carrying a DivX unit under its
name—not just Magnavox, a U.S.
subsidiary. Consumer recognition of
DVD has risen to close to 50%,
Harris

notes.

“It think,” he says, “Christmas will
be a killer.”

DIVX BACKERS UPTBEAT
(Continued from page 68)
CBS Video Sees Catalog Value In Frank Sinatra Documentary

BY JIM BESSMAN
NEW YORK—CBS Video’s just-released “Frank Sinatra: Off The Record” could well become a “perennial title,” according to Hoesa Belcher, VP of marketing for 20th Century Fox Home Entertainment.

“It’s just like our Diana title with the BBC,” says Belcher. “We’re sensitive to the fact that she was a unique personality who never really went away, and [we] keep it in the catalog for retailers to take advantage of.

“We probably put out a sales communiqué saying it’s still available on the anniversary of his death—and at any other time when something related to him happens in the world or the marketplace.”

The $14.98 title, which runs 45 minutes, was released a month ago and centers on the intimate 1965 CBS News in-depth interview with Sinatra conducted by Walter Cronkite. Originally titled “Sinatra,” the program was recently rebroadcast, with a new introduction by Dan Rather, on CBS-TV’s “46 Hours,” shortly after Sina-

tra’s death.

“Basically, CBS cameras followed him around for six months on- and off-stage,” says Belcher. “There are very unguarded moments, which make for a particularly insightful video—more so than other documentary-type treatments. He actually invited cam-

eras into his home and to follow him around with his fellow Rat Packers, talking about controversial things in his life that aren’t typical of docu-

mentaries.”

The program also includes footage of Sinatra in the recording studio while he cut his classic hit “It Was A Very Good Year.” He is seen performing a bit with Rat Pack pals Dean Martin and Sammy Davis Jr., as well as entertaining convicts at a maxi-

mum-security prison.

Cronkite, meanwhile, manages to get Sinatra to open up about the more sentimental aspects of his life and work, including his temper and alleged Mob ties. Other interviews involve friends, family, and entertainment business colleagues.

“One of the most poignant moments is when he’s asked how he wants to be remembered,” says Belcher. “Remember, this was in ’65, and seeing it now, right after his death, it’s very chill-

ing—and amazingly prophetic. He says, ‘I would like to be remembered as a man who brought an innovation to popular singing, a peculiar, unique fashion that I wish somebody would learn so it doesn’t die where it is.’”

Belcher says that since “Frank Sinatra: Off The Record” was virtually rush-released due to its timeli-

ty, a full-fledged marketing campa-

ignal was impossible, other than to get product into the stores and in front of the consumer via prominent displays.

“I think the price point makes it an impulse buy—and the subject matter makes it pull through on its own,” says Belcher. “It’s also significant in its unique-

ness during its time: This was before ‘60 Minutes’ and ‘20/20’ and—aside from the network’s ‘Person To Per-

son’—the one-on-one celebrity interview.”

For a list of “CBS Video’s Top Special Interest Video Sales” contact approach@billboard.com.

Top Special Interest Video Sales

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<td>2</td>
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<td>Sync Music Video</td>
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* RIAA gold certification for sale of 125,000 units or a dollar volume of $5 million at retail for theatrically released programs, 25,000 units and $1 million at sug-

gested retail for nontheatrical titles. ** RIAA platinum certification for sale of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, or 50,000 units at $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.
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Eileen Fitzpatrick. In lieu of flowers, the family requests that donations be made to the Video Industry AIDS Action Committee, 7365 Santa Monica Blvd., PO. Box 109-491, Los Angeles, Calif. 90046.

Raymond Myles, 41, of a gunshot wound in an apparent car-jacking incident, Oct. 11 in New Orleans. Myles was a New Orleans gospel performer, choirmaster, and music teacher who recorded for NYNO Records. His 1997 album, "Heaven Is The Place," was recorded live at two historic New Orleans churches. It was scheduled for release this winter, complete with new packaging and two bonus tracks. On Oct. 15, NYNO co-founder Allen Toussaint presented a tribute to Myles at Tipitina's in the French Quarter. Myles is survived by his son Raymond; his parents, Christine and Robert; four brothers; one sister; his former wife; and two .cousins.

Oct. 22-24, Amsterdam Dance Event, Felix Meritis art center, Amsterdam. 31-03-621-8748, anna.knapo@conamus.nl.


MARRIAGES
Toni-Ann Marinacico to Justin Goldberg, Sept. 12 in Bridgehampton, N.Y. Bride is director of international acquisitions at BMG Music Publishing. Groom is president of Laundry Room Records.

DEATHS
Rosalie A. Landers, 82, of brain cancer, Sept. 23 in New York. Landers was the wife of music executive Jay Landers. In lieu of flowers, the fam- ily requests that donations be made to the Children's Defense Fund, 25 E St. N.W., Washington, D.C. 20001.

Rick Briare, 53, of a heart attack, Oct. 1 in Portland, Ore. Briare was a longtime Tower Records staffer who began his tenure with the company in 1966 when he became GM of a Sacramento, Calif., location. After a stint with the National Guard, he undertook management of Tower's first San Diego store to open in 1971. In 1977, he was promoted to Southern California regional manager; and in 1988, he moved to Portland to be GM there. He is survived by his partner, Carolyn; his sister; mother; and two children, Shannon and Ricky.

Chip Donaldson, 54, of a heart attack, Oct. 6 in Washington, D.C. Donaldson worked as a promotion di- rector of RCA, Polygram, and Famous Records. At the time of his death, he was owner of Good Hope Music.

John C. Fitzpatrick, 76, after a long illness, Oct. 7 in Peabody, Mass. Fitzpatrick was the father of Billboard associated video editor.
Sony Music Canada has signed artist Edwin to a worldwide recording agreement. Shown at the signing, from left, are John Boyles, Edwin’s co-manager; Peter Asher, senior VP at Sony Music Entertainment; Gary Furniss, VP of music publishing at Sony Music Canada; Mike Roth, VP of A&R at Sony Music Canada; Edwin; Bob Luhtaala, Edwin’s co-manager; attorney Paul Sanderson; Rick Camilleri, president of Sony Music Canada; and Don Oates, senior VP of sales at Sony Music Canada.

Perspective/A&M recording group Solo, whose single “Touch Me” is No. 72 this issue on the Hot 100 Singles chart, recently met with label representatives in anticipation of the release of the group’s album “4 Bruhas & A Bass.” Shown, from left, are Solo’s Eunique Mack and Darnell Chavis; A&M senior VP of urban promotion Dave Rosas; Solo’s Robert Anderson and Daniele Stokes; and Kevin Black, senior VP of marketing and promotion for TWIsM/A&M.

Herbie Hancock celebrates after a recent performance at New York’s Irving Plaza with the Headhunters. Shown backstage, from left, are Headhunter Randy Brecker; Hancock; Chuck Mitchell, president of Verve Records; Headhunter David Sanborn; and David Passick, Hancock’s manager.

At a party Sept. 15 in Los Angeles, basketball and hip-hop star Shaquille O’Neal celebrated the release of his first TWIsM/A&M Records effort, “Respect,” with 5,000 of his closest friends. Shown, from left, are O’Neal and actor/director/producer Penny Marshall.

Following his performance at the Salzburg Music Festival in Austria, pianist Evgeny Kissin celebrated with BMG Classics executives. Shown following Kissin’s performance, from left, are Cor Dubois, president of BMG Classics; Deborah Morgan, senior VP/GM of BMG Classics U.S.; Kissin; Lars Toft, managing director of BMG Classics Europe; and Rudi Gassner, president/CEO of BMG Entertainment International.

Grammy-nominated jazz vocalist Diana Krall recently inked a deal with the William Morris Agency for U.S. talent booking, including touring. Shown after one of Krall’s Lilith Fair dates, from left, are Sam Feldman, Krall’s co-manager at S.L. Feldman & Associates; Krall; Steve Macklam, co-manager at S.L. Feldman & Associates; and Rob Heller, Krall’s agent at William Morris.
And Now, For The News. WPJL New York morning news anchor Naomi DiClemente, left, recently hosted a breakfast for listeners with Barbara Walters, producer/co-host of ABC’s “The View.”

BBC’s Radio 1 Courts Female Fans And Emphasizes More New Music

This story was prepared by Mike McGeeve, programming editor for Music & Media.

LONDON—The BBC’s flagship national radio network, Top 40 BBC Radio 1 (R1), has revamped its playlist policy to make new music and artists more accessible throughout the day, help break new acts, and attempt to grow its female audience.

R1’s number of A-list tracks will be reduced to make way for more daytime spins of new music from the B list. Some A-list tracks will be shifted to the B list. New music working its way up the playlist will be featured more frequently in the “As Featured” slots to be introduced across the whole day.

“The changes will ensure that we continue to help break more new bands and artists through even more consistent daytime play,” says R1 head of music Jeff Smith.

In a statement, the network promised “to refine the mainstream policy to ensure its appeal as strongly to young women as to young men,” Smith says. “We are not providing a lot of people—in this case young women who are paying a [mandatory] license fee—with what they particularly want to listen to. We have to carefully keep our core [male] audience while pulling in more young women.”

R1’s pursuit of a larger female audience is the most recent evidence of an emerging trend in European radio, as well as in North America. Many other stations—including national U.K. top 40/dance outlet Atlantic 52 and Swedish top 40 network P3—are tweaking their output to draw more females. Apparently, many women buy what they hear.

For example, in the U.K. during 1997, 60% of pop records were purchased by women and 46% of all dance records were sold to females 15-24, according to the British Phonographic Industry.

This story was prepared by Mike McGeeve, programming editor for Music & Media.

LONDON—For the first time in the history of U.K. broadcasting, a record company will own a radio station with the intention of promoting its artists on the AM airwaves.

On Oct. 9, country/Irish music record company Ritz Music Group acquired CLT-UPW’s Country 1035. The price tag for the London AM service was “very nominal,” according to a source close to the deal. Ritz plans to relocate from its Oxford Street premises and re-launch the station sometime next year.

Ritz intends to use Country as an outlet to exploit its roster of artists and concerts, according to Paddy Prendergast, Ritz’s group chief executive. “There are tremendous synergistic benefits to the group in terms of airplay of our records, the promotion of our concerts, and the artists generally,” he says.

“We have the expertise and the knowledge to improve the programming and management of the station and therefore increase its audience and advertising revenue substantially,” Prendergast adds.

Ritz, which acquired the label Grapevine and its distribution arm this year, has a stable of artists that includes Daniel O’Donnell, Charlie Landsborough, Sharon Shannon, the Rankins, Michael English, Christie Moore, and Sinad Lohan.

David Bower, U.K./Europe director for the Country Music Assn., says now that Country is in the hands of a company that “has an established background in country music and understands the music,” its true potential can be achieved. “The former owners [CLT-UPW] had a lack of resources to do the job properly.”

Richard Wootton, a prominent U.K. publicist and promoter of country acts, adds, “Historically, the station has underperformed. It hasn’t had much contact with record companies in the U.K. or Nashville. It has been disappointing. Now that a company like Ritz is involved, hopefully they will get other record companies involved, which will support the genre.”

Wootton hopes Ritz will vie for other radio licenses, including digital radio. “That’s what country music in Europe needs,” he adds. Prendergast has hinted that his company will look at other broadcasting opportunities.

Ritz Music Group is an independent music entertainment group comprising the Ritz and Grapevine record labels, a sales and distribution business, a concert promotion division, a direct marketing arm, and a merchandising business.

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BILBOARD OCTOBER 24, 1998


Radio Programming

TELECOM ACT ECHOES ON COUNTRY PLAYLISTS

(Continued from preceding page)

"There are so many people out there who are no longer allowed to be authorities on the music, and that spells shorter lists," he says. Williamson, the country music consultant Bill Hennes, who owns and operates a multi-format programming firm with about 20 country clients, agrees.

"The overall shortening of playlists is a given, but [those] who have experience local programmers are not a good thing," he says. "I believe in utilizing every shred of input you have access to or in order to program local radio. There are so many bright people working in this industry, and it's a tragedy when they're not utilized to their fullest.

Although many local program directors still make decisions based on their instincts for their individual situations, Dalton fears that program autonomy may fall by the wayside in favor of mandated group playlists. He says it's a popular topic with promotion personnel but that the concept is still looming in the distance.

"We keep hearing that it's coming, it's coming, it's coming, but I have yet to see it," he says. However, he adds, "I see less and less autonomy all the time."

Another component of consolidation-related music conservatism is the issue of time management for those who auditions new releases. Virtually everyone involved in day-to-day activities in any given radio cluster has added responsibilities, and programmers who once had ample time to effectively screen new titles are now struggling to condense a tremendous amount of work into a typical week.

"This is a brand new problem," says Dalton. "The quality time that you spend on their disappearance is going to disappear, and the ones who are actually to and become familiar with new album projects are just not there anymore. Or at least, the few who do are a different breed.

"Plus, there are very few people at radio who fully understand how to read and interpret charts to follow the growth of an individual record," he adds. "Of course, keep in mind that at least now, programmers are not losing to, as opposed to programming to win.

It's more apparent that Dalton has done his homework on this issue. "Considering that the average radio station adds 2.4 new titles per week and receives an average of 5.6 new songs in that same week, it's statistically impossible to gain widespread attention in a short period of time for a new artist," he says. Dalton punctuates his theory by highlighting the dominance of superstar artists in the format.

He suggests that, on average, two of those new titles are from artists who have regular single-album sales that exceed a million units.

"It's truly redlining the way we do business, and it's far from the end of the story," he says.

Dalton concludes that one of the few high points of radio consolidation is that the fight for local concerts isn't as ugly as it was two years ago.

"Radio really underestimated the power of onstage concert visibility, and it's a fact that the true perception in the consumer's mind hasn't changed the slightest bit," he adds.

Of the recent format trend of re-integrating gold titles into playlists, Hennes says that the original thirst for excitement from the audience for gold titles hasn't been driven up upon its early promise of beefing up time spent listening.

"Ratings have shown that reaching for more gold isn't the answer," he says. "After the listeners say their first "Oh, wow," after hearing an old favorite, they hear [such titles] and have to be given more choice."

KOLA nuts, KOLA nuts, KOLA nuts!" says Morgan Smith, director of promotion for the creative oldies outlet. "That's what we affectionately call our listeners, many of whom are now investigating the sights to be found at the outlet's World Wide Web site, www.kola.fm.

Each week, Smith updates the site's pages with new pictures of the week's events, details of upcoming happenings, on-air trivia/contest items, and the like. In fact, Smith says, "Our site is updated sometimes hourly. They get a kick out of it. For some visitors, it's their first chance to see what our KOLA air-staff looks like and to find out background information they may have never known otherwise."

KOLA's pages feature traditional, Cola-style logos, several listener request opportunities, and a link connecting KOLA nuts to sites on the Beatles, The Beach Boys, The Monkees, and The Rolling Stones, as well as a virtual tour of Graceland.

"We promote the site regularly throughout the day," Smith says. "The Web site is connected to several non-air contests that we do. Plus, if you like oldies, we have some fun opportunities to test your knowledge, as well as your musical appreciation."

"We have designed the page around the 'Titanic' video release and our sponsor Reel.com. The only lesson I have learned thus far is to not get into long-term binding arrangements with sponsors and Webmasters. Our current contract is on a month-to-month condition; we've found that this keeps the sponsors actively involved and keeps the Web-master focused on our site, because it is in their best interest."

If you've grown weary of tuning through "Y" this, "Z" that, and the "Hot"-something else up and down the dial, you might find refreshment in KOLA San Bernardino, Calif., "Your home for good times and great oldies."

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When Eric Schrody (currently known as Everlast) left the House Of Pain crew, one of the last places anyone thought he’d surface was modern rock radio. The genre-crossing rapper explains his new technique, which is showcased in “What It’s Like,” as “putting every influence in one pot, stirring it around, and seeing if it tastes any good.” That simple.

No. 80 on this October 24, 1998 Modern Rock Tracks.

“You could describe it as what would happen if Willie Nelson or Neil Young were b-boys,” Schrody says from his Los Angeles home. “It’s a creative outlet. I blended whatever I wanted and learned a lot about myself in the process. I could rap for $0,000 people but was too self-conscious to play guitar for more than three, and I would never play for other musicians. I’ve played guitar for years, but I became a guitar player in the last four months.” Schrody says the change of direction was prompted by a disgust for the rap market. “I got so bored and unhappy with most hip-hop. It was unoriginal. The only common denominator was what was popular. Yo, house was even becoming

whacked. I’d been going since 17, and I needed to get away from the business to figure out what now,” says the 26-year-old.

“What It’s Like” was one of the first songs written for his second coming. It was inspired by a confrontation between Schrody and a man begging for money in front of a liquor store. “This guy was all in my face asking for money. He was embarrassing and demanding, and I yelled at him,” Schrody says. “Later, I was watching my big-screen TV with a full plate of food when the Catholic guilt syndrome kicked in. I could have been nicer to that guy. He was having a way harder time than I’ve had in a long time. The world owes him sympathy, because life sucks sometimes.”

**THE MODERN AGE**  <br> *BY CARRIE BELL*

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**Mainstream Rock Tracks**

**OCTOBER 24, 1998**

<table>
<thead>
<tr>
<th>#</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>WHAT'S THIS LIFE FOR</td>
<td>CREED</td>
<td>5</td>
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<tr>
<td>2</td>
<td>STALLIN'</td>
<td>JONNY LANG</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>YOU GOT WHERE I WANT YOU</td>
<td>BILL HALEY &amp; THE COMETS</td>
<td>2</td>
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<td>5</td>
<td>ALL THE KIDS ARE RIGHT</td>
<td>THE SMASHING PUMPKINS</td>
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<tr>
<td>9</td>
<td>JUMP 5IVE AN' WAIL</td>
<td>JUMP 5IVE</td>
<td>1</td>
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<td>WHAT'S THIS LIFE FOR</td>
<td>CREED</td>
<td>1</td>
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<tr>
<td>12</td>
<td>BIGHTHER AND HOME</td>
<td>BLIND</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>MIGHTY LIKE</td>
<td>SHERYL CROW</td>
<td>1</td>
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<td>14</td>
<td>SIXTEEN STONES</td>
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<td>15</td>
<td>OYEAH</td>
<td>U2</td>
<td>1</td>
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<tr>
<td>16</td>
<td>ROLLING IN THE DEEP</td>
<td>MARILYN MANSON</td>
<td>1</td>
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<td>17</td>
<td>BLEED</td>
<td>LISA LAMB</td>
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<td>18</td>
<td>SWEET DRINK</td>
<td>NANCY DELL O'KEEFE</td>
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<td>19</td>
<td>ENTHEON</td>
<td>SYSTEM OF A DOWN</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>IN THE DAYTIME</td>
<td>PHILIP</td>
<td>1</td>
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<td>KATY PERRY</td>
<td>1</td>
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<td>22</td>
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<td>THE STOOGES</td>
<td>1</td>
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<td>23</td>
<td>BETH</td>
<td>ALLAN KING</td>
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Jive’s Britney Spears Sets Top 40 Abuzz With Rhythm-Leaning ‘Baby One More Time’

Prince, is Spears’ musical idol; and Sturken & Rogers, collaborators with Debbie Gibson and Brand New Heavies. Spears’ album is due in January.

“I’ve been involved with a lot of different projects over the years, and with Britney, we’ve got a real special artist here,” says Jack Satter, senior VP of pop promotion at Jive Records. “I really feel that she’s like a young Madonna. Our goal is to make her into a huge pop-rhythm crossover artist. I think she’s got longevity.”

Already, Jive has carted its young prodigy to some 60 radio stations in the west, the song is so strong, we would have played it anyway. For us, this is a natural thing to do—Britney seems to think it’s going to go all the way here.”

For Spears, the station tour experience was all pluses, especially considering the fact that she was working in radio, but not on tour or during actual concert dates. “Everyone was really nice—and the food was great,” she says. “We’d go meet people, and then we’d eat. I probably gained five pounds on that radio tour. And I really did like going to tons of different places I’ve never been to.”

The adventure was also low-anxiety for the artist, who has been working in the entertainment industry most of her life. At age 8, the New Orleans native auditioned for "The Mickey Mouse Club" but was too young; she was instead guided to a New York talent agency to begin working in radio. Spears then spent three summers at the Off-Broadway Dance Center and the Professional Performing Arts School, both in New York. She filmed a few TV commercials and played a background dancer in Broadway’s comedy “Ruthless,” based on the 1956 film "The Bad Seed." At 11, she achieved the gig on "Mickey." (Other alumni include Justin Timberlake and J.C. Chasez of 'N Sync.)

After two years, the show was canceled, and Spears returned home for acting, dancing, and singing classes at her school, where she had no opportunity to actually perform. Her entertainment lawyer suggested that with pop radio’s reach, Spears might put together a demo and go for a singing career.

“I’d had so much experience with acting and dancing and singing real ‘American Bandstand’ style, I knew I really loved the music,” Spears says.

In short order, Jive reacted and invited the artist to audition—in a conference call filled with executive recruiters.

“I was so nervous,” she says. "It’s easy to sing in front of a thousand people, because you can’t see their faces. But then you go into a room, and there are 10 people staring at you.” Spears didn’t take an easy route, either: She sang Houston’s bombastic and ultra-challenging "I Have Nothing." And she was then signed by the company on the spot.

Beginning next month, Spears will tour the country as the warm-up act for RCA’s ‘N Sync, hitting Atlanta, Philadelphia, Cleveland, St. Louis, Minneapolis, and 17 other cities.

"It’s hard to say how it’s going to be at that tour," she says. "I love performing more than anything. It’s nice to know that after all this hard work, people really appreciate it. It’s a really good feeling.”

Over the course of the next five years—as Spears heads toward 21—she hopes to continue doing her thing and getting better with time.

And to be a total success around the world,” the ambitious artist adds. “Oh, and maybe a movie or two.

30 major and large markets, which appears to have fortified the record's potential.

“At the outset, we were excited about the artist and radio station relationship,” says Mark Adams, PD of KQZQ (Z 95.7) San Francisco, which had top five phones on "Baby" three weeks in. "It makes us more predisposed to listen to the music and spend more time with it than we might otherwise. She was very pleasant and engaging and was eager to share her thoughts about what she wanted to do.

“I have to say, though," Adams adds with a laugh, "even if she were

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Wide-Ranging Panels Planned For Billboard Vid Conference

B I L L B O A R D M U S I C V I D E O
Confab: The Billboard Music Video Conference celebrates a landmark anniversary this year with its 20th conference, which will be held Nov. 4-6 at the Sheraton Universal in Universal City, Calif., in shaping up to be a major event featuring intriguing panels, parties, and the much-anticipated Billboard Music Video Awards.

The conference kicks off Nov. 4 with an opening night party sponsored by Motown Records that will feature a performance from Biv’10/Motown artists Lil’ Nique and DJ Jaz. Other highlights will be a keynote speech by Warner Bros. Records Inc. president Phil Quaritaro Nov. 5 and a brunch party sponsored by Sony and the Box that same night.

A look at the panel topics and speakers follows.

I H U R S D A Y , N O V . 5:
“What Have You Done For Us Lately?: The Changing Role Of National Music Networks” — Senior executives of influential national music networks will discuss what the music industry can realistically expect from program suppliers in this era of corporate budgets and digital spin-off channels. Yours truly will be the moderator of the discussion, which will feature panelists Tom Calello of MTV, Peter Finn of the Box, Maurita Coley of BET, Denise Donlon of MuchMusic, David Hall of TNN/CMT, and Matt Farber of VH1.


“Teammates Or Rivals?: Video Promoters Vs. Record Company Video Promoters” — Moderator Greg Bragadis of BET will lead a discussion about the dynamics between independent video promoters and the labels that hire them, as well as the video promotions who are sometimes caught in the middle. The panelists are Gary Fisher of Columbia Records, Stefan Golby of regional cable TV network MusicLink, Laurie Nocerito of MVP Video Promotion & Marketing, Bruce Rabinowitz of Feedback, and David Slaclow of Interscope Records.

“The Ultimate Music Video Reunion” will bring together industry pioneers to reflect on how the industry has changed and to share their own stories. Moderated by Geffen Records’ Peter Baran, the panel will feature Lee Garland, J.J. Jackson (one of the original MTV VJs), Randy Skinner of Warner Bros. Records, and directors Gerald V. Casale and Wayne Isham.


“Production Family Values” will take a look at what’s right and what’s wrong in the video production process. The panel will be moderated by Billy Poveda, Music Video Production Assn. presid-ent/Oil Factory executive producer. The panelists will be Tim Clawsan of Propoganda Films, Catherine Kinfenstaedt of A Band Apart Music Video, Kate Maitland of Capitol Records, Steve Rees of Ecko Post Production, and directors Dean Carr and Billie Woodruff.

“The Artists Speak” panel will feature a wide variety of notable artists talking about how music videos have affected their careers. Moderated by Billboard’s Melinda Lee of MTV Networks, the panel will include Montell Jordan, Michael Bivins (New Edition, Bell Biv DeVoe), and Jon B.

The grand finale to the conference will be the 1998 Billboard Music Video Awards gala, to be held Nov. 6 and hosted by comedien/actor Eddie Griffin, star of the UPN sitcom “Calmon & Eddie.” Celebrity presenters at the awards show will be Dwight Yoakam and his wife, Lisa Marie Presley, and Jon B.

The conference will conclude on Nov. 7 with the National Association of Broadcasters’ annual convention in Los Angeles.

For more information on conference registration and sponsorship opportunities, call 212-595-5002 or visit Billboard Online, which will have continual updates.
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- Keynote Address: Phil Quartararo - President, Warner Bros. Records, Inc.
- Artists scheduled to appear: Michael Bivins (Bell Biv DeVoe), Jon B., Montell Jordan, Kenny Lattimore, more to be announced
- The Box & Sony Annual Thursday Night Bash
- Cutting edge panels & discussions featuring top music video leaders
- 20th Annual Billboard Music Video Awards hosted by Eddie Griffin, star of UPN's hit series “Malcolm & Eddie”

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Cancellations received by October 9 are subject to a $175 administrative fee. No refunds will be issued after October 9.
tainty put Universal in a position to steer the industry to a greater degree than any other major has previously. The shift brings about many challenges, some of which I’ll get into later, in the larger scheme of things. Yet, the end of PolyGram is at hand. It is a moment of exciting and rewarding experience. But now the challenges at hand can be even more formidable for those who’ll be a part of the new order.

As we count down the minutes until the end of this century, don’t look so positive for any business, especially when you’re trying to evolve our current methods of doing business. A great deal of our tension as an industry is caused by our hesitation to evolve our business successfully doing it basically the same way for 40 years. But as Eugene Linden points out in his book “The Putts In Plain Sight,” at some point in the future, stability will be a disadvantage, often because an industry continues to a strategy even after it becomes maladaptive. We are at a crossroads, and our industry is going to be forced outside the Internet, not just because of the emerging global marketplace, but because of our slowness to adapt to that environment.

History is a useful ally in providing perspective for discussions such as these, so I’d like to seemingly side-track for a moment and discuss a man who found himself at similar crossroads, just about 100 years ago.

Sears discovered his true calling. In 1898, he founded Sears Roebuck and Co., billed as “The Cheapest Supply House of All” by mail order. The 1,500-page catalog that he created featured over 100,000 products, from silk stockings to kits that produced lavish homes. Most of these products were not available at general stores at the turn of the century, so the catalog brought city styles and a sense of connection to millions of isolated farmers. People had a taste for what they couldn’t get.

Now, if he could get catalog everywhere, he could own the market and achieve the 1800s version of that outsourced Internet term “ubiquity.” In 1898, his plans for market domination became a possibility when rural free delivery—i.e., the postman—was introduced, and he could get his book into homes everywhere. Sears, he realized, had an impact that widespread E-mail use is having on our world today.

At the height of its catalog business, Sears mailed 30,000 catalog a day, and in many rural American homes, the only books were the Sears catalogue. The rising success of Sears’ mail-order business contributed to the rapid decline of the local general-store merchant.

Not all was bright in the early days of the mail-order phenomenon, but other than great timing, what were the secrets of Richard Sears’ success? First and most important, he understood people. He had a superior ability to communicate. He did not condescend to his customer, instead creating a feeling that he was his partner, like us. Second, he was very comfortable with hucksterism, using a little artistic license to enhance a product’s desirability. Third, Sears utilized groundbreaking marketing techniques, giving merchandise credits to people in remote areas in exchange for them distributing his catalog. In a way, this is similar to today’s Internet where people share links and review products, like Amazon.com, for instance, gives a percentage of a transaction back to a site that referred a customer.

Richard Sears sold his company and retired at the age of 44 with a personal wealth of $17 million.

Once the automobile was mass-produced and a casual part of life by the golden years of the catalog business were over. The increased mobility meant that a 20-mile drive to town was as easy as a walk to the local open retail stores. They, too, were very successful, but the intimacy of the catalog was lost. In a single generation, America changed dramatically. People started spending more money on things than they did in good times. We often talk about how valuable the data these consumers provide will be—data on their buying habits, preferences, demographic information, etc.

But with that comes a challenge to develop a productive, two-way relationship with consumers wherein we use the data they provide to return a more personalized experience with a more impactful and efficient marketing. The increased homogenization of the global marketplace will drive consumers to desire, more than ever, what they cannot get. This may be very positive for acts around the world that have difficulties breaking into new markets. Certainly, we have visited streets all over the world, from PolyGram U.S. Wide Web site. This global market has brought with it renewed interest in, and wide availability of, rare, classic, and obscure records. There is a threat to our industry, especially due to a lack of international competition to the online music retail sites in the U.S., that the price of a CD could move down to the U.S. price, which is significantly lower than in Europe, for instance. This would have an ostensibly dire effect on us to respond much more effectively at local record companies. We have learned, however, that the lion’s share of ex-U.S. Internet music sales is deep capital plays. This highlights an opportunity. As an industry, we must adapt our business model so that the world is becoming our marketplace, and we must market and sell more cohesively.

Whether you realize it or not, you—Billboard—have changed our industry forever. Internet and Broadcast Data Systems in the early ‘90s had a huge impact on the way we did business. No longer were we bound by the limitations of the shelf or the catalog, but we finally were able to make rational, responsible decisions based on hard information. These tools have enabled us to respond much more effectively and efficiently to market needs; indeed, one cannot truly micro-market in the record business today without referring to a weekly in your deal. There will be a logical and significant progression of this in the Internet space, where the direct relationship we have with our consumer can be leveraged on a level never before seen.

Both consumers and consumer aggregators become successful, we, the content providers, will share in the success directly.

We also need to take into consideration the promotional ability of the Internet and utilize it responsibly. The Internet has been very powerful in the distribution, promotion, and mass delivery of music, which many labels are using to distribute singles for free, thinking it a better alternative to giving away large quantities of singles, singles, singles. But that has two downsides: One, it is bringing an unarguably bad business practice into a fresh and more reaching channel, and two, it deters music in the online environment.

We are one of the few industries whose product’s perceived value is lower than the cost, a la commodity. There’s nothing wrong with this, but the key is that your toaster as more and more consumer electronics products feature operating systems. Certainly Bill Gates is banking on this with the Windows CE operating system. All of this convergence is going to provide more opportunities to exchange information and promote your company, creating a nearly infinite number of virtual storefronts and infinite points of sale. The number of places where our music can be marketed on an on-demand basis is growing at a rate that cannot be accounted for by a factor of millions. This emerging single channel is going to drive E-commerce very aggressively over the next 10 years. It will mean that the share price of online retailers that cut convergence deals will grow significantly. These will be the ultimate portal deals.

One of the reasons we fought so hard as an industry for the Digital Performance Rights Bill is so that the copyright ownership that we’ve worked so hard to be finally be in the revenue loop. We must generate revenue directly from the listening experience—whether on-demand or a more radio-like experience on your phone or your car radio, to what degree will that affect his need to actually possess a deep retail relationship?

Certainly PC/TV convergence will be the most visible and impactful, but convergence also will be affecting what you can create in your work and how your toaster as more and more consumer electronics products feature operating systems. Certainly Bill Gates is banking on this with the Windows CE operating system. All of this convergence is going to provide more opportunities to exchange information and promote your company, creating a nearly infinite number of virtual storefronts and infinite points of sale. The number of places where our music can be marketed on an on-demand basis is growing at a rate that cannot be accounted for by a factor of millions. This emerging single channel is going to drive E-commerce very aggressively over the next 10 years. It will mean that the share price of online retailers that cut convergence deals will grow significantly. These will be the ultimate portal deals.
from the catalogs of multiple labels. To survey the work of 74 pianists—from Ignacy Paderewski (1860-1941) to Evgeny Kissin (born in 1971)—the researcher borrowed material not only from its PolyGram sister imprints, Deutsche Grammophon and Decca/London, but from Sony, EMI, Philips, Decca, and Vanguard, among others.

The first 100 of the 200-disc, mid-priced volumes in the limited-edition "Philips Survey of Great Pianists Of The 20th Century" hit U.S. stores Tuesday (28), with 10 volumes to follow in each of the next nine months. "Great Pianists" debuted in August in Europe, and it has been well received by generally glowing reviews. Yet the edition is entering a market vastly different from the one that greeted the Mozart set with one arm of the label’s bicentennial, it was the peak year of the CD boom.

Philip’s Music Group president Costa Pilavis points to critical and consumer enthusiasm for the label’s large sets beyond the Mozart—such as the 32-disc "Wagner At Bayreuth Festival," the 31-disc "Sviatoslav Richter: The Authorized Recordings," and the most recent venture, the 25-CD "Art Of Alfred Brendel" (Billboard, March 9, 1996).

According to Philips, demand for the first of two volumes in "Philips Pianists" devoted to Martha Argerich has depleted its first printing—more than 15,000 copies. And a branch of the FNAC chain in Paris reports selling 50 copies of the Rachmaninoff volume in one day, even though the material has been available previously on RCA Gold Seal.

The cooperation of other record companies—Philips also DG, Decca, EMI, Sony, and Virgin—and the fact that the edition were held at the Steinway factory in Hamburg and Steinway Hall in New York, with much of the spotlight on the edition’s executive producer, Tom Deacon, Philips’ director of catalog exploitation.

In coming up with the lineup for "Great Pianists," Deacon worked with renowned pianist and former Pianists’ Choice Joe Riemenschneider

PHILIPS

Canadian Broadcasting Corp. (CBC) producer—spent more than six months securing the vast collection of recordings. He said the goal was to create a collection "that’s the best available," and to "draw the classic casual buyer to "Great Pianists," it is a curate artist like John Ogdon and remastered versions/reissues of celebrated recitals and adver- tise, collectors, according to Tower Records’ U.S. classical director, Ray Edwards. "Some sets will languish, possibly of current pianists.

"Later, he said, "Like the Hoffman should fly out the door, as long as the sound is up to par. But a lot of the material will do better this way than it ever did as pick-and-chase sets devoted to the old masters on which admires most.

The old masters the pianist admires most: Alfred Cortot, Edwin Fischer, and Wilhelm Kempff.

"Great Pianists" highlights such classic pairings such as Schnabel in Beethoven, Horwitz in Schumann, Altschul in Albéniz, and Arturo Benedetti Michelangeli in Debussy. But it also offers a fresh look at some familiar artists. With the volume on Glenn Gould, Deacon chose to forge the pianist’s famous Bach recordings because he wanted to represent Gould via the artist’s favorite composers: Byrd and Gibbons, Straus and Berg.

The master’s vision, the Deacon thought, was an old-fashioned concept an attempt to do a traditional performance of their own songs—they can do a cover version of a song or even do a spoken-word version if you want to.

Flanagan is clear on what VH1 does not want the series to be: "We don’t want people to edit their video into 60-second clips," he says. "This has to be two full-length performances that’s presented by the artist in way that hasn’t been seen before. All we ask is that it be no longer than 60 seconds." Because of the short length of "Midnight Minutes," it won’t be monitored by Nielsen Media Research for ratings.

BIllboard OCTOBER 24, 1996 85
Franklin, Introscope Swell Over God's Property

BY CARLIE BELL

LOS ANGELES—Although its new album, "The Words That Remain," contains more instruments, experimentalism, and cameos by other popular musicians, there are two things in Solas' past body of work worth seeking out. There is also a wealth of solo work from Solas members.

BY CARRIE BELL

Philadelphia native started the traditional music thing to keep his parents happy and keep in touch with his roots, but "When Juniper Sleeps" is so obvious that performing has become a full time and worthwhile career. Although he again takes partial production credit, he chose to work with producer Michael Doucet. This album includes several original Egan compositions, such as "Weep Not For The Memories," "When We Last Met," and "Lullaby" along with several traditional arrangements by the artist. His Solas mates Winifred Horan, John Doyle, and Wayne McAuley make musical appearances.

According to SoundScan, it has sold 17,000 copies, and it peaked at No. 15 on Top World Music Album.

- Karan Casey, "Songlines," Shanachie, 1997: With a voice that pleases, the wife of WGBH Boston's "Folk Heritage" and crosstown WUMB's weekend show "The One that Got Away" sings one of the most beautiful and charming in Irish music today. Casey, whose heritage is celebrated on 11 songs, both slow and sorrowful, fast and impassioned, Egan produces, while Doyle, Horan, and McAuley help with the instrumentation. It has sold 6,600 copies).

- "The Brothers McMullen" soundtrack, Atlantic Records: Includes music composed by Egan and a song he wrote with Sarah McLachlan called "I Will Remember." Egan stressed his work on the movie about three Irish brothers as a great experience, although it came together in a haphazard fashion. "We were in Rhode Island, and the car broke down, so we stayed at these folks' house. Their son was up from New York where he was working on a small film for an Irish music company. He asked for some tapes to play for the people in charge, and I obliged. I didn't hear anything for a few weeks, and then I talked to Eddie Burns a few times."
The film got attention at Sundance before we got down to working on the music." The album has sold 122,000 copies.

- "Selecd Discography"
The importance of premium sales and cross-promotion was underscored by Best Buy's focus on value-added items. The retailer, which has established a reputation for aggressive marketing and customer service, believes that by offering premium products, it can differentiate itself from competitors and enhance customer satisfaction.

Best Buy's strategy is part of a broader trend in the retail industry, where companies are increasingly looking to offer premium products to attract higher-spending customers. The move is driven by the fact that premium products can command higher prices and generate additional revenue for retailers.

However, the move to offer premium products is not without risks. Retailers must ensure that they are able to meet customer demand and that the products are priced correctly to avoid cannibalizing sales of existing products. The success of Best Buy's premium product strategy will depend on its ability to balance these factors effectively.
MARIANNE FAITHFULL SCORES WITH 'SINS,' ANTHOLOGY  
(Continued from page 11)

29, according to BMG Classics World-wide president Cor Dubois, who over-sees the RCA/Creston division. Dubois says, “Marianne’s imple-mentation of ‘The Seven Deadly Sins’ has been beautiful. Her performance in Vienna was stunning.”

Faithfull will perform “The Seven Deadly Sins” with the Royal Phil-harmonic Symphony May 14-15 at the Royal Albert Hall in London. Based on the theme of the seven sins that make up the “sins” cycle—one for each of the seven sins, plus a prelude and an epilogue—the RCA Victor release contains Faithfull’s recent recordings of four additional Weil/Brecht com-positions: “Alabama Song,” “The Bal-lad of Greg,” “Pirate Jenny,” “uniformly, she says.” Faithfull is delighted that the RCA Victor and Island projects have managed to highlight different aspects of her artistry. Of “Sins,” she says, “I’ve been trying to get this record going now for 12 years. Finally, when my friend Dennis Russell Davies, who has long recognized me as the right conductor.”

Faithfull says she is encouraged that the press has taken “Sins” seri-ously, rather than as a “rock ‘n’ roll chick tries to be classical” endeavor.

“There’s no question that it’s classi-cal,” she says. “It is a 1-piece or-chestra; it is a classical piece.”

Of “Anthology,” she says, “I was with Island for 17 years or maybe longer. I feel it’s a special thing, and it’s exactly what all those people at Island and PolyGram do really well—Matt Stringer and (pro-ducer) Jerry Rappaport and Bill Cottman.”

Because the “Sins” project caters to a classical audience and “Anthology” to a rock base, RCA Victor and Island do not plan to promote the two titles according to executives at both labels. However, the exposure gener-ated by each project will no doubt ben-eft the other, according to Stringer. Faithfull will participate in an on-line chat on America Online Nov. 4, according to Stringer, who says Island is also planning radio contests and promotions to plug “Anthology.” Currently without a U.S. label deal, Faithfull is signed to It Records/EMI, a subsidiary of Andrew Lloyd Webber’s Really Useful Group. Faithfull says she has cut an album of new songs at Daniel Lanois’ Ei ghtavenue Studio, with the assistance of Lanois collaborator Mark Howard.

Although Lanois did not produce the recording, he contributed a song with Faithfull, and played on the album. Other material on the set—which Faithfull says she hopes to release in February—includes originals by Faithfull and her longtime guitarist/co-writer, Barry Reynolds; a song titled “For Wanting You,” written for Faithfull by Elton John and Bernie Taupin; and a never-before-recorded 1968 Roger Waters composition titled “Unloveable.”

For Faithfull, her recent accept-ance across a wide spectrum of mu-sic fans represents long-overdue recog-nition for her work dating back to the scene in 1964 with her rendi-tion of the Mick Jagger/Keith Rich-ards tune “As Tears Go By,” the art-ist was heralded as a rising star.

She entered into a tumultuous relationship with Jagger and became addicted to drugs. She dropped out of the limelight in 1966 and remained virtually unknown thereafter, until 1992, when she released her career-defin-ing “Broken English” album.

“What’s wonderful about this time for me is of course all the people I am doing, people are beginning to understand it and get it, which I don’t think they did before,” says Faithfull.

RIAA SUES OVER MP3 PLAYER  
(Continued from page 8)

“‘We’re not going to be able to have digital distribution that is commer-cially viable,” and an unusual, co-operative, concurrently with an illegal market where the same material is available for free. We’re terribly afraid that we’ll see this kind of digital distribution before it has been born,” he says.

Diamond, however, holds that the Ria is a playback—not recording— device and as such does not need to comply with the AHR.

BEE GEES LIVE SET  
(Continued from page 6)

Seventy-eight minutes of the show have been culled for the “One Night Only” live set (Island) and are available with newer material like “Alone,” a medium-sized AC hit from the act’s 1997 album, “Still Waters.” Also included is “Immortality” and “True Love (You Don’t Throw It All Away)” which links the Gibb’s live harmonies with recorded vocals by their late brother, Andy. "One Night Only" was released Sept. 7 in the U.K. and Europe on Polydor. The album entered the U.K. charts at No. 4 and has been in the top 10 in Ireland, Germany, Norway, Spain, Italy and France, among other territories.

Al Caffaro, chairman/CEO of A&M Records (U.S.), is optimistic that the album will “meet with simi-lar success in the States. “They con-tinue to make great records, and they have enormous global appeal,” he says. “The only thing that has not happened is that the album has not dropped off after two years.”

Adding to the project’s visibility is HBO’s commitment to re-air the Mike Nichols-directed special in December. VHI plans a “Legends” special on the act for December. Although the Bee Gees are current-ly working on a studio album, one participant says it is a work in progress for the foreseeable future, the No. 28 gig will put them back on the road well into 1999.

The extensive nature of the tour is understandable, says Al Caffaro Jr. that Barry Gibb was not initially interested in going on the road. However, the com-bination of the unique, event-oriented nature of the tour and the joy of per-forming proved irresistible, he says.

“One Night Only” is, he heart, a celebration of our musical experi-ence,” he says. “We’re having the time of our lives.”

WARNER MUSIC GROUP SHOWS THIRD-QUARTER GAIN  
(Continued from page 6)

Ken Wirt, VP of corporate mar-keting for Diamond, says that the RIAA’s argument is “circumstantial and salacious” and that the organization is acting in order to preserve its member companies’ dominance over music sales. “It seems to us that they kind of panicked, and their members—the big record companies—felt like they were losing control of their music,” says Wirt. “But we’re not the problem here,” he adds. “They should keep going after the sites that are piracy engines.”

Though Wirt says it’s possible the Ria could be altered to conform to AHR standards, he maintains that the only way to remove record piracy is to create it. Therefore, he says, music contains on the de-vices is an ephemeral copy.

Meanwhile, he points to the growth of legitimate MP3 music files being posted by online labels such as GooglMusic (see story page 18).

GoodNoise chairman Bob Kohn, who co-wrote “Kohn On Music Li-ving,” says, “We all know in the music business that sampling is another word for recording—in fact there’s a whole body of law concerned with illegal sample-ling and it’s been defined by the courts, since 1992, when she released her career-defining “Broken English” album.

“What’s wonderful about this time for me is of course all the people I am doing, people are beginning to understand it and get it, which I don’t think they did before,” says Faithfull.

After an unprecedented run on the nation’s concert posters, the tour got a little bumpier for SFX in the past month.

The Justice Department’s set at SFX is an “informal inquiry” with which the company has cooperated, according to SFX’s Ferrel. He says that SFX spoke Oct. 8 with the Justice Department in Washington, D.C., and has continued to cooperate.

The inquiry, which remains infor-mal, came in the wake of SFX’s $106 million acquisition of Washington-based Layton Group, which was also pursued by Universal. The latter has become more aggressive in the acquisition of the site, purchasing Bill Silva/Andy Shevitz-controlled Bilongo and United Concerts of Salt Lake City earlier this year.

Another wrench in the plan for SFX is the failure to consummate its recent acquisition of the Marquee Group, begun earlier this year. While the deal isn’t necessarily off, the two companies have agreed to try restructuring the merger.

Ferrel declined to comment on the Marquee Group situation.

SNIP  
(Continued from page 6)

The labels are also thought to be unhappy about losing radio station NLV, which is an affiliate of its own label. One of the best-selling singles of the summer in France was “Yakaloko” by Nomads, signed to TF1’s affiliate Une Musique and distributed through Music M6, through its affiliate M6 Interactions, has developed its own acts, such as boy band Poetic Lovers.

In the statement, SNIP also called for “the respect of the quota law in all its aspects and by all the stations, regardless of their format.”

Effective since Jan. 7, 1996, the law requires all radio stations to broadcast a minimum of 40% of francophone singles, half of which must be from new talent, but this requirement has been replaced by a series of stations, according to recent statistics.

SNIP is asking the CSA broadcasting authority to provide “the nec-essary human and financial means to ensure an efficient control of of the quota law.”

CD collection,” says Iser. “We all know in the music business that sampling is another word for recording—in fact there’s a whole body of law concerned with illegal sample-ling and it’s been defined by the courts, since 1992, when she released her career-defining “Broken English” album.

“What’s wonderful about this time for me is of course all the people I am doing, people are beginning to understand it and get it, which I don’t think they did before,” says Faithfull.
some involvement with a major team, he says, "We'll see... The baseball thing is something that I really can't confirm or deny at this point."

He describes it as "a studio album and a live album" in which some concert tunes are bridged with studio versions of such songs as "New York, New York" and "Cheyenne" into "Two Piña Coladas" to the sound of ocean waves. Brooks adds, "We took a live track [from the album] Live '98... and added a choir to it in the studio, and it's so sweet. 'The River' starts with a four-piece in the studio... and innocent wakes winds through the first verse and first chorus. And on the live take to this full arena."

The album marks the first time Brooks has been on disc the extra verses that Brooks adds in concert to the crowd favorite "The River." Brooks says, "You can't deny it... it would be wrong to say I'm retiring, because I don't know. If we don't go out for another eight or nine years, it's not saying I'm not retiring, because I just don't know what's in store."}

**TIME FOR WRITING**

Brooks won't be taking a break from making music in the studio; he's working on two soundtracks, one being the movie Billy Madison, a television movie tentatively titled "The Colors of Christmas" and expected for Christmas '99. The other is for "The Lamb," a movie about a singing star that is in the early stages of development. Both are being produced by Brooks' Red Strokes Productions, run by Lisa Sanderson. He'll also continue working on a studio project with a duet with Trisha Yearwood.

"I think in this year off I'm going to do something that I've really wanted to do, which is writing, for eight years, and that's just loose myself in my writing," he says. "That doesn't mean I'm only going to write the songs for my record. I will also write for my own stuff, but I just want to write... screenplays, songs, diaries. No books, though."

As much as he loves to make music, Brooks has some time off taking batting practice with a number of major-league baseball teams.

"There have been several major-league baseball teams that let me go out and hit with them: the [Seattle] Mariners, the [Pittsburgh] Pirates," he says. "So far, all of the baseball teams that have been in contact with me have been very sweet to me." When asked if his future includes test at retail.

Also likely to spur sales: a consumer-friendly price tag. The set carries a $13.99 minimum advertised price (MAP), which should please for the season. And too well too late for some music specialists, who fear losing sales to discount retailers.

The live album contains 25 cuts, including 15 new songs. It comes at the close of the most extensive and successful tour of Brooks' career, a 32-month run-out that included a six-night residency at New York's Central Park and a string of multiple sellouts in every city, including nine dates at Minneapolis' Target Center. The album is available now at Capitol, in Belfast, Northern Ireland, has encompassed 347 shows in 99 cities, has drawn more than five million people, and has grossed more than $150 million. Even with Brooks' low average ticket price of $20, it's the top-grossing country tour of all time and perhaps the top-grossing arena tour ever (third only to Rolling Stones', Oct. 1973).

The album's release also marks a pause in Brooks' career. Following the tour's end, he intends to take at least a break from playing live. "Everyone's management company, fan magazine, and other organizations will all shut down for those 12 months."

"I've been working with [me] have been running at this pace for 10 years," he says. "They deserve a break. They've all still on salary for the projects, the tour, and hopefully [the] time is just for all of us to assess the situation and if and when we'll start again."

"This is his last tour," Brooks says. "I can't confirm or deny it... It would be wrong to say I'm retiring, because I don't know. If we don't go out for another eight or nine years, it's not saying I'm not retiring, because I just don't know what's in store."
### Billboard Hot 100 Airplay

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### Billboard Hot 100 Singles Sales

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ONE WEEK ON THE BILLBOARD 100 SINGLES: In a classic case of art imitating life, Barenaked Ladies’ “One Week” (Reprise) only spends one week atop the Hot 100 before falling to No. 2 this issue. The title’s singles sales were off 19% because retail stock is rapidly dwindling due to the single’s limited promotion. “One Week” was released on the Hot 100 Singles list. Audience impressions of “One Week” are down 2% to 72 million listeners. The song’s peak audience occurred two weeks ago, when the song had 74.8 million audience impressions.

N O. 1 AGAIN: Even though Monica’s “The First Night” (Arista) fails to meet bullet criteria on both the Hot 100 Singles and Hot 100 Airplay charts, the title lost fewer Hot 100 chart points than Barenaked Ladies, and Monica claims the Hot 100 crown. “The First Night” is the second single this year to hit No. 1, fall from the chart then return to its former glory. Interestingly, the other single that accomplished this feat, Next’s “Too Close,” is also an Arista single. Prior to “Too Close,” which rebounced to No. 1 in Billboard’s May 30 issue, the last time a single made a second week atop of the chart was in 1984. After two weeks at No. 1, Boyz II Men’s “On Bended Knee” (Motown) was bumped down by Ini Kamoze’s “Here Comes The Hotstepper” (Columbia) for two weeks. “On Bended Knee” then returned to No. 1 for four more weeks.

THREEPEAT: For three consecutive issues, Deborah Cox’s “Nobody’s Supposed To Be Here” (Arista) has earned the Hot 100’s Greatest Gainer/Sales award for its weekly sales improvements. This issue, the single, which scanned 30,000 units, posts a 29% improvement at retail prompting a 15-9 jump on the Hot 100 Singles chart and a 25-23 gain on the Hot 100. The majority of the single’s scans are in New York and Chicago, representing 18% and 11%, respectively, of the total units scanned. Singles sales represent 97% of the title’s total Hot 100 chart points. “Nobody’s Supposed To Be Here” has fewer than 100,000 audience impressions from dayparted airplay at 27 Hot 100 monitored stations, with a third of that audience derived from six spins at WKTU. New York. Even though the song’s Hot 100 airplay is limited, the single’s strong sales surge can be easily explained by the song’s audience reach via urban airplay which is up to 20 million audience impressions to rank the title at No. 17 on the Hot R&B Airplay chart this issue. The song’s R&B audience impressions in New York, N Y , WRKS and WBLZ total more than 4 million. In addition, WGCI Chicago contributes 2.4 million audience impressions to the R&B airplay total.

CHART CHANGES ON THE WAY: Billboard’s chart department has been working for more than two years on developing a new Hot 100 formula. A new day for the chart will dawn in the Dec. 5 issue, when a new and improved Hot 100 debuts (see story, page 3). The chart will better reflect national music tastes and take into account labels’ dramatic departure from releasing commercial singles.

BUBBLING UNDER HOT 100 SINGLES

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PUBLICATION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>STAND (TOGETHER)</td>
<td>THE SIEGELS</td>
<td>EXPLOSIONS</td>
</tr>
<tr>
<td>12</td>
<td>U R T</td>
<td>JOURNEY</td>
<td>WEA</td>
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<tr>
<td>12</td>
<td>WHENEVER YOU’RE NEAR ME</td>
<td>MAVYBELL</td>
<td>ABSOLUTE</td>
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<td>11</td>
<td>I’LL BE WAITING</td>
<td>CLIFF RICHARD</td>
<td>BST (UK)</td>
</tr>
<tr>
<td>11</td>
<td>I’LL STAND (SOONER OR LATER)</td>
<td>CLIFF RICHARD</td>
<td>BST (UK)</td>
</tr>
<tr>
<td>10</td>
<td>LET ME RETURN THE FAVOR</td>
<td>ANDREA MARTIN (ARISTA)</td>
<td>ARISTA</td>
</tr>
<tr>
<td>10</td>
<td>I’M TAKING YOU (TO THE邊)</td>
<td>THIAGO (SONY)</td>
<td>ARISTA</td>
</tr>
<tr>
<td>10</td>
<td>I’LL STAND (SOONER OR LATER)</td>
<td>CLIFF RICHARD</td>
<td>BST (UK)</td>
</tr>
<tr>
<td>9</td>
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<td>BST (UK)</td>
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<td>9</td>
<td>EOF</td>
<td>BURT BACHARACH</td>
<td>WB</td>
</tr>
<tr>
<td>9</td>
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<td>BST (UK)</td>
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<td>9</td>
<td>YOU’RE OVER</td>
<td>PAT BENATAR</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>8</td>
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<td>ARISTA</td>
</tr>
<tr>
<td>8</td>
<td>ONE FOR MY BABY</td>
<td>60’S GREATS (SYLVIA)</td>
<td>SHASTA</td>
</tr>
<tr>
<td>8</td>
<td>I’M TAKING YOU (TO THE邊)</td>
<td>THIAGO (SONY)</td>
<td>ARISTA</td>
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<td>8</td>
<td>I’M TAKING YOU (TO THE邊)</td>
<td>THIAGO (SONY)</td>
<td>ARISTA</td>
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THE BALLET VIDEO: For a single that is tuned to the ballet market, “The Nutcracker Suite” performed by the San Francisco Ballet Company, with music by Tchaikovsky is at No. 1 on the Hot 100. The ballet video was released by PolyGram and features the San Francisco Ballet Company and is the first ballet video released on VHS. The video is being released on a limited edition with a Tonight’s the Night DVD. The video was directed by David Cooper and produced by Mark Greenburg.

MGM Ends Talks to Buy PolyGram Film Catalog

BY DON JEFFREY

NEW YORK—Although Metro-Goldwyn-Mayer Inc. has terminated negotiations to acquire PolyGram Filmed Entertainment’s 1,500-film library, executives of MGM have left the door open for a possible future bid. Sources at Parsons, senior corp.-corporate communications of MGM, said Oct. 12, “We were in discussions through the weekend, and basically they fell apart last night.” The deal—agreed to earlier this year—was valued at between $300 million and $400 million—was terminated because of price, he said (Bill- board, Oct. 29).

The bidders were asked to make new offers, according to a source. MGM proposed a new deal but could not reach an agreement, according to a source. “We’re still interested in acquiring content,” said Parsons, “but the reality is we just couldn’t come to an agreement.”

The acquisition would have Santa Monica, Calif.-based MGM a library of 5,000 films and its increased its annual film flow by an estimated $40 million, according to analysts. The pending deal forced MGM to postpone a scheduled rights offer- ing Oct. 5 of $500 million worth of stock. If the film unit had been bought, MGM says, the company was prepared to increase the size of the offering. Kirk Kerkorian, who owns 95% of MGM’s stock, was expected to purchase the new shares, according to Parsons. The offering—for $500 million—will now take place on Friday.

If MGM eventually acquires PolyGram Filmed Entertainment’s library, one issue that is likely to come to the surface is the distribution of films. Financier Giancarlo Parretti sold MGM’s video distribution rights to Warner Home Video several years ago for $125 million to help finance his deal. Parretti later lost control of the company. Last year, after MGM acquired Orion Pictures’ film library, it began to distribute Orion films on video. Parsons conceded that this was a “bone of contention” between MGM and Warner.
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Everclear: I WILL BUY YOU A NEW LIFE
Hanson: MMMBOP
Tonic: IF YOU COULD ONLY SEE
Spice Girls: SAY YOU’LL BE THERE
Backstreet Boys: AS LONG AS YOU LOVE ME
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BIRTHDAY KICKOFF

Capitol celebrated the 8th of Sept., which would have been Lennon's 56th birthday, with a "launching pad" for the "Lennon Anthology," according to senior VP GM (U.S.) Lou Mann.

On that date, Capitol debuted on-air audio introduction to the set and the track "I'm Losing You" on its World Wide Web site (www.holly-
woodandvine.com). Three other cuts from the set premiering there are "Oh My Love," which premiered on Oct. 16, "Watching The Wheels" on Friday (23), and "Sean In The Sky" Oct. 30.

Capitol ran 15-second teaser commercials during VH1's 9th celebration of Lennon's birthday. The same ad also was played at the beginning of "Bettles Anthology" series "Rock 'N Roll" and an unsetting cover of "Be My Baby" from those sessions.

On Dec. 6, "Dakota," may be most affecting; among its wealth of home recordings are some unannounced spot-on Lennon parodies of Bob Dylan and a poignantly written song by Sean Lennon, "My Little Help From My Friends" to his parents.

On the set of the biography-style program, on Nov., The "Lennon Anthology" was first heard on the Westwood One radio series "The Lost Lennon Tapes." She believes that the set's home recordings and ear for studio takes reveal to listeners the full measure of Lennon's talents.

For instance, "Imagine" is the first take, she says. "It's not after he's sat in the chair. It's the first song we did. It had a very strong initial power. And something like 'Working Class Hero,' that's even before take one. He sings so incred-
ibly. Every man in the world should hear this. So I'm going to give you a little hint. That's the kind of thing that the hard-
core fans are gonna see—that he was even more of a great singer than they ever thought he was from the earlier songs.

The set, which uses an "Imagine"-style cloud motif throughout its design, is packaged in a lift-top box not unlike the one that housed Ely-
do's 1996 box set, "One.

$7.98 DVD SINGLES DUE FROM ISLAND LIFE

Continued from page 6

The CDs are housed in Digip-
paks bearing Lennon's distinctive artistic work. A 60-page booklet includes notes by Anthony DeCurtis of Rolling Stone and some candidly asthmatic reminiscences by oneself.

players, sound systems, and PCs.

Also has a full-length, made-for-DVD musical title, "Baasha Aalat Festival Hall," scheduled for release on Jan. 6, 1999. It will list for $29.98.

We're trying to do this as often as possible," says Beal, of the singles, adding that the aim is to load on the DVD extras. "There's so much room on a single, and so little video, that you really incorporate all of added features on the DVD.

The Mocean Worker disc, for instance, will include a commentary from Ken Burns and video director E. Marko explaining the lyrics. An Islandlife World Wide Web site will further direct viewers to own PCs to what Beal calls "hidden bonummes" on the DVD.

The programs will be pitched to computer owners as well as DVD householders.

While Greicher, head of Palm Pic-
tures production and president/CEO of Islandlife's Manga Entertainment, says the company has "been talking to several hardware manufacturers about cross-promotions with DVD
Rico are up anywhere from 75% to 100% above pre-hurricane lev- els. SoundScan drops to classify sales numbers, but notes that Puerto Rico makes up about 4% of the total Latin sales it measures. Sales of the stateside Latino market in 1997 as tallied by Sound- Scan was 13.2 million units.

Sam Goody’s local marketing representative, Aileen Rodriguez, says album sales are being driven by a large number of people flock- ing to malls in search of a bit of diversion—and perhaps a blast of air conditioning.

George shifted out the elec- tricity for nearly all of the island’s 3.8 million residents, converting their homes into concrete hot boxes with minimal amenities. Three weeks after the storm, power has been restored to only about half of all households. A telephone aired by the Puerto Rico, Miami, and New York affiliates of Spanish-language TV net- work Telemundo Oct. 11 was expected to raise $15 million in aid, according to telephone producer Tony Mojena. He adds that a por- tion of the proceeds raised in the U.S. was to be earmarked for Haiti and the Dominican Repub- lic, which also suffered heavy damage.

Numerous celebrities appeared on the telephone, including Marilu Estefan Jr., Jennifer Lopez, Jimmy Smits, Ruben Blades, and Marc Anthony.

Given the stunning rebound in their business, music retailers would seem to be one group not in need of financial assistance.

Mercury inks Ravenous Deal with Steinman

BY DOUG REECE

LOS ANGELES—Mercury’s multi- year deal with Jim Steinman and his new label, Ravenous, is meant to bring the famous producer/songwriter to the label fold, “It’s a vehicle to create an incen- tive for Jim Steinman to make some records for Mercury,” says Mercury Records president/CEO Danny Goldberg. “I and he go back a long time, and we’ve been talking a long time, but these conversations have finally turned into something,”

“it’s not an exclusive deal, but we’re hoping it will motivate him to bring things here,” he adds.

Goldberg; Steinman; Steinman’s manager, David Sonenberg; and Mercury senior VP of A&R Steve Greensberg will suggest projects for the new label, Promotion and mar- keting will be handled by Mercury staffers.

Ravenous’ first signing, Boyzone, is on Polydor’s roster in the U.K. Though most Polydor artists are re- leased on A&M here, Greenberg’s initial interest in the act led the group to Mercury and subsequently Ravenous.

Steinman, who was not available for comment, was already involved with the act through his song “No Matter What,” which was co-written by Andrew Lloyd Webber and Steinman for the former’s musical “Whistle Down The Wind.” A ver- sion of the song recorded by Boyz- zone became a No. 1 hit on the U.K.

singles chart.

Meanwhile, Steinman has writ- ten additional material especially for the U.S. version of Boyzone’s album “Where We Belong,” which bows Nov. 17 following the Oct. 5 release of the lead single “The Time In The World.”

“In the context of Jim working with the act and our desire to give Ravenous some visibility, it seemed like a good idea to put the album out under Ravenous in the U.S.”

says Goldberg. He also says that the Ravenous deal was formed before merger discussions began between PolyGram and Universal, which has just pacted with producer/songwriter Des-mond Child (see story, page 6).

DESTIN PACTS WITH UNIVERSAL

(Continued from page 6)

CEO Doug Morris says that the deal with Destiny was in large part a re- suit of “being impressed with Dis- mond’s work with [Universal artist] Billie Mjurs. We’re excited about working with Destiny and Winton, who are very talented people.”

Universal Music Group vice chairman/COO Mel Lewinter adds, “Destiny has a proven track record, and we have great expectations for this label.”

Child’s track record as a song- writer and/or producer encompasses a slew of hit singles, including Ricky Martin’s “The Cup Of Life,” Bon Jovi’s “Livin’ On A Prayer,” Aeros- molt’s “I Ain’tbccu Look A Liar,” and Trisha Yearwood & Garth Brook’s “Where Your Road Leads.”

Although Destiny will have satellite offices in Miami and New York, the label will be sparsely staffed because it will be a boutique imprint, says Child and Simone.

“We’re a lean, mean, fighting machine,” says Simone.

According to Morris, Child and Simone will be handling all A&R and business responsibilities for Destiny. “We won’t be taking unsolicited material,” said Child. “We find a lot of new tal- ent through attorney referrals.”

Simone adds, “We’re always on the lookout for talent, but it’s not like we go out to a lot of nightclubs. We’re looking for unique voices. Our back- ground in music is having hits, and we want to hit records.”

Destiny artist Raize says that the success of the Tony-winning “The Lion King” and his exposure on “The Rosie O’Donnell Show” helped land a record deal.

“It makes a difference working with people who can understand things from an artist’s perspective,” he says.

Child says that Destiny is one of the music enterprises he and/or Steinman work; they also work with music pro- duction (including the Miami-based Gentlemen’s Club recording studio) and music publishing.

“The appeal of our label to an artist,” says Child, “is that [Simone and I] come from an artist and man- agement background, so we have this sensitivity to an artist’s needs. We can relate to them more on a one-to- one basis.”

Child adds that Destiny is one of the music enterprises he and/or Steinman work; they also work with music pro- duction (including the Miami-based Gentlemen’s Club recording studio) and music publishing.
Backstreet Boys Bestseller Yields Fact-Filled Sequel

Billboard Books, publisher of New York Times bestsellers "Hanson: The Official Book" and "The Backstreet Boys," recently released the latest title in its expanded music publishing program on popular music groups. "Backstreet Boys Confidential," picked up where "The Backstreet Boys" left off—providing in-depth profiles of the five members of the group. The book includes details on the group members as they were growing up, profiles their individual talents, and tapers the Boys thoughts on romance, success, and what the future holds.

"Backstreet Boys Confidential" offers a unique look at the band from someone who has long had an insider's perspective. Author Angie Nichol has been following the band since the then-unsigned group was touring high schools around the country.

The Backstreet Boys are one of the most popular bands of the '90s with album sales at more than 20 million world-wide. "Backstreet Boys Confidential" provides a candid look at this successful group and is filled with color photographs of the band. Fans of the Boys will not be disappointed with this latest offering from Billboard Books. The 96-page book is available for $16.95 in bookstores now.

Billboard Online Wins Award

Billboard Online, the Internet home of Billboard magazine, has been awarded a bronze medal in the "B2B-to-Business" category by the New York Festivals' 1998 Interactive Media Competition. The site was one of 24 demonstrating finalists out of a field of 330 entrants. Winners were determined by a panel of experts from the fields of multimedia, advertising, publishing, and design.

The Billboard site (www.billboard.com) offers free access to twice-daily music news reports, artist features, chart highlights, new-release listings, exclusive album reviews, fan polling, music samples, an interactive tour itinerary search, and more. In addition, a premium area for online subscribers provides electronic access to the current editions of Billboard and Billboard Bulletin and to Billboard's editorial and chart archives and other databases.

Sylvia Sirin is the new assistant to the president and publisher of Billboard. In this position, she provides administrative support to the president and publisher as well as the editor-in-chief of Billboard. Sirin's career in the music industry began in 1982 as an assistant office manager at Studio Instrument Rentals, Fordham University.

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Backstreet's 'Heart' Turns On The AC

POLE POSITION on the Adult Contemporary chart is back in domestic hands after a 47-week shutout of U.S. artists, thanks to the ascension of the Orlando, Fla.-based Backstreet Boys, who collect their first AC chart-topper with "I'll Never Break Your Heart (Jive)." It's the longest stretch of time that the pinnacle of the AC chart has been held by international acts since the chart was initiated in July 1981.

Brook Benton topped the very first AC chart with "The Boll Weevil Song." An act from outside of the U.S., didn't reach the summit until March 1982, when the U.K.'s Kenny Ball & His Jazzmen hit No. 1 with "Midnight In Moscow." Later that year, Britain's Mr. Acker Bilk and Frank Ifield had runs at the top with "Stranger On The Shore" and "I Remember You," respectively. In June 1983, the first non-U.S., non-U.K. AC No. 1 was Kyu Sakamoto's "Sukiyaki.

But the last American to hang out at the AC zenith before the Backstreet Boys was LeAnn Rimes, who began an 11-week run in September 1997 with "How Do I Live" (Curb). That title yielded to Elton John's "Something About The Way You Look Tonight" (Rocket) the week of Nov. 22. No other British act has reached the top since, but still the top spot did not return to American hands until the last issue.

Following John, Canada's Celine Dion had a 10-week reign with "My Heart Will Go On" (Geffen). Next came Australia's Savage Garden with an 11-week run for "Truly Madly Deeply" (Columbia). When that single descended, two Canadian acts settled in for a 16-week run: Shania Twain and Dion again, as they bowed with "You're Still The One" (Mercury) and "To Love You More" (BMG), respectively, with each title getting an eight-week nonconsecutive run at the top.

It may be small consolation to xenophobes that the Backstreet Boys have taken over the AC chart with "I'll Never Break Your Heart," as the quintet broke out of Europe despite its domestic origin. But for those who care, Americans rule the list once more for now.

"Heart" is the third Backstreet Boys single to appear on the AC list and the first to reach No. 1. The group has now peaked in the top three positions in its debut "Ring My Bell Playing Games (With My Heart)" to No. 2 in October 1997, and "As Long As You Love Me" stopped at No. 3 in May.

The domination by international acts of the AC chart is in sharp contrast to last year, when Dion and the Backstreet Boys were the only artists from outside of the U.S. to reach No. 1. The other chart-topping AC acts in 1997 were Toni Braxton, Kenny Loggins, Jewel, Bob Dylan, Charlotte, Michael Bolton, Shawn Colvin, and Elton.

'NIGHT' FEVER: It looks like "One Week" at No. 1 is all Reprise's Barenaked Ladies are going to, as Monica recaptures the top spot on the Hot 100 with "The First Night." (Arista). Counting her duet withブランドy "Boyz II Men," that gives Monica 16 weeks at the top in 1998, tying her with Boyz II Men as the act with the second-highest number of weeks at No. 1 in a calendar year during the '90s. Puff Daddy remains ahead with 19 weeks.
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- #9 Debut in Germany • #10 Debut in Sweden

“Doo Wop (That Thing)” huge at radio, 🎧, 🎶 and 📻.

Written, produced and performed by Lauryn Hill  
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<table>
<thead>
<tr>
<th>Rolling Stone</th>
<th>Time</th>
<th>XXL Magazine</th>
<th>Spin</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;A hip-hop soul classic&quot;</td>
<td>&quot;...the galvanizing work neo soul needs, unabashedly personal, unremittingly confrontational, uncommonly inventive.&quot;</td>
<td>&quot;...not only verifies Lauryn Hill as the most exciting voice of a young, progressive hip-hop nation, it raises the standards for it.&quot;</td>
<td>&quot;...pounds, bounds, clowns and resounds&quot; (9 out of 10)</td>
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</tbody>
</table>

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<thead>
<tr>
<th>The Source</th>
<th>People Magazine</th>
<th>Entertainment Weekly</th>
<th>NY Newsday</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;...a one-two punch of confessional and confrontational songwriting chock full of solid, strong, inventive, and rich songs.&quot;</td>
<td>&quot;Thoughtful and passionate... Lauryn raises the bar for intelligent, introspective pop.&quot;</td>
<td>&quot;...astonishing power, strength and feeling. 'A' rating.&quot;</td>
<td>&quot;...an ambitious, sprawling and superb recording.&quot;</td>
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Most likely to...