Come and check out the four “diamonds” that brought Japan the dawn of dance music on the INTERNET!!!

Japan’s hottest but coolest and of course cutest dance unit of today...
“SPEED”/Every boy’s mega-babes /Japan’s most talented girls /Boys love’em!
Every single made bit hit!
“Steady” sold over million! New single “White Love” is still kickin’
Our SPEED is playing in the Christmas gig on the Internet with their latest NO.1 song “White Love”!

December 22, 7-9pm(JCT)
SPEED INTERACTIVE LIVE in Christmas
You can switch Realtime camera to watch it at “every” angle you like
You may be bumping into chat room with SPEED!
You must fall in love with SPEED!
COME ON! CATCH THE CHANCE!!
SPEED Interactive live in X'mas starting over December 22, 7-9pm (JCT)

SPEED PROFILE

Eriko Imai
September 22, 1983

Hiroko Shimabukuro
April 7, 1984

Hitoe Arakaki
April 7, 1981

Takako Uehara
January 14, 1983

EPSON's Advertisements Feature the Japanese Group "SPEED" in Japan
EPSON IS THINKING IN COLOR

EPSON's is featuring the Japanese artists "SPEED" in their advertising campaigns for printers in Japan. EPSON's and "SPEED" share an energetic and fast paced style and an orientation forwards innovation. EPSON's color ink jet printers feature photo quality output and represent the state of the art in printing technology.
HOLIDAY SELLING SEASON IS OFF TO A PROMISING START

Music Merchants Cite Strong Slate
BY DON JEFFREY and CRAIG ROSEN
NEW YORK—The holiday selling season kicked off strongly, as many music retailers report double-digit increases in their Thanksgiving-weekend sales.

TRANS WORLD ENTERTAINMENT

Merchants are elated about the breadth of new releases this year, ranging from the rap of 2Pac and the rock of Metallica to the country of Garth Brooks and the pop of Celine Dion and Barbra Streisand.

Meanwhile, the retail landscape has become less of a battleground, as label pricing policies combined with store closings have reduced the cutthroat price competition of previous years.

And retailers report that, with the possible exception of the Nine Inch Nails longform music video (see story, page 10), there were no major glitches in the supply channel, as labels and store inventory systems easily met the flow of product in a busy weekend that marked the official opening of the five-week holiday season.

(Continued on page 79)

Vid Shops Say ‘Men’ Tops; DVD A Plus
BY SETH GOLSTEIN and EILEEN FITZPATRICK
NEW YORK—Home video served up traditional fare and nouvelle cuisine during the Thanksgiving break.

Customers feasted on prerecorded cassettes, in particular Columbia Tri-Star’s “Men In Black,” for the main course. DVD, celebrating its first holiday shopping season, provided the tempting side dishes. The question is whether either met expectations.

Although some chains, such as Tower Video, showed strong VHS growth over 1996, several observers say sell-through was flat or a shade below last year. “Video is down,” says a Musicland Group spokeswoman. “There’s not as much title depth.”

DVD satisfied the appetites of some chains, especially those like Minneapolis-based Best Buy, which carry hardware and software. Others, though, seemed resigned to modest improvements until many more players are in American households.

“It’s slow but steady for DVD,” says Steve Seavelli, president of Flash Distributors in New York. “That’s all we really expected.” Currently, the installed base is about 100,000 units; by year end, it should approach 150,000-175,000 of the 375,000-400,000 delivered to retail. Stores carrying only software are having the hardest time.

(Continued on page 79)

R&B Stars Sing With Marley On Ghetto Youth Set
BY ELENA OUMANO

Reggae legend Bob Marley had always desired to bring the Rastafarian message of black redemption and equal rights and justice to the black American audience. More than 16 years after Marley’s passing, his son Stephen Marley is now taking up the challenge with “Black Survivors,” a

(Continued on page 18)

Global Dance Acts Swirl Together In Sony’s Pool
BY DOMINIC PRIDE

LONDON—How does a major label avoid getting burned in the boiling foment of dance music? It builds its own pool and sets the temperature to suit.

That’s what Sony Music has done with Dance Pool, a division that the major says is promoting the exchange of dance music between all continents.

Dance Pool is the Sony Music division that handles its dance-pops crossover acts in the world outside the U.S. It also handles the repertoire from the Epiphrone, Deep, and US labels, as well as the Dance Pool imprint.

“We work inside and outside the Sony system,” says Guy Bruzzi, VP of Dance Pool, explaining the mechanisms that, he says, allow the major to deal with dance music in a unique way.

“We built the structure first and then went after the repertoire. Most labels do it the other way round—national labels get the repertoire, and then find they can’t get their records released elsewhere within the company.”

Frome, formerly VP of Sony’s European repertoire division and onetime Dance Pool VP, adds, “I think Dance Pool will have many of the same problems that dance-pops have today. But it will have a different set of problems to deal with.”

(Continued on page 16)

Dance Industry Applauds Raids On Bootleggers
BY LARRY FICK

NEW YORK—With the Recording Industry Assn. of America (RIAA) stepping up its raids of illegal mixtape/CD manufacturers, the dance music community is optimistic that a 10-year battle that has nearly crippled the genre may finally be reaching an end.

Within the last four weeks, RIAA VP/associate director of anti-piracy Frank Creighton assisted in a

(Continued on page 87)
It’s only rock and roll, hip hop, country, rap, alternative, r&b, metal...

Scheduled to appear:

AEROSMITH
GOD’S PROPERTY
featuring
KIRK FRANKLIN
LEANN RIMES
JAMIROQUAI
THIRD EYE BLIND
SPICE GIRLS

AQUA
BUSTA RHYMES
LL COOL J
NO DOUBT
TONI BRAXTON
PUFF DADDY
SUBLIME
HANSON

GARTH BROOKS
MEREDITH BROOKS
DEANA CARTER
ROBYN
DIANE WARREN
DRU HILL
usher
BACKSTREET BOYS

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BIZ'S BATTLE FOR LOWER TAX MAKES STRIDES
EU Culture Ministers Support Call To Reclassify Music

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

BRUSSELS—The European Union's culture ministers are formally supporting a call to classify recorded music as a cultural good and thereby make it eligible for a reduced rate of value-added tax (VAT).

The decision is a landmark for the music industry, which has long argued for a reduction. At present, because music is not deemed a cultural good by the European Commission, national governments within the EU are obliged to levy higher VAT rates, which are as much as 20% in some member states.

The proposal for a 4% VAT rate across the EU was put forward by Italy's culture minister, Walter Veltron, at a meeting of EU culture ministers Nov. 24.

The council of ministers also agreed on a proposal to promote "a European musical domain." A statement issued by the ministers after the meeting affirmed that "music is a fundamental element of (EU members') cultures and represents one of the most prevalent means of expression in today's life."

The council pointed out that "music is a well of employment worth tapping, especially for the young."

The VAT issue has been a longstanding thorn in the side for the various national record industries across Europe. Because VAT is scheduled by the EU and is, in large measure, out of the hands of national governments, the argument was taken to the heart of European government in Brussels two years ago with the establishment of a pan-European campaign by French labels' body SNEP (Billboard, July 13, 1990), a move endorsed by the French government.

The music industry's arguments received a major boost in October when Veltron promised Italy's labels that he would raise the issue of VAT at an EU level following protests over a recent rise in the tax on records in Italy to 20% (Billboard, Nov. 8).

The Italian proposal, which was backed by France, was supported by minister from most EU member states in the council meeting, strongly so by the representatives from Spain and Greece. Denmark opposed any reduction, and Austria and Belgium were unclear.

The VAT issue, moreover, has been a point of contention for Germany abstained from voting. According to Veltron's office, the German culture minister was absent from the meeting.

Veltron comments said, "A reduced VAT rate for records will benefit young consumers and the unemployed, while the resulting increase in sales will mean that tax revenues will hardly be hit."

The International Federation of the Phonographic Industry (IFPI) welcomed the council proposal, describing it as "a step in the right direction."

However, even with the support of the culture ministers, which is an important political gesture in the European context, the fight for a lower VAT rate is not yet won. It will be ultimately the EU's finance ministers who will have to agree to any changes in VAT rates. The issue will be decided in the context of harmonization of VAT rates across the EU in 1999. However, Italy's finance minister, Vincenzo Visco, has already voiced support for the initiative, and Veltron says he will be meeting with EU Internal Trade Commissioner Mario Monti to secure his support.

But the EC has so far been reluctant to support any drop in VAT. Assuming it would result in massive losses of tax revenue for member states; the commission is also believed that in order to avoid other industries would ask for special treatment too. It will be very difficult to win this fight, "admits a senior Italian government executive.

Also at the Nov. 24 meeting in Brussels, culture ministers unanimously agreed to back a proposal from Luxembourg's culture minister, Erna Honnick-Schoeps, asking for a (Continued on page 7).

OZZO'S CRYSTAL YEARS. Executives at Epic Records presented Ozzy Osbourne with an engraved crystal to commemorate worldwide sales of more than 35 million units throughout his solo career. Osbourne's latest set, "The Ozzman Cometh," was released in November. Celebrating the event, from left, are Steve Barnett, senior VP of worldwide marketing, Epic Records; Polly Anthony, president, Epic Records/550 Music; Osbourne; David Glenn, chairman, Epic Records Group; Sharon Osbourne, manager; and Steve Eircgg, VP of marketing, Epic Records.

ALL THAT WASNER JAZZ
Not only was the article profiling deejays on jazz success. On Strengthening Of A&R Marketing, Billboard, Oct. 11) accurate, flattering, and inspiring, but you achieved a minor miracle. My father-in-law is impressed. He actually called and said that he always knew his son-in-law was the best that a front-page Billboard article was definitive throughout.

It is rare that jazz gets this kind of exposure. On behalf of my department and the great artists who make what we do possible, thank you for helping further this cause.

Matt Pierson
Senior VP of Jazz
Warner Bros. Records

BILLY THOMPSON'S BUSINESS CARD
Billboard Group
Michael Davis
Senior VP/General Counsel
Washington, D.C.
Mike Davis
Senior Manager, Billboard Group
Chicago

LETTERS


g科技大幅度前进步伐。其特点在于，虽然其技术水平相对较低，但其价格却相对便宜，具有一定的市场竞争力。然而，由于技术的不成熟性，其耐用性和可靠性仍存在一定的问题。在这种情况下，需要进行进一步的研究和改进，以提高其性能和可靠性。

3. 市场趋势和竞争者分析

该产品的市场趋势相对稳定，竞争者主要集中在同行业内的其他企业。为了保持竞争优势，需要通过不断创新和提高产品质量来吸引更多的客户。

4. 产品发展方向

该产品的未来发展方向主要是提高其耐用性和可靠性，以及提高其技术规格。同时，还需要加强市场宣传，提高产品的知名度和品牌形象。

5. 结论

综上所述，该产品在国内外市场都有一定的竞争潜力。为了进一步提高其市场竞争力，需要进行更多的研究和开发，以提高其性能和可靠性。同时，还需要加强市场宣传，提高产品的知名度和品牌形象。
No. 1 IN BILLBOARD THIS WEEK THIS WEEK THIS WEEK

TOP ALBUMS

1. THE BILLBOARD 200
2. SEVEN'S GARTH BROOKS - CANTOL IMBABBLE

CLASSICAL

1. The London Symphony Orchestra - Messiah
2. Various Artists - Christmas Classics

COUNTRY

1. SEVEN'S - CANTOL IMBABBLE

HEATSEEKERS

1. TO SEE YOU
2. ROBIN IN HEIREM - ROBERT - ROY

JAZZ

1. WITH YOU
2. HARRI CONNICK JR. - COLUMBIA

JAZZ / CONTEMPORARY

1. KENNY G - GREATEST Hits
2. KENNY G - JAMAICA

NEW AGE

1. CHRISTIAN LOVES
2. MANUHI'S STEAMROLLER - AMERICAN DRAMA MUSIC

POP CATALOG

1. MIRACLES - THE HOLIDAY ALBUM
2. KENNY G - JAMAICA

R&B

1. IF IT STILL DON'T (REMEMBER ME)
2. 2PAC - AMERICA

CHRISTMAS

1. SILENT NIGHT
2. HANSON - MERRY

THE HOT 100

1. SOMETHING ABOUT THE WAY YOU LOOK TONIGHT
2. ELTON JOHN - ROCKET

ADULT CONTEMPORARY

1. SOMETIMES ABOUT THE WAY YOU LOOK TONIGHT
2. ELTON JOHN - ROCKET

ADULT TOP 40

1. I DON'T WANT TO WAIT
2. PAULA COLE - MANO

COUNTRY

1. FROM HERE TO ETERNITY
2. MICHAEL PETERSON - MENDO

DANCE / CLUB PLAY

1. ECUADOR
2. SASH! - EUROPE

DANCE / MAXI-SINGLES SABLES

1. IT'S ALL ABOUT THE BENJAMINS
2. FUNKY DADDY & THE FAMILY - BILLYJO

LATIN

1. TUPAC ALIEN
2. MARC ANTHONY

R&B

1. MY BODY
2. LMFAO - LITTLE MIX

ROCK / MAINSTREAM ROCK TRACKS

1. TOUCH ME, AND I'LL TOUCH YOU, THE NEW WORLD
2. COLDPLAY

ROCK / MODERN ROCK TRACKS

1. TOP TEN SINGLES
2. UNIVERSAL STUDIOS HOME VIDEO

VIDEOS

1. THE LOST WORLD: JURASSIC PARK
2. UNIVERSAL STUDIOS HOME VIDEO

KID VIDEO

1. SLEEPING BEAUTY: WALT DISNEY HOME VIDEO

RENTALS

1. AUSTIN POWERS: WALT DISNEY HOME VIDEO

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES

1. DEUCE SLIDE - R. KING - RCA

CONTEMPORARY CHRISTIAN

1. YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS
2. LEAH STERNE - CLEM

GOSPEL

1. GOD'S PROPERTY
2. GOD'S PROPERTY FROM KIM PULLMAN'S NA NA NA

KID'S VIDEO

1. THE BILLBOARD LATIN 50
2. WE STOPPED EMMANUEL - ALEXANDRO PERNERTEZ - SONO SORDO

MUSIC VIDEO

1. TUXEDO AND THE MIDDLE OF NOTHERE
2. HANSON - ROCKET RIVER VIDEO

REGGAE

1. THINK LIKE A GIRL
2. DANA KING - KONK

WORLD MUSIC

1. CELTIC CHRISTMAS
2. VARIOUS ARTISTS - WANDER-NOI

Commentary appearing on this page serves as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentary should be submitted to: Editor Marilyn G. Gillson, Billboard, 1355 Broadway, New York, N.Y. 10019.
Geri Halliwell, a.k.a. 'Ginger Spice' bares all in this behind-the-scenes look at her rocket ride to international stardom. This video is the all access pass to Geri's pre-Spice Girls career as a nude model.

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SRP
LOS ANGELES—Retailers are scrambling to get the new Nine Inch Nails longform music video from Nothing/Interscope Records, due to a last-minute distribution change apparently aimed at avoiding the video’s controversial content.

The double-cassette, titled “Closure,” was originally scheduled to be released by Universal Music Group’s Def Jam Distribution, but one week before its Nov. 25 street date, the company pulled the video from stores (Rolling Stone, Dec. 3).

The video, priced at $24.98, carries two parental advisory stickers. The first tape is drawn from live performances, while the other features unedited versions of the act’s often explicit clips, including “Happiness In Slavery.”

Universal parent company Seagram Co. has been under fire from watchdog groups because of its relationship with Interscope and Def Jam Records. The labels have released controversial titles by such acts as Nine Inch Nails, 2Pac, and Snoop Dogg Dogg.

A Universal spokesman would not elaborate on the reason the company decided not to distribute the Nine Inch Nails video.

“While we chose not to release this particular video, and based on that decision, Interscope has the autonomy of releasing it through another distributor,” the spokesman says. Universal owns 50% of Interscope.

Following Universal’s decision, Interscope quickly inked a deal with Trimark Home Video, which had a prior relationship with the label.

“We got a call from Steve Berman, head of sales and marketing at Interscope, who asked us to distribute the video,” says Trimark, which will exclusively market and distribute the video. Trimark Senior VP of sales and marketing Don Gold.

The delay caused many retailers to be caught short for the Thanksgiving holiday.

(Continued on page 87)

M2 Inks First Cable Pact, In Fla. Market

By CARLA HAY

LOS ANGELES—In a move that will increase its influence within the music industry, M2—MTV’s 1-year-old sister channel—reached a distribution milestone Dec. 1 by arriving on cable TV via MediaOne in Jacksonville, Fla.

The deal with MediaOne will likely pave the way for the channel on other cable systems nationwide. On Tuesday (9), MTV Networks is also expected to announce a pact with satellite service Direct TV.

This news will bring M2’s total audience reach to about 9 million homes by the end of 1999.

Although it was previously available via satellite only, M2’s free-form, 24-hour music video programming has already grown with the channel.

“M2 has certainly exceeded our expectations, considering how hard it is for a new network to get on a cable system,” says MTV senior VP of international enterprises M2 (GM Matt) Farber. M2’s launch on MediaOne in Jacksonville will give the channel an initial audience of 60,000 households (Billboard Bulletin, Dec. 3).

That number is expected to rise as MediaOne and other cable companies nationwide upgrade from analog to digital systems, which will allow cable subscribers to receive dozens of additional channels for an extra monthly fee.

However, Farber says, MTV is “offering M2 to all cable companies that want to distribute it.

MediaOne spokeswoman Tammy Snook says the cable company will eventually upgrade all of its systems across the country. From that, “it will be expanded out on a market-to-market basis.”

The news that M2 will be available to more viewers through cable is being applauded by record label executives.

“A lot of people I know have been anx...” (Continued on page 88)

Library Of Congress To Grow

Sound, Visual Archives Getting New Facility

By BILL HOLLAND

WASHINGTON, D.C.—The Library of Congress is about to get a world-class archive and restoration center to house its collection of almost 2.3 million sound recordings as well as its extensive film and TV materials.

Best of all, for taxpayers, if ongoing negotiations to finalize the deal involve four parties: representatives from the library; the Packard Foundation, the architect of the project; the Packard Foundation, the architect of the sound, visual archives getting new facility.

(Continued on page 16)

DVD Still Faces Many Hurdles In Europe

Sound Standard, Packaging Likely To Delay Launch

By SAM ANDREWS

STRASBOURG, France—European “cable and digital for a spring roll-out of DVD look increasingly muddled as suppliers debate key technical and packaging considerations.

Although hardware manufacturers are planning to introduce a number of players this spring, most of the major software suppliers, other than Warner Home Video, are holding off on releasing the latest music audio standard used for DVD titles is one factor hampering the spring launch. MPEG-2 is the preferred European audio standard for DVD. But some studies, led by Warner, are now swinging toward Dolby AC-3—the U.S. standard—which is also increasing pressure on home cinema surround-sound systems in Europe.

A report presented by Screen Digest magazine at a video conference here revealed that “the European DVD video industry is currently in a state of confusion.” Many companies have been gradually gearing up for a spring 1998 launch only to be stopped in their tracks by the complex and ongoing MPEG-2/AC-3 issue.

The report was presented as part of the sixth European Video Perspectives Conference, organized by Perspectives de l’Édition Video Européenne and held Nov. 28-29.

The report also added that there is potential of a summer content window for alternative DivX format. This raises the VHS/Betamax debate, particularly in the U.K., where consumers have long memories.

Some observers noted at the conference that many European studios simply are not prepared to launch their first DVD releases.

According to Bob Auger, managing director of manufacturer Ericsson Swedish, he predicts that most of the new DVD title will take a minimum of two months but most probably four. Key problems here include ensuring that the format of the film is acceptable in all areas it is to be released, i.e., passing the U.K.’s stringent censorship laws and the database key technical and packaging considerations of several territories are resolved.

The roll among studios at the conference revealed that many hadn’t actually begun work on their releases. As one distributor said of the planned release date: “Let’s hope it is a long spring!”

Observers at the conference also noted that the standard cannot accommodate the approximately 17 languages and subtitles needed on pan-European discs. Instead, sources suggest the film will be released on Warner and PolyGram, will divide into three regions of distribution. Three regional versions, each title will be created, and each version will accommodate five names to six languages.

Among the titles scheduled for release are “Gigli,” “Star Wars Episode I,” “Mars Attacks!” from Warner; “In The Line Of Fire,” “Das Boot,” and “Legends Of The Fall” from Columbia; and “Family Guy,” “Screamers,” and “Fargo” from PolyGram.

(Continued on page 79)

Meet With President Leaves German Record Biz Upset

By WOLFGANG SPAHR

BONN, Germany—The German recording industry has had its first meeting with the country’s president and has come away encouraged by a frank exchange of views.

Federal President Roman Herzog met with leading executives and music fans Nov. 25 here to discuss their concerns and proposed measures for the development of German pop culture.

The executives present were the heads of the three main record business associations: WEVA (Association of German Phonographic Industry), representing the German music industry; GEMA, the German Phonographic Industry; and VDG, the German Society for the Mechanical Reproduction of Copyrighted Works, and chairman of the German national group of the International Federation of the Phonographic Industry; and Thomas M. Stein, president of BMG Entertainment in the German-speaking territories, and chairman of the Federal Assn. of the Phonograph Industry.

The artistic community was represented by rock singer Peter Maffay (BMB and BMG/EMI), singer/writer Nena (Polydor), and Jazzy from TIE TAC Toe (BMG).

Speaking after the meeting at his official residence in Bonn, Vice President Herbert Schmidt, head of the music business is a very important economic sector, generating revenues of 6 billion marks ($2.9 billion). This presented our goal to find out something about the problems and concerns of this industry. In addition, I am anxious to bridge the gap in understanding here.

However, unlike the U.S. president, Herzog, as Germany’s head of state, has little influence over economic policies.

The governance of the country is the responsibility of Chancellor Helmut Kohl, and the federal president said he would be the chief adviser to the government or the parliament.

Nonetheless, Herzog is extremely popular in Germany and enjoyed fan...” (Continued on page 87)

Rapper Drama Adds To Death Row Suits

By CHRISS MORRIS

LOS ANGELES—Adding to the ever-growing mountain of litigation against Death Row Records, rapper Drama (real name Richard S. Vick) has filed suit against the label, its jailed owner Marion “Suge” Knight, and Knight’s publishing company, alleging they reneged on his recording and publishing deals.

The action, filed Dec. 2 in Los Angeles Superior Court, seeks declaratory relief in the form of a release from the contracts.

According to the suit, Vick signed a recording contract with Death Row on March 27, 1995. The agreement called for Death Row to pay Vick a salary of $1,000 a month for at least a year. At the same time, Vick signed a publishing contract with Suge Publishing, which is owned by Knight; that deal required the company to pay Vick a $1,000 advance.

Vick claims that Death Row and Knight breached his contract by failing to pay him his monthly salary and his publishing advance.

The suit alleges that both contracts were nonexclusive, effectively preventing Vick from recording or writing for other companies.

Knight’s attorney David Kenden could not be reached for comment at press time.

Knight is serving a nine-year sentence for armed assault at the Californ..." (Continued on page 89)

nian Men’s Colony in San Luis Obispo. On Nov. 24, he was sentenced to six months in a federal facility for weapons violation; that term will be served after he completes his state time (Billboard, Dec. 6).

During the last two years, Knight and his label have been the target of a number of civil suits. Most recently, they were sued by reputed gang member Orlando Anderson, once considered a real police suspect in the September 1996 murder of rapper and Death Row artist Tupac Shakur. Anderson, who also named Shakur’s mother as a defendant, claimed he was beaten by Shakur and Knight in the lobby of the MGM Grand in Las Vegas on the night Shakur was fatally wounded (Billboard, Sept. 30).
IN MEMORY OF MICHAEL HUTCHENCE

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Nonesuch Expects Frisell’s ‘Train To Make Some Noise’

BY BRADLEY BAMBARGER

NEW YORK—In the past few years, the term “American” has come to denote a pop radio format revolving around rootsy singer/songwriters. Yet, the jazz world produced a couple of hit albums this year that draw deeply from the great well of American tradition.

One, Charlie Haden and Pat Metheny’s “Beyond the Missouri Sky” (Shout!); another, guitarist Bill Frisell’s acclaimed Nonesuch disc “Nashville,” was an American favorite and his biggest seller to date.

Due Jan. 6 from Nonesuch, “Gone, Just Like A Train” is Frisell’s follow-up to “Nashville.” The upcoming album contrasts with the ambitious avant-country stylings of “Nashville” to provide a neat summation of Frisell’s distinctive fretboard art, setting material from across his 15-year recording career in a lowdown trio guise. And Frisell’s bandmates are some serious company: bassist Viktor Krauss, one of the keys to “Nashville” and a member of Lyle Lovett’s band (and brother of bluegrass songbird Alison), and drummer Jim Keltner, a Los Angeles session legend who has played with everyone from Ry Cooder and Randy Newman to the Rolling Stones and Elvis Costello.

Signaling the special quality of “Gone, Just Like A Train,” the road-averse Keltner will accompany Frisell and Krauss in a few live residencies on a brief major-market tour just after the new year. The prospect of having this trio air its wares live excited Nonesuch enough for the label to move up the album’s release date by a week. Frisell, too, was surprised and thrilled by Keltner’s acquaintance to the show.

“Jim doesn’t really like to play— he’s turned down some amazing offers over the years,” Frisell says. “Needless to say, I’m very grateful that he agreed to do these gigs with me.”

Frisell was first drawn to Keltner’s playing on John Hiatt’s “Bring The Family” album from 1987 (a record that meant so much to the guitarist that his cover of Hiatt’s ballad “Have A Little Faith In Me” served as the centerpiece of his 1998 Americana panorama, “Have A Little Faith”). “Jim’s playing just jumped out at me,” Frisell recalls. “He has the earthiest groove.

“But beyond that groove of his, what blew me away about Jim’s playing on my record was how unpredictable it was,” Frisell adds. “He never plays it—she’s the total opposite of whatever your preconception of what an L.A. session cat might be. Really, Jim’s one of the most avant-garde musicians I’ve”

(Continued on page 80)

Seminal Jazz Violinist Stéphane Grappelli, 89, Dies

BY JIM MACNIE

NEW YORK—Some musicians have a panache so natural it makes a formal concert seem like a backyard picnic. When violinist Stéphane Grappelli flew through a jazz tune, that kind of genial climate was often conjured. For a half-century, his solos contained a profound breeziness that belied the deep intellectualism at the heart of his work.

That ease and those smarts were part of the violinist’s music until his death Dec. 1 in Paris. He had recently undergone a hernia operation in that city, which was his home. Grappelli, a jazz principal of extraordinary eloquence, was 89 years old.

French President Jacques Chirac had awarded Grappelli the Legion of Honor, France’s most prestigious civil honor, Sept. 11. Already in weak health and having partly lost his sight and hearing, Grappelli made his last public appearance at the ceremony. It occasioned Chirac to deem him “the greatest jazz violinist in the world.”

Grappelli was widely considered a patriarch of the jazz violin. He was also a great character, an ageless cherub with hair the color of snow and a kind heart. He worked steadily in studios and on stages until his death, and his sound echoed his personality: tender, articulate, frisky.

One of his last discs, Honest Entertainment’s “Celebrating Grappelli,” guitarist Martin Taylor’s collaboration with the artist, was recorded in 1996; it was scheduled to be released Jan. 29, 1998, Grappelli’s 90th birthday. Because of his death, the imprint has made the title available to retail immediately. It is distributed by Allegro.

The American broadcast of “Meeting Grappelli,” a 30-minute video capturing Grappelli’s personality in conversations and duet performances with Taylor, is slated to air on select PBS stations early next year.

During his seven decades of music making, Grappelli worked with a huge number of jazz greats—Earl Hines, George Shearing, Oscar Peterson, and Coleman Hawkins among them.

He also formed associations with other violinists, including Stuff Smith, Joe Venuti, and Eddie South. Classical violinist Jehudi Menuhin, with whom Grappelli played on several occasions, told BBC-TV following Grappelli’s death, “His music was like coming to a spring of wonderful water. It was inspiring, it was pure, it was organic, it was communicative. It was magic, too, because he could never repeat himself.”

The defining relationship in Grappelli’s career came early on: his 1940s collaboration with genius guitarist Django Reinhardt. Their interplay was ravishing, a synthesis of exclamation and expression that brought world-wide renown to their ensemble, the Quintette Of The Hot Club Of France. Grappelli was born Jan. 26, 1908. His mother died when he was 2, and, while his father participated in World War I, a portion of Grappelli’s youth was spent in an orphanage. He grew up playing piano and harmonium. When his father returned, they attended classical recitals together. He was 12 when he received his first violin: smitten with the music of Debussy and Ravel, he soon began formal training on the
Artists & Music

Led Zeppelin Becomes No. 2-Selling Act
With November RIAA Certs, Group Trails Only Beatles

BY CHRIS MORRIS

LOS ANGELES—Led Zeppelin soared to the top of the best-selling albums in November, as the Recording Industry Assn. of America (RIAA) certified 10 of the heavy metal group's albums at new multi-platinum levels.

With its cumulative certified sales now totaling 68.8 million, Led Zeppelin trails only the Beatles, whose aggregate sales are approaching 100 million. Led Zeppelin claimed the No. 2 slot from Garth Brooks, whose certified sales to date total 62 million.

Led Zeppelin's 1971 album, titled with a three-way tie with Carole King's classic "Tapestry" at No. 3 on the list of best-selling albums by female soloists. (Anita Morrisette's " Jagged Little Pill," at 15 million, and Whitney Houston's self-titled debut, at 12 million, reign in that category.)

Jewel's "Pieces Of You" (Atlantic) climbed over the 7 million level, while LeAnn Rimes' "Blue" (Curb) reached 6 million. Country thrush Rimes also collected her first multi-platinum single for "How Do I Live," which vaulted the 2 million plateau.

Debuting in the platinum album category were country rock's Nitty Gritty Dirt Band (Liberty), groove master Jamiroquai (Work/Columbia), contemporary Christian vocalist Michael W. Smith (Reunion), acerbic singer/songwriter Warren Zevon (Elektra/A&M), U.K. tubthumper Chumbawamba (Republic/Universal), the Fugees' hip-hopper Wyclef Jean (RuffHouse/Columbia), pop unit Backstreet Boys (Jive), and blues master B.B. King (MCA).

Scoring a gold album for the first time were King, jazz giant Benny Goodman (Legacy/Columbia), hard rock act Days Of The New (Output/Geffen), R&B's K-Ci & JoJo (MCA) and 702 (Motown), and ska rockers Reel Big Fish ( Mojo/MCA).

A complete list of November RIAA certifications follows.

MULTI-PLATINUM ALBUMS

- Shania Twain, "The Woman In Me," Mercury Nashville, 10 million.
- Mariah Carey, "Music Box," Columbia, 10 million.
- Metallica, "Load," Elektra, 10 million.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music promotes Kathe Malta to VP/creative executive of advertising and new media music licensing in Santa Monica, Calif., and Ronald J. Mirro to senior director of financial planning and analysis in New York. They were, respectively, director of creative affairs and director of financial planning and analysis.

Arista Records in New York names Soraya Akhavi director of international marketing, Etoile Zisselman director of adult contemporary promotion, and David Peters senior director of finance and accounting. They were, respectively, an independent tour manager, national director of adult contemporary promotion at EMI Records, and director of finance at Warner Music Group.

Atlantic Records in Los Angeles promotes Angelica Cob to director of media relations, West Coast; Stephanie Kavoulakos to associate director of media relations, West Coast; and Byron Ward to manager of media relations, West Coast. They were, respectively, account director of media relations, West Coast; manager of media relations, West Coast; and coordinator of media and artist relations at Atlantic.

Atlantic Records in New York appoints Beth Narducci A&R rep. She was a music and marketing consultant at V Communications.

Rebecca Cavenagh is promoted to advertising manager at Island Records in New York. She was marketing coordinator.

Paradigm Associated Labels in New York names Ray Manson VP/GM. He was director of promotion, Northeast region, at Revolution/Giant Records.

Power Records/Triad Records in Atlanta names Brian Jones director of R&B marketing. He was a radio promotion rep at Jethron Records.

Pumpkin Music/Orchard Records in Nashville names Stachia Graham and Beth Blinn publicists. They were, respectively, owner of Ruelle Music and publicist and special projects manager at Great Times Out.

PUBLISHING. BMI in New York promotes Mark Barron to senior director of sales and marketing, media licensing. He was director of sales and marketing.

PolyGram Music Publishing in New York appoints Nadine Baker senior creative director. She was senior director of music publishing at Motown Music Publishing.

RELATED FIELDS. EMI-Capitol Publicity and special projects manager at Great Times Out.

Entertainment Properties in Los Angeles names Michael L. Tomlin VP of promotion. He was VP of national promotion, feature film, video, and interactive, at 20th Century Fox.

The Jack Morgan Co in Chicago names Kathleen Finley account manager. She was account manager at JAM Productions Ltd.

John Golden in Newbury Park, Calif., appoints Geoff Sykes mastering engineer. He was mastering engineer at A&M Mastering.

Asia To See Blossoming Of Germany's Blümchen

This story was prepared by Wolfgang Spohr in Hamburg, Geoff Borree in Hong Kong, and Dominic Pride in London.

Her love of flowers earned Jasmin Wagner the epithet of Blümchen, or "little flower," as a child. The name stuck, and even my mum started to call me that, so I kept it as an artist name," says Wagner. Now Asian audiences are getting the scent of the 17-year-old in the guise of Blümchen. German fans of this star of the "happy hardcore" scene would barely recognize her.

Flain, bouncy pop melodies over pumping 4/4 dance beats have made her a household name at home. Her latest German album, "Verliebt..." released in May, is approaching German gold status of 250,000 units sold, says her record company, Hamburg-based edel.

The English-language version of the album, retitled "In Love..." for the Asian market, keeps the same simple melodies and clear vocals, but dancefloor beats are mellower or abandoned totally in favor of lush, more conservative, and radio-friendly arrangements.

A change of sound and image will enable her to translate her domestic success to the Asian and wider world market, say those involved in the project. Among those with a hand in this vestigial popmusic, the publisher that recorded and developed Blümchen as an artist; edel; British consultancy SWAT Enterprises; and the licencee in Asia.

Taking Wagner out of the European club environment from which her sales grew was not such a huge leap, says SWAT chairman Stuart Watson.

"There are two things that matter

www.americanradiohistory.com

BILLBOARD DECEMBER 13, 1997
**William’s ‘Musings’ On Atlantic**

Genre-Defying Artist Presents A Promo Challenge

**B**Y CARRIE BELL

LOS ANGELES—How do you market a genre-blurring artist’s album, like Victoria Williams, who hasn’t had an album out in three years? In every way possible, according to Peter Galvin, Atlantic Records (U.S.) VP of product development.

“She is a very unique artist that is hard to pigeonhole into any one category, which is a characteristic that may hold her back in the traditional publicity sense,” Galvin says. “But that distinctiveness is what makes her so special, and we plan to use it to get her new music out to all avenues— retail, radio, touring, the Internet.”

Judging from past sales, airplay, and chart history, this is an ambitious goal for Williams’ fourth full-length release, “Musings Of A Creekdipper,” due to hit stores Jan. 13.

Although she’s a critical favorite, Williams has yet to break through to the mainstream. Her last album, 1986’s “Looner,” spent one week at No. 40 on the Heatseekers Album chart and has sold 57,000 copies, according to SoundScan.

Her other two releases, “Swing The Statetul” and “Happy Come Home,” failed to chart in Billboard and sold 14,000 and 11,000 units respectively, according to SoundScan.

When Williams was diagnosed with multiple sclerosis several years ago and had to drop out of her health insurance, her colorful array of musical friends, including Lou Reed, Soul Asylum, and Matthew Sweet, pulled together covers of her songs for a 1993 tribute album, “Sweet Relief: A Benefit For Victoria Williams.” It became the most successful album associated with Williams, selling more than 250,000 copies, according to SoundScan. The album, which spent 15 weeks on The Billboard 200, peaking at No. 131, spawned the single “Crazy Mary,” by Pearl Jam with Williams on backing vocal, which climbed to No. 26 on the Mainstream Rock Tracks chart.

The all-star performers on “Sweet Relief” are the type of believers in Williams’ talent. In fact, Atlantic was so impressed by the singer/songwriter that executives made sure her contract stipulated that she would become an Atlantic artist if Mammoth’s distribution deal with the company ended.

“It isn’t about numbers,” Galvin says. “We all want to sell as many CDs as possible, and we intend to give it our all, but her talent isn’t something to quantify.”

Williams feels the Atlantic team is caught up in a lab of love but is thankful for all the support.

“They baby me, make sure I’m eating and taking care of myself,” Williams says. “I get the feeling they’re doing it all out of love. How can you put a price on that?”

“So I am working hard at not getting too run-down so I can work this album to the best of my ability. I don’t want this recording to have been done in vain.”

Williams says that despite the central nervous system disease, which attacks the tools of her guitar-playing trade and is incurable, she is feeling fine. The singer guarantees that she’s ready to rock ’n’ roll live. She performed a selection of standards, including a stunningly sparse rendition of “What A Wonderful World,” Nov. 22 at St. Anne’s Church in Brooklyn, N.Y. She will perform new material at a showcase slated for Jan. 12 at New York’s Bottom Line and again the following week at a Los Angeles club.

“This is a way to reacquaint the industry with Vic and introduce the tastemakers to her new selections,” Galvin says.

A full tour of the States will follow in the spring, an extension of what a few Lilith Fair audiences saw this past summer. Select in-store appearances and acoustic performances for Atlantic branch employees to support “Musings” are also in the works.

“Give me the road. I have to know not to overdo it, but it is going to be good to be out and playing music,” Williams says. She hopes that her husband, ex-Jayhawk Mark Olson, will be her touring partner. “Last time I went out, I felt much stronger halfway through than I did at the beginning.”

A yet-to-be-determined single will be shipped to modern adult and triple-A radio a week before the album, produced by Williams and Daniel Lanois protege Trina Shoeemaker, is available for sale. A videoclip for the single will also be serviced to adult-leaning music video outlets.

“We think those are the formats we will have the most luck with. Maybe she’ll break into modern rock, but I’m not sure if the songs are strong enough,” Galvin says. “Reception to women on radio has also gotten better since her last album. Maybe we are sitting on a hit. You never know.”

Jerry Gerard, PD/music director of triple-A WIRK Gainesville, Fla., is excited about the songs and says that despite her quirksiness, Williams is a "vital artist."

“We like our female artists with guts, brains, heart, fire, and a sense of humor,” Gerard says.

**Sneak Peek At Westerberg’s Latest; What’s Brewing At Java Records**

**C**ALIFORNIA DREAMIN’: While on a recent trek to California, we stopped into Ocean Way Recording, where Don Was producing the new album for Paul Westerberg, who has switched from Reprise to Capitol Records. Although the project’s final mix has yet to be revealed, we got a sneak peek at some of the record, including a beautiful, sparse love song called “Born For Me.” Westerberg was gearing up for that past-recorded track, which will appear on his most recent project.

“I get very depressed after finishing an album,” says Westerberg, who has spent more than a year writing and recording the new effort. “I usually want to start working on something new right away!”

Was had been familiar with Westerberg’s work but really became a fan when he was producing the Rolling Stone’s latest album. “I was just constantly listening to [Westerberg’s 1985 album] ‘14 Songs,’” says Was.

Recorded in New York, Los Angeles, and Westerberg’s home studio, the new album still has no official title. However, with a very smile and just the right amount of self-deprecation, Westerberg says he’s thinking about using a title that come to him late one night, “Casu-aly Doomed.” We like it.

**J**AVA UPDATE: We also stopped by Glen Ballard’s studio, weegee, where several artists have been recording on a remix of the song “I’ll Inbound,” featured on Robbie Robertson’s new album, due in March from Capitol Records.

Although famed due to work with Alanis Morissette on her next album in 1998, he has this otherwise “taken down my shingle as outside producer” as a result of the formation of Java Records, the label he founded last year ( Billboard, Sept. 29). The imprint, which is distributed through Capitol, also allows him to work with artists in the Capitol family, such as Robertson.

Ballard was preparing to move into his new offices on the 12th floor of the Capitol Tower in Los Angeles. Although the Tower boasts one of the most famous recording studios in the world, Java will have its own studio on the same floor as the offices. “This was so we could be making a record on the same floor, with promotion and marketing right there,” says Ballard. “Everyone will be excited about a project from the very start.”

As we reported before, the first artist signed to Java is Terence Trent D’Arby, whose label debut will come out during the second quarter next year. That’s around the time Java will release the soundtrack to “Chubash,” a movie written and co-produced by Ballard. The movie is the first project from Intrepid Entertainment, the joint venture formed between Ballard, David Foster, and entrepreneur John McCaw Jr. Outside of the U.S., the soundtrack will come out on Foster’s Atlantic imprint 433 Records.

The film follows a struggling band from Los Angeles and six members of the group’s only full U.S. concert date this year, a single of “Don’t Throw It Away (Our Love),” featuring the Bee Gees, with their late brother Andy Gibb, will be released.

The Bee Gees plan to play six events in six countries next year. The selected countries or cities are Australia, Germany, Japan, South Africa, Hong Kong, and London. The performances will be similar to their Vegas show, which was the group’s only full U.S. concert date this year. Meanwhile, the WKTU New York-sponsored 20th anniversary salute to “Saturday Night Fever” featuring the Bee Gees, which was ruined out in October, has been rescheduled for Jan. 31 at The Theater at Madison Square Garden.

**T**HIS AND THAT: Producer Gary Katz, best known for his work with Steely Dan, publicist Gary Stromberg, and former artist manager John Hartmann have formed Java Records, as well as a management and publishing company. Albums from the venture, which was funded through a private Wall Street offering, will be distributed through Interscope/Universal... Boyz II Men, Smokey Robinson, and the Temptations will perform during halftime at The 23rd Super Bowl, slated for Jan. 25. The theme will be a salute to Motown’s 40th anniversary... Elektra Entertainment’s Bjork is recovering from a kidney infection and has had to cancel promotional and tour dates until after Christmas... Bow Wow Wow (or at least lead singer Annabella Lwin and bassist Leigh Gorman) has re-formed for a North American tour that starts Dec. 16 in Kansas City, Mo.... After four years at Restless Records, publicist Michelle Roche is setting up her own shop. Among the artists she’s worked with at Restless are Jack Logan, the Golden Palominos, and Spain. Her first client will be Drill Team. She can be reached at 213-464-2225... High Times magazine will salute reggae music with its January issue... Former Aerosmith manager Tim Collins has signed Irish rock band Rubyhouse to a management contract.

**Artists & Music**

Sugar Plums. The members of Sugar Ray nestle with the Wilsons after recording a duet for the KROC Los Angeles Christmas album. Standing, from left, are Carrie Wilson, producer John Van Nest, Sugar Ray lead singer Mark McGrath, Wendy Wilson, Sugar Ray bassist Murphy Karges, and Sugar Ray guitarist Rodney Sheppard. Kneeling is Sugar Ray drummer Stan Frazier. Proceeds from the album go to charity.
GLOBAL DANCE ACTS SWIRL TOGETHER IN SONY'S POOL

(Continued from page 5)

VP of international marketing at Capitol in Los Angeles, is one of only two London-based executives overseeing Dance Pool's international activities; otherwise, most Dance Pool activity takes place at a national level, with companies doing their own A&R and exchanging tracks and acts among one another.

Brulez was joined this past spring by A&R/marketing director Nanos Lamblin, whose skills were sharpened at Carrere Music and her own label at BMG France, N'N'.'

"This music is international," says Lamblin. "People are thinking internationally about it."Adds Brulez, encapsulating the group's philosophy, "Repertoire can come from anywhere and go anywhere. Rock is getting increasingly national in outlook. This is becoming the only music which travels across borders.

It's a claim that is bolstered by fact, says Brulez, citing as an example Austrian signing Unique 11, which had a No. 1 single in Australia with "Break My Stride," a cover of the Matthew Wilder 80's ditty. According to Dance Pool, Czech act Lobby had a hit single with "WaNa On ShOes," and its album, "Power In Our Hands," has shipped 20,000 copies there, a number unheard of there for a Czech signing.

Matthias Grein is manager of German act Jam & Spoon as well as a partner in the production company Allstar Music and its label Jam Records, both of which license acts to Dance Pool Germany. Among those are Jam & Spoon, Dance (T) France, and, BG, Prince Of Rap.

Grein reports that Sony's Dance Pool system has served his acts well. "I speak to all the other managing directors of major labels, and they normally have a lot more complaints about getting their acts released elsewhere," he says.

"It's gratifying to find your newsmaker acts getting a release and not just in the [Germany, Switzerland, Austria] territories, but in the Czech Republic, Italy, Denmark," adds Grein. "When you hear that Jam & Spoon have won dance producer of the year in Finland, it makes a difference. The fact that there is this exchange between the A&R people in different countries is a great idea.

The structures that encourage the flow of repertoire bear more similarity to the network of indices that are key in the international dance market.

To create a buzz at street level, national Dance Pool divisions use independent distribution, van sales—which travel the country selling directly to stores—and white-label 12-inches. If and when acts are picked up by mainstream audiences, they use Sony's distribution system.

The combination of major backing with flexible, streetwise marketing and international release is a plus for an artist, according to Dieter Kranenburg, producer of Dance Pool Holland act Sunchuk, who noted that release of his single "Fiesta (De Los Tamborileros)." A No. 3 single in his homeland this summer, "Fiesta" was also a hit in Belgium (No. 10), Sweden (No. 20), and Greece, where it sold 75,000 singles, a number unprecedented for Sony Greece.

"In the dance market," says Grein, "I've done records for smaller labels. Those records are not all that different, but with 'Fiesta,' you see just how far a record can go.

But does the major-owned Dance Pool have the hunger of an indie? "If you look at Dance Pool, which was then keen to get involved with that nation's explosion in club culture in 1993, one of its signings opened the world's eyes to the music's potential with the international success of Dance Pool's single "Mr. Vain," which was a top five hit in most European territories. The act's debut album, 'Serenity,' went on to sell more than 1.5 million units worldwide, according to the label.

The Dance Pool label still exists as an A&R source at Sony Music Germany: Among signings to the German label are such veterans as Jam & Spoon, as well as new acts like Spacefrog.

In 1995, Dance Pool was launched on a pan-European basis and in Australia. Canadian Latin America act "Los 3" is now the German division's leading act, with the Latin dance means. According to its president, "There are only two Latin dance labels that have a national booking contract, and we are one of them.

"Fiesta," a dancefloor hit, was the German act's first release. The group has since been released in 15 countries, including Germany, the United Kingdom, and Spain. The act's debut album, 'Serenity,' was released in 1995 and has sold more than 1.5 million copies worldwide.

The act's success has led to a number of international signings, including the German act "Los 3," who have since been released in 15 countries, including Germany, the United Kingdom, and Spain. The act's debut album, 'Serenity,' was released in 1995 and has sold more than 1.5 million copies worldwide.

CULTURE BEAT OPENS MINDS

Dance Pool can trace its origins back to the early days of dance music, when the genre was still in its infancy. In 1995, one of Dance Pool's most successful acts was the German group "Los 3," who released their debut album, 'Serenity,' which featured a dancefloor hit called "Fiesta." The album sold over 1.5 million copies worldwide and was named Best Dance Album of the Year by the German music industry.

Since then, Dance Pool has expanded its operations to include acts from around the world, and has worked with a number of international artists. In 2000, the label released the album 'Serenity 2,' which featured a more mature sound and included collaborations with artists from across Europe. The album sold over 1 million copies worldwide and was nominated for Best Dance Album of the Year at the German music awards.

Dance Pool has continued to grow and expand its reach, with acts from across the globe signing with the label. In 2010, the label released 'Serenity 3,' which featured a mix of new and established artists, and sold over 1 million copies worldwide. The label's success in the dance and electronic music industry has led to partnerships with major labels and distributors, allowing it to reach new audiences and expand its influence.

THE LIBRARY OF CONGRESS GETS A GIFT

(Continued from page 10)

Capitol, who must sign off on the purchase of any new buildings that are extensions of Congress's Capitol Hill domain; and the seller, the Federal Reserve Bank of Richmond, Va. The final agreement could come as early as January or February, according to one source.

"With the Fed, which is semi-autonomous, it isn't the same as with a regular government agency, where you can talk to the agency and get a proposal to the other," the source adds. "There's an actual price to be worked out. And then there's the holidays." Or Canyon, S.L., the library's wholesale-legislation deal for the deal as it adjourned last month. Sen. John Warner, R-Va., and Rep. Thomas Biley Jr., R-Va., sponsored the bill and pushed for passage.

Once the turnover agreement is finalized, the building will be completely refurbished to include state-of-the-art audio and visual studio labs, including digital conversion gear. It will also have upgraded heating and air conditioning to meet the requirements for the new audio and visual storage areas.

"The plan is to have the building ready by next year, since the library has been told to move its stored holdings out of a Federal Government building, which is scheduled to be torn down at the end of 2012," Representative Kanu, the library's chairman, said in a statement.

The new facility will be located in the library's ambitious National Digital Library, which the library's president, digital sector partner that plans to make more than 5 million items accessible for study through the Internet. The Pentagone Mountain facility will also be connected by fiber-optic cables to the reading and research rooms in the Jefferson and Madison buildings on Capitol Hill.

The library's huge sound recording collection includes discs (from the earliest wax cylinders and shellac 78s to LPs), tapes, acetate test pressings, and CDs. The range is astounding: the library's most extensive digital collection is the complete run of the World War II "V-Disc" label for GI's are stored alongside obscure door- way and gospel holdings and even recent quantities sent to the library by the Library of Congress, as well as the deposit copies of unsigned teen bands.

It is also the custodian for extensive runs of historic radio program transcripts and recorded sound programs, including field recordings and legacies of the original live radio program archives as well as collections from NPR and the BBC.

The library is home as well for the National Film Registry, a congressionally mandated entity that picks 25 films a year to be deemed to be historically and culturally significant. There are now 225 such films in the registry, ranging from newsreels to the original "Ben Hur" (1925) and "The Ten Commandments" (1923).

The library also houses 160,000 other film titles and 85,000 TV titles in its collection.

When completed, the facility will not only will dwarf the giant archive vaults of the largest U.S. major labels and all private music preservation archives, but will house restoration and remastering labs as well as outreach research facilities, so that scholars and students can begin to work with the collections.

Over the last decade, Sony, BMG, PolyGram, and the other majors have updated their vaults—moving their collections to similar temperature-controlled, high-security storage facilities far from the traditional storage centers and around New York and Los Angeles.

For example, Sony and PolyGram now house their collections in upper New York state at a huge underground site known as Iron Mountain. B&M stores its discs and tapes at a similarly huge site—a former U.S. Steel limestone mine near Slippery Rock, Pa. That facility also has such clients as the U.S. Archives.

The library is the largest vault: 1.3 million tapes, acetates, metal parts, and other recorded formats. Sony is second, with more than 600,000 items.

At the new site, the library plans to continue its longstanding policy of making the huge collection available not only to scholars and scholars, but to record companies.

Companies have occasionally found the library's collection a haven of last resort offer, and, in the studio, the new producers have discovered copies of rare recordings that the labels themselves have no access to. Programs of in periodical misguided "housecleaning" efforts over the years (Billboard, July 12).

The library has been plagued in recent years by funding constraints that affect both purchases and the cataloging of gift donations, but the library recently finished sorting and cataloging a major 1995 donation of 500,000 significant albums and jazz 78 rpm discs.
dance music is different there.

Brulez notes, "In America, it's restricted to an underground market. A few labels concentrate on it, but they make very little money from foreign territories."

Adds Lamblin, "In Europe, there are more cities with their own individual cultures. Clubs have a life of their own, which has a huge influence. The big market in the States is radio-driven, and touring is vital. Clubbing and nightlife are far less influential outside the major cities."

Allitar's Green is particularly frustrated that his Dance Pool acts, especially the pop-oriented Jam & Spoon, hit a brick wall in the U.S., "but that's just more to do with the acceptance of dance music there in the business," he says. "Dance music in Europe is commercial music," he adds. "Most of the singles in Germany are dance, but it's commercial music. I can't say why it won't work in America apart from the ignorance of it. After all, it's an area where you can sell a lot of records for relatively small expenditure."

Europe's radio stations and music TV channels, such as VIVA and MTV Europe, have encouraged dance music and eased its path into the mainstream.

That does not mean, however, that Eurodance cannot cross the Atlantic. Belgian artist Claudia Chry's single "Reach Out" gets a U.S. release this month through Columbia. Dance Pool Germany's signing DJ Company reached No. 53 on Hot 100 Singles with "Rhythm Of Love" in August for Grave.

Now that Epic in the U.S. has opened Epidrome (Billboard, Nov. 22), Dance Pool's repertoire from Europe stands a better chance of a release, says Brulez, although the label does not report to Dance Pool. Epic U.S. is preparing a TV-advertised compilation "Welcome To The Epidrome" featuring Dance Pool acts.

Dance Pool's repertoire is currently skewed toward German and European repertoire. But Lamblin is encouraging other affiliates to push their own signings. This month, there will be Dance Pool conventions in Bangkok, Thailand, and Kuala Lumpur, Malaysia, and Brazil will launch an operation early next year, followed by India in the summer. A Dance Pool compilation has already sold 100,000 copies in Mexico, according to the label, and two acts, Angel and Ivan, have been signed there.

Another avenue for expansion is the risky but lucrative business of licensing individual tracks locally, which can often lead to more permanent cooperation.

Epic Germany's marketing and distribution deal with German indie Das or Die (Billboard, Aug. 16) means that the label's output, including DJ Quicksilver, Cosmicnova, and La Vois, will go through Dance Pool internationally, apart from where license deals already exist.

Congreve's appointment in the U.K. could help to smooth the previously bumpy journey of European repertoire across the English Channel.

With European acts from other labels such as Bellini, Sush, and Mr. President gaining ground after extensive radio play, Lamblin and Brulez are confident that, in time, British audiences will be dancing to the same tune as the rest of the world.

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SONY'S DANCE POOL
(Continued from preceding page)

The Ultimate Collection of 16 Great Soft Rock Hits

- Phil Collins & Marilyn Martin Separate Lives
- Luther Vandross - Here and Now
- Diana Ross & Lionel Richie Endless Love
- Rod Stewart - Maggie May
- Foreigner I Want To Know What Love Is
- Carole King - So Far Away
- Commodores - Still
- Dan Fogelberg - Longer
- REO Speedwagon Keep On Loving You
- Ambrosia - How Much I Feel
- Paul Young - Oh Girl
- Mike Reno & Ann Wilson Almost Paradise
- Wilson Phillips - You're In Love
- The Righteous Brothers You've Lost That Lovin Feelin'
- Meat Loaf Two Out of Three Ain't Bad
- Will To Power - I'm Not In Love

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R&B STARS SING WITH MARLEY ON Ghetto Youth Set

(Continued from page 5)

star-studded compilation that features contemporary hip-hop and R&B stars “jamming” with Bob Marley on his greatest hits through the wonders of technology.

Produced by Stephen, the set will be released by the Marley children’s Ghetto Youth label in conjunction with Island Jamaica in the spring of 1988.

“One of father’s dreams was to appeal to the U.S. urban market, to the youth,” says Stephen. “That was always in the back of our minds—to get our father in a new light through the great respect [that audience has for] artists they already recognize. Not just [to know] that Bob Marley was a great writer and a prophet, but to really penetrate that audience, especially the gang youths that really need the message from someone as strong as our father. There’s not really one message, but, overall, it’s love and unity—that everyone is equal.”

These “do-overs” are much more than covers. They are reinventions that feature Bob’s vocals “dubbing” with contemporary R&B singers and rappers over entirely new tracks, composed by Stephen with assistance from brothers Julian and Damian and designed to reflect each artist’s unique musical style. Another bonus for Marley fans is that Bob’s vocal tracks on “Black Survivors” are all alternative versions drawn from Island Records’ master vaults, not the tracks used for the original recordings.

The compilation’s title comes from 1979’s “Survival,” a Bob Marley album and hit single. “The [1979] album’s original name was ‘Black Survival,’” notes Island Jamaica president Maxine Stowe. “But ‘Black’ was later removed. When they were redoing the track, the line in the chorus that speaks of ‘black survivors’ stood out. It underlined the theme of integrating the Jamaican ethos with the U.S. R&B/hip-hop audience, of linking those cultures.”

The idea for the compilation originated with Stephen.

“I was the one who brought it forward, but we are one unit still,” he says. “The Ghetto Youth label [also the name of the production company] is for this Marley generation. Everyone is there giving their vibe, and Damien and Julian are working closely. We love it. For us, it’s not just a record. It’s something special from our hearts.”

Besides a high chart profile, the other chief criterion for singing with Bob is being “believable,” says Stephen. “Just not something that comes out of the love song, you have to feel it. We have to relate to all elements of life, because that’s what we have for.”

At the time of this writing, three tracks of “Black Survivors” were complete. Lenny Kravitz’s leads in “Roots, Rock, Reggae” are virtually indistinguishable from Bob’s, and the track’s juicy, ‘70s funk is laced with the original’s reggae beats, making for a smooth accommodation of Kravitz’s own sound.

“Likewise, ‘Turn Your Lights Down Low’ grooves to a cool hip-hop/R&B reggae meld that perfectly mirrors Fugee diva Lauryn Hill’s uniquely inclusive vibe. This teaming is nothing short of revelatory, with Hill rising to the heat of Bob’s love call.”

“At the time of this writing, "Guiltiness," featuring Cheeks of Lost Boyz, had also been completed.

“All of us really feel great about this [project],” Stephen says of his brothers and sisters, enthusiasm vibrating in his voice. “From young, we listened to a wide range of music. We’re open to all music; that’s how we grow. But we didn’t know what to expect. We just go in and do it, and so far, so good.”

Among the other artists slated to jam with Bob is Erykah Badu, who has just delivered her son and will record the time of her choice after she has recovered from the birth. Because the contracts have not been finalized, other artists committed to the project cannot be named at this time.

Other Bob Marley tracks that have been laid down and are awaiting their guest artists include “Burning,” “Jamming,” “No More Trouble,” and “Road Block.” Stephen expects that the album will contain 11 or 12 tracks.

The completed tracks were recorded at Marley Music, the recording studio that Ziggy rebuilt from his father’s Tuff Gong studio, located at the famous Hope Road address in Kingston, Jamaica, and at a New York studio.

This is not the first time Stephen has joined forces with his state-side peers to pay homage to his father. He and Spearehead’s Michael Franti put together for a revamp of “Rebel Music” that was released as a single and is included on Spearehead’s 1997 “Chocolate Suka Highway” album. Stephen and Wyclef of the Fugees dominated Jamaican radio for several months via their collaboration on the Stephen-penned “Everybody Wants To Be,” a version of which appears on Ziggy Marley & the Melody Makers’ album “Fallen Is Babylon,” also released this year.

“All of this activity is held together by his vision of bringing his father’s music to the contemporary generation,” says Stowe, who also notes that increased interest in Bob Marley’s music from R&B American artists “was happening organically, with the Fugees doing ‘No Woman, No Cry’ and Warren G doing ‘I Shot The Sheriff.’”

“This is the new stage in development for Marley children,” Stowe adds. “It’s much more contemporary, embodying their father’s image and projecting it into a modern feeling and style.”

The Ghetto Youth production company/label has been active for more than three years, releasing singles and albums (for Julian and Damien). Sisters Cedella and Sharon Marley, along with Erica Newell (who sings background harmonies for the Melody Makers), recently released their first Marley Girls single, “Unbelievable,” which appears on the “Dancin’ Queen” soundtrack album on Island Jamaica. The sons—Ziggy, Stephen, Julian, Damien, and Ky-Mani—are recording together and plan to perform as a unit on occasion, starting some time in the near future.

“We will come with a Waiters feel,” says Stephen, “a very old feel, with organs, the wah-wah pedal, and harmonies. We don’t have a name yet, but we’ve been laying tracks. Everyone does leads and group songs, in which everyone has his line and part.”

“All of the Marley children are stepping up and coming forward at this point in time through Ghetto Youth,” says Stowe. “The album is a great opportunity to work with Stephen and project such a collaboration at this time. Because Stephen is so inspired by his father and furthering his father’s mission, at times I even feel as if I’m working directly with Bob.”

For Stephen, making this album has sparked more than vivid memories of his father.

He says, “We didn’t know how it would come out, to change music like that. But since we’ve been doing it, I’ve been getting a lot of visions of my father dancing and of His Majesty [Emperor of Ethiopia, Haile Selassie 1]. This is the bridge for us, with us producing and our father come and play for his children again.”
IN NOVEMBER RIAA CERTIFICATIONS, LED ZEPPELIN BECOMES NO. 2-SELLING ACT
(Continued from page 11)

million.
Rage Against The Machine, "Evil Empire," Epic, 2 million.
Led Zeppelin, "Remasters," Atlantic, 2 million.
PLATINUM ALBUMS
Nitty Gritty Dirt Band, "Will The Circle Be Unbroken, Volumes 1 & 2," Liberty, its second.
Oasis, "Be Here Now," Epic, its second.
Simon & Garfunkel, "Wednesday Morning, 3 A.M.," Columbia, its eighth.
Michael W. Smith, "Change Your World," Reunion, its first.
Pantera, "Vulgar Display Of Power," Atco, its second.
Pantera, "Far Beyond Driven," East-West, its third.
Warren Zevon, "Excitable Boy," Elektra/Asylum, its first.
Stevie Nicks, "The Other Side Of The Mirror," Atlantic, her fourth.
Stevie Nicks, "Fleetwood Mac," Atlantic, its fourth.
Various artists, soundtrack, "Gang Related," Death Row/Interscope, its first.
Janet Jackson, "The Velvet Rope," Virgin, her fifth.
The Rolling Stones, " Bridges To Babylon," Virgin, their 19th.
LeAnn Rimes, "The Early Years," Curb, her third.
Backstreet Boys, "Backstreet Boys," Jive, their first.
GOLD ALBUMS
Lynn Rydman, "Boxed Set," MCA, its 16th.
Oasis, "Be Here Now," Epic, its third.
Janet Jackson, "The Velvet Rope," Virgin, her fifth.
Various artists, soundtrack, "Gang Related," Death Row/Interscope, its first.
The Rolling Stones, " Bridges To Babylon," Virgin, their 39th.
EPMID, "Stack In Business," Def Jam/PolyGram, its fifth.
LL Cool J, "Phenomenon," Def Jam/PolyGram, its eighth.

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Artists & Music

WILLIAMS’ MUSINGS’ ON ATLANTIC
(Continued from page 15)

of humor. They find welcome homes here at WRRX,” he says. “She may be an acquired taste, but we think her music is meaningful. We don’t need call-out research or top 40 to tell us that.”

However, Dave Benss, PD at triple-A KBCO Boulder, Colo., isn’t so quickly sold.

“Most of her recognition is as a songwriter, and her vocals are pretty raw,” he says of the Joshua Tree, Calif., resident who can be heard on KBCO’s recent Microsoft commercials. The label is at almost square one with her at radio. The real challenge for the company is to establish her with the commercial audience. She’ll probably do better with college or public radio, because they take more chances.”

Williams, who is managed by Danny Heaps, published by BMG, and booked through Monterey Peninsula Artists, is working on a radio mix of a cut from the new album, “Train Song,” which is new territory for the artist.

“They tell me radio people like choruses,” she says. “So that’s what we are adding, and we are working with loops. There is a first for everything.”

Galvin says Atlantic will also explore Internet marketing options, including a showcase webcast, a preview of new songs on Atlantic’s World Wide Web site, and the production of a tour travel diary. She also has a personal site at www.thes-grid.net/creekdipper/.

“I used to be a phobic of computers, but I think this medium is a great way to connect with people,” Williams says.

Atlantic hopes that retail will come through and that fans will root for “Musings.” The label will supply stores with a poster and plans to send fan club members, key industry contacts, and retailers a Christmas card with her original artwork announcing the album.

Bob Say, executive VP/head buyer at the seven-store, Reseda, Calif., owned Moby Disc chain, expects the new outing to do at least as well as her past efforts.

“Stores like Best Buy won’t touch it unless she gets really popular. Tower types will stock it. Indies like Moby Disc, who have done well with her in the past, will put it on sale out of the box and will do well with it,” he says. “But maybe this album will be different, and she might get a song on the radio. Maybe we’ll have another Shawn Colvin scenario on our hands.”

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

LITTLE ROCK, ARK.: Little Rock may be better known as the capital of the president’s home state, but it is also the location of a quirky, occasionally vital music scene that has produced a handful of fine bands over the years, including Gunbuck of Minneapolis, Big Boss Lineman of Los Angeles, Big Boss Lineman, Time Out—Squid Eats Parliament, Ho Hum, Boondogs, Dirt Cods, Magic Cropdusters, the Baileys, Bobgoblin, Sweeterhearts, and Cosmic Giggle Factory. Over the last two years, Ashtray Babyhead—comprising Scott Cook (vocals/guitar), Jeff Matika (guitar/vocals), Jason Ledford (bass), and Ryan Scott (drums)—has been one of Little Rock’s most popular bands, winning the ASCAP-sponsored Arkansas Music Showcase in 1996. Now with the release of its debut album, “O-Rama,” the group has emerged as one of Little Rock’s major-label-ready enterprises. Musically, Ashtray Babyhead fits neatly alongside bands like the Ramones, the Jam, Green Day, Foo Fighters, and Weezer. “O-Rama,” which was produced by Little Rock music-community favorite Barry Poynter, is an appealing set of crunchy, guitar-driven punky pop, highlighted, including “Bug,” “Volima,” and the title track. “This band kind of just happened,” recalls Cook. “I got so depressed in my last band that I basically started writing these pop songs for my girlfriend, who thought they were really cool. We played at [shows], and people were just loving it. Kids would show up and be stage-diving.” Upon recording the group’s first demos, Poynter felt there was something special. “I was really impressed,” he says. “Their songs, which are pop with some punk and ’50s and ’60s influences, were pretty much ‘there’ I find the music to be very fun.” Contact: Deborah Van Etten Management at 501-385-0948 or Poynter at 501-663-8886.

CHICAGO: In the volatile world of rock’n’roll nightclubs, staying 15 years in the business is a considerable feat. And indeed, Chicago’s premier alternative rock nightspot, Metro (capacity 1,100), has been celebrating its illustrious decade and a half all through the year with a series of concerts. The pièce de résistance is a two-night stand by Bob Dylan next Thursday and Dec. 14. It was August 1982 when partners Joe Shanahan and Joe Prino put on their first official rock concert in the former Northside Auditorium Building, a stone’s throw from Wrigley Field. That show featured a promising foursome called R.E.M., whose fortunes were on the rise; so were those of the two Joes. Shanahan and Prino built Metro into the city’s top showcase room for cutting-edge music, aided by an ongoing partnership with Chicago’s foremost concert promoter, Jam Productions. Not only has Metro supported up-and-coming national acts through the years (Nirvana, Replacements, and Jamiroquai, to name a few), the club has played a pivotal role in developing local talent—most notably current superstars Smashing Pumpkins. When Billy Corgan and company sold out three consecutive nights in August 1992, Shanahan says, “we knew they’d be huge beyond anyone’s wildest dreams. . . . For me, it’s always been about the bands. There’s still great new music to be heard, and I still want to be the amplifier it runs through.”

MINNEAPOLIS: Being a hip-hop outfit from Minneapolis has got to be one of the toughest gigs a rhymier could ask for. With few R&B media outlets and long-time snubbing from club bookers, rhymers in the Twin Cities have had to learn to fend for themselves. Taking it to the streets and working to build a national presence with its Internet tape trading, hip-hop act Atmosphere not only has found a loyal audience but has made some loot to finance its projects. To keep things going, vocalist/lyricist Slug and his cohorts—vocalists/lyricists Beyond and Spawn and producer/DJ Ant—helped foster the loosely knit Rhyme Sayers collective (which includes a number of other local rhymers). “Everybody here knows each other,” Slug says. “They go to each other’s shows, they don’t have problems with each other, and they buy each other’s tapes. They all want to see something happen with this underground thing.” And Atmosphere has made it a mission to stick to a positive tip, laying down rhymes that are reality-driven but don’t stoop to chest-puffing machismo or misogyny. Freestyling off beats that echo the East Coast more than the West, Atmosphere has a following that has expanded beyond its loyal all-ages crowd, and the group now routinely holds court at First Avenue and the Caboose, proving to be just as comfortable onstage freestyling with any number of DJs and jazz or funk bands as it is in the studio. The group has also made it into the pages of The Source (for a review of its album, “Overcast!”) and on to the airwaves of the community-run radio station KMOJ, in addition to catching the attention of local critics and landing in a monthly gig at the 7th Street Entry. Contact Siddig Ali at Rhyme Sayers at 612-589-7474 or E-mail rhymeasyr@iol.com.

VICKIE GILMER
The Billboard chart lists the best-selling singles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent singles are immediately eligible to appear on the Heatseekers chart. All artists, labels, and distributors are invited to submit new and developing artists through WIP. The chart is available online to subscribers; others may access it via email or fax. Rates start at $22.50. For more information, visit www.billboard.com.

**GLOBE TROTTERS: Los Umbrelos, the Virgin trio whose "No Tengo Dinero"—a quirky reworking of '60s film theme song "Never On A Sunday"—continues its run on the Hot 100 Singles chart this issue at No. 43, is putting the final touches on its full length debut, "Flamenco Funk." According to Los Umbrelos' founder Al Agami, the album, which bows Feb. 24, will continue the multicultural slant found on the "No Tengo Dinero" CD-4. The title track on that collection is sung in Spanish and English by Danish and African artists over a melody written by Greek composer M. Hadjidakis. "Everything is forced to work together," says Agami. "That's our recipe for making this work. We haven't really limited ourselves to where we get our inspiration from." Still, Agami's work represents a marked shift in style. The artist, who started his music career in the underground rap world, took home a Danish Grammy for his first solo album, which was released under the name Covert Operations. On later projects with drummer Thomas Blackman, Agami received similar awards for best jazz and best rap album.

**REGIONAL HEATSEEKERS NO. 15**

**THE EAST CENTRAL MEMBER**

- **Robyn**
- **Mark Miller**

**WEST NORTH CENTRAL MEMBER**

- **Robyn**
- **Mark Miller**

**SOUTH CENTRAL MEMBER**

- **Robyn**
- **Mark Miller**

**THE REGIONAL ROUNDUP**

Rotating top 10 lists of best-selling titles by new and developing artists.

**MOUNTAIN MEMBER**

1. Blink 182 Ode To An Oaf
2. Marilyn Manson Sickman's Birthday Cake
3. Limp Bizkit Limp Bizkit
4. Al Green Methadone
5. Soundgarden Superunknown

**NORTHWEST MEMBER**

1. Barenaked Ladies Pictures In The Sky
2. Michael Peterman Michael Peterson
3. Sheryl Crow One Unlikely Love
4. The Rascals I Want To Hold Your Hand
5. Lischcover What We Will Never Know

**SOUTHEAST MEMBER**

1. Soul Asylum Smoking Gun
2. Matchbook Romance 7.3.8
3. Matchbook Romance Seven Seconds
4. Matchbook Romance Take It To The People
5. Matchbook Romance Crowded Room

**SOUTHWEST MEMBER**

1. Lita Ford Please Love Me
2. Duff McKagan's Loaded The Holly
3. Duff McKagan's Loaded Hangin' Around
5. Duff McKagan's Loaded Out Of Sight

**THE NATIONAL ROUNDUP**

1. Blink 182 Ode To An Oaf
2. Michael Peterman Michael Peterson
3. Sheryl Crow One Unlikely Love
4. The Rascals I Want To Hold Your Hand
5. Lischcover What We Will Never Know
Mack Life To Bolster U.K. R&B

**WEA Label Boasts Mark Morrison's Input**

**BY PAUL SEXTON**

LONDON—Having carried the British R&B torch to the world, Mark Morrison is now ready to be an executive soul man.

After conquering the international marketplace with his "Return Of The Mack" single and subsequent WEA U.K. releases, Britain's platinum-selling R&B artist is getting his feet under the desk in a new role: that of record mogul at Mack Life, a new label to be funded and distributed by WEA.

With direct involvement from Morrison in signing, A&R, and production, Mack Life has been established with the goal of finding and developing the U.K.'s premier up-and-coming R&B artists. Official announcement of the label's first signings will come in the new year, but they are expected to include Darkman, the U.K. rapper formerly signed to Polydor's Wild Card imprint and best known for his 1994 single "Yabba Dubba Doo."

Planning to sign some three acts a year and with its first singles due next summer, the new label is described as one of the few imprints here "run by a black artist for black artists."

The description comes from Mack Life's managing director, Clive Black, who signed Morrison to WEA during his time as head of A&R at the company in 1994-95 and who is also the artist's manager. Following his departure in June from the role of managing director at EMI U.K., Black also established Blacklist Entertainment, which he runs alongside Mack Life from South London offices with GM Paul Mitchell, a former colleague from his EMI A&R days. Mack Life's GM is Max Price, a longtime Morrison confidant.

"Our black population want to be stars now," says Black of the motivation for the label. "In the past, they wanted to be musicians. And people are starting to love the Baby-faces and similar artists that didn't get the exposure before."

Black, who is hopeful that Mack Life will have U.S. distribution via Atlantic, believes Morrison's international success did much to overcome British soul music's "poor image" on the world stage. With previous home-grown black talent, Britain had "competed but hadn't necessarily won," he says. "When we've had black artists that are special, like Seal and Sade, they have won through. But in the R&B world, the records haven't been good enough and let of our R&B stuff hasn't sold in Europe, either."

"I signed [EMI's highly bankable pop-soul trio] Eternal, who didn't break America or Germany but have had huge success in Japan and the U.K. Much as I love them, if you put our groups up against an SWV or En Vogue, we do come out second best. [America] has been doing it for 20 years, so they've got a head start, but I do think [our time] is coming."

Black says he is relishing his return to scouting duties, a move that brings him full circle, as his first industry job was as a teenage talent scout at Island Records.

Morrison will combine his duties at the new label with his own releases, which will continue to go through WEA, possibly with a Mack Life imprint, according to Black. The singer's second full album, in fact, will be titled "Mack Life:"

Morrison says it will be released May 1 (Black prefers a more cautious autumn focus), and he will embark on his first world tour to support it.

Early January will bring the U.K. release of the single "Best Friend," an impressive and unexpected collaboration among Morrison and fellow British stars Gabrielle and Gary Barlow, a combination that Morrison lightheartedly describes as "the good, bad, and the lovely." U.S. release plans had yet to be determined at press time. The single will also include remixes of "Blackstabil-(s)" from Morrison's U.K. mini album "Only God Can Judge Me," for which he flew on Nov. 25 to America to complete with members of WEA.

(Continued on page 27)

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**World Radio Phenomenon.** LL Cool J's seventh album, "Phenomenon," made its world radio debut Oct. 13 via satellite. The event, produced by SJS Entertainment, included live interviews and discussion of the album with LL Cool J, Ed Lover, and Doctor Dre. Pictured at a New York studio during the event, from left, are Terry Cotter, radio tour coordinator at SJS; Mark Unihark, talent coordinator at SJS; Doctor Dre, co-host of the world premiere; LL Cool J, June Brody, president of SJS; Ed Lover, co-host of the world premiere; Doc Martin, urban entertainment producer at SJS; Bentley Clarke, urban entertainment creative services director at SJS; and Mikalea McClendon, affiliate relations manager at SJS.

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**Stars To Come Out For Gospel Awards; Richie's Love Songs Are 'Truly' Classic**

**This column was prepared by guest columnist Janine Conneway, managing editor of R&B Airplay Monitor.**

**STELLAR LINEUP: Gospel music has gained more and more of a foothold in the secular/R&B spotlight this year, thanks to Kirk Franklin & The Family and God's Property. So this year's 13th annual Stellar Awards; is set to be even more of a star-studded event garnering a broad viewership. The program will be taped Dec. 18 at the Grand Ole Opry House in Nashville and will air in time to celebrate Black History Month and the Dr. Martin Luther King Jr. holiday. Popular Gospel artists are guests include gospel stars Yolanda Adams and Kirk Franklin with actor Miguel Nunez of TV's "Sparks."

**Presenters will include Robin Givens ("Sparks"); T.R.F. ("R & B Under The Sun"); Rocky Carroll ("Chicago Hope"); Karen Clark-Sheard of The Clark Sisters, and Simba Khali of "The Rhythm and the Blues."** Scheduled performers are comedian Jonathan沈locumb, the Kurt Carr Singers, the Williams Brothers, and God's Property; the event's producers are even talking to one-time rap master Hammer to open the show.

**Dottie Peoples will be honored with the James Cleveland Award, presented by Vickie Winans and Shirley Caesar. The show, being produced by Don Jackson and distributed by Central City Productions; the air-time window is Jan. 12-Feb. 8. Check your local listings.**

**BACK IN THE SADDLE: Lionel Richie fans rejoice! Just in time for holiday gift-giving, Motown has re-released some of the singer/songwriter's best classic tunes for "Truly: The Love Songs." The 14-track compilation includes "Three Times A Lady, "Stil," "Lady, "Endless Love, "Truly," "Hello," and more. Let us forget, Richie amased an astonishing number of awards and tributes for these tunes, including**

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** nog. 1 records, an Academy Award, 18 American Music Awards, five Grammy Awards, a Golden Globe Award, and five People's Choice Awards. The new collection will be a nice lead-in for a new Richie album, due in 1998 from Mercury.**

A few weeks back, Popular Records hosted a meet-and-greet for execs and artists at Los Angeles' Carribbean-themed Limbo restaurant. Among the revelers was singer/songwriter Terry Steele, now signed to the label with a new, as-yet-untitled album due in Feb-

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**New Images:** We're all looking for that perfect holiday gift as well as calendars to keep us on point in the new year. A nice choice would be the "Wonder About Me 1998" calendar, master-minded by 25-year-old Haitian photographer Herve Coeur-Aimable. The calendar combines beautiful sepia-toned photographs of women of color with words from Ysenia B. Seville's poem, "Wonder About Me," which speaks of the individuality and mystery of women. Coeur-Aimable works with fashion designer Cynthia LaMaiden in styling these gorgeous and graceful shots, including the arresting cover and December portraits of Lauryn Hill, of Grammy-winning Columbia recording act The Fugees. The calendar is available in select stores; computerphiles can head for www.wonderaboutme.com.
The #1 Choice Of The Record and Video Industry

Billboard's 1997 Record Retailing Directory

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**Mack Life** (Continued from page 22)

The attitude toward R&B at Mack Life, Morrison says, "The acts that I sign are not singers, they're artists, they write and produce, and I know they can deliver. A lot of acts are successful without writing their own material, and that's why it's special when you get people like Erykah Badu, that write their own stuff. Those are the kind of artists we're trying to put on Mack Life."

Black adds that while signings will be U.K.-based, that does not exclude non-British hopefuls. "The gap in the market is for black British talent," he says, "but that's not meant to limit anyone. If someone comes to us and they have a band, we'd love to be able to work with them and offer some good contributions. You may hear the old little sel ish, a little 'ow,' maybe a 'duet.'"

In a separate move, Morrison was instrumental in signing up female R&B and female band Cleo & R&B female band Cleo & R&B male band Cleo & R&B to deal with DEA Mack Life. Sealing the deal are Mack Life GM Max Price, left, and Mack Life President Cleo Black, right.

That's (Mack) Life. Mark Morrison, centers, presides over the new black music label, Mack Life. Mack Life is a deal with DEA Mack Life. Sealing the deal are Mack Life GM Max Price, left, and Mack Life President Cleo Black, right.

In two weeks, the label family has three songs debuting on the Billboard Hot R&B Singles chart. The next update will be on Friday, May 25, 2017.
Artful Achievers. The third annual International Achievement in Arts Awards honored execs and artists in music, TV, film, and sports recently at the Beverly Hilton Hotel in Beverly Hills, Calif. Proceeds from the event, hosted by actor Robert Wagner, benefited the Michael Bolton Foundation Inc.; the Whitney Houston Foundation for Women Inc.; the Motion Picture and Television Fund; and scholarships for students majoring in theater arts, dance, and music. Pictured at the event in the back row, from left, are honorees Gregory Peck, actress Veronica Peck, Smokey Robinson, actress Erika Slezak, Celine Dion, and host Wagner. In the front row, from left, are songwriter Diane Warren and actress Dolores Hope. Honorees not shown include Sylvia Rhone, Elektra Entertainment Group chairman/CEO, Tony Brown of MCA Records Nashville; Jennifer Jones Simon, actress; John Crean, chairman of the board, Fleetwood Enterprises Inc.; and Donna Crean, CEO, Fleetwood Enterprises Inc.

Preserving Jazz Film History. The NARAS Foundation, the charitable organization within the National Academy of Recording Arts and Sciences (NARAS), recently hosted the “Music On Film Preservation Project” at the Motion Picture Arts & Sciences theater in Los Angeles. The project was set up to acquire and preserve information about music in jazz-oriented films. The information will be made available through the NARAS Research Library. Attending the event, from left, are jazz artist Lyle “Spud” Murphy, Diane Mataraza, executive director, NARAS Foundation, Bill Henderson, actor, Michael Greene, president/CEO, NARAS and the NARAS Foundation; and jazz artist Horace Silver.

Eagle Scout For The Environment. Don Henley, founding member of the Eagles, was awarded the National Humanities Medal by President Bill Clinton and first lady Hillary Rodham Clinton. Henley helped create the Thoreau Institute in Lincoln, Mass., which protects nearly 100 acres of environmentally and historically significant land in the Walden Woods ecosystem.

The Making of A Miracle. Mindy McCready, Kenny Chesney, and Kevin Sharp joined patients at St. Jude Research Hospital in Memphis to record “Make A Miracle,” a track from the upcoming “County Cares For Kids.” The set includes holiday music from Clint Black, Lorrie Morgan, Bryan White, Alabama, and others. Proceeds of “County Cares” will benefit patients at St. Jude. Pictured in the studio with hospital patients, from left, are BNA recording artist Jason Sellers; McCready; Heath Wright, lead singer of Riccochet; singer/songwriter Skip Ewing; Chesney; BNA recording artist Ray Vega; Curb/Universal artist Kipp Brannon; Frank Myers, “Miracle” co-writer; Teddy Gentry, member of Alabama, RCA recording artist Sara Evans, and Gary Baker, “Miracle” co-writer. Shown kneeling is Randy Owen, lead singer of Alabama.

One Step Up For World Hunger. The Right Stuff (TRS) and EMI-Capitol Entertainment Properties execs presented World Hunger Year with a check for $25,000 recently at the Motown Cafe in New York. The presentation was part of a combination birthday celebration for Bruce Springsteen and release party for the 2-CD tribute set, “One Step Up/Two Steps Back: The Songs Of Bruce Springsteen,” on TRS. Shown presenting the check, from left, are Traci Jordan, senior VP/creative director, Motown Cafe; Mark Jaffe, senior VP, product development, EMI-Capitol Entertainment Properties; Bill Ayers, executive director/co-founder, World Hunger Year; Max Weinberg, music director of “Late Night With Conan O’Brien” and founding member of the E-Street Band; and Tom Cartwright, VP, production development, the Right Stuff Records.

LIVE For LIFBeat. Radioactive recording act LIVE stopped by the Los Angeles Free Clinic while on tour for its latest set, “Secret Samadhi.” The group added a 25-cent surcharge to the ticket price of $11 to be donated to the clinic via LIFBeat. Pictured at the clinic, in the top row from left, are Bill Marmion, board VP, Los Angeles Free Clinic; Ed Kowalczyk, band member; Chad Taylor, band member; and Chad Gracey, band member. In the bottom row, from left, are Mike Morgan, peer educator; Los Angeles Free Clinic; Crystal D’Angoura, peer educator; Los Angeles Free Clinic; Patrick Dahleimer, band member, and Efrem Reyes, peer educator, Los Angeles Free Clinic.

Reel Big Check. Members of Orange County, Calif.-based ska group Reel Big Fish presented reps from the Children’s Hospital of Orange County (CHOC) with a check for $1,700. The donation was a portion of the proceeds from their sold-out show at the Hollywood Palladium that night. Shown back stage, from left, are Jay Rifkin, president, Mojo Records; Harry Bauland, CHOC rep; Vince Pileggi, the band’s manager; Scott Klopfenstein, band member; Dan Regan, band member; Diane Luker, CHOC rep; Aaron Barrett, band member; Matt Wong, band member; Randy Nichols, booking agent, Artist and Audience, and Tavis Werts, band member. Shown kneeling is band member Andrew Gonzales.
‘Groove’ May Pick Up Where ‘Bandstand’ Left Off

WATCh FOR THIS: Is the time right for the ‘90s clubland equivalent to “American Bandstand”?: Though many have peddled an assortment of ideas influenced by the famed television show for several years, a firm answer appears to be imminent now that Vision Entertainment producer Andy Richardson has secured a launching pad for “The Groove.”

The 30-minute program hits the air Dec. 20 on WXIN (Fox 50) Indianapolis, and it looks like a real winner. Hosted with ample Jenny McCarthy-styled humor and runway-model beauty courtesy of Cati Sudler, “The Groove” scores largely on its simplicity and the natural energy created by the freewheeling atmosphere of Eden, the local nightclub where the show is taped.

Here’s perhaps the best thing about “The Groove.” There’s nothing but pure dance music showcased. Not even a teeny-tiny drop of pop-friendly rap or jazz music has been slipped into the mix—and the show still sparkles with mainstream accessibility. The first episode features a live performance by Le Click front woman Kaya, as well as street fashion segments, videoclips, and clubland news provided by popular underground ‘zine Dance Music Authority. In fact, the publication’s publisher, Gary Hayslett, is a music consultant for the program, providing the essential perspective of a person who lives in the trenches of the dance community on a daily basis.

At this point, WXIN has committed to airing several episodes of “The Groove,” including shows with performers like Robbie S and Inoj, with an eye toward adding the program to its permanent lineup early next year. Richardson also has begun shopping for a national syndication deal. Word has it that a number of Fox affiliates around the country will be closely monitoring the pilot—and are seriously considering the program.

Wanna see “The Groove”? Dial up your local station and start asking for it. As with most things worth having, no one is going to hand it to you. You’ve got to be willing to break a sweat—like

Tunde Baiyewu that should make Seal sweat (if not inspire him to finally complete his own belted album). But its failure to instantly ignite a sales or radio fire here—despite huge success in nearly every other territory in the world—led to a swift disappearance of it from the label’s promotional priority list.

Perhaps we’re showing our Polyan- na stripes, but we’ve optimistically that the act’s stronger second set, “Postcards From Heaven,” will meet with a warmer stateside response once it’s released early next year. It started circling in Europe a few weeks ago to ardent consumer response.

Tucker finds it ironic that the act is traveling a slower road to stateside success, given that the British-bred act has frequently been mistaken for an American group overseas.

“We’ve even shot our videos in the States,” he says with a grin. “So much of the album was consciously directed toward American audiences. My childhood was filled with the music of artists like Stevie Wonder and Marvin

Groove,” the essential perspective publisher, distributed the national’s first release to its freewheeling atmosphere “Groove” posse has done to assemble a credible yet marketable dance music program.

SEE THE LIGHT: One of the perennial difficulties of our job is watching noteworthy projects dissipate into obscurity. It was particularly disappointing to see Lighthouse Family’s “Breakin’ It Down—Polydor debut, “Ocean Drive,” disappear this autumn before it could completely connect with willing fans.

The album had everything going for it: smooth rhythms, courtesy of producer Mike Peder, infectious pop melodies by musician Paul Tucker, and quietly masculine soul singing by

Richardson, Hayslett, and the rest of “The Groove” posse have done to assemble a credible yet marketable dance music program.

Catching Sunscreen: The members of enduring U.K. techno troupe Sunscreen get playful after a recent performance at George Dellinger’s successful Tea party at Life in New York. The act is trekking around the U.S. in support of its first Popular/Critique collection, which is due in early 1998. The album is preceded by the single “Catch,” which is already a dancefloor staple throughout much of the world. Pictured, from left, are Dellinger and Sunscreen’s Paul Carmel, Lucia Hohn, and Nick Singlady.

Even more pop-ready is JamPack, a Danish act mastered by Delgado and Johnny Jan, who are still deservedly aglow from their massive production of “Barbie Girl” by Aqua. With cutie-pie singer Bee happily chirping, simplistic but contagious cute like “Feel The Power Of Love” and “Don’t Break My Heart” have undeniable crossover potential. The latter song is especially noteworthy, with its shuffling midtempo groove and candy-sweet chorus.

And, of course, Consul continues to diligently work on behalf of Billie Ray Martin, whose current demo shows her continued exploration of various sounds and styles, including electronics (“Don’t Believe A Word”), Euro-pop (“Aqua”), and moody pop balladry (“I’ve Never Been To Memphis”). We hold hope that there’s a label executive out there capable of understanding and embracing Martin—a unique artist who has long designed music for the more sophisticated, adventurous ear. Such an extraordinary talent deserves a forum of expression as well as the opportunity to be discovered.

LINE EM UP: Ya gotta love industry veteran (and clubland graduate) Daniel Glass and his energetic posse at GlassNote Records. They intend to make some big noise. The label launches its way onto dancefloors with “Harder,” a deep ’n’ dirty by Sabateur. Good taste prevents us from making the song’s saucy lyrics, though we’ll hint that vocalist Miss Clohe Nicole’s breathy commands to do something “harder” have nothing to do with macrame or gardening.

Produced by Paul Roessier and Geza X. (who has presided over countless punk classics by Dead Kennedys and Black Flag, among others), “Harder” rumbles with prickly industrial funk beats, metallic guitars, and icy-cool synths. Although radio will find even the beep-infested “clean” version too hot to touch, we expect this track to become an immediate staple of the electronic/rave circuit and college clubs that subscribe to the vibe of Meat Beat Manifesto, KMFDM, and early Nine Inch Nails. Racy fun stuff that you don’t wanna play around your momma. With such a startling and effectively attention-grabbing first dance record, we’re alternately afraid and intrigued at what Glass and company will serve up next.

If you’ve been following the pressing of Sabrina Johnston as much as we have, then you’ll be equally delighted to discover her as the better on Rimbau’s “Hard Times” 12-inch. Nabbed by Submarine Records following a solid run in the U.K. on Top Banana, this R. Bongou production effectively merges twinkly Euro-NRG synths with a hearty groove that’s rooted in deep house. It’s an unfailing stylistic blend that is held together by Johnston’s white-knuckled performance. This lady has developed an amazing range in the five or six years since her breakthrough hit, “Peace.” It breaks our heart that she hasn’t found a label with the vision to let her尽可能 strut her stuff on a full-length album. Perhaps this winning single will

www.americanradiohistory.com
DANCE TRAX
(Continued from preceding page)

do the trick.

Mary J. Blige disciples should start sprinting to the nearest import shop for an order of "I'm Gonna Miss You," the latest U.K. single release from her gorgeous "Share My World" collection. But be prepared for the song's transformation into a house anthem by Curtis and Moore. If you're as emotionally bonded with the original Babyface production as we are, you may be unpleasantly jarred at first. However, open your mind and allow the production team's rumbling percussion, lush disco strings, and smooth piano lines to work their magic. You'll be twirlin' and testin' within minutes. In fact, we've got our fingers crossed that MCA will see fit to issue these mixes domesticaly.

Remember T'Pau's 1987 smash "Heart And Soul"? Of course you do. Who could forget that hook, right? Band leader Carol Decker has enlisted mix-masters Society and Rafe McNee to update Michael Moran's production with grooves suitable for current consumption. The results of this RPM/EMG U.K. release are varied. McNee2a valiantly tries to Reinvent the tune with jazz-funk flavor and nearly destroys the already layered verse/chorus interplay that made the single so memorable in the first place. Society fares far better with a handbag-swingin' trance-NRG remix that will have peak-hour punters happily twirloin' and twirlin'. Neither mix can hold a candle to the original recording; but they're quite festive and noteworthy, nonetheless.

While we're in an '80s frame of mind, we want to encourage you to pick up the latest rendition of Rhino's "Just Can't Get Enough: New Wave Dance Hits" compilation, which by the looks of it, there are five volumes. With cuts like "Lawnehairs" by Our Daughter's Wedding, "Moody" by E.S.G., and "Cavern" by Liquid Liquid, the set covers pop-oriented new wave hits with a decidedly club-conscious vibe.

Overseen by Barry Zeger, this series merits applause largely for managing to avoid using the same five songs that seem to appear on every retro collection culled from '80s-era material. And if you wanna go even further back, you simply cannot lose with the '70s-driven "Boogie Nights" soundtrack. Ooh, baby...you need this set not only for disco folderole like "Boogie Nights" by Chakasah, but for goofy pop yummies like "Slater Christian" by Night Ranger and "Brand New Key" by Melanie. Now there are a pair of tunes ripe for HI-NRG covers! Capitol is fast assembling a second set of songs from the film, due in early '98.
Akins Single Sparks ‘Livin’ Interest

Georgia Tour Part Of Decca’s Plan For Album

BY DEBORAH EVANS PRICE

NASHVILLE—Whenever an artist issues a record that evokes a strong reaction, it’s time to start fanning the flames and building a fire. That’s exactly what Decca Records is trying to do with “More Than Anything,” the first single from Rhett Akins’ latest album, “What Livin’s All About,” to be released Jan. 13.

“We have a song that is really connecting with people out there,” says MCA Nashville VP of sales and marketing Dave Weigand. “I’m seeing immediate reaction to the current single.”

Decca senior VP/GM Shelia Shipley-Budd agrees. “This is the kind of song where if people are allowed to hear it, it will ring a bell for them,” she says. “We’ve had stations where we’ve played it as few as one or two times getting immediate calls. We’ve put cassette singles in the marketplace, and where we’re getting airplay, we’re seeing sales double or triple or even [quintuple] what they’ve been the week before.”

According to Weigand, the label seeded Akins’ top 50 markets by giving 15,000 copies of the single to retailers. “We looked at a combination of his radio success, his past history at radio in those markets, and sales,” Weigand says. “We gave Rhett’s singles to retail gratis to make sure we got it into the markets where we knew we had past success at radio. When we got the product into the market, in some markets sales quadrupled. We wanted to create a story before we solicited the album to our accounts. Our feeling is that the single is a reaction record, and if we can convince retailers to put it in the markets where we are getting airplay, we’ll sell product.”

Shipley-Budd is pleased with the strategy and how it is setting up “What Livin’s All About.” “Whether you’re trying to show people that you have a reaction record, you can’t do that unless you have product in the market,” she says. “Dave came to us with that idea... and it worked. We’ve seen dramatic increases in sales, which shows if the product is there, people will buy it, and we hope the same thing is going to be true with the album when we get it out there. To have a sales story—to be able to have something to take back to radio, not only the airplay stories we’re getting, but a retail consumer story—I think, is extremely important right now.”

Another key component of the marketing plan is the Rhett Akins Across Georgia tour. “This tour will span two weeks where Rhett will perform in as many Georgia counties as possible,” says Weigand. “This will happen the last two weeks of January. One of Rhett’s dreams is to perform in every county in Georgia.”

“I’ve always been interested in history and geography,” Akins says. “I’ve always been a real big fan of my home state... and I like backroads. Anytime I have time off, I like to drive out in the country and see small towns. I’ve always wanted to travel to every single county in Georgia, hang out, and talk to people and find out the history. And one of my goals was to take a picture of all the courthouses and maybe make my own book someday.”

Akins will get a good start on his book during his promotional tour, as he’s scheduled to perform acoustically at county court houses and city halls in 50 counties. The label will be partnering with Ford, which will donate a Ford Expedition for Akins to travel in. Weigand says the label is developing a contest in which it

(Continued on page 43)

Credible Book By Feiler Checks Out ‘The Changing Face Of Nashville’

BETWEEN THE COVERS: Not much that appears in print about country music is worth a damn, especially in book form. One book that looks on the horizon, though, is one of the best about country music to appear in years.

Bruce Feiler’s “Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes And The Changing Face Of Nashville” is due in May 1998 from Avon Books and will come highly recommended from this quarter.

Feiler is one of a disappearing breed: the immersion journalist, who totally immerses himself, full-time, in his subject. For his last book, he joined the circus for a year, so moving to Nashville was not so much of a stretch for him. The result, though, is a highly satisfying exploration of what is happening in and to modern country music, seen primarily through the eyes of Brooks, Judd, and Hayes. You may think you knew those three artists, but you didn’t at all and won’t until you read Feiler’s exhaustive profiles. (Some revelations about Brooks and Wynonna, especially, will surprise you, but we’ll hold off on those for now.)

The writing is also a sad reminder of just how re-created, airbrushed, and sanitized artists like this come across in journalism today. After the publicity machines, media coaches, and spin doctors took over show business in the ’80s, the artists became stick figures or cardboard cutouts—simply creations of the star-making machinery. It’s no coincidence that Brooks speaks of himself in the third person. Anyhow, Feiler gets into these artists’ lives and under their skin, and along the way he presents a compelling look at the heart of Nashville today and what happened to it during the recent go-go years.

Also on the book front, the Country Music Foundation’s long-awaited “Encyclopedia Of Country Music” is due to go to press in full of next year’s Oxford University Press is the publisher of the 40-pound tome.

ON THE ROW: Johnny Cash was released Dec. 1 from Baptist Hospital here after being treated for double pneumonia. The country legend has been diagnosed with Sky-Drager Syndrome, a form of Parkinson’s disease... Our
**HOT COUNTRY**

**SINGLES & TRACKS**

**December 13, 1997**

**Top Country Singles Sales**

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>HOW DO I LIVE? A COUNTRY ROAD</td>
<td>Trisha Yearwood</td>
<td>MCA</td>
<td>5</td>
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<tr>
<td>2</td>
<td>YOU DON'T SEEM TO MISS ME</td>
<td>Johnny Cash</td>
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<td>3</td>
<td>THE ONLY PAIN</td>
<td>Garth Brooksy</td>
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<td>4</td>
<td>WALKIN' THE COUNTRY</td>
<td>LeAnn Rimes</td>
<td>Columbia</td>
<td>20</td>
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<td>COME SOMEDAY</td>
<td>Wynonna</td>
<td>RCA</td>
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<td>6</td>
<td>IF YOU NEVER LOVIN' YOU</td>
<td>Powerstation</td>
<td>Columbia</td>
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<td>7</td>
<td>CLOSE TO HEAVEN</td>
<td>Daryle Singletary</td>
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<td>Shania Twain</td>
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<td>9</td>
<td>THE VALIANT</td>
<td>Doug Stone &amp; The Conqueroons</td>
<td>MCA</td>
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<td>10</td>
<td>JUST YOU AND ME</td>
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<td>11</td>
<td>I'M GONNA MISS YOU</td>
<td>Reba McEntire</td>
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<tr>
<td>12</td>
<td>SOMETHING IN YOUR EYES</td>
<td>Jamey Johnson</td>
<td>RCA</td>
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<td>13</td>
<td>IT'S A LADY KIND OF LOVE</td>
<td>Crystal Gaynor</td>
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<td>James Hyneman</td>
<td>RCA</td>
<td>1</td>
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<tr>
<td>15</td>
<td>WHAT A GONNA DO</td>
<td>Kix</td>
<td>MCA</td>
<td>2</td>
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<td>16</td>
<td>Send a Message</td>
<td>Steve Wariner</td>
<td>Capitol</td>
<td>16</td>
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**NEW**

1. "The Valiant" by Doug Stone & The Conqueroons
2. "I'm Gonna Miss You" by Reba McEntire
3. "Something in Your Eyes" by Jamey Johnson
4. "It's a Lady Kind of Love" by Crystal Gaynor
5. "The Joy of Man" by James Hyneman
6. "What a Gonna Do" by Kix
7. "Send a Message" by Steve Wariner

**Hot Shot Debut**

1. "It's Not Over" by Mark Chesnutt feat. Vince Gill and Alison Krauss
2. "Who A Woman Knows" by Kris Tyler
3. "The Walker" by Collin Raye featuring Jim Brockman
4. "The Wish" by Wynonna
5. "Do You Want It" by Kix
6. "Everywhere" by Alan Jackson
7. "Take Me to My Heart" by Collins

**Complied from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan."
AKINS SINGLE SPARKS 'LIVIN' INTEREST
(Continued from page 31)

will give away the vehicle. Akins is a speaker for the Boys and Girls Clubs of America. Plans call for him to visit local clubs in each city. Weigard says Decca also hopes to visit Wal-Mart locations and do some in-store promotions.

Shelby-Biddy and Weigard are both very pleased with "What Livin' Ain't Ever Done" and the album represents what Rhett is all about," Weigard says.

Shelby-Biddy agrees. "I think that Rhett is a phenomenal songwriter. The first thing you do when you are searching for who he is musically," she says. "[On] the first album, he wrote seven of the 10 songs, and that certainly was a profound thing for me. I thought if you've gotten a little off track with the second album, but I think he's come to terms with who Rhett Akins is as an artist and a person."

Akins says he had definite goals in mind for this record. "I wanted this album to be the kind of record that I would have looked for if I had been a part of Akins as it could be," he says. "I wanted it to be real all the way through, not only on track one but Bobby-Biddy style. We even went back to my hometown and did the photo shoot."

Akins is pleased with the reaction to it. "Everywhere the charts go in the country, the song speaks to a lot of people out there," he says. "People are calling and wanting to use the song in their weddings. A couple got married at my show in Dallas last weekend. They got married backstage in the dressing room, then they came out, and I sang the song to them onstage in front of about 2,000 people."

"I think it's one of those songs that the more you hear it, the more it grows on you in a relationship and think 'This is the one I was meant to be with'— then this song says it for you, especially for guys who have trouble saying what they want to say. It takes a song to do it for them."

KJL's Scott Stapp, an Akins fan and manager at WJTH Calhoun, Ga., says that the song is getting great reaction in Akins' home state. It just gives an extra confidence to Akins' music. "We've had good response," he says. "Folks seem to identify with him as far as his personality and singing style."

At press time, John Sebastian, PD at KZLA-FM Los Angeles, says the station was considering the single. "I think it's a great track in its own right. I might just think some time, "he says. "It's a good song."

Sebastian adds that strong songs are what Akins needs to boost his position as a single artist. "It's all about hooks and notes. 'He's a great artist. There are several people like him around that you know of your other head and go, 'Hey, I want to write that song."

But Akins says he could almost be Garth Brooks and he didn't have much time there you would fall through the cracks. I think he just hasn't had that really riveting hit song. 'That's what Akins needs, a good strong song through song, but then unfortunately he didn't follow through on that. But he's got all the tools to take that album 'And Done' as it is, just a little more judicious and selective about the songs they bring him."

Akins' first two albums, 1995's "A Thousand Memories" and 1996's "Somebody New" (which peaked at Nos. 45 and 15, respectively, on Billboard's Top Country Albums chart), were produced by Mark Wright. They included such singles as the No. 1 hit "Livin's Never Over" and the No. 3 "That Ain't My Truck."

On his new effort, Akins worked for the first time with James Stroud of BMI. "Everywhere you turn in music, people in their lives have a little light go off in their head that says 'I just want to try something else,'" Wright says.

While Akins began talking about working with a different producer, Akins was pleasantly surprised to find that Stroud was a fan of his and even had copies of his first two albums in his car. The admiration was mutual, and Akins was excited about working with Stroud. Akins says listeners may notice some subtle differences on this record, as Stroud wanted to bring Akins' vocals up more and have him sing in a lower key.

Akins is pleased with the results and says "it's a big step up. It's a good record for everybody. 'They ought to make a movie about me called 'Sylvie, Part 2,' and it has to be better than the first movie. No personalities," Akins says. "One minute, I can be listening to George Jones and saying 'This is it. This is the way it's supposed to be.' The next minute, I'll be listening to Hank [Williams] Jr. and saying 'Man, I want to rock...'. I've got so many different ways, if they want to call it "Better Than It Used To Be." It rocks. This is my Hank Jr. side where I just like to get up and get after it."

The 12-song disc also has its share of ballads and traditional country tunes. Decca staffers are predicting that "What Livin's All About" will be Akins' best-selling single yet and they plan a big push on the project. In addition to the Georgia tour, Weigard says Decca is "planning a 'win it before you can buy it' promotion at country dance clubs. 'We're looking at doing a combination of in-store promotions and radio spins and CD samples,'" Weigard says. 'We're looking at possibly doing some syndicated radio and TV things like that."

On street date, the label plans an album-release party at Georgia, a restaurant in Los Angeles that is co-owned by actor Denzel Washington, another spokesperson for the Boys and Girls Clubs of America.

Managed by Jake LaGrone & Co. and booked by Buddy Lee Attractions, Akins will be touring in 1998 to support "What Livin's All About." Shelby-Biddy says "It just may be the release of one of Akins' strongest assets. "Rhett is an incredible performer. We really haven't had a record at the top of the country charts since 1994, and he has continued to tour," she says. "He can go back into clubs. He sells club tickets on his fan base, and I think that's something a lot of new artists can't do. He's never come to the label and asked for a penny of support. He's out there able to keep himself going, and I think that makes a great statement for him as an artist that the fans react to him and they buy those tickets.

Akins is hoping the album will help boost his career to the next level. "I think everybody wants to be a little higher up on the totem pole, but you can't worry about being a superstar," he says. "It either happens or it doesn't happen... I want to be a big star, but not because I want to be a big star... it's not a jet airplane. The only reason is because I want more people to hear what I'm trying to say. I just want to invest in the music, enjoy my music and me [to] enjoy them. I think this album is going to help me move up the ladder a little bit more because I think people are going to see a different side of me and hear my voice in a different light."
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<th>TITLE</th>
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**Note:** Albums with the greatest sales gains this week. **Billboard Industry AEA (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of 1 million units, with multiplatinum seals indicated by a numeral following the symbol. For best-sellers and double albums, a running time that exceeds two hours. Titles are ranked by SoundScan equivalents by the number of discs and/or tapes. **Almanac indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested only. Tape prices marked with CD, and other CD prices, are equivalent prices, which are quoted when wholesale prices. **Greatest Mailer shown upon their largest unit release. *Platinum indicates biggest sales growth. *Billboard Impact shows albums removed from Hot 100. **Billboard/Spill Communications and SoundScan, Inc.
Ticketmaster hits Chile: Tickets for big concerts and sporting events should be easier to come by in Chile now that Ticketmaster has announced it is setting up shop in that country.

“We are going to modernize the way tickets are sold in Chile through our telephone sales and accessible points of purchase that are controlled by a central computer,” says Raúl Conception, Ticketmaster’s director of Latin American operations. “The idea is that each outlet simultaneously offers the same tickets.”

The exact date when Ticketmaster will officially open for business has not been formally established. However, it is believed the company will be up and running in December or January, and it is hoped in time for the arrival of U2’s Pop Mart tour. Feb. 11 in Santiago’s 70,000-seat Estadio Nacional.

So far, Ticketmaster’s only confirmed client is DG Medios Y Espectáculos, the company promoting the U2 gig. Ticketmaster executives are busy lining up other concert promoters and soccer teams for proposed deals.

“We have talked with some soccer clubs and other impresarios who have expressed interest,” says Conception, who adds that Ticketmaster could liberate companies from worrying about ticket distribution while providing them better control of their ticket sales.

In the meantime, DG Medios already has begun selling tickets through Intershop, a company that tends to distribute on the Internet.

In the first week of sales for the U2 show, which began Nov. 18, more than 8,000 tickets were bought, primarily through Intershop. Tickets ordered via Intershop carried a surcharge of 9%. Prices for the tickets ranged from about $20 to around $180.

Ben-Jor Salute: While Jorge Ben-Jor’s latest Sony Brazil disc, “Mónica De Elevador,” might not strictly be described as a tribute disc, the album boasts fine interpretations of Ben-Jor’s formidable catalog by the funk/samba master himself, along with some of Brazil’s biggest recording artists.

To guarantee creative freedom for the guest acts, Ben-Jor allowed each performer to choose the producer for each tune.

EMI-Odeon Brasil’s ska rockers Paralamas transformed “Que Maravilha” into a ballad similar to those composed by bandleader Herbert Vianna. With its characteristic good humor, Ben-Jor’s labelmate Skank converted “Guardado Com O Bulldog” into a tune that would fit one of the “Batman” movies.

The album’s best tracks come from Sony Brazil’s Cidade Negra and EMI’s much-revered singer-songwriter Carlinhos Brown. Cidade Negra turns in a rock/new waveish rendition of “O Homem Da Graciosa”—a counterculture classic from the ‘70s. Brown’s version of the Ben-Jor classic “Charles, Anjo 45”—written in the ‘70s to a notorious drug dealer and criminal in Rio de Janeiro—seethes with rage and unconventional percussion lines.

(Continued on next page)
As a duet singer of his own genre, Ben Jor appears to have found a light at the end of his recently dark artistic tunnel. Since his 1994 release, “23,” which marked his return to the musical mainstream, Ben Jor seemed to have lost his creative way, and his albums sold less than expected.

BRONCO, POST-BRONCO: As Bronco’s four members prepare for their final show Dec. 21 at Mexico City’s Guillermo Caneslo Stadium, each of the bandmates has mapped out his future plans. Vocalist Lupe has signed with BMG Mexico, Bronco’s label in its home country. He is slated to begin recording in March a disc that will contain songs from noted composers Armando Manzanera and Martín Urieta. Accordianist/keyboardist Ramiro will devote his time to his gas-tanks factory in Monterrey, Mexico. He will play only as a hobby with Los Cazadores, the group in which he first played.

Chocó, the group’s drummer, is looking for songs to put on a children’s album, while his bassist brother Javier will head up an audio/video rental company he owns with Chocó.

HTV IN JAPAN: Miami-based Spanish music channel HTV has launched on DIRECTV Japan’s new direct-broadcast satellite service. HTV is the lone Spanish-language network being carried on the 67-channel service.

BRASIL NOTAS: Maelco D2 Ide, lead singer of Sony Brazil’s embattled reggae ensemble Planet Hemp, says that the band is “taking a break from concerts, at least until we feel it’s safe.” The group, which was expected to play a packed slate of shows during the summer, was arrested Nov. 9 by Brazil’s federal authorities for defending the use of drugs (Latin Notas, Billboard, Nov. 29). Planet Hemp’s arrest has sparked a heated debate among journalists and academics in São Paulo and Rio de Janeiro about freedom of speech in Brazil. BMG’s acclaimed band from northern Brazil Carrapicho has just released “Rebela,” the follow-up to the group’s smash debut, “Fiesta De Boi Bum Ba.” The latter disc contained the global hit “Tie Tie Tac,” which spent 12 weeks on Billboard’s Hot Dance Music/Club Play chart this year. Carrapicho has been living on the road. In NY, the ensemble performed 70 concerts in Europe and South America, along with another 150 performances in Brazil.

Encouraged by the jingling success of a Yuletide album by Simone two years back, Polygram Brasil has invested in another Christmas disc, this time by serenade duo Chitozinho & Xororó. From Portuguese takes of “Jingle Bells” and “White Christmas” to well-known Brazilian Christmas tunes, C&X explore the season with a little help from Xororó’s kids Sandy and Junior, plus guest performers Ricardo Miranda and Marcelo Paiano.

The family of legendary composer/flautist Pixinguinha sold 28 previously unrecorded songs to Sony Brasil. Pixinguinha, who died in 1973, is considered the father of a primarily instrumental genre called choro. Song is placed to release a multi-album project containing the songs, some of which will feature lyrics composed for the tunes.

CHART NOTES, RADIO: Though Marc Anthony’s smash “Yo Hubo Alguen” (RMM) remains atop Hot Latin Tracks for the third consecutive week, Alejandro Fernández’s No. 2 entry “En El Jardín” (Sony Discos)—a duet ballad with Gloria Estefan—appears primed to snap the throne next issue.

This issue’s Hot Latin Tracks sport a hitherto-unseen top three, as “En El Jardín” is backed by Alejandro’s former chart-topper “Si Tu Supieras,” which slips 2-3, and Vicente Fernández’s “Nos Estorab La Ropa” (Sony Discos), which leaps 8-4. All three songs may run 1-2-3 next issue, unless Marco Antonio Solís “La Venia Bendita” ( Fantasy) slips in to break up the three. Alejandro, of course, is the son of Vicente.

Sony Discos, once again a consolidated imprint that houses the old genre imprints Sony Latin, Sony Tropical, and Sony Discos, lands five of the top 10 hits on Latin Tracks this issue.

“El Destino” by Juan Gabriel and Rocio Dúrcal (Ariola/BMG) exited Hot Latin Tracks in the Nov. 29 issue after spending a record 31 weeks on the chart. While the song qualified to stay on the chart, it was eliminated due to a rule that states any song with 26 weeks or more on Hot Latin Tracks is automatically deleted from the chart if it drops below No. 20. Juan Gabriel’s other current hit, “Te Sigo Amanda,” has logged 28 weeks on Hot Latin Tracks.

As for the genre charts, “La Venia Bendita” notch its ninth consecutive week on the regional Mexican chart. “Yo Hubo Alguen” stays atop the tropical/salsa chart with “Si Tu Supieras” inching straight up to No. 2. “En El Jardín” reaches No. 1 on the pop chart, displacing Ricardo Montaner, who scored his first pop chart-topper with “Es A Mi” (WEA Latina). Montaner’s last No. 1 on Hot Latin Tracks was “Castillo Azul” (Rohven) in the Dec. 19, 1992, issue.

C HART NOTES, RETAIL: Alejandro Fernández’s “En El Jardín” closes in on the top rung of Hot Latin Tracks, his latest album, “Me Estoy Enamorando,” finally reaches No. 1 on The Billboard Latin 50, which is not published this issue.

“Me Estoy Enamorando” is the first chart-topping disc for the younger Fernández. His pop/ranchera CD, an 11,500-unit seller, led the way for a solid Christmas-weekend sales performance. The 119,500 units moved over the holiday weekend was the highest total since the Aug. 90 issue, when the 57,000 units sold by Luis Miguel’s “Romances” (WEA Latina) helped the market ring up 125,000 units overall.

Unfortunately, the holiday numbers this year were a scant 3% higher than the sales generated during 1996’s Thanksgiving holiday (115,500 units).

“Me Estoy Enamorando” may have claimed the top rung on The Billboard Latin 50, but its 17% increase in sales was not good enough to keep the album from a solid Thanksgiving weekend performance. Unfortunately, the other Latin hit albums fell on The Billboard 200: Marc Anthony’s “Contra La Corriente,” which tanked 153-183, and Luis Miguel’s “Romances,” despite a 22% jump in sales, dipped 188-191. Obviously, consumers of non-Latin music were buying more product than their counterparts who prefer Spanish-language sounds.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Pablo Márquez in Santiago, Chile; and Enor Paiano in Sao Paulo, Brazil.
Rattle Ending 18 Years With Birmingham

VALEDICTORY: Simon Rattle leaves the U.K.’s City Of Birmingham Symphony Orchestra this coming spring after 18 years as its music director and after a valedictory six-city U.S. tour in March. During those years, he built a regional ensemble into an excellent orchestra, saw a new hall built, stretched the definition of an orchestra’s job to include a focus on educational work, created a television series about the music of this century, and made a raft of recordings for EMI Classics (one of the most recent is a stunning performance of Mahler’s “Das Lied von Der Erde”) with Thomas Hampson and Peter Siefert). After all that work, it might be time to rest on one’s laurels, but, of course, Rattle is only 42. He got an early start.

After 18 years, the parting is bound to be emotional, but it’s time. “I think there’s something right about musicians needing to regener-ate, orchestras needing all kinds of new vitamins,” Rattle says. “There’s a point beyond which it’s remaining stagnant, because you can’t help say- ing the same things.” He is extremely proud, of what they have done together. “Birmingham has been a laboratory for what an orchestra can be, not just something that gives concerts but a central thing around which other things can happen. It’s a young orchestra in a lot of ways, with people who are interested in diversifying. We spend a day working in a school for deaf children and come back not at all refreshed but with a lot of new ideas. Players who have worked in all these other types of disciples are more feisty, more difficult, and much more interesting. They are giving many more things back.”

Rattle himself is interested in diversifying—in addition to his Birmingham period he is principal guest conductor of the period instrument Orchestra Of The Age Of Enlightenment (OAE). He was working with period instruments 15 years ago, when he was struggling with “idiosyncrasy” and “couldn’t make head or tail of it.” Then he heard Nikolaus Harnoncourt’s version. “It was as if you’d only heard Elia Fitzgerald played straightforward, before and after together, it is thus as in inverted comma-s (installation tarde). I find in Berlin and Vienna it’s no longer such a surprise. One of my big proj-ects over the next six or seven years is the Beethoven symphonies with Vienna. I said, ‘Do you know what you’re getting into?’ They said, ‘Absolutely, this is what we want to do.’ It means a lot of new thoughts. But they realize most of the conduc-tors who perform in the style they became accustomed to in the last 30, 40 years gone are there.

There is some sense of liberation in not having full responsibility for an ensemble. Rattle describes being a music director as “like being a mother with 100 nappies.” It also freed the time for opera projects, since conducting operas requires huge chunks of time, and Rattle likes to be in on it from the beginning. Coming up are Rameau’s “Les Boreades” in Salzburg, Austria, with the OAE, “Tristan Und Isolde” in Amsterdam, and nos. 1, 2 in U.K.’s Glyndebourne Festival Opera, which has been one of his regular spots for many years. “I’ll be doing ‘Fidelio’ there with period instru-ments in 2001, when my 14-year-old is in university. The only way I keep my sanity (with this far-in-advance scheduling) is thinking he’ll be there. Some of the stuff in Vienna—well, he’s left university!” He, of course, won’t have even hit 50.

NEW AND DIFFERENT: The Metaphoromen Chamber Orchestra, a young Boston-based ensemble, has a terrific new disc of Grieg, Dvořák and Tchaikovsky on Archetype Records. Led by Scott Yoo, this 19-member string ensemble sounds lush yet articulate. Onatahara’s Binette (three sopranos, harpsichord, and cello) is described as “a blend of cabaret, commedia dell’arte, and MTV ‘impulsor’.” It’s tough to pin down their flavor on a disc, but “The War Of Love” (No.2 Classics) is a riot of well-performed 17th-century music and 20th-century commentary and sound effects.
ARTISTS

SAY THE COURSE: It's been three months since Epic/Legacy reissued 10 key titles from the CTI catalog, which it administers. But those 90 days haven't produced the kind of sales that the label had hoped for, and Legacy is a bit mystified. The bulk of the discs are by major artists, including Freddie Hubbard, George Benson, and Milt Jackson, and the production value of the new editions, both in terms of packaging and sound, is the sharpest it's ever been. Wrong titles? Wrong time? What do you do when consumers shrug?

"We're thinking," says Seth Rothstein, Legacy's director of jazz marketing. "We're not selling crazy loads of them, but we are going to follow up the initial batch. We need a kind of touch-up. The chronology of CTI as a reissued label hasn't been that great. The stuff had been dormant for a long time—and if not dormant, not reissued very well. So what we're doing is a comp on major music and getting relaunch of the catalog. We're proud of it."

Though the music is wholly jazz, there was a pop production value to the CTI sound when the hits were recorded in the early 1970s by original label owner Creed Taylor. These were glossy and funky and bottom. This was a flash point for jazz purists, who remained dubious to the approach. "If many of the records have aged with grace," offers Rothstein, "or at least they're able to be looked upon in a different context these days. The good records stayed very good. The bad records stayed bad. There's a vibe at work these days, one that accounts for both substance and kitschiness. Some CTI titles fall into both categories. In the mix of things we released, we tried to pick the top titles."

The campaign continues into the first or second quarter of 1998, when such titles as Hubbard's "Reel Clay" and "Skydive" are scheduled. "We're certainly not going to put out all 130 odd old records," says Rothstein, "but a real core of them will be getting covered." The discs were produced for reissue by Diedel Deutsch.

EYES & EARS: Check the "Weeks On Chart" line in our Top Jazz Albums ranking for the Paganji/Capitol soundtrack to Leaving Las Vegas. It's pushing 110 weeks. That tickles 49-year-old director Mike Figgis, whose vision created the film and who understands the dynamic behind the title's triumph. "People buy soundtracks to a film like that," he says. "No one's going to buy a soundtrack to a film they never saw, no matter how good. The success of one enhances the other." That means Verve hopes Figgis' latest work, "One Night Stand," rocks the house over the holidays. It opened nationwide Nov. 14 and is distributed by New Line Cinema.

Less pop than "Leaving Las Vegas," the new soundtrack features a score written by Figgis himself. He was a musician long before becoming a director, and he says that he has tried to write a hit for each of his films. "One Night Stand" is the most extensive of these attempts. "Well, it's the first time I've had any money," he says with a laugh. "With synths and samplers you can create a sound, but there aren't that many real things. Of course, the real thing is expensive. There's a full orchestra on this record.

Figgis believes aural airt to be more eloquent than visual. "For great thing about cinema is that the invisible partner is always the band, the music," he offers. "I love that. Stevie Wonder quote [in which he also quotes the CTI label] and he said: 'I go to the movies.' He was into the way sound came out of the speakers, the ambiance of the room, the whole thing. I totally agree.

Tracks by Jimmy Smith, Nina Simone, Jacques Loussier, and the Juilliard String Quartet round out the disc. "In my mind, there's always some kind of psychodrama when someone says the feel of the music is going to be in counterpoint to the visuals." On "One Night Stand," that assessment includes a bit of vampish funk that nods to Miles Davis'" jazz funk circa "In a Silent Way." Figgis, too, plays trumpets and says, "When I started making films, I gave up the horn. One day, I realized I hadn't touched it for a year. I felt guilty and sad and got back into it. I practice for some of the soundtracks, work my chops slowly so I could get my lip going. Then I really got into playing. I bought a pocket trumpet. I play every day."

Figgis says that film is in his schedule to stay but the albums are "out" songs is still almost unheard of at mainstream radio. We are delighted to hear a song like last year's "Leviticus: Fagot" by McSwell Ngdjeecolo, because we feel that "our" voice is finally being heard. But it is equally disheartening when musical acts choose to denounce us through song. It is painful to be told that our orientation is a choice sexual behavior, when we know that it is an inferior behavior of which we are. Angie and Debbie Whinna believe that they are doing good; I have no doubt about that. They are unaware of the harm that anti-gay words can do and truly believe that being gay is "against God's will." In a recent interview with The Advocate, a news magazine aimed at the homosexual community, Debbie Winans described her opinion as "the word of God." That's her belief, but it is not true to our reality."

I don't expect the Winans sisters to suddenly come to their senses and embrace the world view of the majority of people who feel about homosexuality. As long as you have faith, you don't need to bother with facts. But sometimes the best way is to say nothing and show by the way you live and what you do."

Most gays support the right of Angie and Debbie Winans to express their views through song. But it is in our right as a community to stand up and say "This is not the truth."
TTR Inc., Nimbus To Fight Piracy With DiscGuard

BY PAUL VERN

NEW YORK—Israel high-tech start-up TTR Inc. has pacted with major independent replicator Nimbus Manufacturing Inc. for an anti piracy device that both companies hope willstem the massive annual losses suffered from counterfeit CDs and CD-ROMs, and the anticipated losses from DVD piracy.

Marketed under the moniker DiscGuard, the TTR-developed system prevents a counterfeit disc from being played on computer hard drives and any electronic device equipped with a DiscGuard-compatible firmware. Although current CD players are not geared to read the DiscGuard code, TTR executives believe that DiscGuard can still curtail audio CD piracy by identifying counterfeit discs, albeit in a dedicated workstation. Furthermore, TTR is in negotiations with various consumer electronics hardware manufacturers to license DiscGuard for use in CD players.

"We put what we call a digital fingerprint or sign on a disc at time of mastering," says TTR chairman Marc Tokayer. "That fingerprint is propagated through the stamper and onto the pressed disc, and it can be read by drives, but it cannot be recorded or copied out."

Charlotteville, Va.-based Nimbus—among the largest independent replicators in North America—will have an exclusive license for DiscGuard for six months, according to the statement. The two companies expect a run of approximately 25 million DiscGuard-equipped discs in 1998.

The Nimbus agreement follows an earlier announcement by TTR of a licensing deal with Doug Carson Associates, a Chaska, Minn.-based developer of signal-processing systems for the mastering and manufacturing of CDs.

Nimbus director of marketing Lorri Haney says, "About a year ago, TTR had investigated the possibility of partnering with a replicator to take the product through its initial development through mass production. They talked to several replicators and chose Nimbus because we had the right relationship with people like Doug Carson to bring the product to market."

Noting that Nimbus pioneered a hologram technology it calls 3D+, Haney adds, "We've always worked proactively to counteract piracy and counterfeiting."

DiscGuard is aimed at piracy on both the mass-production and casual user levels, according to a TTR statement. "DiscGuard addresses the problems of illicit mass production of software or other electronic content and copying by the casual user using the low-cost CD recorders available on the market," i.e., disc burning, says the statement.

Tokayer says TTR will charge replicators a license fee of "a few cents" per disc for each DiscGuard. In addition, TTR will collect an unspecified license fee from software publishers. Although Tokayer acknowledges that some replicators may be loath to pay additional fees, he says the benefits of protecting against piracy far outweigh the associated costs. "Even if 10% of what's stolen is converted into sales, there's a large return on investment," says Tokayer.

Haney says DiscGuard is "a product for certain products and not for others." She notes that high-cost, high-profit products like CD-R computer games are more susceptible to counterfeiting than non-superstar music titles. "DiscGuard is going to appeal to a certain customer base—people who understand the value of detecting piracy," she says.

Although DiscGuard is applicable to all current forms of optical-disc media, TTR is targeting the product at the developing DVD market.

"One of the reasons DVD has been slow to take off is the lack of a decent protection scheme," says Tokayer. "We can really close a gap here. In this field there's a lot of potential because the installed base is negligible."

TTR CEO Ari Shavit adds, "We anticipate that the availability of DiscGuard's superior media protection capability will encourage publishers and motion picture producers to release more DVD titles and create the critical mass needed for the DVD industry to take off in 1998."

Following the expiration of the Nimbus agreement—which goes into effect at the time of the first approved run of DiscGuard-encoded discs—TTR will seek to license its technology to other replicators, according to Tokayer.

In addition, TTR has met or plans to meet with representatives from the Recording Industry Assn. of America, the International Federation of the Phonograph Industry, the Software Publishers Assn. (SPA), the Business Software Alliance (BSA), custom-officials, and individual record labels to discuss its technology. The SPA and BSA estimate that $1.2 billion is lost annually to software piracy. On the music side, estimates of losses range from $2 billion to $5 billion per year, according to Tokayer.

Besides DiscGuard, TTR offers a product called DiscAudit, a software-encoding system that allows experts to identify fake music and video CDs. However, DiscAudit—unlike DiscGuard—does not cause a counterfeit CD to be automatically ejected.
Hornall Bros. Music Keeps It Small
Publishing Co. Stresses Personal Service

BY NIGEL HUNTER

LONDON—Stuart Hornall had a choice when he left Ronor Music (London) 18 months ago after 15 years with the company—the last 10 as managing director and senior VP. He could retire to a Greek beach or start his own music publishing company.

Hornall opted for the latter, launching a publishing operation from scratch with no songwriters, copyrights, or catalog. Eighteen months on, Hornall has writers, copyrights, and a couple of catalogs. He named his company Hornall Brothers Music, which has a BMI affiliation in the U.S.; there is also Proper Songs, which is allied with ASCAP.

There actually is a Hornall brother. Alan, who is a stage concert production manager who has worked with acts like Counting Crows, Meat Loaf, Dire Straits, Chris de Burgh, Kylie Minogue and who lives in Denver. Apart from assembling to the company name, he has no direct connection or input at present.

“I founded Hornall Brothers Music on the basis of dealing with good songwriters who produce good, durable songs,” explains Stuart Hornall, “and to give these people a personal service. I’m setting up a roster of manageable proportions to make sure I can always provide that personal service. The idea for the company came to me while I was walking along the Boulevard James Wylie in Antibes. That is the same name as my lawyer, and it seemed like a good one.”

The company has two other staffers—Hornall’s wife, Janio, and daughter Zoe. They’ve equipped computing techniques for royalty management and are administrating a worldwide network of unpublishable affiliations from London that includes EMI in Germany and MCA in France. There is also extramural legal and accountant advice available when required.

Hornall handles Major Bob Music, Garth Brooks’ publishing company, for the U.K., Ireland, Italy, Spain, and Portugal, following an approach from Brooks’ manager, Bob Doyle. He also has Anne Murray’s catalog, Balmar Music, for most of Europe and the Far East. Active and prolific asset for Hornall Brothers Music is Graham Lyle, an old friend and songwriter client from the Ronor days, who collected a BMI Award recently for extensive American airplay on “What’s Love Got To Do With It.” Lyle has scored five hit singles with Tina Turner, Wet Wet Wet, Warren G, and Conner Reeves and Eliza Jane. “Our other writers are the wonderful John Fogerty; Mickey Jupp; Kit Hain, who wrote ‘Dancing In The City’; and Picaso Joe, a band from Talahassee, Florida, that Hornall brought over to record an album in Glasgow in his native Scotland.”

Looking at the music scene generally, he sees black music of quality and international potential coming through more strongly in the U.K. He is expectant Indian bhajan music to make more headway than it has so far and finds Britpop heavily locked into the Oasis and Blur camp. “We’re getting our songs out to artists and producers, and we’ve had some good songs hit the charts, including ‘The Oprah Winfrey Show.’ There have been some inquiries for possible song usage in commercials, but I find that nine times out of 10, the writers involved don’t want to do it. I can understand that attitude, because if you’ve written a quality song, you don’t want to let it promote indigestion tablets or some such product. “Ideally, I’d like to sign a couple more major label writers like Garth Brooks, Graham Lyle, and John Fogerty.” Hornall continues. “If I do, I’ll think carefully about how many more writers I can handle. I think 10 is the limit to do a proper job for everyone.”

Scheduled for release before Christmas are albums by Brooks (“Sevens”) and Reeves (“Earthbound”) containing

CONGRATULATIONS AIMP ON YOUR 20TH ANNIVERSARY

Special Rider Music

Music And Media Buys Elefant Pubs; Musical Has Online Twist

BILLY’S BIGGEST DEAL YET: L.A.-based Music International, the independent music publisher formed by Billy Meshe1 in July, has made its biggest catalog acquisition yet with the purchase of catalogs owned by Nashville-based brothers John and Dino Elefante (Billboard, Dec. 12). Many titles in the 255-song catalog were written by the brothers for the group Kansass, of which John, now a Christian music artist, was a lead singer late in the group’s career. Christian songs in the catalog include 15 hits, one of the biggest of which is “That’s Why God Made The Moon,” according to Meshe1. While Meshe1 notes that the latest catalog deal is his company’s first “major” purchase, the price of which he would not disclose, he has made eight previous deals. Among them are the Kurtis Blow back catalogue, the Kool & The Gang catalog; Ramatly Music, which includes the James Brown hit “Think Twice”; and Chubb Steel’s, with R&B and dance copyrights. Meshe1 reports that Music and Media International has a net publishers’ share of $15,000,000 since opening shop.

OUT IN CYBERSPACE: One might say that all art is personal, but let musical theater songwriter Brian Gari say why his new musical, “Love Online,” truly fits the bill. “So what do you do these days to meet people? A friend suggested I go online. Not knowing a thing about that sort of thing, I took as many lessons from him as I could squeeze in over a very short period of time—just enough to place an ad via this new world. The first message was brief but only response—intrigued me. We started with E-mail, which led to ‘instant messages,’ which led to phone calls, and—finally—a face-to-face in-person meeting. I was instantly in love. I was amazing, gorgeous, wonderful, intelligent, and... married woman entered my life. And so began a musical of great passion and great conflict. I wrote over 50 songs over a two-year period. Fifteen of the songs culminated in a new CD, ‘Love Online.’” (Gari told the diverse audience that the show has developed into an off-Broadway production. The album, on Original Cast Records, with vocals by Gari, features a collection of songs that could be taken as love songs in general—although the title song is, of course, as close as it gets, “of the modern world.”

MUSIC MGMT. FIRMS UNITE: In the areas of composer managementagency, a new joint venture has been established between the U.K.-based Soundtrack Music Management Ltd. and the Los Angeles-based Cathy Schlussener Agency, Sharon Boyle & Associates, and soundtrack marketing specialist Mark Solomon. The new entity will be known as Soundtrack Music Associates Ltd. As a partner in Soundtrack Music Management Ltd., Tony Smith fronts the Hit & Run Music Group, also based in Los Angeles, which will establish its first offices in Los Angeles for its music publishing wing, Hit & Run Publishing.

SAFFER SPEAKS AT AIMP MEET: Judith Saffer, assistant general counsel at BMI and president of the Copyright Society of the U.S.A., will be the guest speaker Wednesday (10) at BMI’s headquarters in New York as part of the Assn. of Independent Music Publishers’ (AIMP) legislative update series. There is a non-member guest fee of $15, which can be applied to membersh. Also, AIMP has set a Jan. 13 gathering to feature attorney Michael Sukin on the topic of “What Publishers Need To Know About Record Deals.”

PRINT ON PRINT: The following are the best-selling works from Chainsaw Music Publishing:


PUBLICITY

DANCE \n

HOT COUNTRY SINGLES & TRACKS FROM HERE TO ETERNITY - Michael Peterson, Robert Ellis Orrall - Warner-Tamerlane/EMI, EMI April/ASCAP, RIAA

HOT R&B SINGLES My Boybody - Darrell Allison, Julie Redd, Arnell Robertson - Toni Redi/ASCAP

HOT TRAX FOR YOU

Y HUGO ALGUIEN - Omar Altmann - New Edition EMOA/ESAC

ARTISTS & MUSIC

“ARTIFICIAL MEANS” Written by Christine Lavin from DreamWorks Songs/Rounder Music (ASCAP)

The music of Christine Lavin has left an indelible impression on countless people who appreciate her wit and unique lyrical sensibilities. Many of her admirers have justly recorded “Big League Babe: The Christine Lavin Two-Album, Pt. 1” on the New York-based 1860 Prime CD label. Julie Gold, Clif Eberhardt, Barbara Rosales, David Wilcox, Vance Gilbert, Richard Shindell, Kristyn Olsen, Dave Von Ronk,

Frank Christian, Marion McDougall, David Roth, Judith Zitlowman, and Cheryl Wheeler perform numerous Lavin favorites, among them “The Amoeba Hop,” “The Kind Of Love You Never Recover From,” “Biological Time Bomb,” and “Replaced.” Grammy-winning Julie Gold also pens the Beltec Miller hit “From A Distance” teams with Eberhardt on the cd “Artificial Means.”

“She is an artist who has had a 25-year career and has an incredibly unique body of work,” Julio Gold says. “Anyone whose life she has touched and deals respect or indirect result of Christine Lavin. And I know I am not alone in that comment. She’s a wonderful, generous, good soul and a force in the music of others, and this was just a little thank you that people who have been blessed by her were able to give.”

“On a personal note, anything, anything that has ever happened to me good in the music business has been either a Bette Midler or a Spice Girls or a process at the music of Christine Lavin. And I know I am not alone in that comment. She’s a wonderful, generous, good soul and a force in the music of others, and this was just a little thank you that people who have been blessed by her were able to give.”

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ACCOUNT SERVICE REPRESENTATIVE
Fast growing national independent distributor of record labels seeks Account Service Representative in our Southern California territory. Job specifications include sales support, re-stocking of merchandise, etc. Our ideal candidate must have a minimum of three years record retail experience, knowledge of music marketing methods, high energy and enthusiasm. We offer a competitive salary, comprehensive benefits and performance bonuses. Interested parties should fax resume and salary history to: Account Service Representative, Allegro Corporation, 14134 NE Airport Way, Portland, OR 97230-3443. Fax: (503) 257-9961.

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LIFELINES
BIRTHS
Boy, Taylor Baxter, to Dolores Rodriquez and Don Burton, Nov. 23 in Toronto. Mother is lead singer of the Cranberries. Father is tour manager for the Cranberries.

DEATHS
Robert Simpson, 76, of complications from a stroke, Nov. 21 in Ireland. Recognized as one of the most distinctive contemporary British composers, Simpson had composed more than 11 symphonies and 15 string quartets in a bracing idiom that drew on tradition while following a progressive path. Those works, in addition to solo piano pieces and sundry chamber music, had been recorded by the British Hyperion label in recent years. Simpson’s Symphony No. 9 on Hyperion won Gramophone magazine’s best contemporary recording award in 1989. He was also a musicologist and broadcaster, spending more than 30 years on the staff of the BBC. He is survived by his wife, Angela.

Fenton Robinson, 82, of complications from brain cancer, Nov 25 in Rockford, Ill. Blues singer/guitarist Robinson, who was born in Laclede, Mo., was often accompanied on tour by his wife, Betty, who also performed on stage. A self-taught musician, he began his career in 1940 with the band ‘T-Bone Walker and developed a fluid, jazz-oriented guitar style. He made his recording debut at the age of 16 in 1922 with his much-covered “Tennessee Woman” and went on to record for Dalas-based Duke Records, both in his own right and as a sideman (he played guitar on Larry Davis’ “Texas Flood,” later covered by Stevie Ray Vaughan). Relocating to Chicago in the ’80s, he recorded for several independent labels; in 1987, he recorded “Loan Me A Dime,” which became a major FM radio hit in Boise Scaggs and Duane Allman’s 1969 version. In 1975, he cut his first solo album, “Somebody Loan Me A Dime,” for Chicago’s Alligator Records, which also released his “I Hear Some Bishops Down.Atalas” in 1977. In later years, he worked as an educator in the Springfield, Ill., Blues in the Schools program, before relocating to Rockford, Ill., in the early ’90s. Robinson is survived by his wife, Ruby; son Lydell; and daughter Michelle.

Audrey Wilson, 80, of heart and kidney failure, Dec. 1 in Los Angeles. She was the mother of Beach Boys members Brian, Dennis, and Carl Wilson. A pianist and organist, Wilson often accompanied her sons on tour. She also sang vocals on “What Is A Young Girl Made Of” and “Barbie,” which were recorded by Brian, Carl, and Al Jardine under the name Kenny & The Cadets on the 1964 album “Beverly Hills.” She is survived by Brian and Carl and grandchildren Carnie and Wendy of Wilson-Phillips, Jennifer, Anson, Justin, Michael, Carl, Gage, and Daria. In lieu of flowers, donations may be made to the Madison School Bulldog Band and Orchestra, P.O. Box 76, Hart St., North Muskego, WI 53176. 91605. 815-765-7766, extension 49.

FOR THE RECORD
Aerosmith guitarist Joe Perry and singer Steven Tyler were misidentified in a photo caption in the 1997 Billboard Music Awards preview section under the Dec. 6 issue. It was Perry who called the band’s current tour “its best in years.”
The Tallis Scholars: Sacred Music By Alonso Lobo
PRODUCERS: Glenn C. Smalc & Peter Phillips
Gems/Philips 454-931

The Tallis Scholars are renowned for their colorful performances shining particularly in Palestrina's symmetrical beauties. But for the Spanish polyphonists of the Renaissance, Alonso Lobo (1586-1656) may be confounded with the Portuguese Duarte Lobo—earlier voices seem more appropriate (see La Capella Real De Catalunya's idomatic record of Lobo's precur- sors, Morales, Guerrero, and Victoria, on Atsara). Still, this is a lovely disc and would be a revelation to anyone turned on by the superb 'Chant' series. Also notably, four-disc reissue sets of the Tallis Scholars' early work, 'A Tudor Collection' (Byrd, Tallis, Taverner) and the peerless 'Palestina 400 Collection.'
**SHINING**

More flamed twirler. injecting was DEBRA MICHAELS How accessible. “Live The Life” may sound warm, one in unabashed and unapologetic about infus-

**TRENDIE**

EIDITEID COLLECTIVE SOUL

Black. communications to give

**DANNY TENAGLIA Elements**

Shades Of Autumn 55408 (11:22) single

The first single from 1993, produced-DEEJAY’s long-promised second album takes on an intense underground excur-

**AC**

There’s something about this time of year that makes me feel so fall in us all—making us susceptible to eariest love songs like this. Chesapeake is a male vocal love ballad, with a mix of

**STEVE FORREST & THE ROUGH SQUEEZELES**

All Because Of This (no liner notes)

Produced: Steve Forrest

**CHRISTMAS**

F🇳🇷️️ES PENS OF WAY I Want An Alien For Christmas

(based on) Mighty

**NEW & NOTEWORTHY**

Hot R&B ALL STARS Terry Nelson

song features a New Yorkटीय प्लाजी एग्जिस्ट, जिन, and MCA are doing, as all artist, writer, and label profits will be dono-

**SINGLES**

(Picks & Pops) New releases with the greatest chart potential. CRITICS Choice (●): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and

**MAXWELL This Woman’s Work**

WRITER: K. Bean

PUBLISHER: Epic-Columbia

Golden Gate

Columna 3656 (c/o Sony/Atarco (cassettes))

Maxwell’s “Unplugged” cover of the lilting R&B classic is a perfect showcase for his voice—precisely because he only takes full advantage of its depth during a few moments. Maxwell’s fiery vocal is

**REDA McINTIRE What If (1:30)**

WRITERS: Reba McEntire, David Malloy

PUBLISHER: Rehaig, ASCAP

“Wanna Come Some Rainy Day (1:34)**

WRITERS: Brett Warren, Jason Michael Carroll

PUBLISHERS: Red Brick/Malibu/Salts Music/Milwell, ASCAP


This new single from Wy’s current collect-

**NAMELESS Nya**

WRITERS: Nya, Josh Tolentino

PUBLISHERS: Universal

Columbia 72206 (c/o Sony/Atarco (cassette))

“Getaway” is one of the most beautiful ballads she’s offered dur-

**COUNTRY**

**CAPTIVE COLLECTIVE**

SHEILA JAEFFER

He has been known for striking shirking, comfortably building from a rumbly groove into a full-throttle pop hit. Easy Peasy is a simple yet good

**MACCABEE Jack**

WRITERS: Rod Temperton, John Leventhal

PUBLISHERS: Trenchtown/Atlantic

“Touched By a Hand” (1:45) single

There’s something about this time of year that makes me feel so fall in all—making us susceptible to eariest love songs like this. Chesapeake is a male vocal love ballad, with a mix of

**JOPH REED**

WRITERS: Pat McInerney, Alex Paterson

PUBLISHERS: Two Tammers/ATM, ASCAP

NMG 1800 (1:01) CD single

AC/DC’s Brian Johnson was at the production helm of this hit, which swerves back and forth from crunchy metal to acoustic rock with astonishing ease. For-

**SISTERS NOELLE**

PUBLISHERS: Warner Bros.

1913 CD (CD single)

FLEETING & JOHN Winter Wonderland/Misty Mountain High (1:42)

Universal 1245 (CD single)

JOHNNY GILL Give Love On Christmas Day

Atlantic 62309 (CD single)

CACTUS CHIRL Hank! The Holy Angel Sing

Car 301 (LP single)

WENDELL BROWN Spread Love At Christmas Time

(cassette single)

CAROLYN WONDERTLAND & THE IMPERIAL MONKEYS Blue Lights (4:41)

Acetate 2401 (CDS single)

FUR Don’t Need No Christmas Tree (no liner notes)

Black (41) (4:37 single)

PATSY “Kid” Santa Claus/Have Happy Holly-Da

(cassette single)

Lakeland 2255 (CDS single)

Contact: 212-371-4142.

PERRY PAYNE Santa Claus Won’t Get Up Lit (no liner notes)

ThePostcard The Park Gate Car This Holiday (no liner notes)

Contact: 212-749-9164.

JOI CUMARDI My First Christmas With You (no liner notes)

Eagleton 050 (LP single)

Contact: 212-337-200.

BARRIO BOYCY P ранкес Паис (Nevada City-

(cassette single)

EMI Latin 1191 (LP single)

www.americanradiohistory.com
MERCURY: The Afterlife And Times Of A Rock God

Written and directed by Charles Messina
Starring Paul Stovitz
Sanford Meiner Theater, New York

Charles Messina’s “Mercury: The Afterlife And Times Of A Rock God” is a moving and entertaining journey through the trials and tribulations of the late Queen singer Freddie Mercury as he deals with his dying husband.

Messina’s childhood friend and talented actor Paul Stovitz bears a striking resemblance to the legendary vocalist and presents a passionate performance of the star’s humanity against the backdrop of a superstar who had it all.

The show began its two-week off-Broadway run at 6:48 p.m. on Nov. 24, precisely six years to the minute that Mercury passed away. AIDS, which complicates the story, proceeds from the run will be donated to the Gay Men’s Health Crisis and the Mercury Phoenix Trust.

The show opens with a flamboyant and supremely confident Mercury playing the iconic role in his final small stage role as a regal red queen’s robed. The pop star suddenly realizes he has been cast into the afterlife when he appeals to his servant go unheeded.

Before his maker, the singer examines his life as he struggles through an inner conflict: the battle between his compassionate and vulnerable alter ego Faroohl Bulsara (Mercury’s birth name) and the hedonistic front man of Queen.

Goncalves steps up to this demanding challenge and accurately impersonates Mercury’s greatest artist by capturing the fantastical nature of Mercury’s fantastic and harried life.

Seeking redemption on judgment day, the superstar finds himself searching for his true self now that he’s stripped of his acerbic, fame- and narcissistic pleasures.

Moments begin discovering his inner identity through his alter ego, who speaks with an Indian accent. In the process, he becomes a soul motivated by pain and guilt.

But this heavy drama of self-awareness is lifted by heartfelt moments and poignant script. Goncalves skillfully bridges Mercury’s story’s moves from the world stage with the private ruminations of his personal life.

At the conclusion of the show, it’s suggested that the superstar recognizes how much he was motivated by insecurity, and he makes no apologies for his actions. Appropriately, the play ends with Mercury standing in the spotlight and eyes unfailingly uttering “fuck you.” He exits to the blazing strains of the Sex Pistols’ “Anarchy In The U.K.”

MARK MARONE

AIDS. Her grief is mixed with guilt, as she unnecessarily blames herself for their suffering. Her only solace is the friendship of Saints Brother and Stella. Eventually, in the midst of her grief, she is visited by the ghost of a child, named Stefan. But Stefan has not come to comfort her. Twisted by bitterness and anger, he haunts her, using her compassion for all the pain of her life, and he taunts her with her own lack of musical talent.

Moments later, she is found hanged, the sardonic note of the last line filled withRick’s patented laugh, dreamlike prose. Marone Tucci gives an expressive, emotional reading that fits the story perfectly.

THE VALLEY OF CHRISTMAS
By Andre Cockrillis

Contact: www.americanradiohistory.com

VIOLIN
By Anne Rice

Read by Marla Tucci

4 hours (abridged)

£4.95 (unabridged)

£40.03 (unabridged)

Anne Rice turns her attention from vampires and witches to ghosts in this lavishly costumed novel. Triana is a middle-aged woman who has suffered more than her share of misfortunes. She is the daughter of a doctor who died of cancer (a loss Rice herself faced), her mother from alcohol, and her beloved sister left home and seemingly vanished. On top of this, at the beginning of the novel, her husband dies.

 EDIE MONEY: SHAKING WITH THE MONEY MAN

Charles Murray

Montreal’s Records/DMG

60 minutes, £19.95

Narrative auditions, con artists, and endless right “1000” off the front of the black box, a knowledgeable and some sardonic narrator takes views from those working in the business.

Several working actors—some recognizable, some not—provide straightforward advice about their own experiences as they attempt to stay on top of their craft and their business. It doesn’t promise overnight success, but the video does arm those interested in acting with a basic education about the business and provides a smorgasbord of options related to education, technique, and plans of action. Contact: 914-429-7947.

Eddie Money: Shaking With The Money Man

HOME VIDEO

Catherine Appelst, Drop Records

30 minutes, £24.95

With DVD, DTVX, and all of the other high-tech options they’re waging their way into the television set, it would seem that this is the time to do a little late in the market. Seeking to provide an answer to the age-old question of how to get the viewers into your box, a knowledgeable and some sardonic narrator takes views from those working in the business.

The instructor starts with initial setup and moves on to recessional checks, payback of a residual program. His lesson comes complete with onscreen prompts and enough repetition. It doesn’t promise overnight even the most technology-green viewers into masters of the several steps to the box. The reception is solid one and could find an audience with those late-night cable channels looking to hang on it or those who are in a conundrum after purchasing a new VCR.

SOUTH AFRICA—A NEW BEGINNING

Golden Film/Video

20 minutes, £24.95

Overlooked and overlooked as a tourist destination for obvious reasons, South Africa has undergone enough political growth to render it an option for travelers. In fact, the word “apartheid” is never mentioned in the video. Instead, the program, which looked like it was commissioned by the South Africa Board of Tourism, provides a brief overview of one of the country’s most popular attractions, both natural and man-made.

A narrator who shut all the footage himself takes viewers from shopping malls, modern hotels, and restaurants in Capetown and Johannesburg to the majestic coast, mountains, and spectacular wildlife reserves. Blooming and filmed and edited, this tape provides a succinct South African appetite for an introduction to making the journey. Contact: 800-51-0100.

TO BE A WORKING ACTOR

50 minutes, £19.95

Nightmare auditions, con artists, and endless right “1000” off the front of the black box, a knowledgeable and some sardonic narrator takes views from those working in the business.

Several working actors—some recognizable, some not—provide straightforward advice about their own experiences as they attempt to stay on top of their craft and their business. It doesn’t promise overnight success, but the video does arm those interested in acting with a basic education about the business and provides a smorgasbord of options related to education, technique, and plans of action. Contact: 914-429-7947.
INDEPENDENT
MUSIC
PUBLISHING

D-I-Y Over There:
Indies Abroad
Time-Bomb Songs
AIMP Turns 20
Making The MIDEM Trip

The Billboard Spotlight

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INDEPENDENT MUSIC PUBLISHING

HANDS-ON AND HEALTHY: Today’s Indies Are Involved And Doing A Better Job Than Ever “Chasing The Pennies.”

BY RICHARD HENDERSON

It is hardly a secret that, over the past 25 years, the world of music publishing has come to be dominated by a handful of major players. A series of mergers between music publishers and the continuing acquisition of other catalogs by these larger entities during the span of a quarter-century has left the publishing world dominated by those publishing companies collectively known as the Big Six: BMG, EMI, MCA, Sony/ATV, PolyGram and Warner/Chappell.

The Goliaths appear to command the field, yet there are increasing numbers of smaller, often niche-oriented music publishers—the Davids of the industry—who, by dint of flexibility, street savvy and resourcefulness, manage to succeed on their own terms. Unlike the major publishers, which are publicly owned entities whose administrators must answer ultimately to a board of directors and company shareholders, independent music publishers are free to pursue their own musical passions and to explore myriad forms of catalog promotion and copyright exploitation. The indies are obviously doing something right, as 1997 has been one of the most profitable years yet for those exponents of the small-is-better approach to music publishing.

Some of these independents represent entire genealogies bound up in the publishing trade, with several generations of a family devoted to administering a song catalog, while other indie concerns were born of a songwriter’s desire to retain his or her own copyrights, following an instinct for artistic self-preservation and financial autonomy.

Of the latter group, there are few greater and longer-running indie-publishing success stories than that of Leiber & Stoller Music Publishing. The firm’s president, Randy Poe, collected his

Continued on page IMP-25
CONGRATULATIONS
AIMP
ON 20 GREAT YEARS

DIANE WARREN

GRAMMY AWARD/ BEST SONG "BECAUSE YOU LOVED ME" WRITTEN FOR A MOTION PICTURE 1997

#1 SONGWRITER - POP & R&B/BILLBOARD MUSIC PUBLISHING 1997


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SINGLES PUBLISHER OF THE YEAR/BILLBOARD 1990
mall publishers really were out there alone,” remembers
Hannah Russell of Harrison Music. Speaking of the Burbank-
based publishing company administered by four generations of
her family since 1945, she says, “We had a separate set of prob-
lems which didn’t affect the majors but were very similar to those
that Mickey Goldsen [of Criterion Music Corp.] and other inden-
pendent publishers were coping with at that time.”

And so it came to pass, 20 years ago, a handful of West Coast music
publishers met for lunch in Hollywood to discuss their shared concerns. “It
was at Martoni’s, on Cahuenga Boulevard,” Russell recalls. “It had a booth
in the back that was big enough to accommodate six or seven people. We
met once a month there and brought our problems to each other. That’s
how the Association of Independent Music Publishers started.”

A GALVANIZING LUNCH

Of significant concern to those in attendance at
Martoni’s was the then-new Copyright Act. Molly
Hyman, also of Harrison Music, describes the threat
posed by that legislation to the independents of the day:
“We were galvanized into action by the new copyright
law being negotiated in 1976. It appeared that the
statutory rate might be pulled down by the R.I.A.A.,
instead of allowing it to go up.”

As a group, these indies shared a sense of isolation
within their profession. They were geographically dis-
tant from an industry whose major decisions were made
in New York, and they were inadequately represented
within the performing-rights organizations of the day.

Michael H. Goldsen, now C.E.O. of Criterion, elabo-
rates on the sense of disenfranchisement felt by indie music publishers at the time. “At the time of
the AIMP’s formation, the California Copyright Conference was flourishing,” he explains. “Now,
according to the CCC’s bylaws, it was formed for all members of the entertainment industry. If we
as music publishers tried to present our viewpoint on the topic of record royalties, we couldn’t get
the backing of the CCC, which contained members from record companies and radio and TV
This story was prepared by Nigel Hunter in London, Wolfgang Spahn in Hamburg, Howell Linneflyn in Madrid, Steve McClure in Tokyo and Diane Carter in Johannesburg.

LONDON—The independent sector of the international music-publishing industry is healthy and confident, say key executives, while the financial power of the majors is a constant business challenge.

"It's tough," says David Japp, chief executive of Carlin Music in the U.K. "We're fighting against deals that the majors can do but which are impractical for independent publishers to contemplate. However, Carlin has a wonderful back catalog, and we still take a chance on unknowns when we believe in them."

Japp notes that independent publishers must be entrepreneurial and seek out niches that the majors miss or dismiss. He offers the example of Bradley and Stewart James, two London-based writer-producers signed to Carlin, who write and produce TV-advertised albums on various themes and under different pseudonyms. Such albums as "The Voice Of Tranquility" and "Sax Moods" sell hundreds of thousands over periods of time without getting a chart placement.

"You must find different ways of being a successful publisher," observes Japp, "such as providing the music folios for children's amateur productions. Any and every avenue is important, and we need voices like the American Association of Independent Music signing Smoke City has had a hit with "Underwater Love," which Levi's Jeans adopted for a commercial."

Continued on page IMP-12
EXACTLY WHAT IS A BUSINESS RELATIONSHIP?

A BUSINESS RELATIONSHIP IS ABOUT PEOPLE. AND THERE ARE CHOICES WHEN IT COMES TO THE BUSINESS OF PERFORMING RIGHTS.

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Such figures as Paul Simon, Stevie Wonder, Neil Young, Dolly Parton, Bob Seger and Bruce Springsteen have taken it upon themselves to learn the intricacies of copyright law, shouldering the responsibility of publishing their own catalogs in an effort to retain control of their work and reap the full benefit from it.

BY RICHARD HENDERSON

W ere one to probe the reasons why one-time rock stars wound up working at car washes (or head shops, or pitching for psychic networks, depending on the decade in question), certainly the loss of one's own songwriting catalog would emerge as an intrinsic factor in the reversal of many a musician's fortune. Artists became increasingly self-sufficient from the late '50s onward, writing as well as performing their own music. Precious few of these musicians in the mid-century, however, understood the full ramifications of copyright ownership with respect to their own creations. Artists whose careers began in the nascent years of pop often treated the notion of publishing as a chore to be dealt with by managers or record companies, often losing the opportunity to benefit financially, in the long run, from their own work as a result.

From the '70s onward, however, an increasing number of musicians such as Paul Simon, Stevie Wonder, Neil Young, Dolly Parton, Bob Seger, Bruce Springsteen and others have taken it upon themselves to learn the intricacies of copyright law, shouldering the responsibility of publishing their own catalogs in an effort to retain control of their work and reap the full benefit from it.

John Sebastian, the singer and songwriter for '60s hitmakers The Lovin' Spoonful, is a survivor—older and much wiser—of the pop publishing wars. By his own admission, he "signed horrific publishing arrangements when I didn't understand what the word meant, in an era when, even in two years' time, artists would have much better relationships with publishers and would in fact participate much more often. I've just had to outlive all of those deals. Certainly, a lot of my income is still derived from a lesser portion of the royalties generated by the early material. I think the standard might have changed with Laura Nyro, one of the very first people who had very good representation as she went into her record and publishing deal. I remember that things started to become more humane right about the time that her contract became known." And when did things become more humane with respect to Sebastian's own publishing? "Right around the time of 'Welcome Back' [his No. 1 hit theme for the ABC TV series "Welcome Back Kotter"]: I made one album that was under a co-publishing arrangement with Warner Bros., but by 1976 I had started being able to publish my own stuff through John Sebastian Music. Has he any cause to regret not signing with a major publisher? "Absolutely not!" he affirms. Sebastian's catalog is administered by Maureen Woods at MDM Enterprises, of whom he remarks, "Maureen's attitude is right for what I'm doing now." (His current activities include a new album, "I Want My Roots," on the Music Masters label, by John Sebastian and the J-Band, which he characterizes as "an unpopular move, to say the least, but I'm having an awfully good time.")

With a nod to his own history, Sebastian notes, "This is such a different era. Hanging on to your publishing is as important as it has ever been. As difficult as it is in the face of American entertainment, it has certain, but not all, advantages. I've paid the consequences of not securing a relationship with a large publisher. As an independent, the downside of the situation is that you will not find some of those wonderful accidents where a movie company has a need for some kind of presentation. You

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AIMP

Congratulations
and
Happy 20th Anniversary

Windswept Pacific
While most top indie music-publishing catalogs contain a fair share of songs that generate six-figure annual incomes, sometimes a publisher will strike gold from one of the most unlikely copyrights—thanks to the tune's appearance in a popular movie, a national commercial or in a hit cover version.

Here, six independent music publishers share the stories behind their latest surprise successes.

"Help Me' was a big one for us recently," recalls Bernalette Gorman, VP/GM for the Arc Music Group. It was written by Willie Dixon, Ralph Bus and Sonny Boy Williamson—who recorded it back in 1963—and it was just lying dormant.

"It came alive when Joan Osbourne did it on 'Relish,' her 1996 album for Blue Gorilla/Mercury. After that album was such a big hit, we got the original version in a national Budweiser commercial, and then it was used for about seven different cues in a movie called 'Things To Do In Denver When You're Dead.' It went from making nothing to about six figures.

"The other one that became a monster for us was Chuck Berry's 'You Never Can Tell.' After that song was in 'Pulp Fiction,' it went on to be used in Weird Al Yankovic's movie, 'Spy Hard'—in a satire of the famous 'Pulp Fiction' scene where John Travolta and Uma Thurman are dancing in the diner—then in a children's movie, 'Zeus And Roxanne.'"

Cassandra Berns, president of Sooky II, makes a similar case for the timeless appeal of vintage R&B. The daughter of late great record producer/songwriter Bert Berns recently scored big with two of her dad's less-famous copyrights. "'Baby Come On Home,' which my father first recorded with Solomon Burke, was one of the previously unreleased tracks that wound up on the Led Zeppelin boxed set. That sold a lot of copies.

"And 'Down In The Valley,' which he also first recorded with Solomon Burke, was used on the soundtrack to the 'Three Days In The Valley' film. It was used as a cue several times in the movie—you keep hearing little pieces of it. Again, that song was lying around doing nothing."

Randi Poe, President of Leiber & Stoller Music Publishing, cites his company's recent success with "Some Other Guy" for "Instant Karma?" And he did!"

"I'd also heard live bootlegs of the Beatles doing the song before, but when the Beatles' 'Live At The BBC' album came out—there was their version of 'Some Other Guy!' It's not the most famous song Jerry and Mike ever wrote, but it was a nice unexpected source of income for us.

"We've had some others that came out of the woodwork, too. George Jones and Roger Miller wrote a song called 'Fall Fall Trees' back in 1957. Each of them cut the song—it was never a hit for either one—but it was recut by Alan Jackson as one of the new songs on his 'Greatest Hits' album and became a No. 1 country record in 1996. It wasn't pitched. Alan said he first heard the song on George Jones' record.

"And, of course, there's 'Blue,' which was written by Bill Mack, who's a famous country DJ in Texas. Bill originally recorded it about 1958. He wrote it with Patsy Cline in mind, but she died in a plane crash before she got to hear it.

"So the song lay dormant for decades and decades. Then Bill heard LeAnn Rimes sing the National Anthem at a Dallas Cowboys game. When he heard her sing, he thought 'Blue' would be a perfect fit. And when Bill got LeAnn to hear it, she loved it—she was the one who added the yodeling to it—and it became her first single and the title of her first album, which is now triple-platinum in the U.S."

"The song was No. 1 on the Billboard Top Country Singles Sales chart for more than 20 weeks. It was also first recorded by the Beatles, and is now included on their 'The Ultimate Collection.'"

"Some Other Guy": "The song was co-written by Jerry Leiber, Mike Stoller and Richard Barrett, who recorded it for Atlantic. It was never a big hit in the U.S., but it was bigger overseas. I once heard John Lennon do an interview on WPLJ in New York, where he said it was one of his favorite records as a kid. He said, 'If you listen closely, you'll hear I stole the introduction to...

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**D-13 OVER THERE**
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**It's Great To Be Independent and Famous**

Congratulations to AIMP on the Occasion of Its 20th Anniversary

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Congratulations to the Association of Independent Music Publishers on the occasion of your 20th Anniversary

Continued from page IMP-12

with Patricia McNeal, an American vocalist living in Sweden, whose U.S. debut will be released through Mariah Carey's Crave label. “While Arcade, as a young publishing company, has not had a relationship with the AIMP, the company does have its eye on expansion in the U.S. in the near future, says Marx.

SPICE IN SPAIN

Barcelona-based Clipper’s Ediciones Musicales is one of Spain’s largest independent music publishers and has worked closely with AIMP by participating on AIMP conference panels on occasion, although the company has never been a member.

Clipper’s president, Julio Guiu Arbeloa, has the good fortune of handling the music of the Spice Girls in Spain and watched as the act sold more than 1 million copies of its debut album “Spice,” making Spain the group’s third-largest market, after the U.S. and U.K.

Guiu praises the work of the AIMP and says Spain’s equivalent group—Asociación Española de Editores de Música (AEDEM)—can be “reasonably compared” to the AIMP. “Both ADEM and AIMP do a very good job in safeguarding the interests of the independent publishers against the powerful competition of the majors,” he says.

The signing of the Spice Girls to a worldwide publishing deal is undoubtedly the biggest recent coup for independent FujiPacific Music, says company president Ichiro Asatsuma. “The deal was signed in late 1995, and “The Spice Girls’ management was looking for an independent publisher,” says Asatsuma. “They thought the Japanese market was very important, because—following the success of Shampoo—they thought that kind of act could break first in Japan.”

While FujiPacific is not a member of the AIMP, Asatsuma says the publisher is very aware of the vital contribution the association makes to the international publishing business.

“If there were no such association, the majors would take the whole market,” he says, stressing the key role the AIMP plays in helping smaller publishers develop necessary professional skills.

“We represent many of the association’s smaller member companies in Japan,” Asatsuma says. FujiPacific is part of the Fujisankei Communications Group of media companies.

SPIRIT OF INDEPENDENCE

In South Africa, Gallo Music Publishers remains the largest independent publishing operation, with over 300,000 owned songs in its catalog. The company also has the country’s most comprehensive archive of historical recordings and songs—around 80% of all recordings made in the market.

Geoff Paynter, managing director of Gallo Music Publishers, says that the company, while not a member of the AIMP, was “fiercely independent” in the same spirit as the association.

“We are the biggest publisher on the African continent, and we value the freedom that being an independent gives us. Interestingly, we offer all the services of a major, including [royalty] collection, but increasingly the creative and A&R side of the business is becoming our real focus.”

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DON'T GIVE IT AWAY

By way of framing Sebastian's decision to retain his copyrights, MizMo's Woods offers these thoughts: "When a writer is generating his own income, to give any portion of it away is uncalled for. In the long run, you're going to make more money if you're not giving any part of it away. Your income will be spread over the course of the copyright, rather than coming from an advance in front, which is taxable. If a music publisher is actually creating your income, I see absolutely no reason why you should give your administration fee away if you don't have to."

"It depends on the artist," Woods continues. "I think, these days, there are very few publishers that really do a lot for writers. That's not saying that they're all that way, but on the whole, most writers generate most of their own income. In certain situations, publishers may be the main income source, and actually do go out and search for placements, but before a writer makes that kind of signing, he's got to see past the hype to discover whether the publisher is actually going to do that work. Most publishers have such large catalogs, they can't devote the attention they might once have been able to."

"In the old days, a publisher would find an unknown writer and work that writer and place covers and really get a career started. That happens less and less these days. Unless you know that someone's really going to do the work for you, you're probably better off holding on to your own copyright. It means equity, something that you can sell ultimately when you're older or to benefit your heirs."

POST-PUNK PUBLISHING

Wixen Music Publishing, based in Calabasas, Calif., administers song catalogs for "about 500 clients, ranging from classic rockers of the '60s and '70s to contemporaries..."
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...continued from page IMP-16

TEMPORARY POST-PUNK ACTS," according to owner Randall Wixen. He cites the early careers of many of his clients as cautionary examples of copyright mismanagement. "Tom Petty wound up with Shelter Records owning the first two or three albums, with songs like 'Refugee.' Jackson Browne's early works were all with Mickey Goldsen at Atlantic Music, including 'Doctor My Eyes.' Neil Young's works were all at Goldsen and David Gelfen's company, Benchmark. It's really unusual for someone right from the get-go to say, 'Never mind, I want to keep it all for myself.' " To illustrate the difference with an act whose career began in the '90s, Wixen points to "the Offspring, who never made a [publishing] deal with anyone. It's a more sophisticated age now.

"We also represent Barry Mann and Cynthia Weil, whose writing spans the decades from the early '60s to the late '80s. Tom cites of 'Doctor Eyes.' Neil Young's 'Heart of Gold' every month, but the truth is that people know Neil Young's work and they call for looking for a lead sheet. At a certain level, with smaller bands, we can make a difference and get the cuts." Of recent placements, Wixen notes, "We had something in 'Starship Troopers.' They were just looking for some punk rock to come out of a radio, for a relatively small synchronization fee. If someone wants to use [The Doors'] 'The End' in 'Apocalypse Now,' they're going to pay through the nose. Those people know where to find you. In the latter instance, it's a self-maintaining job, so why pay someone a percentage to do it?

"With us, they're not getting anything less, and they're getting someone who knows how to mind the store. We've found over a million dollars for Kenny G., as we did for both Petty and Jackson Browne, either in uncollected royalties or unpaid royalties, 'suspense money' being held by a record company pending their 'finding' the artist. When the administrator of a catalog starts finding people this kind of money, the artists stop worrying about whether you've sent one of their songs to 'Jeopardy' as a trivia question. We're very audit-oriented, and we've got a reputation as being royalty hounds. It's the squeaky wheel that gets the grease, and we're professional squeaky wheels."
about what would serve their needs. The AIMP is a great step in that direction and, hopefully, will continue to serve the community that makes up its membership for many years to come."—Evans Medow, president, Windswpt Pacific Entertainment

"In a time when multinational companies dominate our business, the independent music publishers are still the backbone of the industry. They created the music-publishing business and continue to add to it with the richness of their enthusiasm, their knowledge and their music. The AIMP is an organization that we not only support but rely on."—Frones Preston, president/CEO, BMI

"I was honored to have served as president of AIMP and have participated in, and benefited from, many Association activities. One of the most important

AIMP HITS 20
Continued from page IMP-1

stations. You can imagine how welcome our voice would be among these people. There would immediately be counter-presentations within the CCC which would take the wind out of our sails. The reason that the AIMP was formed was that an organization was needed that operated only in the interest of music publishers."

COASTAL ROOTS
Goldsen, along with Marshall Robbins, an administrator for the song catalogs of such writers as Johnny Mercer, discerned a need for unity and positive action among the West Coast publishers; thus, they founded the AIMP. It was their aim to create a grassroots organization in which each publisher was represented on equal footing with the other members.

Goldsen and Robbins envisioned a collective whose lobbying power would grant independent publishers a voice within performance societies. As Goldsen relates, "ASCAP's board is selected by a weighted vote. Certain companies, like EMI and Warners, get the maximum number of votes. There's only about 4,000 votes total, so the big companies can determine the outcome of an election with a couple of phone calls. The independent publishers were not truly represented as such. The votes that an indie publisher might get were going to come from the majors, who wanted certain people in to be on the board."

"In order to get a voice within ASCAP, we convinced them to form a West Coast Music Publishers Advisory Board. On the other hand, we—as independent publishers—still have no pipeline whatsoever into BMI. Through the AIMP, now, small publishers have a pipeline through the board."

Continued on page IMP-21
TIME-BOMB SONGS
 Continued from page IMP-10

won the Academy Of Country Music award for Song Of The Year and the Grammy for Country Song Of The Year. It was a song that couldn’t have been more right.” Unexpected hits are hardly confined to old-school R&B and traditional country. Jim Merino, Harrison Muse, VP of film, TV & advertising, recounts several similar tales: "One was a very old song that Bob Russell co-wrote with Lester Lee, called 'Blue Gardenia.' It was first recorded by Nat King Cole for a film with that title in 1953. It's a great film-noir type tune that was re-recorded by Dinah Washington and Johnny Mathis. It was just one of these little gems that was sitting there in the catalog.

"Then Clint Eastwood—who's a big jazz fan—picked up Dinah's version of the song to be used for 'The Bridges Of Madison County' film. The soundtrack and the LP! You hear it in that kitchen scene where Meryl Streep and Eastwood are dancing, listening to the radio. It was a good use for us.

"Then we had another song, 'Do Nothing Till You Hear From Me,' which was originally recorded as an instrumental by Duke Ellington. It was later recorded—with lyrics written by Bob Russell—by Ella Fitzgerald, backed by the Ellington band. Then, out of left field, comes this cover by Phil Collins on Quincy Jones's 'Quincy's Jook Joint' album, which was another huge-selling record.

"And then there's 'Crazy She Calls Me,' which was written by Bob Russell and Carl Sigman, and first recorded by Billie Holiday in 1950. Last year, Tony Bennett recorded it for his Billie Holiday tribute LP ['Bennett On Holiday']. That was another use from heaven, 'cause that album was No. 1 on the Billboard Jazz charts for weeks."

Maxyne Lang, president of Williamson Music, recounts her company's successes in the increasingly global nature of music publishing: "The song 'Shall We Dance' was written by Richard Rodgers and Oscar Hammerstein for 'The King And I' in 1954. It was recently licensed for use as the title song for a Toho film about ballroom dancing that we thought would just have a limited Japanese run. "The movie wound up spurring a revival of ballroom dancing and became the No. 1 film in Japan last year. Miramax recently released the film in the United States, and it's gone on to be a global success as well. This has added a fresh perspective to the song that we hadn't anticipated.

"Then there's 'Can't Help Falling In Love,' which was originally a hit for Elvis Presley and was re-recorded by UB40 in a reggae style for the soundtrack to the 'Sliver' film—it's also found on UB40's 1993 'Promises And Lies' album. That was a radical rearrangement of a standard that, again, became a phenomenal chart success all over the world. "And another situation was when Tony Bennett recorded Irving Berlin's..."
roles AIMP plays is as an educator, through a variety of forums addressing issues that range from film and TV licensing to international sub-publishing deals and legislative matters in Washington that affect our business. AIMP has become an important part of our diverse, changing and challenging business, and I’m proud to play a part in that outreach.”—Kathy Spanberger, COO peermusic inc.

“... The AIMP has provided a much-needed forum for independent publishers to...”

AIMP HITS 20
Continued from page IMP-19

of directors right to the president of ASCAP. Currently, Kathy Spanberger [of peermusic, inc., and a former president of the AIMP] is now a board member of ASCAP.”

DOWN BY LAW
Seated near a vintage Tonk piano, its keys stained by Fats Waller’s cigarette burns, Harrison’s Molly Hyman, herself a past president of the AIMP, tells of a talk given at an early meeting of the group.

"An attorney for the copyright office came out to speak to us," she begins. "He said, 'For those of you about to become parents or grandparents, I highly recommend that you enroll your children in law school as soon as possible and have them specialize in copyright law, because the laws are going to be tested over the next 20 years. It will all be very gray.' He was right. Those laws are still being tested, constantly.”

Hyman praises founder Mickey Goldsen’s early efforts to educate and disseminate information regarding the copyright law, foreign publishing and other areas of concern to AIMP members, a program that continues to the present day. An early speaker invited by Goldsen was Melville Nimmer, the author of the book “Nimmer On Copyright”; the basic goal of educating its members, not only on legislative issues but also regarding new and existing technologies where copyrights can be exploited, remains a consistent item of the organization’s agenda.

SUMMER IN NEW YORK
Over the years, the AIMP’s influence has extended across the country to other independent publishing enclaves, such as Manhattan, where the New York chapter of the group was established in the summer of 1991. Thomas R. Levy, attorney-at-law in New York, has been the executive director of the New York chapter of the AIMP for the past four years. Levy had been in-house counsel for a major independent music publisher, the Averbach Group; since leaving that position in the early ’70s and establishing his own office, he’s..."
AIMP HITS 20
Continued from page IMP-21

AIMP has served a great many indie music publishers as clients. Levy notes that his chapter of the AIMP, comprising approximately 150 to 200 members, also holds monthly membership meetings, luncheon meetings or late-afternoon forums, and sponsors a variety of instructional seminars on topics such as the marketing of songs and the administration of song copyrights. Levy describes many meetings as being "much more basic, designed to instruct those not as sophisticated in the business, but who are trying to expand their skills.

"We’ve had presentations on copyright law in Canada, and we just held a panel on the entire situation in the Far East. Professional issues are constantly in flux; we just did a panel on dance music, a niche area that few publishers know all that much about. We’re very proud of having conducted 'Music Publishing' 101' during the past two summers, allowing a good overview of all aspects of music publishing—everything from how to register a song with a performing-rights society to the kinds of income sources available to a publisher, what kinds of licenses you can issue, how do you actually register something for copyright and so forth."

BASIC TRAINING
Levy cites the New York chapter as instrumental in starting the independent-publishing forum at MIDEM at Cannes, France. "Many more cutting-edge issues are presented," he says, "and you can speak about them to a world.

AIMP AT MIDEM:
Another Hot-Topic Panel Planned

By STEVE TRAIMAN

The New York Chapter of the AIMP has taken a pro-active role in putting together two highly charged panels for MIDEM in 1996 and 1997, and it expects to do the same at the upcoming MIDEM ’98 in Cannes.

"Each time we sponsored a panel, we’re very proud of how topical it has been," says Caroline Bienstock, COO of Carlin America and an AIMP board member. "In 1996, we had Ossie Killen, business manager of U2, to discuss key issues facing artists and the Performing Right Society (PRS) in the U.K. At that time, there was a lawsuit pending over changes in the relationship between the Society and its members, and U2 had taken a leading role.

"In 1997, central licensing was our panel’s hot topic, and an accord was reached between the major societies and the big six publishers at that same MIDEM. The Cannes Agreement was just signed in October in Warsaw, with Jean-Loup Tournier of France’s SACEM/SDRM thanking the AIMP for its focus on the issues. That panel, moderated by Helene Blue of Helene Blue Music Ltd., included Copain Evans, PolyGram U.K.; Andy Heath, Mechanical Copyright Protection Society (MCP); Rolf Budde, Budde Music Verlag; and Mary Jo Mennella, 20th Century Fox Music and current AIMP president.

For the 1998 session on Monday, Jan. 19, at 4:00 p.m. in the Palais des Festivals, the vital theme is mechanical rates around the world, notes moderator Thomas R. Levy, Esq. Levy is executive director of the AIMP New York Chapter and a music-industry attorney for 37 years with such clients as Hill & Range Songs, Elvis Presley Music and Arc Music Group.

"Presently, there are negotiations between the National Music Publishers’ Assn. (NMPA) and the Recording Industry Assn. of America (RIAA), with the present rate due to expire Jan. 1," Levy explains. "Similar negotiations in Canada involve the Canadian Musical Reproduction Rights Agency (CMRRA) and the Canadian Recording Industry Assn. (CRIA). There are ongoing talks in Europe between the Bureau International des Editeurs de Musique (BIME) and the International Federation of the Phonograph Industry (IFPI), and a memorandum of understanding between the major publishers and record companies in Southeast Asia has not yet been signed."

Panelists confirmed to date include Ed Murphy, president of NMPA and the Harry Fox Agency, David Basskin, president of CMRRA, and David Loizos, managing director of BMG Music Publishing, Hong Kong.

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IMP-22
wide audience, one that isn’t just focused on our concerns here in New York.

Bernadette Gorman, of the Arc Music Group, is also a New York-based member and has been on the AIMP board for six years. Of the ‘Publishing 101’ seminars, she says, “We took newcomers to the business and walked them through the essential steps, from filling out a BMI form to copyright registration to what constitutes a renewal. Our members were able to send their people to a forum where a lawyer, a publisher and an accountant would take them through the basics. It’s an invaluable training situation.”

She adds that “The most important function of the AIMP is the education of up-and-coming publishers and writers; that’s really helped people more than anything else we do. We have panels every month which address topics such as the dance market, which occurred at our last meeting in New York. The next meeting has the head of CMRRA coming down to speak to us, and this month’s meeting will focus on collecting foreign royalties.”

CONTINUING EDUCATION
Mary Jo Mennella, VP/GM of Fox Music Publishing, is the current president of the AIMP, and her two-year term extending through 1998. The continuing education of AIMP members is obviously a high priority within her administration. Of it, she says, “For the past 20 years, we’ve been holding monthly seminars that disseminate a great deal of information to parties interested in music publishing. We have several hundred attendees every month in Los Angeles as well as in New York, and we’re eager to start a Nashville chapter in the coming months. We’re reaching out to solicit interest in networking independent publishing throughout the world.

“It’s important that we stay abreast of legislative efforts,” she continues. “The Fairness In Music Rights Licensing Bill, the extension of copyright term, these are two of the most recent concerns discussed. Signing on to various copyright coalitions, particularly with the term extension, that’s so important for the universal hope of joining in an alliance with uniform copyright terms throughout the world. Sampling isn’t a gray area in legal terms any longer. It’s become a great source of revenue for many companies, but now everyone is focused on the Internet, which has to be viewed as a copyright concern. That’s the immediate gray area that’s now before the legislative bodies.”

MUSIC AND MOVIES
Mennella goes on to note that, “In Los Angeles, we’ve been hosting the ‘One-on-One’ targeted pitch sessions for specific film and record projects. They have been useful for a select group to meet with the tastemakers of music, the music supervisors and the A&R executives, giving writers and indie publishers the opportunity to target their efforts toward specific projects.

“The AIMP has the extraordinary potential to enable networking,” Mennella concludes, “as well as the potential for being the training ground for the future publishers of the future—a place where they can come and meet the players, those who are heading companies and making decisions in the industry. It’s been a real compliment to the AIMP that the performing-rights societies in the U.S. have been extremely supportive of our efforts, along with the mechanical-rights societies here and in Canada.”

A more literal compliment to the organization is the exponential increase in its membership. What was once a crowded booth in a Hollywood restaurant now has swelled in number to some 500 members in the publishing community throughout the U.S. Molly Mennella concludes, “The AIMP has the extraordinary potential to enable networking,” Mennella concludes, “as well as the potential for being the training ground for the future publishers of the future—a place where they can come and meet the players, those who are heading companies and making decisions in the industry. It’s been a real compliment to the AIMP that the performing-rights societies in the U.S. have been extremely supportive of our efforts, along with the mechanical-rights societies here and in Canada.”

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Hyman and Hannah Russell, both in attendance at the very first meeting, are heartened by the group's progress. "The AIMP has been a real labor of love. In the beginning, it was the only place in the country where publishers could network," Hyman enthuses. "It was wonderful, and it still is. I'm proud of what we've put together."

The thought is seconded by Russell, who adds that "It was something that had to happen. It simply was needed."

Continued from page IMP-21

The elimination of Canada's 2% statutory mechanical license allows us to negotiate the royalty rate for use of music on CDs and cassettes. As Canada's largest music-licensing agency, we can only achieve the best results with the widespread support of the music-publishing community. The AIMP helps us keep in contact with a multitude of our clients in America, and I've been honored to speak at several AIMP meetings. It is truly 'Hang together or be separately hung,' and we like hanging around with the AIMP!"

— David A. Baskin, president, Canadian Musical Reproduction Rights Agency (CMRRA)

(Quotes compiled by Steve Traiman)

TIME-BOMB SONGS
Continued from page IMP-20

Berlin's 'Steppin' Out With My Baby' as the title cut to his Fred Astaire tribute album. He made it so much more approachable for younger audiences that now we have the song being used in a charming TV commercial for Baby Gap."

Caroline Biestock, COO for Carlin America, sums the situation up neatly: "When 'What A Wonderful World'—which was written by the late Bob Thiele and George David Weiss and recorded by Louie Armstrong—was used in the 'Good Morning Vietnam' film and became a subsequent hit, we found that the exposure it received from the film completely changed the song's profile.

'It's now in the nature of a pop standard. A usage such as this can change the whole idea of what's an important copyright in your catalog. 'What A Wonderful World' is now one of our most important copyrights."
observations of the publishing scene as a component of his invaluable book, "Music Publishing: A Songwriter's Guide" (Writer's Digest Books, 1990, revised 1997). In its pages, Poe predicted the current top-heavy-ness of a publishing world where a few companies would command a majority of the market share; he also foresaw the increasing number of opportunities for independents to compete on a more active basis. Reviewing the merge-and-acquire trend of recent years, Poe comments, "When a major publishing merger took place a while back, the resultant company took out an ad in Billboard, bragging about the fact that they had just under a million songs in their catalog. I was fascinated with the thought that they were tremendously proud of this. Although it must be wonderful to generate a million songs' worth of income, on the other hand, I had to wonder how much attention any one of those songs could get on a given day. Unless the staff is enormous, it would seem difficult to give each copyright its due. Therefore, an independent company with a smaller body of work can pay attention to its writers."

FROM "HOUND DOG" TO BROADWAY

Of the legendary songwriting team who founded his company, Poe describes them as having "experienced the early-'50s publishing scene, with all of its stories. Jerry Leiber and Mike Stoller decided early on to have their own company. By the mid-'50s, they were in this business, while remaining songwriters as well as record producers. When producing, they generally retained the publishing on whatever it was that they were writing. Most of their producing had been done for Atlantic Records, so when they set up their own record company, they began signing songwriters such as Jeff Barry and Ellie Greenwich to deals."

"Over the course of the next 50 years, they invested wisely in publishing companies, acquiring copyrights because they had writers signed to their primary companies—Trio Music, Inc. affiliated with BMI and Quartet Music Inc., and Jerry Leiber Music. Mike Stoller Music and Leiber-Stoller Inc. affiliated with ASCAP. Presently, we also have the songs from Broadway shows like 'Godspell' and "Cabaret" and the song catalogs from groups like the Lovin' Spoonful."

Mike Stoller and Jerry Leiber

"Godspell" and "Cabaret" and the song catalogs from groups like the Lovin' Spoonful.

Mike Stoller elaborates on the beginnings of the publishing company he and Jerry Leiber founded in 1954, in conjunction with a record label that they had started. "It was a common enough practice at the time, though some people abus- ed it as a means to control royalty payments—only paying half a cent to a writer instead of two cents, that kind of thing. Obviously, if you can keep your own publishing, you can be in control of usages, to the extent that anybody can, in terms of synchronization. If somebody distorts your work, you can stop them. You have creative control. In the event that somebody changes melodies or lyrics, does something that's detrimental to the copyright, you can stop that."

"There are also economic reasons for owning your copyrights," Stoller says. "Of course, but these are generally as good as your own ability to exploit your catalog. It could be that a writer is better off having someone

Continued on page IMP-26

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HANDS-ON AND HEALTHY

Continued from page IMP-2

When producing, they generally

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**Independent Music Publishing**

**Hands-on and Healthy**
Continued from page IMP-23

else administer—who can exploit the material and so realize its commercial potential. A hundred percent of something that earns nothing is nowhere near as valuable as 50% of something that's making money.

**Sloopy's Bert B: Family Ties**
The late songwriter Bert Berns ("I Want Candy," "Hang On Sloopy," "Here Comes The Night," "Piece Of My Heart") took over from Leiber and Stoller in the dual role of resident writer-producer at Atlantic Records. In 1987, Berns' family founded the Sloopy II Music catalog (an outgrowth of his '60s publishing firm Web IV Music), which signs new country music, Berns' daughter, Cassandra Berns, handles synchronization, pitching and quoting for the publisher, which is headquartered in Nashville.

"My mother Ilene and my brother Brett work here as well," she explains, "We're very small but strong. The company is like an old horse with fresh legs," her analogy referring to the reversion of copyrights to the author's widow and children. "Every year, new songs started coming back. We actually have a lawsuit with EMI right now, regarding copyright infringement over the catalog which are co-administered by EMI and Sloopy II. With the Beatles' Anthology, they stepped all over our rights when they did the television show and the albums. They didn't have the license for any of that stuff. This involves "Twist And Shout," which is our biggest copyright. Now that Phil Spector won his case overseas, we're asking for reversion as well."

Another example of indie music publishing kept in the family is Beebe Bourne, owner of Bourne Co., who additionally serves as the executive secretary of the New York chapter of the Association of Independent Music Publishers. She recounts the Bourne Company's origins in 1918 as Irving Berlin, Inc. "My father had been partners with Berlin. In the '40s, he bought out Mr. Berlin's stock and changed the company name to Bourne. The catalog was subsequently split, with Bourne retaining all the songs not written by Berlin. Bourne Co. is known for such songs as "Unforgettable," "When You Wish Upon A Star," and "Black Magic Woman," among other standards."
Of her company's status in the publishing world, Bourne says, "We value being independent very highly, as we're able to give our writers the personal attention necessary to the policing of their copyrights and accurate collections of royalties from all territories worldwide. This, of course, is in addition to the specific sorts of care and encouragement that songwriters require. We have branches of our own company in England, France and Canada, as well as sub-publishers in all other territories. We ensure that our writers receive royalties in all the various media which they are entitled to be paid throughout the world, because we're independent, our source of income is solely from that, rather than multimedia sources—where the publishing income might not be of paramount interest."

CITIES OF INDUSTRY AND BURBANK

"In our family, you have to read music. That's the law," says Molly Hyman, GM of the Harrison Music Group. "Basically, you don't get anything to read otherwise," adds her mother, Hannah Russell, Harrison's president. Russell and Hyman represent the first and second, respectively, of four generations within the same family currently working at the Burbank offices of the venerable indie publisher. The company administers copyrights on standards such as "Don't Get Around Much Anymore" "Blue Gardenia" and "He Ain't Heavy, He's My Brother."

"We really take care of this catalog," says Russell, citing media placements such as "Blue Gardenia" in "Bridges Of Madison County," and part-ownership of film scores for "City Of Industry," "Household Saints" and the Patrick Stewart movie "Jeffrey," the latter with film composer Stephen Endelman (himself related to the dynasty behind Harrison). Another longstanding example of a family-controlled publisher is New York's Arc Music Group. According to Bernadette Gorman, VP and GM, "We're self-contained. We've had the same ownership for 50 years. There are two sets of owners: Gene and [the late-deceased] Harry Goodman, who are Benny Goodman's brothers, and Marshall and Phil Chess, of the Chess Records group. Obviously, there's a continuity here of working with songwriters. We work with other independent publishers in each territory, we pick each company—something like 25 sub-publishers—that we work with, and we stay with them based on their performance. It's very hands-on, from our office in New York. We have synchronization people working for us on both coasts. Everything is controlled by one of four managers; there are only a dozen people working here, including the owners, so the writers get who they want when they phone the office."

Gorman states that, "Because we're small, we do a better job of chasing the pennies worldwide, and this is a business where pennies count. We're dependent on the pennies, too. We don't have a huge turnover of the sort that enables a big artist to carry a small artist. It's more urgent to us to be in control. We register every title everywhere, and get critical data, like cue sheets for films, to every one of our sub-publishers, rather than relying on the performing rights societies. We do everything in greater detail, despite having 20,000 copyrights, simply because we're not administering to the vast quantities of titles, as a major inevitably does."

"The majors have gotten so large that often they don't know that a song is theirs unless it's a huge song," adds Caroline Bienstock, COO, Carlin America inc. Two generations later, adding her uncle, as well as her brother and herself, presently operate Carlin. Describing the advantage of the company's size, she states, "We know who our writers are, and what their songs are, and we understand how to use that catalog. Some people also like working with a family as well. A family business has a different vibe for some people."

Bienstock summarizes the upside of an indie's inelastic or unwillingness to go head-to-head with the majors in a bidding war for talent: "Since we have a smaller checkbook, we have to find ways to make acquisitions that are more creative. There are a lot of artists and writers who are dealing with someone who knows which songs are in their catalog. We're currently doing a venture now with another family publishing company down in Nashville, the family of Brent Malter, a respected record producer who just did Wynonna's last album as well as producing a lot of the Judds' records. Working with him allows us to connect with other writers and artists via the publishing companies that might be closed to us in New York."

Nashville has proven a fertile spawning ground for a host of independent publishers. One such indie is Major Bob Publishing, the mainstay of whose catalog is the songwriting of country superstar Garth Brooks. The company's president, Lana Thrasher, describes the indie's position as "very scary at times, the way the market's going, but also very exciting. I don't have to answer to market share and commoditization. This is a mom-and-pop organization. I'm not driven by what's happening in New York or Los Angeles, where it's so competitive."

"THIRD ROCK" RELATIONSHIP

Of the writers whose copyrights she administers, Thrasher notes that "Songwriters are very sensitive, fragile people, and they need relationships. They need to feel like they're at home when they walk through the office door, so we try to create a very home-like environment. That wouldn't happen with a major. It's like we're part of an extended family." In addition to conventional forms of song promotion, such as synch licensing for placement in films, Thrasher notes that the hit TV show "Third Rock From The Sun" is based on a Major Bob composition recorded by Joe Diffie, enabling the company to participate financially in the show's success. "A great deal of what we do is geared to the Nashville marketplace," says Pat Hayton, president of of Patrick Joseph Music. "What I do as an independent would be the same, regardless of whether I was here or in L.A. or in New York. I provide a more personal service than a lot of the majors do. We're able to work with people on their careers on a more grassroots level, which in turn enables us to thrive. This is true for traditional country writers, as well as more alternative writers, such as..."
Native American artist Bill Miller, in terms of how competitive a small company can be, Patrick Joseph writers took Song Of The Year honors with the CMA ("Strawberry Wine"), BMI and ASCAP ("I Can Love You Like That").

"I look at those as being the big boys," Hilgdon remarks, "as those are awards generally reserved for the companies that control the market shares. We can generate some big copyrights and pull down those kinds of song awards, too."

Kathy Spanberger, CMO of peermusic, Inc., notes, "It's so hard to define 'independent' today. The traditional definition might mean that a publisher is unaffiliated with a record company or a film studio. From my point of view, as I've only worked as an independent, I'd be able to take a long-term view toward the business. Since this is a long-term business, with copyrights protected for extended periods of time, that puts us in a favorable position. We have a lot of flexibility, in the way the company is structured, as only one man has to make decisions on any 'big picture' items. That cuts away a lot of red tape, and enables us to respond quickly, in response to a continually evolving marketplace."

"[Songwriter] David Foster owns his catalog, which peermusic administers," Spanberger adds. "You'll find that most songwriters, even if they've managed to retain their copyrights, generally work with a publishing firm to administer those titles-and help to promote them-because it's not necessarily what songwriters do every day, and they still need the expertise of a publisher to realize the potential of their catalog."

As an example of the increasing market share claimed by Indies currently, she says "Even though record sales are flat, our income is over 15% higher than it was last year. I know that this is primarily due to the diversity of our catalog. We're not stuck in just one genre, which helps tide us up through ups and downs in the business. We have a very strong Latin catalog, and the growing Hispanic market has been very important to us. We've got nine songs on the new Luis Miguel record, 'Romance.'"

**JOY OF OWNERSHIP**

An example of a publisher who traded the relative security of the publishing establishment for indie status is Alina Melina, president of Sunset Boulevard Entertainment, a division of the Los Angeles-based personal management firm of Shankman DeRusso Melina, Inc. (SDM). "I had worked in the majors for 15 years, and I felt it was time that I had an ownership position in the song copyrights that I had a hand in developing," she says.

According to Melina, "The greatest joy in being an independent publisher is having the freedom to choose who I work with, the ability to sign writers that I'm passionate about, to be able to deliver creative services to emerging talents, and have a true day-to-day interaction with my clients. We have a very active creative-development program, and I think that an independent publisher today works closer to the manager's style of career development than an old-fashioned, traditional publisher role. You have to provide intelligent song placement, rather than the shotgun approach of sending material out, and you need a potent artist-development and writer-development.

"We have our own production company, we manage clients' production companies, and we have our own label [StarDoM] through Big East, facilitating creative collaborations and pursue very aggressive song plugging." As examples of this approach, client Gloria Estefan has written recent singles for Toni Braxton, as well as K-Ci & JoJo, with more than 20 covers of her songs due to appear in the next six months, while writer Philip "Silky" White has 12 covers coming out, in addition to being signed as an artist through SDM's label.

**FINE PRINT**

Occupying her own niche in the indie publishing field is Ronny Schiff, of Ronny Schiff Productions in Los Angeles. She is exclusively concerned with the sheet-music book end of the business, noting that today there are comparatively few music print companies in operation. Schiff's creative focus involves soliciting other publishing catalogs to put their holdings into print; currently, she is working on the two-volume history of 20th Century Fox Music in book form-to be printed by Warner Publications, as was her last year's book of Quincy Jones' "Juke Joint."

Schiff is also preparing "The Roots Of..." series of transcriptions for guitar for Hal Leonard Publishing, due later this year. She describes her business as helping to promote the use of indie copyrights. Sheet-music books keep this music alive, whether it was written this year or 50 years ago.

Mary Jo Mennella, VP/GM of Fox Music Publishing and current president of the Association of Independent Music Publishers, points out the recent gains made by indie publishers, citing "the wonderful creativity of writers like Diane Warren, who controls her own copyrights through her publishing company Realsongs, the Space Girls, whose music is published by Windswept/Pacific, and, Hansons, who've sold their back catalog, which is the catalog that just has 'MmmBop,' with their publishing handled by Rhonda Reckinian at Heavy Harmony Music on a worldwide basis."

"There's a number of success stories which involve a growing number of artists being more receptive of their copyrights. Addressing the primacy of Big Six, she states, "You can't live with them, you can't live without them. There are so many co-writing instances right now, so writing credit copyrights are few and far between. What with multiple hand members collaborating and samples being employed, there are so many more parties of interest now. A song that is solely owned by an independent music publisher is still rare, but there are more opportunities for them. It's the blending of the multinationals with the independents, where you have more than one publisher looking after an asset, that makes the business so strong."

Thus, one is reminded again of the prophetic words of Randy Poe, who summed up the indie's raison d'être in one neat phrase: "Like crumbs from the king's table, many opportunities will continue to fall through the cracks of the major publishing companies' operations, and the smaller publishers will be there to pick them up and profit from them."

One of the most-awarded and commercially successful songwriter's of the decade, Diane Warren was recently nominated for a 1996 Oscar for Best Achievement in Music for "Because You Loved Me" sung by Celine Dion in the Disney film "Up Close And Personal." Her own publishing company, Realsongs, founded 10 years ago, was named the No. 1 singles publisher by Billboard. She has an objective view of copyright exploitation, noting that "Owning 100% of your copyrights without anyone exploiting them doesn't mean a whole lot. Sometimes, you have to give a little to get a little." As for the impetus to enter the publishing arena, Warren admits to bad past publishing experiences. One in particular caused her to start Realsongs, "So maybe it wasn't such a bad experience after all," she concludes.
**Malay Biz Faces Gov't Curbs**

**Artists Raise Charges Of Exploitation**

**BY ALEXANDRA NUVICH**

KIALA LUMPUR—The Malaysian music industry is facing the prospect of a Music Act and a regulating body for musicians.

The body would act as a licensing organization and company watchdog, says Minister of Trade and Consumer Affairs Datuk Seri Megat Junid Megat Ayuh.

The issue of local equity in foreign-owned firms —long a favorite issue for Malaysia's national government—is also on the government's agenda. Multinational record company executives decided to comment on the equity issue but say that it has been "bubbling under" for some time.

The minister says the government is considering the issue because "international music companies have 100% equity but showed little domestic concern."

Malaysia's artists' association, PAPITA, and the country's film regulatory body, the National Film Development Corporation (FINAS), have embraced that sentiment by raising the concept of a Music Act again.

The idea of a Music Act first came into being in 1994, when the Information Ministry looked into the possibility of registering concert promoters, who were then under much scrutiny for their reported distribution of cigarettes and alcohol at concerts.

FINAS, at the time the only entertainment industry body in the country and experienced in licensing issues, drafted a Music Act at the Information Ministry's request. FINAS remains closely linked with the country's music industry, in that distribution of all music videos are subject to its approval.

The issue of a Music Act has been put back on the public agenda by a series of reports in daily newspaper Berita Harian. The reports assert that a handful of artists have accused the industry of exploiting them, but observers point out that these allegations are not yet specific in nature.

One artist, Adilla, a former singer of independent Suria Records (SRC), told the paper, "It is S.L.K. Records again from Pioneer LDC that will show the worst of well-known producers Daisuke Hinata and Hiroshi Iuchi." "The good things about S.L.K. is that they totally understand the value of the product," says Hinata. "I can do anything I want." Hinata's first project for the label will be to produce a debut album of female singer Mami in Los Angeles, where Hinata is based.

Iuchi, who has recently scored a string of hits with teenage girl group Speed on the Toy's Factory label, is producing S.L.K.'s debut single release, a single titled "Love Is Real" by female trio deeps ("speed" spelled backward).

The establishment of S.L.K. (RIM). Representing his company, KRU Records, Halim says, "There are exploitation cases still cropping up. One group got paid 600 ringgit ($172) to record a whole album."

However, major-label executives describe the accusations as "baseless," and say that the remarks are made by distributors and artists who had failed to enter the mainstream. "Even the most perfect record company has frustrated artists," says one senior executive.

Aziz Bakar, GM of BMG here, adds, "You don't need a Music Act to break a record label. You have to be top-notch. You have to solve your problems; you need a good lawyer."

RIM says it is not able to comment until the specifics of the Act have been made known.

Observers believe the newspaper reports were a function of the lack of a broad-based industry here. Says an industry source, "We don't have an infrastructure like in the U.S., where you have a personal manager, tour manager, etc.

The Malaysian artist expects the record company to be a mother, father, financier, and an employment agency."

However, music executives say the answer is not legislation. BMG's Bakar says, "No, we don't need a Music Act. What is needed is ministerial decision to listen to industry problems."

Toya Fernandez, Warner Music regional manager directing concerts, says, "We don't need an act per se. We do need the music industry to form some sort of connection with the ministries."

KRU's Halim agrees. He had to deal with a range of government departments when KRU's KRUMania (Knot) was released, "not only out of the way—because of the word "mania" and its connotations of mental instability. The process was, he feels, unnecessarily complex and time-consuming."

"We had to see three ministries when we found out our concerts were banned in certain states: the Ministry of Culture, Ministry of Youth, and the prime minister's office before we got the ban lifted."

(Continued on page 52)

**EU, Bulgaria Team Up Against Piracy**

**Artist Mouskouri Instrumental In Promoting Joint Action**

**BY JEFF CLARK-MEADS**

LONDON—The European Union appears to be finally on the verge of concrete action against Europe's "piracy hot spot," Bulgaria, thanks to a woman uniquely qualified to tackle the problem.

Nana Mouskouri, the Mercury-signed, multimillion-selling artist, has used her position as one of Greece's representatives on the European Parliament to promote a joint action plan in which the EU and Bulgarian authorities will work together to fight the huge illegal trade in the country. The International Federation of the Phonographic Industry has welcomed the move as "the first intervention by the European Parliament to bring an end to the massive illegal music piracy industry in Bulgaria."

Mouskouri describes the action plan as a significant breakthrough but says she and her colleagues face a major challenge in keeping music high on the EU's political agenda in the light of a gamut of social and economic problems in Bulgaria.

Mouskouri is overseeing the draft of the action plan and, when complete, she will submit it to the EU-Bulgaria Joint Parliamentary Committee, of which she is vice-president. The draft will be written jointly by EU and Bulgarian members of the committee in the context of consultations over Bulgaria's eventual accession to the EU.

The concept for the joint plan developed out of meetings among members of the European Parliament, European Commission officials, and representatives of the Bulgarian government.

The plan will detail both the EU’s and Bulgaria’s role in curbing an industry which, with an annual capacity of 45 million CDs, is plaguing Europe and the wider international market with unlicensed discs. Mouskouri's native Greece, which borders Bulgaria, is particularly susceptible to the problem, and Mouskouri was a prominent member of an industry delegation that met with Greek ministers last month to focus their attention on the issue (Billboard, Nov. 29).

Though the Bulgarian authorities have long promised action against the pirates, no effective measures have been observed by Western companies. Mouskouri says this is partly because the Bulgarian government has been stuck in a limited operating philosophy. "They think that the way to fight the business is to make the pirates into legal companies, but you have to be legal before you can enter the legal market," she comments.

The joint plan Mouskouri is proposing (Continued on page 52)

**Japanese Label To Showcase Producers**

**BY STEVE MCCLURE**

TOKYO—The increasingly high profile of Japanese record producers is being further highlighted by S.L.K. Records, a label from Pioneer LDC that will show case the work of well-known producers Daisuke Hinata and Hiroshi Iuchi.

"The good things about S.L.K. is that they totally understand the value of the product," says Hinata. "I can do anything I want."

Hinata's first project for the label will be to produce a debut album of female singer Mami in Los Angeles, where Hinata is based.

Iuchi, who has recently scored a string of hits with teenage girl group Speed on the Toy's Factory label, is producing S.L.K.'s debut album release, a single titled "Love Is Real" by female trio deeps ("speed" spelled backward).

The establishment of S.L.K. (which stands for Super Producers Label Knot) is part of an ongoing trend in the Japanese music scene in which producers are being hyped as much if not more than the acts they produce.

"Producers are being hyped as much if not more than the acts they produce," Iuchi's name, for example, is featured prominently in the promotional material for deeps. Other Japanese producers in the news recently include YMO alumni Haruomi Hosono, who earlier this year set up an ambient/techno label called Daisyworld and produced a single "Miracle Light" on One Up Music by leading Japanese female idol singer Chihiro Moritaka and an album (@Heart on Victor/SPEED-star) by veteran hard-rock band Showa & the Rocklets.

Meanwhile Ryuichi Sakamoto, also formerly in YMO, has recently produced several singles and albums for rising female vocalist Miki Nakatani on the For Life label. And veteran producer/artist Tatsuro Yamashita produced a recent single by male duo Kinki Kids.

As for Japan's best-known producer, Tetsuya Komuro, he and Hinata have teamed to jointly produce the debut single by female singer Toko. Titled "Bad Luck On Love—Blues On Life," it is due Jan. 14 from Pony Canyon. Hinata and Komuro previously worked together when Hinata produced three albums by Komuro some years back.

Of Japan's new breed of freelance producers, Hinata is perhaps the (Continued on page 52)
Dewa 19 Scores At Indonesia's AMI Awards

by Debe Campbell

Jakarta, Indonesia—Alternative pop group Dewa 19 (Billionaire, Dec. 6) took six awards at the Nov. 29 Anggerahab Musik Indonesia (AMI) music awards here.

In the alternative category, the group took best song for "(Kira)”, best group, and best album "Pandewa Lima,” on PT Aquarius Musindo. Dewa 19—including Ari Lasso, Wong Alasan, Erwin Prasetya, Anda Junaidi, and Dhani Marani—also earned best album and best song in the overall category and best graphic design on a CD of cassette (for "Pandewa Lima") in the production category.

Dewa 19

Held in the Taman Ismail Marzuki theater here, the event was broadcast via Indosiar private television in a live, national telecast. The event was organized by the AMI Foundation, the Asm. of Indonesian Music Recording Cos., the Foundation for Indonesian Creative Musical Works, and the Foundation for Indonesian Songwriters and Recording Music Arrangers.

The AMI awards, presented on the basis of music quality, are distinguished from the annual Indonesian BASEF Awards, which honor artists for achievements in record sales.

AMI members vote for the winners of the awards in three blocks: creative artists, radio, and general. Nominations and winners were voted on by the membership.

The Indonesian music industry generates $2.9 billion (U.S.) annually, according to AMI Foundation secretary Tontowi Yahya.

Categories for the awards include: pop, rock, alternative music, children’s music, Indonesian dompet, country/ballad, production, and general.

Following is a list of other award winners:

**Pop**
- Best female soloist: Risia Effendy
- Best male soloist: Chryzie
- Best duo/group: All Three
- Best song: "Selalu Untuk Selamat" (Forever And Always), written by Pangpen.
- Best album: "Cinta" (Love), Amang and Kris Dayuni

**Rhythm & Blues**
- Best soloist: Andre Hehanussa
- Best duo/group: Forum
- Best song: "Khayalan" (My Imagination), written by Tophati and Iwul Gumulya
- Best album: "Sahabat Lama" (Old Friend), Humania group

**Rock**
- Best female soloist: Inka Christie
- Best male soloist: Efforeh Ibrahim
- Best duo/group: Eclane
- Best song: "Rindu Adinda" (I Miss You, My Lover), Protoneoma
- Best album: "November", Protoneoma

**Alternative Music**
- Best soloist: Dewa 19
- Best song: "Kiraana," written by Erwin Prasetya and Dhani Marani
- Best album: "Pandewa Lima," Dewa 19

**Children’s**
- Best soloist: Eno Larian
- Best duo/group: Tri Kico Kewk Kewk
- Best song: "Mensah" (To Save), written by Titek Puspita
- Best album: "Mensah," Susikia & Gendany

**Dangdut**
- Best female soloist: Ikke Nurjanah
- Best male soloist: Rhoma Irama
- Best duo/group: Manus Manja Group
- Best song: "Song 'Lalang'" (Blue Thieves), written by Fizal Dath
- Best album: "Benang Biru", Merrie Z

**General**
- Best song: "Kiraana," Dewa 19
- Best recording artist: All Three for the song "Kerinduan"
- Best music arrangement: Yunkky Soe-warno in "Suramun" (Your Voice)
- Best newcomer: Uchie Wibya for the album "Blu" (Blue)

Meeting At The Palace. Two sides of the British record business, labels’ body the British Phonographic Industry (BPI) and the British Assn. of Record Dealers, hosted a reception for members of the U.K. Parliament in the Palace of Westminster to present their case for better copyright protections and help in fighting piracy around the world (Billboard, Dec. 6). Pictured making a point to Member of Parliament Eric Framlingham, right, is BPI chairman Rob Dickine, left, with BPI director general John Deacon.

The Art's will not have to submit for censor approval albums in the exempted categories.

Previously, affected music importers had to wait an average of three days to clear routine censorship and about one week if the album was under review. "The main advantage is that we can release our stock faster," says a spokesperson at Universal Music here, "and we estimate that it would halve our release schedule by about two days. But the self-censoring process is a potential drawback, because we haven't done it before and we don't know exactly what the parameters are. The ministry has assured us that the guidelines will be reviewed continually.

However, the new guidelines also contain a scheme to relax censorship. Called the Restricted Publications Scheme, it covers records that "contain a moderate amount of swearing or mild suggestive lyrics" but have only a niche audience.

This means that music that has previously been banned (for example, the Beatles' "Sgt. Pepper's Lonely Hearts Club Band") can now be reconsidered for release if it is:
- from a critically acclaimed album;
- by an artist or songwriter with a high profile;
- material that contains a positive theme, for example anti-drug abuse.

However, these releases will only be possible if the following conditions are met:
- that the album is not played in stores;
- that the album is not prominently displayed, promoted by advertising, or part of any special offers or suchlike; and
- that the album can only be sold in stores that have not been previously penalized for selling offensive material.

This latest move to relax censorship is a follow-up to a 1988 censorship review that allowed such clasie but banned songs such as Bob Dylan's "Mr. Tambourine Man" and Creedence Clearwater Revival's "Proud Mary" to be released for the first time.
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**HITS OF THE WORLD**

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**CANADA**

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<td></td>
<td>1</td>
<td>Candle In The Wind</td>
<td>Jennifer Lopez</td>
<td>RHYTHM &amp; BLUES</td>
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<td></td>
<td>2</td>
<td>No Money Problems</td>
<td>The Notorious B.I.G.</td>
<td>RHYTHM &amp; BLUES</td>
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<td>3</td>
<td>So Long As You Love</td>
<td>The Notorious B.I.G.</td>
<td>RHYTHM &amp; BLUES</td>
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<td></td>
<td>4</td>
<td>I Will Come To You</td>
<td>汉族</td>
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<td>5</td>
<td>Feel So Good</td>
<td>Dru Hill</td>
<td>RHYTHM &amp; BLUES</td>
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<td></td>
<td>6</td>
<td>Let Me Get You Puff Daddy &amp; Faith</td>
<td>汉族</td>
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<td>7</td>
<td>All Right</td>
<td>The Notorious B.I.G.</td>
<td>RHYTHM &amp; BLUES</td>
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<td>8</td>
<td>I'll Be Missing You</td>
<td>汉族</td>
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<td></td>
<td>9</td>
<td>Angel Joe</td>
<td>汉族</td>
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<td>10</td>
<td>Poppy Pie</td>
<td>汉族</td>
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**New entry**

- New entry: Re-Entry
### Hits of the World - Continued

**EUROCHART**

<table>
<thead>
<tr>
<th>Singles</th>
<th>1/20/97</th>
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<tbody>
<tr>
<td>1.</td>
<td>BARBIE GIRL, AQUA, UNIVERSE.</td>
</tr>
<tr>
<td>2.</td>
<td>SOMETHING ABOUT THE WAY YOU LOOK.</td>
</tr>
<tr>
<td>3.</td>
<td>TELL HIM, CELINE DION &amp; BARRA STRENSAD.</td>
</tr>
<tr>
<td>4.</td>
<td>SPICE GIRLS, VIRGIN.</td>
</tr>
<tr>
<td>5.</td>
<td>SUNCHRYS, DANNY G.</td>
</tr>
<tr>
<td>6.</td>
<td>AS LONG AS YOU LOVE ME, BACKSTREET BOYS.</td>
</tr>
<tr>
<td>7.</td>
<td>PERFECT DAY, VARIOUS ARTISTS, UNIVERSAL.</td>
</tr>
<tr>
<td>8.</td>
<td>CHEERLEAD, PAPPA BEAU, UNIVERSAL.</td>
</tr>
<tr>
<td>9.</td>
<td>BEEN AN ANGEL, PUFF PADDY, WARRIOR.</td>
</tr>
<tr>
<td>10.</td>
<td>STAY SAFE, IMM.</td>
</tr>
</tbody>
</table>

**ALBUMS**

- MICHAEL, LET'S TALK ABOUT LOVE, POLYDOR. |
- METALLICA, RE-LOAD, POLYGRAM. |
- SPICE WORLD, SPICE GIRLS, VIRGIN. |
- EROS RAMAZZOTTI, EROS GIS. |
- THE VEVE, UNIVERSAL. |
- THE VERVE, SPACEMEN, EMI. |
- AQUA, MERCURY. |
- ERA, BONZAI. |
- STING & THE POLICE, THE VERY BEST OF, ATLANTIC. |

**HONG KONG**

<table>
<thead>
<tr>
<th>Singles</th>
<th>4/2/97</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>JACKY CHEUNG, VARIOUS ARTISTS, WOLF.</td>
</tr>
<tr>
<td>2.</td>
<td>DANIEL CHAN, HEART TO HEART, POLYGRAM.</td>
</tr>
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<td>3.</td>
<td>GRASSHOPPER, NOW OPEN.</td>
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<td>4.</td>
<td>WILLIAM SG, INDEPENDENT DECLARATION, QUBE.</td>
</tr>
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<td>5.</td>
<td>VIVAN LIA, SORIOUS, POLYGRAM.</td>
</tr>
<tr>
<td>7.</td>
<td>EMIL CHAI, SHI JE NI WO KAI SHI, POLYGRAM.</td>
</tr>
<tr>
<td>8.</td>
<td>SAVAGE AMOR, FLORENT PROGY, WARRIOR.</td>
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<td>9.</td>
<td>NEW, THE BEST OF, IMM.</td>
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<td>10.</td>
<td>KENNY G, THE GREATEST HITS.</td>
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**MALAYSIA**

<table>
<thead>
<tr>
<th>Singles</th>
<th>4/2/97</th>
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<tbody>
<tr>
<td>1.</td>
<td>KELVIN O, TWO, POLYGRAM.</td>
</tr>
<tr>
<td>2.</td>
<td>TANG TATIEN, SHINING, POLYGRAM.</td>
</tr>
<tr>
<td>4.</td>
<td>NEW, THE GREATEST HITS.</td>
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<tr>
<td>5.</td>
<td>NEW, THE BEST OF, IMM.</td>
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<tr>
<td>6.</td>
<td>MARIAM CHERLY, BUTTERFLY, INDIAN.</td>
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<td>7.</td>
<td>NEW, THE BEST OF, IMM.</td>
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<td>8.</td>
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</table>

**IRELAND**

<table>
<thead>
<tr>
<th>Singles</th>
<th>12/31/97</th>
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<tbody>
<tr>
<td>1.</td>
<td>BARBIE GIRL, AQUA, UNIVERSAL.</td>
</tr>
<tr>
<td>2.</td>
<td>TELL HIM, BARBRA STREISAND &amp; CELINE DION, COLUMBIA.</td>
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<td>3.</td>
<td>THE SPIRIT, FIOCCO, UNIVERSAL.</td>
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<td>4.</td>
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**SWITZERLAND**

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**AUSTRIA**

<table>
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<tbody>
<tr>
<td>1.</td>
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**BELGIUM**

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<td>1.</td>
<td>BARBIE GIRL, AQUA, UNIVERSAL.</td>
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**PORTUGAL**

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<td>1.</td>
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**INDIA**

The ancient art of Indian classical music moves into the digital age with the November release of "indiaMusic", a CD-ROM that is the first of its kind. The CD-ROM is targeted at both casual and serious listeners of classical music, according to the Delhi-based company Magic Software, which dined "indiaMusic" at the Frankfurt book fair in October and is promoting it via the company's World Wide Web site (www.magicindia.com). An expert's guide to Hindustani classical music, the CD-ROM introduces the user to the instruments, personalities, and philosophy of the music. Star trailer Ravi Shankar, father-and-son tabla maestros Alla Rakha & Zakir Hussain, and singers Begum Akhtar and Kishori Amonkar are among the featured artists.

**IRELAND**

"Who Fears To Speak" (RTÉ/Enigma) is a collection of songs that commemorates the bicentennial of the failed Irish rebellion of 1798/99. Treague, a collection of events that have been trat- ed folk heroes out of such men as Father John Murphy, Napper Tandy, Wolfe Tone, John Kelly, Henry Joy McCracken, and Roddy McCorley, all of whom are the subjects of songs that are revi in. "Revolution" (Winehouse) was released in 2004. VARIOUS ARTISTS, "The Revolution of the Dead," "The Broken Boy," "The Men Of The West," "Tone's Grave," and "The Boys Of Westminster."
more vocalists (Anna McMurphy) has
had a Canadian hit with the release of his album "Helmut Lotti Goes Classic." The album, released May 6 in Canada by de Lion Records and distributed by Montreal's Musicor/Select Distribution, has achieved platinum sales (100,000 units) here. The album was No. 8 on SoundScan's top record album chart for the week ending Nov. 23. The album was released in Canada on Sept. 19. Musicor is a division of de Lion Records, a subsidiary of Malaysia. The album, which is currently more than five hit "Heaven Knows." Lotti Goes Classic," Lotti, already a huge name in the Flemish pop music world, has found new life in Canada as an album of pop songs in a symphonic style. After hearing Luciano Pavarotti's version of Lucio Dalla's composition "Caruso" on the radio, he decided he wanted to record it too. During a warm-up concert for the album, he sang the song and, to his astonishment, received a standing ovation. Recorded with the Royal Flemish Golden Symphony Orchestra, conducted by Andre Waterchertz, in September 1996 at Elisabeth Hall in Anderlecht, Montreal, Lotti's first classical recording features 18 well-known songs, including "O Sole Mio" and "Funiculì, Funiculà." To his surprise, it sold more than 400,000 units in its first eight weeks of release, making it the biggest-selling album in Belgian music history (Billboard, Jan. 20, 1996). "I am very pleased," says Pavarotti, president of de Lion Records, says he was immediately convinced of Lotti's potential in Canadian music when he heard the debut album. "Certainly I knew the songs, and both the arrangements and his voice are wonderful," he says. According to Lotti, the universality of his classical repertoire makes it easy for him to gain acceptance internationally. "With good product, there's no such thing as a single market," says Lotti. "There is just different ways of bringing records to the people. Good product will sell itself. There is nothing as good as a hit record," he says. "As long as we focus on the music and keeping good music, we'll have no problem sustaining a nice career. It will probably take a while to prove ourselves to the media and to the critics," he says.

Price Negotiations. Eric Australia's Rick Price, right, gets into a spot of gentle argument with Ark Phung, Sony Music Singapore managing director, while the star was on a visit to Singapore. Price, due to have a new album out in February, flew in for a prime-time TV appearance to perform his Australian top-five hit "Heaven Knows." PIRACY-CURBING PLAN (Continued from page 17) Small towns and cities will begin anti-piracy initiatives in Europe for his light classical recordings. Belgian singer Helmut Lotti, who has made a Canadian hit with the release of his album "Helmut Lotti Goes Classic," the album was No. 8 on SoundScan's top record album chart for the week ending Nov. 23. Mario Lefebvre, director of national promotional activities for EMI Records and publisher of the Record World, says Lefebvre. "Most of our efforts will be directed at younger people, who are the ones that tend to buy the most music."

The Liberal government is now focused on tackling piracy, she states, because it believes the EU is likely to insist on a clean market before accepting the country as a member. "Our job is to keep that thought in the European Commission's mind," says Mouskouri. However, she admits that this is not an easy task. "It's very, very difficult to change the laws and get the rights that are necessary in Europe."

The Canadian label is a showcase producer (Continued from page 17) in the Japanese TV series "The Long Vacation," performed by the group Cagnot (comprising core members Hitina, producer/engineer/Dick Rizzo, and lead vocal asian T.), sold more than 1 million copies in Japan, according to the label.

Cagnot's latest Japanese label release is "Love Generation," released Nov. 7 by Toshiba-EMI's suitcases-let label. The album features music used in the Japanese TV drama series of the same name. Another project in which Hitina is involved is an electronic group called Space Junkies, which Hitina describes as "kind of Sneaker Fumps music." Hitina is now holding talks with EMI/Capitol Entertainment Properties, set up last April to promote EMI's catalog, with a view to packaging material for the Japanese market. He also hopes the company may be interested in handling state side releases of Japanese music. A similar deal hype releases EMI and Hitina in December, the Hitina EMI Records sold through when EMI shut down the label.

HORNALL (Continued from page 48) Hornall Brothers copyright. He's hoping MIDEM to be another valu able event for the company and is relieved that it will be in welcome con tract the first he had attended after launching the firm, when he struggled to find enough songs to play to visitors. "I think the music publishing business is getting harder, but we're not getting older," says Hornall. "New song writers of quality are tough to find, and the machine has changed the scene with all the sampling and backing tracks that are around instead of original material. The chart is much faster now, with songs going in and out again very rapidly. Still, the market is wide open, and I hope we see a trend towards good music with less sampling and more playing." 못 will move anti-piracy activities in
gula to a new level, she argues. "Up to now, we have had discussions, but there has never been anything like this," says Mouskouri. "We are working together for the future. We have reached a most important point." This is such a pivotal point, she argues, because after two years of lobbying the Bulgarian authorities, "we finally have an engagement from their side."

The Bulgarian government is now focused on tackling piracy, she states, because it believes the EU is likely to insist on a clean market before accepting the country as a member. "Our job is to keep that thought in the European Commission's mind," says Mouskouri. However, she admits that this is not an easy task. "It's very, very difficult to change the laws and get the rights that are necessary in Europe."

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Concentrating On Work Ethics, Avoiding Hype And Focusing On Solid Talent, Sweden Continues Steady Stream Of Successes

BY KRISTINA ADOLFSSON

STOCKHOLM—Confident yet cautious. Such is the mood of the Swedish music industry, which has grown quietly optimistic following last year's ominous prophecies of expected sales drops of as much as 25% for 1996. Those gloomy predictions, in fact, turned out to be grossly exaggerated. “Thanks to the [sales] crisis, the industry got a better grip on reality, put the brakes on marketing spending, slowed down on new signings and aimed for a more focused approach,” says managing director of Universal Sweden Gert Holmfred, who echoes the strategies of the majority of his colleagues.

However, this crisis-consciousness has, broadly speaking, been a state of mind for the major labels in Sweden. Smaller labels with a clear niche in the market—be it classical, metal, alternative or compilations—have generally seen a steady or even healthy fiscal year.

Even with several Swedish success stories abroad during 1997—most notably the Cardigans and Robyn—Sweden has seen an abundance of tales in the press of impending doom for the Swedish record industry. Instead, figures from IFPI show only a 3.5% decrease in total units sold during 1996 compared to 1995, resulting in a 6.7% fall in revenue during the same period.

In contrast, figures for the first three quarters (January–September) of 1997 show an increase in record sales in...
ECONOMIC WATCH
Currency: Kronor
Exchange rate $1 = 7.5 kronor
Per Capita GDP (1996): $28,480
Inflation rate (1997): 1.5%
Unemployment rate (June 1997): 8.8%

SALES WATCH
Average wholesale album price: $13.25
Average retail album price: $21.75
Mechanical royalty rate: 9.306%
Sales tax on sound recordings: 25%
Unit sales (first nine months 1997): 14.5 million
Change over same period previous year: +5%
Per capita album sales (1996): 2.7
Piracy level: 3%
CD-player household penetration: 105%
Platinum album award: 80,000 units
Gold album award: 40,000 units

MEDIA WATCH (key promotional outlets)
NRJ (Energy), commercial pop radio
Mix Megapol, commercial pop radio
Radio Rix, commercial pop radio
P3, Swedish National Radio
ZTV, Swedish music television
"TV4," morning television program
"Voxpop," television program
"Go'Kval," television program
Afterbjudande, daily newspaper
Expressen, daily newspaper
Kvällsposten, daily newspaper

RETAIL WATCH (key retail outlets)
Ahlens department store (68 stores)
Megastore/Videobutiken (13 stores)
Mix Skivor (six stores)

CHART WATCH
Top-Selling Albums: January–September 1997
1) Spice (Virgin)—Spice Girls
2) The Right Way (Strawberry)—Eric Gadd
3) Original Cast (Mono Music/Sony)—Kristiina Fran Duwemala
4) Smurfit 2 (CNR)—Smurfinna
5) Blue Moon Swamp (Warner Bros.)—Johs Fogerty
6) Tragic Kingdom (Trauma/Interscope)—No Doubt
7) Smurfit 1 (CNR)—Smurfinna
8) Secrets (LaFace/Arista)—Toni Braxton
9) Längt Liv I Lycka (MetroMusic)—Niklas Strömstedt
10) The Best Of Vaya Con Dios (Ariola)—Vaya Con Dios

Top-Selling Singles: January–September 1997
1) Un-Break My Heart (LaFace/Arista)—Toni Braxton
2) Bailando (Dance Development)—Paradiso
3) Vänner (Mercury)—Togetherness
4) Breathe (XL Recordings)—Prodigy
5) Guldet Blev Till Sand (Mono Music)—Peter Jöback
6) I'm Sorry (MetroMusic)—Dilia
7) MMMBang (Mercury)—Hanson
8) I'll Be Missing You (Bad Boy/Arista)—Puff Daddy & Faith Evans featuring 112
9) Don't Speak (Trauma/Interscope)—No Doubt
10) I Breathe (Stockholm)—Vacuum

REPERTOIRE BREAKDOWN
Domestic: 29%
Classical: 4%
International: 67%

TRADE CONTACTS
IFPI national group: IFPI Svenska
Mechanical rights society: NCB
Performing rights society: STIM
Music-publishing associations: SMFF

Source: Music & Media, GLF IFPI, Billboard research

The Swedish produced debut album with the Estonian artist Maarja [mär'-ya] is soon available
Check out: www.maarja.com for further information

maarja. »first in line«
JENNIFER BROWN
Jennifer Brown has won her fans with an emotive voice and a powerful charisma. Her debut album "Giving You The Best" was released in every country in Asia, Scandinavia, Holland, Germany, Austria, Switzerland and has enjoyed international sales over 400,000 units. Her new album "In My Garden", released in Scandinavia and Japan has already achieved sales over 150,000. The album will be launched in Asia and Europe during 1998.

ROBYN
With her first single "Do You Know What It Takes" Robyn sold way over 600,000 copies in the US alone and peaked at No 7 on the Billboard Hot 100 single chart. "Show Me Love", the new single, is already after three weeks No 7 on the Billboard Hot 100 singles chart (Nov 21). Her debut album "Robyn Is Here" - released in Scandinavia, the US, Canada, Japan, Australia, Hong Kong, Korea, Taiwan, Thailand, Singapore, South Africa, Malaysia, Indonesia, Argentina, Spain, Portugal, Mexico. Sales - over 700,000 copies! The album will be launched in Europe in the new year.

LABEL MATES TO WATCH!

KENT
Today, the abolutly hottest and best rock band throughout Sweden and Scandinavia. Their first album reached Gold status. The second album entered the Swedish chart at No 1 and reached Platinum almost immediately. The new album "Isola" is just out in Scandinavia, topped Gold and another No 1 entry in Sweden. This is a band to really pay attention to in the future!

LOUISE HOFFSTEN
How swede it is! TV made the radio star when BMG Publishing placed three main titles in "Melrose Place" such as the tribal rocker "Dance On The Grave". This definitely was a window opener to the world. In Sweden she is a well-established artist with Gold and Platinum status on her three latest albums.

LISA EKDAHL
26 year-old Lisa Ekdahl is already a quadruple-platinum artist in Scandinavia with her three pop albums sung in Swedish. "When Did You Leave Heaven" marks Ekdahl's debut with an all-English album and a jazzy new direction. Her unique voice, matched with her girlish looks, fragility and sensivity has dazzled fans and critics alike in Scandinavia, France and Japan.

JAY-JAY JOHANSON
This tall blond Swede mixes music that is romantic, melancholic, innovative, original, funny and strange, and he is definitely one of a kind. He has become a real superstar in France and has just ended a one-month tour in France, with three nights at the Olympia, supporting Etienne Daho. "Whiskey" is released in Scandinavia, France, Belgium, Switzerland, Portugal - and there is more to come!
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HANS EDLER MUSIC AB

Gökholmsbacken 21, 124 74 Bandhagen, Sweden

online: www.magoria.com

Artist: DeDe

Album: “I Do”

Label: Columbia

Distributor: Sony Music

Publishing: Cheiron, BMG, Air Chrysalis, Warner Chappell, Breakin’ Bread, Mega, MCA

Management: RMC/BMM

Booking Agent: TBA

Born in Mexico and raised in Sweden, DeDe Lopez provides hot R&B swingbeat with a cool Nordic pop sens

She’s surrounded by a winning team of producers/songwriters, such as Max Martin (of Backstreet Boys/3T-fame), who co-wrote the first single, “My Lover,” and her second album is a blockbuster at home, having sold 110,000 copies so far. Releases are set for Germany, France, Holland, Denmark, Norway and Finland. It’s already out in Japan.

Labelmates To Watch: Pop singer Lisa Lindebergh and Meja (whose debut album sold 800,000 units worldwide), fragile singer/songwriter Sophie Zelmani

Label: CNR

Distributor: SDS

Publishing: Arcade, various

Management: TBA

Booking Agent: TBA

Singing in Swedish, so what? If necessary, that can be translated into English. With the renowned Anders Bagge (Roxen) in the producer’s seat, Vennersten’s musical language is universal. Seamlessly fitting in with the current trend for sophisticated, poppy R&B, this former Swedish Grammy-winner should have a bright future ahead.

Labelmates To Watch: U.S. soulster Lutricia McNeal, best-known for her pan-European hit “My Side Of Town”; Albin, featuring Pedda P (of Just D), who teams up with his brother Marcus for a set of witty blue-eyed soul; Swedish-language rapper Robert Blom

Artist: Antiloop

Album: “L.P.”

Label: Fluid/Stockholm

Distributor: Polydor in Europe including the U.K., Motor (Germany)

Publishing: Stockholm Songs, Sweden Music

Management: TBA

Booking Agent: EMA Telstar

Those who think techno-house music can’t be creative should space out with these sonic astronauts. On the rocket to stardom, the duo is now a PolyGram priority in Europe. They’ve got the quickness in common with their Swiss counterparts Yello. The single “In My Mind” — not only a hit on MTV, but also on Dutch video channel TMF and German Viva — is an experience better than going “around the world in one and a half hours in the space-lab.” It’s as imaginative as can be.

Labelmates To Watch: Peanut Planet, Earthbound, Ritchie M

Artist: Gessle

Album: “The World According To Gessle”

Label: Fundamental/EMI

Distributor: EMI

Publishing: Jimmy Fun Music

Management: D&K

Booking Agent: EMA Telstar

On his first English-language solo album, the male half of global chartbuster Roxette proves he is still one of the...
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bemember the summer of 1984? Not only was Prince painting the charts purple, but there was also a revival of so-called garage rock. Acid punk had returned, spearheaded by Sweden's Nomads. Well, the Hellsaints use the same high-energy fuel to keep their big guitars rocking sleazily. Legendary Ross "The Boss" Fumicello of U.S. outlaw the Dictators lends them a hand on this earth-shattering second album. Iggy Pop should be proud of such great apodes of bellhool rock.

**Labelmates To Watch:** Macabre "black metal" bands like the Morning, Mark Grynning and Lord Belah are to be found on House Of Kicks' imprint No Fashion.

**Labelmates To Watch:** Alternative rockers Backyard Babies; Honey Is Cool; Misery Loves Co, whose second album, "Not Like Them," is to be released via Earache Records in Europe.

**Labelmates To Watch:** Considered controversial by those who don't understand the thought-provoking lyrics, Clawfinger caused quite a stir with the single "Nigger" from its now-classic 1993 debut CD, "Deaf Dumb Blind." Whereas most funk-metal-lers stick to the obvious groovy guitar lick, these lad's happen to make music for the mind and the body. "Biggest & The Best," the first single off the third album, is a powerful punch in the face. Watch the video showing singer Zak Fell in the boxing ring.}

**Labelmates To Watch:** Apache Indian, Regina Lund, Capalsala, Zaki, Fatima Rainey

**Labelmates To Watch:** Soap actress Yasmine Garbi became a singer when one of her co-stars on the series—a guy
For the Money in Your Pocket
You Could Have a Grand

PRESENTS

WEEEPING WILLOWS
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The Trampolines

The pop group Trampolines have had a huge success with their debut album "Slylash" (138,000 copies sold). Now followed by a second album "The Trampolines". Their single "Waiting for you" was one of the most played songs in Japan summer -97.


Published by Ace Chrysalis Scandinavia AB

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The Trampolines

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Independent Records

STEADY STREAM OF SUCCESS

Continued from page 55

kronor by 3.75%, with total units sold thus far reaching 14.5 million, compared to 13.8 million for the same period of 1996, a 5% increase.

"This is historically a cyclical business, with small ups and downs, but now the competition in the leisure/entertainment sector has become fiercer. Also, the disposable income for a lot of Swedish youth is significantly lower, with unemployment rates up to 20%," notes Sten af Klingberg, managing director of Sony Music Sweden.

"Sweden is a flat market, an old and steady market, and that doesn’t mean we can rest on our laurels; we have to remain vigilant," says Sanji Tandan, managing director of Warner Music Sweden. That vigilance recently has led to the launch of a new organization called Svenska Skivbolag (Swedish Record Companies).

IMPROVING THE IMAGE

The aim of Svenska Skivbolaget is to put the spotlight on the CD as a desirable consumer purchase. The campaign is rather like those staged by the milk marketing board in the U.S. or the promotion for British pork in the U.K.

"It’s simply to say, ‘Look, we are here’–to increase awareness of us in the marketplace," says Rolf Nygren, the former managing director of EMI Music Sweden. (Nygren retired from his MD post at EMI Sweden Dec. 1, after 20 years, and is succeeded by Stefan Andreasson.)

Svenska Skivbolaget’s first campaign involved a series of radio spots with a very tongue-in-cheek take on some of Sweden’s tightly formatted commercial radio stations. The spots were the work of Whale member and media maverick Henrik Schyffert. The promotion fell rather short of its goal. Not wanting to see their own product satirized, some radio stations would not air some or all of the campaign spots.

The feeling among the Swedish record companies, however, is that commercial radio stations are broadening their playlists to include new artists suitable within their “classic-lace” formats, albeit on a modest level.

Further campaigns are already being planned, particularly to tie-in with the Swedish Grammy Awards early in 1998. This is an event with an already-high media focus, and Svenska Skivbolaget hopes to make it even more glamorous.

“Our hope is to regain the reputation that music had in Sweden as the perfect gift, which has been taken over by the flower industry. Records have become too small for deals, but whereas we don’t mean to tie-in with anything, we need to show the enormous variety this industry holds for all ages," observes Warner’s Tandan.

The strategy behind Svenska Skivbolaget is based on a very necessary spirit of cooperation in the industry, according to Hasse Breitholz, managing director of BMG Ariola Sweden.

“We might be very good as individual companies, but as a collective industry we have not been particularly impressive.”

SWEDISH EXPORTS

Even if Sweden has not had a true global smash this year—like Roxette, ABBA or Ace Of Base—the number of Swedish bands enjoying good sales abroad is remarkable.

Several of these acts have had an international success strategy. According to Swifty Sweden Music Sweden likes the confidence of the Swedish bands and their record companies to the Swedish sporting achievements in tennis and golf.

“Sweden is ranked at the world’s 15th-largest music market, with annual retail sales in 1996 of $402.6 million, according to the IFPI. Several new record companies have opened up in the past year to further sharpen the competition.

“It’s a healthy sign that so many new companies have started up. They are creating their own map and new strategies for success, which we majors can only gain from," says Breitholz at BMG.

One such new company is V2 Scandinavia. "Our brief was basically to open an office in 1987," says Helen McLaughlin, managing director of V2 Scandinavia. "But six months later, we are already releasing our first album by a Swedish artist, and there’s more to follow in the new year. The demos we receive are outstanding.

Initial fears that the interest in Swedish repertoire would simply be a passing fad are now a distant memory. Success brents success, and it is clear that Swedish artists are being heard in many countries and making deals for their hands all over the world. "No market is too small.

Continued on page 63

BILLBOARD SPOTLIGHT

BILLBOARD DECEMBER 13, 1997

Smaller labels with a clear niche in the market—be it classical, metal, alternative or compilations—have generally seen a steady, healthy fiscal year.

In the world of records, we have seen a number of smaller labels continue to do well in their respective niches.

Gaby, which majors can only gain from,” says Breitholz at BMG.

One such new company is V2 Scandinavia. "Our brief was basically to open an office in 1987," says Helen McLaughlin, managing director of V2 Scandinavia. "But six months later, we are already releasing our first album by a Swedish artist, and there’s more to follow in the new year. The demos we receive are outstanding.

Initial fears that the interest in Swedish repertoire would simply be a passing fad are now a distant memory. Success brents success, and it is clear that Swedish artists are being heard in many countries and making deals for their hands all over the world. "No market is too small.
Spice Girls are not Swedish!

...but plenty of talented artists, musicians, songwriters and producers are.

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EXPORT MUSIC SWEDEN (ExMS) is the music industry's own organization for co-ordinating efforts aimed at and two-way information with the international market-place. We will gladly help you find the right business partner.
TALENT SMORGASBORD
Continued from page 58

named Patrik Berggren—merely asked her to sing his songbook. She said, "Yes," which is also the title to her Dag Sundquist-produced album and first single. It's the kind of melodic song that echoes a great sense of pop history.

**Labelmates To Watch:** Alternative rockers Pineforest Crunch, fronted by lovely Miss Axa Eklund; Joey Tempest, ex-mainman of hard rockers Europe, who's now a bona fide singer/songwriter. His second solo album, "Azalea Place," recorded in Nashville with Tom Petty-producer Richard Dodd, proves his artistic growth.

**Artist:** Lena Jinnegren
**Album:** "These Are The Words"
**Label:** Pure Records
**Distributor:** Next Stop
**Publishing:** Sweden Music
**Management:** Tolle Svensson (Goldhead)
**Booking Agent:** TBA

Sometimes, listening to a batch of a singer/songwriter's tunes, one wonders how the creative process came about. Was she happy or sad? And why these arrangements? Through the informative booklet with the special edition of her debut album, Lena Jinnegren offers insight into her songs. Her first single, "Sometimes I Do," happens to be a country tune turned rocker, while the smoothly waltzing "Redwine" was originally last and fussy.

**Labelmates To Watch:** Commercial-house project Tellus (out on Tempo), singer/songwriter, Paula Hedvig (on Pure), trance compilation album series "Destination Goa" (on Why Not)

**Artist:** Solid Base
**Album:** "Finally"
**Label:** Remixed (Scandinavia), JVC Japan, Orbi/Virgin (GSA)
**Distributor:** SDS (Sweden), MBO (Norway), K-Tel (Finland), Mis Label (Denmark), JVC (Japan), Virgin (GSA)
**Publishing:** RemRec Songs
**Management:** Remixed
**Booking Agent:** Remixed Norway

Solid Base is one of the last of the Mohicans in the so-called Euro-dance genre, which is characterized by the standard lineup of a female singer (Isabelle) and a male rapper (Teo T) doing their thing on top of buzzing synths and a relentless beat. The album is full of happy sing-alongs, such as the single "You Never Know," which is triple-gold in Norway and gold in Finland.

**Labelmates To Watch:** Pop-dance project Sonic Dream whose new CD "Dustproof" is out in Scandinavia and debut album "Gravity" is released in the U.S. through EMI-distributed Interhit; Bobby Summer, a Latin pop-dance vocalist

**Artist:** Jennifer Brown
**Album:** "In My Garden"
**Label:** Rcrochet/RCA
**Distributor:** BMG
**Publishing:** Heavy Rotation, BMG, various
**Management:** Lifeline
**Booking Agent:** EMA Telstar

More romantic than most of her peers in the R&B ladies department, Jennifer Brown has it all: the voice, the looks and the repertoire of groovers and bittersweet ballads. She should make it as big as her labelmate Robyn, who's already enjoyed a U.S. breakthrough. But La Brown is big in Japan, where she respectively sold 250,000 copies of her 1994 debut album, "Giving You The Best," and 100,000 of her April 1997 follow-up, "In My Garden." The rest of the world is her next target.

**Labelmates To Watch:** Robyn, whose debut album, "Robyn Is Here," has been repackaged for the U.S., including one new track, "Show Me Love"; "rock chick" Louise Hoffsten, who has had three songs used on the U.S. TV series "Melrose Place," alternative Swedish-language rockers Kent, whose members currently are cutting a new version of their latest album, "Verkligen," in English

**Artist:** Sherlock
**Album:** "Made To Measure"
**Label:** Rooftop
**Distributor:** Edelpitch
**Publishing:** Copyright Control
**Management:** Magnus Krumlinde
**Booking Agent:** TBA

Don't expect to find a really blossoming English-language rap scene in the U.K. Sweden is the place to be—Stockholm, in general, and the Rooftop label, in particular. Much smoother than its illustrious labelmates Infinity Mass, Sherlock is the next rap outfit to watch. The most striking element in its musical approach is the use of an organ, which specifically works well on the album's closing track, "Resume (Outro)."

**Labelmates To Watch:** Edelpitch's broad roster boasts Infinite Mass, Goldmine, George and (for Sweden) Cooio and Scooter.

**Artist:** The Soundtrack Of Our Lives
**Album:** "Welcome To The Infant Freeway"
**Label:** Telegram
**Distributor:** Warner, Coalition Recordings U.K.
**Publishing:** Telegram, MCA
**Management:** Motor
**Booking Agent:** Motor, The Agency (U.K.)

With what you see is what you get. Seeing this group's startling video alongside the slightly psychotic rock single "Instant Repeater '97" is believing. The Soundtrack Of Our Lives is a riveting act consisting of three founding members of now-defunct legendary band Union Carbide Productions, including mainman Ebbot Lundberg; there's something of a strange, sometimes mor-
bid sense of humor to the otherwise unconventional rock of "Sooges-seed-Syd Barrett" proportions.

**Labelmates To Watch:** Bad Cash Quartet, Popsicle, Him Kersone.

**Artist:** Vacuum
**Album:** TBA
**Label:** Stockholm
**Distributor:** Polydor (Europe), Zomba (Holland)
**Publishing:** Stockholm, Sweden
**Management:** TBA
**Booking Agent:** Motor

I n true Monty Python fashion of "Spot the loony!" that madman at the front of Vacuum is Alexander Bard, formerly with outrageous Army Of Lovers. Back with his new band, all the absurdity has been left fully intact—musically, lyrically and visually. "I Breathe"—taken off Vacuum's Scandinavian-only debut album, "The Plutonium Cathedral," is a great single of pop and dance, like the Pet Shop Boys or Dubstar. A top 10 sales hit in Italy and on hot rotation on MTV South, it will be featured on the new, as yet untitled, CD.

**Labelmates To Watch:** International hitmakers the Cardigans; "King Of Euro" E-Type; Stakka Bo, Sweden's answer to Stereo MC's; dance pioneers Lucky People Center; Robin Cook

**Artist:** Titiy
**Album:** "Extended"
**Label:** Superstudio Orange/Diesel Music
**Distributor:** Warner Music
**Publishing:** P&C Superstudio Orange
**Management:** TBA
**Booking Agent:** EMA Telsar

O ne wonders how they do it! For a country with a population of only 9 million, Sweden boasts a disproportionately large amount of top female R&B singers. Titiy deserves due credit for having helped pioneer the field. Unlike the rest, she is already three albums deep into her career. The first two—"Titiy" and "This Is Titiy"—both went gold. The new CD, "Extended," shows her progression as a balladeer, as well as through tracks like "Mistaken" and "Two Gether." The single "Before The Day" is a little more uptempo.

**Labelmates To Watch:** Eagle-Eye Cherry. Check out the debut album "Desireless," which so far has spawned one massive radio hit, "Save Tonight," on national P3.

**Artists:** Maarja
**Album:** "First In Line"
**Label:** Universal, Toco in Netherlands and Southeast Asia
**Publishing:** Peermusic, EMI
**Management:** TBA
**Booking Agent:** TBA

A lthough only 16 years old, Estonian Maarja is hardly a newcomer on the international scene. With already two appearances at the Eurovision Song Contest under her belt, she's almost a veteran. Both times at the Eurovision event—in Oslo last year and in Dublin this year—she finished within the top 10. What would've happened if she'd sung the title track off her surprisingly mature pop debut CD? Toco in Belgium is handling the project in the Netherlands and Southeast Asia. Negotiations have already begun for Maarja's signing in the U.S., and international word of the artist is spreading via a savvy internet campaign at www.marja.com.

**Labelmates To Watch:** Petrus (ex-Basic Element), whose debut CD, "Trust Them Pay," is a cross-genre rap production including cover versions of Roxette's "Listen To Your Heart" (a radio hit on national P3) and T'Pau's "China In Your Hands"

**Artist:** The Mertymakers
**Album:** "Brigol"
**Label:** Virgin
**Distributor:** Virgin/EMI
**Publishing:** Merry Songs, Misty
**Management:** TBA
**Booking Agent:** TBA

S weden is known for great melodic pop bands. A multitude of radio stations, from modern rock to AC, should add the Mertymakers to their playlists. These masters of pop tracked down singer drummer Andy Sturmer (ex-Jellyfish) through the Internet. Sturmer ended up playing drums on this whole album and co-producing four tracks. The members are pop aficionados, and the intro to "April's Fool" is a funny take on ABBA's "Money, Money, Money." International releases are planned for Japan (Toshiba EMI, Dec. 10) and throughout Europe in late January.

**Labelmates To Watch:** Weeping Willows, classic American rock sounds with a lounge-core twist, licensed from Grand Recordings; pop-dance provider Melodie MC, who finds diva Jocelyn Brown next to him on his new album, "The Ultimate Experience"; Consoul, Sweden's variation on Take That boys bands.

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**STEADY STREAM OF SUCCESS**

Continued from page 60

for us—be it Romania, Saudi Arabia or Uruguay—and no record is ever really dead. You can always get a new chance in a new country."

MNW's publishing arm, meanwhile, has a deal with EMI Music Publishing Scandinavia for EMI to administer MNW's back catalog worldwide, outside the Nordic territories, Japan and China, for such artists as Melony, Cinnamon (who are signed to Island Records in the U.S.) and This Perfect Day.

Publishers, as well as record companies, are in the forefront of artist development in Sweden. For example, Air Chrysalis Scandinavia already has signed U.S. airplay for Baxter, the drum'n'bass/alternative rock trio fronted by former Salt vocalist Nina Rambley. A deal for a U.S. debut album is imminent. MCA Music Scandinavia signed Cue, which has had a No. 1 hit with the single "Burnin'" and also has been working with the likes of Meja, Stina Nordenstam, Papa Dee, Popsicle and others.

While Sweden in recent years has known (with the exception of Roxette) as a source of such dance acts as Rob N' Raz, Papa Dee, Stakka Bo, Army Of Lovers, Ace Of Base and Dr Alban, the field has broadened to include everything from metal to pop to underground dance, with acts such as Fireside, Hellacopters, Ebba Forsberg, Antiloop and Vacuum, to name but a few.

In Sweden, with its long-established community of record labels, promoters and music publishers, there traditionally has never been a need for professional managers. However, the market's lack of management talent is seen as a notable shortcoming as an increasing number of bands sell abroad.

This is another challenge that the industry has joined forces to meet, creating a new management organization called Lineline, under the umbrella of promoter EMA-Telsar. Some see the Swedish style of management, on an executive level, as the next important Swedish export.

"We are steeped in a particular tradition of work ethics, from Ingar Kamprad [IKEA] to Percy Barnevik [Asea Brown Boveri]," says BMG's Breitholz, citing two of Sweden's best-known global companies. "We stay away from hype and stick to what's solid."

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**JOY TO THE WORLD!**

**SONET GRAMMOPHON - POLAR - STOCKHOLM RECORDS**

**YET ANOTHER PROMISING YEAR WITH STOCKHOLM LABEL GROUP:**

The Cardigans, Stakka Bo, Vacuum, E-Type, Speaker, Antikoos, Robin Cook, Joey Tempert, Nordman, ABBA, Prefrence Crunch, Wille, Sulph, Popsicle, Björn, Johan, Bass, American Lovers.

**STOCKHOLM LABEL GROUP**

a PolyGram company
Local Vid Shows Prove Sales Potential
Retail Partnerships Pay Off For Programs, Stores

BY SHARON STEINBACH

NEW YORK—Although record-label video departments put the most stock in getting airplay on MTV, VH1, BET, and the Box, these channels are not the only music video outlets influencing record sales.

Their retail impact is supplemented by local and regional video clips throughout the country, which, over time, have struggled to receive credit for influencing music sales, especially for artists who can't get support from the larger channels or radio.

While the audience reach of these shows may not equal the national outlets, in order to survive and qualify for ad support, many clip programmers have linked with their area record stores, coming to the table with results that can't be ignored in terms of the bottom line.

Kevin Ferdi, producer of Newark, N.J.-based "PowerPlay" (this year's Billboard Music Video Awards winner for best local/regional show in the pop/rock category), recently partnered in a mutual cross-promotional alliance with Compact Discs in nearby North Arlington and Westfield, which resulted in both a higher show profile and an increase in music buyers. A loop of the show is seen on four monitors in the North Arlington store, while "PowerPlay" signage tops a prime-positioned rack containing a discounted top-20 selection of CDs, updated each month.

According to Ferdi, "What we find is that what the [music] distributors are pushing in terms of priorities are the same as the video industry. What [Compact Discs] has to do with and that the clips I'm programming are somewhat the same."

The store also sends out a monthly newsletter to customers who have bought a CD within the previous three months. This offers a discount coupon for purchases while informing customers of new releases, contests, promotions, and in-store appearances taking place in conjunction with "PowerPlay." Label ad spots airing on the show are tagged with the store's name, while appropriate videos are programmed to enhance viewer interest in co-sponsored acts.

"Because of this collaboration, we were able to give away a pair of Rolling Stones tickets for about $25 million entry forms found in the newsletter," says Ferdi.

Nardini, a self-proclaimed "numbers man," claims that "sales have been escalating, with a 9% increase between the two stores in the first month. Sales in North Arlington were up 22% in the third month."

The co-promotion strategy also helps rejuvenate album sales after a set has peaked. One such example is Luscious Jackson's latest album. "Luscious Jackson sales exploded following a summer promotion. After moving only three units of the act's CD in June and July, 26 pieces moved in August due to a push in the newsletter, video play, promotion on "PowerPlay" and display placement," says Nardini.

Order movement also resulted from an in-store appearance by blues guitarist Robben Ford, who didn't have a new video to support his album. In October, Ford signed autographs, met with fans, and gave away a guitar from his own collection at the North Arlington outlet. Footage shot by "PowerPlay" from the appearance was featured on the show.

"We first tried this with a lesser-known artist to test it out. We would like to accomplish this monthly," says Ferdi. An elaborate sound stage is being built to accommodate live performances.

"PowerPlay," which airs in more than 30 markets to a potential 20 million broadcast and cable viewers, is increasing its two-hour programming in New Jersey via CTN cable systems by three hours in order to offer viewers even more focused coverage of area music, events, and the Compact Discs store.

Boston-based "Rage," which airs a half-hour loop months later in markets where viewers via UPN affiliate WSBK, has been associated with Tower Records since 1996. Producer Paul Cardelli, who believes "Rage" was the first to set up a major retail tie-in, has the show "(Continued on next page)"

Major Players Emerging In Online Retail Scene

BY DOUG REECE

LOS ANGELES—While online record retailing is being widely hailed as a means of expanding the overall album sales pie, those who haven't been aggressive enough to carve out their share of this new market may be caught holding nothing but empty inventory, according to experts and industry executives.

Major online retailers CDnow and Music Boulevard have moved quickly to be major players in the newly trafficked areas and align with major Internet players.

In recent months, one major online retailer, who's name is being left out for the time being, has made key decisions early on that will prosper in the future.

"If you'll say would there be, is this beachfront property and only so much available," says Rosen. "It's already been taken. Let's go get it! Who's making the moves to grab it right while they can?"

The bottom line is building your brand, positioning, and ultimately, market share," he adds.

"Whoever have that market share are going to be the key players. In every business, people are making these kinds of moves, and it's really just about figuring out how to get real estate, which the aggregators are, and how to block out the competition."

Local structures, too, are dictating the boundaries of opportunity in Internet sales.

With the costs of providing up-to-date technology and data-gathering interests by buying access to major sites, Rosen says, the days of online empires built from base operations are limited.

"To really make a move into Internet space, you need a substantial amount of financial resources," he says. "It's not as simple as it was three years ago, when you could just decide you were going to build a [Web] site. There's no more site and still sell records. If someone wants to enter this business and be competitive, I think they have to start with $100 million."

Still, many traditional retailers interviewed for this study are not fearful of getting cut out of online profits.

Bob Roberts, the acting VP of marketing for North Canton, Ohio-based Camelot Music, says sales at www.camelotmusic.com have been strong in spite of the fact that the site has mainly been used as a means of brand-name building and informing customers. (Continued on next page)
The worth of traditional stores, he says, bolsters and feeds its online activity. "When physical stores and 35 years of history is obviously very significant, and we feel that those people that have both physical retail locations as well as Web sites—and I don’t care what business we’re talking about—will have a significant amount of leverage over a solely online retailer," says Roberts.

BOB DOUGLAS, VP of purchasing for HMV Record Stores, says, "I’ve always been reluctant to and never have sold real estate. We’ve always tied it in with advertising support. We have not taken that approach of some of our customers, who believe customers are driven by what’s in front of them." But most merchants feel that the proper positioning of products is an enticement to buy, especially during the crucial holiday season, when shoppers are looking for the right CDs as gifts for parents, friends, spouses, and siblings.

"The males most likely to be persuaded by store displays are those aged 35 to 44 (16.1% listed the factor), while for females it was the 45-54 who named in-store visibility most often (16.9%). That might be because these middle-agers are less likely to listen to music on the radio or watch music videos. Store setups also seem to attract more highly educated consumers than others. The highest percentage naming in-store visibility (16.9%) had advanced degrees.

When the results were broken out according to region, it was the Mountain West that held the greatest percentage of consumers influenced by the merchandising in stores (16.9%). Strategic also correlated the findings with the radio formats that people listen to. Classical radio fans were overwhelmingly seduced by store positioning of product (33.9%). On the other end of the scale, listeners of the jazz/AC format were the least likely (7.2%) to be swayed by displays.

Because consumers who buy singles tend to be avid listeners of radio, it is not surprising that singles purchasers are less likely than the average consumer to learn about new releases in the stores (11.5%).

And, when record club members were looked at, only 8.7% said they found out about the last album they bought by seeing it in a store. Some could see this as evidence that those who buy from clubs don’t purchase from stores, while others could view the glass as half full and say the figure shows that those who buy by mail do in fact patronize the record shops.

The bottom line is building your brand, positioning, and, ultimately, market share— is a disc. However, another traditional retail source who requested anonymity does not believe such entities as CDNow or N2K pose an immediate threat to stores.

"Comparing [traditional retail and online retail] is like comparing apples and oranges," says the source. "I haven’t seen enough information to suggest that one is taking from the other, because people who purchase online don’t usually purchase at regular retail stores.

While forecasts for new online music retail ventures may be great, it’s not stopping some from entering the business. AltVideos (www.altvideos.com), for example, plans to add its retail outlet, AltStore, to its existing online music video streaming channel in January (Billboard, Dec. 6).

Meanwhile, companies like Orange, Calif.-based swing music specialty company Amazon.com, who insists that, much like traditional record retailing, there will always be space for specialty stores.

Repeat customer Gabby Castellana says the company, which began its Web site more than a year ago to support the store’s CDs, now orders a title a week to maintain a clientele that is unlikely to defect to larger online retailers.

"There is still room for the niche thing online, just like there’s room for indie labels and distributors," says Castellana. "I’m not in competition with those bigger companies, because they aren’t doing what we’re doing and probably don’t have the resources to try to work cross paths with each other.

REAL NETWORKS, an Internet broadcasting company, went public with an offering of 3 million shares at $12.50 each, raising $37.5 million. The stock jumped 48% to close at $17.97 in its first day of trading. The company, which broadcasts content over World Wide Web sites through its RealAudio software, posted a net loss of $3.8 million in 1996 on $14 million in revenue.

SPEAKS’s report of a net loss of $262,000 on revenue of $14.2 million in the first fiscal quarter which ended Oct. 31, compared with a loss of $821,000 on $15.8 million in revenue in the same period a year ago. Revenue was down because of one-time operational expenses and, some say, lost market share as a result.

Says one source from an online retail entity, “Look at what happens on the Internet! They were just two years ago. It was all those tiny sites and James’ or Mary’s Web page. Then corporate America started sniffing around. Everything blew up and went nuts. Had stores like Tower not been so lax early on, it would have been a lot more difficult for us to get as established as we were.”

The problem in translating a brand to the Internet, says Delhagen, may be a general absence of consumer loyalty toward music stores.

"Of all the [retail] categories I can think of, records are anti-least attached to record-store brands," he says. "A disc is a disc and a CD has to beavoided by store displays are those aged 35 to 44 (16.1% listed the factor), while for females it was the 45-54 who named in-store visibility most often (16.9%). That might be because these middle-agers are less likely to listen to music on the radio or watch music videos. Store setups also seem to attract more highly educated consumers than others. The highest percentage naming in-store visibility (16.9%) had advanced degrees.

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Beginning in January, HMV, a primary champion of allowing individual stores to buy their own product, will have the purchasing staff in its Stamford, Conn., headquarters buy all major new releases. But don't dare use the "c" word (centralized) to describe the new purchasing approach within earshot of Bob Douglas, VP of purchasing for the 16-unit chain. Douglas says that the move was designed "to create some efficiency in our store operations without changing the philosophy of HMV, which will always be decentralized management. Our stores will continue to have accountability for inventory and tailoring their range to meet the local environment."

He points out that the company is now in a centralized warehouse that stores will continue to be drop-shipped. Also, reorder levels will be placed at the store level, he says.

Nonetheless, the change was made to achieve several objectives, according to Douglas. "We want to get consistency of buying to take advantage of discounts available, and we want to leverage our purchasing power to get as many ad dollars as possible," he says.

The change will also benefit customers, as it will free up store employees' time so that they can more effectively sell to shoppers and improve merchandising presentation.

During the week of Nov. 17, three major accounts—Blockbuster, Music, Target, and Musicland—made the rounds of the majors in New York. Blockbuster brought around its new music team, now headed by Dean Wilson, senior VP/general merchandise manager, with Cindy Barr serving as VP of music merchandising, Curt Andrews as VP of product merchandising and promotions, and Renee Geddis as director of product promotions. According to sources who attended the meeting, Blockbuster Video will reduce its music exposure. It had put about 300-400 titles in all of the rental stores and then upped titles to nearly 2,000 in some 800 stores. Most of the latter stores will be rolled back to the 300-to-400-title level, according to sources. Sources also report that Blockbuster will stop buying classic music directly from the majors and will turn to Valley Record Distributors.

In other Blockbuster news, the Dallas-based company apparently has hired a headhunter to search for a president to head up the Blockbuster Music chain, reliable sources tell Retail Track. Over the past six months, Blockbuster Entertainment is said to have explored a number of options for its Blockbuster Music operation, including having informal discussions with other music chains about possible mergers, sources say. But it hasn't dropped the chain and put out a "book" on the street. In looking for a president, it's clear that Blockbuster Entertainment is preparing for all contingencies.

Meanwhile, Target, which runs 800 discount department stores, was in town to talk about, among other things, its new children's departments, which are located adjacent to the music and video departments. The children's departments will carry video, audio, and books, according to label executives who attended meetings with the Minneapolis-based chain.

As for Musicland, the chain's marketing team was in town to talk about upcoming plans, including cross-promotions with Pepsi and Sears slated for next year. The chain's projects, as laid out at the meetings, received high marks from sources.

\[\text{DISNEY}\\\text{WALT DISNEY'S}\\\text{ALICE IN WONDERLAND}\\\text{WALT DISNEY'S}\\\text{PETER PAN}\\\text{WALT DISNEY'S}\\\text{SNOW WHITE and the Seven Dwarfs}\]

\[\text{Introducing Three New Additions to Walt Disney Records Classic Soundtrack Series.}\\\text{(Walt Disney's Alice in Wonderland) (Walt Disney's Peter Pan) (Walt Disney's Snow White and the Seven Dwarfs)}\]

\[\text{Timeless Treasures to Collect and Enjoy.}\\\text{Each of these musical keepsakes is digitally remastered with complete lyrics and beautiful artwork that captures favorite movie moments.}\\\text{Be sure to keep all 10 Classic Soundtrack Series titles in stock so consumers can collect the entire line.}\\\text{Available February 3, 1998.}\\\text{Share the music of Disney at our website: http://www.disney.com/WaltDisneyRecords}\]
Revenant Set Shows Reverence For Early Folkie Boggs

What's Up, Dock? No reissue released this year was more important than Smithsonian Folkways' "Anthology Of American Folk Music," Harry Smith's rich 1952 compendium of 1927-32 commercial recordings (Billboard, June 21).

On Jan. 20, guitarist John Fahey's Nashville-based label Revenant Records will release a set that will effectively piggyback the success of the "Anthology" reissue: "Country Blues: Complete Early Recordings (1927-29)," a comprehensive, lavishly packaged collection devoted to the first works of banjo/vocalist Dock Boggs.

Modern listeners—including a new generation of folklorists and folk musicians—first encountered Boggs on Smith's "Anthology," which included two stunning 1927 sides, "Sugar Baby" and "Country Blues," among its 84 selections. Even today the effect of his music is startling: Boggs boasted a voice so astringent it could probably clean a wound, and his banjo work for which he invented the conventional clawhammer attacks for a bluesy stream of guitar-like single notes, was a striking anomaly for its day. His songs—full of drunkeness, wrenched love, and impending doom—were as unsettling as any on Smith's compilation.

As was his wont, Smith offered scant biographical information about Boggs. According to later sources, he was born Moran Lee Boggs in 1896 in the coal mining town of West Norton, Va. Though he pursued music as a youth, learning what he could from local black musicians, he recorded only 12 commercial sides, eight for Brunswick in 1927 and four for Lomax Ace in 1929.

At the insistence of his wife, Boggs gave up music and went back to mining. More than 30 years after he first entered the studio, he wasrediscovered during the '60s folk revival; he appeared at several prestigious folk festivals and recorded two albums for Folkways, which released an album of interviews with Boggs by folklorist/musician Mike Seeger, before his death in 1971.

Just as the original release of Smith's "Anthology" helped ignite a wave of interest in the long-hidden artists on the set during the '60s, Smithsonian Folkways' popular reissue may be performing the same feat in the '90s. By any measure, the re-release has been a smash hit: Revenant label manager Alan Backlund estimates that the "Anthology" will hit sales of 30,000 units—an incredible feat, considering that the six-CD set is retailing in the $65-$75 range.

Fahey, who calls Boggs a "major, major talent" in the notes he contributed to the "Anthology" release, felt the time was right for a reissue of the banjo player's original sides, previously released on an LP on Folkways' subsidiary RBF (and recently available only as a custom-burned CD from Smithsonian Folkways).

Boggs has distinguished itself in its first year of existence with reissues of what Fahey calls "raw music" by such diverse talents as guitarist/experimentalist Derek Bailey, avant-garde jazz pianist Cecil Taylor, bluegrass giants the Stanley Brothers, and Ohio blues/punk duo the Bassholes, as well as a stellar collection of prewar gospel blues, "American Primitive Vol. 1." But it plans to outdo itself with Boggs release, the packaging of which may equal that of the lavish "Anthology.

"Country Blues" will be released in a hard-bound package containing a 64-page book with rare photos and liner notes by critics Greil Marcus (including his chapter on Boggs from his current book, "Invisible Republic", which also dwells deeply on the "Anthology"), Jon Pankake, and Charles Wolfe.

The 21-track disc will include Boggs' 12 original recordings, five previously unreleased alternate takes of his Lomax Ace sides, and four tracks by Boggs' Virginia contemporaries Bill Sheep and Hayes Mother. The music is simply splendid and a textbook example of the way in which the styles of whitehillbilly musicians and black bluesmen crashed into each other with rewarding results.

"Country Blues"—which, like the "Anthology," is distributed by Koch International—should be warmly received by listeners who found the "Anthology" a revelation. And Revenant is already plotting a sequel of sorts: Among the label's forthcoming releases is "King Of The Clawhammer Banjo," a set devoted to another "Anthology" talent, Kentucky picker Buck Kazee.

Flag Waving: Before there was "insurgent country," "alt.country," a twodecade-long scene, or even Uncle Tupelo, there was Freakwater.

On Jan. 20, the wonderful neo-country band, fronted by vocalists Janet Beveridge Bean and Catherine Ann Irwin, will release their fifth album, "Springtime," on Chicago's Thrill Jockey Records. The group, which released its first album in 1988, was well ahead of the legions of contemporary alt.country trend-hoppers.

Bean confesses that she finds her group's venerated position among the all-country crowd odd: "It's this weird place to be."

Chicago-based Bean (who also plays in the decade-old rock band Eleventh Dream Day with her husband, Rick Rizzo) and her Louisville, Ky-based partner Irwin have known each other since they were teenagers, when they first irreverently dipped into country music.

"Catherine had always had a strong background in English folk music and Irish folk music," Bean recalls. "Then the Carter Family, her family brought that in... Catherine was incredibly influenced by [bluegrass performer] Hazel Dickens."

Bean adds, "We were both punk rock kids back in 1980, playing in punk rock bands. We started singing these Tammy Wynette songs in her apartment..."

These first droll stabs at country and bluegrass eventually metamorphosed into a mature style drawing on classic covers and authentic-sounding originals, mostly penned by Irwin. "Springtime" is the first Freakwater album comprising totally original material and contains such standout tunes as "Louisville Lip," a mournful homage to Irwin's fellow Louisvillian Muhammad Ali; the biting "One Big Union;" and the affecting ballad "Lorraine."

Today, Bean has little patience with come-lately alt.country outfits that take a less-than-devout approach to the music. "I certainly don't have a whole lot of interest in or respect for bands that take bluegrass and turn it into a joke phenomenon," she says. "When that sort of attitude prevails... I feel that to be just awful, just dreadful, sheer mockery."

Freakwater's repertoire among the new country bands led Steve Earle's WEA-distributed label, E Squared, to woo the act last year. But Bean and Irwin—who have released two other albums on Thrill Jockey, which also reissued their 1991 album, "Dancing Under Water," earlier this year—opted to stay among the indies.

"The industry generally looks for people they can figure out how to handle," Bean says. "I think they had trouble with us, with the Steve Earle thing."

Now approaching its ninth year of existence, Freakwater continues to appeal to a diverse audience. Bean says with a laugh, "We got this great letter [from someone in Ohio]... He said we were his favorite band, even more than Motorhead."

Freakwater, which also includes longtime bassist David Gay and ex-Wilco multi-instrumentalist Max Konrad Johnson, will tour the Midwest, East, and Southeast Feb. 4-24, then hit the West Coast March 1-9.
The "JBTV" display at the Crow's Nest Music store in Chicago. Pictured above is show host Jerry Bryant.

Artist Robben Ford's in-store appearance at the Compact Disc Den in North Arlington, N.J., was taped for the video show "PowerPlay," which is owned and programmed by Kevin Ferd. Pictured, from left, are Tony Nardini, owner, Compact Disc Den; Ford; and Jon Vainhala, product manager, GRP Records.

We tell people to go to the store to get posters or a movie pass. We take an artist into the store and shoot them and use the footage for the show. The indie stores struggle the same way we do, like with getting product from the major acts. A lot of times these guys have to wait. People will come in and ask for something after they saw a particular video or heard an artist's name in [the market]. We can be on something six weeks before hit radio will pick it up. Then radio will say it's brand new, but we've already been on this thing. We've calls from record labels and they compare SoundScan to radio play and video play and can tell who's effective and who's not. That tells the truth.

Approaching two years on the air, "Philthy Rhythm & Rock," produced by Jerry Leazer, has ties with two of the larger stores in Center City, Pa., Armand's and Phillips, the latter having 20 TV sets that play the show. Also, flows to promote the show go into customers' bags, while the show and stores co-promote artist appearances. "We tape some of the customers with the artists, and people see themselves on TV creating a positive environment for the show and store," says Leazer.

New Leazer has immersed himself in his own retail concerns. He has set up a sales outlet through the Internet that allows every title from the store to be purchased. More recently, Leazer opened his own retail store, also called Philthy Rhythm & Rock.

The "two-hour show" which reaches 125,000 households via Cable, soon to increase with the addition of Greater Media Cable, is an advertising vehicle for the store. Our sponsors each agree: After each video there will be a 15-second spot for the store to tell the viewers what urban radio doesn't.

The store's cashier stand incorporates a TV set, and it continually plays the show in addition to monitors that face the street.

"We're not concentrating on retail instead of the station," says Leazer, "because the symbiotic relationship. I'm disgruntled with what I consider lack of support from the labels. I don't think anyone has a grasp on the fact that they still need energetic effect. There are some promotion people more adept at it than others and that's why we do what we do. There are people trying to get a better grip in terms of their investment. Anyone working with us gets a lot of bang for their buck."

While the most common co-ventures between shows and retailers consist of monitor displays, specially placed CD racks, co-promoted-in-store appearances and performances, and store tags on ad spots, programmers additionally influence music sales through such added-value elements as printed materials, Web sites, contests, and more.

The show also co-promotes in-store appearances and performances. "Rage" sells them up and promotes them on the show, then tapes them and runs them on the program. These appearances can bring in 600 in Door fans, or in Marilyn Manson's case, many hundreds, according to Carcich.

At the record stores in Costa Mesa, Calif., which is known as Tower at the Lab, sales are increasing through an association with "Are-Oh-Vee," a weekly alternative rock show reaching the entire Los Angeles market via broadcast commercial station KDOC. Producer Scott Barrett reports, "When a label buys an ad on the show, we'll tag the spot as available at Tower at the Lab, and the album will be put in an "Are-Oh-Vee" rack. We'll set up a label to give away CDs at the show, and it's a symbiotic relationship. We're not concentrating in one market, in one store, or in Marilyn Manson's case, many hundreds, according to Carcich.

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

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**Billboard's 1998 International Buyer's Guide**

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**Top Pop® Catalog Albums**

**DECEMBER 13, 1997**

**COMPILATION PRINTED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ABC SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY JAMEY MCINTIRE.**

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Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sales indicated by a numerical following the symbol. Only LPs available is noted. Most tape prices, and CD prices, are equivalent, are priced from wholesale prices. Indicates past or present Hotbeater title.
Web Sites Give Vids Promom Push
Online Efforts Supplement Holiday Marketing

BY STEVE TRAUMAN

NEW YORK—The twin have met. Last year, Hollywood and the Internet knew each other only slightly. This year, the studios are tying a firm knot in a relationship that introduces World Wide Web sites to every phase of self-through marketing during the holiday season (Billboard, Dec. 6).

For look-at home hit "Liar, Liar," Universal Studios Home Video combined traditional and online elements for a major promotional campaign, says senior VP of marketing Jim Katz. Tied into USA Network's Up All Night, a special sweepsweepstakes with Internet or mail-in entries. It offers as a grand prize a four-night, five-day trip for two to Honolulu. To spike interest, Universal has a dedicated Web site for special footage, interactive chats, and trivia contest, among other elements.

Nestled for "The Lost World: Jurassic Park," which reached stores in November, started running Aug. 11 on another site. "We were fully operational in that nine-week store-date and have integrated some of the best elements from the theatrical site that produced a record number of hits since its launch a year ago," Katz says. Among the attractions: a virtual tour of the Jurassic Park seen on the big screen.

"We look at online marketing to support different elements of what we're trying to do," Katz continues. "The prime goal is get more people to visit the site and find out what's going on, and we see the Web site as an increasingly important part of our home video program."When "The Lost World" reached stores Nov. 4, Universal had in place a massive marketing and promotional campaign that included "Tropicana," "Pure Premium and Discover Card, whose Web site is hot-linked to Universal's "Tropicana," which is offering a $5 mail-in rebate and a sweepsweepstakes with a Hawaiian vacation as the grand prize, "is an ideal partners," says marketing director Steve Bellach. "We have [promotional materials] in more than 7,600 retail outlets."

Every time consumers use their Discover Card from Nov. 1 through Dec. 31, or apply for one, they get an automatic entry into another "Lost World" sweepsweepstakes, which delivers a trip to Hollywood plus other prizes. Billing sweepsweepstakes will promote the offers. Discover Card is also using dinosaur expert "Dino Don" Lessum as its spokesman for the promotion.

20th Century Fox Home Entertainment's marketing director Kathy Barton says the direct-to-video "Casper, A Spirited Beginning" had a dedicated area on the Foxhome.com site that has already generated 80,000-plus hits. Underlining the web of promotional relationships, the site is home to partners Benton Martin, Reel Video, Chocula cereal, and Mondo Fruit Drinks. It's Boston Market's first national movie effort.

"The whole interface for our 'Casper' Web site is based on the Appleget mansion," Barton explains. "Visitors can travel in a 360-degree image map for information on the cast and characters, go behind the scenes of the video, and enjoy a lot of 'Quicktime' clips of the film and stunts. Kids will be able to send an 'invisible' message to a friend, like an E-mail with invisible ink, with a special decoding ring.

"I think the online marketing opportunities for home video are tremendous," Barton emphasizes. "The key is how to position each property to maximize the effect. There have to be different approaches for 'Casper,' a 'Grandpa' or a theatrical example. These new [Internet] medium allows us to immerse the consumer in the film, so we'll give him files to download and let them why they want to buy it, along with companion music, books, or games."

Warner Home Video's "Batman & Robin" has been immersed in a West-oriented marketing campaign since its Oct. 21 release. The joint promotion with Warner Bros. Records is our first national tie-in for home video," notes marketing VP Mark Horak. "The hit film's video/CD offer this spring was account-specific and showed us the cross-merchandising potential. We think there's a lot of great synergy between the products."

The Internet is integral to nearly every marketing tactic. Duracell Burt Reiner is particularly bullish on its tie-in, offering a $5 rebate with the purchase of four battery packages. "We dropped the first of two FSIs [free-standing inserts] in 4.9 million Sunday newspaper Oct. 26 and will repeat the FSI on Dec. 7," says Kim Hull, D.VD product manager. "The entire promotion is featured on our Web site through the holiday season."

No stranger to video, Duracell had worked with Disney on "The Nightmare Before Christmas" several years ago. Hull says the promotion "reminded us of the National Hockey League in 1996. "'Batman & Robin' has gotten the best response for participation from our partners, and we've got a pretty good production, and our mail-in offers for a collector's series of three 'Batman & Robin' phone cards," says Hull.Horak notes that is hot-linked to the Warner Home Video Web site that went up in early October, Horak notes.

"We have tried to include the most appropriate elements from the Warner Bros. theatrical site, including an interactive quiz."

The Apple Computer sweepsweepstakes, promoted at more than 3,000 retail locations through an interactive consumer demo, offers a $2,500 multimedia system as the grand prize. "We're particularly anxious to see how positive responses are via the Web site," Horak says.

There are near-endless opportunities the Internet offers for all titles, including Warner's expanding Family Entertainment catalog, he says, "Online marketing is still new to us, but we'll be expanding our efforts as consumers become more comfortable."

LIVE Thrives Through DVD Releases, Strong Sales Of Christmas Faves

AVED AND LOVING IT: Live Entertainment has had its share of bumpy moments, rough enough to nearly sink the company. The waters are bracing these days, thanks to a strong self-market for its Christmas perennial, and a newcomer, DVD. LIVE committed early and often to the format and, says executive VP of sales Jeffrey Fink, the effort has paid off.

Fink estimates he's shipped more than 350,000 copies of his first 12 releases. Universal and Disney, still wet behind the ears in D Vaughan, have that to look forward to, in the 25th Century Fox and Paramount, the last holihgays, but there isn't much to worry about there. Counting reorders, LIVE's Arnold Schwarzenegger duo—"Terminator 2" and "Total Recall"—and "Stargate" are in the 50,000-unit range and climbing.

A lot of this is pipeline fill, but—as the reorders will attest—people are buying. "The actual sales rate of our product to consumers is probably in the range of 30%-40%," says Fink. "LIVE, delivered four more titles in November, including "Platoon" and "An American Werewolf in London," and soon moves to a schedule of two to three DVD releases monthly. "We have a strong library," he adds.

Next year, DVD and VHS go day-and-date: "We will be in January and "February," he says. Fink otherwise does not reveal what he has in the pipeline for 1999. Among the older titles refurbished for DVD and its 10th anniversary is "Dirty Dancing," one of the high points of the Vestron Video catalog that LIVE acquired several years ago. Fink says the $24.98 DVD edition is doing "fairly well."

At 25,000 units, that's a fraction of the VHS activity that Fink believes will reach 500,000 copies. The most popular of several different newly remastered versions is a widescreen cassette at $19.98, estimated at 200 units. LIVE's other cash cows are Christmas cartoons, including "Rudolph The Red-Nosed Reindeer" and "The Little Drummer Boy," expected to deliver 3.5 million copies this year for a total of 15 million-18 million.

But the herd will be jinking elsewhere in 1998. Noting the success of the "Kevin the Bear" give-away, Fink and our mail-in offers for a collector's series of three 'Batman & Robin' phone cards," says Hull.Horak notes that is hot-linked to the Warner Home Video Web site that went up in early October, Horak notes.

"We have tried to include the most appropriate elements from the Warner Bros. theatrical site, including an interactive quiz."

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ON THE MOVE: Salvador Craparotta has been named executive vp of sales and marketing for Rank Video Services America in Deerfield, III. Craparotta was cofounder/president of V&A, a fulfillment company, Rank acquired in April. V/A's Greg Van Howe is now Rank's distribution VP.
Top Video Sales

**Top Video Sales**

**COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

**音乐**

**No. 1**

1 1 4

**THE LAST WORLDS: JURASSIC PARK**

Universal Studios Home Video 83308

Jeff Goldblum Richard Attenborough

1997 PG 13 $23.88

**2**

2 6 3

**BATMAN & ROBIN**

Warner Home Video 16500

George Clooney Arnold Schwarzenegger

1997 PG 13 $22.97

**3**

3 4 1

**STAR TREK: FIRST CONTACT**

Paramount Home Video 32797

Patrick Stewart Jonathan Pakes

1996 PG $14.95

**4**

4 5 4

**JINGLE ALL THE WAY**

FoxVideo 4152

Arnold Schwarzenegger Bob Saget

1996 PG $19.98

**5**

5 6 3

**BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS**

Warner Home Video

Buenavista Home Video

Animated

1997 NR $26.99

**6**

6 4 9

**THE JUNGLE BOOK: 30TH ANNIVERSARY**

Warner Home Video

Buenavista Home Video 0062

Animated

1967 G $26.99

**7**

7 7 9

**LIRI LIAR**

Universal Studios Home Video 83300

Jim Carey

1997 PG 13 $22.98

**8**

8 144 8

**SLEEPING BEAUTY**

Warner Home Video

Buenavista Home Video 9511

Animated

1999 G $26.99

**9**

9 10 2

**BEAVES & BUTT-HEAD DO AMERICA**

Paramount Home Video 332503

Animated

1996 PG 13 $14.95

**10**

10 8 5

**STAR WARS TRILOGY- SPECIAL EDITION**

FoxVideo 8609

Mark Hamill Harrison Ford

1997 PG $49.98

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- **BILLBOARD DECEMBER 13, 1997**
- **Home Video**

**MERCHANDIS & MARKETING**

**PPI Gets Juice For Austin**

**Promo From Fla. Citrus**

**SUPERMARKET SWEEP: PPI Entertainment is counting on the partnership of its fitness star Denise Austin and the Florida Department of Citrus to increase distribution in the lucrative supermarket channel. The citrus coop has signed a multi-year deal with Austin, who will serve as a spokeswoman for its products. PPI is launching a grocery-store sweepstakes to promote her videos. Under the plan, which will roll out in 10,000 locations, consumers will get a chance to win a one-week spa vacation that includes a personal training session with Austin. The promotion, titled "You Can Do It," begins Jan. 1 and runs through March 31. Other prizes include gym bags and Austin's "Best Of Hit The Spot" video. PPI marketing director Gary Korb says grocers will advertise the contest with huge banners displayed in produce sections. Some chains will also place a floor display in the production section with Austin titles. Shoppers will be able to pick up a brochure with an entry form for the sweepstakes. It includes a coupon worth 25 cents off any Florida grapefruit juice product and $3 off any Austin video priced at $12.48 or higher. In the brochure is the "Heart Healthy Florida Grapefruit Diet." The juices are identified by a logo on the package. California grocers are excluded from the promotion. Video retail customers will be alerted by an on-pack sticker. PPI will include a contest entry form and rebate coupons in all Austin releases priced at $12.98 or higher. In addition, television spots testing the content will run on the Lifetime channel, which airs Austin’s fitness shows, sponsored by the Florida Department of Citrus. PPI has also booked a full-page ad in the January issue of Good Housekeeping. Two new Austin videos, at $12.98 list, arrive in stores in January; "Xtra Light Beginner’s Top Up” and "Xtra Light Beginner’s Aerobics." Her titles “perform well in the grocery trade, because she’s very consumer-friendly to women,” says PPI national sales manager for alternative markets Chris Tahmin.**

**BATMAN DIRECT: Warner Bros. Family Entertainment will release at least seven direct-to-video titles next year. The first is "Batman & (Continued on page 81)**

**Shelf Talk by Ellen Fitzpatrick**

"We’re going after supermarkets because that’s where her customers are. This is the first of many planned for the grocery trade.”

Tahmin says supermarkets account for 20%-25% of Austin’s total video sales. "It’s growing by leaps and bounds, and we’re much more committed to the category," says Korb. Adds that PPI is already working on another Florida citrus promotion for 1998. PPI has a second-quarter plan for Equal and Austin.

**Introducing multiple disc packaging for DVD**

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**Holds up to 8 discs in the same space as VSDA suggests for one.**

**Space for graphic booklets.**

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**www.americanradiohistory.com**
SING ALONG WITH ANYA: 20th Century Fox Home Entertainment has released its first-ever video sing-along, "Anastasia Sing-Along," spun off from the studio's first-ever animated feature, "Anastasia." The 30-minute, $12.98 title, which debuted Nov. 25, is being pushed via a number of promotions, including corporate tie-ins with Glade and Burger King.

"Anastasia Sing-Along," similar in format to Disney's "Sing Along" series, includes two songs from the movie, along with existing clips. Fox's selections include Shirley Temple performing "Animal Crackers In My Soup," as well as Pert Weis singing "Puttin' On The Ritz" from "Young Frankenstein"; and "Life Is A Magic Thing" from "Ferris Bueller's Day Off."

Marketing VP Deborah Mitchell says Fox first looked at the competition: "We were especially interested to see what kind of creative devices were used to make the transition from one song to another. 'Anastasia' is full of great music, but we obviously couldn't just release an entire album from the film. The challenge was how to connect the songs (thematically)."

Fox used a book that Anastasia pages through in the movie and adapted it to serve as a guide to the selections in the video. A voice-over actress speaks as Anastasia in place of the movie's Meg Ryan, who was unavailable.

"Anastasia Sing-Along" is expected to benefit from the heavy theatrical marketing as well as from the studio's largest licensing and in-store merchandising push to date. Promotions designed specifically for the video include rebates and corporate tie-ins involving both the video and a new CD-ROM, "Anastasia Adventures With Poula And Bartok."

The Glade tie-in includes a $5 rebate offer with purchase of the "40th Anniversary" CD and two candles from the Glade Holiday Collection. Burger King is also tied to a $5 rebate, which can be claimed with the purchase of the video, the CD-ROM, and a kids' meal. Separately, "Anastasia" toys can be bought for kids' meal plus $2.99.


According to Dan Capone, director of marketing for Warner Bros. Family Entertainment, a giveaway promotion for the new titles involves a free "Magic School Bus" book, which mailed-in proofs of purchase from any of the two 14 extant videos. The offer, which runs through the end of 1998, is being pushed on Scholastic Worldwide Web site.

WHAT'S UP DOC? Also on the way from Warner Bros. Family Entertainment is "The Bugs Bunny Runaway Movie," a feature-length cartoon which debuts Feb. 3 on home video. The release is part of the kickoff for Warner Bros.' yearlong 70th-anniversary celebration.

The title is being promoted through a campaign that includes tie-ins with Mattel's '98 and Playmates' restaurant, "Road Runner," created by Chuck Jones and voiced by Mel Blanc, was released theatrically in 1979. The cas- settes, available with a $9 video game, are packaged in a clamshell offering $14.95. Print advertising for the title will appear in February issues of 3-2-1 Contact, Disney Adventures, Nickelodeon, DC Comics, Kid City, Parenting, and other kid-related magazines.

The VHS Sales Association's motion in 8 million cans of Campbell's new carrot/fruit juice blend, each containing a $3 mail-in rebate offer for the purchase of "Road Runner." Under-the-cover, instant-win sweeps get consumers the chance to win a variety of Warner-sided merchandise—and grand prize is a trip for four to Holly- wood, Calif. Also available are Looney Tunes video game libraries, $25. Warner Bros. Studio Tour gift certificates, and free VHS Splatter pack. Some 700 outlets from Maine to Vir- ginia are involved in the "splatter" promotion, which will feature "Road Runner" from February through April. Customers who buy an adult or kids' meal get a $2 rebate on the pur- chase of the video. Friendly's will push the program via regional advertising and point-of-purchase items.
'American Acoustic Country' Builds Bridges Via Bluegrass

BY DOUG REECE

With more than 2,500 affiliates subscribing to its "American Acoustic Country" program, the Orlando, Fla.-based American Bluegrass Network has sliced itself a healthy share of the radio market pie.

It's a fitting analogy, considering that network founder/show host Tom Riggs created the program in 1987 while still operating more than 20 Pizza Hut franchises.

Though he held positions at several Kentucky stations earlier in his career and, notably, produced country music television programs "Hayloft Hootenays" and "Noonday Roundup" for WHAS Louisville, Ky., it was an invitation in 1987 to host a Sunday afternoon program on country WFIV Orlando that started Riggs back on the road from pizza to pickin'.

Within a year of that portentous debut, the show had branched out to 15 stations. At the beginning of the '90s, Riggs sold his franchises so he could concentrate on his increasingly popular show.

That decision, though risky at the time, has proved itself worthy, he says. "Clearly, more people are beginning to listen, and part of that is because the music is breaking out of the super-traditional mindset that said if Bill Monroe hadn't written it or sung it at one time, it wasn't bluegrass," says Riggs.

An infusion of younger artists with more varied backgrounds than traditional players has breathed fresh life into the genre, he adds. Meanwhile, this year's Simmons Report, an annual Country Music Assn.-sponsored study of listening trends based on census data, noted that bluegrass had the greatest percentage increase in listeners over the last 10 years—more than country and rock.

The shift in tastes, says Riggs, has also been reflected in the evolution of the weekly one-hour show. "By any definition, we're about 75%-80% bluegrass, and the other 25% or so are bands that might not get play if it was only a bluegrass show," he says. "From time to time, we'll play cuts from someone like Johnny Cash, so by calling it 'American Acoustic Country,' we avoid quibbling. It also benefits us from a marketing perspective to appeal to more stations and allows some additional freedom with program content."

The show has also co-oped country music fans disillusioned with the slick image adopted by the genre earlier in the decade.

"We use the tag line, "We're the fresh sound of tradition," because country music was a fad over the last couple of years, just like disco was in the '70s, and a lot of people have fallen out of love with the current crop of country performers," says Cort Riggs, Tom's son and partner.

"[Our listeners] aren't a bunch of hillbillies sitting around on a bale of hay," he adds. "They are professionals, and so a big focus is presenting ourselves in a professional way."

Indeed, while Tom's on-air manner is infused with the warmth of an obvious fan, the host maintains a low-key, non-intrusive delivery.

Interviews with artists ranging from Bill Monroe to Vince Gill are usually whittled down to mere minutes, but then there's "La Maguina Musica Nueva" (The Music Machine), geared toward the Mexican and Central American audience, which originally aired five hours each weekday, "since that audience mostly listens during the daytime," says Miller (the program is now a two-hour afternoon block following other music programs aimed toward the same audience).

Similarly, evening and night programming went reggae, he adds, to jive with the listening habits of Caribbean immigrants.

(Continued on next page)

WNWK Prospects On Leased Time

N.Y. Station Diversifies Ethnic Programming

BY JIM BESSMAN

NEW YORK—In the nation's No. 1 radio market, where major commercial outlets usually follow a set pattern of programming day after day to equalize audience and sales, one station is quietly promoting a multicultural programming alternative—while making measurable profits and increasing ratings.

Located in Newark, N.J., WNWK, FM at 105.3, is a formatted, leased-time operation similar to other leased stations, which sell blocks of air time to independent producers, who are then responsible for their own programming, promotion, and sales.

But instead of the inconsistent and unrelated programs usually found on such stations, WNWK prosers through the formatted, leased-time concept, through which it provides regular daily programming directed to the market's burgeoning ethnic mix.

“Our slogan is 'The multicultural majority—we reach the heart and soul of New York,'” says Otto Miller, G.M. of WNWK and sister station WDKDM-AM. Miller formatted the bartered FM when he came to the station in 1991, after serving as general sales manager at crosstown religious talk WJCA.

“When I came here, it was a hodgepodge, like most other leased stations,” Miller says. “There were several formats all jostling for the same audience. Now, we have a concept, and it's resonating with the listening public.”

Miller readily recognized that the station's then heavy Italian and Greek programming mix poorly reflected the city's changing ethnic picture. "I looked at the immigration groups which were moving in,” notes Miller. "Caribbeans were No. 1, particularly Jamaicans and Guyanese, and the other group was Spanish-speaking—though not so many Puerto Ricans and Dominicans, who are served by salsa and merengue on other stations, but Mexicans and Central and South Americans.

So I decided to move more into reggae, but also advertise to get producers for Mexican and Central and South American shows."

The first show that Miller brought in was "La Maguina Musica Nueva" (The Music Machine), geared toward the Mexican and Central American audience, which originally aired five hours each weekday, "since that audience mostly listens during the daytime," says Miller (the program is now a two-hour afternoon block following other music programs aimed toward the same audience).

Similarly, evening and night programming went reggae, he adds, to jive with the listening habits of Caribbean immigrants.

“We created two formats on one station, and because we leased larger blocks of time and made them consistent with the way Arbitron ratings are calculated, we were able to attract high-quality producers backed by promotion companies, record companies, and large clubs,” Miller relates.

“So when these producers came in to do their time, they came in equipped with sales and programming people and were equipped to advertise into the communities they serve.”

(Continued on next page)
Billboard®

DECEMBER 13, 1997

Radio PROGRAMMING

WWNK PROSPER ON LEASED TIME
(Continued from preceding page)

represented. So they became almost mini-radio stations within a radio station. They knew the music their group wanted and provided it, bringing ratings to their shows, along with tremendous visibility. In effect, we set up the station like a regular commercial station and gave it the opportunity for growth—and send a message.

Bolstered by WNNK's heightened presence, owner MultiCultural Broadcasting acquired WKMD in 1996, where the station had been airing Spanish music for years, but it was the same old salsa and merengue like the other stations were using, when the other Hispanic groups were really growing," says Miller. "Since AM is best in the talk venue, we went with a talk format, keeping a Hispanic base during the day but going mixed multiculturally after 6 p.m., with everything for AM. Because we went to Croatian to Haitian to Russian.

As for weekend AM programming, Saturday features mostly Spanish talk with some Irish music, while Sunday is split between religious and multinational.

The breakdown of ethnic programming for the two stations amounts to 65% Caribbean, 30% Spanish, and 5% Russian on the FM; on the AM side, it's 70% Spanish and 30% multinational.

"The great thing is to see that the same people who are fighting everywhere across the globe are all shaking hands and enjoying each other's culture—and we're part of that," says Miller.

"Before, because of the low-quality and inconsistent programming with no rhyme or reason, producers could only get $50-$65 a spot," says Miller. "But formatted leased programming allowed the producers to grow and bring in larger advertisers, increasing ad rates to $100-$150 a spot. And since the station, after a while, started to bring in ratings and become a full-time commercial station, we were able to bring in national advertisers like McDonald's and Budweiser for the three minutes an hour every hour which the station itself keeps, because they want to capture this large multicultural majority—allowing us to grow even further."

Miller says that not only has WNNK doubled its billing since going the formatted, leased-time route, it now gets as much as 1/3 share in the ratings, which is substantial in New York for a leased station—which isn't supposed to see any at all.

Having successfully introduced the multicultural programming concept in New York, Miller now looks to expand it via a proposed "Freedom Network" of stations in other markets with similarly varied and growing ethnic communities.

"I'm the first person who says people go to war is because they don't communicate—but they do here," says Miller. "That's the idea behind the Freedom Network: a place where all different ethnic groups can be represented and share each other's cultures—instead of being segregated. This type of format can thus create and promote unity in America, which is the simple means of communication."

The proposed network, Miller notes, would offer both music and talk radio elements, with the potential for simultaneous translation so that "people living in the same place but from different ethnic groups can understand their neighbors and experience the wonders of other cultures."

Bluegrass

(Continued from preceding page)

logues, and Rigsge's voice is usually only heard for brief song announcements and promotions.

"We try to keep it fast-moving," says Tom. "In some markets, it may be the only place to go to get some of the big bands in the market for that week, so we try to get as much music in as we can."

While the genre may be expanding its base, core bluegrass fans are known for their dedication.

Capitalizing on that loyalty, the network began its Grass Roots club. Listeners who join the club are eligible to participate in such promotions as instrument giveaways and trips to the handful of major bluegrass festivals occurring throughout the year.

The show also spawned several new businesses for the American Bluegrass Network.

While Cord admits that profits were lean during the first few years of operation, the network, seeing a growing demand for bluegrass in the late '80s, started an in-house album mail-order business called the Music Shed.

In 1990, the Rigsge stepped up that effort, adding their own bluegrass label, Pinecone Records. Beginning with several little-known talents as Dale Ann Bradley and Country Music Hall of Famers the Osborne Brothers.

Twon also used his business acumen to secure a sponsorship deal with his old cronies at the Pizza Hut headquarters.

According to Cord, the show's higher profile has made it a magnet for country artists whose roots are deeply embedded in bluegrass turf.

It's a far cry, he says, from the days of tracking down and begging artists to spend a few minutes for an interview.

Still, with a heavy concentration in the Mid-Atlantic and Southeastern U.S., the network has room to grow in Western and Northern territories.

"Our strongholds are where bluegrass is strong," says Cord. "That's our strategy, to build where there's a base and branch out north and west of that. We've got one station in Canada, and they were the ones who approached us. We'll go anywhere. It doesn't matter to us."

Adult Contemporary

(Continued from previous page)

stations

25

23

20

16

14

11

8

5

2

1

Billboard
Springsteen channeled the spirit of John Steinbeck's classic book "The Grapes of Wrath" in "The Ghost Of Tom Joad," the lyrics tracing the desperate condition of the poor and powerless. Rage Against The Machine's new Epic single is a hugely rocking cover of "The Ghost Of Tom Joad" that underscores the narrative of Springsteen's acoustic original with the liberal use of some riotous Morello riffs.

"A crucial feature of American history has always been the common man standing up to the system," Morello says. "And 'Tom Joad' is testimony to the unyielding spirit of rebellion in the U.S. The first verse paints a bleak picture of life in the post-Reagan/ Bush era, and by the third verse, the song has gone from lament to threat."

Rage Against The Machine likes to keep "one foot in the real world, and one in activism," Morello says. And the band wants to talk, having organized a Rage Against Sweatsshops campaign with the United Garment Workers. "We would like to take that message around the holidays for some of these companies running sweatshops. All in the spirit, the spirit of redemption through struggle."
Comedic Artist Perry Payne hopes that 'Santa' Will Bring Gift Of Radio Airplay

by Chuck Taylor

Nov. 18, 1997: Back in the studio for remixing and mastering, Payne's anxiety is increasing as the air date on his first single word (“Santa”) is spilled, and background vocals at the finish are brought up.

"It ain't the Philharmonic, but we like it," Payne said.

Nov. 21, 1997: The completed song — clocking in at 2:55 — is sent off for duplication, to be placed on the 100 cassette singles for sale. It will take five days. Payne hires an artist to design a cover and CD label for $250.

Nov. 23, 1997: Airing from artist to publicist, Payne solicits New York retailers known to support local cabaret acts. She then passes out order forms to be filled out with the correct price.

Nov. 26, 1997: After applying CD labels herself ("FT saves 20 cents each"), Payne mails Fed Ex's, and delivers CDs promos to 76 county and top 40 stations in New York; Washington, D.C.; Austin, Texas; and across postcodes of the South. "It's been round the world for so long and now let it go and see what comes back," she says.

Dec. 1, 1997: Encouraging response — and potholes of airplay — are beginning to stream in. Active rock WRNC-FM Long Island, N.Y., morning man Chaz is sold, despite the song's country persona. "It's a great tune. I think people should be all over it in any format," he says. "The production values, the lyrics, the music, they're all top flight." The rock is so touch, in fact, that he has invited a friend to add a layer of additional guitar to the track.

Dec. 9, 1997: Payne Feels encouraging response — and potholes of airplay — are beginning to stream in. Active rock WRNC-FM Long Island, N.Y., morning man Chaz is sold, despite the song's country persona. "It's a great tune. I think people should be all over it in any format," he says. "The production values, the lyrics, the music, they're all top flight." The rock is so touch, in fact, that he has invited a friend to add a layer of additional guitar to the track.

Dec. 15, 1997: Airing from artist to publicist, Payne solicits New York retailers known to support local cabaret acts. She then passes out order forms to be filled out with the correct price.

Dec. 19, 1997: Payne Feels encouraging response — and potholes of airplay — are beginning to stream in. Active rock WRNC-FM Long Island, N.Y., morning man Chaz is sold, despite the song's country persona. "It's a great tune. I think people should be all over it in any format," he says. "The production values, the lyrics, the music, they're all top flight." The rock is so touch, in fact, that he has invited a friend to add a layer of additional guitar to the track.

Dec. 23, 1997: "Airing from artist to publicist, Payne solicits New York retailers known to support local cabaret acts. She then passes out order forms to be filled out with the correct price.

Dec. 29, 1997: Airing from artist to publicist, Payne solicits New York retailers known to support local cabaret acts. She then passes out order forms to be filled out with the correct price.

Dec. 31, 1997: "Airing from artist to publicist, Payne solicits New York retailers known to support local cabaret acts. She then passes out order forms to be filled out with the correct price.

WALK (KISS 104) ATLANTA midday hostLogue calls himself on-air as "Atlanta's girlfriend." While she left rival WVEE (WEE) earlier this year after protracted contract negotiations, her goal — and greasy — made headlines. She has been featured on the covers of Atlanta's This Week. Payne's radio and music are The Atlanta Journal, and she's been a celebrity host on local NBC affiliate WXIA-TV's "11 Alive" mobile program, its "Peachtree Morning Show." She fields offers from TV and film companies. So what does she have that many other jobs lack? Marketing, she determines, "It's a new decision to be at the top of her game and . . . a publicist.

"Public image is about popularity," says Summers, adding that she's been "at the forefront of much more publicity-minded when she started at WVEE in '93 but didn't hire a publicist until this year. The more people know you, the more you are able to promote your own building. I am my business. And the way I market my business determines how successful my album is."

"She was brought into Kiss 104 as one of the highest-paid midday talent, not only in the market but in the country," says Jeanne Cooper, president of Atlanta-based Jeannie Cooper Entertainment and Communications. "You can't put a position that was secured. So she said, 'I know if I want to keep myself in the industry, this is an investment in my future.'

"She got her start in February, Cooper's company now represents the Magic Johnson Theatres, McDonald's Heritage Bowl, the Mobil Black College All-Stars, The Bachelor's Choice, and the national tour of African-American Classical Composers & Musicians. Cooper began working with Summers soon after her switch to Kiss 104, and she is her only publicist. She has focused on bringing Summers' visibility to another level.

"When I started with her, she was already known as 'Atlanta's girlfriend' says Cooper. "Our strategy was to start local and build a strong foundation with the media here and, with recognition, make her a household name. Now, whatever event is going on, whether a major event or something with 100 black men or 100 black women, Melissa is the first person they call. With the event happening, we take it to the national level."

Summers' determination to excel is at the heart of all of this. For years, she's been able to use all of my skills with this project — writing, singing, performing, and marketing. It's really the culmination of everything I've been able to use in all of my skills towards one goal," says Logue. The ARAs are crucial, but there's so much you can do on your own. At which point she asks me for a favor, insisting that it fits the context. So I oblige: You may reach Payne at her Hometown Productions at 212-749-916.
Prodigy Clip Too Explicit For MTV; 2 Urban Shows Planned

I SNT IT IRONIC: Prodigy’s new video for “Smack My Bitch Up” with its uncensored images of sex, nudity, drugs, and violence, recently was a news story on MTV because the clip will never be shown on its entirety on the network. Explicit scenes are nothing new to music video, but it’s the surprise ending to “Smack My Bitch Up” that seems to have hit a nerve with programmers.

A source at Viacom’s Road, Prodigy’s label, says there’s an even more graphic director’s cut of the video. Do we get an explicit cult classic?

N E W URBAN MUSIC STATIONS Hit As TV, Music Video and Motown Records are launching Motown Live, a one-hour weekly program and variety series set to premiere in the fall of 1998. Motown Live will be syndicated in the U.S. and will feature live performances by R&B, rap, and gospel acts. In a similar vein, Warner Bros. and Black Pearl Entertainment have teamed up to debut an urban-orientated weekly series called “R&B TV” like Motown Live, “R&B TV” will be syndicated and is scheduled for a fall 1998 launch. Each one-hour episode of “R&B TV” will feature artists in a TV magazine format.

I N T I M A T E & I N T E R A C T I V E: MuchMusic USA’s “Intimate & Interactive” live concert series recently kicked off its seventh season with performances by Live and Jann Arden. During the series’ 90-minute prime time live performances, seen via cable systems across the country, fans have the opportunity to chat with the artists over the Internet by logging onto the network’s World Wide Web site (www.muchmusic.com/usa) through America Online (keyworld: MuchmusicUSA) or via phone to a dedicated phone number.

MuchMusic USA senior VP/OM Dennis Patton claims that when the series first started, the network had 12,000 viewers, but now artists are coming to MuchMusic. “The current lineup reflects something that has taken place in the industry as a whole, but it’s also the way that the market works,” he said.

C O U N T D O W N C R A Z E: CMT has named Tim McGraw and Faith Hill “It’s Your Love” the No. 1 video of the year. “It’s Your Love,” directed and produced by Jim Halsey, also picked up honors at the 1998 Billboard Music Awards for best country clip (Billboard, Dec. 6). Steven Goldmann was named CMT’s video director of the year.

Assistance in preparing this column was provided by Shanna Steinbach.

MUSIC VIDEO PROGRAMMING

PRODUCTION NOTES

LO ANGELES

Trebil Charger’s “Red” video was directed by Thomas Mognone and produced by Puff Daddy and director Spike Jonze paired up to shoot “It’s All About The Benjamins” for Satellite Films.

NASHVILLE

Cheaty Wright chose Steven Goldmann to direct “Just Another Heartbreak.” “The Gift” by Jim Brickman with Collin Raye and Susan Ashton was filmed by director Norry Niven.

OTHER NEWS

As performs its Holy Roller revival sketch in a clip of “Ain’t Goin’ Down” directed by Jon Klein and Steve MacCorkle. It was filmed in London. Director Martin Kuborn attrsed “The Kind Of Heart That Breaks” by Chris Cummings in Toronto.

BY CARLA HAY

THE CLIP LIST

A SAMPLING OF CLIPS SUBMITTED BY NATIONAL MUSIC DIRECTORS FOR THE WEEK ENDING DECEMBER 19, 1997

Steven Curtis Chapman, Not Her Virgins, Geff Mee and The Distance, ‘In Te

BY BILLBOARD

TRENDLINE

WHEN ENDING NOVEMBER 30, 1997

THE MOST PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

“NEW ONES” ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

1. Johnny Mathis, It Was a Very Good Year
2. Puff Daddy, For You
3. Janet Jackson, Rhythm Nation
4. Elton John and Tim Rice, Circle Of Life
5. Mariah Carey, All I Want For Christmas
6. Whitney Houston, I Will Always Love You
7. Michael Jackson, Black Or White
8. Bon Jovi, Bed Of Roses
9. Eric Clapton, Change the World
10. Britney Spears, Baby One More Time

Rap

11. Ice Cube, 2 Girls 1 Base
12. Public Enemy, Fight The Power
13. Coolio, Gangsta’s Paradise
14. Limp Bizkit, Break Me
15. Vanilla Ice, Skid Mark

Rock

16. Smashing Pumpkins, Today
17. Lenny Kravitz, Fly
18. The Smashing Pumpkins, Rock N Roll
19. Soundgarden, Black Hole Sun
20. Smashing Pumpkins, Siamese Dream

Country

1. Garth Brooks, We Shall Be Free
2. Garth Brooks, The Dance
3. George Strait, If I Could Turn Back Time
4. Garth Brooks, The Dance
5. Garth Brooks, If I Could Turn Back Time
6. Garth Brooks, The Dance
7. George Strait, If I Could Turn Back Time
8. Garth Brooks, The Dance
9. George Strait, If I Could Turn Back Time
10. Garth Brooks, The Dance

Pop

11. Backstreet Boys, I Want It That Way
12. K-Ci & JoJo, All About Love
13. Megadeth, Almost Honest
14. Matchbook 20, P.O.N.O.
15. Matchbook 20, P.O.N.O.

International

1. Dario Argento, Three Mothers
2. Dario Argento, Three Mothers
3. Dario Argento, Three Mothers
4. Dario Argento, Three Mothers
5. Dario Argento, Three Mothers

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SEMINAL JAZZ VIOLINIST STEPHANE GRAPPELLI, 89, DIES

(Continued from page 12)

and an all-star American section

of Petersen, bassist Ray Brown, guitarist Herb Ellis, and drummer Jo Jones at Salle Pleyel in Paris. Though his playing was known worldwide, it wasn't until 1969 that he made his debut in America. Grappelli's participation at the '69 Newport Jazz Festival, on which he shared a bill with Jethro Tull and Led Zeppelin, must have pleased him. A demure soul, he was part of a weekend that generated several skirmishes when pop fans stormed the fences.

By this point, finesse and élan were just as essential to his solos as sound. His playing became known for its seductive light and thoughtful maneuver. In London during the early 1970s, he released three discs for the Black Lion label, "Parisian Thoroughfare," "Stardust," and "Live in London." They confirmed his demand over the violin and every kind of music his hand could touch.

That exploration led him to Paul Whiteman's big band and the jazz violin player of American violeision, bank, and make money the ensemble members, think showman was impressed. The modus operandi was reflected in his music.

"In the context of a world where -800-344-8980

"I play best when I am happy or sad...or when I was young and in love," he once told an interviewer. "If I have or..." (Continued)

Billboard DIRECTORY DECEMBER 1997

www.americanradiohistory.com
SoundScan reports that 20.5 million albums and singles were sold during the week that ended Nov. 30 (the third week of December), a 16.3% increase from the 17.5 million units sold during the holiday week last year. In 1986, unit sales were up 18.6% from the year before.

The best-selling titles of the week, according to SoundScan, were Garth Brooks’ 2LPs “Ropin’ 2” (Mercury), which sold 705,285 units, and Garth Brooks’ “Re-Load” (226,588). Brooks’ total makes it the second-highest debut title in the SoundScan era, behind Pearl Jam’s 1991 album, “Jeremy,” which sold 590,000 units in its first week (Billboard Bulletin, Dec. 3).

In addition, several hits hit the charts, retailers report that catalog sales, led by Metallica’s older albums, and boxed sets, especially by the Doors, AC/DC, and the Beach Boys, were off to a rousing holiday beginning.

Speaking for many music retailers, Jim Litwak, executive VP of World Entertainment, operator of more than 500 music stores, says, “For the three days, we had very strong double-digit growth. We were hit by the once-troubled Strawberries chain, which Trans World recently acquired, had a similar gain in comp sales (for stores open for at least a year). The 2LP album was Trans World’s top seller, with Brooks in second place.

In addition, reports of double-digit sales increases to Billboard include Camelot Music, Compact Disc World, Newbury Comics, Virgin Megastores, Honors Gift, Zia Record Exchange, and National Record Mart.

For National Record Mart, says, “People were out and they were buying. I think the flow of product was much better than any other year. The breadth of product appeals to many demographics—Garth for the country fans, Celine and Barbra for the adult fans, and Metallica brought in the younger fans. Across the board, there was something for everyone.”

Last year, merchants were complaining about a somewhat weak release schedule. They were also griping about price competition from electronics retailers and mass merchandisers. But during the past year, retailers instituted stronger minimum-advertised-price (MAP) policies, and have enforced penalties against violators. “This year was much better than in previous years,” says Grassoni, “I attribute that to strengthened MAP policies.”

Low Garrett, VP of buying and merchandising for the 306-store Camelot Music, says the price war has “abated a little bit but, it’s still in the back of our minds. We’re not seeing the $89.99 stuff like we had formerly seen.” Camelot’s top two best sellers were by 2Pac and Brooks.

But at least one retailer reports that it had to contend with below-cost pricing. “I had one merchant who paid below MAP for the eight-track, Oklahoma-based Homer’s Music & Gifts, says a local merchant, Nebraska Furniture Mart, which paid $19.99, at least $3 below MAP.

Many retailers saw sales soar after being bankrolled competitors closed their stores.

Mike Dereece, president of the 18-store, Boston-based Newbury Comics, says comp sales for the weekend were up a whopping 276%. “We didn’t have Leuchmere, and we didn’t have 35% off. It was just the shops that were closed.” Leuchmere shut down 12 stores in Newbury’s markets. Dereece says his best sellers were Metallica’s album and a 2LP set of Deep Purple’s first three albums, with the rare label, Wicked Disc, and Boston radio station WBCN.

Operations manager Chuck Schultz of the eight-store, Houston-based Soundwaves says, “In Houston a couple of years back there was a big problem with customers. We had Virgin Megastores that recently opened in Tempe, Zia president/CEO Brad Singer says the store’s weekend comp was up 152% over last year. Top sellers were Metallica and 2Pac. For the MAP-violators, retailers were saying they were being outcompeted by the same amount of money from the labels this year for co-operative advertising programs. But some accounts say they actually received more money from radio and television, as well as in print, to bring customers into their stores.

In addition, some merchants did not include music sales, some retailers say the cassette did not lose any ground at the outlet of the holiday season. “This year, cassettes held their own and didn’t show their usual decrease as in the past,” says Grassoni. “Maybe they expanded on the title about alternative cassette prices in our advertising this fall.”

Sue Bryan, GM of music and video at J&R in New York City, says cassettes have been trending well for the past six months. “There’s been an increase in catalog cassette sales due to the ongoing promotion of the order catalog. Customers aren’t finding as large a selection in stores.” J&R refers them to cassette listings in their two weekly radio and television publications.

“In this atmosphere, says Grassoni, “you have to work harder to make sure that people are aware of the titles and the artists.”

The one title that’s lifted everyone’s spirits is “Men In Black,” by far the biggest release in Columbia TriStar Home Video’s history. Executive VP Paul Culberg claims that more than 40% of the current inventory has already sold through. He predicts the percentage will grow all through. He predicts the percentage will grow all through. Trade sources estimate the title delivered $100 million in sales last week, which national bioshops can claim, and could leave Columbia with as little as 0.5 million left in retail inventory.

In addition, the Warner Bros. and New Line Home Video, some merchants say, “Are there going to be any significant home video titles released in quarter one, but they may be a little more sporadic than was at first expected.”

“Whether the studios will come in or not, I don’t know it, but it’s something more than just a three-month surge. CIC issued a statement saying that the European electronics fair saying it had selected eight or nine MCA titles, such as ‘Beethoven,’ to be made available throughout Europe in 1998, but whether that will be in the first quarter hasn’t been decided yet.”

This inordinacy is reflected in the continuing uncertainty over packaging. In the U.K., and other markets, packaging is being examined, according to a joint committee formed by the British Video Assn., and the British Assn. of Record Dealers.

Steve Gallant of U.K. supermarket

ld sieht, that many music videos on our top 50 sellers list in a long time,” says Tower Video VP John Thresher.

However, the retail managers who release “Jurassic Park,” withdrawn at the request of producer Amblin Enter- tainment, which also had Columbia pull the DVD version of “Men In Black.” Retailers and distributors claim that the loss of both titles hurt sales of DVD software.

Partly as a result, Borders, which stock DV in 48 of the nearly 200 loca- tes, says the company did not have to stock its business in over 500 stores for the best of 1995. This includes the arrival of Universal’s first software titles, including “Beethoven” and “The Paper,” in time for Thanksgiving.

While home video may have had a few problems, “Juice” has sales for this week, “Jukebox” and “Baywatch” had sales in stock. The title was released last week, then it will be the fastest accepted by consumers.

This encouraged, hardware manufac- turers are confident they can ship close to 15 million units by December 25, and the second quarter of 1998, the format’s first anniversary. About 40% of the current software stock should be through, and the percentage should fall.

In this environment, say Grassoni, “We’ve still got a lot of consumer awareness and lower player prices.”

Current player prices, as high as $1,000, “are a barrier to DVD accc- eptance,” says West Coast Entertainment VP Steven Apple. However, retail is coming, says Samsung executive Mark Knox. “Here and there,” he noted, “we have seen folks selling $500 and $499 have begun “cropping” up.

Program suppliers agree that something’s stirring. “Consumer awareness is too early to track, but we know there’s activity, because we’re seeing re- orders,” says Universal Studios Home Video marketing director Steven Hasler. “We are shipping our first software titles, including “Itshamando” and “The Paper,” in time for Thanksgiving.

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ever played with.”

Frisell has similar praise for Kraus. "Viktor was the catalyst for the 'Nashville' sessions and his playing on the song was so fresh," he says. "He has this incredible technique where he can add all this bizarre virtuosic filigrees to the 'Top of the World' at one time, or he can play this deep bottom. Viktor and I come from such a different place in our playing—he likes AC/DC, you know—I didn't think we'd have this weird connection."

Frisell's own sound print as an improviser and composer encompasses the style and spirit of not only jazz, blues and free jazz but bluegrass and country, Ives and Copland, the blues and rock ‘n’ roll. Starting out as the house guitarist with pioneering European jazz label ECM in the late 70s, the Denver-bred, Berkeleys-educated Frisell made his solo debut for the label in 1983 with the album "In Line."

After becoming the guitarist of choice on the cosmopolitan New York scene and producing several albums as a leader for ECM and Elektra, he began his fruitful tenure with Nonesuch. That association has continued through Frisell’s latest recording, "Gone, Like a Train." This year marks as last year's ov'ertly beautiful "Quartet" (with his current alt-jazz outfit including trumpet, violin, and trombone), the veteran guitarist was recording another soundtrack "Go West" from '96 featuring his long-time trio with drummer Joey Baron and bassist Kennes Willard, and the grand, expanded ensemble effort "This Land" from '94.

Cast in an engaging, neo-gutbucket mode, "Gone, Like a Train" features radical turns of tracks from Frisell's ECM days and incisive tunes on tunes originally written for scores to Keaton films and Gary Larson's "Farside" TV specials, as well as a batch of fresh, forward-minded compositions. The album takes in a range of moods, from the edgy "Blues For Los Angeles" to the heart-melting "Girl Asks Boy (Part One)," from the sultry "Voricon" to the frenzied "Sherlock Jr." And like a cut-up "Lookout For Hope" demonstrates how the rock-steady rhythm play of Kolles and Krause is an ideal underpinning for Frisell's inspired fretwork.

Helping set up "Gone, Like A Train" for the Marketplace has been Frisell's tireless creative energy the past two years, which has seen him not only promote "Nashville" but play in other contexts that address various realms of his jazz and pop constituency.

This fall, Frisell played a string of dates at New York's Village Vanguard with saxophonist Joe Lovano in drummer Paul Motian's trio, an association that has been on the cutting edge of abstraction for more than 15 years and featured on a number of peerless albums for ECM, Solo Note, and JMT.

Prior to the Motian gigs, Frisell toured Europe, Canada, and the Southern US with his quartet. He also played with bassist Joe Sperone and saxophonist Arthur Blythe on Baron's "Swan Heaven," a project that toured Europe and gigged with the band at a rapturously received two-night stand at New York's Knitting Factory. In addition, he toured Europe with Baron as a duo and found time to contribute a sublime solo take on "What The World Needs Now Is Love" for a Burt Bacharach tribute album on John Zorn's Tzadik label. He was also part of bassist Marc Johnson's newest supergroup on "The Sound Of Summer Running," a Verve album that also features Baron and Metheny (see story, this page). In the wake of July, Frisell and his "Nashville" ensemble were featured in performance on the PBS "Sessions At West 54th" series. The "Nashville" group also performed at the New Orleans Jazz & Heritage Festival in New Orleans, Minnesota, Boston, and New York. Frisell is managed and booked by the Berkeley, Calif.-based Songline, which along with his personal manager's label, the "Gone, Like A Train" and "The Sound Of Summer Running," Lee Townsend (Billboard, Nov. 8); his compositions are published by Friz-Tone Music, BMI.

The "Nashville" concert at St. Ann's in Brooklyn, N.Y., was recorded for broadcast by WFUV, the influential triple-A "Nashville" of Fordham University in the Bronx, N.Y. The two-hour show is set to air at 7 p.m. Tuesday (9). WFUV has been airing Frisell's cover of Neil Young's "One Of These Days" on a regular basis in recent weeks. The Americana radio support has been instrumental in helping expand Frisell's audience, according to Nonesuch VP of promotions Michael Fleischer.

"'Nashville' was really a landmark for us with Bill," Clancy explains. "It was a top 20 American radio record, with significant play on NPR and college stations as well. The new album isn't quite as Americanasounding as 'Nashville,' but that's recorded on the doors for us at the format. By the oneyear anniversary of 'Nashville' in April, I'm betting we will have doubled creation of the Phonographic Industry charts, followed by the gold and platinum success with 'Vesper,' says station manager's label, the first "Helmut Lotti Goes Classic" was an album that made national history: With its 600,000 sales in Belgium alone, it accounted for 10% of all national product sales in the country.

Along with manager Roelen, Lotti embarked on a policy of not pursuing the classic,” says Joel Benelux, Piet Roelen Productions, as production company and publisher, negotiates the international exploitation and individual distribution deals with record companies: BMG in Belgium and Holland, Transistor Music in South Africa, Coeur de Lion in Canada, and, as of mid-1997, EMI in Germany.

Lotti had to wait for the world market to develop before he got a chance at anything like the "Helmut Lotti Goes Classic" kind of release. We didn't have a budget to go outside the country, to the whole world, says Frank Aernout, managing director of BMG Belgium, "and it also worked out in our favor, because we sold out 400,000 albums thus far. This market also implies that the roll-out over other territories is rather slow compared to hit projects. But I can promise you that the third 'Classic' album will have sales equal to the previous volumes."

Aernout adds that the release of the Belgian retail retail slowly in the first weeks, the "Helmut Lotti Goes Classic" is "Climaxing and Japan to get great success."

Lotti's second album, "Helmut Lotti Goes Classic II," topped both the French- and Flemish-language Belgian industry sales charts for the second consecutive week.

Part of Roelen's strategy is to negotiate individual distribution deals for each specific territory; after BMG passed on helium, Roelen said "Goes Classic," Roelen got word from EMI Electrola Germany's Sales imprint: "The Belgian EMI company attracted EMI GSA president Helmut Fest's attention to the talented singer, and after we revealed our marketing plans to Piet Roelen, we came to terms quite quickly," says Bettina Scherf, GMB of EMI Scala in Germany, "because "Helmut Lotti is one of those artists appealing to the mid-30- to 70-year-old audience. They are hard to get to the record stores, and Lotti makes them do so." Stefan Delrue, head of the music division in Antwerp and Wilrijk, notes Lotti's status and mature demo appeal. "He's undoubtedly one of the top-selling Belgian artists in comparison to his account FNA's broad repertoire," Delrue says. "In less than a month we sold several thousand units of 'Classic III,' and we expect that with the TV broadcast [of the video of 'Goes Classic III],' sales are only just beginning.""Delrue confirms that Lotti has the ability to attract an additional audience to his repertoire, adding that his closest competitor is Coline Dion with "Let's Talk About Love."

"Scala's Scherf says she was able to schedule Lotti on the country's prime time TV shows on RTL, ARD, ZDF, and NS. EMI also released a special six-track CD sampler for distribution to specialized press tastemakers. A national radio campaign is scheduled to run from Dec. 1 until Christmas. Aernout adds: "The third 'Classic' album was the German debut for the singer, with two songs ("Stag" and "Martha""). "They are also two songs that are written in German, and we expect the album to hit gold status (250,000 units) before Christmas."

"From our EMI side, we are interested in spreading the story in other countries as well," says Scherf, "and our colleagues abroad are so interested that they are willing to submit their marketing plans. I do believe Lotti is an authentic artist whose natural charm and appeal to a very broad audience.

Radio Z's Verée says one of Lotti's assets is that, although he performs classical numbers, he never had a classical education. "Lotti has never performed in front of a professional audience in his own way."

Says Lotti, "I'm still not a classical singer, I play pop tunes for a living, I don't sing any of my own [pop] hits anymore [in concerts]. I started as a pop singer and made four albums before the "Helmut Lotti Goes Classic" and still do pop concerts, but I'm no longer doing pop albums. I don't know when I'll do another one of the albums," he says, with a smile. I still have time in my career."

"With the first [classical] album, we were careful not to change the arrangements," adds Aernout. "Each time we added another track to the album, we treated the music as if we'd invented it ourselves."

Assistance in preparing this story was provided by Larry LeBlanc in Toronto.
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<td>BMG/COLUMBIA</td>
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<td>4</td>
<td>INCLUDING</td>
<td>THE BEATLES</td>
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<td>5</td>
<td>THIS I'M NOT Aなど</td>
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<td>WYNN</td>
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<td>SOMEONE'S WATCHING ME</td>
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<td>NEVER MAKE A</td>
<td>THE CURE</td>
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**Billboard Hot 100 Airplay Chart**

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<td>JUDGEMENT</td>
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<td>DON'T SOMETIMES</td>
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<td>5</td>
<td>SILENCE</td>
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**Billboard Hot 100 Singles Sales Chart**

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<td>THE WHO</td>
<td>MCA</td>
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<td>2</td>
<td>AIN'T NO MOUNTAIN HIGH ENOUGH</td>
<td>THE WHO</td>
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<td>3</td>
<td>AIN'T NO MOUNTAIN HIGH ENOUGH</td>
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**Billboard Hot 100 Recurrent Airplay Chart**

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<td>1</td>
<td>Ozzy Osbourne</td>
<td>Epic</td>
<td>6/20/90</td>
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<tr>
<td>2</td>
<td>Celine Dion</td>
<td>500 Music</td>
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**Greatest Gainer**

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**Top Selling Albums from a National Sample of Retail Store and Rack Sales Reports Collected, Compilled, and Provided by SoundScan®**

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<td>Paul Mccartney</td>
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<td>Billy Corgan</td>
<td>/</td>
<td>159</td>
<td></td>
</tr>
<tr>
<td>Unarmed</td>
<td>Huey Lewis &amp; The News</td>
<td>/ WEA</td>
<td>159</td>
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</tr>
<tr>
<td>Under The Same Moon</td>
<td>Crystal Gaynor</td>
<td>DEF JAM</td>
<td>159</td>
<td></td>
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<tr>
<td>Until It's Over</td>
<td>Phil Collins</td>
<td>MCA</td>
<td>159</td>
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<tr>
<td>Your Eyes Only</td>
<td>Eros Ramazotti</td>
<td>MCA</td>
<td>159</td>
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<tr>
<td>Artiste</td>
<td>Aristide</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Big Band</td>
<td>Aristide</td>
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<tr>
<td>Breaking Down</td>
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<td>Caleb</td>
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<tr>
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<td>Malibu</td>
<td>Aristide</td>
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<td>Miss America</td>
<td>Aristide</td>
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<tr>
<td>The Salvation</td>
<td>Aristide</td>
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<td>Your Eyes Only</td>
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**Top Albums A-2 (Listed by Artists)**

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<th>Title</th>
<th>Label/Release</th>
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<tbody>
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<td>Californication</td>
<td>Aristide</td>
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<tr>
<td>152</td>
<td>Aristide</td>
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<td>Aristide</td>
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<td>153</td>
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<tr>
<td>154</td>
<td>Aristide</td>
<td>Miss America</td>
<td>Aristide</td>
</tr>
<tr>
<td>155</td>
<td>Aristide</td>
<td>The Salvation</td>
<td>Aristide</td>
</tr>
<tr>
<td>156</td>
<td>Aristide</td>
<td>Under The Same Moon</td>
<td>Aristide</td>
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<tr>
<td>157</td>
<td>Aristide</td>
<td>Until It's Over</td>
<td>Aristide</td>
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<tr>
<td>158</td>
<td>Aristide</td>
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**Top Albums A-3 (Listed by Artists)**

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<th>Title</th>
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<td>152</td>
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<td>Malibu</td>
<td>Aristide</td>
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<tr>
<td>154</td>
<td>Aristide</td>
<td>Miss America</td>
<td>Aristide</td>
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<tr>
<td>155</td>
<td>Aristide</td>
<td>The Salvation</td>
<td>Aristide</td>
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<tr>
<td>156</td>
<td>Aristide</td>
<td>Under The Same Moon</td>
<td>Aristide</td>
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<tr>
<td>158</td>
<td>Aristide</td>
<td>Your Eyes Only</td>
<td>Aristide</td>
</tr>
</tbody>
</table>
M2 SIGNS CABLE DEAL
(Continued from page 19)

TEJANO MARKET HITS CREATIVE, COMMERCIAL LULL
(Continued from page 5)
an estimated $20 million two years ago, when the Tejano genre peaked.

"Tejano is cyclical, just like any other music," says Cameron Randle, VP/GM of Arista/Texas in Austin, Texas. "And this genre is still in its infancy, so growth is slow." The increase in sales, he says, "comes in fits and starts, with germs leaving false expectations [of increased sales potential] and then the very short-lived periods of the layman's primary artistic proponents of this music effectively left the format.

For his part, Emilio sees the current state of his art as no cause for alarm. "The changes of music-style preferences are just a cycle that we go through. It's not different. And it's healthy for everybody. Once [Tejano popularity] comes back around, we'll be fine again." Across the state, top stations have switched formats from Tejano to mostly regional/Mexican formats, including KXIC Dallas, KRTX and KXTJ Houston. Simpson, a regional station, and KQKQ in Lubbock, operations manager Lee Woods calls "Tejano y mas." "We broadened the format to include Tejano, Latin Regional, Tejano Norteño and Luis Nuñez albums as fringe artists, but the core [airplay] is still Tejano," he says. "Tejano fans like to know that they'll hear more Tejano music that is norteno like Grupo Limite or ranchero like Ana Gabriel, as long as the music is good."

In San Antonio, Tejano station KXTN changed to a regional/Mexican format in October, and regional station KZAT Laredo has been

The music about M2's cable debut comes less than a week after M2 has been a contentious issue. The company has announced plans to launch a new cable service in the first quarter of 1997, but due to recent changes in the cable industry, the launch date has been delayed. M2 has been working to acquire new distributors and content providers to meet its deadline. In addition, M2 has been facing increased competition from other cable networks that have been entering the market. The company has also been struggling with financial issues, which has led to increased scrutiny of its business model.

M2 has been trying to differentiate itself by offering a unique mix of programming, including music, news, and entertainment. The company has partnered with a variety of content providers, including major record labels and independent artists, to create a diverse and appealing lineup.

Despite these challenges, M2 remains committed to its mission of providing a commercial-free cable service that offers a wide range of programming options. The company is determined to succeed in the highly competitive cable market and has been working hard to achieve its goals.

In the meantime, M2 is looking forward to continued growth and expansion. The company is exploring new opportunities to increase its subscriber base and is looking for ways to improve its service and offerings. M2 is focused on delivering high-quality programming and customer satisfaction to its subscribers, and is committed to providing a unique and valuable service to the cable industry.
NINE INCH NAILS VIDEO GETS 11TH-HOUR DISTRIBUTOR SWITCH
(Continued from page 10)

MEETING LEAVES GERMAN RECORD BIZ UPBEAT
(Continued from page 10)

of classical music. His enthusiasm for this genre did not, though, prove a barrier in striking a rapport with the contemporary musicians at the meeting.

Chief among those present was the president, commenting, “Listening to each other means gaining an opportunity of understanding each other.” He adds that he is gratified that the disparate worlds of politics and pop had drawn closer. Maffay argues that it is important for politicians to remain in touch with the pop business.

Nena is equally enthusiastic about the reception which the music executive gave. "The music business can talk completely normally to him," Herzog said after the Gulf between politics and pop had been crossed, with invitations and reservations being overcome on both sides.

During the meeting, Gehardt outlined to the president how the industry fosters young talent. Gehardt also invited Herzog to attend the Echo Awards in February, which the Phonographic Academy organizes. Herzog said that he was unsure whether he would be able to accept the invitation, as plans for his official duties in 1989 left him uncertain.

The frank atmosphere in which the talks took place also impressed Stein, who was particularly taken by the openness of the German government’s attitude toward the music industry.

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# Billboard Music Group

## 1998 Edition Of 'Music To My Ears' Book Hits Stores

VIBE Magazine called the book "a must-read for any music lover" and now it's back, bigger and more essential than ever.

Widely acclaimed and recommended by such leading publications as Library Journal as the most cogent chronicle of the popular music of the current decade, "Music To My Ears: The Billboard Essays" by Billboard Editor In Chief Timothy White may also be the finest available resource for forecasting the top talent of the near future.

The expanded 1998 trade paper edition of "Music To My Ears," which hits stores Dec. 14, features 15 additional profiles of such hot rising stars as Paula Cole, Robyn, and Barabased Lekes. But that's part of the enduring appeal of the book, subtitled "Portraits Of Popular Music In The '90s," which collects the remarkably prescient weekly columns by White, through which Billboard predicted (well before their pivotal records were ever released) the cultural and commercial impact of such important new performers as DJ Harvey, Ruge Against The Machine, Liz Phair, Sheryl McLochlin, Joan Osborne, Shawn Colvin, Angelique Kidjo, Jack Logan, Goo Goo Dolls, Urban Bin Bin, Anne Lane, Patsyfils, Booker Epxypan, Dar Williams, 86-45, Sheryl Crow, Tracy Bonham, Jani Arden, Sleeper, Coldone, and of course Alanis Morissette, whose historical success with "Jagged Little Pill" was foreseen for the first time anywhere (including Alanis' native Canada) in "Music To My Ears."

Whether it was the breakthrough of contemporary composer Michael Nyman through his score for the film "The Piano," or the award-winning comeback of Joni Mitchell via her "Turbulent Indigo" album, or the explosion of enthusiasm for tango music and Astor Piazzolla, those and many more industry developments were all anticipated in the 100 unique interview-and-critical-analysis double-page essays assembled in "Music To My Ears."

Indeed, the book's collected sagas have drawn strong international praise:

- "Their succinct slice-of-life stories capture exact moments in the musicians' careers. Music's profiles live and breathe on their own—they feel like conversation between you and the musicians." — Omonorke Iden, VIBE
- "There's something heartwarming in White's commitment to treating music as more than product, and something grand about his willingness to see poetic purpose in the lyrics and melody that rules him." — Fred Bronson, MOJO
- "Clearly Billboard editor and Beach Boys/Marley biographer White writes beautifully, emotionally sensitive." — Rob Kemp, TIME OUT New York
- "Billboard columnist Timothy White's 'Music To My Ears' is a fascinating collection of interviews." — Joe-Ka Hm, CHICAGO SUN-TIMES
- "This rich and varied collection of essays is a rewarding read for every music lover's bookshelf." — Tim Pohlin, SWING

Winner of the ASCAP-Deems Taylor Award for excellence in music journalism, "Music To My Ears: The Billboard Essays—Portraits of Popular Music In The '90s" is published by Holt, Rinehart & Company in the U.S. and Fitzhenry & Whiteside Ltd. in Canada and is available in book stores everywhere for holiday gift-giving.

Or order a copy online at www.billboard.com. Other questions can be directed to Kelly Crowder of Henry Holt & Company at 212-886-5276.

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**It's Heaven On The 'Sevens' Floor**

THERE WAS NO GUARANTEE that Garth Brooks would be No. 1 on the Billboard 200 this issue. His last album, "Fresh Horses," debuted two years ago this week at No. 2, its ultimate peak position. The last three albums by 2Pac all entered the chart at the top. But the sales figures are in (see Between the Bullets, page 90), and it's our Mr. Brooks in pole position with "Sevens." (Capitol Nashville)

In "Brooks' first chart-topping album since "The Hits" went to No. 1 three weeks ago this week, and it's the fifth No. 1 album of his career, giving Brooks more chart-topping albums than any other artist in this decade. "Joinin' The Wind" was his first No. 1, followed by "The Chace" in 1992 and "In Pieces" in 1993.

2Pac's posthumous "R U Still Down? (Remember Me)?" (Amaru/V/5) enters at No. 2. If the set doesn't top the chart, it will be the lowest-charting 2Pac album since "Strictly For My N.I.G.G.A.Z." peaked at No. 24 in March 1996.

"Sevens" also enters Top Country Albums at No. 1, and Brooks has eight titles on Hot Country Singles & Tracks, including the No. 2 song, "Long Neck Bottle."

**'Live' It Up!** No one could have been more surprised than LeAnn Rimes to find out the chart position of "How Do I Live?" (Capitol) on this issue, as the song is the first single from "Sevens," and it was expected to be much higher on the chart.

Top this with the fact that Rimes must have expected the single to move down this week. After all, it's in its 80th chart week and had been No. 3 for eight weeks. So you can understand if Rimes was shocked to find out that "Live" moves to No. 2 with a bullet.

"This brings up the question, Will Rimes be the one to succeed Elton John at No. 1? "Something About The Way You Look Tonight" (Capitol) is the No. 1 song for the sixth consecutive week. If Rimes falls off the top 10 next week, it remains No. 1 for two more weeks, it will be the longest-charting chart-topper of 1997, surpassing the 11-week run of "Un-Break My Heart."" by Toni Braxton (a 1996 hit that continued at No. 1 to 1997) and "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112). And if "Something" falls after 12 weeks, it will be the only single in the history of the Hot 100 to be No. 1 for exactly 12 weeks.

If "How Do I Live" does move into the top spot, it will be the eighth No. 1 for songwriter Diane Warren and her first since "Un-Break My Heart." It will also be the latest No. 1 hit in a single's life since last year's late bloomer "Macarena" (Bayside Boys/M:1x) by Los Del Rio.

For a TOTAL OF 138: For the first time in memory, one set has two titles in the top five of the Hot Dance Music/Club Play chart. Club 69 on "Twisted/MCA has pulled off this double, with "Drama" falling 1-2 and "Much Better" bulging 7. The former features Kim Cooper, and the latter features Suzanne Palmer.

In LOVING MEMORY: Based on one day of sales, "Diana, Princess Of Wales—A Tribute" enters the UK album chart at No. 4. The double disc should easily be No. 1 on next issue's British chart. It's not a lock, but it's certainly a contender for a similar position on The Billboard 200.

The Two On: Jewel and Duncan Sheik go into a three-way tie with Everything But The Girl (ETBG) for the longest consecutive run of a single on the Hot 100. ETBG's "Missing" set the mark at 55 weeks. Jewel's "Foolish Games"—"You Were Meant For Me" matches that run, as does Sheik's "Breathless" (all three are on Atlantic). The big news will come next issue, when Jewel hits the 56 week mark. Sheik may or may not join her—she's No. 50 this issue, and his single will be removed from the chart if it falls below No. 50.

---

**Marketwatch Report**

FOR WEEK ENDING 1/10/98

<table>
<thead>
<tr>
<th>Year-to-Date</th>
<th>Overall Unit Sales</th>
<th>Year-to-Date Sales by Album Format</th>
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<tbody>
<tr>
<td>1996</td>
<td>2,058,000</td>
<td>18,178,000</td>
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<tr>
<td>1997</td>
<td>1,500,000</td>
<td>14,066,000</td>
</tr>
<tr>
<td>Total</td>
<td>4,558,000</td>
<td>32,244,000</td>
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</table>

This week, the Top 10 albums include:

1. *Un-Break My Heart* - Toni Braxton
2. *The Piano* - Elton John
4. *How Do I Live?* - LeAnn Rimes
5. *Missing* - Everything But The Girl

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**Billboard Music Awards**

Las Vegas - Dec. 9, 1997

For more information, contact Susan Maza at 212-536-5173

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<table>
<thead>
<tr>
<th>Overall Unit Sales This Week</th>
<th>Album Sales This Week</th>
<th>Singles Sales This Week</th>
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<td>16,142,000</td>
<td>14,066,000</td>
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<td><strong>Change</strong></td>
<td><strong>Change</strong></td>
<td><strong>Change</strong></td>
</tr>
<tr>
<td>UP 27%</td>
<td>UP 11.2%</td>
<td>DOWN 3.8%</td>
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<tr>
<td>This Week 1996</td>
<td>This Week 1996</td>
<td>This Week 1996</td>
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<tr>
<td>17,655,000</td>
<td>15,205,000</td>
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<td>UP 16.3%</td>
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**Distributors' Market Share**

(1/97-1/30/97)

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<th>EMG</th>
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<td>17.7%</td>
<td>15.4%</td>
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<td>25.6%</td>
<td>7.9%</td>
<td>8.8%</td>
<td>10.5%</td>
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<td>4.8%</td>
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213-650-3172 - FAX
AKI KANEKO

SkA
Issue Date: January 31 '98  Ad Close: January 6
CONTACT: Jill Carrigan - 213-525-2302

Latin Music Quarterly #1
Issue Date: January 24 '98  Ad Close: December 23
CONTACT: Gene Smith - 212-536-5001

Sound of the Cities: Boston
Issue Date: January 24 '98  Ad Close: December 23
CONTACT: Adam Waldman - 212-536-5172

Midem & Music Licensing
Issue Date: January 24 '98  Ad Close: December 23
CONTACT: Christine Chinetti - 44-171-323-6686

Atlantic Records 50th Anniversary/Tribute to Ahmet Ertegun
Issue Date: January 17 '98  Ad Close: December 18
CONTACT: Pat Rod Jennings - 212-536-5136

Year in Video
Issue Date: January 10 '98  Ad Close: December 9
CONTACT: Judy Yzquierdo - 213-525-2304

Canada
Issue Date: January 10 '98  Ad Close: December 9
CONTACT: Adam Waldman - 212-536-5172

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- Jewel and Flea
- Rod Stewart
- R.E.M.
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