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IN MUSIC NEWS



Guitarist Frisell Readies New Nonesuch Album

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 13, 1997

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.

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,

Vid Shops Say 'Men' Tops; DVD A Plus

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Home video served up traditional fare and nouvelle cuisine during the Thanksgiving break.

Customers feasted on prerecorded

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

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



STEPHEN MARLEY

(Continued on page 18)

TRANS WORLD ENTERTAINMENT

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BORDERS

TOWER RECORDS - VIDEO - MUSIC

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

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)

cassettes, in particular Columbia TriStar'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

Steve Scavelli, 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 160,000-175,000 of the 375,000-400,000 delivered to retail. Stores carrying only software are having the hardest time.

(Continued on page 79)

Tejano Market Hits A Lull Dip Opens Doors For Mexican Genre

BY RAMIRO BURR

SAN ANTONIO, Texas—After almost six years of phenomenal growth, the Tejano market has undergone a striking decline in 1997, a year marked by the loss of key radio stations, slow record sales, and lower touring revenue. Major-market stations have switched formats, mostly to regional/Mexican, and top dancehalls and nightclubs have closed.



EMILIO

conservative radio market to a shrinking live-music circuit. Others say that while there is a flood of new acts, there are no new superstars like Emilio, Mazz, and Selena, who in the early '90s emerged during the explosive growth of Tejano—accordion-powered polka similar to the *nortena* music of northern Mexico.

All agree on one thing, however: Tejano's serious market loss has greatly benefited the larger regional/Mexican genre, which includes *nortena*, *grupo*, *banda*, and other subgenres.

"There is no doubt that the Tejano market has softened," says José Béhar, president of EMI Latin. "We do not have an artist that has created a great deal of excitement. As the market softens, we are selling more Mexican music." Béhar estimates this year's revenue for the overall Tejano marketplace at \$15 million, down from

(Continued on page 86)

Dance Industry Applauds Raids On Bootleggers

BY LARRY FLICK

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)

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-pop crossover acts in the world outside the U.S. It also handles the repertoire from the Epidrome, Deep, and S3 labels, as well as the Dance Pool imprint.

"We work inside and outside the Sony system," says Guy Brulez, VP of Dance Pool, explaining the mecha-

nisms 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."

Brulez, formerly VP of Sony's European repertoire division and onetime

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DANCE POOL



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SWEDEN THE BILLBOARD SPOTLIGHT

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Led Zeppelin Shines In November Certifications

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Billboard Bulletin

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HOT SINGLES

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GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE
KID AUDIO ★ DISNEY'S CHRISTMAS COLLECTION • VARIOUS ARTISTS • WALT DISNEY
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COMMENTARY

Winans Song's Anti-Gay Message Does Harm

BY DANIEL JENKINS

When comedian Ellen DeGeneres "came out of the closet" on ABC-TV this past spring, gospel artists Angie and Debbie Winans took note. Bothered by a pro-gay viewpoint that did not fit their religious beliefs, the Winans siblings put pen to paper and wrote a song called "Not Natural" in order to present their views regarding gay issues. The song is included on their current album, "Bold."

Upon release of the album, the song lyrics were sent to the National Lesbian and Gay Leadership Forum, as well as the Gay and Lesbian Alliance Against Defamation. Gay civil-rights organizations were quick to protest Angie and Debbie Winans' viewpoint. It is a law of nature that controversy sells albums. It has not been made

clear whether someone in the Winans camp sent the lyrics to the gay organizations or if they were sent by a concerned citizen, but what is certain is that the controversy has made the album a success.

Many people do not understand why

'Gays and lesbians abhor censorship. We respect the rights of artists to write and record what they please. But we cannot remain silent when we are targets of misinformation'

Daniel Jenkins is founder of OUTVOICE!, an online project designed to promote music of interest to the gay and lesbian community; it can be accessed at <http://www.queer-net.org/outvoice>.

some in the gay community are protesting this song. Like most Americans, gays and lesbians abhor censor-

ship. We respect the rights of all artists to write and record whatever they please. But we cannot remain silent when we become the targets of misinformation. The statement that being gay is "not natural" may sit well with certain religious dogma, but that doesn't make it factual. Our sexual orientation is an innate part of our being. We know this from experience.

So why don't we just chalk it up to a difference of opinion and leave it at that? Because anti-gay messages can do harm. Teenagers who are struggling with their sexual identity need to hear positive feedback about themselves. They look to the popular culture for reinforcement. Most often, gay youth encounter negative messages about their orientation from a heterosexual society that doesn't understand

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Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036

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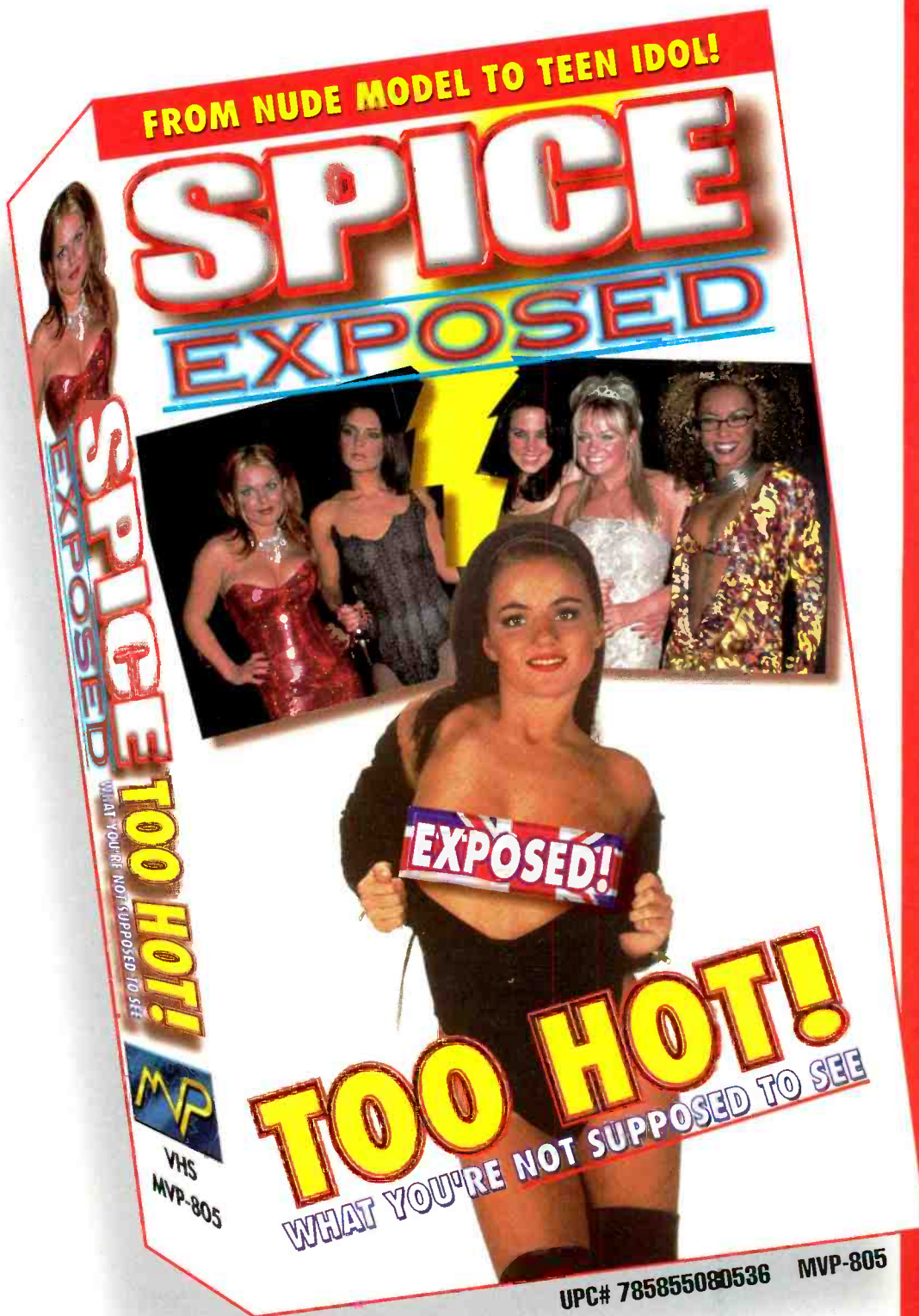
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SPICE EXPOSED

Nine Inch Nails Vid Given 11th-Hour Distrib. Switch

■ BY EILEEN FITZPATRICK

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 spurred by the video's controversial content.

The double-cassette, titled "Closure," was originally scheduled to be released by Universal Music and Video Distribution, but one week before its Nov. 25 street date, the company balked (Billboard Bulletin, 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 Death Row Records. The labels have released controversial titles by such acts as Nine Inch Nails, 2Pac, and Snoop Doggy Doggy.

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

Nails video.

"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, and we were happy to accommodate them," says Trimark senior VP of sales and marketing Don Gold.

The delay caused many retailers to be caught short for the Thanksgiving (Continued on page 87)



Honored Leadership. Jazz at Lincoln Center honored Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group, and pianist Oscar Peterson at its annual awards gala. Ertegun received the award for leadership, and Peterson received the award for artistic excellence. The event raised more than \$1 million. Shown, from left, are Jazz at Lincoln Center artistic director Wynton Marsalis; Ertegun; and singer/actress Bette Midler. Ertegun was also honored Dec. 3 at the New York Heroes Awards, sponsored by the National Academy of Recording Arts and Sciences, with an award marking the 50th anniversary of Atlantic's founding.

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 M2's entry onto other cable systems nationwide. On Tuesday (9), MTV Networks is also expected to announce a pact with satellite company Primestar, which will bring M2's total audience reach to about 9 million homes by the end of 1998.

Although it was previously available via satellite only, M2's free-form, 24-hour music video programming has already met with critical acclaim.

"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 program enterprises/M2 GM Matt Farber.

M2's launch on MediaOne in Jacksonville will give the channel an initial cable audience reach 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 offer analog and digital service."

MediaOne spokeswoman Tammy Snook says the cable company will eventually upgrade all of its systems around the country, but "it will be rolled 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 86)

DVD Still Faces Many Hurdles In Europe Sound Standard, Packaging Likely To Delay Launch

■ BY SAM ANDREWS

STRASBOURG, France—European plans for a spring rollout 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 current hit product until the fourth-quarter 1998, leaving the consumer with little to play but catalog titles.

Debate over the multichannel 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 studios, led by Warner, are now swinging

toward Dolby AC-3—the U.S. standard—which is also the existing standard for 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 diligently gearing up for a spring 1998 launch only to be stopped in their tracks by the complex and ongoing MPEG-2/AC-3 multichannel audio debate."

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

The report also added that there is potential consumer confusion over the alternative Divx format. This raises the VHS/Betamax debacle, 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 Electric Switch Ltd., production of a single DVD title will take a minimum of two months but most probably four. Key

problems here include ensuring that the version of the film is acceptable in all areas it is to be released, i.e., passing the U.K.'s still-stringent censorship laws; that the dubbing tracks are up to date on classics; and that complicated rights issues across several territories are resolved.

A straw poll among studios at the conference revealed that many hadn't actually begun work on their releases. As one distributor said of the planned launch date: "Let's hope it is a long spring!"

Observers at the conference also noted that even DVD's large capacity cannot accommodate the approximately 17 languages and subtitles needed on pan-European discs. Instead, sources say the studios, led by Warner and PolyGram, will divide Europe into three regions of distribution. Three regional versions of each title will be created, and each version will accommodate five to six languages.

Among the titles scheduled for spring release are "Contact" and "Mars Attacks!" from Warner; "In The Line Of Fire," "Das Boot," and "Legends Of The Fall" from Columbia; and "Four Weddings And A Funeral," "Sleepers," and "Fargo" from Poly-

(Continued on page 79)

Meet With President Leaves German Record Biz Upbeat

■ BY WOLFGANG SPAHR

BONN, Germany—The German record 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 musicians Nov. 26 here to discuss their concerns and the prospects for the development of German pop culture.

The executives present were the heads of the three main record business associations: Gerd Gebhardt, president of Warner Music Central Europe and chairman of the German Phonographic Academy; Wolf-D. Gramatke, president of PolyGram Germany 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-

ic Industry.

The artistic community was represented by rock singer Peter Maffay (BMG), vocalist Nena (Polydor), and Jazzy from Tic Tac Toe (BMG).

Speaking after the meeting at his official residence in Bonn, Villa Hammerschmidt, Herzog said, "The music business is a very important economic sector, generating revenues of 6 billion marks [\$3.4 billion]. This prompted me to find out something about the problems and concerns of this industry. In addition, I am anxious to bridge the gap between politics and pop culture."

However, unlike the U.S. president, Herzog, as Germany's head of state, has little influence on day-to-day politics. The governance of the country is the responsibility of Chancellor Helmut Kohl, and the federal president must not be a member of the government or the parliament.

Nonetheless, Herzog is extremely popular in Germany and is a noted fan

(Continued on page 87)

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 this month continue as expected, the new archive facility for the world's largest library won't cost them a penny—it's a gift.

The David and Lucile Packard Foundation, the philanthropic arm of the Packard computer empire, plans to buy and renovate a huge Cold War-era property, originally built to protect the central federal banking system and its currency in the event of a nuclear attack, and give it to the library.

"While David Packard's interest in film preservation is well known," says David Francis, chief of the library's Motion Picture, Broadcasting and Recorded Sound Division and an early advocate for purchase of the site, "what isn't so well known is that he is also very interested in the preservation of audio recordings as part of our cultural heritage."

The foundation gift of \$10 million includes \$5.5 million for the purchase of the 140,000-square-foot bunker and \$4.5 million for renovation and outfitting.

The facility, located on 41 acres along the side of Culpeper's Pony

Mountain, has been a low-use federal storage vault for currency and gold for nearly three decades and has only a few maintenance employees. After renovation, it will be renamed the National Audiovisual Conservation Center. About 75 library audio and film specialists will staff the site.

The ongoing negotiations to finalize the deal involve four parties: representatives from the library; the Packard Foundation; the architect of the

(Continued on page 16)

Rapper Drama Adds To Death Row Suits

■ BY CHRIS 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 bore exclusivity clauses, effectively preventing Vick from recording or writing for other companies.

Knight's attorney David Kenner could not be reached for comment at press time.

Knight is serving a nine-year sentence for armed assault at the Califor-

nia Men's Colony in San Luis Obispo. On Nov. 24, he was sentenced to six months in a federal facility for a 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 prime suspect in the September 1996 murder of rapper and Death Row artist Tupac Shakur. Anderson, who also named Shakur's estate 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. 20).

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Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Nonesuch Expects Frisell's 'Train' To Make Some Noise

■ BY BRADLEY BAMBARGER

NEW YORK—In the past few years, the term "Americana" 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 (Short Stories)," on Verve, crowned the Top Jazz Albums chart and is still going strong; another, guitarist Bill Frisell's acclaimed Nonesuch disc "Nashville," was an Americana 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 acquiescence to the shows.

"Jim doesn't really like to play live—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 1993 Americana panorama, "Have A Little Faith").



FRISELL

"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 safe—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)

Belgium's Helmut Lotti Crossing Borders Classical Crossover Star Succeeds In World Market

■ BY MARC MAES

BRUSSELS—In the absence of an official Belgian musical ambassador, Helmut Lotti would make a fine stand-in.

Already a sensation at home and in the neighboring Netherlands, the Flemish singer is finding new audiences in Germany, the U.S., and Canada (see story, page 52).

Lotti's beginnings as a Flemish crooner belie his current status as a classical crossover star to rank alongside the likes of Andrea Bocelli and Andre Rieu. All of these performers have connected with previously untapped mature audiences by popularizing classical standards.

Rino Verecke, a producer with Flemish-language public broadcaster Radio 2, says Lotti is a favorite on the AC-formatted station. "He's the premier example of how a wonder

boy steps up from local repertoire to an international breakthrough," Verecke says.

Currently in Canada promoting his first album release in the country, "Helmut Lotti Goes Classic," re-



LOTTI

leased in May, Lotti will move into the U.S. for press interviews this month. The long-form video "Helmut Lotti Goes Classic II," which accompanied the

release of the album of the same name, will be shown on PBS nationwide between Nov. 28 and Friday (12).

Although he currently has no U.S. label deal, the Canadian release through Coeur de Lion Records has already sold 100,000 units since it came out in May, says that label.

In Belgium and the Netherlands, the first two "... Goes Classic" albums have already sold 1.4 million units, while "... Goes Classic III," released Oct. 22, has moved 455,000 units in the Benelux and Germany, according to Lotti's manager and producer, Piet Roelen.

Lotti, 28, launched his career in 1989 when he came in second in a Dutch TV music contest by delivering a unique rendition of Elvis Presley's "My Boy."

Lotti records for the Belgian independent label Piet Roelen Productions, and his recordings are licensed to BMG Ariola Belgium for the Benelux. Originally he was signed directly to BMG Ariola and concentrated on Flemish songs. Lotti's Flemish-language debut singles all went straight to No. 1 on Belgium's Flemish-language International Fed-

(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 civilian 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. 26, 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 cap-

turing Grappelli's personality in conversations and duet performances with Taylor, is slated to air on select PBS stations early next year.



GRAPPELLI

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 Nehudi 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 1930s collaboration with genius guitarist Django Reinhardt. Their interplay was ravishing, a synthesis of exclamation and expression that brought worldwide renown to their ensemble, the Quintette Of The Hot Club Of France.

Grappelli was born Jan. 26, 1908. His mother died when he was 3, 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

(Continued on page 78)

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

BY CHRIS MORRIS

LOS ANGELES—Led Zeppelin soared to No. 2 on the list of all-time best-selling acts 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 63.8 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.

Zeppelin's 1971 album, titled with



TWAIN

run characters and commonly known as "Led Zeppelin IV," was certified for sales of 17 million, bringing it into a tie for fifth place on the roll of all-time best-selling albums with Fleetwood Mac's 1977 Warner Bros. set "Rumours." Eight other Zeppelin studio albums on Atlantic and Swan Song also received new multi-platinum awards; the 1992 boxed set "Remasters" was simultaneously certified platinum and double-platinum, while the comprehensive 1993 multi-disc box "The Complete Studio Recordings" went platinum.

Thrash metallurgists Metallica also had a big month: The group's self-titled 1991 Elektra opus was certified for sales of 10 million, and four other titles hauled in new multi-platinum trophies.

Two female vocalists hit fresh RIAA high notes in November: Shania Twain's "The Woman In Me" (Mercury Nashville) and Mariah Carey's "Music Box" (Columbia) both roared past the 10 million mark, moving into

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

Jewel's tireless "Pieces Of You" (Atlantic) climbed over the 7 million level, while LeAnn Rimes' "Blue" (Curb) reached 5 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 Dirty Band (Liberty), groove master Jamiroquai (Work/Columbia), contemporary Christian vocalist Michael W. Smith (Reunion), acerbic singer/songwriter Warren Zevon (Elektra/Asylum), U.K. tubthumper Chumbawamba (Republic/Universal), the Fugees' hip-hopster Wyclef Jean (Ruffhouse/Columbia), pop vocal 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 (Outpost/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

- Led Zeppelin, "Led Zeppelin IV," Swan Song, 17 million.
- Shania Twain, "The Woman In Me," Mercury Nashville, 10 million.
- Mariah Carey, "Music Box," Columbia, 10 million.
- Metallica, "Metallica," Elektra, 10 million.
- Led Zeppelin, "Physical Graffiti," Swan Song, 9 million.
- Led Zeppelin, "Led Zeppelin II," Atlantic, 8 million.
- Led Zeppelin, "Houses Of The Holy," Atlantic, 8 million.
- Jewel, "Pieces Of You," Atlantic, 7 million.

Led Zeppelin, "In Through The Out Door," Swan Song, 7 million.

Led Zeppelin, "Led Zeppelin" (1990 boxed set), Atlantic, 6 million.

Metallica, "... And Justice For All," Elektra, 6 million.

Led Zeppelin, "Led Zeppelin" (1969 album), Atlantic, 6 million.

LeAnn Rimes, "Blue," Curb, 5 million.

Amy Grant, "Heart In Motion," A&M, 5 million.

George Strait, "Strait Out Of The Box," MCA, 5 million.

Led Zeppelin, "Led Zeppelin III," Atlantic, 4 million.

BLACKstreet, "Another Level," Interscope, 4 million.



METALLICA

Metallica, "Load," Elektra, 4 million.

Metallica, "Ride The Lightning," Elektra, 4 million.

Metallica, "Master Of Puppets," Elektra, 4 million.

Led Zeppelin, "Presence," Swan Song, 3 million.

Sublime, "Sublime," Gasoline Alley/MCA, 3 million.

matchbox 20, "Yourself Or Someone Like You," Atlantic, 3 million.

Abba, "Gold—The Greatest Hits," PolyGram, 3 million.

Amy Grant, "Home For Christmas," A&M, 3 million.

Bone Thugs-N-Harmony, "The Art Of War," Ruthless, 3 million.

Barbra Streisand, "The Concert—Live At Madison Square Garden," Columbia, 3 million.

LeAnn Rimes, "The Early Years," Curb, 2 million.

Mary J. Blige, "Share My World," MCA, 2 million.

Various artists, soundtrack, "Gang Related," Death Row/Interscope, 2 million.

Fleetwood Mac, "The Dance," Reprise, 2 million.

(Continued on page 19)

Asia To See Blossoming Of Germany's Blümchen

This story was prepared by Wolfgang Spahr in Hamburg, Geoff Burpee 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 Blossom. German fans of this star of the "happy hardcore" scene would bare-

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 restyling are peermusic, the publisher that recorded and developed Blümchen as an artist; edel; British consultancy SWAT Enterprises; and the licensees 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



Blümchen's re-imagining for the Asian market is reflected in the new album cover, right, designed for release in more "sensitive" countries, such as Indonesia and Singapore. The original European artwork is at left.

ly recognize her.

Plain, 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

in Asia: song and image," says Watson. "She had the songs already; now she has the packaging."

On the front cover of the German album, Blümchen appears tousle-haired, almost free of makeup, with a hint of cleavage and midriff. While *de rigueur* in Europe, the U.S., and Australasia, more sensitive countries, such as Indonesia and Singapore, might have objected. Her alter ego for Asia is made up, has shades perched atop neatly groomed hair, and is safely wrapped up in a snow-white parka.

"I'm still the same person," insists Wagner. "Whatever I do, I'm the" (Continued on page 81)

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;



MALTA



AKHAVI



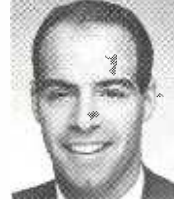
ZISSELMAN



COB



CAVENAGH



BARRON



BAKER



TOMLIN

Stephanie Kavoulakos to associate director of media relations, West Coast; and **Byron Ward** to manager of media relations, West Coast. They were, respectively, associate director of media relations, West Coast; manager of media relations, West Coast; and coordinator of media and artist relations, West Coast.

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 Mancison** 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 Ichiban Records.

Pamplin Music/Organic Records in Nashville names **Stachia Graham** and **Beth Blinn** publicists. They were, respectively, owner of Ruelle

Publicity 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

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

Williams' 'Musings' On Atlantic

Genre-Defying Artist Presents A Promo Challenge

BY CARRIE BELL

LOS ANGELES—How do you market a genre-blurring artist's artist, 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, 1995's "Loose," 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 Statue!" 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 didn't have 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 258,000 units, 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 backup, which climbed to No. 26 on the Mainstream Rock Tracks chart.

The all-star performers on "Sweet Relief" aren't the only firm 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 labor 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 reacquire 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 good for me 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 protégé Trina Shoemaker, is available for sale. A video-clip 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 hard 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 WRRX Gainesville, Fla., is excited about "Musings" and says that despite her quirkiness, Williams is a "vital artist."

"We like our female artists with guts, brains, heart, fire, and a sense

(Continued on page 20)



VICTORIA WILLIAMS



Sugar Plums. The members of Sugar Ray nestle with the Wilsons after recording a duet for the KROQ Los Angeles Christmas album. Standing, from left, are Carnie 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.

Sneak Peek At Westerberg's Latest; What's Brewing At Java Records

CALIFORNIA DREAMIN': While on a recent trek to California, we stopped into Ocean Way Recording, where Don Was was producing the new album for Paul Westerberg, who has switched from Reprise to Capitol Records. Although it's not out until next spring, we got a sneak peek at some of the record, including a beautiful, spare love song called "Born For Me." Westerberg was gearing up for that post-recording letdown that always visits him after completing a 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 Stones' "Voodoo Lounge" album. "I was just constantly listening to [Westerberg's 1993 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 wry smile and just the right amount of self-deprecation, Westerberg says he's thinking about using a title that came to him late one night, "Casually Doomed." We like it.

JAVA UPDATE: We also stopped by Glen Ballard's studio in Encino, where Ballard was working on a remix of the song "Unbound," featured on Robbie Robertson's new album, due in March from Capitol Records.

Although Ballard plans to work with Alanis Morissette on her next album in 1998, he says he has otherwise "taken down my shingle as an outside producer" as a result of the formation of Java Records, the label he founded last year (Billboard, Sept. 28). 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 can 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've 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 "Clubland," 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 143 Records.

The film follows a struggling band in Los Angeles and the members' efforts to make it big. The soundtrack features all unsigned bands discovered by Ballard. The one exception is Brendan Lynch, who is on Mercury Records.

TO LOVE SOMEBODY: The Bee Gees' Nov. 14 performance in Las Vegas will be offered as a pay-per-view special on New Year's Eve. That will be followed by the release of a live album of the event in February. That same month, a single of "Don't Throw It Away (Our Love)," featuring the Bee Gees dueting 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 rained out in October, has been rescheduled for Jan. 31 at the Theater at Madison Square Garden.

THIS AND THAT: Producer Gary Katz, best known for his work with Steely Dan; publicist Gary Stromberg; and former artist manager John Hartmann have formed Jake 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 32nd 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 rubyhorse to a management contract.



by Melinda Newman

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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 Nanou Lamblin, whose skills were sharpened at Carrere Music and her own label at BMG France, N'NB.

"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 II, which had a No. 1 single in Australia with "Break My Stride," a cover of the Matthew Wilder '80s ditty. According to Dance Pool, Czech act Lobby had a hit single in Mexico with "Rain Or Shine," 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 II Trance, 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 newcomer 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 indies 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 Sunclub, who noticed the difference with the 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.

Says Kranenburg, "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 'Fiesta' in France," notes Kranenburg, "it's gone in and out of the top 100 several times now, which shows they won't give up on it."

Feedback from Dance Pool affiliates is useful for artists, too, according to Kranenburg. "Within a few weeks, you get their reaction," he says.

CULTURE BEAT OPENS MINDS

Dance Pool can trace its origins back to 1985 as an imprint of CBS Germany, 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 Culture Beat'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 1.3 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, Canada, Latin America, and Asia. The division now includes such labels as Epic imprint Epidrome, Euro-R&B imprint DeeP, and London-based S3.

DeeP is working on Dutch R&B/pop act R.E.D., while Epidrome has two German techno acts on the German charts, Tank and Vertigo.

S3, which operates from within Sony Music U.K.'s Sony Soho Square (S2) company, is more of an underground label, with exclusive deals with Roger Sanchez and for Josh Wink's releases on his Ovum label outside the U.S.

In the U.K., S3 also handles repertoire from other Dance Pool companies and has been bolstered by the addition of Lynn Cosgrave, formerly label manager at the Ministry of Sound. As VP of the dance division at Sony Music U.K., Cosgrave's brief will include smoothing the path for such Dance Pool acts as Alexia and the Sunclub.

Now most Sony Music companies outside the U.S. have a Dance Pool division. These operations also sign acts, which can then appear on the most suitable of the four imprints. Notable national signings include Lobby (the Czech Republic); Lisa

Maxwell (Australia); the Sunclub (the Netherlands); C:Real, Phoebus, and Omegavibes (Greece); Alexia and Illusion (Italy); and Claudia Chin (Belgium).

SEPARATE SYSTEMS

It is essential for Dance Pool to have its autonomy from Sony Music, says Lamblin. "In this business, you don't have time to think twice; you have to react straight away," she says. Contracts can be delivered and approved within its separate E-mail system.

Such tools allow the division to be in at the ground level with new signings.

"In order to be in pop tomorrow, we have to be in underground music today," says Brulez, noting Jaydee's "Plastic Dreams" as an example. The track made its debut on Belgian indie R&S in 1992 and is now on the edge of mainstream success through Dance Pool thanks to a succession of remixes and a more open radio climate.

Unlike in the U.S., dance has become mainstream pop. "There are no ghettos," argues Lamblin. Adds Brulez, "In Europe, it's difficult to define what dance means. According to your definition, it could be anything from 25% to 60% of the market."

"What we do know is that we can achieve significant sales figures here with repertoire that would be impossible in the U.S."

So far, Dance Pool operates outside the U.S. because the perception that

(Continued on next page)

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LIBRARY OF CONGRESS GETS 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 just switch it over from one agency to the other," the source adds. "There's an actual price to be worked out. And then there's the holidays."

Congress passed the enabling legislation for the deal as it adjourned last month. Sen. John Warner, R-Va., and Rep. Thomas Bliley Jr., R-Va., had 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 gift offer comes at a good time, since the library has been told to move its stored holdings out of a federal General Services Administration warehouse in Suitland, Md.

The new facility will be tied into the library's ambitious National Digital Library Federation, a public/private-sector partnership that plans to make more than 5 million items accessible for study through the Internet. The Pony Mountain facility will also be connected by fiber-optic cables to the reading and research rooms in its 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 astoundingly wide: The world's most extensive Duke Ellington collection and a complete run of the World War II "V-Disc" label for GIs are stored alongside obscure doo-wop and gospel holdings and even recent cassettes sent in as copyright deposit copies by unsigned teen bands.

It is also the custodian for extensive runs of historic radio program transcriptions and recorded music program airchecks as well as collections from NPR and the BBC.

The library is home as well for the National Film Registry, a congressionally mandated unit that picks 25 films a year deemed to be historic and culturally significant. There are now 225 such films in the registry, ranging from newsreels to the original "Ben Hur" (1927) to "Return Of The Secaucus 7" (1980). The library also houses 160,000 other film titles and 85,000 TV titles in its collection.

When completed, the new facility not only will dwarf the giant archive vaults of the largest U.S. major labels and all private film preservation archives, but will house restoration and remastering labs as well as outreach research facilities, so that scholars and students can hear and view the treasures.

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

in 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. BMG 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.

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

The library's collection, unlike those of the labels, does not include master tapes and is composed mostly of copies of records, tapes, and CDs submitted both as gifts and as deposit copies. Still, the collection, viewed in sheer numbers, beats them all.

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

Companies have occasionally found the library's collection a haven of last resort, and, in the stacks, reissue producers have discovered copies of rare recordings that the labels themselves have lost or thrown away the masters of in periodic misguided "housecleaning" efforts over the years (Billboard, July 12).

The library has been plagued in recent years by funding restraints that affect both purchases and the cataloging of gift donations, but the library recently finished sorting and cataloging a major 1993 donation of 500,000 significant blues and jazz 78 rpm discs.

SONY'S DANCE POOL

(Continued from preceding page)

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 [a lot of] income from foreign territories."

Adds Lamblin, "In Europe, there are far 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 there."

Allstar's Grein 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 got 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 the German chart are dance, but it's commercial music. I can't see 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 Chin's single "Reach Out" gets a U.S. release this month through Columbia. Dance Pool Germany signing DJ Company peaked at No. 53 on Hot 100 Singles with "Rhythm Of Love" in August for Crave.

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 Dos or Die (Billboard, Aug. 16) means that the label's output, including DJ Quicksilver, Cosmanova, and La Voix, will go through Dance Pool internationally, apart from where license deals already exist.

Cosgrave'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, Sash, 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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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 1998.

“One of father’s dreams was to appeal to the U.S. urban market, to the youths,” 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 “dueting” with contemporary R&B singers and rappers over entirely new tracks, composed by Stephen with assistance from brothers Julian and Damien 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 is 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 “rebellious,” says Stephen, “not just singing love songs. But if it’s a love song, you have to feel it. We have to relate to all elements of life, because that’s what we’re here 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 mélange 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 musics; 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 tune 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 stateside peers to pay homage to his father. He and Spearhead’s Michael Franti got together for a revamp of “Rebel Music” that was released as a single and is included on Spearhead’s 1997 “Chocolate Supa 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 “Dancehall 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 sometime in the near future.

“We will come with a Wailers 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 I]. This is the bridge for us, with us producing and our father come and play for his children again.”



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IN NOVEMBER RIAA CERTIFICATIONS, LED ZEPPELIN BECOMES NO. 2-SELLING ACT

(Continued from page 14)

million.

Rage Against The Machine, "Evil Empire," Epic, 2 million.

Led Zeppelin, "Remasters," Atlantic, 2 million.

PLATINUM ALBUMS

Led Zeppelin, "The Complete Studio Recordings," Atlantic, its 12th.

Led Zeppelin, "Remasters," Atlantic, its 13th.

Nitty Gritty Dirt Band, "Will The Circle Be Unbroken, Volumes 1 & 2," Liberty, its first.

Bone Thugs-N-Harmony, "The Art Of War," Ruthless, its second.

Oasis, "Be Here Now," Epic, its second.

Jamiroquai, "Traveling Without Moving," Work/Columbia, its first.

Simon & Garfunkel, "Wednesday Morning, 3 A.M.," Columbia, their eighth.

Michael W. Smith, "Change Your World," Reunion, his first.

Pantera, "Vulgar Display Of Power," Atco, its second.

Pantera, "Far Beyond Driven," EastWest, its third.

Warren Zevon, "Excitable Boy," Elektra/Asylum, his first.

Stevie Nicks, "The Other Side Of The Mirror," Atlantic, her fourth.

Stevie Nicks, "Timespace: The Best Of Stevie Nicks," Atlantic, her fifth.

Various artists, soundtrack, "Gang Related," Death Row/Interscope.

Chumbawamba, "Tubthumper," Republic/Universal, its first.

Janet Jackson, "The Velvet Rope," Virgin, her fifth.

The Rolling Stones, "Bridges To Babylon," Virgin, their 19th.

Wyclef Jean Featuring Refugee Allstars, "Wyclef Jean Presents The Carnival Featuring Refugee Allstars," Ruffhouse/Columbia, his first.

B.B. King, "The Best Of B.B. King," MCA, his first.

Andrew Lloyd Webber, "Michael Crawford Performs Andrew Lloyd Webber," Atlantic, his ninth.

LeAnn Rimes, "The Early Years," Curb, her third.

Backstreet Boys, "Backstreet Boys," Jive, their first.

GOLD ALBUMS

Various artists, "Keep The Faith," TV First.

Lynyrd Skynyrd, "Boxed Set," MCA, its 16th.

John Denver, "Wildlife Concert," Legacy/Columbia, his 16th.

Benny Goodman, "Live At Carnegie Hall," Legacy/Columbia, his first.

Bone Thugs-N-Harmony, "The Art Of War," Ruthless, its second.

Oasis, "Be Here Now," Epic, its third.

Days Of The New, "Days Of The New," Outpost/Geffen, their first.

Black Sabbath, "Never Say Die," Warner Bros., its 11th.

K-Ci & JoJo, "Love Always," MCA their first.

Janet Jackson, "The Velvet Rope," Virgin, her fifth.

Various artists, soundtrack, "Gang Related," Death Row/Interscope.

The Rolling Stones, "Bridges To Babylon," Virgin, their 37th.

EPMD, "Back In Business," Def Jam/PolyGram, its fifth.

LL Cool J, "Phenomenon," Def Jam/PolyGram, his eighth.

Reel Big Fish, "Turn The Radio Off," Mojo/MCA, its first.

Peter Gabriel, "Real World Live," Geffen, his sixth.

B.B. King, "The Best Of B.B. King," MCA, his first.

Various artists, soundtrack, "Anastasia," Atlantic.

LeAnn Rimes, "The Early Years," Curb, her third.

John Michael Montgomery, "Greatest Hits," Atlantic, his fifth.

Stevie Nicks, "Street Angel," Atlantic, her sixth.

The Jerky Boys, "The Jerky Boys 3," Mercury, their third.

702, "No Doubt," Motown, its first.

Salt 'N Pepa, "Brand New," PolyGram, their fifth.

Allman Brothers, "Where It All Begins," Epic, their 10th.

MULTI-PLATINUM SINGLES

LeAnn Rimes, "How Do I Live," Curb, 2

million.

PLATINUM SINGLES

Bone Thugs-N-Harmony, "Look Into My Eyes," Ruthless, its second.

GOLD SINGLES

Next, "Butta Love," Arista, its first.

Milestone, "I Care 'Bout You," LaFace, its first.

Mase, "Feels So Good," Bad Boy/Arista, his first.

LSG, "My Body," EastWest, its first.

Hanson, "I Will Come To You," Mercury, its second.

Missy Elliott, "Sock It To Me," EastWest, her first.

Bone Thugs-N-Harmony, "Look Into My Eyes," Ruthless, its fourth.

Bone Thugs-N-Harmony, "If I Could Teach The World," Ruthless, its fifth.

Assistance in preparing this story was provided by Carrie Bell.


amusement		business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter		
LUIS MIGUEL	National Auditorium Mexico City	Oct. 9-30, Nov. 1-2	\$6,766,336 (52,777,420 pesos) \$70.51/\$19.23	159,878 166,617, 17 shows, 16 sellouts	Showtime de Mexico		
ROLLING STONES JAMIROQUAI	MGM Grand Garden Las Vegas	Nov. 22	\$2,925,800 \$300/\$100	12,750 sellout	TNA USA Bill Silva Presents Andrew Hewitt		
YANNI	National Auditorium Mexico City	Nov. 6-9	\$1,791,923 (14,335,384 pesos) \$61.34/\$18.40	48,211 49,005 five shows, four sellouts	Spectra		
FLEETWOOD MAC	Atlantic City Convention Center Atlantic City, N.J.	Nov. 29	\$1,174,075 \$100/\$25	16,164 sellout	Magicworks Entertainment Inc. PACE Touring Caesars Palace		
FLEETWOOD MAC	Rosemont Horizon Rosemont, Ill.	Nov. 20	\$1,088,525 \$75/\$35	18,319 sellout	Magicworks Entertainment Inc. PACE Touring Tim Orchard		
FLEETWOOD MAC	Gund Arena Cleveland	Nov. 24	\$927,900 \$60/\$25	20,672 sellout	Magicworks Entertainment Inc. PACE Touring		
FLEETWOOD MAC	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 21	\$926,190 \$65/\$45	16,918 sellout	Magicworks Entertainment Inc. PACE Touring Cellar Door		
FLEETWOOD MAC	USAirways Arena Landover, Md.	Nov. 30	\$894,650 \$75/\$25	15,520 sellout	Magicworks Entertainment Inc. PACE Touring		
VICENTE FERNANDEZ	Universal Amphitheatre Universal City, Calif.	Nov. 21-23	\$861,258 \$53.50/\$50.50	18,107 18,753, three shows	Universal Concerts		
FLEETWOOD MAC	Marine Midland Arena Buffalo, N.Y.	Nov. 23	\$836,145 \$60/\$25	17,021 sellout	Magicworks Entertainment Inc. PACE Touring Jack Utsick Presents		

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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 Benson, 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 two 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.the-grid.net/creekdipper/.

"I used to be 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.-based Moby Disc chain, expects the new outing to do at least as well as her past efforts.

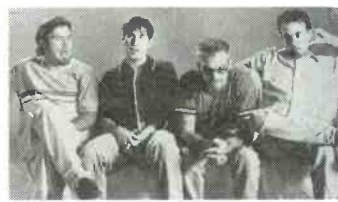
"Stores like Best Buy won't touch it unless she gets really popular. Tower types will stock it. Indies like Moby Disc, who have done well with her in the past, will put it on sale out of the box and will do well with it," he says. "But maybe this album will be different, and she might get a song on the 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 **Gunbunnies**, **2 Minutes Hate**, **Pokerface**, **Delta Angels**, **Big Boss Line**, **Techno-Squid Eats Parliament**, **Ho Hum**, **Boondogs**, **Dirt Clods**, **Magic Cropdusters**, the **Baileys**, **Bobgoblin**, **Skeeterhawks**, 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 punkish pop highlights, including "Bug," "Vilonia," and the title track. "This band kind of just happened,"



ASHTRAY BABYHEAD

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 501-395-0948 or Poynter at 501-663-6886.

RICK CLARK

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** Saturday (13) 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 1993, 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."

MOIRA McCORMICK

MINNEAPOLIS: Being a hip-hop outfit from Minneapolis has got to be one of the toughest gigs a rhymers 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 underdog hip-hop 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. Feeding off beats that echo the East Coast more than the West, Atmosphere has a following that has expanded beyond its loyal all-ages crowds, and the group now routinely holds court at First Avenue and the Cabooze, 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 locking in a monthly gig at the 7th Street Entry. Contact **Siddiq Ali** at Rhyme Sayers at 612-539-7474 or E-mail rhymesayr@aol.com.

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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 pro-

'The acts that I'll sign are not singers, they're artists... and I know they can deliver'

duction, 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 Dabba 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 relation" 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 lot 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 forecast), 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, the bad, and the lovely." U.S. release plans had yet to be determined at press time. The single will also include remixes of "Blackstoppers," 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

(Continued on page 27)



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 Colter, radio tour coordinator at SJS; Mark Unthank, 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 Mkalea McClendon, affiliate relations manager at SJS.

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

This column was prepared by guest columnist Janine Coveney, 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 Gospel 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 be aired in time to celebrate Black History Month and the Dr. Martin Luther King Jr. holiday. Celebrity hosts are gospel stars Yolanda Adams and Kirk Franklin with actor Miguel Nunez of TV's "Sparks."

Presenters will include Robin Givens ("Sparks"), Rocky Carroll ("Chicago Hope"), Karen Clark-Sheard of the Clark Sisters, and Simba Khali ("3rd Rock From The Sun"). Scheduled performers are comedian Jonathan Slocumb, 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 is being produced by Don Jackson and distributed by Central City Productions; the air-time window is Jan. 12-Feb. 8. Check your local listings.

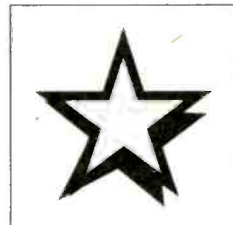
BACK IN THE SADDLE: Lionel Richie fans rejoice! Just in time for holiday gift-giving, Motown has repackaged some of the singer/songwriter's best classic tunes for "Truly: The Love Songs." The 14-track compilation includes "Three Times A Lady," "Still," "Lady," "Endless Love," "Truly," "Hello," and more.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

nine No. 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' Caribbean-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 February. Steele was nominated for a Grammy for his composition "Here And Now" for Luther Vandross and has penned songs for Brandy, Dionne Warwick, and Whitney Houston. He has been a fixture on the R&B music scene for several years as a backup singer for Houston, Anita Pointer, Bette Midler, Warwick, Ray Parker Jr., and Diana Ross. He also had a top 10

R&B single, "If I Told You Once," from an SBK solo album in 1990. Popular has serviced a holiday single by Steele called "Everyday Christmas."

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, masterminded by 23-year-old Haitian photographer Herve Coeur-Aimable. The calendar combines beautiful sepia-toned photographs of women of color with words from Yesenia B. Sevilla's poem "Wonder About Me," which speaks of the individuality and mystery of women. Coeur-Aimable works with fashion designer Cynthia LaMaide 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.



Somethin' Supa Dupa Fly. Warner Bros. recording group Somethin' For The People (SFP) and EastWest/Elektra artist Missy "Misdemeanor" Elliott recently taped appearances on BET's "Planet Groove" program in Washington, D.C. Taking time out from trading producer secrets to pose for a photo at the studio, from left, are Cat Daddy of SFP, Fuzzy of SFP, Elliott, and Sauce of SFP.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'BEEN AROUND THE WORLD' and 'NO MONEY NO PROBLEMS'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of Hot R&B Airplay chart.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of R&B Singles A-Z chart.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales songs like 'MY BODY' and 'ALL OF MY DAYS'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of Hot R&B Singles Sales chart.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent airplay songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of Hot R&B Recurrent Airplay chart.

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of Hot R&B Recurrent Airplay chart.



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 Veronique 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.



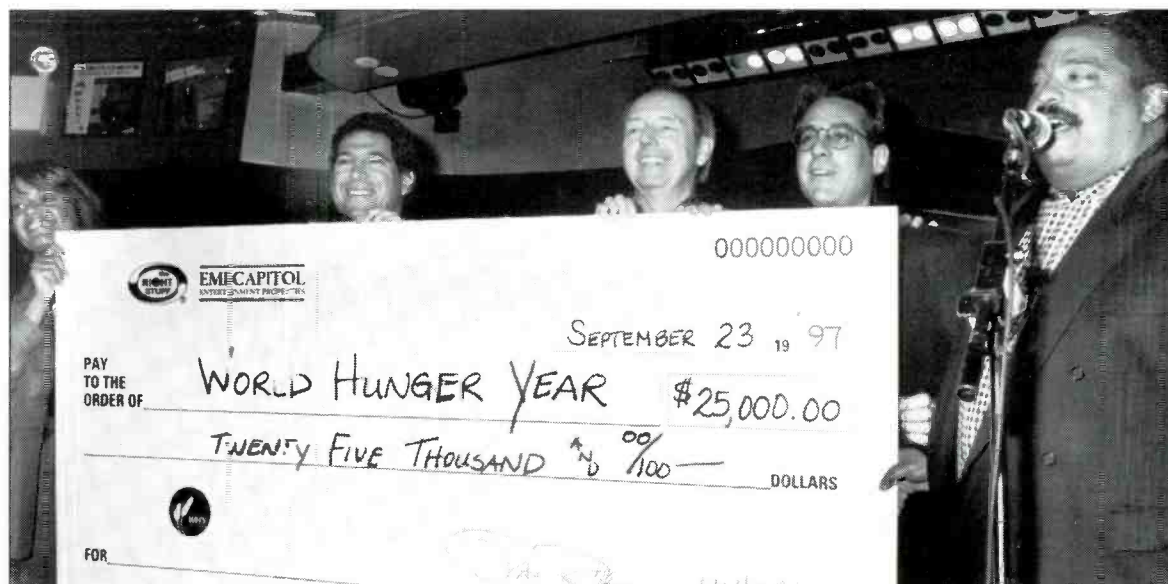
Preserving Jazz Film History. The NARAS Foundation, the charitable organization within the National Academy of Recording Arts and Sciences (NARAS), recently hosted the "Music On Film Preservation Project" at the Motion Picture Arts & Sciences theater in Los Angeles. The project was set up to acquire 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.



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 backstage, 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.



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.



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 "Country Cares For Kids." The set includes holiday music from Clint Black, Lorrie Morgan, Bryan White, Alabama, and others. Proceeds of "Country 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 Ricochet; singer/songwriter Skip Ewing; Chesney; BNA recording artist Ray Vega; Curb/Universal artist Kippi 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.



LIVE For LIFEbeat. 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 shows to be donated to the clinic via LIFEbeat. Pictured at the clinic, in the top row from left, are Bill Mannion, 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 Dahlheimer, band member; and Efrain Reyes, peer educator, Los Angeles Free Clinic.

'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 59) Indianapolis, and it looks like a real winner. Hosted with ample **Jenny McCarthy**-styled humor and runway-model beauty courtesy of **Catt Sadler**, "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 jeep music has been slipped into the mix—and the show still sparks with mainstream accessibility. The first



by Larry Flick

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

SEE THE LIGHT: One of the perennial difficulties of our job is watching noteworthy projects dissolve into obscurity. It was particularly disappointing to see **Lighthouse Family's** charming Polydor debut, "Ocean Drive," disappear this autumn before it could completely connect with willing listeners.

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

vin Gaye. Their spirit is all over both albums."

Fortunately, the lads didn't opt to mimic the sound of their heroes. Rather, "Postcards From Heaven" cuts like "Let It All Change" and "Sun In The Night" show the band digesting and interpreting the influence of Wonder and Gaye. "Raincloud" is especially potent, as it places Baiyewu's relaxed performance within a smooth arrangement of fluttering acoustic guitars and firm funk rhythms.

"The intention of the song is to run against the overriding mood of darkness that seems to be covering different parts of the world," Tucker says. "It's about picking yourself up and looking beyond the day's problems. People seem to respond to that message. They want to find a way out of the darkness."

Although they're happily stomping in support of "Postcards From Heaven," Tucker and Baiyewu are already thinking about their next album. "Quite frankly, it'll offer more of the same—but with a hint of the growth as humans we've experienced, of course," Tucker says.

ANITA, WHERE ARE YA? Isn't it ironic how some of the more beloved or compelling artists from the disco era are nowhere to be found, while there's an army of one-hit (and even more near-hit) wonders who simply refuse to go away?

It took a nationwide search to pull **Yvonne Elliman** from the shadows of self-imposed retirement in California for WKTU New York's recently rained-out "Saturday Night Fever" anniversary show—which has been rescheduled for Jan. 31 at the Theatre at Madison Square Garden, by the by. Also, we still have yet to unearth the mysterious **Andrea True**, though we desperately cling to the hope that she'll eventually come out of hiding.

Now we're on the hunt for **Anita Ward**, whose squeaky soprano rendered "Ring My Bell" an instant classic. This, however, is not completely an act of self-indulgence and personal curiosity. We actually know a couple industry folks who are *extremely* interested in working with the woman. Is that enticing enough for ya, doll? Give us a call!

LISTEN UP, FOLKS: Once again, we're finding ourselves bonding more with unsigned dance music than the often tired, derivative stuff that labels think will bring them pop success. When will they learn?

Both items come from the plush publishing stable of Warner/Chappell Music, where A&R VP **Patrick Conseil** has done wonders developing young writers and artists. First we have **Reeves**, a 26-year-old hunk with a voice mildly reminiscent of **Rick Astley** and **George Michael**. Paired with veteran producer/tunesmith **Tommy Faragher** and the fast-rising team of **Cosgrove** and **Clark**, he's concocted a four-song demo that stokes with NRGetic rhythms and sunny lyrics. "Never Gonna Stop Me (Loving You)" is particularly strong, with its sweeping disco tone and anthemic chorus.



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 Carnell, Lucia Holm, and Nick Slingsby.

Even more pop-ready is **JamPack**, a Danish act masterminded by **Delgado** and **Johnny Jam**, who are still deservedly aglow from their massive production of "Barbie Girl" by **Aqua**. With cutie-pie singer **Bee** happily chirping, simplistic but contagious cuts 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, **Conseil** continues to diligently work on behalf of **Billie Ray Martin**, whose current demo shows her continued exploration of various sounds and styles, including electronica ("Don't Believe A Word"), Euro-pop ("Honey"), 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 thrusts its way onto dancefloors with "Harder," a deep li'l ditty by **Sabateur**. Good taste prevents us from directly quoting the song's saucy lyrics, though we'll hint that vocalist **Miss Clohe Nicolle's** breathy commands to do something "harder" have nothing to do with macrame or gardening.

Produced by **Paul Roessler** and **Geza X**. (who has presided over countless punk classics by **Dead Kennedys** and **Black Flag**, among others), "Harder" rattles with prickly industrial-funk beats, metallic guitars, and icy-cool synths. Although radio will find even the bleep-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 missing the presence of **Sabrina Johnston** as much as we have, then you'll be equally delighted to discover her as the belter on **Rimbaud's** "Hard Times" 12-incher. Nabbed by Submarine Records following a solid run in the U.K. on Top Banana, this **R. Dougan** production effectively merges twinkly Euro-NRG synths with a hearty groove that's rooted in deep house. It's an unyielding stylistic blend that is held together by Johnston's white-knuckled performance. This lady has developed an amazing range in the five or so years since her breakthrough hit, "Peace." It breaks our heart that she hasn't found a label with the vision to let her properly strut her stuff on a full-length album. Perhaps this winning single will

(Continued on next page)



Subliminal Excitement. Erick Morillo, left, and Mark Finkelstein recently toasted the launch of Morillo's New York-based indie Subliminal Records, which is distributed in the U.S. by Finkelstein's venerable Strictly Rhythm Records. Subliminal's first release is "Cro-Magnon," an underground house dub by Constipated Monkeys, aka producers Harry Romero and Jose Nuñez. Also coming soon on the label is "Fun," a Morillo production fronted by legendary diva Jocelyn Brown.

episode features a live performance by **Le Click** front woman **Kayo**, 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 performances by **Robin 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 WXIN's ratings 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 belated 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 from the label's promotional priority list.

Perhaps we're showing our Pollyanna stripes, but we're optimistic 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 circulating 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 **Mar-**

Billboard. Dance Breakouts

DECEMBER 13, 1997

CLUB PLAY

1. BENEDICTUS BRAINBUG GROOVILICIOUS
2. YOU ONLY HAVE TO SAY YOU LOVE ME HANNAH JONES ARIOLA DANCE
3. TAKE ME UP (GOTTA GET UP) RALPHI ROSARIO FEAT. DONNA BLAKELY UNDERGROUND CONSTRUCTION
4. FIRE SCOOTER TVT SOUNDTRAX
5. VOO-DOO BELIEVE? DATURA INTERHIT

MAXI-SINGLES SALES

1. CLAP YOUR HANDS LIL LOUIS & THE PARTY FFR
2. TUBTHUMPING CHUMBAWAMBA REPUBLIC
3. REACH OUT & TOUCH ME ANGELINA UPSTAIRS
4. FOREVER EMOTION IN MOTION GALAXY
5. ROCK THE FUNKY BEAT NATURAL BORN CHILLERS WARNER BROS.

Breakouts: Titles with future chart potential, based on club play or sales reported this week.



A Monumental Affair. Debut act Dixie Chicks performed at a launch party for Monument Records in Nashville. Shown in the back row, from left, are Sony Music Nashville executive VP Paul Worley and Monument's national promotion director Bart Allmand, promotion coordinator Tommy Laird, Northeast/Midwest promotion regional manager R.J. Meacham, Southwest regional manager Mike Ring, country promotion VP Larry Pareigis, and Southeast regional manager Wix Wichmann. In the front row, from left, are Emily Erwin and Martie Seidel of the Dixie Chicks, Sony Music Nashville president Allen Butler, Natalie Tarabay of the Dixie Chicks, and Monument West Coast regional manager Pam Newman.

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-Biddy agrees. "This is the kind of song that if people are allowed to hear it, it will ring a bell for them," she says. "We've had stations who'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



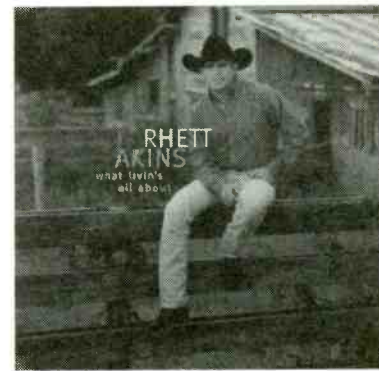
AKINS

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

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-Biddy is pleased with the strategy and how it is setting up "What Livin's All About." "When 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 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 courthouses 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 33)

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 looms 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's 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 fall of next year. 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 Shy-Drager Syndrome, a form of Parkinson's disease . . . Our

condolences to family and friends of guitarist **Jimmy Dempsey**, who died Nov. 30 in Owensboro, Ky., at age 60. He was a longtime Nashville session guitarist and member of the Atlanta Country Music Hall of Fame.

Continuing the trend to meet listener response to early radio play of album tracks (Billboard, Nov. 15), Curb Universal has rush-released **Wynonna's** "Come Some Rainy Day" as a single. Wynonna makes an appearance on the Dec. 13 "Concert Of Hope" TV special on CBS. **Tim McGraw** also

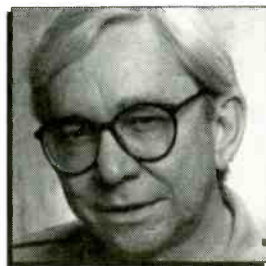
appears on the show, which stars **Natalie Cole** . . . McGraw and his wife, **Faith Hill**, took honors for No. 1 video of the year for their duet "It's Your Love" in the CMT 1997 Countdown. McGraw was also named male video artist of the year. The female honor went to **Deana Carter.** **Brooks & Dunn** took top group/duo honor, and rising video star awards went to

Kevin Sharp, Sherrié Austin, and Sons Of The Desert.

PEOPLE: BNA Records and the **Kentucky Headhunters** have parted ways in what is described as an amicable separation . . . **The Atlanta Rhythm Section** signs with River North Records . . . **Baillie & the Boys** sign with Prestige Entertainment Inc. for exclusive booking . . . **Balmur Entertainment's** publishing division signs singer/songwriter **Rick Barron** . . . **Camille Harrison** signs a publishing agreement with Hamstein/Nashville . . . **Ramblin' Jack Elliott** signs with HighTone Records; **Guy Clark** and **Emmylou Harris** will be among the guest artists on his label debut album, "Friends Of Mine," due March 17.

Dwight Yoakam's postponed benefit concert for the Los Angeles Mission is now set for Dec. 21 at Billboard Live in Los Angeles.

ON THE RECORD: **Ernest Tubb's** last recordings are now available on Nashville's First Generation Records. The 47 cuts stem from the **Pete Drake**-produced sessions that stretched over the years 1979-1981. Twenty of these songs were released as overdubbed duets on the 1979 Cachet album "The Legend And The Legacy," which was withdrawn from release. The overdubs have now been removed.

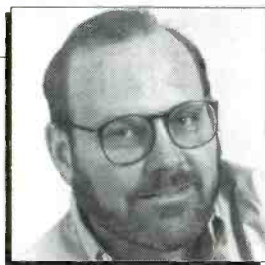


by Chet Flippo



Picking On The Greats. A group of guitar legends convened recently in Nashville for an induction ceremony by Hollywood's RockWalk. Meeting at the Country Music Hall of Fame in the front row, from left, are Chet Atkins and Hank Garland. In the back row, from left, are James Burton, Scotty Moore, Duane Eddy, and Peter Frampton.

Latin Notas



by John Lannert

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 Concepción, 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, 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 accords.

"We have talked with some soccer clubs and other impresarios who have expressed interest," says Concepción, 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 vends products on the Internet.

In the first week of sales for the U2 show, which began Nov. 13, 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 Brasil disc, "Música De Elevador," might not strictly be described as a tribute disc, the album boasts fine duet 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 "Cuidado Com O Bulldog" into a tune that would fit one of the "Batman" movies.

The album's best tracks come from Sony Brasil's Cidade Negra and EMI's much-revered singer/songwriter Carlinhos Brown. Cidade Negra turns in a psychedelic rendition of "O Homem Da Gravata Florida"—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)

BANDA GORDA

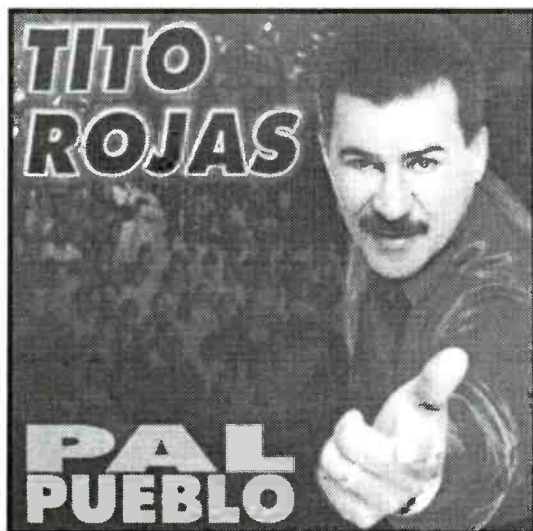
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	1	9	MARC ANTHONY RMM	Y HUBO ALGUIEN A.PENA, M.ANTHONY (O.ALFANNO)
*** No. 1 ***					
2	20	—	2	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
3	2	2	13	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
4	8	13	10	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA PRAMIREZ (T.BELO)
5	7	6	10	MARCO ANTONIO SOLIS FONOVISIA	LA VENIA BENDITA M.A.SOLIS (M.A.SOLIS)
6	12	12	4	GRUPO MANIA SONY DISCOS/SONY	ME MIRAS Y TE MIRO O.SERRANO, B.SERRANO (O.SERRANO)
7	13	11	6	GISSELLE RCA/BMG	QUIERO ESTAR CONTIGO B.CEPEDA (J.NUNEZ)
8	5	7	4	RICARDO MONTANER WEA LATINA	ES ASI PCASSANO (R.MONTANER, PCASSANO)
9	10	14	6	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
10	6	4	11	LUIS MIGUEL WEA LATINA	EL RELOJ L.MIGUEL (R.CANTORAL)
11	9	8	9	DOMINGO QUINONES RMM	NO VOY A DEJARTE IR C.SOTO, D.QUINONES (R.VASQUEZ)
12	4	3	14	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R.PEREZ (R.PEREZ)
13	14	19	7	ALEJANDRO SANZ WEA LATINA	Y, SI FUERA ELLA? E.AUFFINENGO, M.A.ARENAS (A.SANZ)
14	11	10	15	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G.FELIX (M.QUINTERO, LARA)
15	17	15	20	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L.MIGUEL (A.MANZANERO)
16	3	5	28	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
17	18	21	8	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J.CARRILLO (F.RIVA, K.CAMPOS)
18	16	16	21	BANDA EL LIMON FONOVISIA	QUE SE TE OLVIDO M.CONTRERAS (PGARZA)
19	38	39	3	LA MAKINA J&N/SONY	NADIE SE MUERE O.SANTANA (O.SANTANA)
20	31	—	2	FEY SONY DISCOS/SONY	SUBIDON J.R.FLOREZ (M.ABLANED, D.BORADONI)
21	NEW	1	1	CRISTIAN ARIOLA/BMG	SI TU ME AMARAS R.PEREZ (R.PEREZ)
22	21	20	11	INDIA RMM	ME CANSE DE SER LA OTRA I.INFANTE (V.DANIEL)
23	27	24	3	PEDRO FERNANDEZ POLYGRAM LATINO	DESPACITO H.PATRON (J.A.JIMENEZ)
24	NEW	1	1	LOS TIGRES DEL NORTE FONOVISIA	LA TEMPORADA ES BUENA TN INC. (T.BELO)
25	15	9	8	KARIS EMD	MANECUMBE R.CORA (J.A.CASTRO)
26	23	33	3	DAYANARA TROPIC	ANTIFAZ NOT LISTED (NOT LISTED)
27	26	26	7	INTOCABLE EMI LATIN	DONDE ESTAS? J.L.AYALA (E.ALANIS)
28	39	25	23	LOS TEMERARIOS FONOVISIA	ACEPTA MI ERROR A.ANGEL ALBA (G.A.ALVA)
29	28	32	5	BOBBY PULIDO EMI LATIN	LE PEDIRE NOT LISTED (M.MUNOZ)
30	37	35	20	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P.MARTINEZ (MASSIAS)
31	24	29	4	TONO ROSARIO WEA LATINA	LOCO, LOCO Y.CASADO, T.ROSARIO (A.LOZADA)
32	35	31	3	BANDA EL RECCO FONOVISIA	COMO EL PRIMER DIA G.LIZARRAGA (O.OCHOA)
33	19	30	6	LAURA FLORES UNIVERSAL LATINO	EL ALMA NO TIENE COLOR M.A.SOLIS (M.A.SOLIS)
34	36	—	2	EROS RAMAZZOTTI DDD/BMG	CUANTO AMOR ME DAS E.RAMAZOTTI (E.RAMAZOTTI, A.COGLIATI, C.GUIDETTI)
35	NEW	1	1	DINASTIA NORTENA FONOVISIA	ACABO DE ENTERARME J.R.ESPARZA (M.RUIZ)
36	NEW	1	1	MANA WEA LATINA	HECHICERA FHER & ALEX (FHER & ALEX)
37	NEW	1	1	VICTOR MANUELLE SONY DISCOS/SONY	ASI ES LA MUJER NOT LISTED (O.ALFANNO)
38	NEW	1	1	LUIS MIGUEL WEA LATINA	CONTIGO (ESTAR CONTIGO) L.MIGUEL (B.SILVETTI, S.RIERA IBANEZ)
39	29	—	23	MARCO ANTONIO SOLIS FONOVISIA	O SOY O FUI M.A.SOLIS (M.A.SOLIS)
40	RE-ENTRY	2	2	DLG SONY DISCOS/SONY	JULIANA S.GEORGE (C.VALOV)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	70 STATIONS
1 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	1 MARC ANTHONY RMM	1 MARCO ANTONIO SOLIS FONOVISIA
2 RICARDO MONTANER WEA LATINA ES ASI	2 Y HUBO ALGUIEN	2 LA VENIA BENDITA FONOVISIA
3 ALEJANDRO SANZ WEA LATINA Y, SI FUERA ELLA?	2 GRUPO MANIA SONY DISCOS/SONY	2 VICENTE FERNANDEZ SONY DISCOS/SONY
4 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	3 ME MIRAS Y TE MIRO O.SERRANO, B.SERRANO (O.SERRANO)	3 NOS ESTORBO LA ROPA PRAMIREZ (T.BELO)
5 LUIS MIGUEL WEA LATINA EL RELOJ	3 GISSELLE RCA/BMG QUIERO ESTAR CONTIGO	3 LOS TUCANES DE TIJUANA EMI LATIN
6 MARC ANTHONY RMM Y HUBO ALGUIEN	4 DOMINGO QUINONES RMM NO VOY A DEJARTE IR	4 ES VERDAD G.FELIX (M.QUINTERO, LARA)
7 FEY SONY DISCOS/SONY SUBIDON	5 LA MAKINA J&N/SONY NADIE SE MUERE	4 GRUPO LIMITE POLYGRAM LATINO
8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	6 INDIA RMM ME CANSE DE SER LA OTRA	4 HASTA MANANA J.CARRILLO (F.RIVA, K.CAMPOS)
9 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	7 KARIS EMD MANECUMBE	5 BANDA EL LIMON FONOVISIA QUE SE TE OLVIDO
10 GISSELLE RCA/BMG QUIERO ESTAR CONTIGO	8 TONO ROSARIO WEA LATINA LOCO, LOCO	6 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...
11 CRISTIAN ARIOLA/BMG SI TU ME AMARAS	9 ALEJANDRO SANZ WEA LATINA Y, SI FUERA ELLA?	7 LOS TIGRES DEL NORTE FONOVISIA LA TEMPORADA...
12 DAYANARA TROPIC ANTIFAZ	10 MANA WEA LATINA HECHICERA	8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...
13 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	11 CRISTIAN ARIOLA/BMG SI TU ME AMARAS	9 INTOCABLE EMI LATIN DONDE ESTAS?
14 GRUPO MANIA SONY DISCOS/SONY ME MIRAS Y TE...	12 VICTOR MANUELLE SONY DISCOS/SONY ASI ES LA...	10 LOS TEMERARIOS FONOVISIA ACEPTA MI ERROR
15 MANA WEA LATINA HECHICERA	13 DLG SONY DISCOS/SONY JULIANA	11 BOBBY PULIDO EMI LATIN LE PEDIRE
	14 FRANKIE NEGRON WEACARIBE/WEA LATINA UNA...	12 BANDA EL RECCO FONOVISIA COMO EL PRIMER DIA
	15 RICARDO MONTANER WEA LATINA ES ASI	13 DINASTIA NORTENA PLATINO/FONOVISIA ACABO DE...
		14 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
		15 BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates songs with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

NOTAS

(Continued from preceding page)

As a duet singer of his own gems, 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 Cañedo 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**.

Accordionist/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.

Choche, 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 Choche.

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 63-channel service.

BRASIL NOTAS: Macelo D2, lead singer of Sony Brasil'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 "Rebola," the follow-up to the group's smash debut, "Fiesta De Boi Bum Ba." The latter disc contained the global hit "Tic Tic Tac," which spent 12 weeks on Billboard's Hot Dance Music/Club Play chart this year. Carrapicho has been living on the road. In '97, 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 *sertaneja* duo **Chitãozinho & 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



Hitting High Fidelity. PolyGram Argentina recording artist Mercedes Sosa chats with Charly Garcia about her recently released album, "Alta Fidelidad." The album, which was produced by Garcia, features Sosa interpreting classic tracks by Garcia, a Sony Argentina artist.

from Xororó's kids **Sandy and Junior**, plus guest performers **Roberta Miranda** and **Fabio Jr.**

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

CHART NOTES, RADIO: Though **Marc Anthony's** smash "Y Hubo Alguien" (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 snare the throne next issue.

This issue's Hot Latin Tracks sports a hitherto-unseen top three, as "En El Jardín" is backed by Alejandro's former chart-topper "Si Tú Supieras," which slips 2-3, and **Vicente Fernández's** "Nos Estorbó La Ropa" (Sony Discos), which leaps 8-4. All three songs may run 1-2-3 next issue, unless **Marco Antonio Solís's** "La Venia Bendita" (Fonovisa) 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 titles on Hot Latin Tracks this issue.

"El Destino" by **Juan Gabriel** and **Rocío 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 Amando," has logged 28 weeks on Hot Latin Tracks.

As for the genre charts, "La Venia Bendita" notches its ninth consecutive week on the regional

Mexican chart. "Y Hubo Alguien" stays atop the tropical/salsa chart for the sixth straight week, and "En El Jardín" reaches No. 1 on the pop chart, displacing **Ricardo Montaner**, who scored his first pop chart-topper with "Es Así" (WEA Latina). Montaner's last No. 1 on Hot Latin Tracks was "Castillo Azul" (Rodven) in the Dec. 19, 1992, issue.

CHART NOTES, RETAIL: As **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 Thanksgiving-weekend sales performance. The 119,500 units moved over the holiday weekend was the highest tally since the Aug. 30 issue, when the 57,000 units sold by **Luis Miguel's** "Romances" (WEA Latina) helped the market ring up 128,000 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 sliding 156-160 on The Billboard 200. Likewise, two other Latino 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-Latino music were buying more product than their counterparts who prefer Spanish-language sounds.

Assistance in preparing this column was provided by **Terese Aguilera** in Mexico City; **Pablo Márquez** in Santiago, Chile; and **E'nor Paiano** in São Paulo, Brazil.

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LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 1 **A PESAR DE TODOS** (Sony Discos, ASCAP)
 - 2 **EN EL JARDIN** (FIPP, BMI)
 - 3 **SI TU SUPIERAS** (FIPP, BMI)
 - 4 **NOS ESTORBO LA ROPA** (TN Ediciones, BMI/M.A.M.P., BMI)
 - 5 **LA VENIA BENDITA** (Crisma, SESAC)
 - 6 **ME MIRAS Y TE MIRO** (Bombazo, BMI)
 - 7 **QUIERO ESTAR CONTIGO** (Unimusic, ASCAP)
 - 8 **ES ASI** (Copyright Control)
 - 9 **ACABO DE ENTERARME** (Mar Y Sol)
 - 10 **EL RELOJ** (Peer Int'l., BMI)
 - 11 **NO VOY A DEJARTE IR** (Viorli, ASCAP)
 - 12 **LO MEJOR DE MI** (JMKC)
 - 13 **Y SI FUERA ELLA?** (Copyright Control)
 - 14 **ES VERDAD** (Flamingo)
 - 15 **POR DEBAJO DE LA MESA** (Tillandsia, ASCAP)
 - 16 **TE SIGO AMANDO** (BMG Songs, ASCAP)
 - 17 **HASTA MANANA** (Warner/Chappell)
 - 18 **QUE SE TE OLVIDO** (Unimusic, ASCAP)
 - 19 **NADIE SE MUERE** (J&N, ASCAP)
 - 20 **SUBIDON** (Sony Discos, ASCAP)
 - 21 **SI TU ME AMARAS** (Rubel)
 - 22 **ME CANSE DE SER LA OTRA** (Musivida, ASCAP/Caribbean Waves, ASCAP)
 - 23 **DESPACITO** (Peer Int'l., BMI)
 - 24 **LA TEMPORADA ES BUENA** (Copyright Control)
 - 25 **MANECUMBE** (Juan Antonio Castro, BMI)
 - 26 **ANTIFAZ** (Copyright Control)
 - 27 **DONDE ESTAS?** (Ser-Ca, BMI)
 - 28 **ACEPTA MI ERROR** (Edimonsa, ASCAP)
 - 29 **LE PEDIRE** (Copyright Control)
 - 30 **NUBE VIAJERA** (Rightsongs, BMI)
 - 31 **LOCO, LOCO** (Magnum)
 - 32 **COMO EL PRIMER DIA** (Fonomusic, SESAC)
 - 33 **EL ALMA NO TIENE COLOR** (Crisma, SESAC)
 - 34 **CUANTO AMOR ME DAS [QUANTO AMORE SEI]** (EMI Blackwood, BMI)
 - 35 **ASI ES LA MUJER** (New Edition Ermoa, SESAC)

Studio Action

ARTISTS & MUSIC

TTR Inc., Nimbus To Fight Piracy With DiscGuard

BY PAUL VERNA

NEW YORK—Israeli high-tech start-up TTR Inc. has pacted with major independent replicator Nimbus Manufacturing Inc. for an anti-piracy device that both companies hope will stem 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 electronics device equipped with 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."

Charlottesville, 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 Cushing, Okla.-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 relationships with people like Doug Carson to bring the product to market."

Noting that Nimbus pioneered a hologram technology it calls 3i•D, 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 both 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 use of 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-profile 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 deterring 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 Arik 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), customs officials, and individual record labels to discuss its technology.

The SPA and BSA estimate that

\$11.2 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.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 29, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT TOP 40
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	MY BODY LSG/ Darryl "Delite" Allamby (EastWest/EEG)	LOVE GETS ME EVERY TIME Shania Twain Robert John "Mutt" Lange (Mercury)	FEEL SO GOOD Mase/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	I DON'T WANT TO WAIT Paula Cole/ Paula Cole (Imago/Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS/ SOUTHERN TRACKS (New York, NY/Atlanta, GA) Ben Arrindell/Carl Heilbron	MASTERFONICS (Nashville, TN) Jeff Balding	DADDY'S HOUSE (New York, NY) Doug Wilson	THE MAGIC SHOP (New York, NY) Roger Moutenot
RECORDING CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4072G+ w/Ultimation/ SSL 4000G+	SSL 9000J	Neve VR60	Studer A827
RECORDER(S)	Sony 3348 digital	Studer 827	Studer D827	Studer A800 III	Neve 80
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	Ampex 499	3M 996/Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arrindell	MASTERFONICS (Nashville, TN) Mike Shipley	DADDY'S HOUSE (New York, NY) Michael Patterson	ROOM WITH A VIEW (New York, NY) Roger Moutenot
CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4072G+ w/ Ultimation	SSL 9000J	SSL G4000	SSL 4000G+
RECORDER(S)	Sony 3348 digital	Studer 827	Studer D827	Studer A800 III	Studer A827
MASTER TAPE	DAT	Ampex 499	BASF 900	Ampex 499	3M 996/Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Herb Powers, Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	PDO-HTM	BMG	WEA

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Buckmaster's Choice. Renowned arranger/conductor Paul Buckmaster collaborated with rock band Collective Soul on the track "She Said," the latter's contribution to the Capitol Records soundtrack to Wes Craven's film "Scream 2." Shown at Capitol's historic Studio A, from left, are executive soundtrack producer and "Scream 2" director Craven; soundtrack producer and Capitol executive VP Liz Heller; soundtrack producer Ed Gerrard; executive soundtrack producer Marianne Maddalena; Ed Roland of Collective Soul; and Buckmaster.

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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



peermusic's Spanberger



Leiber & Stoller's Poe



Sunset Boulevard's Alan Melina (seated, left) with writer Felton Pilate. Standing, from left: Plaything Music's Ron De Blasio, Ned Shankman, Laurent Besencon, Blake Everett.

CONGRATULATIONS AIMP ON 20 GREAT YEARS

DIANE WARREN



GRAMMY AWARD/BEST SONG (' BECAUSE YOU LOVED ME') WRITTEN FOR A MOTION PICTURE	1997	POP PUBLISHER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE	1996
#1 SONGWRITER - POP & R&B/BILLBOARD MUSIC PUBLISHING	1997	VOICE OF MUSIC AWARD/ASCAP	1995
POP & OVERALL SONGWRITER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE	1996 & 1997	TOP 10 PUBLISHING CORPORATION/BILLBOARD	1991 & 1994
DISTINGUISHED ACHIEVEMENT IN SONGWRITING/ THE INTERNATIONAL ACHIEVEMENT IN ARTS AWARDS	1997	SONGWRITER OF THE YEAR/BILLBOARD	1990 & 1993
POP & OVERALL PUBLISHER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE	1997	SONGWRITER OF THE YEAR/ASCAP	1990 & 1991 & 1993
SONGWRITER OF THE YEAR/NATIONAL ACADEMY OF SONGWRITERS	1996	SONGWRITER OF THE YEAR/LA MUSIC AWARDS	1991
		SINGLES PUBLISHER OF THE YEAR/BILLBOARD	1990



INDEPENDENT MUSIC PUBLISHING

HAPPY ANNIVERSARY: The AIMP Hits 20

A big booth and a common bond brought together a handful of independent publishers. Two decades later, the organization they founded counts 500 members. And the lunches are better than ever.

BY RICHARD HENDERSON

"The AIMP is a valuable component in today's music marketplace. It has become an important forum for discussion and a force for action on issues affecting copyright holders and the entire music community. The AIMP luncheons and other functions serve as a mecca for those who are up-and-coming, as well as established music publishers and industry leaders. If this organization didn't exist, someone would have to invent it."—Marilyn Bergman, president/board chairman, ASCAP

"The first 20 years of the AIMP have meant a lot to me. The AIMP has played a major role in educating and informing many of us at every level connected with music publishing. The AIMP has increasingly acted as the voice of the independent music publisher in matters affecting the industry. The AIMP's basic concept of each individual having only one vote has insured that the interests of the independent publisher will remain the Association's primary focus."—Martin Cohen, Esq., president, Third Story Music

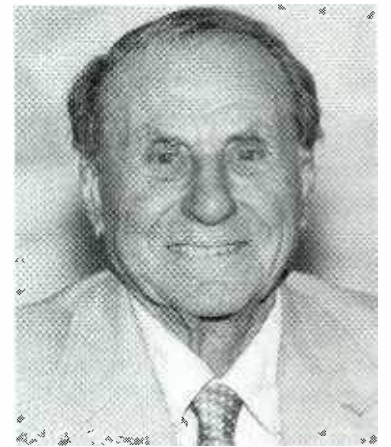
"The AIMP has always been important to me since it is the only professional music-publishing group in the country—if not the world—that networks from coast to coast and country to country. For 20 years, it has facilitated the presentation and exchange of information that is essential in the day-to-day operation of the publishing business, and I'm very proud to have served as president."—Molly Hyman, GM, Harrison Music Group

"AIMP is an organization dedicated to the songwriter and the creative process that allows the songwriter community to express itself with a voice in legislative matters. I have always felt that the only way songwriters could better their lot in life was to become proactive and take an affirmative role in developing attitudes

Continued on page IMP-19

Small 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 problems which didn't affect the majors but were very similar to those that Mickey Goldsen [of Criterion Music Corp.] and other independent publishers were coping with at that time."

And so it came to pass that, 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."



One of the founding fathers: Mickey Goldsen



The gang's all here: At a recent BMI reception in L.A. celebrating AIMP's anniversary are, from left, founding member Mickey Goldsen, current president Mary Jo Mennella, BMI's Jan Gross, founding member Hannah Russell and current VP Connie Ambrosch.

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 distant 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, elaborates 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

Continued on page IMP-19

Continued on page IMP-19

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INDEPENDENT MUSIC PUBLISHING

D-I-Y OVER THERE

As in the U.S., independents abroad face "major" obstacles but enjoy the self-reliance and freedom of movement that characterize the breed.

This story was prepared by Nigel Hunter in London, Wolfgang Spahr in Hamburg, Howell Llewellyn in Madrid, Steve McClure in Tokyo and Diane Coetzer 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 inde-

pendent 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 placing.

"You must find different ways of being a successful publisher," observes Japp, "such as providing the music folios for children's



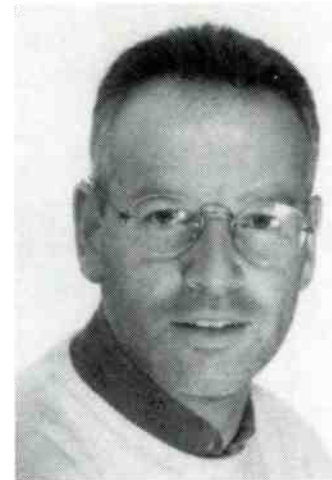
Carlin U.K. CEO David Japp (right) with Carlin chairman Freddy Bienstock

amateur productions. Any and every avenue is important, and we need voices like the American Association of Independent Music

Publishers to represent our interests and lobby on our behalf in these rapidly changing times."

Steven Howard, managing director of Zomba Music U.K., agrees. "We're holding our own, but independents have to be entrepreneurial and creative, making the right judgments and concentrating on quality rather than quantity."

The French band Daft Punk is signed to Zomba for publishing and has sold over 1 million copies of its debut album on Virgin Records. From Sweden, Zomba has Dennis Pop and Max Morton (through their Cheiron company), who are writing hits for the Backstreet Boys and Robyn. U.K.



Zomba's Steven Howard



peermusic's Elderton

**Inter
national**

signing Smoke City has had a hit with "Underwater Love," which Levi's Jeans adopted for a com-
Continued on page IMP-12

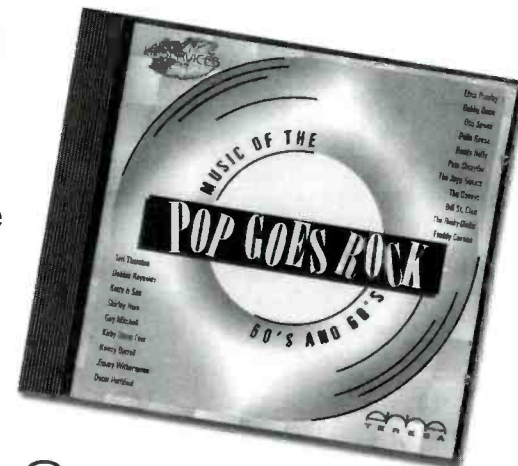
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WRITER-ARTISTS WHO KEEP IT TO THEMSELVES

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

Were 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, in increasing numbers 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 of same. Still more new acts, learning from the good and bad examples of pop-music history, are eschewing the enticements of major music publishers in favor of self-publishing status, engaging an independent firm to administer their copyrights and collect royalties.

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 ad-

mission, 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

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 still 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 resigning with a major publisher? "Absolutely not!" he affirms. Sebastian's catalog is administered by Maureen Woods at MizMo 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.")



John Sebastian

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

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

Continued on page IMP-16



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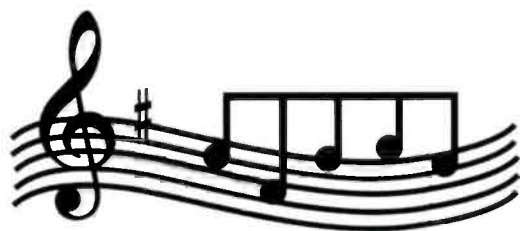
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INDEPENDENT MUSIC PUBLISHING

TIME-BOMB SONGS: They Lie Dormant, Then Blow Up Big

Sometimes, indies strike gold from the unlikeliest copyrights.

BY DON WALLER

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 Bernadette Gorman, VP/GM for the Arc Music Group. It was written by Willie

Dixon, Ralph Bass and Sonny Boy Williamson—who recorded it back in 1963—and it was just lying dormant.

"It came alive when Joan Osborne 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 Sloopy 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."

Randy Poe, President of Leiber & Stoller Music Publishing, cites his company's recent success with



Solomon Burke (above) and later Led Zeppelin scored with Bert Berns' "Baby Come On Home."

"'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

"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 'Tall Tall 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

Continued on page IMP-20

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INDEPENDENT MUSIC PUBLISHING

D-I-Y OVER THERE
Continued from page IMP-6

mercial.

"Organizations like the AIMP are important to independent publishers everywhere," declares Howard, "and can be very effective in what they do."

FIGHTING ITS BATTLES

Nigel Elderton, MD of peer music (U.K.), sees independents as potent in their ability to focus on a small, manageable writer roster and develop talent "from the ground up." His writing team mingles internationally successful established names with newer signings whom peer music is encouraging and directing. A recent multinational hit was "Ooh Aah (Just A Little Bit)" by Gina G, composed by peer writers Simon Taube and Steve Rodway and recorded in the company's London studio.

Elderton believes the independent publishing sector must be pro-active in lobbying for protection of rights, particularly with regard to the digital delivery of music. They must not expect the multinational publishers to fight

this fight alone.

"I congratulate the AIMP on its 20th birthday and hope that all similar organizations can cooperate globally in providing the young songwriters of the future with the environment in which to flourish," says Elderton.

ELVIS IN GERMANY

Among a number of German publishing companies that are members of the AIMP, Global Music in Munich represents catalogs that contain successful worldwide copyrights by artists like Paul Simon and Elvis Presley. Global president Peter Kirsten praises the AIMP's role in keeping publishers abreast of technological and legislative issues.

"The organization's primary focus is to educate and inform local music publishers about the most current industry trends and practices by providing a forum for the issues and problems confronting the music-publishing industry," says Kirsten. He also looks to the AIMP to strengthen relationships with those with whom publishers do business, in the fields of recording, motion pictures, television, multimedia,

entertainment law, accounting and others.

"The result is that the members not only develop new professional relationships, but that they are also extremely well educated in all aspects of the business and that they are also developing visions for the future," he says.

Pamela Michel, managing director of Melodie der Welt in Frankfurt, says that the members of AIMP see the firm as an alternative to the multinationals. "We are very proud of being able to represent some of the most important AIMP members [from the U.S. in Germany] over a space of many years," she says. The relationship works both ways, leading to greater opportunities in the U.S. for German songwriters, says Michel.

Arcade Music Publishing, based in the Netherlands, is another independent publisher that believes it can offer songwriters greater attention and flexibility than a multinational, says Hans Marx, area manager, who is overseeing the company's international expansion. Most recently, Arcade signed a worldwide deal

Continued on page IMP-14

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INDEPENDENT MUSIC PUBLISHING

D-I-Y OVER THERE
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 larger 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 AEDEM 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 devel-

op 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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INDEPENDENT MUSIC PUBLISHING

KEEP IT TO THEMSELVES
Continued from page IMP-8

don't fall into the same opportunities that you might by being associated with one of the larger companies, who tend to go to their own first if an opportunity for placement in a major film arises. If they need songs for an 'Independence Day,' you will not be called. You may get in with the genius independent filmmaker who decides to use your music. It was terrific to have 'Die Hard' use 'Summer In The City,' but that's the kind of thing that almost never happens. I may have just lived long enough that it finally did. They were trying to recut it but decided that they needed the original."

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



Cotillion debut: Neil Young

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 contem-

Continued on page IMP-18

Just A Note to Wish You the Best



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INDEPENDENT MUSIC PUBLISHING

KEEP IT TO THEMSELVES
Continued from page IMP-16

porary 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 Cotillion and David Geffen'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 Weill, whose writing spans the decades from the girl-group sound of the early '60s to

the new single they wrote for Hanson. Mann and Weill initially gave away their publishing to Don Kirshner." Wixen comments that "Most of these people don't end up with independent publishers



Jackson Browne's early songs were published by Atlantic Music.

administrating them because they kept their copyrights; it's because they learned a lesson, that it was a mistake to give their publishing to someone else. They find their way to us when they get sick of the majors.

"Tom Petty has fairly strong opinions on publishers," Wixen continues. "He stood up at an ASCAP awards dinner where he was being presented with a Lifetime Achievement award and said, in essence, that publishers had some nerve taking credit for songs when these songs are created by songwriters, and that [the publishers] were all leeches! Tom's been with me for over a decade now; he obviously doesn't put us in that category. We're a pretty unique breed in that we appeal to people who, once they get tired of being in the money pit—living from advance to advance—realize that they can make more in the long run by keeping [their copyrights] and staying away from the advances and not using the major publishers as bankers. They want to find someone to do the administration and do it right."

SIZE MAKES THE DIFFERENCE

On the issue of whether or not artists who function as their own publishers are in a position to adequately exploit their catalogs, Wixen relates, "There's a feeling among people who have been around long enough that, when you go to a major publisher, they trot some guy into the room with you who is a 'professional manager.' He's going to work your catalog, he's going to get you film and TV shows, he's going to get your songs covered by other artists. There are a lot of artists who've heard these promises over the years and haven't seen results.

"I could claim credit for getting 20 covers of 'Heart Of Gold' every month, but the truth is that people know Neil Young's work and they call up 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." ■

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CARLIN AMERICA

Continued from page IMP-4

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."—Evan Medow, president, Windswept 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."—Frances 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

Continued on page IMP-21

AIMP HITS 20

Continued from page IMP-4

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."

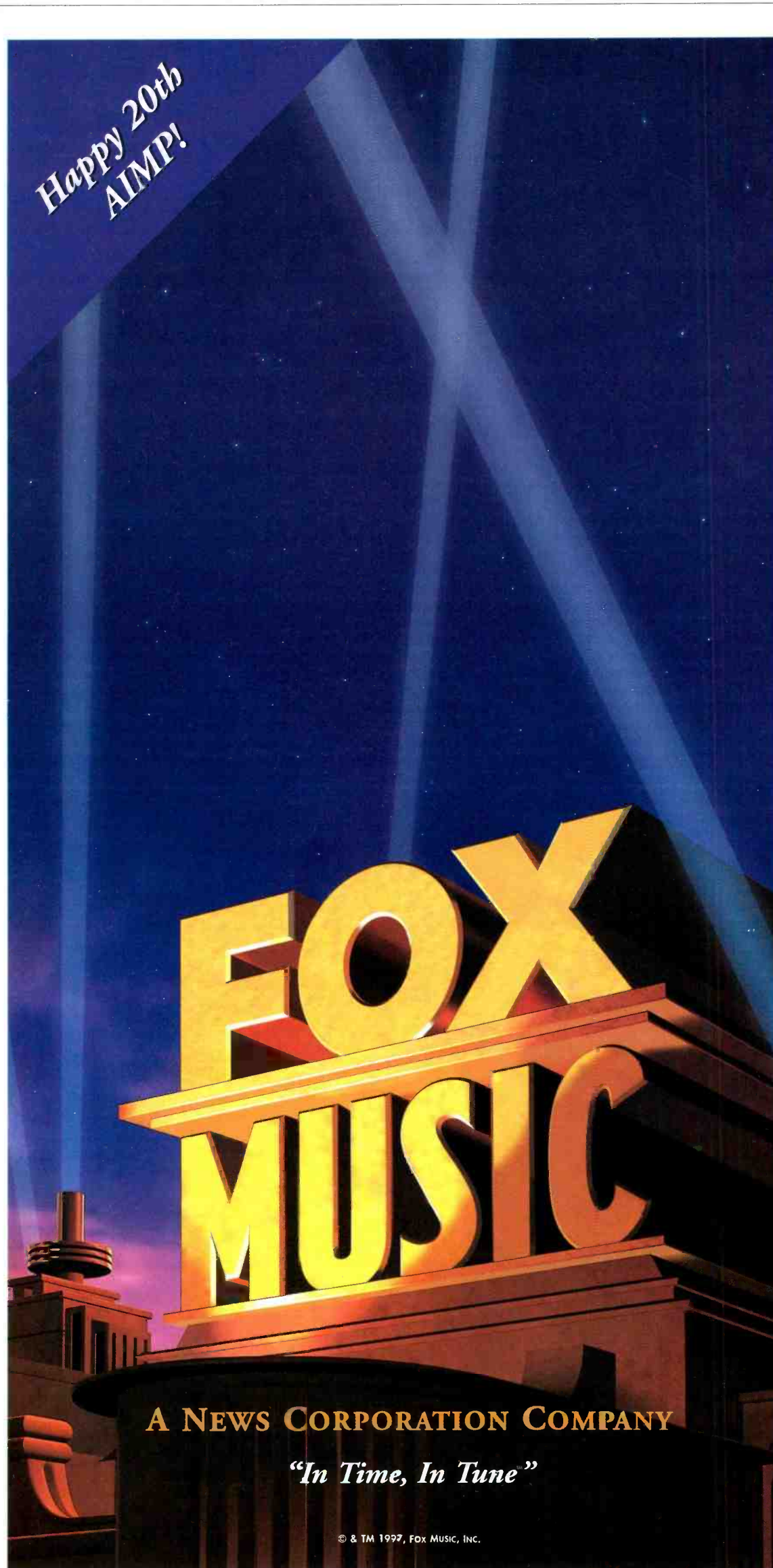
COASTAL ROOTS

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 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



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INDEPENDENT MUSIC PUBLISHING

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 dormant—and Bill

couldn't have been more right.”

Unexpected hits are hardly confined to old-school R&B and traditional country. Jim Merino, Harrison Music 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 rerecorded 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.

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

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Billie to Bennett: “Crazy She Calls Me”

“Then we had another song, ‘Do Nothing ‘Til 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



Siam to Japan: “Shall We Dance”

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 rerecorded 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
Continued on page IMP-24

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Continued from page IMP-19

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.

"For 20 years, the AIMP has provided a much-needed forum for independent publishers to

Continued on page IMP-24

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

Continued on page IMP-22

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INDEPENDENT MUSIC PUBLISHING

AIMP HITS 20
Continued from page IMP-21

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 forum, 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-

Continued on page IMP-23

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 Kilkenny, 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 Musique Ltd., included Crispin Evans, PolyGram U.K.; Andy Heath, Mechanical Copyright Protection Society (MCPS); Rolf Budde, Budde Musik 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 (BIEM) 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 Loiterton, managing director of BMG Music Publishing, Hong Kong. ■

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AIMP HITS 20

Continued from page 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, 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 independents 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 focussed 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 spe-



AIMP president Mary Jo Mennella

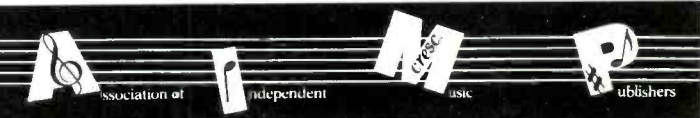
cific projects.

"The AIMP has the extraordinary potential to enable networking," Mennella concludes, "as well as being the training ground for the 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

Continued on page IMP-24

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AIMP HITS 20
Continued from page IMP-23

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

exchange ideas and educate themselves about a rapidly changing business. With the addition of a New York chapter a few years and plans for another in Nashville, plus the AIMP's expanded presence at MIDEEM, independent publishers can continue to obtain the information they need to survive with the multinationals. I'm proud to have been president of this outstanding organization for four years and congratulate the officers and board members, past and present, on their accomplishments.—Steven Winogradsky, president, the Winogradsky Company

"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. Basskin, 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 Bienstock, 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." ■

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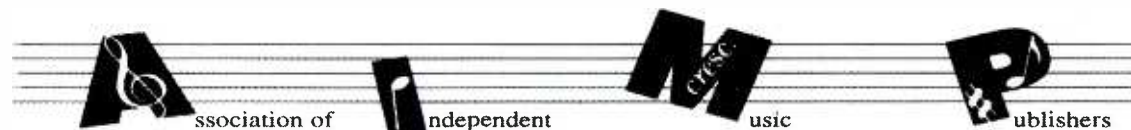
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HANDS-ON AND HEALTHY

Continued from page IMP-2

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-heaviness 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



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 abused 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

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EDICIONES MUSICALES



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HANDS-ON AND HEALTHY

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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."

SLOOP'S BERT B: FAMILY TIES

The late songwriter Bert Berns ("I Want Candy," "Hang On Sloop," "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 Sloop 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

started coming back. We actually have a lawsuit with EMI right now, regarding copyright infringement over the catalogs which are co-administered by EMI and Sloop 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



Harrison's Molly Hymen

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.



Bourne's Beebe Bourne

horse with fresh legs," her analogy referring to the reversion of copyrights to the author's widow and children. "Every year, new songs



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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 just-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 23 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, including her father and 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 inability 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 like 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 Maher, 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 channels 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 commodities. 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 Higdon, president 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

Continued on page IMP-28

Saluting the AIMP

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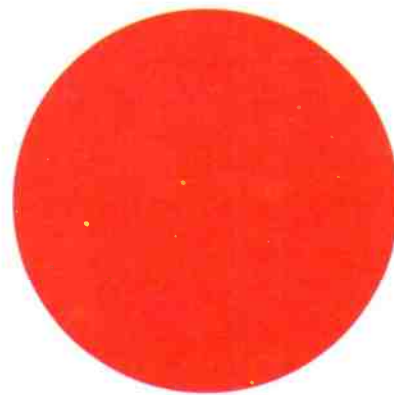
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INDEPENDENT MUSIC PUBLISHING

HANDS-ON AND HEALTHY

Continued from page IMP-27

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 coups," Higdon 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, COO of peer-music, 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, we're 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 through ups and downs in the business. We have a very strong Latin catalog, and the growth of the Latin 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 Alan Melina, president of Sunset Boulevard Entertainment, a division of the Los Angeles-based personal management firm of Shankman De Blasio 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," he 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 Epic. We facilitate creative collaborations and pursue very aggressive song plugging." As examples of this approach, client Gloria Stewart has written recent singles for Toni Braxton, as well as K-Ci & Jo-Jo, 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 songbook 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 Publications, due later this year. She describes her business as "helping to promote the use of independents' 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 Spice Girls, whose music is published by Windswept/Pacific; and, Hanson, who've had a great year on the charts with their single 'MmmBop,' with their publishing handled by Rhonda Bedikian at Heavy Harmony Music on a worldwide basis.

"There's a number of success stories which involve a growing number of artists being more retentive of their copyrights." Addressing the primacy of the 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; sole writing credit copyrights are few and far between. What with multiple band 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 indies' 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."

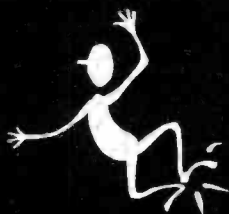
One of the most-awarded and commercially successful songwriters of the decade, Diane Warren was recently nominated for a 1996 Oscar for Best Achievement in Music for "Because You Loved Me" sung by Celine Dion in the Disney film "Up Close And Personal." Her own publishing company, Realsongs, founded 10 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. ■



Ronny Schiff

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Malay Biz Faces Gov't Curbs Artists Raise Charges Of Exploitation

■ BY ALEXANDRA NUVICH

KUALA 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 decline 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% equities but showed little domestic concern."

Malaysia's artists' association, PAPITA, and the country's film regulatory body, the National Film Development Corp. (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, formerly signed to independent Suria Records (SRC), told the paper, "It is the artist that determines the success of music and not the record companies, who take advantage of the artist's efforts." SRC could not be contacted for comment at press time.

Norman Halim, artist/songwriter from top-selling pop group KRU (currently signed to EMI), is a member of both PAPITA and the Record Industry of Malaysia

(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 were made by dissatisfied 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 help artists with contractual 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."

Tony Fernandes, Warner Music regional managing director, concurs. "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 concerts were banned, reportedly 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)



A Year To Remember For CNR/Arcade. The Dutch-based CNR/Arcade Music Group held its annual convention in Marbella, Spain, where the company celebrated a number of achievements during the year. Among them were Paradiso's million-selling single "Bailando," which topped the chart in Norway, Sweden, Denmark, France, Italy, and Belgium, and the fact that CNR Holland achieved its first simultaneous No. 1 and No. 2 on the Dutch singles chart with De Kast and Golden Earring (Billboard, Nov. 22). Pictured in Marbella, in front from left, are Arcade Belgium sales and marketing director Jean Bossiers, Paradiso, Arcade Music Group president/CEO André de Raaff, and CNR Belgium GM Peter Vanderhallen. In back is Arcade Belgium managing director Richard Dedapper, flanked by dancers who performed at the convention.

EU, Bulgaria Team Up Against Piracy Artist Moussouri 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 Interna-

tional 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-CD 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 Com-

mittee, 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 Nov. 25-26 in Brussels.

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 pro-



MOUSKOURI

(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 with S.L.K. Records, a new label from Pioneer LDC that will showcase the work of well-known producers Daisuke Hinata and Hiro-masa Ijichi.

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

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

Ijichi, who has recently scored a series of huge hits with teenage girl group Speed on the Toy's Factory label, is producing S.L.K.'s debut 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

'Producers are being hyped as much if not more than the acts they produce'

they produce. Ijichi's name, for example, is featured prominently in the promotional material for deeps.

Other Japanese producers in the news recently include YMO alumnus 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 Chisato Moritaka and an album ("@Heart" on Victor/Speedstar) by veteran hard-rock band Sheena & the Rokkets.

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

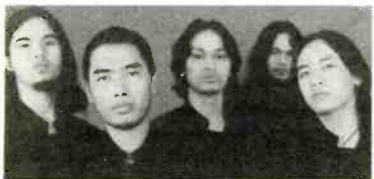
(Continued on page 52)

Dewa 19 Scores At Indonesia's AMI Awards

■ BY DEBE CAMPBELL

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

In the alternative category, the group took best song (for "Kirana"), best group, and best album ("Pandewa Lima," on PT Aquarius Musikindo). Dewa 19—including Ari Lasso, Wong Aksan, Erwin Prasetya, Andra Junaldi, and Dhani Manaf—also earned best album and best song in the overall category and best graphic design on a CD or cassette (for "Pandewa Lima") in the production category.



DEWA 19

Held in the Taman Ismail Marzuki theater here, the event was broadcast via Indonesian private television in a live, national telecast. The event was organized by the AMI Foundation, the Assn. 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 BASF 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 Tantowi Yahya.

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

Following is a list of other award winners:

POP

Best female soloist: Rita Effendy
 Best male soloist: Chrisye
 Best duo/group: AB Three
 Best song: "Selalu Untuk Selamanya" (Forever And Always), written by Capunk
 Best album: "Cinta" (Love), Anang and Kris Dayanti

RHYTHM & BLUES

Best soloist: Andre Hehanussa
 Best duo/group: Forum
 Best song: "Khayalanku" (My Imagination), written by Tohpati and Iwul Gumulya
 Best album: "Sahabat Lama" (Old Friend), Humania group

ROCK

Best female soloist: Inka Christie
 Best male soloist: Heidy Ibrahim
 Best duo/group: Edane
 Best song: "Rinduku Adinda" (I Miss You My Lover), Protonema
 Best album: "November," Protonema

ALTERNATIVE MUSIC

Best soloist: Nugie
 Best duo/group: Dewa 19
 Best song: "Kirana," written by Erwin Prasetya and Dhani Manaf
 Best album: "Pandewa Lima," Dewa 19

CHILDREN'S

Best soloist: Enno Lerian
 Best duo/group: Trio Kwek Kwek
 Best song: "Menabung" (To Save), written by Titiék Puspa
 Best album: "Menabung," Saskia & Geofanny

DANGDUT

Best female soloist: Ikke Nurjanah
 Best male soloist: Rhoma Irama
 Best duo/group: Manis Manja Group
 Best song: "Benang Biru" (Blue Thread), written by Fazal Dath
 Best album: "Benang Biru," Merrie Z

GENERAL

Best song: "Kirana," Dewa 19
 Best recording artists: AB Three for the song "Kerindanku"
 Best music arrangement: Younky Soewarno in "Suaramu" (Your Voice)
 Best newcomer: Uchie Wiby for the album "Biru" (Blue)

Singapore Debuts Self-Censorship Plan Some Genres, Previously Banned Works Now Exempt

■ BY PHILIP CHEAH

SINGAPORE—Singapore censors introduced a new self-censorship scheme for the music industry Dec. 1 aimed at enabling record companies to hasten clearance of imports for distribution.

Categories of music such as classical, jazz, folk, opera, and instrumental are now exempt from censor approval.

Music importers that are registered with the Ministry of Information and

the Arts 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 spokesman at Universal Music here, "and we estimate that it would hasten 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 mildly 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 standing; or
- 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-store;
- 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 from a 1993 censorship review that allowed such classic 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.



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 Forth, right, is BPI chairman Rob Dickins, left, with BPI director general John Deacon.

newslines...

THE TINY EUROPEAN REPUBLIC OF SAN MARINO is reacting to pressure from the international record industry and the governments of the U.K. and U.S. and cleaning up its act on piracy. The foreign minister of the country, which is surrounded by Italy, says that all local retailers have signed an agreement committing them to sell only legitimate product bought from recognized distributors. The issue came to a head in September, when pirate copies of Elton John's "Candle In The Wind 1997" became widely available in the city-state's stores. The territory has in the past been seen as a haven for pirates wishing to exploit the huge European Union music market.

JEFF CLARK-MEADS

U.K. TV, RADIO, AND MUSIC GROUP CHRYSALIS posted a pre-tax loss of 1.9 million pounds (\$3.2 million) on revenue of 99 million pounds (\$166.3 million) for its financial year ending Aug. 31. The performance is an improvement over last year's losses of 5.4 million pounds (\$9.1 million), with revenue up 7% for the same period. The group invested heavily in radio during the year, including the 17.6 million pound (\$29.6 million) acquisition during the summer of Faze Radio, operator of FM stations in Manchester and Leeds. That deal and other investments have "delayed the return of overall profitability," says Chrysalis chairman Chris Wright. Meanwhile, revenue from radio advertising, promotions, and sponsorship was up 53% on last year. In its music division, the group saw an increase in net publishers' share to a record level of 5.5 million pounds (\$9.24 million). Chrysalis has confirmed U.S. licensing deals for five artists from its Echo label.

MIKE MCGEEVER

Chrysalis

PHILIPS PROJECTS U.K., a division of the Dutch-based electronics giant, has inked a four-year, 350,000 pound (\$588,000) sponsorship deal with Britain's National Centre for Popular Music in Sheffield, England. As part of the pact, the company will design and supply the electrical and electronic systems of the center, which is due to open in late 1998.

DOMINIC PRIDE

EMI RECORDS U.K. has recruited Sas Metcalfe as A&R director. She is currently general creative manager at Warner/Chappell U.K., where she has worked with such acts as the Charlatans, Radiohead, and Eternal. Metcalfe will report to EMI Records U.K. managing director Neil Ferris in her new post, which begins Jan. 5. The appointment follows the recent departure of EMI veteran Tris Penna to become managing director of the record division of Andrew Lloyd Webber's Really Useful Group (Billboard Bulletin, Oct. 17).

DOMINIC PRIDE

UNIVERSAL MUSIC has formed a "strategic alliance" in France with Musidisc, a leading independent label and distribution company. According to the major, the deal "will enable Universal to acquire the Musidisc group in the summer of 1999." Universal would not comment on the terms of the deal. However, it has denied speculation that it might switch to Musidisc's distribution and warehousing facilities from its current arrangement in the territory with BMG. Musidisc is known for classical and children's music; its repertoire also includes U.S. acts Elliott Murphy, the Plimsouls, and Southside Johnny. The company has a London-based U.K. operation, distributed by Vital.

EMMANUEL LEGRAND

SONY MUSIC-OWNED German production, management, and publishing company Mambo Musik will move its operations from Munich to Sony's Frankfurt headquarters at the end of the year. Jürgen Thürnu, who co-founded Mambo in

1982, is stepping down to start Munich-based Crocodile Music Management. Crocodile will focus on new acts and authors, as well as

managing Enigma; its creator, Michael Cretu—whose work is published by Mambo—and German acts Spider Murphy Gang and Münchener Freiheit. The new company's publishing signings will be exploited globally through a deal with Sony/ATV Music. From January, Mambo's business will be handled by Tom Ströbele, label manager of Sony's Portrait division.

DOMINIC PRIDE



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SWEDEN

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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

Continued on page 60

Roxette



The Cardigans



Robyn



SWEDEN

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% of units
 CD-player household penetration: 105%
 Platinum album award: 80,000 units
 Gold album award: 40,000 units

MEDIA WATCH (key promotional outlets)

NJR (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' Kvall," television program
Aftonbladet, daily newspaper
Expressen, daily newspaper
Kvallsposten, daily newspaper

RETAIL WATCH (key retail outlets)

Ahlens department store (68 stores)
 Megastore/Videobutiken (13 stores)
 Mix Skivor (six stores)

CHART WATCH

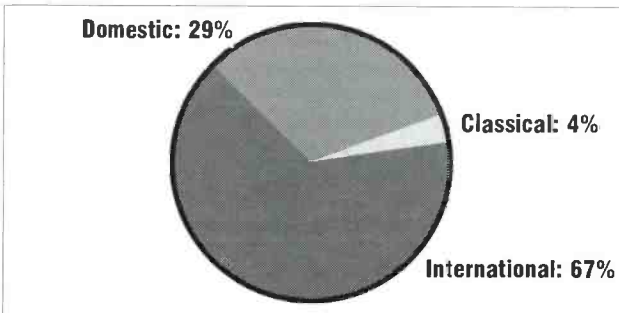
Top-Selling Albums: January–September 1997

- 1) *Spice* (Virgin)—Spice Girls
- 2) *The Right Way* (Strawberry)—Eric Gadd
- 3) *Original Cast* (Mono Music/Sony)—Kristina Fran Duwemala
- 4) *Smurfhits 2* (CNR)—Smurfarna
- 5) *Blue Moon Swamp* (Warner Bros.)—John Fogerty
- 6) *Tragic Kingdom* (Trauma/Interscope)—No Doubt
- 7) *Smurfhits 1* (CNR)—Smurfarna
- 8) *Secrets* (LaFace/Arista)—Toni Braxton
- 9) *Långt Liv I Lycka* (Metronome)—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)—Paradisio
- 3) *Vänner* (Mercury)—Together
- 4) *Breathe* (XL Recordings)—Prodigy
- 5) *Guldet Blev Till Sand* (Mono Music)—Peter Jöback
- 6) *I'm Sorry* (Metronome)—Dilba
- 7) *MMMBop* (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

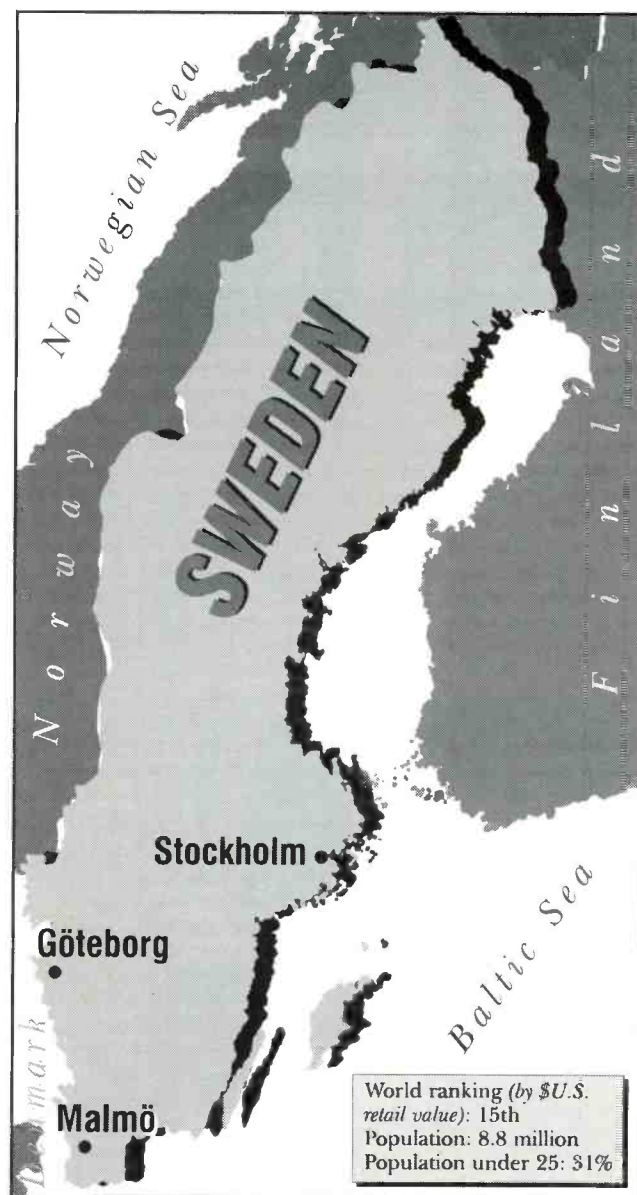
REPERTOIRE BREAKDOWN



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



FACT FILE

maarja. »first in line«

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

GIVING YOU THE BEST!

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.

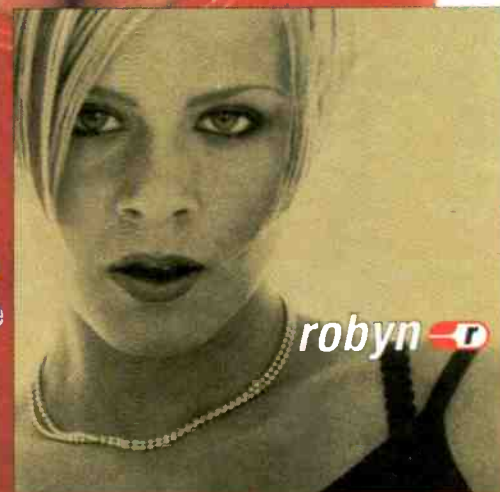


jennifer brown IN MY GARDEN

IN MY GARDEN

ROBYN

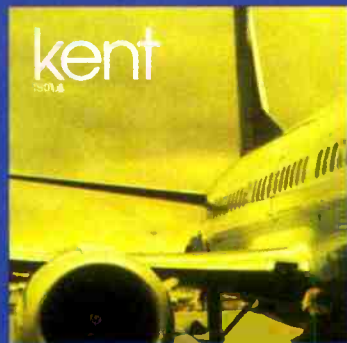
With her first single "Do You Know What It Takes" Robyn sold way over 600,000 copies in the US alone and peaked at No 7 on the Billboard Hot 100 single chart. "Show Me Love", the new single, is already after three weeks No 7 on the Billboard Hot 100 singles chart (Nov 21). Her debut album "Robyn Is Here" - 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.



robyn

ROBYN IS HERE

LABEL MATES TO WATCH!



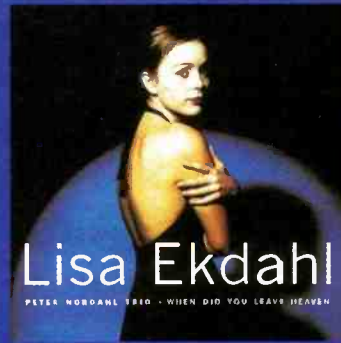
KENT

Today, the absolutely 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, shipped 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 wind-up 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 sensitivity has dazzled fans and critics alike in Scandinavia, France and Japan.



JAY-JAY JOHANSON

This tall blond Swede makes 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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SWEDEN

**Sweden's
Smorgasbord Of
Talent Has Something
For Every Taste**

BY ROBERT TILLI

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 sense. 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 singers Lisa Lindebergh and Meja (whose debut album sold 800,000 units worldwide), fragile singer/songwriter Sophie Zelmani

Artist: Cecilia Vennersten
Album: "Till Varje Leende Hor En Tar (To Every Smile There Is A Tear)"

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 (Robyn) 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"; Albino, 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: "LP"
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 quirkiness 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&D
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

Continued on page 58

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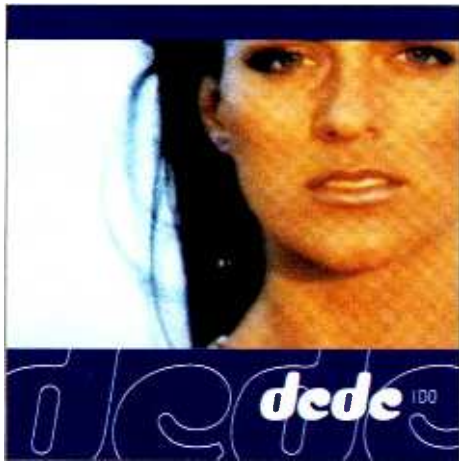


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SWEDEN

TALENT SMORGASBORD

Continued from page 56

best writers of sheer pop songs. With tracks like "Kix," "Stupid" and "Elvis In Germany (Let's Celebrate!)," Per Gessle has produced a jukebox for radio programmers and a pop fan's dream.

Labelmates To Watch: Happy-go-lucky girl pop/dance quartet Popsie; cutting-edge pop band Grass-Show, who is the first foreign act to be picked up by EMI U.K.'s Food label. On the strength of its 1996 debut album, "Something Smells Good In Stinkville," the group toured the U.K. five times, supporting Kula Shaker among others.

Artist: The Hellcopters
Album: "Payin' The Dues"
Label: White Jazz
Distributor: House Of Kicks
Publishing: MCA

Management: Moondog Entertainment
Booking Agent: Moondog Entertainment

Remember 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 Hellcopters use the same high-energy fuel to keep their big guitars rocking sleazily. Legendary Ross "The Boss" Funicello of U.S. outlaws the Dictators lends them a hand on this earth-shattering second album. Iggy Pop should be proud of such great apostles of hellbound rock.

Labelmates To Watch: Macabre "black metal" bands like the Moaning, Mörk Gryning and Lord Belial are to be found on House Of Kicks' imprint No Fashion.

Artist: Honeycave
Album: "Come Now"
Label: Mega Records
Distributor: Warner Music Sweden
Publishing: Air Chrysalis
Management: Friars Management (U.K.)
Booking Agent: Motor

If the Cardigans are the first band on the moon, then fellow Swedes Honeycave, headed by enigmatic Maria Enzell, should be the pioneers to land on the planet Mars. If you had to send one pop song into space to define the word "weird," let it either be the track "Shag" or the single "Beautiful Boy With Ugly Teeth," both drawn off Honeycave's debut album. It's been a long time since an alternative rock band was really different. Interesting stuff!

Labelmates To Watch: Hip-hoppers the Latin Kings, versatile pop singer Thomas Di Leva, indie bands Busty and Bus 75

Artist: Jemma & Elise
Album: "Jemma & Elise"
Label: MNW Dance
Distributor: Available for licensing in Europe, North/South America

Publishing: Misty, MNW, EMI
Management: TBA
Booking Agent: TBA

Go back in time 10 years to, let's say, the heyday of Stock, Aitken & Waterman productions. Think of something that never happened at the time but easily might have: the sisters Minogue singing pop dance-ditties together. You've then got some idea of what Jemma & Elise Myrberg (formerly Zodiac) are up to here. The first single, "I Believe," is to be followed up by a cover of Kylie's "I Should Be So Lucky."

Labelmates To Watch: Demetrius Price (R&B, soul-dance), pop-dance outfit Look Twice, "one-man Backstreet Boy" Stevie James

Artist: Monster
Album: "Rockers Delight"
Label: MVG Records
Distributor: Available for licensing worldwide
Publishing: TBA
Management: Luger
Booking Agent: Luger



From top: Dede, Monster, Clawfinger

Never mind the monster of Loch Ness. Watch out for the Monster of Stockholm, an act that rekindles the spirit of the mighty Clash in such a convincing way that even great punk-rock bands on the Epitaph roster should run for cover. So stop daydreaming about a possible reunion of Joe Strummer and Co. Just listen to Monster's catchy Jacob Hellner-produced single "You'll Be Sorry," and you'll be as delighted as the album title promises.

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

Artist: Clawfinger
Album: "Clawfinger"
Label: MVG/WEA
Distributor: Warner Music
Publishing: MCA Music U.K.

Management: Green Team

Booking Agent: ICM, Fair Warning
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-metallers stick to the obvious groovy guitar lick, these lads 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 Tell in the boxing ring.

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

Artist: Yasmine Garbi
Album: "Yes!"
Label: Polar
Distributor: Polydor (Europe and Japan)
Publishing: peermusic

Management: TBA

Booking Agent: EMA Telstar

Say "Yes" to Yas! Soap actress Yasmine Garbi became a singer when one of her co-stars on the series—a guy

Continued on page 62

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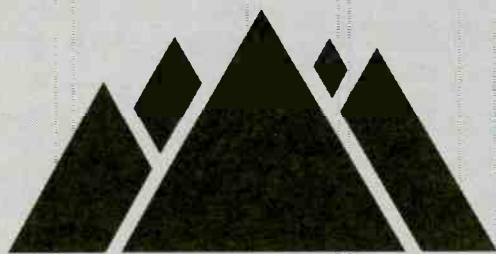
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SWEDEN

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 Asa 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: Tobbe 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 fast and funky.

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

Artist: Solid Base
Album: "Finally"
Label: Remixed (Scandinavia), JVC Japan, Orbit/Virgin (GSA)
Distributor: SDS (Sweden), MSO (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 Smohicans 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: Ricochet/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

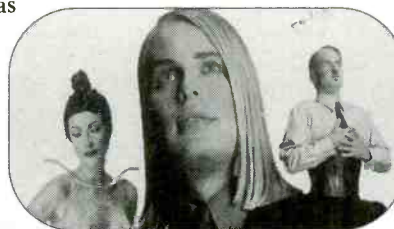
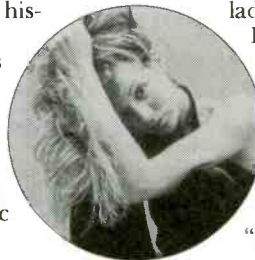
Don't expect to find a really blossoming English-language rap scene in the U.K.; Sweden is the place to be—Stockholm, in general, and the Rooftop label, in particular. Much smoother than its illustrious labelmates Infinite Mass, Sherlock is the next rap outfit to watch. The most striking element in its 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) Coolio and Scooter.

Artist: The Soundtrack Of Our Lives
Album: "Welcome To The Infant Freebase"
Label: Telegram
Distributor: Warner, Coalition Recordings U.K.
Publishing: Telegram, MCA
Management: Motor
Booking Agent: Motor, The Agency (U.K.)

What you see is what you get. Seeing this group's startling video alongside the slightly psychotic rock single "Instant Repeater 99" 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-



From top: Jennifer Brown, Sherlock, Vacuum, Maarja, the Merrymakers



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Drain, Ebba Forsberg, Melony, This Perfect Day, Clawfinger, Mynta, Cinnamon, Teddybears STHLM, The Drowners, Monica Ramos, Tekla Honey Is Cool, Boolaboss, Lüic, Peter Benish Project, Look Twice, Backyard Babies, Claes Dorthé, Väsen, Monostar and many more...

bid sense of humor to the otherwise unconventional rock of "Stooges-meet-Syd Barrett" proportions.

Labelmates To Watch: Bad Cash Quartet, Popsicle, Him Kerosene.

Artist: Vacuum

Album: TBA

Label: Stockholm

Distributor: Polydor (Europe), Zomba (Holland)

Publishing: Stockholm, Sweden

Management: TBA

Booking Agent: Motor

In 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: Titiyo

Album: "Extended"

Label: Superstudio Orange/Diesel Music

Distributor: Warner Music

Publishing: P&C Superstudio Orange

Management: TBA

Booking Agent: EMA Telstar

One 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. Titiyo deserves due credit for having helped pioneer the field. Unlike the rest, she is already three albums deep into her career. The first two—"Titiyo" and "This Is Titiyo"—both went gold. The new CD, "Extended," shows her progression as a balladeer, especially through tracks like "Misunderstood" 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.

Artist: Maarja

Album: "First In Line"

Label: Universal

Distributor: Universal, Toco in Netherlands and Southeast Asia

Publishing: Peermusic, EMI

Management: TBA

Booking Agent: TBA

Although 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.marjaa.com.

Labelmates To Watch: Petrus (ex-Basic Element), whose debut CD, "Trust Then Pay," is a commercial 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 Merrymakers

Album: "Bubblegun"

Label: Virgin

Distributor: Virgin/EMI

Publishing: Merry Songs, Misty

Management: TBA

Booking Agent: TBA

Sweden is known for great melodic pop bands. A multi-Stude of radio stations, from modern rock to AC, should add the Merrymakers to their playlists. These masters of pop tracked down singing 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 ■

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 seen U.S. airplay for Baxter, the drum'n'bass/alternative rock trio fronted by former Salt vocalist Nina Rambsy. 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 been 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, Hellcopters, 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 Lifeline, under the umbrella of promoter EMA-Telstar. 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 Ingvar 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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Local Vid Shows Prove Sales Potential Retail Partnerships Pay Off For Programs, Stores

■ BY SHARON STEINBACH

NEW YORK—Although record-label video departments commonly 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 videoclips shows 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 from the labels, 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 Ferd, 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 multitiered cross-promotional alliance with Compact Disc Den 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



The "Video Hits" rack and listening post in a Media Play store in Rochester, N.Y.

North Arlington store, while "PowerPlay" signage tops a prime-positioned rack containing a discounted top-20 selection of CDs, updated each month.

According to Ferd, "What we find is that what the [music] distributors are pushing in terms of priorities are the same as the video industry. What [Compact Disc Den owner] Tony Nardini has to deal with and the clips that 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-promoted acts.

"Because of this collaboration, we were able to give away a pair of Rolling Stones tickets based on a drawing of entry forms found in the newsletter," says Ferd.

Nardini, a self-professed "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, 28 pieces moved in August due to a push in the newsletter, video play, promotion on 'PowerPlay,' and display placement," says Nardini.

Unit 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 less-known artist to test it out. We would like to accomplish this monthly," says Ferd. 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 more focused coverage of area music, events, and the Compact Disc Den alliance.

Boston-based "Rage," which airs a half-hour per week to about 25 million viewers via UPN affiliate WSBK, has been associated with Tower Records since 1993. Producer Paul Carchidi, who believes "Rage" was the first to set up a major retail tie-in, has the show play-
(Continued on page 68)

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 empty plates, say experts and industry executives.

Major online retailers CDnow and Music Boulevard have moved quickly this year to dominate key, heavily trafficked areas and align with major Internet players.

Clearly, say many, the battle lines are being drawn.

CDnow, currently in its Securities and Exchange Commission-mandated quiet period preceding an initial public offering of stock, has announced strategic partnerships with Starwave, as well as search engines Yahoo! and Webcrawler. The company also recently launched a \$10 million marketing campaign to build offline awareness of its store.

Meanwhile, N2K Inc., Music Boulevard's parent company, has been grabbing headlines by striking major deals with America Online, MTV, and Netscape, among others. More recently, Music Boulevard became the storefront for the new site merged from JamTV and Rolling Stone.

Kate Delhagen, a senior analyst for Cambridge, Mass.-based Forrester Research who helped author the new Consumer Online Retail Forecast study, says this sort of activity reflects a trend toward consolidation.

"The emerging pattern is showing us that there will be room for three or four very large providers, but most of those spots are taken," she says. "Those companies which got out early, signed big distribution deals, and based their business model on [online book merchant] Amazon are in the best position now. But the fact is that some of the major players are not yet online or just getting their acts together now, like Tower or Virgin, which is still in a holding pattern.

"Once these [types of companies] start to really jostle for position, then it's going to be a bloodbath, and we'll see competition based on price and marquee distribution," she adds. "So the good news is there is a very large opportunity for those involved, but inevitably there will be

a shakeout first."

What's at risk, says Delhagen, is a projected \$1 billion worth of online commerce in book and music sales alone by the year 2001.

N2K Inc. has already received a vote of confidence from Wall Street as one of the companies well-positioned to survive the forthcoming turmoil and thrive in the new era of online retail.

Chairman/CEO Larry Rosen admits that the market is becoming more competitive but says those who have made key decisions early on will prosper in the future.

"A good analogy would be, there is this beachfront property and only so much available," says Rosen. "Who's going to get it? Who's making the moves to grab it while they can?"



"The bottom line is building your branding, 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, who the aggregators are, and how to block out the competition."

Financial strictures, too, are dictating the boundaries of opportunity in Internet sales.

With the costs of providing up-to-date technology and content and guarding interests by buying access to major sites, Rosen says, the days of online empires built from basement 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 [World Wide] Web site and sell records. If someone wants to enter this business and be competitive, I would say they have to start with \$100 million."

Still, many traditional retailers interviewed for this story 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)

BUYCYCLES AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

YOU CAN'T BUY a new album unless you've heard about it. And the most effective means of making people aware of recent records is radio exposure. A recent survey by Strategic Media Research shows that 43% of consumers said they learned via radio about the last recording they bought. When the researchers did the same study six months earlier, 41% mentioned radio.

A difference of two percentage points or less in the 40% range is not considered a significant change, but there was one awareness factor that made a material move.

This past January, when Strategic polled 10,000 consumers in random phone calls, 16% said that in-store visibility was what made them aware of the last album they bought. When the survey was done six months later, the figure had dipped to 13%—and a drop of three percentage points in that range is statistically significant.

Is something happening—or not happening—at retail?

Labels spend millions every year to make sure their latest releases get prime in-store display on hit walls, endcaps, display racks, posters, counters, and, for those locations blessed with a steady parade of passersby, front windows. Does the latest research indicate that the industry is seeing diminishing returns from price and positioning programs (so called because they usually involve sale-pricing of product along with prominent display)?

Jim Litwak, executive VP of merchandising and marketing for Trans World Entertainment, says that the survey results "indicate to me that a lot of our competitors are doing a lousy job in-store. We're very committed to driving sales through in-store visibility." He adds, "In-store visibility and visual enhancements of key artists have gotten better over the years."

Many record company executives, like PolyGram Group Distribution's
(Continued on next page)

MAJOR PLAYERS EMERGING IN ONLINE RETAIL SCENE

(Continued from preceding page)

The worth of traditional stores, he says, bolsters and feeds its online activity.

"Having 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.

"The consumer is still a social animal, and people, in spite of all the complaints about long lines and the rest of it, still like to shop and go out in the world. Americans are not the type to squirrel away and never come out, so the challenge for us is to make our stores as exciting as possible and more convenient."

Brick-and-mortar branding, however, doesn't always translate online. The same way such tradi-

tional book stores as Barnes & Noble have had to play catch-up with online giant Amazon, many music retailers have hesitated, and, some say, lost market share as a result.

Says one source from an online retail entity, "Look at what things [on the Internet] were just two years ago. It was all these 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 are now."

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, people are probably least attached to record-store brands," she says. "A disc is a disc."

'The bottom line is building your branding, 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 gray, 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 specialist Hepcat Records are optimistic that, much like traditional record retailing, there will always be space for specialty stores.

Hepcat owner Gabby Castellana says the company, which began its Web site more than a year ago to supplement its mail-order business, maintains 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 really in competition with these bigger companies, because they aren't doing what we're doing and probably don't move much swing product. We're trying not to cross paths with each other."

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 45-54s who named in-store visibility most often (16.3%). 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 (16.6%) had advanced degrees.

When the results were broken out according to region, it was the Mountain states 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 (30.6%). 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 polled, 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.

BUY CYCLES

(Continued from preceding page)

president **Jim Caparro**, have said publicly that they are spending too much money on attracting consumers once they're already in the store and not enough on driving them into the store.

Some retailers agree.

Bob Douglas, VP of purchasing for HMV Record Stores, says, "We've always been reluctant to and never have sold real estate. We've always tied it in with advertising support. We have not taken the 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 product 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.

John Grandoni, director of purchasing for National Record Mart, says, "The front 20 feet from the door has the hottest product, and it's so strong and diverse this year it grabs people's attention."

Sue Bryan, GM of music and video for J&R Music World, adds, "Price and position will affect the sale of some product. If it's visible and they know the name of it, they're more likely to buy it."

Perhaps labels and retailers alike can maximize in-store visibility by determining what kinds of customers are most likely to be induced by it to spend money on music.

Strategic, a joint venture of Strategic Media Research and the Left Bank Organization, has broken out the findings by demographics, from which some interesting points can be drawn.

EXECUTIVE TURNTABLE

HOME VIDEO. NBA Entertainment Inc. in New York promotes **Adam Silver** to president/COO. He was senior VP.

DISTRIBUTION. BMG Distribution in New York promotes **Steve Nurme** to director of special market audio sales. He was director of interactive sales.

Rod Linnum is promoted to VP of sales, associated labels, at Universal Music and Video Distribution in Los Angeles. He was director of associated labels.

Handleman Co. in Troy, Mich., names **Michael Beauregard** VP of business development. He was executive director of strategic planning at Macam Corp.

MUSIC VIDEO. Linda Alexander is promoted to senior VP of corporate communications at MTV Networks West Coast in Santa Monica, Calif. She was VP of corporate communica-



SILVER



NURME

tions.
RELATED FIELDS. Ticketmaster-Southeast in Atlanta names **Karen Swopes** GM. She was regional VP at Feld Entertainment.

Universal Studios Operations Group in Universal City, Calif., promotes **Dave Clark** to senior VP of finance. He was senior VP/controller.

Showtime Networks Inc. in Los Angeles names **Sara Fischer** VP of production, motion pictures. She was producer of the ABC-TV series "C-16."

newslines...

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 43% to close at \$17.875 in its first day of trading. The company, which broadcasts over World Wide Web sites through its RealAudio software, posted a net loss of \$3.8 million in 1996 on \$14 million in revenue.

SPEC'S MUSIC reports a net loss of \$929,000 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 the company operated fewer stores this year. Sales from outlets open at least a year dropped 3%. The net loss was higher than last year's because in 1996 Spec's booked a \$482,000 income tax benefit.

NAVARRE, an independent distributor of music, says it has formed an exclusive three-year national retail distribution deal with J-Bird Music Group, an Internet-based music label. Releases from J-Bird in the first quarter of 1998 will include such titles as "Greatest Hits Live—The Spirit Lives On" by the Guess Who and "The Fraternal Order Of The All" by Andrew Gold.



HANDLEMAN reports that music sales in the second fiscal quarter rose 9% to \$178.7 million from the same period last year on the success of best-selling albums by Spice Girls, LeAnn Rimes, Hanson, and others. Video sales declined 61% to \$37.8 million as major accounts increased their direct purchases of product from video suppliers.

The distributor also announces that its top music executive, Jerry Adams, will retire at the end of the year. Replacing him as senior VP of music will be Sam Milicia, currently senior VP of operations. Adams started at Handleman in 1957, left in 1974 to spearhead growth at the Harmony House chain, and returned to Handleman in 1990.

SENSORMATIC ELECTRONICS, the marketer of electronic anti-theft systems to music and video retailers, says the National Retail Security Survey, which it commissioned in part, shows that retailers lost \$25.7 billion in 1996 from employee theft, shoplifting, administrative error, and vendor fraud. Inventory shrinkage amounted to 1.77% of total retail sales. The biggest component of the shrinkage was employee theft, at 41.4%. The product category with the highest percentage of shrinkage was books and magazines, at 4.12%.

SUPERSONIC BOOM, an online music company that sells custom CDs over the Internet (www.superSonicBOOM.com), is offering through Jan. 15 custom-made holiday CDs from a catalog of more than 700 Christmas and Hanukkah songs. Tracks were licensed from such labels as Amherst, Brentwood, Inter-sound, Laserlight, Lightyear, Madacy, Magnum, Newport Classic, Rounder, Rykodisc, and TKO. The Arlington, Va.-based company's entire catalog consists of more than 40,000 tracks.

MOOVIES, operator of 267 video stores, reports that sales from stores open at least a year plummeted 12% in the third fiscal quarter because of weaker releases, an increased number of openings of competing stores, and "overall industry softness." Revenue rose to \$27.4 million from \$22.1 million because of the addition of 51 new stores and 23 acquired stores. The net loss for the quarter was \$12.6 million. In the same period last year, the retailer posted net income of \$541,000. Moovies has announced that it is to be acquired by another retailer, Video Update.

VALLEY ENTERTAINMENT has formed a five-year production and distribution joint venture with Honest Entertainment Group. Honest, a division of OneMusic Corp., will supply 30 titles to Valley that will go to retail through Distribution North America. The label has produced albums by such artists as Toni Tennille and Charley Pride as well as a number of Celtic music releases. Valley Entertainment is a division of Valley Records, based in Santa Fe, N.M., and founded by Barney Cohen.



DOVE ENTERTAINMENT, a producer of audiotapes and books, reports a net loss of \$1.4 million for the third fiscal quarter, compared with a loss of \$262,000 a year ago. The company says that sales from publishing operations, which include audiobooks, declined 31%. Since June, Dove has written off \$606,000 in production costs for audiobooks and printed books and says it has "initiated steps to improve the overall marketability of the audiobook product." Overall revenue rose 11% in the quarter to \$6.2 million because of the delivery of a movie Dove produced, "Unwed Father," to ABC.

TDK reports that sales of recording media increased 6.9% to 74.8 billion yen (\$618.8 million) in the six months that ended Sept. 30. Tokyo-based TDK says that "strength in the overseas videotape market outweighed unfavorable conditions in the domestic audiotape market." MiniDiscs and recordable CDs "continued to post solid sales gains in Japan and abroad."

HMV Changes Buying Strategy But Stays Decentralized

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 Dou-**

glas, 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 not going to a centralized warehouse and that stores will continue to be drop-shipped. Also, reorders 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 merchandise presentation.

DURING THE WEEK of Nov. 17, three major accounts—Blockbuster Music, Target, and MusiLand—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 classical 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 shopped 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 MusiLand, 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.

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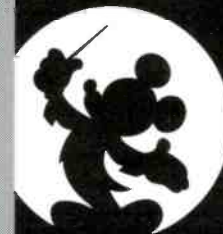
RETAIL TRACK

by Ed Christman



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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 banjoist/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 style, which eschewed the conventional clawhammer attack for a bluesy stream of guitar-like single notes, was a striking anomaly for its day. His songs—full of drunkenness, wrecked 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 1898 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 Lonesome 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 a studio, he was rediscovered during the '60s folk revival; he appeared at several prestigious folk festivals and recorded three albums for Folkways, which also 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 '50s,



by Chris Morris

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 **Dean Blackwood** 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" reissue, 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).

Revenant has distinguished itself in its first year of existence with reissues of what Fahey calls "raw music" by such diverse talents as guitar 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 its 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** (adapting 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 Lonesome Ace sides, and four tracks by Boggs' Virginia contemporaries **Bill Shepherd** and **Hayes Shepherd**. The music is simply splen-

did and a textbook example of the way in which the styles of white hillbilly 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 **Buell Kazee**.

FLAG WAVING: Before there was "insurgent country," "alt.country," a "No Depression" 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 its fifth album, "Springtime," on Chicago's **Thrill Jockey Records**. The group, which released its first album in 1989, was well ahead of the legions of contemporary alt.country trend-hoppers.

Bean confesses that she finds her group's venerated position among the alt.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 to her... 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 outstanding 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 find that to be just awful, just dreadful, sheer mockery."

Freakwater's rep 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 Johnston**, will tour the Midwest, East, and Southeast Feb. 4-24, then hit the West Coast March 1-9.

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Home Video

MERCHANTS & MARKETING

Web Sites Give Vids Promo Push Online Efforts Supplement Holiday Marketing

BY STEVE TRAIMAN

NEW YORK—The twain 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 selling through marketing during the holiday season (Billboard, Dec. 6).

For the Jim Carrey hit "Liar, Liar," Universal Studios Home Video combined traditional and online elements for a major promotional campaign, says senior VP Charlie Katz. Included is USA Network's Up All Night, a special sweepstakes 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 a trivia contest, among other elements.

Teasers for "The Lost World: Jurassic Park," which reached stores in November, started running Aug. 11 on



Jim Carrey, starring in Universal's "Liar, Liar," points the way to use of the Internet to increase sales of the movie and cross-promoted products.

another site. "We were fully operational for the in-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 programs."

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 sweepstakes with a Hawaiian vacation as the grand prize, "is an ideal partner," says marketing director Steve Bellach. "We'll have [promotional materials] in more than 7,500 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" sweepstakes, which delivers a trip to Hollywood plus other prizes. Billing inserts 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 online marketing director Kathy Barton says the direct-to-video "Casper, A Spirited Beginning" had a dedicated area on the Foxhome.com site for its Sept. 9 launch. Underscoring the web of promotional relationships, the site is home to partners Boston Market Restaurants, General Mills' Count 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 Applegate mansion," Barton explains. "Visitors can travel in a 360-degree image sweep for information on the cast and characters, go behind the scenes of the video, and enjoy a lot of 'QuickTime' cartoons, comics, games, 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 link.

"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 'Goosebumps,' or 'Alien Trilogy,' as examples. This new [Internet] medium allows us to immerse the consumer in the experience of the film. It reminds 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 Web-oriented marketing campaign since its Oct. 21 launch. "The joint promotion with Warner Bros. Records is our first national tie-in for home video," notes marketing VP Mark Horak. "The 'Space Jam' video/CD offer this past 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 Batteries 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 44.5 million Sunday newspapers Oct. 26 and will repeat the FSI on Dec. 7," says Kim Hull, Duracell associate 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, with the NFL in 1995, and with the National Hockey League in 1996. "Batman & Robin" has gotten the best response for participation from our vendors, for both our poster giveaway and our mail-in offers for a collectors' series of three 'Batman & Robin' phone cards," says Hull.

Duracell's site is hot-linked to the Warner Home Video Web site that went up in early October, Horak notes. "The site has been getting close to a million hits a week [in mid-November]," he adds. "We tried to include the most appropriate elements from the

Warner Bros. theatrical site, including an interactive quiz."

The Apple Computer sweepstakes, 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 effective responses are via the Web site," Horak says.

Noting the opportunities the Internet offers for all titles, including Warner's expanding Family Entertainment catalog, he says, "Online marketing is still in its infancy, and we'll definitely be expanding our efforts as consumers become more comfortable."



Home Fun. The Florida Marlins and Major League Baseball Home Video celebrate "The Official 1997 World Series Video" premiere Nov. 12 in Miami. Shown, from left, are Angela Joyce, sales director; Geoff Belinfante, executive producer; Joe Podesta, chairman; Marlins outfielder Gary Sheffield; Jeff Scott, writer; Bob Bodziner, senior producer; Rich Domich, senior VP; Joan Podesta; and Michael Bernstein, business development VP for Major League Baseball.

LIVE Thrives Through DVD Releases, Strong Sales Of Christmas Faves

ALIVE 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 sell-through market for its Christmas perennials 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 DVD, have that to look forward to; 20th Century Fox and Paramount, the last holdouts, might wonder what they're missing. 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 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: "Wishmaster" in January and "Critical Care" in February. Fink oversees DVD with Brian Ellenberg in charge of production; longtime LIVE executive David Garber, who had spoken on DVD issues, departed LIVE a few months ago.

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 digitally remastered versions: a wide-screen cassette at \$19.98, estimated at 200,000 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 cassettes this year for a total of 15 million-18 million.

But the herd will be jingling elsewhere in 1998. Noting the imminent return to copyright holder Broadway Video, "it's the last year," says Fink, who has "a few things we're working on" to keep the concept alive. "The Littlest Angel," a recent pickup, could be the next headliner; it has sold about 200,000 units.

LIVE's quarterly release of seven under-\$10 releases continues generating sales of 300,000-500,000 cassettes. It got the attention of Wal-Mart, which now buys direct. "We're currently working on expanding that," Fink adds. He expects "a few other" retailers to follow early in 1998.

DVDOINGS: MGM Home Entertainment has five titles due Jan. 27: "The Good, The Bad, And The Ugly," the unrated version of "Leaving Las Vegas," "Moonraker," "Red Dawn," and the newest theatrical release, "Hoodlum." Suggested list is \$24.98 each. The 161-minute "The Good, The Bad, And the Ugly," starring Clint Eastwood, will be on one side of a dual-layer disc, including 14 minutes of never-before-seen footage.

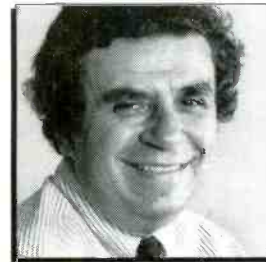
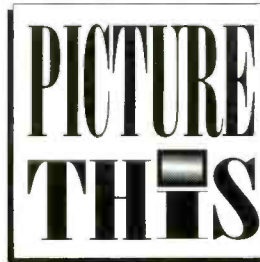
Universal Studios Home Video's eight titles, shipping Jan. 20, are "Death Becomes Her," "Fierce Creatures," "Kindergarten Cop," "Leave It To Beaver," "Liar, Liar," "The Nutty Professor," and "Time Cop," each at \$24.98 suggested list, and a "Dante's Peak Collector's Edition" at \$34.98... LIVE has three titles arriving Jan. 13, "Wishmaster," "The Crying Game," and "The Piano," at \$29.98 each.

Warner Home Video delivers a \$24.98 special edition of "Contact" Dec. 16, its first dual-layer title. Highlights include a 40-minute explanation of special effects sequences and an audio commentary by star Jodie Foster, director Robert Zemeckis, and producer Steve Sharkey... Just shipped by New Line Home Video: "Last Man Standing," starring Bruce Willis.

A&E Home Video is entering the market with two titles. "Mozart: The Requiem From Sarajevo," at \$24.99, arrives Dec. 17, followed by a double-disc "Pride And Prejudice" March 4. It will list for \$69.99. A&E has sold \$10 million worth of "Pride" cassettes, its top title to date... Premiere magazine, which probes Hollywood monthly, will co-sponsor the DVD Video Group (DVG) booth and cocktail party at the International Consumer Electronics Show Jan. 8-11 in Las Vegas. "The magazine recognizes DVD Video's emergence as the new wave in home video entertainment," says DVG chairman/Philips Electronics executive VP Emiel Petrone.

Macrovision has OK'd 36 authoring and replication facilities in 11 countries to apply its digital-to-analog copy protection signal, already used on 2 million DVDs worldwide. Some 1.8 billion cassettes have been encoded since 1985... DVD has a chapter to itself in the third edition of Paul Kagan Associates' "State Of Home Video 1998," available for \$795. Call 408-624-1536 for further information.

ON THE MOVE: Salvatore Craparotta has been named executive VP of sales and marketing for Rank Video Services America in Deerfield, Ill. Craparotta was co-founder/president of VI&A, a fulfillment company Rank acquired in April. VI&A's Greg Van Howe is now Rank's distribution VP.



by Seth Goldstein

'Anastasia' Steers Fox Into Sing-Alongs

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."



by Moira McCormick

"Anastasia Sing-Along," similar in format to Disney's "Sing-Along" series, includes two songs from the movie, along with existing clips.

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."

Fox used a book that Anastasia pages through in the movie and adapt-

ed 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 from the studio's largest licensing and in-store merchandising programs to date.

The Glade tie-in includes a \$5 rebate offer with purchase of "Anastasia Sing-Along" and two candles from the Glade Holiday Collection.

Billboard

DECEMBER 13, 1997

Top Kid Video

Table with columns: THIS WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, Imprint, Distributing Label, Catalog Number, Year of Release, Suggested List Price. Includes entries for Sleeping Beauty, The Jungle Book, Pooh's Grand Adventure, etc.

ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs...

Top Video Rentals

Table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE (Rating), Imprint, Distributing Label, Catalog Number, Principal Performers. Includes entries for Austin Powers, The Fifth Element, The Lost World: Jurassic Park, etc.

ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs...

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Ladies' Night. The Museum of Television and Radio recently examined the changing role of women in the radio industry at its third annual Radio Festival in New York. Participants from New York stations, seated from left, are WNSR's Abby Bonell, WQHT's Lisa G., and WHTZ's Jo Maeder, and, in the top row from left, WCBS-FM's Maire Mason, WCBS-AM's Therese Crowley, WRKS' Ann Tripp, WNEW's Carol Miller, WFAN's Ann Liguori, and WQCD's Pat Prescott.

'American Acoustic Country' Builds Bridges Via Bluegrass

■ BY DOUG REECE

With more than 250 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 Hoedown" and "Noonday Roundup" for WHAS Louisville, Ky., it was an invitation in 1987 to host a Sunday afternoon program on coun-

try WFIV Orlando that started Riggs back on the road from pepperoni 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 mind-set 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%-85% bluegrass, and the other 25% or so are bands that might not get played 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-opted 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 mono-

(Continued on next page)

WNWK Prospers 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 owners are trying to make major money, one station is quietly promoting a multicultural programming alternative—while making measurable profits and increasing ratings.

Located in Newark, N.J., WNWK-FM, at 105.9, 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 prospers 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, GM of

WNWK and sister station WKDM-AM. Miller formatted the bartered FM when he came to the station in 1991, after serving as general sales manager at crosstown religious/talk WMCA.

"When I came here, it was a hodgepodge, like most other leased stations," Miller says. "There were five different shows during the week in each time slot, with no consistency and ratings accountability—and no growth. I wanted to make a format out of the concept of ethnic radio—and grow it in the marketplace."

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 Maquina Musi-

cal" (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 rates, we were able to attract higher-quality producers backed by promotion companies, record companies, and large clubs," Miller says.

"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

(Continued on next page)

newslines...

NEW SHOES. Word is that top 40/dance WKTU New York afternoon personalities Hollywood Hamilton and Gumba Johnny are set to replace outgoing morning diva RuPaul Jan. 5. The two, who have been on the air at the station since February 1996 (Billboard, June 7), have been making teaser appearances during the shift for the last couple of weeks.



'SATURDAY NIGHT FEVER' AGAIN . . . AGAIN. Meanwhile, WKTU's aborted 20th-anniversary celebration of "Saturday Night Fever" has been rescheduled for Jan. 31 in the Theater at Madison Square Garden in New York. All performers originally scheduled for the Nov. 1 rained-out event have agreed to reconvene, including the Bee Gees, Yvonne Elliman, Kool & the Gang, and KC & the Sunshine Band. Tickets for the original event will be honored.

RING MY BELL. On Dec. 1, Westinghouse Electric Corp. and CBS were launched as the CBS Corp. The newly named entity includes the assets of Infinity Broadcasting and is the largest combined radio and TV company in history. CBS chairman/CEO Michael Jordan rang the opening bell at the New York Stock Exchange to introduce the company's new trading symbol, CBS.

NOW HEAR THIS. Publisher/politician Steve Forbes will host a syndicated daily radio opinion program beginning in 1998. The 90-second politically charged commentaries will address such issues as taxes, the economy, foreign policy, and national security, as well as cultural and human-interest stories, according to Americans for Hope, Growth and Opportunity, the organization launching the program. The announcement coincides with strong buzz that Forbes is a likely Republican presidential candidate for the 2000 race.

GARTH FEVER. MJI Broadcasting's 90-minute Nov. 24 Garth Brooks special, "Sevens: Live With Garth Brooks And Friends," was aired by more than 400 country radio stations in the U.S. and 50 in Canada, making it among the most-widely-listened-to radio specials in country radio history. Brooks' highly anticipated album "Sevens" was released the following day. Included in the broadcast were guests Trisha Yearwood and Steve Wariner, as well as a chance for listeners to post questions to Brooks via toll-free phone and fax numbers and via E-mail. Lines were flooded with close to 5,000 questions during the broadcast.

CRYSTALS CALL FOR ENTRIES. The National Assn. of Broadcasters is accepting entries for its annual Crystal Radio Awards, recognizing stations for exceptional community service. Entries will be accepted through Feb. 3, with finalists to be announced in early March. Call the organization at 202-429-5420 for information.

RING MY BELL, PART II. Country KTBL (K-Bull 103.3) Albuquerque, N.M., hosted a continuous live remote for 103 hours, three minutes, from Nov. 28 through Dec. 2, to kick off the U.S. Marines Toys for Tots Christmas campaign. Billed as the "world's longest live remote broadcast," the stunt aims to draw at least 1,033 toys over the five-day period.

NETWORKS & SYNDICATION

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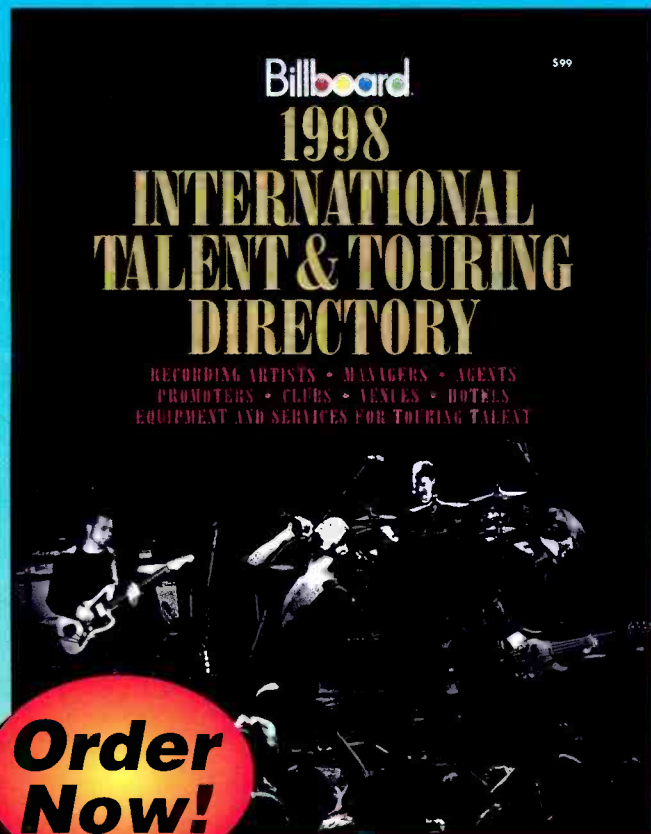
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Meanwhile, this year's Simmons

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SEMINAL JAZZ VIOLINIST STÉPHANE GRAPPELLI, 89, DIES

(Continued from page 13)

instrument.

Growing up with the bustle of Parisian street life surrounding him, Grappelli couldn't help but be influenced by the informality of the city's street musicians. When asked, he always referenced Gypsy music as a major influence on his playing.

Jazz was a persuasive music as well. Louis Armstrong's Hot Five recordings had a global reach by the '30s, and Grappelli began to fall under their sway.

Around the age of 15, he worked in cinemas, enhancing the emotion and accompanying the images of silent movies. "In the cinema, I had to play Mozart," he once explained. "Then I discovered jazz and my vocation and kissed Amadeus goodbye." He joined Gregor's Gregorians, a popular French show band, as a pianist; its leader heard Grappelli playing the violin and encouraged him to investigate further.

That exploration led him to Paul Whiteman's big band and the jazz violin playing of American virtuoso Venu-ti. Violin soon became Grappelli's primary instrument. He was playing it one night at the Croix de Sud club when Reinhardt heard him. Reinhardt was impressed.

Many months later, both musicians were working at Paris' Hotel Claridge when some impromptu preshow collaborations began. Two guitars, a bass, and violin—it was an unusual setup. But history was being made; and the ensemble added another guitarist and eventually deemed itself the Quintette Of The Hot Club Of France. Their modus operandi was airy swing and feverish interplay.

"Thus was born a new jazz!" Grappelli later recalled. Reinhardt was a virtuoso of the highest level. In Grappelli, he found a partner who was virtually his equal. Their dazzling music teemed with provocative dynamics.

Together, they echoed the sound of Venuti and guitarist Eddie Lang. But the Quintette's approach retained much of its European flavor; mixed with Gypsy motifs (Reinhardt's heritage was Belgian Gypsy), its sound became singular.

The recordings the group made throughout the late '30s are landmarks of small-ensemble swing.

"Minor Swing," available on Blue Note's "The Best Of Django Reinhardt," illustrates how snappy the unit's music could be. Grappelli's solo is full of long tones, sudden exclamations, and exhilarating phrases. But there was tension between he and Reinhardt; the Gypsy was usually a showman and often irascible.

"Ah, what trouble he gave me," Grappelli has been quoted as saying. "I think now I would rather play with a lesser musician and have a peaceable time than with Django and his monkey business."

It was World War II that separated the ensemble members, who played together intermittently anyway. Working in London, Grappelli took up with pianist Shearing. When the war subsided, the band tried to realign itself. But it only managed to unite a few times for recording purposes.

"Djangology '49," an RCA/Bluebird compilation of the group's reunion work, shows it to be in stellar form. Grappelli was beginning to stress the graceful side of his playing.

In 1953, Reinhardt died, and Grappelli's verve for action was balanced by his appreciation for the slow life of fishing and painting. He worked steadily, however, touring Europe with various aggregates. In 1957, he cut an impressive date with another violinist, Smith,

and an all-star American rhythm section of Peterson, 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 perplexed 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 strategy. His playing became known for its seductive lilt and thoughtful maneuver. In London during the early '70s, he cut three discs for the Black Lion label, "Parisian Thoroughfare," "Stardust," and "Live In London." They confirmed his command over the violin and depicted just how playful he could be. The records were released in 1997 by DA Music as a boxed set titled "Sweet Georgia Brown."

"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 ordinary troubles, I forget everything when I play. I split into two people, and the other plays."

In 1972, Grappelli appeared on British TV with Menuhin; in 1974, he debuted at New York's Carnegie Hall. Often he fell in with players who echoed Reinhardt's aesthetic. Guitarist Diz Disley was one. He formed a unit called the Hot Club Of London and wooed Grappelli to participate.

The '80s saw an association with the Concord Jazz label. "At The Winery," "Vintage 1981," and "Stephanova" were some of the results. He also recorded with such younger players as vibist Gary Burton and violinist Jean-Luc Ponty and performed at Carnegie Hall with Yo-Yo Ma.

In 1996, his collaboration with a one-time band member, guitarist Taylor, originally issued on Linn in Europe, was released in America by Honest. It is titled "Reunion."

"As soon as he started playing, he just came alive," recalls Taylor. "He would leave the stage 20 years younger. Amazing."

Violinists everywhere will mourn his passing. Didier Lockwood, who considered Grappelli his spiritual father, told French TV that Grappelli was the one "who made violin popular. He made sure that it wasn't trapped in the far-too-serious surrounding of classical music, turning it into an instrument that delivered pleasure."

But perhaps French pianist Claude Bolling said it best when he told a French radio show that Grappelli "was wonderful from both a human and a musical standpoint. Musically, he was a worldwide reference, admired and respected by the classical music community. As a human being, he was lovely, full of humor and simplicity. It is a massive loss."

Assistance in preparing this story was provided by Emmanuel Legrand, editor in chief of Music & Media.

EU BATTLE FOR LOWER VAT MAKES PROGRESS

(Continued from page 7)

EC to draft a program of action for music during 1998 to encourage the circulation, exchange, and broadcast of music within the EU.

The council asked the commission to make proposals in the following fields:

- to improve music education and training for musicians and music professionals;
- to provide wider access to music to the public;
- to search for ways to spread musical creation and repertoire across the different EU countries; and
- to develop and improve mutual information on music between EU member states. The ministers mentioned the possible creation of a European information center on music.

The commission will present a text next year on behalf of the culture ministers that will serve as a framework to encourage repertoire and performance exchanges between EU countries, with the view to eventually creating a single "European music domain."

"At last the ministers are realizing the importance of music in Europe," says Jean-Francois Michel, director of the Brussels-based lobbying group the European Music Office. "The themes that were discussed [at the meeting] are those we have been advocating for some time. It is an important step toward Europe having a real policy on music matters."

The text will have to be approved by each EU member state and then presented to the European Parliament before being implemented. 2000 is being mentioned as a reasonable time frame for the plan to be executed.

Adrian Strain, spokesman for IFPT's Brussels offices, says that both decisions from the culture ministers "are a step in the right direction." Strain also welcomes the meeting's final document, which stresses "the economic

importance of the music industry."

Strain points out that IFPI "is not interested in subsidies but rather in a policy that will help the industry to do its business in a better environment."

He elaborates, "Concerning a global policy, we concentrate our interests on three main points—we want a strong EU policy against piracy; we need to ensure a proper rights environment for the digital era, through the copyright directive and with the ratification of the [World Intellectual Property Organization] treaty; and we want an equitable treatment on VAT. We'll be working with the commission and fuel it with our views on what we believe is an unfair discrimination."

CD PRICE-FIXING SUIT

(Continued from page 7)

Last year in Tennessee, a class-action lawsuit was filed on behalf of consumers alleging price-fixing by labels.

The new suit alleges that the defendants conspired "to raise, fix, and maintain at artificially high and non-competitive levels the wholesale prices" of CDs. The suit seeks a declaration that the alleged CD price-fixing is unlawful under the Sherman Antitrust Act and the California Business & Professions Code; a permanent injunction enjoining the defendants from continuing their alleged conspiracy; as well as damages and legal costs.

Those named in the suit declined to comment, due to the fact that company representatives had not yet seen the lawsuit, though a BMG representative did add, "Any lawsuit alleging price-fixing is wholly without merit."

The Recording Industry Assn. of America, which represents the big six, does not comment on pending litigation.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TUBTHUMPING' by Chumbawamba, 'FLY' by Sugar Ray, 'WALKIN' ON THE SUN' by Smash Mouth.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BREAKING ALL THE RULES' by She Moves, 'CRASH INTO ME' by Dave Matthews Band, 'BITTER SWEET SYMPHONY' by The Verve.

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'THE FRESHMEN' by The Verve Pipe, 'DO YOU KNOW (WHAT IT TAKES)' by Robyn.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'DREAMS' by The Cranberries, 'YOU LEARN' by Alanis Morissette.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: RANK, TITLE (Publisher - Licensing Org.) Sheet Music Dist., ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '2 BECOME 1' by Full Keel, '32 FLAVORS' by Righteous Babe, '4 SEASONS OF LONELINESS' by EMI April.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'YOU LIGHT UP MY LIFE' by LeAnn Rimes, 'YOU JUMPS DA BOOGIE' by Magoo and Timberland.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BUILDING A MYSTERY' by Sarah McLachlan, 'YOU SHOULD BE MINE' by Don't Waste Your Time.

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

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 genre—it has its ups and downs," says Cameron Randle, VP/GM of Arista/Texas in Austin, Texas. "And this genre is still in its infancy, so growing pains are inevitable.

"Couple this with two other factors—the industry reached a milestone with the [sales] success of Selena [following her tragic death] in 1995, perhaps leaving false expectations [of increased sales potential] and then the venture of Emilio into country. The two 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 concern. "The changes of music-style preferences are just a cycle that we go through," he says. "And I think 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 KICK Dallas, KRTX and KXTJ Houston, KCCT and KBSO Corpus Christi, and KZTQ Laredo.

In San Antonio, Tejano station KRIO switched in late October to what operations manager Lee Woods calls "Tejano y mas."

"We broadened the format to include Alejandro Fernandez and Luis Miguel as fringe artists, but the core [airplay] is still Tejano," he says. "Tejano fans like to listen to more than just Tejano, music that is norteño like Grupo Límite or ranchera like Ana Gabriel, as long as the music is good."

KXTN San Antonio, formerly the No. 1 station in the city, has been steadily dropping in the ratings. Although it remains committed to what

PD J.D. "Bo Leo" Gonzalez calls a "mainstream Tejano" format, the station dropped in the last ratings to No. 5 in the 12-plus demo.

"One of the best things that ever happened to our industry was the major labels getting involved," he says. "But now one of the worst things is that they found there is a new market in regional/Mexican [artists] that can also cross over into Tejano [stations]."

Unlike Tejano acts, which are finding it extremely hard to break onto playlists at regional/Mexican stations, says Gonzalez, "norteño acts Michael Salgado, Grupo Límite, and Intocable have broken into Tejano stations. So there's an imbalance, but that happens from time to time. But there's also very few new Tejano artists that have youth, excitement, marketability. We're having a hard time finding product that will help us to continue to serve the market."

Among the few new acts being played at KXTN are Elizabeth Gutierrez Y Texas Fire and Masizzo. Both acts, as well as new groups Intenso and Carlos Y Los Cachorros, are also enjoying airplay at KRIO. All are on Texas-based indie labels, with the exception of Sony Discos' Intenso. Artists in regular rotation include La Diferenzia, Elida Y Avante, Ruben Ramos, Los Palominos, Ramiro Herrera, La Mafia, and La Tropa F.

At Houston's last remaining Tejano station, KQQK, PD Robin Flores says that the market is suffering "from too many cardboard cookie-cutter bands that all sound alike. Tejano music is undergoing what we call a 'product low,' which means there are just fewer good records around."

Hugo O. Garza, branch manager for PolyGram Latino, believes that, just as the Tejano market is shrinking, PDs are getting conservative—and making a big mistake. "Grupo Límite is not the first norteño group to break into Tejano, and now some stations are getting strict on their playlists," he says. "But Límite is not the first norteño group to do that; years ago, it was Ramón Ayala and then Fito Olivares. The point is, you can't deny what the people want."

Jesse Rodriguez, marketing director for the Houston-based Voltage Records, says the lack of new talent with a fresh approach and original material has led to "burnout at radio, with the same 10-15 artists getting airplay over and over. The Tejano stations are not helping to develop the newer groups or playing the new music. They're sticking with re-entrants, because their consultants say they should play proven hits."

If Tejano attracted the youth and adventurous non-Latino music fans who browsed in the genre during its explosive phase, that audience has moved on, Gonzalez explains.

"We're alienating the mainstream general-market listeners by playing so much of the norteño regional music," he says. "They are going back to the mainstream stations, like [pop/R&B] KTFM-FM."

"The Tejano audience is increasingly more sophisticated in their tastes," says Arista/Texas' Randle. "Also, the music business has always had an ebb and flow, a consistent number of fans that come in out of curiosity and then leave. That is being compounded by the lack of any new artists with real star power."

The club scene is also undergoing a downsizing, with the Tejano Rodeo nightclubs in Fort Worth and Dallas having closed, as has the Far West in Houston.

El Dorado Ranch in Houston re-

duced live music from three nights to one. Also in Houston, Hullabaloo's has replaced its "Tejano nights" on Sundays with "norteño nights." In San Antonio, Tejano Texas and Tejano Rodeo, the two remaining nightclubs with 2,000-plus capacities, are fighting each other on weekends with no cover or \$2-\$3 covers and drink specials like 69-cent drinks all night.

The tough economic climate has heated up an old rift among industry veterans. Abraham Quintanilla Jr., owner of the Corpus Christi-based Q Productions, believes that Tejano stations should not help Mexican groups because, he says, Tejano acts get virtually no support from Mexican radio.

Quintanilla claims that even though Tejano music is labeled regional/Mexican, Mexican stations are reluctant to play music from such artists because the artists are from Texas.

Others, like PolyGram Latino's Garza, declare that "only groups that are fresh, original, and bring quality music to their audiences can break any barrier. If Tejano acts did not really get support from Mexican stations, then Selena, Mazz, La Mafia, or now Bobby Pulido would not have broken out internationally."

Dallas-based booking agent/band manager Sonny Flores says that the smart acts are already working both the regional/Mexican and Tejano markets. "There's too many Tejano bands working Texas, that's one reason I got into norteño with Noemy," Flores says. "The Mexican market is much larger, and an artist can play in California, Florida, Chicago, Mexico, and then Texas."

Garza notes that successful artists are promoting themselves on both sides of the border.

"Right now, Intocable, Bobby Pulido, Mingo Saldívar are hot in Monterrey and northern Mexico," he says. "If you listen carefully to their latest albums, you'll see they have more accordion, more norteño sounds in there. Selena was doing the same thing before she died—she was playing pop, salsa, cumbias, and Tejano, and she was crossing over."

Art Alvarez, a promoter with Sony Discos, says versatility and determination are needed to help the market recover. "We're putting on unplugged concerts for artists, working new markets, whatever we have to do during this down cycle," he notes.

Yet, even after this leveling-off period, notes EMI's Béhar, Tejano sales are still way above the pre-1990 explosion.

"The Tejano market sales situation," says Béhar, "is analogous to Michael Jackson selling 25 million copies of 'Thriller' and 14 million of 'Bad.' Who would not love to have those figures, but it is [similar to how] Jackson flattened out. So, too, has the Tejano market. It is still a viable market, but something has to break out of Texas that will create the excitement that Emilio created in his peak, that La Mafia created in their peak."

Cindy Guerra, PD of KNDV-FM Corpus Christi, says her solution is to broaden the musical horizons during this down period.

"We are playing more *gruperos* and norteño, because people are really accepting that," she says. "And actually, we have always played Cornelio Reyna and Ramón Ayala."

KXTN's Gonzalez also has a positive outlook. "We're going to rebound, but it will take time. It's going to take a lot of courageous programmers. We're not going to abandon the Tejano sound."



by Geoff Mayfield

LOTS OF STUFFING: A healthy serving of Thanksgiving-weekend traffic, a historic debut by the much-delayed **Garth Brooks** album, and a healthy dollop served up by a posthumous **2Pac** album caused music stores' sales to soar. Volume on most of our sales charts, particularly the album lists, is up dramatically over the prior week. More significant, album sales are up 19.5% over Thanksgiving weekend of last year (see Market Watch, page 88).

Each of this issue's top five albums exceeds 200,000 units, while everything in the top 16 surpasses 100,000 units. A year ago, the chart only had one member, **Bush**, in the 200,000-plus club, with only the top 10 selling as many as 100,000.

SEVEN STEPS TO HEAVEN: The 897,000 units rung up by **Garth Brooks**' "Sevens" is *not* the highest single-week total by a country album; that distinction falls to Brooks' "The Hits," which exceeded 907,000 units during Christmas week of 1994, when that title jumped to the top of The Billboard 200. However, this is by far the largest opening week for a country act since Billboard began using SoundScan data in May 1991—and it's hard to imagine that any country artist had a bigger first week prior to that point.

The previous record for a country title's best first week belonged to, naturally, Mr. Brooks, as "The Hits" bowed with 520,000 units when it entered the big chart at No. 3. His '95 album, "Fresh Horses," debuted with 480,000 units, but, shut out by **the Beatles**' "Anthology 1," it never reached the top of The Billboard 200. "Sevens" ranks as the second-largest debut week in SoundScan history, the largest being the 950,000 units that **Pearl Jam**'s "Vs." sold during its first week in 1993.

I am getting mixed opinions as to whether the delay that occurred between Brooks' HBO special and the release of this record helped or hurt its performance. At least one key buyer thinks the lag might have contributed pent-up demand, but it is also possible that he lost some of the momentum that he had when that special took place. By the way, HBO replayed that special during Thanksgiving week, the album's first week in stores.

RUNNER-UP: In almost any other week, the 549,000 units moved by the posthumous **2Pac** double-length set would have easily captured the top of The Billboard 200. Although impressive, this total is about 21% less than the opening week scored by his first posthumous offering, a single-disc set that came out a year ago under the name **Makaveli** (664,000 units). The new one also falls shy, by about 17,000 units, of the opener for his February 1996 title "All Eyez On Me," which, like the new one, was also a double-length album.

Grimly, this chart also shows a posthumous bow by another performer, singer **Brad Nowell**, as his band, **Sublime**, checks in at No. 28 with 73,500 units for "Second-Hand Smoke," which features new mixes of previously released material. The group's previous high bow happened last year when its self-titled sophomore album bowed at No. 69. Now at No. 67, that album peaked at No. 13 and was still in the top 20 14 weeks ago.

COMING UP ROSIE: Regular readers of this column know that when it comes to television impact, **Oprah Winfrey** is on, indeed. But, in less than two years, another daytime, **Rosie O'Donnell**, has proved to be a music store's Pied Piper. Her Nov. 25 guest, **Mariah Carey**, who also appeared on "Saturday Night Live," sees a 30% gain (13-12, 130,000 units). O'Donnell guests **Puff Daddy** (No. 19, a 42% gain) and **Elton John** (No. 84, a 31% gain) also bullet, and her special Nov. 21 visitor, **Barbra Streisand**, had the Greatest Gainer on last issue's chart, when she swelled by 60,000 units to a second-week total of 267,000.

Streisand's feat marks only the third time in the SoundScan era that an album has debuted at No. 1 and then saw an increase in the following week. **Michael Jackson**'s "Dangerous" had a 46,500-unit increase in '91 after debuting with 326,500, while **Garth Brooks**' "The Chase" saw a 10,000-unit bump after its 1992 bow of 402,500 pieces.

MEETING GROUND: The ratings for **Hanson**'s Nov. 28 ABC special weren't so hot, but you wouldn't know it by the act's sales numbers. The program, "Meet Hanson," ranked No. 76 for the week with a 4.8 rating and a 9 share, third in its time slot. Even so, Hanson's first album grabs the Greatest Gainer trophy with a 57% gain (16-14), and its home video title, which debuted at No. 1 on Top Music Videos last issue, manages to sell 4% more than it did then. The youngsters' Christmas album posts a 9,000-unit gain; it falls shy of the adjusted bullet criteria on The Billboard 200. But, with 134,000 units for the week, "Snowed In" handsomely leads Top Christmas Albums, with a 60,000-unit lead over No. 2 **Mannheim Steamroller**.

The numbers on the Hanson video project are kind of astounding. Its opening week of 35,000 units is the fourth largest since Top Music Videos converted to SoundScan in April 1993. A **Metallica** box, which included an audio component, did 52,000 units in December '93, the **Master P** direct-to-video flick "I'm Bout It" bowed with 43,000 units this past summer, and **Barbra Streisand**'s "In Concert" had 36,000 units in '94, but none of those three titles managed to have an increase in the second week.

RIAA RAIDS REIGN IN DANCE MUSIC BOOTLEGGERS

(Continued from page 5)

seizure of an estimated 15,000 mix-tape compilations from Zed Music, a company based in Brooklyn, N.Y., and the confiscation of approximately 3,500 alleged bootleg CDs from a New York company called Avalon. The Avalon seizure also included hundreds of unauthorized music videos, Creighton says.

"It's a long-term, uphill battle, but we believe that the Zed action, in particular, will have a deterrent effect on others who are involved in the manufacture of pirate mixed cassettes," says Creighton, adding that Zed Music had been shipping tapes to vendors along the East Coast and throughout much of the Midwest. "They were among the biggest violators in the country."

Sequenced and blended together by beats or styles, these tapes and discs are designed to re-create the atmosphere of a nightclub. They range in price from \$5 to \$25 each and typically contain 10-15 cuts that have not been legally licensed from record companies. The music ranges from current mainstream hits to indie underground staples and classic disco anthems.

Among the most frequently used artists are EightBall diva Joi Cardwell, Epic pop star Gloria Estefan, Champion's Sandy B., Popular/Critique artist France Joli, Astralwerks elecontra

act the Chemical Brothers, and Twisted America troupe Funky Green Dogs.

Mix tapes have been widely available at flea markets and street fairs for roughly 10 years, but they now also commonly turn up in dance specialty shops and even fashion boutiques. The bootleg operations also vary widely, ranging from bedroom setups turning out several hundred tapes to mini CD manufacturing plants spewing forth thousands monthly.

DJs manufacturing and selling these tapes are now also employing increasingly sophisticated methods, most notably marketing their wares through the mail via 800 numbers and the Internet.

The RIAA's recent raids are part of what Creighton calls a longtime commitment to "bringing down" bootlegging rings all over the country with surprise sweeps of stores, street fairs, flea markets, and street-corner operations.

So far, no one has gone to jail for illegal mix tapes, though multiple arrests were made in the Zed Music and Aval-

on raids, which could lead to one- to four-year prison terms and \$5,000 fines. It is illegal to manufacture or sell any sound recording that is not properly licensed.

This is good news to indie-label owners, in particular, since they often do not have the funding to pursue direct lawsuits with bootlegging DJs and merchants. "A proper lawsuit would completely put us under," says one U.K. indie-label head. "The most we can afford is to send out legal letters of warning and then hope it scares them to stop. Unfortunately, some of these lads are catching on and are not even acknowledging the letters anymore. Perhaps news that people are getting arrested and are possibly going to jail will change things."

Although the RIAA's recent actions have given some bootlegging DJs pause, many accept the challenge and continue to actively ply their wares.

"Mix tapes are a means of survival for people who are paid crap by club managers," says East Coast DJ Martin G., who peddles mix tapes to indie retail outlets, restaurants, and aerobics instructors. "Dance music is in my blood. If I didn't do this, I'd have to go work in a bank or something. Mix tapes don't hurt anyone, and they literally

keep me alive. Quite frankly, I think I'm doing a service to the industry. I think record companies should thank me for exposing their artists to people who would probably never hear them."

Cajual recording artist Dajae disagrees. "It reduces the stature of the entire dance community, and it makes us look like we're only out for a quick buck. And even if that was the case, where is my share of the cash? These people are making these tapes and filling their wallets on the strength of my music. I don't see how having my record on these tapes can advance my career to a higher level."



DAJAE

Groovilicious artist Kathy Brown is also fearful of the impact of mix tapes and CDs on her career. "Not long ago, I walked up to a DJ and asked him why he felt the need to rip me off by putting my music on these tapes. He was like, 'Well, I'm hooking you up by playing it in the club, how 'bout hooking me up?' My response? 'No thank you. I might not get to make another record if I hook you up.'"

The ongoing sale of illegal mix tapes and CDs has cast a dark cloud of doubt over DJs on the whole and has created distrust toward them among label executives. Jocks traditionally use mix tapes and burn CD references to generate club work, and many have become apprehensive about circulating their demos.

"You can't even innocently leave your showcase reel anywhere anymore," says Los Angeles DJ Margot Turner. "I recently was hanging out with an acquaintance of mine who works at a major label, and she saw a few of my tapes in my car and totally flipped out. Labels aren't playing around anymore. They feel like they're ripped off, and they're fed up with it."



BROWN

NINE INCH NAILS VIDEO GETS 11TH-HOUR DISTRIBUTOR SWITCH

(Continued from page 10)

Day weekend.

"The video came out a week too late," says Chuck Schultz, store operations manager at Houston-based Soundwaves, an eight-store chain. "We were getting requests for it all weekend long. It would have been a huge seller."

A Musicland spokesman says that some stores also experienced delays in getting the title. "Overall distribution was here and there," says the spokesman, "but all stores had it by the end of Thanksgiving week."

Despite spotty availability, the video was the fifth-best-selling music video for Musicland during Thanksgiving week. Musicland has 722 stores as well as 409 Suncoast Motion Picture Co. video locations.

Tower Video VP John Thrasher says that most locations were able to receive the title on time.

"We were fortunate," he says, "and we have to give Universal and Trimark a lot of credit for being able to switch our orders over so fast."

Trimark's Gold says the company hired 10 additional staffers to input orders and worked with Interscope and Universal to pinpoint priority accounts.

"Interscope had set up advertising and midnight sales in New York, Cleveland, and New Orleans, and those stores had to have product," he says.

In some cases, the title was shipped and received on the same day.

"It was like we got first-class airline tickets for these videos to arrive on time," says Gold. "It's going to be a huge seller for us once it gets out there."

He says all accounts were shipped product by Dec. 2. "It was a nightmare on the operations side," adds Gold, "but it says a lot for this company to turn

this around in a week."

Trimark first worked with Interscope when it distributed "Natural Born Killers: The Director's Cut." The film's soundtrack was produced by Nine Inch Nails' Trent Reznor. Trimark and Interscope staged cross-promotions for the release of the video and soundtrack.

Retailers may be left out in the cold again if Nothing/Interscope is forced to find a new distributor for Marilyn Manson's "Dead To The World," which was originally scheduled for a Nov. 18 release but has not yet launched.

A source indicates that the Manson video, which is drawn from concert performances, may also have to be distributed outside of Universal due to content issues.

Both Interscope and Manson's manager, Tony Ciulla, however, say there are no plans to change distributor.

"We have a standard distribution agreement with Universal," says In-

terscope head of sales Candace Berry, "and to go outside would be the exception rather than the rule."

Ciulla says he is unaware of any potential distribution problems. "We're still under the assumption that the video will go through the normal distribution that Marilyn Manson has," he says, adding that he expects the title to be out before Christmas.

Although this is the first time Interscope has had to find a new distributor for a video release, it has switched distribution on two recent music releases.

Earlier this year, Universal passed on distributing the soundtrack for the film "Gang Related," which went to Priority Records through EMI Music Distribution. "Gang Related," which featured the late rapper Tupac Shakur, is on the Death Row label, which is distributed by Interscope (Billboard, Aug. 30). "Death Row Greatest Hits" was also distributed by Priority.

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.

Maffay says that he was impressed by 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 take note of the pop business.

Nena is equally enthusiastic about the reception from Herzog, saying, "You can talk completely normally to him."

Herzog said afterward that the gulf between politics and pop had been crossed, with inhibitions and reservations being overcome on both sides.

During the meeting, Gebhardt outlined to the president how the industry fosters young talent. Gebhardt also invited Herzog to attend the Echo Awards in February, which the Phono-

graphic Academy organizes. Herzog said that he was unsure whether he would be able to accept the invitation, as plans for his official duties in 1998 had not yet been finalized.

The frank atmosphere in which the talks took place also impressed Stein, who has long been an outspoken critic of the German government's attitude toward the music industry.

Stein returned to one of his regular themes by suggesting that politicians can use music to engage young voters' interest in the political life of the nation. "The majority of young people who are not particularly interested in politics but have not completely turned their backs on it can be reached again through pop culture, which is of fascination to millions of people," says Stein. "In this respect, pop music is an ideal vehicle."

Gebhardt echoes this view, stating that the social impact of music could be put to constructive use by politicians.

FOR THE RECORD

The MarketWatch feature in the Dec. 6 issue of Billboard was incorrect. The correct data for the week ending Nov. 23 can be found in the "Last Week" columns in the MarketWatch shown on page 88.

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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 talents of the near future.

The expanded new 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 Barenaked Ladies.

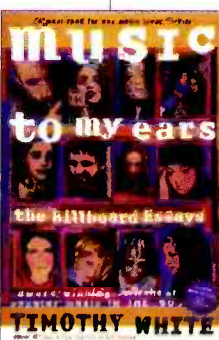
But that's part of the enduring appeal of the book subtitled "Portraits Of Popular Music In The '90s," which collects the remarkably prescient weekly columns by White, through which Billboard predicted (well before their pivotal records were ever released) the cultural and commercial impact of such important new performers as PJ Harvey, Rage Against The Machine, Liz Phair, Sarah McLachlan, Joan Osborne, Shawn Colvin, Angélique Kidjo, Jack Logan, Goo Goo Dolls, Umar Bin Hassan, Aimee Mann, Pam Tillis, Boukman Eksesperians, Dar Williams, BR5-49, Sheryl Crow, Tracy Bonham, Jann Arden, Sleeper, Coolbone, and of course Alanis Morissette, whose historic 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 portraits 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." — *Omoronke Idowu, VIBE*



• "There's something heartening in White's commitment to treating music as more than product, and something grand about his willingness to wax poetical when the spirit damn well takes him." — *Paul Du Noyer, MOJO*

• "Clearly Billboard editor and Beach Boys/Marley biographer White writes beautifully. Enormously sensitive." — *Rob Kemp, TIME OUT New York*

• "Billboard columnist Timothy White's 'Music To My Ears' is a fascinating collection of interviews." — *Jae-Ha Kim, CHICAGO SUN-TIMES*

• "This rich and varied collection of essays is a riveting must for every music lover's bookshelf." — *Tina Pohlman, 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 Henry Holt & 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 212-886-9276.

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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 86), and it's our Mr. Brooks in pole position with "Sevens" (Capitol Nashville).

It's Brooks' first chart-topping album since "The Hits" went to No. 1 the first week of 1995. And it's the fifth No. 1

album of his career, giving Brooks more chart-topping albums than any other artist in this decade. "Ropin' The Wind" was his first in 1991, followed by "The Chase" in 1992 and "In Pieces" in 1993.

2Pac's posthumous "R U Still Down? (Remember Me)" (Amaru/Jive) 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 1993.

"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" (Curb) on this issue's Hot 100. Like most people, Rimes must have expected the single to move down this week. After all, it's in its 26th 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.

That brings up the question, Will Rimes be the one to succeed Elton John at No. 1? "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) is on top for the 10th week. If it remains No. 1 for two more weeks, it will be the longest-running chart-topper of 1997, surpassing the 11-week runs of "Un-Break My Heart" by

Toni Braxton (a 1996 hit that continued at No. 1 into 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 Mix) by Los Del Rio.

FOR A TOTAL OF 138: For the first time in memory, one act 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" bulleting 7-5. 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 U.K. 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.

TIE 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 "Barely Breathing" (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—he's No. 50 this issue, and his single will be removed from the chart if it falls below No. 50.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 11/30/97

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	625,604,000	667,037,000 (UP 6.6%)
ALBUMS	516,199,000	544,211,000 (UP 5.4%)
SINGLES	109,405,000	122,326,000 (UP 12.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	371,280,000	416,629,000 (UP 12.2%)
CASSETTE	143,585,000	126,245,000 (DN 12.1%)
OTHER	1,334,000	1,274,000 (DN 4.5%)

OVERALL UNIT SALES THIS WEEK

20,528,000

LAST WEEK

16,142,000

CHANGE

UP 27.2%

THIS WEEK 1996

17,655,000

CHANGE

UP 16.3%

ALBUM SALES THIS WEEK

18,175,000

LAST WEEK

14,028,000

CHANGE

UP 28.6%

THIS WEEK 1996

15,202,000

CHANGE

UP 13.5%

SINGLES SALES THIS WEEK

2,353,000

LAST WEEK

2,116,000

CHANGE

UP 11.2%

THIS WEEK 1996

2,446,000

CHANGE

DOWN 3.8%

DISTRIBUTORS' MARKET SHARE (13/97-1/30/97)

	WEA	INDIES	SONY	PGD	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	18.4%	16.7%	14.3%	13.2%	13.0%	12.9%	11.6%
CURRENT ALBUMS	17.7%	14.0%	13.9%	12.8%	14.9%	13.6%	13.1%
TOTAL SINGLES	26.6%	7.9%	8.8%	18.5%	26.1%	7.2%	4.8%

ROUNDED FIGURES

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Issue Date: January 10 '98 Ad Close: December 9

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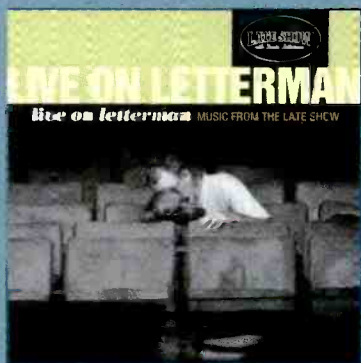
- jerry garcia and david grisman
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