CHET ATKINS
The Century Award
Billboard's highest honor for distinguished creative achievement
A Portrait of the Artist
By Timothy White
The pioneers of music on television are staking out new space. Introducing the first complete package of distinct music channels created for the digital universe.
appening again!

THE SUITE
FROM MTV AND VH1
As 1997 Comes to a close, the entire Entertainment Industry is on The Verge of a new Millenium...

That which was once fragmented has evolved. No longer are the lines that divide Film, Music, Art, Theater, Fashion and Sports clear and Stringent.

It’s the beginning of a new Era in the entertainment Business... The term crossover has taken on new meaning. Hip Hop Artist are promoting clothing lines, Actors are recording Music, Poets are directing Mini-Movie Music Videos.

The entire industry is becoming a “Perfect Montage” of societal thoughts Ideals & Methodologies. This is the catalyst from which a new vehicle has been Born.... That vehicle is

THE VERGE

THE VERGE COMMENCES

Saturday December 6th, 1997

@ Club Onyx

245 22nd Street @ Collins Ave.
Miami Beach, Fl.

FEATURING A SPECIAL PERFORMANCE BY:
SO SO DEF RECORDING ARTISTS
“JAGGED EDGE”
Performing their new Hit
“The Way That You Talk”

FEATURING JERMAINE DUPREE & DA BRAT.

For Reservations or Travel Info please phone
305 604-0684 & Fx. 305 604-0693 email: The Verge 98 @ Aol.COM
Labels Piggyback On The Success Of Best-Selling Books

BY EILEEN FITZPATRICK

LOS ANGELES—The tremendous success of such best-selling authors as Deepak Chopra, Neale Donald Walsch, Thomas Moore, and dating guru John Gray has some labels seeing the writing on the wall: Spiritual themes sell. Now they are tapping into that vein themselves with the release of companion audio projects that translate the spiritual wood and message of those and other books into music.

On Nov. 18, Windham Hill released “Conversations With God,” a compilation inspired by Walsch’s best-selling “Conversations With God, Book 1,” which has spent 46 weeks on The New York Times’ nonfiction best-sellers list. (Continued on page 89)

RETAIL TRACK

An Update On The State Of Affiliations Among Australia’s Best-Performing Artists

PAGE 74

Spain Stresses Latin Links

New Awards Build Bridge To Americas

BY HOWELL LLEWELLYN and ADAM WHITE

MADRID—Spain’s music industry is celebrating the success of its inaugural Premios Amigo awards ceremony, regarding it as the first foundation stone of a new, trans-Atlantic link with Latin America.

“The beginning of a process which we really think will invigorate the Latino music markets,” said Warner Music Spain president Bud Tagarro after the Nov. 29 ceremony in Madrid. Among those honored were several Spanish artists whose music has already attained popularity abroad, including Rosana Arbelo, Alejandro Sanz, and Ricky Martin. The 15 awards were divided into Spanish, Latin, and international categories; indeed, they are thought to be the first such ceremonies in Latin America to embrace that region’s artists with a separate category. Another Amigo honoree was after the Nov. 29 ceremony in Madrid. Among those honored were several Spanish artists whose music has already attained popularity abroad, including Rosana Arbelo, Alejandro Sanz, and Ricky Martin. The 15 awards were divided into Spanish, Latin, and international categories; indeed, they are thought to be the first such ceremonies in Latin America to embrace that region’s artists with a separate category. Another Amigo honoree was

(Continued on page 89)
ds At Retail, Radio, Press & Video /

ERSARY (NOV. 23rd)
Kickoff Of '98 Chart Year Brings Changes

Labels’ Nashville Divisions Will Now Be Delineated

The start of the 1998 chart year, which begins with this issue, brings changes to the chart scene. The most significant finds Billboard dividing Nashville divisons from same-named pop labels. Other changes bring a stream of new references to soundtrack-related singles, along with the introduction of updated vernacular in the magazine’s chart legends.

On charts that are not country-music specific, such as The Billboard 200, Hot 100 Singles, and Top Pop Catalog Albums, listings for singles from albums by Nashville divisions have the same name as that of a pop label will now be differentiated with the parenthetical inclusion of the word “Nashville.” For example, Shania Twain titles will be credited to “Mercury (Nashville)” rather than “Mercury.”

The change in label designations will allow Nashville rosters to show up as stand-alone label listings in the year’s new Year in Music issue. The shift also levels the playing field for the pop labels that have different names than those of their Music Row cousins, as happens with Capitol and Capitol Nashville, or Arista and Arista/Nashville. Listings on the country charts, however, will remain unchanged.

“Differentiating the listings of autonomous Nashville divisions will enable country’s hottest labels to earn their own place in the sun in the Year in Music label standings for The Billboard 200 and Top Pop Catalog Albums, while sorting out an apples-and-oranges problem in comparing the pop labels’ chart performances,” says Geoff Mayfield, Billboard’s director of charts.

Also starting with this issue, the field in chart legends that previously read “Label” will now read “Imprint,” a change that also will be reflected in this year’s Year in Music issue, dated Dec. 27. Weekly and biweekly sales charts will continue to carry a “Distribution Label” field to mark cases in which the selling label is different than that of the listed imprint, while weekly radio charts will continue to use a “Promotional Only” field. However, the umbrella promotion-label, distributing-label, and marketing-label categories, which previously appeared in the Year in Music issue, will now simply be referred to as “Labels.”

This issue’s charts also see a simplification in the listing of soundtrack singles, with such entries being listed simply by song title.

“In our previous policy, we only listed soundtrack references when they appeared on a single’s label copy, which made this an arbitrary designation. The soundtrack references also lead to potential confusion when a single appears on both a soundtrack album and an artist’s own album,” Mayfield explains. Henceforth, movie titles will only be listed on singles charts when they are actually part of a song’s title.

“Stone” Gathers Supporters. Paul McCartney’s critically acclaimed symphonic work “Standing Stone” premiered to a sold-out audience Nov. 19 at New York’s Carnegie Hall. The event, sponsored by Merrill Lynch, raised $70,000 for VH1’s Warmer Cabe’s “Revolution in Music,” an initiative to restore and maintain music education in public schools, and an additional $75,000 for the Liverpool Institute of the Performing Arts. Before the Carnegie Hall show, McCartney presented the $75,000 check on behalf of Merrill Lynch to John Sykes, president of VH; Barry Rosenblum, president of Time Warner Cable; Rudy Crew, chairman of the New York City Board of Education; and Tom Preston, president/CEO of MTV Networks. Pictured in the top photo, from left, are Preston; Rosenblum; Sykes; McCartney; Steve Murphy, president of Angel Records/EMI Classics; Paul Critchlow, senior VP of marketing and communications at Merrill Lynch; and Crew. McCartney was also joined backstage by staffers from EMI Classics, that the label in September released the London Symphony Orchestra recording of “Standing Stone,” conducted by Lawrence Foster. In February, the label will release a home video edition of the world premiere of “Standing Stone,” which took place at London. Pictured in the bottom photo, from left, are London; John McNalley; David laidman; VP of A&R at EMI Classics; Bernice Mitchell, senior director at EMI Classics; Murphy; McCartney; Deborah Dugan, executive VP at EMI Classics; Aimee Gautreau, VP of sales and marketing at EMI Classics; and Jennifer Pericul, publicist for Angel records/EMI Classics.

LETTERS

Canadian Rap

I was disappointed in your omission of a Canadian feature in your “Global Rap Update” item in The World in June in The Nov. 22 Billboard rap spotlight. As a Canadian I firmly entrenched in the exploding scene, I write you this letter with the hopes that you will recognize this mistake and address it in an upcoming issue.

The history and development of rap music in Canada is the richest and deepest outside of the Bahamas from the late 80s, we brought you such international successes as the Dream Warriors, Maestro Fresh Wes, and Merrell Twins.

In the past year, we have seen Figure IV/ BMG Canada sign and release one of the best groups in Canada, Rasceal. Rasceal’s third album sold over 25,000 copies to date in Canada alone. They recently recorded two tracks with hip-hop legend KRS-One for their upcoming new album. Look for Rasceal’s new set to be released worldwide via various outlets within the BMG family.

Also, I went saw the latest of the first co-venture/label deal in Canadian history. EMI Canada has backed Ivan Berry’s Beat Factory label. Beat Factory has released three compilations of Canadian and R&B music in the last year and a half since its inception. U.S. majors have already recognized the potential. Warner U.S. signed Toronto rapper Squalo, who is scheduled for a second quarter release. Canadian dancehall legend Carl Marshall has been signed to Island Jamaica. Another Toronto native, Karnita offshoot, a publishing deal with Warners/Chappell Music.

All this has spawned an influx of record-breaking chart debuts in Canada’s Sound Scan chart. 1997 saw three U.S. urban releases debut at No. 1 and countless others debut in the top 10 and remain there for weeks at a time. This had never been before achieved.

Sol Guy

Director, International Artist Development
Arista Records
New York

Larry LeBlanc, Billboard’s Canadian correspondent, responds: Many of the Canadian acts mentioned above have featured in Billboard in the past year. There was, for example, a full profile of Ivan Berry’s Beat Factory label featuring its compilation series that dealt with Cochrane, White Don, and Killam, whom Guy mentions. In addition, we featured Canadian R&B singer Carlos Morgan, and I did a major piece on the last year on Carla Marshall. As well, there have been several pieces in the past year on the International section lambasting Canadian A&R for ignoring R&B music.

Letters appearing on this page serve as focus groups for executives of various labels. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor: Billboard, 3013 Broadway, New York, N.Y. 10027.
ANDREA BOCCELLI
The New Voice Capturing the Hearts of Millions

ROMANZA
Over 8 Million Units Sold Worldwide

#2 WORLD MUSIC CHART
#22 NEW ARTIST CHART

Featuring the hit song
"Time To Say Goodbye"
with Sarah Brightman

National airplay includes The Delilah Show, Westwood One, WLTE (Minneapolis), WPCH (Atlanta), WQEW (New York), KLAC (Los Angeles), WMJX (Boston), WXKS-AM (Boston), KCWW (Detroit), WRMR (Cleveland), KJUL (Las Vegas), KJWL (Fresno), WRVR (Memphis)

Watch Andrea Bocelli - An In The Spotlight Special on PBS beginning November 30

Andrea Bocelli
A Night in Tuscany
Filmed in Pisa, Italy this 90 minute home video features a mix of classical and popular ballads including 7 songs from the hit album Romanza.
Available December 9 from PolyGram Video.

romanza
Love Songs For The Lover In You
Available on Philips CDs and Cassettes
EMI Eying New Efficiencies in Wake of ‘Flat Market’

LONDON—The EMI Group says suggestions that it is about to shed jobs and cut back its activities are unfounded. However, the company is growing because of a phrase in the statement accompanying the company’s interim figures released Nov. 24 that said that, because of the difficult world market, EMI “will continue to address the cost base of our operations around the world.”

But chairman Sir Colin Southgate tells Billboard, “People have leap onto the idea that we are going to slash a thousand jobs—but it’s nothing like that whatsoever.”

Southgate says the reality is that EMI is reacting to a flat world market by seeking new efficiencies. “We are building a central distribution facility at Uden [the Netherlands] for larger, bulk items,” Southgate says. “That will obviously give us a lot greater efficiency, and we have a program of things like that which will make us more efficient.”

Such efficiencies are made necessary, he adds, by a market that Southgate says is growing at 1% currently and that will continue to rise at that rate throughout next year. Southgate says this conclusion is not just EMI’s perception but is a common view across the industry. “It’s not just EMI that thinks this. Sony and Warner and PolyGram do so, as well.”

In the six months to Sept. 30, the EMI Group—which encompasses all EMI Music labels and publishing companies and the HMV retail chain—had revenues up 4.9% to $2.02 billion at constant exchange rates, the company says. However, operating profit fell by 4.5% to $194.5 million. The company adds that the strength of the British pounds in which it reports reduced the real value of revenues by $248 million to $2.37 billion and operating profit by $20.8 million to $170.7 million.

EMI Music had a decrease in operating profit of 3.6% at constant exchange rates to $216 million on revenues up 3% at $1.92 billion. At actual exchange rates, the company says, operating profit was 14.6% down at $191.42 million on revenues down 8.4% to $1.7 billion.

At HMV, which includes U.K. book- selling chain Dominoes, first-half sales rose 8.9% to $666 million. Sales were up 14.1% at constant exchange rates, the company says. HMV had an operating loss of $29.7 million, a result in line, says the EMI Group, with expectations for the quieter first half of the year. The EMI Group points out, though, that in comparable stores, HMV’s sales were on average 3.2% ahead of market growth. During the first half, HMV added 6,000 square meters of trading space to its global operations, the company

(Continued on next page)
EMI (Continued from preceding page)

company says.

Southgate says the fact that EMI Music had its operating profit reduced at a time when revenues rose was largely a function of a change in fortunes for the company's Japanese affiliate.

"Japan has gone from a substantial profit in the first half of last year to a loss for this year," says Southgate. "It's the biggest swing we have."

He notes that EMI is still in the process of "revitalizing" its Japanese management that it began in May but adds that one of the reasons for the poor showing there in the first half was "a lousy release schedule." He expresses his confidence, though, that the company will be back in profit in the second half of EMI's fiscal year.

Southgate says the performance of the Japanese company should be seen against the background of a total market down 12%. He notes another area of difficult trading as Southeast Asia, where, he says, the market "is in the toilet, if I may put it that way. It was 10% off in the first half and is probably much worse by now."

The strength of the British pound has also sucked imports into the U.K. from continental Europe, he states, whereas in times of a weaker pound, imports flowed the other way. Southgate cites the U.S. market as up by around 3.5%.

Within these conditions, he says, EMI's strong release schedule—spearheaded by Spice Girls' "Spice" (the EMI Group's top-selling album, with 8 million units sold in the period on top of 9.5 million sold last year), Radiohead's "OK Computer," the Rolling Stones' "Bridges To Babylon," Sir Paul McCartney's "Flaming Pie," and Meredith Brooks' "Burning The Edges"—raised the company's global market share in the six months by 1.8% to "around 14%.

Bolstered by this, Southgate says he remains confident of EMI's ability to survive a flat market. "I do believe we are an extremely efficient organization. If we've done nothing else in the last seven or eight years, we have improved efficiency. Efficient organizations always do better in these times. I remain bullish."

Southgate states that there have been no offers to buy the EMI Group despite its successful establishment as a stand-alone company following de-merger from Thorn EMI last year.

EMI reports in British pounds. The exchange rate used in this story is $1.70 to the pound.

"If we've done nothing else in the last seven or eight years, we have improved efficiency."

—Colin Southgate

FREE

THE ROLLING STONES
BRIDGES TO BABYLON
TOUR '97-98

ONLY ONE COMPANY
COULD GET 3 MILLION
PEOPLE INTO THE
STONES CONCERT

FREE

LIVE ON DIRECTV
FRIDAY
DEC 12
10PM

- Over 3 million DIRECTV residential subscribers will see it free on December 12.
- Broadcast live in digital picture and CD-quality sound - the next best thing to being there.
- Major marketing blitz includes television, radio and print advertising, plus localized radio and retailer promotions and much more.
- Join DIRECTV and take your pay per view events to the next level.

To receive this special event you must have a DIRECTV receiver and a DIRECTV residential subscription. Programming is for private viewing only. Commercial locations require an appropriate license agreement. Commercial signals that is subject to civil and criminal penalties. Programming, price, scheduling, terms and conditions are subject to change. ©1997 DIRECTV Inc., DIRECTV, DISH and "Satellite TV At its Best" are trademarks of DIRECTV Inc., a unit of Hughes Electronics Corp. All other marks are the service marks or trademarks of their respective owners.

BILLBOARD DECEMBER 6, 1997
Knight's Latest Legal Setback Brings Federal Prison Sentence

By Chris Morris

LOS ANGELES—Already serving a nine-year state sentence on an assault conviction and facing a U.S. probe into how he funnelled money to his label's business affairs, Death Row Records owner Marion "Suge" Knight was hit with an 18-month federal prison term Thursday for his part in a 1994 weapons case.

Following an agreement between Knight, his former federal prosecutors, the record executive will serve only six months of federal time. He was credited with the year he has served in state prison since L.A. Superior Court Judge J. Stephen Cnagler revoked his probation in the assault case on Nov. 26, 1996.

Knight will do his time in a federal facility upon completion of his state sentence. At the federal hearing, probation officer James Bouchard said that Knight will end up serving 4½ years of his nine-year state time (he is incarcerated in the Men's Colony in San Luis Obispo, Calif.), with the addition of the federal sentence, Knight should remain behind bars until sometime in early 2002. Knight's latest legal setback stems from his role as a minor player in a major 1994 drug case and is tied to a 1992 assault in L.A. and a much-reported 1996 beating in Las Vegas.

In April 1994, Knight was named in five counts of a wide-ranging federal indictment handed up in Las Vegas. The principal target of the indictment was Ricardo Lorenzo "Ricky" Cockett, the reputed kingpin of a large cocaine-trafficking ring. Knight, who was one of 30 defendants in the case, was charged with illegally purchasing two .40-caliber Glock pistols from (Continued on page 100)

BMG Classics Establishes New Euro Structure

By Jeff Clark-Meads

LONDON—BMG Entertainment announced plans for a new BMG Classics operation in Europe in a new, continent-wide structure.

The company says it is responding to the changing reality of the European Union's 15-nation single market with the setting up of BMG Classics, Europe, under Lars Torft as managing director of BMG Denmark. Based in Munich, the new structure will mean the head of the classical division in the European country will report to Torft rather than to the head of his or her local BMG affiliate.

Torft will assume his new role once a replacement has been found for him in Denmark. It is not clear what his new position will be, but it will report to Cor Dubois, president of the NY-based BMG Classics.

Dubois says that the new structure recognizes the new order in Europe and allows BMG to be more effective with its international artist marketing campaigns.

"This new structure will not only position us perfectly to respond to the rapidly developing EU market, but will allow us to have a very focused, targeted approach in repertoire development and marketing for the adult consumer we cater to," says Dubois. "It was only a matter of finding the right executive who could both formulate the new structure and implement it."

Torft, has been managing director of BMG Denmark since 1994. Prior to that, he was director of marketing and sales for EMI-Medien in Denmark and had spent five years as a journalist for Warner Music International in London from 1989-92.

A BMG statement says that in his new role, he "will establish and maintain

Rock The Vote Still Rolling

Strides Made, Despite Lower Profile

By Dylan Siegler

NEW YORK—Rock The Vote met with little media attention in the time leading up to the 1987 elections. But while some may have wondered what had become of the organization—or just plain forgotten about it—Rock the Vote was quietly and systematically registering more than 515,000 voters and making plans to further step up its activities on a wide variety of fronts in 1998.

Says Donna Frisby, acting executive director of Rock the Vote, "We did not have as strong a media presence last year—we weren't a new thing anymore. But we were out there in the community. We were in the faces of young people, which is what really counts.

Among the organization's initiatives to reach youth were the new voter-registration phone number, 800-REGISTER, and voter registration available online at the organization's home page.

Formed in 1998 by members of the recording industry, Rock The Vote seeks to educate young people aged 18-24 about current political issues, freedom of speech, and the power of the vote.

Midem Asia '98 Is Being Moved To Bali

Switch From Hong Kong Is Aimed At Cutting Costs

By Geoff Burpee

HONG KONG—Re locating MIDEM Asia to the Indonesian vacation center of Bali from the business powerhouse that is Hong Kong does not, at first, sound like a way to reduce costs.

But officials at the Paris-based Reed MIDEM Organization (RMO), which stages the annual West-meets-East conference, contend that the venue switch in 1998 will save participants between 10% and 30% compared with this year.

MIDEM Asia '98 is now due to be held May 26-28 in the Sheraton Hotel Convention Center in Bali's Nusa Dua resort; it was originally scheduled to take place in Hong Kong earlier that month.

Moreover, a cross section of music industry professionals polled by Billboard approve of the new site. "It's a wonderful idea," says Harry Hui, Asian regional VP of Warner Bros Records (China), "in that it will help to demonstrate Asia as a music culture beyond Hong Kong. The region's industry is "new" now," he adds, "and we need to boost the flagging numbers from last year. But I also think it will make it more difficult for Chinese companies to compete in Asia.

As an Asian resort, Bali (2,000 miles southeast of Hong Kong) is familiar to many residents of the region and as such holds little novelty value. "But with the representatives from the U.S. and the Europeans," says Bakery's Clapp, "they'll probably be few people strolling the exhibition floors and more deals being done on the beach."

Government agencies that subsidize national company participation at such trade events will not be concerned with the venue switch, if the comments of a U.K. representative of Trade and Industry (DTI) are typical. The agency supports events, not locations, says the DTI officer, so the move to Bali is not material.

At the British Phonographic Industry, which coordinates its members' involvement in MIDEM Asia, GM Peter Savage says, "My reaction is that MIDEM organizers would not take a frivolous decision. They have done considerable research with destinations, and I respect that." This year, the U.K. sent more companies (150) to MIDEM Asia than did any other country.

Frisby, acting executive director of the London-based International Managers Forum, says there may be some problems arising from Bali's lack of music industry infrastructure: "It's a thing they're going to need, they'll have to import," he says.

Toft, expressed surprise that the convention was not shifted to Bangkok or Singapore, where such an infrastructure does exist. He empathizes with those who find it difficult to move to Bali "frivolous" but adds that the attractions of the site might attract (Continued on page 104)

Word Nashville Dissolved

Targeted Country, Christian Markets

By Deborah Evans Price

NASHVILLE—Word Entertainment has dissolved Word Records, a 28-year-old year-old label that created and marketed music for both the mainstream country and Christian retail markets.

The label's roster included Brent Lamb and Skip Ewing, but one of the people who has deserved most credit for the label was to release mainstream country product from outside labels into the Christian Booksellers Assn. (CBA) mainstream country charts. Word also sent some mainstream artists into the Christian retail market.

Word will continue to offer Lamb's and Ewing's albums as well as projects by other labels' mainstream acts and artists that have worked with Van Shelton that Word Nashville was working in the CBA market. The label has nine albums in the pipeline, including some of the best-selling Christian records to date, "Hymns From The Ryman" and the

Sony Nashville releases "Common Ground" and "Gospel Super Hits."

Word president Roland Lundy was unsurprisingly delighted with the news publicly that the closing is due to Word's desire to put all its resources into strengthening its role as a Christian label. (Continued on page 105)

GMVP Jeff Teague, who is leaving the company with the label's closure, said he was "very, very optimistic" to move to the new environment. "This gives me the opportunity to take the dual-market country label and expand it to a national label," he says. Teague is speaking with a variety of potential new partners. Teague's goal is to build new country to participate in the growth of the Christian retail market through Word. Word Nashville director of marketing Rick Bowles and public relations coordinator Kimberly Eaton lost their
**Persian Classical Music Finds U.S. Ears**

**Labels Exposing Eastern Sounds To The West**

**BY BRADLEY BAMBARGER**

A Baedeker as well versed as the "Rough Guide To World Music" doesn't include a tour of the traditional Persian art, and no pop stars have plumbed its charms. But Persian classical music is a trove of breathtaking appeal, as international travel has become easier for Iranian artists and enterprising labels have begun to issue their work to grassroots acclaim.

One such label, the Los Angeles-based Kerekehsh Records, has a catalog full of prime Persian classical albums, including titles such as *singer Hossein Alizadeh, vocal* 

ist Shahram Nazeri, and instrument als' master Mohammad Reza Lotfi. In early February '98, Kereeh shen has an album due from the young kamarasheh (spike fiddle) virtuoso Kayhan Kalhor, the inspired live set "Eastern Apertures" with percussionist Mortaza Ay.

A rare solo feature for the haunting sound of the kamarasheh, "East ern Apertures" is an ideal introduc tion to the special character of Persian classical music. Kalhor explains that the art is bound up in Persia's very long, complicated social history. That history gives the music a unique depth. Like an old man speaking, it is the voice of experience.

A rising star in Persian classical music, Kalhor also has a solo set due next April on Traditional Crossroads/Rounder. Earlier this year, Kalhor teamed with Indian sitarist Shahaj Hussain Khan and percussionist Swapan Chaudhuri for an exploration of the common roots of the Persian and North Indian tradi tions on the Shanachie album "Ghazal: Lost Songs Of The Silk Road." This month, he travels to India to record a follow-up to that same pioneering hybrid, with the disc due next fall.

Kalhor describes "Ghazal" as "a bridge between two cultures," on which the intricate beauties of the Hindustani raga and Persian dast gah merge spiritually and aestheti cally.

For the first decade after the Islamic revolution in Iran in the late 1970s, many musicians had a hard time performing. When they were allowed to travel to Europe to play concerts and record, Persian classical artists have since built a considerable following in Germany, France, and Scandinavia, with such European labels as Ocora, Buddha, and Nimbus.

With political tensions between Iran and the U.S. having eased in the last few years, Persian music seems poised for a renaissance in North America, particularly on the West Coast, where there is a sizable Iranian-American population. The 34-year-old Kalhor lives in Brook lyn, N.Y., and has toured the country many times. He just completed a 13-city trek with the Dastan Ensemble in support of *Nazeri* and plans solo shows for next summer, as well as a tour of the U.S. and Europe with Khan and Chaudhuri next fall.

Soffer says the World Music Institute has had increasing success with its New York concerts with such Persian maestros as Nazeri and Alizadeh. This past spring, an event featuring Alizadeh and Kalhor packed the 500-seat Symphony Space. Also, the organization's concert and catalog sales of albums by Persian classical artists have been brisk, including such Kerekehsh titles as "The Abu-Ata Concert," a stirring classic of traditional Persian song with Lotfi accompanying vocalist Mohammad Reza Shahjahan, and Alizadeh's landmark "NeyNano," a sublime lament for ney flute and orchestra that's one of the most famous compositions in modern Persian classical music.

Distributed by City Hall in the Western half of the U.S. and Twin brook on the East Coast, Kereeh shen's rich catalog features sundry other vocal and instrumental discs. Some of the highlights include the popular "Mystified," Nazeri's textured album of Sufi songs on the mystical poetry of 13th-century Persian poet Mowiana Jalaluddin Rumi; "My Mystery Of Love," with a contemporary Lotfi captured live in Copen hagen in 1984; and "Tarkaman," a disc of dynamic solo improvisations by Alizadeh on setar; and "Dawn,"

(Continued on page 88)

**INXS' Hutchen Mourned In Australia, Worldwide**

**BY CHRISTIE ELIEZER**

SYDNEY—Australian Prime Min ister John Howard summed up the national mood here over the death of INXS front man Michael Hutchence with the comment, "It takes from the Australian and world rock scene one of our most gifted and talented performers, and it's a very tragic event."

Radio stations across the land block-programmed INXS music and opened their lines to callers in the wake of the singer's death Nov. 22.

Newspapers also devoted up to four pages to the tragedy for the first few days, and fans set up a shrine of flowers, letters, and candles outside the Rit Carlton hotel in Sydney, where a staffer found the body of the 37-year-old Hutchence hanging from a belt in his fifth-floor suite.

A stunned Australia went into mourning. Hutchence, its first international rock star, reflected the country's self-image as young, vibrant, and globally successful. In 1987, INXS' Atlantic album "Kick" sold 9 million copies. The band headlined a sellout date at the 72,000-capacity Wembley Stadium in London.

Hutchence epitomized the good looking rock star who dated high proilers, including supermodel Helena Christensen and singer Kylie Minogue. He also enjoyed an intellectual appeal, with poetry readings, art movie appearances, and TV stints on shows like "Bomb The Hotline" and "Heads Tina Weymouth, Chris Frantz, and Jerry Harrison.

An autopsy Nov. 24 found that the singer died by hanging, but a coroner's report, to determine if Hutchence's death was suicide, will not be made available for two weeks. His funeral was to be held Nov. 27.

Among the artists Hutchence was close to was U2's Bono, who remem bered the singer from the stage of U2's Nov. 23 concert in San Antonio, Texas. Before playing "I Still Haven't Found What I'm Looking For," Bono asked the audience to remember Hutchence, saying, "He was a good friend, and he was one of us. We're thinking about him today." The pair had met years earlier at the Sunset Marquis hotel in Los Angeles and had spent much time together over the years.

INXS was to launch the Aus tralian leg of the band's 20th anniversary tour three days after Hutchence's death. On Hutchence's arrival at Sydney airport to a barrage of TV cameras prior to tour rehearsals, he was asked, "Got any surprises in store, Michael?" He playfully seized the reporter, shook his shoulder, and said, "Always surprises in store, mate. Always surprises in store."

He had been in good spirits, including at rehearsal with the band at ABC-TV studios. Although the act's current album, "Elegantly Wasted" (Mercury), had not chart ed well, the tour was a sellout in Sydney and Melbourne, Australia, according to the Frontier Touring Co., and shows in the other states
Indonesia’s Dewa 19 Eyes Global Audience With ‘Stars’

BY DEBE CAMPBELL

JAKARTA, Indonesia—One of this country’s top pop acts, Dewa 19 is contemplating a move onto the international scene with two top-selling albums and a hit single in its repertoire.

Dewa 19 is getting ready for the January release of its fifth album, “Bintang Lima” (Five Stars), as well as solo albums by two band members. The group members are denying that the solo projects will lead to the breakup of one of this market’s success stories.

The band could also be in line to add another award to its name, with a nomination for best pop group at the Anugerah Musik Indonesia (Indonesian Music Awards) Saturday (29).

This band of young self-trained musicians—all members are now between the ages of 24 and 27—took off in 1987, playing international top 40 hits in junior high. The group’s name comes from the first initial of each original member’s name—Dhani Manaf (keyboards, vocals), Erwin Prasetya (bass), Wawan Abi (drums), and Andra Ramadhani (guitar).

Toto were their inspiration, says Manaf. They drifted into jazz and later pop and rock and, after high school, began writing their own music and lyrics, with the addition of vocalist Ari Lasso. Since they were all age 19 then, they became Dewa.

The group’s first single, “Kangen” (Missing You), distributed by PT Aquarius Musikindo, was released in 1992. It rocketed up the local radio and magazine charts; the self-titled album from which it was taken sold more than 300,000 copies in its first six months, according to the distribution firm.

It was followed by “Selamat Pagi” (Good Morning), “Sweat,” and “Kita Tidak Sengat Berdepan Lagi” (We Aren’t In Love Anymore). The act garnered the best newcomer group and best alternative rock at the BASS Awards that year.

“Kangen” was an instant hit, but with the success of further tracks on the first album, it was the single that launched the band’s career, says Aquarius Musikindo’s A&R & director, Iman Sastrosatomo. Having multiple hits off one album was almost unprecedented, which demonstrated a wide acceptance of the album and the group. Sastrosatomo says, “Since then, their achievement has only been greater and greater.”

On the second album, 1994’s “Format Massa Depan” (Format Of The Future), singles “Aku Milikku” (I Own You), “Malamumeri” (Grand Mountain), “DEasy” and “Stil I’m Sure We’ll Love Again” hit the charts, while album sales surpassed 250,000, according to Aquarius marketing manager Aris Widjaja. Sastrosatomo adds that “Format” did not feature heavy promotion, but that the band did tour extensively in support of it.

The third album, 1996’s “Terbukti Terbukti” (The Best), charted new hits including “Cukup Siti Nurhaya” (Enough Isolation), “Satu Hati” (One Heart), “Restoe Boemi” (Blessings Of Earth), and “Cinta Membumau Kembali” (Love Brings You Back To Me). The set sold 400,000 units and helped the band win the top rock music, best arranger, and best recording group awards from BASS that year, as well as a nomination for MTV Asia’s Viewers Choice Award.

After their gig in Jakarta, the band met with the A&R at Columbia Records and GM at Tower Records. Barbara Fairbairn is promoted to regional sales manager at Geffen Records in Miami. She was local marketing manager.

Atlantic Nashville names Jennifer Shaffer West Coast promotion manager. She was manager of national alternative promotion at Sony Music.

Deborah Castillo is appointed manager of English-language product at Sony Music Puerto Rico. She was cross-cultural/Hispanic marketing consultant at DC Consulting.

Howard Nelson is appointed director of integrated music at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising for the Disney Channel Magazine.

Mike Chapman is named South-west regional promotion manager at Asymex Records in Nashville. He was an independent radio consultant.

Penalty Recordings in New York names Mr. Mayhem A&R rep. at Sib Recordings, national manager of alternative radio promotion. They were, respectively, A&R rep at Sib Recordings, national manager of alternative radio promotion. They were, respectively, A&R rep at Sib Recordings, national manager of alternative radio promotion.

With professional entertainment management difficult to find in Indonesia, the group leaves album promotion and video production to Aquarius Musikindo and manages itself, including handling concerts, press, and a fans’ club. Manaf says it’s a potential for merchandising income.

In the company’s stable of 50 artists, Dewa 19 is by far the biggest, says Aquarius Musikindo’s Widjaja. “They’ve got the work with the band to maintain its popularity in the market, marketing press and publications to correct impressions, after what is being delivered or perceived,” he says.

With early 1998 release of “Bintang Lima” in the works, Lasso and Manaf have recorded solo albums. The band is on tour throughout Indonesia until December, leading up to the release of the album by early next year.

Manaf says some fans are angry about the pending solo albums. They’re afraid this will stretch the band’s popularity, he says. “But I think of it as a trilogy with Dewa in the middle,” Lasso’s softer-sounding album, and his harder rock album offering the full spectrum for fans,” says Manaf.

Manaf’s solo act, “Ideologi Sikap & Otak” (Response And Brain Ideology), is backed by Ahmad Band, with Dewa’s guitarist Ramadhian, N Tata Band’s drummer Bemo and bassist Didi Lasso’s as-yet-untitled easy-listening album includes five songs produced by Manaf. Both solo sets are being released by Aquarius Musikindo.

Manaf says the solo projects will not affect the band’s career and reafirms that the members are in it for the long term. “If we can have a career of 15 albums, we will be satisfied,” he adds.

With no break during five years of hard work, the band plans a six-month sabbatical soon and may go to Los Angeles to study recording and take in the show-biz ambiance.

Assistance in preparing this story was provided by Geoff Burke in Hong Kong.
This page appears to contain text about music, specifically regarding the work of Astor Piazzolla and his influence on tango music. The text also mentions holiday music and the work of various artists and musicians. The layout is not clear, but it seems to be discussing the significance of Piazzolla's work and its impact on modern tango and other forms of music. The text includes a section about holiday music, particularly Christmas songs, and mentions specific artists and songs associated with the holiday season. The overall theme of the page is the fusion of traditional tango with modern and holiday musical styles.
PIAZZOLLA LIVE CAPTURED ON MILAN SERIES
(Continued from preceding page)
of Astor’s accomplishment."

Piazzolla recorded little in the studio after the early ’80s, aside from the
theatrical and dance scores and a few special projects as his classic trilogy for
the American Classic label and his unprecedented collaboration with the
Kronos Quartet for Nonesuch. But he continued to concertize
considerably, and many of these shows were
unapproved for broadcast.

Chamberdon says the Piazzolla Foundation is pursuing legal action
against several labels and publishers to
stop them from exploiting Piazzolla’s
popularity via radio tapes and other
unapproved sources. He adds, though,
that he and the Piazzolla family appreciate
the work of such labels as Nonesuch and Sony Classical to disseminate
Piazzolla’s legacy in good faith.

Nonesuch released Piazzolla’s “Five
Tango Sensations” with Kronos in
1991 and has gone on to put out two
lauded hernages to Piazzolla by classical
violinist Gidon Kremer. Next year, the
label plans to release Piazzolla’s
American Classic albums from the ’80s,
“Zero Hour,” “The Rough Dancer And The Cyclical Night,” and
“La Camorra.”

Sony Classical has Ma’s new Piazzolla
tribute, “Soul Of The Tango,” along with the soundtrack to “The
Tango Lesson,” which features a few Piazzolla tracks (see story, page 15).

Last year, Sony issued “Los Tang
gueros,” a duet album of Piazzolla material from classical pianist Eman
euel Ax and former Piazzolla pianist Pablo Ziegler.

The Canadian Just A Memory label has released two three-disc boxed sets
of Piazzolla’s early and mid-period studio
recordings, but the Paris-based, BMG-distributed Milan has the most wide-ranging Piazzolla catalog of any
label. Its backlist includes the film
score to “Sur” and treatments of Piazzolla classics by the likes of Czarnota
Barbozo and the Buenos Aires Symphony.

With the four new live sets and the
recent soundtrack compilation “Tango
DNA” (Continued on page 27).

SOUNDTACKS
AND FILM SCORE NEWS
EDITED BY CATHERINE APPLEFELD OLSON

IT’S A SCREAM: Capitol Dimension has lots to shout about these days. On
Dec. 2, the label will release the soundtrack to “Scream 2,” this season’s
answer to the question of how many teen idols it takes to create a hit movie.

The Miramax film, directed by Wes Craven, opens Dec. 19.

The album is a coup for the label, which did not release the soundtrack to
the original “Scream” (those honors went to TTV Records). “We are kicking
in a massive radio and retail campaign to coincide with this release,” says
Staub. Capitol is lauding the soundtrack as a
“ deficiency” for the holiday season. Helping raise the profile for the “Scream 2"
soundtrack and movie is the cool $20 million in marketing money Miramax
has committed to the project. Staub says Capitol will complement that effort
with additional TV, radio, and print campaigns. It’s also
unavoidable in store signage. “This is a huge priority for us,” Staub
says. “With the first ‘Scream’ doing over $100 million at the box office and
‘Scream 2’ being one of the most anticipated films this year, there is a huge
upsides for the soundtrack.”

To catch the ears of as many members of the target 13- to 25-year-old audience as possible, Capitol is releasing a one-two-three punch of singles that should
be the label’s ticket to different radio formats during three consecutive weeks.
The first single, “Screem” by Master P, featuring Silk and The Shockers, ships
to R&B radio in late November. A video clip for that track has already been
accepted by MTV and is making its way to BET and the box. According to
Staub, Headed to commercial alternative radio Dec. 2 is “Suburban Life” by
new Acapella Act Kottonmouth Kings, and Collective Soul’s “She Said” will
hit triple A radio Dec. 8.

For Capitol, “Scream 2” is a catalyst not only to boost its reputation in the
soundtracks industry but also to boost the visibility of some of its home-grown
kin. The soundtrack is the first major-label appearance for Kottonmouth Kings,
whose debut Capitol album is due this spring. It also features Capitol acts Foo
Fighters with the previously unreleased track “Dear Lover,” Everclear with
a new version of its song “The Swing,” Less Than Jake with a cover of feel-
good theme “I Think I Love You,” and the John Spencer Blues Explosion.

Matador/Polka bear its new soundtracks label, Matador Soundtracks,
with the Dec. 2 release of the soundtracks to “Welcome To Sarajevo” and
Miramax’s “Good Will Hunting,” featuring a score by Danny Elfman and
tracks by Luscious Jackson, among others. “Welcome” features previously
reunited songs by Blur, Van Morrison, and Teenage Fanclub and an
unreleasable instrumental from Massive Attack. Upcoming in January is a
soundtrack to the music-filled “Boogie Nights,” which will feature
most of the remaining feel-good songs from the film that didn’t make it to
the first Capitol album.

EXPERIMENTING WITH ELFMAN: To be counted in the realm of
remake successes, “Flubber”: Bueno Vista’s updated version of the screwball
science flick “The Absent-Minded Professor”; radio chapters for nothing short of modern
day comedic genius. And who better than wizard of wacky Danny Elfman
to complete the Robin Williams-starring picture with a score that lifts
viewers into another dimension altogether. The album hits retail Tuesday (25); the
film opens Wednesday (26).

Elfman, who had been keeping a tight schedule this summer and early fall
crossing the score to the film “Good Will Hunting,”
initially was slated to contribute only the quirky “Mambo Del Flubber” theme
for “Flubber.” “That’s all I was going to do, because I had already
contracted to do this Gus Van Sant movie,” he says, laughing. “And for a long
I held out, but they persisted and persisted, and they eventually wore me down.”

Elfman says his satisfaction working on the rambo also served as a draw.

“Flubber” proved more serendipitous than perhaps even Elfman
or the folks at Walt Disney initially realized. The Van Sant picture coinci
dentially also will be distributed by Disney through subsidiary Miramax and
also stars Williams. The release dates of both films are within one week
each—“Good Will Hunting” opens Dec. 5—and will render the sounds
of Elfman nearly unavoidable during the holiday box-office season.

Scoring the two films simultaneously provided Elfman with the chance
to compare and contrast his own composition styles. “There are times when I’m
Doing a really silly piece that I have to reluctantly admit to myself that I do 
and I don’t,” says Elfman. “I don’t want to be the king of wacky, but I think in some way doing wacky pieces is interesting, because I’ve done less of them. ‘Good Will’ was more challenging; ‘Flubber’ was just fun.” Jumping back and forth between
projects also made for a fascinating case study in the mad moods of new
close-contemporary Williams. “It’s been quite interesting doing two Robin
Williams projects simultaneously,” he says. “It was a real Robin fest. Thank
God he had a beard in one of them, or it would’ve been really confusing.”
Billboard honors Chet Atkins with its highest accolade, the Century Award for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist’s still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious homage their achievements deserve. It is a gesture unprecedented in Billboard’s history and one that is informed by the heritage of the publication itself.

“Rock’n’roll snatched the guitar out of the country & western toolbox and made it a mechanism of musical potency,” says Billboard editor in chief Timothy White. “But Chet Atkins wrested the instrument back in the most gentlemanly fashion and took it to a unique, new artistic peak as a countrified fount of solo verve and contoured melody.

“Suddenly, country guitar had a highly discerning voice, as worldly, perceptive, and nuanced as that of the most virtuoso fiddler,” White continues. “In the process, Atkins conceived an intimate modern artistic matrimony of pop, jazz, rock, classical, and myriad American root forms that inspired everyone from the most ambitious Nashville pickers to the Beatles, Eric Clapton, George Benson, and Dire Straits.

“Chet Atkins is a true pioneer as a player, composer, producer, label executive, and architect of the music industry whose vision continues to be hands-down extraordinary. Meantime, Chet’s latest album on Columbia, ‘The Day Finger Pickers Took Over the World,’ is one more prismatic delight, right up there with his finest legendary releases. Billboard can think of no artist more deserving of the 1997 Century Award than Chet Atkins, who signs his name with the only title he accepts for himself: C.G.P., or ‘Certified Guitar Player.’”

CHET ATKINS

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Thaumatic, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: “Sacred music is a symbol of nature in her transitory and ever-changing aspect.” The lyre held by the Muse is a specially made adornment that changes yearly in order to personalize the honor for each recipient. In homage to Atkins, who was once briefly barred from the Grand Ole Opry for playing jazz and other eclectic forms, the 1997 lyre is crafted from an actual century-old floorboard taken from the stage at Nashville’s Ryman Auditorium, the original headquarters of the Opry. Cut and laid in place in 1892 by the Word Lumber Co. of Scottsboro, Ala., the stave of flooring was removed and donated by Ryman owner Gaylord Entertainment expressly for use in the 1997 Century Award. Thus, Atkins need never again worry if he can go to the Opry and find a welcome on its stage, for by this gesture the Opry has perpetually decreed that its stage shall henceforth come to him.
Before there was a Nashville sound, or a cultural or commercial context by which to convey it, there was Chester Burton Atkins, born June 20, 1913, on a Tennessee hillsides north of Knoxville. His father was a classically trained musician named James Arley Atkins, who divorced Chester's pianist mother when the boy was 6. By the age of 9, the much-traveled Chester had his first Sears Roebuck Silvertone guitar and a firm knowledge of the wider world beyond the railroad depot of Luttrell, Tenn., whether it be the studied drama of opera and pop music or the gospel sores expressed in the segregational precincts of Georgia's red-clay farmland in Hamilton County. Much as Franklin Delano Roosevelt's years in the latter region opened a president’s eyes to the urgencies of the New Deal, so young Chester's own creative curiosity during the Depression drew the artist-producer-record executive toward an21st-century obsession with the social or economic limitations of Southern/Midwestern ruralism. Exalted by the jazz of European Gypsy virtuosos and aching to integrate all of America's other pre- and post-World War II musical influences with the real Southern folk culture he aimed to refine, the bashful but stubbornly urbane Chester Atkins was the true face of country music.

Indeed, Atkins slowly but surely shattered the sometimes Grand Ole Opry-enhanced notion that country came out of the hills with a fuzzy education, a nervous tick in place of rhythmic savvy, and tufted hayseed where its intellect

springs and got me some water! Well, I didn't do it right away, and she took thatVacant hit me 'cross the head with it and basted it up.

Was that the uke you'd strung with wires from a screen door?

Yeah! And I never thought anything about that for many years, but I told somebody and they said, 'You did what?'

Tell me about your boyhood. What was your birthplace of Luttrell like? It's in eastern Tennessee, right?

[Shaking head] It's 20 miles north of Knoxville. But I didn't actually live in Luttrell; I lived in a hollow about 2½ miles from Luttrell and 2½ miles between Cottonton, which was in another county. Streams would come out of those mountains and make a hollow—a hollow—and people would live in those because there was running water from the stream. So my great-grandfather picked up on those tracts and bought one when the railroad took the lands from the Indians, chased the Cherokee out. Anyway, we were on 50 acres in a hollow, with three other houses. So you'd drink water out of the stream, and you'd build a little old spring house over the stream, and with cement you'd build a trough below, and you'd set your milk in there, and it was like a refrigerator—not as cold, but it would preserve food.

Let's talk about your family and upbringing.

My dad, he was a part-time farmer, musician, and he was on the road all the time.

He'd been married once before, and they'd had Jimmy, my half-brother, who was older than me and became a fine guitarist and singer. Jimmy, who was with Fred Waring for quite a while and then he left and he and Les had a jazz trio with Ernie Newton. Then Les went into the Army, and Jim stayed with Fred, singing. Jimmy was also doing some kind of work for the government in photography; they didn't draft him 'cause he had two kids. He eventually moved to Colorado and was living in Denver.

One day my dad came down to where we were playing by the spring house with my brother Lowell and Nona—he liked to make up names—and he said, 'Well, goodbye, kiddies, I'm leaving. I won't be back for while.' Didn't see him again for a year. He'd come back and see us once in a while, bring a present or two. After that, our dad's dog, Yando—for yard dog—was killed. Classy, he'd been in the way of a train that cut off one of his paws. If our mother'd see us [get] into something, he'd just switch and try to whip us, and that damned dog would try to eat her alive.

My mom, Ida Elia Sharp, she had been a hired hand like my grandfather, had come down to help with my grandfather, who was sick. He died, but I guess a romance started somewhere along the line. When my mom and dad

were together, they had three kids—me and Lowen and Nona. My mother had a lot of musical talent. She was very emotional, and I think I got as much talent from her as I did from my dad. She played piano and sang but never seriously. We had a piano in the house, and she'd play once in a while, some old folk song like 'When You And I Were Young, Maggie,' but the music's heard as if it were right there.

And I did classical music. I got a lot of classical stuff from my dad, who played piano, violin, and guitar. He'd do mostly classical stuff, and he was an Irish tenor. John McCormack, he loved him, and Richard Crookes, another classical singer. I'd hear Dad sing their stuff while he was shaving and doing his vocal exercises.

And later on, when I went to live with him, he used to do concerts down in Georgia on the evangelical circuit there. Classical music never drew any crowds though, so he used to just do that for his own enjoyment. He had a nice voice who he rehearsed with, 'who accompanied Mr. Atkins on the piano,' as they said.

Understand, my dad was married five times, so I have a lot of half-brothers and sisters out there. I was 11 when I went to live with my dad. I was asthmatic, very bad. My mother called him and told him she swore I was gonna die unless I had a change of climate. And it did help; he came out to east Tennessee in a Model A Ford to pick up me and my sister, and it took all day to drive back to where he lived down in Georgia on a farm he'd bought. That drive was quite an experience; all day I remember my sister would reach over and tell Dad, 'Could we go a little faster?' but we could only go 35 miles an hour. So we got down there at night, and this beautiful woman comes out and greets us, and it's his new wife. And

should be. Atkins proved that country music, like all the arts at their high end, was actually about humanity's noblest hopes for private reason, public excellence, and the honest communications that links both as a force for good.

As fellow Century Award winner George Harrison wrote in the liner notes to a 1966 album of Atkins', "For me, the great thing about Mr. Atkins is not the fact that he is capable of playing almost every type of music but the conviction in the way that he does it. Whilst listening to 'Chet Atkins Picks On The Beatles,' I got the feeling that these songs had been written specifically with Chet in mind, and that's the essence of country music's greatest assets, the humanism exemplified by Chester Burton Atkins, introduced at length in September at his unsanctioning office on Nashville's Music Row.

What's your first memory of life with a stringed instrument in your hands?

My first memories are of playing around the stream by our house with the crawdads. One of my first problems, when I guess I was 4 or 5 years old, was that I'd been strumming on my ukulele, which had been left there by a friend of my mother's, and my mom said, 'Go to the teacher, and choir director, and he was on the road all the time.

He'd been married once before, and they'd had Jimmy, my half-brother, who was older than me and became a fine guitarist and singer. Jimmy, who was with Fred Waring for quite a while and then he left and he and Les had a jazz trio with Ernie Newton. Then Les went into the Army, and Jim stayed with Fred, singing. Jimmy was also doing some kind of work for the government in photography; they didn't draft him ‘cause he had two kids. He eventually moved to Colorado and was living in Denver.

One day my dad came down to where we were playing by the spring house with my brother Lowell and Nona—he liked to make up names—and he said, 'Well, goodbye, kiddies, I'm leaving. I won't be back for while.' Didn't see him again for a year. He'd come back and see us once in a while, bring a present or two. After that, our dad's dog, Yando—for yard dog—was killed. Classy, he'd been in the way of a train that cut off one of his paws. If our mother'd see us [get] into something, he'd just switch and try to whip us, and that damned dog would try to eat her alive.

My mom, Ida Elia Sharp, she had been a hired hand like my grandfather, had come down to help with my grandfather, who was sick. He died, but I guess a romance started somewhere along the line. When my mom and dad
of that ambition in me. I guess, I built myself a radio in 1935 and had one of those old-fashioned hand-held telephone ear pieces I’d listen through. So I got to hear the announcers on the big radio shows on NBC and CBS, which were just forming at that time, I guess. The neighbors played gospel, so the first country music I ever heard was there on the radio. It was cowboy music: the Sons Of The Pioneers. They made some transcriptions of ‘Tumbling Tumbleweeds’; ‘Cool Water’ [first recorded in 1934 and ‘36, respectively, during the Pioneers’ Deca years], and the rest of their big songs. They had a great guitar player named Karl Farr and a fiddler named Hugh Farr—real jazz players. So that was my first influence, and I listened to those guys and tried to imitate what they did. [A decade later, Atkins would produce and play on the Pioneers’ RCA sessions, helping make many of their prewar classics national hits.]

They called them the JFC Coffee Boys, after this coffee company in Knoxville, meaning that the station bought these transcriptions of the Sons Of The Pioneers and called them the JFC Coffee Boys and did [local] advertising with them, so I would listen to them and pick up a little knowledge here and there.

Then I had gone to live with Dad in Georgia, and when I came back to Tennessee a couple years later, there was this new show that had started called “The Mid-Day Merry-Go-Round” on WNOX in Knoxville, and it had all kinds of musicians on it, people who are famous now. That influenced me so much. Then I went back to Georgia again.

My dad, when [World War II] started, he went to work for the war effort in a roundhouse [for housing and switching locomotives] in Cincinnati where he’d worked previously. I didn’t have any place to go, so I went back down to east Tennessee, where WNOX had grown even more. “The Mid-Day Merry-Go-Round” had [songwriter/accordionist] Pee Wee King on there, a lot of good fiddlers, guitar players, mandolin players, quartets, so when I came back to Tennessee for the second time, I dropped out of high school at 17 and got a job [in 1942] with WNOX.

You were hired to play fiddle on “The Bill Campbell Show.” What were you like on a radio show?

Terrible! Bill Carlisle and Archie Campbell hired me as their fiddler on WNOX. I asked Archie at one point, “Why do you and Bill just plain play in 1933?”

“Well, cause you’re a bad fiddle player! You’re no damn good!”

You must have been likable if they kept you on.

[Smiles] Yeah, but one night I’d play fiddle on the show, and on the way back home, Bill had a Martin guitar in the back seat of his car, and I got to picking it sitting back there. Bill said, “That’s great! How many tunes do you know?” I said, “Two,” although I probably knew four. He said, “Get out, you new guitar soloist. Can you learn a few more tunes?” I said, “I’ll surely try,” so he made a guitar player out of me.

So I’d go back home and practice and prac-
tice and try to work up new things, ‘cause we used to say to each other, “We learn new stuff, get out there, and shake our asses and sell it!” It took a long time, and I listened to Django [Reinhardt] and Les Paul and others was helpful. I was primitive, but so was everybody else.

Hadn’t you traded a pistol for your first guitar?

[Smiles] Yeah, we had all kinds of old weapons around, but they wouldn’t shoot, and we didn’t have any ammunition. Who could afford ammunition during the Depression—that stuff is expensive! So we had two Owl Head brand pistols, and the boy down the road had a Stella guitar, so I traded him for one of those pistols; I guess it would shoot, maybe, but we gospel quartet he traveled around with. And if anybody came through the area playing something I didn’t know, I’d steal it, take it over, and make it my own.

Your finger-style approach—how would you describe it? Is it a jazz-based style?

It is like a stride piano style, which was very popular in the 1920s. I didn’t develop it. It just evolved from a black guy in Kentucky named Arnold Shultz. He influenced Bill Monroe, that’s the reason Bill’s sound was bluesy. Bill had worked with Arnold Shultz as a kid, at dances.

So did guitarist Mose Rager up in Muhlenberg County [Ky.], he hung around him and learned to play a little stride, and like Everly, the father of the Every Brothers.

So Shultz, Rager,Everly, and this other guy in the Mountain States [Jones], these guy’s Muhlenberg County went up with this finger-picking style. And then, of course, Merle [Travis], he was younger, and he’d sit up on the porches and listen and hang out and listen to them play. So that’s how all that started, but Merle developed a better technique than they had. I suppose, and he also played great rhythm guitar and sang. So he finally got a job with [fiddler] Clayton McMichen [& His Georgia Wildcats], and that started to rub the word around. I heard him in about 1940 on WLW [Cincinnati], and I thought, “What the hell is he doing?” I was coming to him, and I didn’t hear him but just a few times more, and then he got drafted into the Marines—I was 19F [during World War II] in the U.S. Army.

After the war, the comedy actor Smiley Burnette, who worked with Gene Autry as Gene’s sidekick, told me Merle he’d rather live in California amongst the oranges and halfway starve than live in Cincinnati as a millionaire. Merle said that’s all it took, and he went off to California—loved the pickin’ there. So I didn’t hear Merle anymore, or his style, which was with a thumb and a finger. Having read my dad’s classical music magazines, which described classical guitar techniques, I’d started playing with a thumb and three fingers [middle, index, and ring finger], which gave me quite an advantage.

I know that besides Merle Travis, Django Reinhardt was another of your earliest and biggest heroes. How old were you when you met him?

I was 21-22. I met Django in Chicago in the mid-1940s. I was up there out of a job. I got fired from every dang place I ever worked. I had enough money for a ticket to the Civic Opera House, and I bought it. I was in the back. It was great; he came out there and jammed the blues and had these black guys in front of me yelling and screaming, and that made me want to jam even more.

He was a character, as I was reminded of just the other day when I had a visit here in Nashville. When Django Reinhardt had his stroke, he told his wife, “I’ll never play again; I’m paralyzed.” Then he asked his boy, “Son, what are you going to play when you grow up?” He said, “I don’t know, Poppa.” And Django said, “Don’t play guitar, you can never be as good as I am.” [Laughter, shaking his head] What can you say?

Reinhardt was also self-taught?

[Smiling] More than that, he was different. He was the first guy to come along who could really execute fast scales. Later on, Eddie Lang came along, and he was all right, but he couldn’t cut them. Reinhardt just had the right kind of technique. He could play chromatic runs, right on the beat [rolls his tongue], and every note would be right on the damned button!

I only know of one other guy that’s able to do that, an Appalachian guitar player. I made an album ["The Day Finger Pickers Took Over The World" (Columbia, 1997)] with him recently; his name is Tommy Emmanuel. But Django died in his 40s [in 1953]; I think he was 43.

All those radio stations that kept letting you go, what were they looking for? Were they just looking for an air personality who happened to play guitar?

Well, back in those days, country music wasn’t as sophisticated as it is now, lyrically and melodically, and I was playing jazz—or at least trying to play jazz like Mr. Reinhardt and George Barnes, who was another great player in the ’30s and ’40s. In the radio days, your value was determined by how much mail you drew. I didn’t draw any mail [chuckles]. I sounded like two bad guitar players, ‘cause I played rhythm and melody at the same time. But I was a better musician than most of the guys I worked with; I knew three or four chords, and they knew two. So I would always tell them what to do and how to tune their guitars.

You’re always telling people what to do!

Your first recording experience was playing guitar in 1945 on “Propaganda Papa” with Wally Fowler’s Georgia Clodhoppers, who later became the Oak Ridge Boys. But what were those tracks of your own like, that you cut in 1946 for Bullet Records in Nashville?

They were just like I play now. I played the blues, like the song ‘Guitar Blues,’ [and] I played a tune called ‘Blue Eyes Crying In The Rain,’ and Jack Shook sang it ‘cause I didn’t sing, and we used a clarinet, two rhythm guitar players, and a bass. And you know who produced those sessions—Owen Bradley! He was hanging around Jim Bullett all the time, and Jim wasn’t a musician, so Owen’d help him out, make suggestions. A year or two later, I got to know Owen when Red Foley brought me back here. I went to play the Cotton Club in Chicago, but it burned down.

Who else was on Bullet Records?

Francis Craig was his big artist; he had an orchestra that played in a Nashville hotel for lunchtimes, and Patsy Cline, and Phil Phillips, and Mike Seeger, and they kept me on there. And when I got the chance to record for Bullet, I brought these musicians down from Cincinnati, who were about the only ones I knew that were qualified. We got Dutch McMillian here, who was real good on sax and clarinet, and we got Jack Shook, a singer who was the staff rhythm guitar player at WLS [Nashville], and we made four sides in three hours, which is what they always tried to do. Then I got fired a few more times, and I went to Denver to play in a cowboy band with Shorty Thompson [& His Rangers]. My record came out, and it got a lot of play, I guess, because I got a royalty check for 22 damn dollars, which was pretty big in those days. This was for “Blue Eyes Crying In The Rain” and for “Guitar Blues.”

And when I got the chance to record for Bullet, I brought these musicians down from Cincinnati, who were about the only ones I knew that were qualified. We got Dutch McMillian here, who was real good on sax and clarinet, and we got Jack Shook, a singer who was the staff rhythm guitar player at WLS [Nashville], and we made four sides in three hours, which is what they always tried to do. Then I got fired a few more times, and I went to Denver to play in a cowboy band with Shorty Thompson [& His Rangers]. My record came out, and it got a lot of play, I guess, because I got a royalty check for 22 damn dollars, which was pretty big in those days. This was for “Blue Eyes Crying In The Rain” and for “Guitar Blues.”

You got signed to RCA in 1947, and you had gotten attention with tracks like ‘Canned Heat.’ But something like “Main Street Breakdown,” which Steve Sholes, RCA’s Nashville A&R chief, produced in 1949 at your second Chicago session for RCA, really helped establish your name. What would you have worked that out by playing...
Gretsch. He’d always corner me, and I’d say, “I’d love to do it, but I play a D’Angelico, and I don’t have a Gretsch, so I can’t play your guitars.” And finally he said, “Why don’t we design a guitar for you?” So I went up to New York City to meet with him. He and Emerson Strong, so we developed that Gretsch CA 6120 hollow-body electric guitar in 1955 with the quartersawn maple body, big T Bollywood trexoloar, and Duane Eddy played it; Eddie Cochran and a lot of people liked that, so it became a favorite of some of the great guitar players. And the Beatles, of course, sold more of my Gretsch guitars than I could have imagined. George Harri- son had a Gretsch on his recording so I was very happy to me and he was producing records. But Mr. Sholes was anxious because Merle Travis was very big with Steve’s sons. His guitar playing was similar to what I play, kinda primitive, but with a great beat and a brilliant mind and different picking for something that could sing like Merle and play like him, and he heard me on the radio. I took Mr. Sholes hired me as his assistant in 1952, and I’d work the arrangements and tell the musicians what to do for introductions and things, so eventually it helped.

Meanwhile, you filled a slot in 1945 that Merle had vacated at WLW in Cincinnati?

Yes, but Merle had been gone for a while. I had met Merle while in Cincinnati, and he was always my biggest booster, ‘til he died, and we re- corded together. He was more of a Willi, a brilliant player. But he loved the bottle and would drink from it straight, and he loved pep pills and he never changed.

Merle used to tell a joke when he’d do shows in which he said, “Mr. Sholes fired me and fired Chet Atkins, and Mr. Sholes said, ‘Chet, can you play like Merle?’ And I said ‘Sure,’ and then Mr. Sholes said, ‘Well, can you sing?’ And Chet said no. Then Sholes said, ‘You mean you can’t sing and play like Merle? ‘Cause I used to sing and play with Merle.’ Well, I used to sing and play with Merle, and Chet said, ‘Oh hell yes, I can sing that well!’

What was it like doing the Grammy-winn- ing “The Atkins-Travis Travelin’ Show” with Merle on RCA in 1974?

Well, we were great friends from the time I first met him, but it might have been Roy Hor- ton of Peer International Publishing who talked me into going with Merle. Roy was a friend of Ralph Peer, who was always a big booster of country music and made his fortune in it by the way. Peer said, “Gretsch”

“Nine Pound Hammer” was the classic take from that album, where you and Merle explain your styles by means of the music.

Then you and Les Paul illustrated the concept of sharing talents between you two on “Chester And Lester,” which got a Grammy in ’76. Which makes me wonder, when did you start working with the Gretsch and then the Gibson companies to develop your own guitars?

Les Paul, who was one of my idols always, he was the one who was starting Gibson guitars; they went to him, and they developed the guitar that later became the Les Paul model. I wanted to do the same thing, so a guy used to come here named Jimmie Webster, who was a promoter for them who’d come into music stores and do demonstrations and try to get people to play a few courses, with drink and things. Then he fell and hurt his back one time while he was hunting, and he was no longer able to do the country thing. I’m sorry for that because I love Elly, he had a lot of pain and problems but a helluva lot of natural talent.

Mr. Sholes knew that I played classical stuff they’d like to have some of Merle’s songs, and he put together a few tunes by [Austrian-born violinist/composer] Fritz Kreisler that Boudleaux had taught me, and the record sold well very well. They called “Chet Atkins in Three Dimensions,” the album and it sold pretty good. Country meets classical, and they didn’t throw rocks at me.

On the “Fingerstyle Guitar” album in 1957, you worked at your own home studio, an unusual move at that time and place.

I was always doing home recording, and I had a Wilco-Gay disc recorder at my house; there was a music store close to where I lived in Lakewood [Tenn.], where I lived, that sold that recorder, and I bought one on time. I had a radio in it and a microphone to record live. I was open to all sorts of experimenting.

Is that how you hooked up with Jerry Reed, whom you signed to RCA in 1956?

[Laughter] Jerry’s something, isn’t he? I first met him when he was about 17 years old. I went to Atlanta to play a country show there, Georgia. Jerry Reed was 17, 18 years old. He was a talented, crazy fella, and he’d toss out ideas, saying, “Hey Chet, try that!” He started coming to Nashville and started learning what the music business was. I was there, and Jerry was there, and Mr. Sholes, and I’d be on the sessions, too, and he’d continue with that crazy way of his, say- ing, “Chet, try this!” He’d done that thing. He was war- thing wild. He was very helpful, and so I started talking him when I got into the position of being a producer, to sign and teach him how to make a record. But even before he came, around ’61, [he] would send me demos tapes of ideas he had, and the guy was so far ahead of everyone else at the time, it was amazing. He was way ahead of his time.

So I started giving him work [in 1965], and he used to phone me late at night and say, “Chet, I can’t make ‘em do this!” And when I was in the ses- sion today and they’re all look- ing at me and they don’t like my playing”, “Chet, I want you to just play the way you play now.” He was really amazing. ‘Cause he’d say to me the next day and his head would be all bloody from scratchin’ his scalp while he was writing music. ‘Cause he’s just a great person.

After Steve Sholes moved to New York in 1957 to lead RCA’s pop wing, you brought a lot of people to prominence as you began managing the country direction of RCA, like Waylon Jennings, Don Gibson, Connie Smith. Did you have a free hand?

Yes, I did. The first person I signed in 1957 was Don Gibson. I called Steve and said, “I want to sign Don.” He said, “Well, he’s been with RCA and didn’t sell, he’s been on Columbia and didn’t sell, and he’s been on MGM.” I said, “Well, let me write you a song, and I’ll have a demo for you, and I know how he can write—he’s a hell of a writer—and I want him.”

Everybody was saying, “Keep him country!” But I’ve been living in Nashville, and I thought, “Aw, bullsh*t, let’s do it my way.” Don had sent me “Oh Lone- some Me” and “I Can’t Stop Lovin’ You” on one little demo tape, and I thought, “I’ll record a song on it and have a drummer on it with him.” I said, “Who’s that drummer?” Said he was Troy Hatcher. I knew Troy and worked with him. So he brought Troy down with him, and we did four takes of “Oh Lonesome Me” and I played electric gui- tar. I had an Echsonic amplifier. I used them
Incredibly, during this same period, rock-'n-roll arrived and Steve Sholes had signed Elvis Presley in RCA in 1956, so during this period between '56 and '58, you were cutting albums of your own like "Fingerstyle Guitar" in '57, the hit 1958 set "Chet At Home." You were also arranging and playing rhythm guitar on the first RCA sessions with the Jug Band, "Heartbreak Hotel" and "Suspicion." Both of them were black, but one of them wasn't a wiggling. Last year I went to a party one of the damned old job too long." And I had cancer, too, in '73. I hired Jerry Bradley to help me, and he brought in Earl Gallante, and then he hired a bunch of new people. It just became difficult to work there, because in the old days people were the old timer, the old guard, and I understood that.

The relocation to Columbia got you out from behind the desk and back into making important records like "Stay Tuned" in collaboration with George Benson, Larry Carlton, and George Duke. You did a lot of overdubs. You did a lot of playing. You wrote a lot of the songs, you did a lot of the arrangements. But I think the most important thing is that we were really making records for the people. We were making records that the public liked. And I think that was the key to our success.

For the first time, we had a great album, "Neck And Neck" with Mark Knopfler. I think we learned a lot from that. It was a great album, a real turning point. It was a turning point for Chet and for the other artists who were working with him.

The Opry stayed in place until 1974, when it moved to a suburban location—named Opryland. It was a long way from downtown Nashville. At one time, it was slated for demolition.

Under Nashville Mayor Phil Bredesen's program for downtown renovation, the Opry—under new ownership—by Gaylord Entertainment—was extensively renovated and modeled in 1993. It re-opened in 1994 and immediately became an instant success, and it's now one of the revitalized downtown Nashville.

Now the acoustically impeccable Opry House is home—and host to a wide cross section of musical activities. Gaylord Entertainment's "Opry Home Companion" has been broadcast from there. Re-creations of the classic Opry and special guests like Patsy Cline and Hank Williams have enjoyed long runs on those boards. Bruce Springsteen, Bob Dylan, and John Fogerty have played sold-out concerts there.

Recent and future bookings reflect the auditorium's vibrant presence in Nashville's cultural life: the Vianna State Festival, the Luck of the Irish, the Nashville Symphony, theabbleton Shorter, the Academy Of St. Martin In The Fields, Delbert McClinton and John Hiatt, and many others.

The auditorium is open daily for self-guided tours, and in a touch of Nashville hospitality, a guitar sits on a stand at stage front so that tourists can have their pictures taken "playing" the Ryman Auditorium.
A video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the Beavie's-esque act when he came across it laying down tracks for its demo in a Los Angeles recording studio.

"They were playing those songs for me, and they actually climbed up on the mixing board and started dancing," he says. "It was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'&"

Aaronson says the band's still-united debut has already been recorded and will bow in the first quarter of next year.

A video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the Beavie's-esque act when he came across it laying down tracks for its demo in a Los Angeles recording studio.

"They were playing those songs for me, and they actually climbed up on the mixing board and started dancing," he says. "It was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'&"

Aaronson says the band's still-united debut has already been recorded and will bow in the first quarter of next year.

A video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the Beavie's-esque act when he came across it laying down tracks for its demo in a Los Angeles recording studio.

"They were playing those songs for me, and they actually climbed up on the mixing board and started dancing," he says. "It was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'&"

Aaronson says the band's still-united debut has already been recorded and will bow in the first quarter of next year.

A video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the Beavie's-esque act when he came across it laying down tracks for its demo in a Los Angeles recording studio.

"They were playing those songs for me, and they actually climbed up on the mixing board and started dancing," he says. "It was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'&"

Aaronson says the band's still-united debut has already been recorded and will bow in the first quarter of next year.

A video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the Beavie's-esque act when he came across it laying down tracks for its demo in a Los Angeles recording studio.

"They were playing those songs for me, and they actually climbed up on the mixing board and started dancing," he says. "It was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'&"

Aaronson says the band's still-united debut has already been recorded and will bow in the first quarter of next year.

A video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the Beavie's-esque act when he came across it laying down tracks for its demo in a Los Angeles recording studio.

"They were playing those songs for me, and they actually climbed up on the mixing board and started dancing," he says. "It was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'&"

Aaronson says the band's still-united debut has already been recorded and will bow in the first quarter of next year.
Platinum Mack. British-bred singer Mark Morrison was presented with a Recording Industry Ass'n of America platinum-certified plaque for his debut single, "Return Of The Mack," after a performance at Radio City Music Hall in New York. Shown backstage, from left, are Toby Ludwig, Morrison's manager; Rich Christina, A&R rep at Atlantic Records; Morrison; Craig Kallman, executive VP/office of the chairman, Atlantic; and Daddy Wittle, rapper.

'Favorites' By Gill On Motown; Fox Film Finds Jimmy Jam & Terry Lewis 'Grooving'

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

Random Notes: Johnny Gill may have stated that he is the Motown label as a solo artist, but he is still the subject of a greatest-hits package being released by the label. A double-sided single of two new songs from the forthcoming "Babyface" album was issued. First up is the mellow ballad "Maybe," written by Gill with Jimmy Jam and Terry Lewis and produced by the Minneapolis pair with background vocals by Flyte Tyme Records newcomers Angel Grant. The second tune is another ballad, "Having Illusions," penned and produced by Tony Rich with background vocals by same. Gill can also be heard on the new album by super trio LSG (Levert, Stew, Gill). Speaking of Jam and Lewis, the duo is set to announce the soundtrack to the forthcoming 20th Century Fox film "How Stella Got Her Groove Back," adapted from the best-selling novel of the same name by Terence McKinney. The pair is preparing for its first release on Flyte Tyme Records, their new co-venture with Universal Records. The aforementioned Grant will deliver her debut early next year, with songs co-written by her with Jam and Lewis and "Big Jim" Wright (of Sounds Of Blackness and Ann Nesby fame). Expect Angel's sound to be earthy, metaphysical, thoughtfully, and very, very different.

MCA teen-dream trio Immature is about to embark on the leg of its US tour in support of its latest album, "The Journey." The tour begins Nov. 21 in Kansas City, Mo., and winds through 18 more dates, ending Jan. 1 in Detroit. Interestingly, Immature has definitely matured as a performing act—and don't write off the album as just something for teenage girls. "The Journey" boasts sophisticated production values and musicality, from the ballad "I'm Not A Fool," to the Bone Thugs-flavored "Give Up The Ghost" (featuring Bizzy Bone), to the flamenco guitarists on "Tamika," to the funk of "I'll Give You Everything," to the acid soul of "Bring Your Lovin' Home." Spend some time with it—you may be surprised.

Dave Kosso and A&M Records recently hosted dinners in New York and Los Angeles to reintroduce the group Public Announcement to press, retail, and radio. Hailing from Chicago, this four-man vocal group has a catchy local hit cut out "Body Bomb" that A&M is looking to grow across the country with a February release. And if the name Public Announcement sounds familiar, it's because superstar K. Kelly's debut album, "Born Into The '90s," was actually credited to K. Kelly & Public Announcement. Now comes the group's turn in the spotlight. The foursome shows a lot of promise, with tight harmonies, boundless enthusiasm, and perhaps even a new dance and catch phrase, "Yippie yip yip yip yip!" But contrary to the expectations this might conjure, this is not a bass record. Check it out.

Island newcomer Al is taking 'em by storm coast to coast. While rap editor Havelock Nelson caught the show in New York (Billboard, Nov. 28) I saw it myself. The first thing is the Isley Brothers' package of hits by LSG, a "lovesick" woman yet to be named, is Al's barnstorming performance had pendant seeking the appropriate vocal comparison—Ronald Isley, Otis Redding, Roachford, Terence Trent D'Arby, or Steal. Look out for the single "Love Letters On The Wall." Rhino Records celebrated the release of its 25th-anniversary edition of the "Superfly" soundtrack by Curtis Mayfield with a special event Nov. 17 at Los Angeles' Beverly Theater. Screened there was a double feature of the Gordon Parks-directed blaxploitation classic with "The Mack." Co-produced by oldies outfit RACE Los Angeles, the event featured a '70s costume contest and a live appearance by actress Sheila Frazier, who played the film's bathtub love scene so memorable. The new double-D contains additional tracks and alternate versions as well as music from the original masterpiece by Mayfield. All this is accompanied by funky, informative liner notes penned by A. Scott Galloway. Is it me, or does the young, flowing-hairled, O.N.E.'s play the lead character, Priest, look like the early Prince? Did you catch Kenneth "Babyface" Edmonds on his "Babyface & Friends Unplugged," which first aired Nov. 21 on MTV? Joining Face on the show were artists Stevie Wonder, Eric Clapton, and K-Ci & JoJo; his band included Sheila E. on percussion, Ricky Lawson on drums, and Nathan East on bass, and background vocals by Shianne Wilson and Face's brothers Rev. Kevon and Melvin Brown of After 7. Also, MTV sister channel VHI gets a dose of soul when it profiles Philadelphia music legend Teddy Pendergrass as part of its acclaimed series "Behind The Music." Debuting Wednesday (3), the show includes exclusive interviews about Pendergrass' life and music, and it offers details about the 1982 car accident that almost cost him everything.

Convention Update: Don't wait until the last minute to make your plans for 1998's Urban Network Powercard, set for Feb. 11-16 at the Paris Sands Hotel and Resort, or for the Impact Super Summit II April 29-May 3 at the Reno Hilton.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Imprint</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>&quot;Big Bad Mama&quot;</td>
<td>Foxy Brown featuring Dru Hill, Tone Y &amp; T Bone, Farewell &amp; Nicki Minaj</td>
<td>Def Jam/Atlantic/Interscope Records</td>
<td>10</td>
</tr>
<tr>
<td>51</td>
<td>&quot;Listen to Me&quot;</td>
<td>Weezy F. T-Trig, Lil Wayne, T-Pain, Yung Joc</td>
<td>Cash Money Records</td>
<td>31</td>
</tr>
<tr>
<td>52</td>
<td>&quot;Weezy F. T-Trig&quot;</td>
<td>Weezy F. T-Trig, Lil Wayne, T-Pain, Yung Joc</td>
<td>Cash Money Records</td>
<td>5</td>
</tr>
<tr>
<td>48</td>
<td>&quot;Candy Shop&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>18</td>
</tr>
<tr>
<td>49</td>
<td>&quot;Say It Again&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>41</td>
</tr>
<tr>
<td>47</td>
<td>&quot;What's Your Name&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>8</td>
</tr>
<tr>
<td>46</td>
<td>&quot;How Ya Do Dat feat. Master P&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>17</td>
</tr>
<tr>
<td>45</td>
<td>&quot;Up &amp; Down&quot;</td>
<td>Robyn, Mr. Brainwash, Wyclef Jean, Polow Da Don &amp; The Game</td>
<td>Def Jam/Atlantic/Interscope Records</td>
<td>44</td>
</tr>
<tr>
<td>44</td>
<td>&quot;Show Me Love&quot;</td>
<td>Robyn, Mr. Brainwash, Wyclef Jean, Polow Da Don &amp; The Game</td>
<td>Def Jam/Atlantic/Interscope Records</td>
<td>44</td>
</tr>
<tr>
<td>43</td>
<td>&quot;Lovegirl&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>2</td>
</tr>
<tr>
<td>42</td>
<td>&quot;Right My Wrongs&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>8</td>
</tr>
<tr>
<td>41</td>
<td>&quot;Take It Off&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>35</td>
</tr>
<tr>
<td>40</td>
<td>&quot;It Must Be Love feat. Fady Daddy&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>32</td>
</tr>
<tr>
<td>39</td>
<td>&quot;Too Gone, Too Long&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>25</td>
</tr>
<tr>
<td>38</td>
<td>&quot;So Gone&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>25</td>
</tr>
<tr>
<td>37</td>
<td>&quot;So Much I Love You&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>36</td>
</tr>
<tr>
<td>36</td>
<td>&quot;You're Not Alone&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>37</td>
</tr>
<tr>
<td>35</td>
<td>&quot;So Gone&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>63</td>
</tr>
<tr>
<td>34</td>
<td>&quot;She's No Good&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>13</td>
</tr>
<tr>
<td>33</td>
<td>&quot;Ain't No Love&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>66</td>
</tr>
<tr>
<td>32</td>
<td>&quot;Ain't No Love&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>66</td>
</tr>
<tr>
<td>31</td>
<td>&quot;Candy Shop&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>18</td>
</tr>
<tr>
<td>30</td>
<td>&quot;Say It Again&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>41</td>
</tr>
<tr>
<td>29</td>
<td>&quot;What's Your Name&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>8</td>
</tr>
<tr>
<td>28</td>
<td>&quot;How Ya Do Dat feat. Master P&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>17</td>
</tr>
<tr>
<td>27</td>
<td>&quot;Up &amp; Down&quot;</td>
<td>Robyn, Mr. Brainwash, Wyclef Jean, Polow Da Don &amp; The Game</td>
<td>Def Jam/Atlantic/Interscope Records</td>
<td>44</td>
</tr>
<tr>
<td>26</td>
<td>&quot;Show Me Love&quot;</td>
<td>Robyn, Mr. Brainwash, Wyclef Jean, Polow Da Don &amp; The Game</td>
<td>Def Jam/Atlantic/Interscope Records</td>
<td>44</td>
</tr>
<tr>
<td>25</td>
<td>&quot;Lovegirl&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>&quot;Right My Wrongs&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>8</td>
</tr>
<tr>
<td>23</td>
<td>&quot;Take It Off&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>35</td>
</tr>
<tr>
<td>22</td>
<td>&quot;It Must Be Love feat. Fady Daddy&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>32</td>
</tr>
<tr>
<td>21</td>
<td>&quot;Too Gone, Too Long&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>25</td>
</tr>
<tr>
<td>20</td>
<td>&quot;So Gone&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>25</td>
</tr>
<tr>
<td>19</td>
<td>&quot;She's No Good&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>63</td>
</tr>
<tr>
<td>18</td>
<td>&quot;Ain't No Love&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>66</td>
</tr>
<tr>
<td>17</td>
<td>&quot;Candy Shop&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>&quot;Say It Again&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>41</td>
</tr>
<tr>
<td>15</td>
<td>&quot;What's Your Name&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>8</td>
</tr>
<tr>
<td>14</td>
<td>&quot;How Ya Do Dat feat. Master P&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>&quot;Up &amp; Down&quot;</td>
<td>Robyn, Mr. Brainwash, Wyclef Jean, Polow Da Don &amp; The Game</td>
<td>Def Jam/Atlantic/Interscope Records</td>
<td>44</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Show Me Love&quot;</td>
<td>Robyn, Mr. Brainwash, Wyclef Jean, Polow Da Don &amp; The Game</td>
<td>Def Jam/Atlantic/Interscope Records</td>
<td>44</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Lovegirl&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>23</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Right My Wrongs&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Take It Off&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>35</td>
</tr>
<tr>
<td>8</td>
<td>&quot;It Must Be Love feat. Fady Daddy&quot;</td>
<td>Aaliyah, Ray J, Static &amp; Stone</td>
<td>Virgin Records</td>
<td>32</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Too Gone, Too Long&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>25</td>
</tr>
<tr>
<td>6</td>
<td>&quot;So Gone&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>&quot;She's No Good&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>63</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Ain't No Love&quot;</td>
<td>En Vogue, Monifah, Aaliyah</td>
<td>Virgin Records</td>
<td>66</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Candy Shop&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>18</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Say It Again&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>41</td>
</tr>
<tr>
<td>1</td>
<td>&quot;What's Your Name&quot;</td>
<td>Juelz Santana, T-Pain, Yo Gotti</td>
<td>Interscope Records</td>
<td>8</td>
</tr>
</tbody>
</table>
**Hot R&B Airplay**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>1</td>
</tr>
<tr>
<td>WHO'S LOSEEIN'</td>
<td>Aaliyah</td>
<td>2</td>
</tr>
<tr>
<td>NO MY LOVE</td>
<td>Missy Elliott</td>
<td>3</td>
</tr>
<tr>
<td>WHEN IN LOVE</td>
<td>Monifah</td>
<td>4</td>
</tr>
<tr>
<td>LOVE ME</td>
<td>皇宫乐队</td>
<td>5</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>6</td>
</tr>
<tr>
<td>BUTTA LOVE</td>
<td>Bobby Brown</td>
<td>7</td>
</tr>
<tr>
<td>I'M COMIN' IN</td>
<td>Missy Elliott</td>
<td>8</td>
</tr>
<tr>
<td>MY KIND OF LOVE</td>
<td>Prince</td>
<td>9</td>
</tr>
<tr>
<td>MY LOVE</td>
<td>Usher</td>
<td>10</td>
</tr>
</tbody>
</table>

**Hot R&B Singles Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>1</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>2</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>3</td>
</tr>
<tr>
<td>LOVE ME</td>
<td>皇宫乐队</td>
<td>4</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>5</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>6</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>7</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>8</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>9</td>
</tr>
<tr>
<td>YOUR HEART BELONGS TO ME</td>
<td>Mariah Carey</td>
<td>10</td>
</tr>
</tbody>
</table>
Bootsy Brings the Funk to Europe

(Continued from page 23)

in Europe for a tour around May of next year, an itinerary that will also include the U.S.

Rick Davis of Record Corner in Bal-
ham, London, is impressed with the "I'm Leavin' U" single, which he thinks is helping introduce Collins to a younger crowd. "That'll sell not on P-Funk, but on the dance floor," he says. "And if he's got Mousse T. involved, that probably guarantees a strong album, although I do find that producers like that don't always sell albums. With Norman Cook's involve-
ment it'll probably do quite well and still appeal to the P-Funk fans."

The single has had widespread ex-
posure around Europe at such outlets as the Paris 2U Network in Paris; Radio Gdansk in Poland; Station Kopenhagen in Copenhagen; video channel Viva TV in Cologne, Germany; and in the dance clubs of Birmingham and Hal-
lam FM Sheffield.

Chris Strach, head of music at Hal-
ham FM, describes "I'm Leavin' U" as both "a pleasant surprise" and "a breath of fresh air." The station has played the song for several weeks in its C-list, playing it in all day parts and morning drive.

In the U.K., Funkadelic and Parlia-
ment had a loyal following, and their contribution to the rash of black music has come to be regarded as leg-
endary, but their contemporaneous chart honors were skimpy. Parliament once had a #1 album, while Funkadelic charted only one single and album with "One Nation Under A Groove" in late 1976.

Collins, a teenage member of James Brown's JB's who played bass on "Sex Machine Before being back up to

George Clinton's P-Funk motherhood, acknowledges that musicians of his era were rarely able to realize their commercial potential. That makes him appreciate the success of the two disk and that what have borrowed many a Collins baseline.

"I have to say thanks to that, be-
cause they reintroduced what we did to the new audience. Even going as far back as when Prince first came on the scene, most of mainstream America and internationally, they just knew Prince as the funky guy; [to them] he was the one that brought the funk. They didn't know nothing about us, because we weren't radio-friendly. If we weren't there at the time we were coming up, you never really knew.

"So I would have to say he was the first one to introduce what we were doing, whether they knew it was us or not. Then when we started doing little things after that it was, 'Oh, they sound like Prince.' Then, over to the rap thing, instead of going back to Prince, they went all the way back to us. Both steps were definitely needed, that's what helped us get back all the way around".
TANGO
(Continued from page 15)
go, along with tracks by such tango legends as guitarist Carlos Gardel and bandoneonist Osvaldo Pugliese. The album also features idiomatic contributions by multi-instrumentalist Fred Frith and the Klezmatics. Most original tango is tainted in the Latin section at retail, whether its a 'historical' compilation like Metro Blue's "The Story Of The Tango" or the series of "authorized" live recordings by Piazzolla's ensembles on Milan (see story, page 15). But essays in Piazzolla by classical artists like Ma and Kremser are usually found on independent labels. In fact, "Soul Of The Tango" was the best-selling classical album for the week of its Nov. 11 release at Tower Records in New York's Greenwich Village.

Going beyond the scores, Ma steeped himself in Piazzolla's music and its milieu—not only studying a tape of Rostrorovich rehearsing "Le Grand Tango" for Piazzolla but traveling to Buenos Aires to tour its tango clubs and meet the composer's compadres.

"The whole experience of researching and recording this album was such a thrill," Ma says. "Like a lot of people, I'm so irresistibly drawn to Piazzolla's music. It's very sophisticated, yet it's also very primal. And you can say that about Beethoven, Stravinsky—all the good stuff feeds the mind, the body, and the soul."
Boogie Wonderlan: Can it be true? Has Danny Tenaglia finally served his ever-growing cult of followers with a peak into his long-anticipated new album? "Yes, children. Element" is upon us—and it's well worth the wait.

The first single from a still-untilled album, "Of the Earth" features with a sound that's new in the clubland. Dillen and Loop Da Loop to drop some hard-edged remixes. Dillon and Dillen provide the most viable versions of the batch, underlining the desire to push the rough-edge bassline and percussion with maximum bounce.

If you need a fix of Tarry's remix with a peak into his long-anticipated new album. "Every time I Fall" by Ginn Ginn, on which he re-creates his downtown house music.

Unfortunately, there's not a lot of the artists to be found in his mixes (other than on his comfortably snug pop-NRG edit), but the loops and sound effects are quite yummy. At this point, Warnn Bros. is undecided about releasing these mixess in the U.S., so you may have to grab this one on import from Ginn's home label, Eternal Records.

After a somewhat quiet couple of months, San Francisco's Zoe Magic Music/AM:PM Records is closing out (with an EP that could spark an extremely active new year. "Nymphals Antipa," which gathers several acts under the moniker for a cut back to the roots of electro music at its most insatiable. The standout cut, "Go Play Outside" by Trace Mission, is an instrumental that draws much of its sparkle from the influence of African percussion samples and tribal chants that take on an ominous tone when fused with the track's thick layers of set-fi synths.

The EP's other cuts include "Give Away My Fear" by Aethr, as remixed by the ever-fab Tycoon One, and "Infinite Gentle Blues" by Alter Ring, which has been tweaked by Scott Hardkisse.

CIRCUIT CELEBRATION: Here's a useful tip for all of those ancient A&R executives who frequently dial us up for advice on cool producers on the rise: Give a close listen to "Celebrate," the opening cut on Rhono's "Circuit Breakers" EP, which is intriguing New York newcomer Keith Haarmeyer. The track was picked up for the compilation on a demo that we were shocked to report was passed on by most labels for being either "too bright" or "too poppy." Hello? We'll resist the temptation to rant—though it truly does bugle our brain that some labels will continually crank out B-list crap simply because it carries the name of a familiar producer who can rejet such an obvious hit because it's by an unknown entity. Oops... so much for not ranting.

Anyone with a craving for old-fashioned, piano-driven house music that's flavored with a pinch of classic disco and a touch of pure hi-NRG needs to hear "Celebrate." We'll step out on a limb and venture to say that this track is far more potent than much of the other highly successful tracks that fill "Circuit Party Spins." Haarmeyer has crafted a taut melody and warmly optimistic lyrics around the song's instant sing-along chorus—which is effectively fleshed out with rousing, hands-in-air gospel choruses and an appropriately forceful lead vocal by fellow newcomer Chivon Jacobs.

In addition to sharpening his songwriting and production skills in his home studio, Haarmeyer is pursuing the remix field and has just completed work on Ronnie Gordon's "I Believe In A God That Can Dance."

In the Mix: Chicago siren Shaw Christo is back on the boards with a clever cover of the Michael McDon-al'd 70s chestnut "Sweet Freedom"—a single that could be the single that firmly establishes Eric Kupper's fledgling Hysteria Records as a viable club and contender. Needless to say, Miss Christopher sings her butt off, and Kupper handles production with his reliable pop-house/finished. Added joy can be derived from Richie Jones' shrewd remixes. Why isn't this man a massive star, by the way? With a lengthy résumé that includes recent hits by 3rd Party, he hasn't hit a sour note in the last five years—and yet he hasn't grabbed the props he totally deserves. That needs to change.

Christopher is not the only notable act on Hysteria. Newcomer Siren is also a talent to watch, given the gifted star-powered energy she displays on the single "Break With You." She's currently cutting an EP for the label that's due early next year.

In other Kupper-related news, he's momentarily pausing from life in the clubland to produce Drill, a rock outfit on DVS Records. "It's a nice change of pace," he says. "Of course, I can't resist introducing some groove elements into their music, which is going over really well with the band. Look for a record in the spring/summer season.

On the compilation tip, we implore you to pull your attention away from the endless barrage of super-decker-mega-massive hits collections to explore "Chloeshack," an album that harks back to the rough-hewn techno and house sounds that influenced many of those mainstream hits. Underappreciated DJ Felix Da Housecat was behind the turntable duties for the Cold Front Records set, which includes "Blindmanwilly" and "While They Watch" by Aphrodite and "Logan's Run" by L.A. Williams, among others.

Speaking of compilations, producer Joey Moskowitz succeeds in merging the varied vibe of a multi-set act with the cohesive tone of a singular-artist project on "Got The Feeling," a Wow Records album just released under the name Bentone.

Using enduring better Michelle Weeks as the anchoring vocalist, Moskowitz darts from the realm of tribal house to fly through pit stops in R&B-induced funk along the way. He's smoothly blended the tracks (with editing assistance from Albert Cabrera of Latin Rascals fame) so that they flow like a turntable journey. Wool is the perfect singer for this project, given her chameleon-like style. She gives the title track and the single "All My Lovin" a slick pop sheen while getting down and gritty on the wriggling groovy "Rock Your World." This set is 10 times stronger than most of the dance albums we've heard on majors in recent times, and we wouldn't be surprised if "Got The Feeling" becomes the first sleeper smash of '98.

On a bit tip, we're happy to report that respected music critic Michael Paukota will juggle his active writing schedule with a new gig as A&R coor- dinator for the Hot Tracks remix service. Among his duties will be selecting and clearing material for several of the venerable company's monthly CD comple- tions. His presence should give Hot Tracks a savvy, much-needed New York underground vibe.
### Hot Dance Music

**Club Play**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Drama Twisted 500x900 (1 week at No.)</td>
<td>Club 69 featuring Kim Cooper</td>
</tr>
<tr>
<td>3</td>
<td>Ecuador</td>
<td>Limonian O'Clockland</td>
</tr>
<tr>
<td>4</td>
<td>413 Sea</td>
<td>Loverselli Featuring Selena Gomez</td>
</tr>
<tr>
<td>5</td>
<td>7 9 7 To Be In Love</td>
<td>Minkwitz Featuring Davinci</td>
</tr>
<tr>
<td>6</td>
<td>14 10 Much Better</td>
<td>Twisted 500x900 Featuring Suzanne Palmer</td>
</tr>
<tr>
<td>7</td>
<td>5 2 8 Ain't No Need To Hold Your Hand</td>
<td>Champion 33 Featuring Sandy B</td>
</tr>
<tr>
<td>8</td>
<td>31 8 Turn Me Out (To Sugar)</td>
<td>White Hot Featuring Kathy Brown</td>
</tr>
<tr>
<td>9</td>
<td>6 7 2 Closer Than Close</td>
<td>Red Hot Featuring Venus</td>
</tr>
<tr>
<td>10</td>
<td>26 4 Love, Peace And Grease</td>
<td>Perfectkinetic 430x987 Featuring BT</td>
</tr>
<tr>
<td>11</td>
<td>17 10 15 Catch Me</td>
<td>Pulses &amp; Promopopular Featuring SCIFERNS</td>
</tr>
<tr>
<td>12</td>
<td>9 1 11 James Bond Theme</td>
<td>Electra 69 Featuring Moby</td>
</tr>
<tr>
<td>13</td>
<td>16 22 6 Get Ready To Bounce</td>
<td>Edeb America 3722 Featuring Brooklyn Bounce</td>
</tr>
<tr>
<td>14</td>
<td>23 34 4 Never Gonna Fall In Love</td>
<td>Lisa Stanley Featuring Young Jackson</td>
</tr>
<tr>
<td>15</td>
<td>12 13 8 Words That You Said</td>
<td>Simba Featuring Veronique Brown</td>
</tr>
<tr>
<td>16</td>
<td>19 17 7 Theme From The Valley Of The Dolls</td>
<td>Warner Bros Featuring K. D. Lang</td>
</tr>
<tr>
<td>17</td>
<td>26 38 3 Got 'Til It's Gone</td>
<td>Veronica Featuring Q-Tip And Joe Mitchell</td>
</tr>
<tr>
<td>18</td>
<td>22 25 6 Sunstroke</td>
<td>Edeb America 3749 Featuring Choclate</td>
</tr>
<tr>
<td>19</td>
<td>30 18 12 Learn 2 Luv Nirvana</td>
<td>2022 Featuring Mike</td>
</tr>
</tbody>
</table>
Lyric Street Looking To The Future

Disney Label Developing Core Country Sound

BY DEBORAH EVANS PRICE

NASHVILLE—Of the many new labels opening—and closing—their doors the past few years in Nashville, few have ventured onto the playing field with the credentials and backing of Disney's new Lyric Records, a division of Hollywood Records.

Since former RCA Label Group senior VP/PGM Randy Goodman left last year to launch the then-unnamed label, he’s been building his staff. Doug Howard left his post as VP of PolyGram Music to assume the senior VP of A&R position.

Carson Schreiber moved to Nashville from Los Angeles, where he had served as VP of Curb/Universal Records, to become Lyric Street’s senior VP of promotion and product development. Shelby Kennedy, formerly of ASCAP, joined Lyric as director of A&R.

Kevin Herrig has been named national promotion director, and Theresa Durst has been hired as the label’s first regional promotion director. Robin Gordon, formerly with PolyGram Publishing for 14 years, is handling A&R administration. Former RCA Label Group staffers Teresa Russell and Dana Jones are manager of label operations and administrative assistant, respectively.

When everyone was in place, Goodman convened the staff for lunch to map their future. “We got together, and I basically just said, ‘What kind of label do we want to be? How do you want people to perceive us?’” he says. “What came out of that was a set of values, and that was so exciting.”

With the pieces of the puzzle coming into place, Goodman is optimistic about the future, saying the label’s direction is very focused. “We want to be a core-country music label,” he says, “turning a country radio. We want to sell to the country fans. That’s what Disney wants, and that’s what we want to be.”

Goodman sees Disney and country music as a perfect fit. “They need to be in country music, because country music is germane to what Disney about,” he says. “Disney is about middle America, and country music is about middle America. Obviously, it has an expansive demographic. I think country music and what Disney is about fit hand-in-glove.”

(Continued on page 33)

Ricky Skaggs Returns To Bluegrass;
Five Ex-Capitol Staffers In Limbo

BLUEGRASS RULES: That’s the title of Ricky Skaggs’ new album, his first bluegrass effort in nearly a decade, and it marks a significant return to the genre from one of its giants. When he emerged as a mainstream country star in the 80s, mixing the bluegrass of his child-star years with modern country stylings, Skaggs led what was called a “traditionalist” movement. Now, by returning to his roots, Skaggs may be doing the same thing again.

“I feel that I’m absolutely doing the right thing right now,” Skaggs tells Nashville Scene. “I have never been so sure.” Although he remains signed to Atlantic Nashville for country releases, “Bluegrass Rules” is on Skaggs Family/ Rounder, and it is, he says, “the first record I’ve ever made that I totally own.” He also hopes to make his new label home to other artists in bluegrass, gospel, or other acoustic music who may not be suited to major labels.

He feels that bluegrass is poised for a resurgence. “I truly believe in the timing of everything,” he says. “There is a season for everything. I felt that after [Bill] Monroe passed away; one chapter of music had closed and another was beginning. It’s a new day, a new time, and the music is as fresh as it can be. Even though these are old songs, we tried to honor Mr. Monroe, Flatt & Scruggs, and Ralph Stanley. In my heart, I could not cut 10 or 12 new songs right now; I just wanted to honor these pioneers and let people who are new to the genre and those architects of the music did.”

Audiences, he says, seem to agree. “They’re looking for something to listen to,” he says. “I know I certainly am. I’m wondering who’s going to carry on the music. This morning I was driving home from picking the kids off at school, and I was punching buttons on the radio, and I couldn’t find a dang thing worth listening to. I was gritting my teeth. You know, there are a few new artists who are doing it, though. Lee Ann Womack, if she keeps doing what she does, she will be an asset. What can she do to carry it on?”

Skaggs says an immediate goal for him is to reunite and record what he calls “the Grand Ole Opry Bluegrass Band,” a pickup band consisting of himself, Vince Gill, Marty Stuart, Earl Scruggs, and Alison Krauss. “When we played together on the Opry TV portion one night, it was the highest-est ratings they ever had for the Opry segment on TV. That’s keeping mum about his plans. (When he was replaced, parent company EMI offered him a Virgin Nashville start-up label.) He has been approached by other labels here as well as by artists interested in hiring him as a producer.

Austin, Texas-based Watermelon Records has entered into an alliance with Sire Records Group. Their first joint efforts are the Derallers’ just-released “Rover’s Alley” album and an early 1998 Don Walser project. . . . SunTrust Bank here now has 11 country acts on its Cool Country line of Visa credit cards, and there’s a waiting list for artists to get their pictures on the cards. The bank says it has more than 20,000 Cool Country cards in circulation. Artists on the cards are Alan Jackson, Brooks & Dunn, Patty Loveless, Reba McEntire, Lorrie Morgan, Joe Diffie, Billy Ray Cyrus, Sammy Kershaw, George Jones, Travis Tritt, and Tracy Lawrence.

People: John Berry has canceled all dates and undergone surgery on his vocal chords at the Vanderbilt Voice Center. Doctors said that he would require at least 70 days of vocal rehabilitation before resuming singing. . . . What a “T.J.” Judd signs with Buddy Lee Attractions for exclusive worldwide booking. . . . The Thompson Brothers Band has recorded a new radio material for Coca-Cola, singing the theme “Always Coca-Cola.” Producer on that is Sara Evans did the same commercial earlier this year.

Of label do we want to be? How do you want people to perceive us?” he says. “What came out of that was a set of values, and that was so exciting.”

With the pieces of the puzzle coming into place, Goodman is optimistic about the future, saying the label’s direction is very focused. “We want to be a core-country music label,” he says, “turning a country radio. We want to sell to the country fans. That’s what Disney wants, and that’s what we want to be.”

Goodman sees Disney and country music as a perfect fit. “They need to be in country music, because country music is germane to what Disney about,” he says. “Disney is about middle America, and country music is about middle America. Obviously, it has an expansive demographic. I think country music and what Disney is about fit hand-in-glove.”

(Continued on page 33)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHANIA TWAIN</td>
<td>MERCIEROOSIE DISCO 105/16.98</td>
<td>2 weeks at No. 1</td>
<td>COME ON OVER</td>
</tr>
<tr>
<td>LEANN RIMES</td>
<td>YOU LIGHT UP MY LIFE</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
<tr>
<td>TRISHA YEARWOOD</td>
<td>SONGBOOK A CONCERT OF HITS DISCO 105/16.98</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
<tr>
<td>BRISUALD &amp; DUNN</td>
<td>ARISTA 105/16.98</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
<tr>
<td>TIM McGRAW</td>
<td>EVERYWHERE DISCO 105/16.98</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
<tr>
<td>JOHN MILHAN MONTGOMERY</td>
<td>ATLANTIC 105/16.98</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>MCA 105/16.98</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
<tr>
<td>DEANA CARTER</td>
<td>CAPITOL 105/16.98</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
<tr>
<td>JOHN MILHAN MONTGOMERY</td>
<td>ATLANTIC 105/16.98</td>
<td>11 weeks at No. 1</td>
<td>GREATEST GAINER</td>
</tr>
</tbody>
</table>

**New Single**

1. JOHN DENVER 
   **A CELEBRATION OF LIFETIME**
   **TOP ARTIST OF THE WEEK**
   **TOP SONG OF THE WEEK**
   **TOP SELLER OF THE WEEK**
   **TOP SELLER OF THE WEEK**
   **TOP SELLER OF THE WEEK**

**New Entry**

1. PATRICK COLE | DOWNTOWN WOMAN | 1 Week at No. 1 | GREATEST GAINER |

**Top Country Catalog Albums**

1. ALAN JACKSON | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
2. MARTINA McBRIDE | RCA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
3. JOHN DENVER | RCA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
4. PATTY LOVELESS | EPIC 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
5. THE KINLEYS | EPIC 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
6. LILAC MCCANN | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
7. DELBERT MCCLINTON | CORD 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
8. PAM TILLS | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |

**Top Country Catalog Albums**

1. ALAN JACKSON | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
2. MARTINA McBRIDE | RCA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
3. JOHN DENVER | RCA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
4. PATTY LOVELESS | EPIC 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
5. THE KINLEYS | EPIC 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
6. LILAC MCCANN | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
7. DELBERT MCCLINTON | CORD 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
8. PAM TILLS | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |

**Top Country Catalog Albums**

1. ALAN JACKSON | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
2. MARTINA McBRIDE | RCA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
3. JOHN DENVER | RCA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
4. PATTY LOVELESS | EPIC 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
5. THE KINLEYS | EPIC 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
6. LILAC MCCANN | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
7. DELBERT MCCLINTON | CORD 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
8. PAM TILLS | ARISTA 105/16.98 | 11 weeks at No. 1 | GREATEST GAINER |
32

Billboard December 6, 1997

HOT COUNTRY SINGLES & TRACKS

**No. 1**

1. LOVE ME EVERY TIME — Shania Twain
2. HAND OF FATE — Clint Black
3. I'LL TELL YOU WHAT I THINK ABOUT YOU — Michael Peterson
4. LONG NECK BOTTLE — Garth Brooks
5. TODAY I WROTE THE SONG — George Strait
6. WATCH THIS — Clay Walker
7. BETWEEN THE DEVIL AND ME — Alan Jackson
8. THE LAND OF THE LIVING — Pam Tillis
9. THE REST OF THE MINE — Tracy Adkins
10. I'LL TELL YOU WHAT I THINK ABOUT YOU — Michael Peterson

**AIRPOWERS**

1. YOU WALKED IN — Lonestar
2. ANGEL IN MY EYES — John Michael Montgomery
3. I'M NOT THE ONLY ONE — Patti Loveless
4. I HAVE TO SURRENDER — Martina McBride
5. HE'S GOT YOU — Brooks & Dunn
6. EVERYWHERE — Tim McGraw
7. ON THE SIDE OF ANGELS — Diamond Rio
8. OF COURSE I'M ALRIGHT — Dolly Parton
9. LOVE IS MY LIFE — Sammy Kershaw
10. I WANNA FALL IN LOVE — Deana Carter

**NEW**

1. I SHOULDN'T HAVE LEFT YOU — Lynn Anderson
2. YOU'VE GOT TO TELL ME — Lee Ann Womack
3. WHAT IF IT'S YOU — Reba McEntire
4. IN ANOTHER'S EYES — Trisha Yearwood & Garth Brooks

**COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PRODUCED BY**

Billboard Top Country Singles Sales

**No. 1**

1. HOW DO I LIVE — LeAnn Rimes
2. LOVE ME EVERY TIME — Shania Twain
3. YOU LIGHT UP MY LIFE — LeAnn Rimes
4. A BROKEN WING/VALENTINE — RCA
5. DON'T BE STUPID (YOU KNOW I LOVE YOU) — Shania Twain
6. EVERYTHING I KNOW — Shania Twain
7. PLEASE, PLEASE, PLEASE — the Kinleys
8. IT'S YOUR LOVE — Tim McGraw (with Faith Hill)
9. I'M SO HAPPY I CAN'T STOP CRYING — Toby Keith
10. I WALKED IN — BNA

**COMPILATED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.**

**NEW**

1. YOU MEET ME WHERE I BELONG — Garth Brooks
2. I SHOULDN'T HAVE LEFT YOU — Lynn Anderson
3. YOU'VE GOT TO TELL ME — Lee Ann Womack
4. WHAT IF IT'S YOU — Reba McEntire
5. IN ANOTHER'S EYES — Trisha Yearwood & Garth Brooks

**RECORDS SHOWING AN INCREASE IN DETECTIONS OVER THE PAST WEEK, REGARDLESS OF CHART MOVEMENT. AIRPOWERAWARD TO SHOWS WHICH ATTAINED 3000 DETECTIONS FOR THE FIRST TIME, OR NEW DETECTIONS IF IT WAS UNAVAILABLE. CATALOG NUMBER IS A CALL-ACTION CODE. CS SINGLE AVAILABILITY. (V) SINGLE AVAILABILITY.**

**HOT DEBUT**

1. TWO PINA COLADAS — Garth Brooks
2. DON'T DO WHAT YOU GONNA REGRET — Garth Brooks
3. THE GIFT — Collin Raye & Jamieison Brown
4. WALKIN' THE COUNTRY — The Ranch
5. A LITTLE IN LOVE — Paul Brandt
6. JUST DON'T WAIT 'ROUND TIL SHE'S LEavin' — Dave Lee Murphy
7. NIGHTS LIKE THESE — The Lynns
8. THE COAST IS CLEAR — Tracy Lawrence
9. YOU KNOW WHAT IT TAKES — Garth Brooks
10. SHE'S GONNA MAKE IT — Garth Brooks

**SAND'S WESTERN WALL**

1. I WANT TO BE YOUR ANGEL — Sandy Loughery
2. DON'T BE STUPID (YOU KNOW I LOVE YOU) — Shania Twain
3. EVERYTHING I KNOW — Shania Twain
4. PLEASE, PLEASE, PLEASE — the Kinleys
5. IT'S YOUR LOVE — Tim McGraw (with Faith Hill)

**DECEMBER 6, 1997**

**ARTIST**

1. LeAnn Rimes
2. Shania Twain
3. LeAnn Rimes
4. Martina McBride
5. Shania Twain
6. Shania Twain
7. the Kinleys
8. Garth Brooks (with Faith Hill)
9. Toby Keith
10. BNA

**LABEL**

1. Curb
2. Mercury
3. Curb
4. RCA
5. Mercury
6. Curb
7. Curb
8. Curb
9. Curb
10. BNA

**COUNTRY**

1. Country
2. Country
3. Country
4. Country
5. Country
6. Country
7. Country
8. Country
9. Country
10. Country

**RECORDS WITH THE GREATEST SALES GAINS THIS WEEK,** RECORDING INDUSTRY ASSOCIATION OF AMERICA CERTIFICATION FOR SALE OF 1 MILLION UNITS, MULTIONISM NUMBERS INDICATED BY THE NUMERAL FOLLOWING THE SYMBOL. © 1993, Billboard Communications and SoundScan, Inc.
LYRIC STREET LOOKING TO THE FUTURE
(Continued from page 30)

Goodman says that the label's first signing, former RCA artist Lari White, meets his criteria. "I believe she's got the single," the label boss says. "That particular song, or album, Goodman says there will likely be a third album in 1998, but nothing is definite yet. "You only start talking about an album like that when you've already got one out. You don't do it just as right as we can," Goodman says.

He admits that the label has been having trouble finding male acts for its roster. "Every time we see one, [we ask], 'What's different about this guy? What makes him good?'" he says. "And if we can't bring something to the marketplace that's different and unique, then why bring it to the marketplace? I don't know when we will find that person. We may end up our first year being mostly female-driven.

Since the label opened its doors Aug. 1, Goodman says, it has received more than 100 submissions from which he is looking for a deal. But he says the staff is taking its time and being selective. "The good news is because we don't have a large staff, we don't have the pressure to turn around and be profitable in the first or second year," he says. "We submit them to our producers and I take them to people. I talk about the artist. I have a lot of contact with the people with ASCAP, a lot of contact with BMI. It's a broad network of very and understanding people. The great thing about Disney is that they think long-term."

Goodman says that one of the keys that drew him to Disney's country label was the opportunity to tap into the advantages of the relationship with the parent company. "Being involved with the Disney company means having all the resources of a big record company," he says. "There are synergistic opportunities that in my prior life I always wanted to be able to do as a marketing guy but never had the opportunity. As we look at our artists, that's another thing we are looking at. No. 1, 'Are they a core country franchise artist that can really help to build the Disney brand?' Can we work with them in that kind of setting? And, secondarily, to look at their potential for breaking through to new generations? And also, 'Do they have certain talents that we can take and synergize with other aspects of Disney?'"

Goodman says that RCA has a whole department that is exclusively devoted to working on synergies among the record labels and Scherbrock recently attended a company meeting that also included representatives from a variety of Disney-related entities. Another major advantage of the affiliation with Disney is the soundtrack division, headed by Kathy Nelson, who is a fan of the Nashville music community. (She was responsible for Nashville songwriter Wynonna Judd, who is signed to MCA Nashville/Tantrum Records, and Gordon Kennedy getting the Grammy-Winning Eric Clapat cut "Change The World" on the "Phenomenon" soundtrack.)

Lyric Street will differ from other labels in that it has no in-house production staff, no talent scouts to find new talent, and from the executive's point of view is to go back to what A&R really is, and that's artists and repertoire, and that is finding the artists and working with those artists on the repertoire. I think when you have a producer staff, there are a lot of internal politics. Again, with Lyric Street's and Disney's resources, we can probably much hire any producer. I think with having no producers on staff, it really opens us up," he says.

Goodman says his goal is to create more stability in the field, nurturing up-and-coming producers is a way to help the format grow. "How do we break out of what people are talking about a new sound of these things? They ask, 'Part of that is, how do we find some fresh new to go with the artists and help us get those new sounds?'

He has confidence in Howard's and Kennedy's abilities to find the best songs, "In Doug and Shelby, we have two very strong song people who have very good skills in writer relations and artist relations. Both of them come from building such strong song backgrounds, and right now that's really what is driving country music," Goodman says.

Goodman spent 16 years with RCA and says he owes a tremendous amount to his mentor Joe Galante, RCA Label Group chairman, but it's obvious the executive is enjoying the building process of heading up Lyric Street. "What we want to do for our employees, and this is part of the atmosphere, go back to what I think Nashville used to be about when you had smaller studios and you were really working with the artists who you really had strong relationships with those people," he says. "That's something we want to create not just for us as a staff, but for the artists as well."
Ampromon Smooths Itself: Given the tumultuous happenings that have taken place recently within Mexico's recording trade sector, Ampromon (Billboard, Nov. 22) appears that ruffled feathers have been smoothed.

Ampromon president Rodolfo Lopez Negrete says that his Nov. 18 meeting with Fonovisa president CEO Guillermo Santiso "went very, very well. I wanted to make sure Guillermo had a clear picture of what was going on and ... he accepted it well."

"He reiterated that Fonovisa was not going to be leaving Ampromon. Guillermo related to me his concerns of Ampromon the last couple of years. I received his comments and recommendations, and we will try to accommodate them within the new strategies of Ampromon. Guillermo is a very valuable individual, and he could contribute a lot."

Santiso could not be reached at press time, but Lopez Negrete, who is also BMG Mexico's managing director, confirms that Santiso would attend Ampromon's next scheduled meeting on Tuesday (2).

Indeed, Lopez Negrete notes that one of the bylaws recently passed by Ampromon allows only managing directors to participate in the meeting.

"We don't want lawyers sitting there talking about law," states Lopez Negrete. "We want managing directors talking about the business."

Fonovisa was represented by an attorney when the label and six other indie walked out of an Ampromon meeting Oct. 28 in protest of the perceived dominating role of the major labels in the organization.

Lopez Negrete notes that he is trying to persuade other walkout indies to return to Ampromon, including Melody, whose new managing director is Javier Toussaint; Musart; Peerless; and IM. Also, Azteca Music has been invited to join Ampromon.

Further, Lopez Negrete is going to arrange a presentation of Ampromon's anti-piracy initiatives to persuade

(Continued on page 36)
The #1 Latin Album
"contra la corriente"
(against the current)

The First Salsa Album To Debut In Billboard's Top 200 Album Chart In 1997 At #74!

Look for the upcoming video to the #1 single
"Y Hubo Alguien"

includes six tropical/salsa hits, a ballad and a pop/bachata.

The #1 hit single**

“Y Hubo Alguien”

(**Hot Latin Track-Top 40)
Artists & Music

NOTAS
(Continued from page 4J)

Fonovisa and the other breakaway imprints to pay their anti-piracy dues. He says the labels’ unwillingness to help fund anti-piracy campaigns this year was “a way of expressing discontent with some of Amprofon’s activities of the past.”

López Negrete has hired a Mexico City recording firm to procure a GM for Amprofon. He adds that the current GM, Efrén Huerta, would be kept on board, most likely as a consultant.


Among other winners were Warner star Alejandro Sanz (best Spanish male artist), Warner Mexico heartthrob Luis Miguel (best Latin male artist), and such international big-name artists as Island’s U2 (best international group), 504 Music/Sony’s Celine Dion (best international female artist), and Virgin’s Spice Girls (best international new act).

SOLÍS GOES INT’L: Fonovisa’s multi-talented artist/producer Marco Antonio Solís launched the international release of his latest album, “Marco,” with a two-hour show Nov. 7 in Guadalajara, Mexico. On hand for the festivities were three acts Solís has produced this year: Fonovisa’s Ana Bárbara and Lorena and Melody’s Laura Flores.

Fonovisa gave Solís a special award for his 22 years in the music business. He also received a gold disc (100,000 units sold) and platinum disc (250,000) for his 1996 album “En Pleno Viacrucis.” Solís already has done three videos for the album, including one for his recent Hot Latin Tracks chart-topper “La Venia Bendita.”

Solís said he plans to work as a producer with EM Latin singer-songstress Ednita Nazario and Sony idols Roberto Carlos and Julio Iglesias.

Now working on a Portuguese-language album, Solís also expects to cut a disc in Italian.

JUANGA’S BACK: Even as two of his hit tracks take some of the longest chart rides in the history of Hot Latin Tracks, Mexican superstar Juan Gabriel released a drop-a live two-CD album Jan. 13 for Ariola/BMG.

Juanega’s as-yet-untitled disc, recorded at El Teatro De Bellas Artes, is the second live set he has cut at San Juan, Puerto Rico’s famed venue.

Also out in January is “Eros,” the Italian version of Eduardo Ramazotti’s so-called hit Spanish album.

Another key disc to be dropped in December by BMG is the final two-disc package from the now-defunct (but still legendary) Argentine rock band Soda Stereo. The live sides on the double disc were recorded during Soda’s farewell tour in 1997. The release is a joint venture with BMG and Sony.

VIENTRE SOUNDS OFF: During a recent press conference in Mexico City to back his latest Sony disc, “Estatua De Marfil,” ranchero my Vicente Fernández said that he did not agree with Alejandro’s decision to cut a bolder style like his latest Sony hit, “Me Estoy Enamorando.” The elder Fernández prefers that his disc be more rancho style. However, Vicente added that he respects his son’s decision and the work of the album’s producer, Emilio Estefan Jr.

Also Vicente confirmed that he is planning a dual-CD album titled “Vicente Fernández Y Sus Amigos.” The set will contain duet tracks with Alejandro, José Luis “El Puma” Rodríguez, Alberto Vázquez, and Ana Gabriel, the latter of whom had recorded a disc with Vicente on her latest Sony album, “Con Un Mismo Corazón.”

Vicente pointed out, as well, that he would appear in a televiencia series, but only if he owned 50% of the soap opera.

According to Sony, Fernández has sold more than 40 million albums in his career.

EMI LATIN RELEASE UPDATE: Just out on EMI Latin is “De Fiesta Con...” by hot norteño act Los Tucanes De Tijuana. The disc contains remixes of the group’s hits, plus a previously unreleased Christmas tune. Label president/CEO José Béjar says that a new Tucanes album will be out in March, followed by another new disc in June.

“Yolanda De Barrios,” the label debut by norteno group Los Originales De San Juan, has just hit retail, as well. A follow-up disc by the band, which was being heavily courted by several imprints prior to signing with EMI Latin, is due in March.

A third disc put out by EMI Latin is the debut, titled set by El Coyote Y Su Banda. El Coyote was the former lead singer of Fonovisa’s well-known banda creation El Zoula.

Slated to drop in February are reissues by Ednita Nazario and Graciela Beltrán, the latter of whom will be being courted by Balboa’s renowned singer/songwriter Juan Sebastian.

Scheduled to ship in March is the maiden disc by act/singer Carlos Ponce, a recent signee.

PIRATE BUSTIN: The Los Angeles County Sheriff’s Department, with help from the RIAA, seized more than 55,000 alleged counterfeit cassettes during a raid Nov. 14. Also confiscated were 4,000 insert cards, 212 sets of imprinting plates, and two shrink-wrap machines.

Among the all-Latino cassettes were tapes by EMI Latin’s Selena, Sony Discos’ Vicente Fernández, and Ariola/UMG’s Juan Gabriel. The cassettes were being distributed to two locations in Los Angeles and Bell Gardens, Calif.

Following a two-month investigation, Ricardo Ortega and Arturo Rojas were arrested and charged with violating California’s True Name and (Continued on page 39)

LATIN TRACKS A-Z

TITLE (Publisher) (Label) Deftie Single/Deftie Music Out
34 ESTACIONES DE OLEADAD 4 SEASONS OF LOVE EM (EM Music Intl., 1997)
10 A PESAR DE TODOS (Sony Discs, ASCAP)
16 ACEPTA MI ENAMORO (EM (EM Music Intl., 1997)
22 CALMA EN UN BAR ((Sony Songs, ASCAP, (ASCAP)
22 EL MUNDO MÁS (Sony Songs, ASCAP, (ASCAP)
16 EL MUNDO MÁS (Sony Songs, ASCAP, (ASCAP)
67 EN EL BANDIT (BMG)
17 EN EL BANDIT (BMG)
17 EN EL BANDIT (BMG)
CLEAN Albums: El Lado Alternativo y El Lado Internacional
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
16078/COINTREU, SEXTA.
**Higher Ground**

by Deborah Evans Price

Dickerson Releases 'Oneman': When Dex Dickerson founded Absolute Records in 1996, fans of the musician-turned-label executive were looking forward to his first solo project. He spent five years as the original guitarist for the Artist (fronted by Alan Parsons), a hard rock band that played four years as VP of A&R for Sire Records, and his debut as a solo act has been highly anticipated. With his just-released album "oneman," he more than fulfills expectations.

Dickerson launched Absolute with the release of Paul Pek's debut album in February 1996 and has followed up with albums by Believable Picnic (July 96), Brett Williams (August 96), and Jodi Mills (February 97), as well as an instrumental Christmas album last year: What took so long for him to release his project? "I really wanted to establish the label first," he says. "I think that a lot of times you can send the message that a label is just sort of an excuse to have a way to put out your own records, and for me, that's definitely not the case. The label has a definite vision and a mission. I wanted to be just one artist who is a part of that, as opposed to it being a vanity press so to speak."

Dickerson says the album has really been in the works since 1994. "When I left Parsons in late 1994, I kind of did it backwards," he says. "I went out and toured first, then came back to make a record, and things just didn't go that well, at the time, work out. Even though we had handshake deals and contracts in front of us from just about every major label, it just wasn't time to do it. As a result, I ended up doing a lot of different things that ended up being preparation for the album itself. Last year, it just felt like the right time to do the record."

The project was recorded, produced, and mixed by Dickerson, and he wrote all but one song. "I started out with a general idea. I kind of had a fuzzy picture of what I thought the record would look like, and in the process of doing it, it became more and more clear," he says. "I didn't want to do an alternative record, but at the same time a lot of the bands and the music that influence alternative artists are the things I really grew up playing. So those elements were bound to be there. I wanted to make a record that consisted of strong songs. So is this kind of folk music? Strong enough to stand on its own? And I just kept going until I had enough songs I felt good about."

Lyrically, Dickerson delivered one of the most well-written and powerful albums of the year. Musically, it's an album that's not easy to categorize. "The essence of what I do is pop," he says, "but at the same time it's a lot more atmospheric and experimental at certain points." Dickerson is looking forward to performing dates to promote the new release and has just shot a video for the lead single, "Hello Again," which features a guest appearance by Phil Solomon, guitarist/co-founder of the Rembrandts. Dickerson's release, and all Absolute product, is distributed by Newport Beach, Calif.-based Diamante to the Christian retail market and by Minneapolis-based Garfin to mainstream outlets. However, Dickerson says Absolute is looking at other mainstream distribution options for the future.

**Newsboy Departs: John James, a founding member of Star Song/Virgin act the Newsboys, has left the group to pursue other interests. First Company Management will continue to manage James. Band president Peter Furler has been sharing lead vocal duties with him; now Furler will relinquish his drumming responsibilities to take over the lead slot in the band. Percussionist Duncan Phillips will play drums. Phil Joel and Jody Davis will contribute vocals. The band used this lineup during its recent European tour and at its Nov. 1 concert at the Houston Astrodome. More than 33,000 fans attended the concert, and management and label are trumpeting it as the largest ticketed Christian music concert ever. The Newsboys' next album is due in March 1998.**

---

**In the Spirit**

by Lisa Collison

Still Going Strong: "A Time For Healing" is the title of Sounds Of Blackness' latest album, and it's also a movement for the Minneapolis-based act. But trying to keep up with the Grammy-winning choir can be challenging, despite the fact that its latest release hasn't enjoyed the commercial success of its predecessor "The Last Shall Be First." As the second single—"Hold On, Change Is Coming"—was serviced to radio, Sounds Of Blackness was managing to maintain high visibility. A stop in Los Angeles yielded appearances on recently aired segments of "So You Think You're A Train" and "The View." Additionally, the choir completed a tune titled "Another Song In Paradise" for a project due next year celebrating Phil Collins' 15th anniversary as a solo artist; the set also features musical tributes from the likes of Stevie Wonder and Boyz II Men.

However, the choir is most in demand, it seems, for its contributions to film soundtracks. The choir has "completed two songs for DreamWorks' upcoming "Amistad" soundtrack (due Dec. 20), has an cut called "Fade To White" on the European soundtrack to "Her-"cules," and that's talk of the set's possible involvement on the soundtrack to Eddie Murphy's much-anticipated remake of "Dr. Doolittle" due next spring.

For the moment, the group is touting its annual "The Night Before Christmas Music Fantasy." The musical production is a holiday favorite for locals and is also performed in Chicago. Director Gary Hines reports that the choir is celebrating its 25th anniversary as an organization. Says Hines, "Twenty-five years of bringing all the styles of African-American music to people of all backgrounds. Thus far, it's been great, so we're still doing it just the way we're doing it."
On ‘Midnight’ Soundtrack, Mercer Is Man Of The Hour

HAVE MERCER: It’s no surprise that Clint Eastwood’s film, “Midnight In The Garden Of Good And Evil,” contains elements of jazz. The director/actor has been involved with jazz for ages. He directed “Bird,” a biography of Charlie Parker’s life, and his Malpaso imprint has scored big with the Johnny Hartman Jazz series on two editions of “The Bridges Of Madison County” soundtrack. The recently released “Eastwood After Hours: Live At Carnegie Hall” offers an array of jazz players honking and cooing their way through music connected to the star’s past movie roles.

“Midnight” the film is an adaptation of John Berendt’s novel. “Midnight” the disc is a canny program of young and old jazzers and popsters putting a spin on the music of Johnny Mercer. It streetered Nov. 18.

Co-produced by Eastwood and Matt Pison, senior VP of Warner Bros. Jazz, it unites a diverse roster of artists that includes k.d. lang, Paula Cole, Tony Bennett, Joe Williams, Diana Krall, Rosemary Clooney, and Alison Krauss. It also has a familial twist: Alison Eastwood is also starred. “Come Rain Or Come Shine,” and the one-time Dirty Harry himself offers some pleasant croaking on “At-Cent-Thue-Ate The Positive.”

With the film campaign bolstering visibility, the disc seems poised to make a big splash on the marketplace. But one of the record’s creators assures that its individuality was carefully planned from the start. “I wanted a well-rounded list of artists, a variety of vocalists from different genres that could show the universal appeal of Mercer,” explains Pison. “I’m not a big fan of these soundtrack albums where everyone hands in a track, you throw it on a record, and it doesn’t have any continuity. I wanted something that played like an album apart from the movie. So if the film never even happened, this could be a great Johnny Mercer soundtrack— a tribute to his writing.

With that in mind, Pison put together two core bands, one on each coast. Charlie Haden’s Quartet West and a combo of Christian McBride, Joshua Redman, Brad Mehldau, and Greg Hutchinson supported the singers. “Initially, I was thinking Nat Cole’s ‘After Midnight’ sessions—that kind of stripped-down rhythm section with a solist vibe.”

Eastwood’s a bit dubious about various artist soundtracks that are concocted as mere marketing tools. “Clint doesn’t do a Nora Ephron or Penny Marshall thing, where all of a sudden he breaks into a two-minute music video in the middle of the film,” says Pison with a smile. “The music has to have something intrinsic to do with the narrative.”

After reading the script and the book, Eastwood realized that the Mercer angle was a crucial part of the story’s thread. “It seems like he was Savannah’s favorite son,” muses the director, “and a lot of people thought the idea of contemporary singers doing classic Mercer songs was a good idea. Matt came up with most of the artists involved. But I agree that blending people like Rosemary Clooney and Alison Krauss is really fun. It’s amazing how well some of the newer [artists] did. If it were the ‘40s, you’d think 100 people could get up and do it. But these days, there aren’t that many singers who can present these types of songs.”

Eastwood has been a jazz fan since his mom gave him a stack of

(Continued on next page)
**Artists & Music**

**Classical KEEPING SCORE**

**SCHOLARS:** Since Philips acquired a controlling interest in Gimell Records Ltd., the label of the Tallis Scholars, last year, Peter Phillips, who founded both the group and the label, has noticed some changes. “Now, through the PolyGram distribution network, the records are in stores before they are ever on tour,” he says. “We just came back from touring Colombia for the first time, and the records were all over the place.” Phillips notes that sales have increased, “but not huge amounts. After all, the music is not selling.” The Tallis Scholars, whose 25th anniversary is next season, are a group of 10 singers specializing in Renaissance sacred music. They now have 40 CDs, all of which are still available. “We have a very loyal core market worldwide, each of whom will buy one copy of everything we produce, certainly enough to justify making more records.” Phillips estimates that market at about $30,000-50,000. “Not the millions that the big record companies want, but, as I keep reminding people, it is Latin-tested Renaissance sacred music.”

The Tallis Scholars arrive in the U.S. for an eight-concert tour beginning Thursday (4), which will cover New York; Boston; Philadelphia; Colorado Springs, Colo.; Columbus, Ohio; and Pittsburgh. Their two programs, one English and one Franco-Flemish, feature Christmas-themed records. Last year, Lobo and Tallis said they were not-on the tour. “Lobo does not release any CDs,” says Phillips. The Scholars’ new release is on the obscure side: it features a mass and motets by Alfonso Lobo, a late-Renaissance Spanish composer. The Lobo disc fits in with Phillips’ mission, which is to record not only the famous folks (Josquin, Palestrina, and so on), but also the not-so-famous, whom he feels are just as good. “Lobo has a very individual voice and a very wide range of moods. There are some very penitential settings, and while he’s never quite madrigalian, the high scoring can be very bright.”

The ensemble still has four discs in the can, including a 25th anniversary live concert recording and a Thomas Tallis mass, both of which should be out next year. Phillips speculates that the complete set of Magnificats by Nicolas Gibert that are also to come. “There’s so much more more music that I realize that I’m going to die incomplete, without recording it all,” he says. “To do one composer properly takes years.” Gibert has also recorded a new ensemble, an Italian group that has yet to make its first recording, of Italian medieval music. For those who want to catch up on all things Tallis, the Tallis Scholars’ collections, Phillips Classics is also putting out two four-CD boxed sets at midprice for Christmas and to coincide with the tour: “The Palestrina 400 Collection” and “A Tudor Collection” (music by William Byrd, John Taverner, Thomas Tallis, and William Byrd).

**CAROLS, ETC:** Peter Phillips may scour carols, but they are tough to duck at this time of year. Virgin Veritas has “Ther Is No Rose,” a charming and low-key new collection of Renaissance Christmas music performed by the five-member ensemble Yirelai (mezzo-soprano and tenor, lutes, recorders, and viols). A more modern approach comes from the seven-member vocal ensemble Voice Box with “Caroling A Simple Song (Voxumania Records), which offers bright and sometimes very funny arrangements of well-known and not-so-well-known carols. Voice Box is based in Cincinnati. Going beyond carols for seasonal music, Harmonia Mundi has two classics, both directed by Philippe Herreweghe: three Advent Cantatas by Bach (with Collegium Vocale) and a lovely Berlino, “L’Enfance Du Christ,” with Veronique Gens, Paul Agnew, and others, plus La Chapelle Royale and the Orchestre Des Champs Élysées.

**More CALLAS:** If you haven’t had enough Maria Callas from EMI’s massive anniversary reissue, there’s also Callas: The Voice The Story (HighBridge), a fascinating four-CD set, the expansion of a public-radio documentary that traces the tumultuous musical and personal history of the singer through broadcast excerpts, interviews with Callas, and comments by her friends, family, and colleagues, all tied together by a narration. The 50 musical excerpts begin with her appearance (age 11) on “The Major Bowes Amateur Hour” in 1935, for which she sang “Un Bello,” stories include a description of an anti-Callas demonstration at La Scala, when the diva picked up the rotten vegetables tossed at her and dropped them dismally into the orchestra. The set is available at retail, or at 1-800-765-8382.

**BLUE NOTES**

(Continued from preceding page)

Fat Waller records in his kiddie days. As a youth, he thought of attempting a career as a jazz pianist. Recently, his chops have been re-honed. With an 11-month-old daughter now part of the Eastwood clan, he’s coping to know “It’s Just a Nut.” With an eye looking at the sheet music. And he’s not kid-

**NOTAS**

(Continued from page 86)

Address Statute. If the two are convicted under the charge, a felony offense, they could be sentenced to five years’ imprisonment and $250,000 in fines.

**CRISTIAN HITS MEX TV:** In a bid to support his Arlora/BMM debut, “Lo Mejor De Mi,” balladeer Cristian has spent the past several weeks in Mexi-

**DATA:** Those interested in a pre-

**Mexico CITY**

The show hits the road, the music industry turns to the premier reference guide.

**THE INTERNATIONAL TALENT & TOURING DIRECTORY**

From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard’s 1998 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business is in one single, easy-to-use reference source!

Get over 17,000 listings in the U.S. and 22 countries worldwide!

**Agents & Managers**

**Sound & Lighting Services**

**Singing & Special Effects**

**Charter Transportation**

**Merchandisers**

**Save time, save money — order the 1998 International Talent & Touring Directory today!**

Order multiple copies for your entire staff!

**YES! Please send me Billboard’s 1998 International Talent & Touring Directory. I am enclosing $99 per copy plus $6 shipping and handling ($13 for international orders) NY, NJ, CA, TN, MA, IL, PA & DC please add applicable sales tax.

# of copies

Check enclosed for $_____

Charge $______ to my: [ ] American Express [ ] MasterCard [ ] Visa

Exp. Date

Signature (required)

Cardholder (please print)

Name

Company

Address

City, State, Zip

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 3162, Lakewood, N J 08701

For fastest service call 1-800-344-7119. Outside the U.S. call (908) 363-4156. Or fax your order to 908-363-0338.

**BOTT3166**
Star-packed Music Awards to Light Up Vegas

The Billboard Music Awards, marking their eighth year, will return to Las Vegas for the second year in a row with a live telecast Dec. 8 on Fox-TV.

Spice Girls, Aerosmith, LeAnn Rimes, God’s Property Featuring Kirk Franklin, Third Eye Blind, and dozens more all perform during the ceremony, hosted by David Spade, at Grand Garden Arena in the MGM Grand Hotel/Casino on the Vegas Strip.

Last year, when the Billboard Music Awards arrived in Vegas after five years in L.A. and one in New York, the show’s design and decor celebrated the desert entertainment capital’s style and history.

For the 1997 telecast, executive producer Bob Bain says, “the theme is the collision of music and TV. Television and music have intertwined over the very beginning, and we’re using this year as an opportunity to look back at what some of those more entertaining and unique instances have been.”

The Billboard Music Awards are presented annually to the No. 1 artists of the year, as well as the artists with the year’s top albums and singles, based on retail sales and radio airplay. Winners are determined by the year-end charts compiled from Billboard’s weekly charts published from December 1996-December 1997; sales data for these charts is supplied by SoundScan, while airplay information is supplied by Broadcast Data Systems.

In addition, a special Artist Achievement Award will be presented to country megastar Garth Brooks (see story, this page).

The telecast, directed for the fourth year by Bruce Gowers, will be highlighted by a tribute to legendary country guitarist/musician Chet Atkins, the 1997 recipient of the Century Award, Billboard’s highest honor for creative achievement (see story, page 17).


“Aerosmith will appear in the pool at the Hard Rock, surrounded by synchronized swimmers, doing their song ‘Pink,’” Bain says. “It’s going to be a terrific performance.”

To emphasize the thematic intersection of music and TV, this year’s set design will employ a retro look reflecting what Flattery calls “the familiar-ty of television.” Graphics melding advertising designs with the Billboard logo have been crafted by noted designer Koshy.

The most unusual element of the show will probably be archival footage of popular music stars on old TV shows.

“We got into the area of rock stars going on TV, usually with very funny results, intentionally or not,” Flattery says.

“We found some great stuff,” says Bain, “like a really popular group right now appeared as clowns on one show. One of the biggest-selling groups of all time was in an episode of ‘Tarzan.’”

In a year of interesting firsts for the show, the Billboard Music Awards is being promoted by a competing cable network.

“For the first time this year, we have created an alliance with VH1 for the show,” Bain says. “They’re doing a live pre-broadcast show from the venue from 7 to 8 p.m. Eastern time on Dec. 8. It will be promoting the Fox broadcast, in a sort of unique marriage of competing corporate giants. It’s a very interesting synergy, but it makes sense for both of us, even though we are normally competitive in the marketplace.”

The show will be broadcast live at 8 p.m. EST and tape-delayed on the West Coast. It will be aired internationally during the two consecutive weeks following its U.S. air date. The show is expected to reach more than 250 million viewers in more than 70 countries. According to Billboard Entertainment, a licensee of Billboard magazine that markets the Billboard name and trademark in areas of television, promotions, premiums, and clothing, the show will air on Channel V in Asia and Australia; on Fox Latin America in South America; and on British Sky Broadcasting Ltd. in the U.K.

Chris Morris

Capitol’s Brooks Wins Artist Achievement Award

Record-Setting Sales, Skyrocketing Popularity To Be Recognized

The statistics are simply staggering. In the eight years since the release of his self-titled debut, Garth Brooks has sold more than 62 million albums in the U.S., making him the top-selling solo artist in U.S. history, according to the Recording Industry Assn. of America (RIAA).

At 13 million, his 1990 album, “No Fences,” is cited by the RIAA as the top-selling country album ever. His 1991 effort, “Roarin’ The Wind,” comes in at No. 3.

Brooks’ current world tour, which started in March 1996, has brought him before more than 5 million people and has sold out as many as eight arenas shows in cities like Chicago and six in such other cities as Boston and Pittsburgh. The tour is slated to last through fall 1998.

Then, of course, there was Brooks’ free concert last August in New York’s Central Park. Depending upon whom you believe, the show drew anywhere from 250,000-900,000 people, and HBO’s live broadcast drew higher ratings than any of the networks that night.

Brooks’ new album, “Sevens,” is sure to be one of the top albums of the year. Released Nov. 25, the record’s pre-orders topped the 5 million unit mark. The first single, “Longnecks & Short Pants,” debuted at No. 27 on the Hot Country Singles & Tracks chart (Billboard, Nov. 27) and soared to No. 6 its second week.

He failed to set the record for highest debut on that chart, however. That would belong to his hit “The Thunder Rolls,” which entered the chart at No. 19 in 1991.

Those are just a few of the reasons why Brooks is being awarded the Artist Achievement Award at the 1997 Billboard Music Awards in Las Vegas.

But the numbers don’t tell the whole story. The key to Brooks is his relationship with his fans. Whether it means signing autographs for 23 hours straight, as he did at Fan Fair in 1996, or simply acknowledging their signs and gifts at his shows, Brooks has a rapport with his audience that’s virtually unparalleled.

While no one knows how long this wild ride can last, Brooks swears he’ll hang on until his fans tell him they’re ready to let him go. “When the people are through with you and your stuff, then you go on,” he says. “But until they are through, you’re theirs. And I love being theirs.”

Garth Brooks’ record-setting sales are only one of several factors that have earned him this year’s special Artist Achievement Award. His latest album, “Sevens,” was released Nov. 25.

And despite the millions of tickets sold, he tries never to take his success for granted. “The truth is every time you go on stage, you don’t know if you’re going to get booed off the stage or not. I’m sure there’s some artists and athletes who go out there and just know they’re going to win, but I’ve never been like that. I’ve always been a guy that’s had to go out there and say, for the first two songs, sit there and think, ‘OK, God, is this my last night? Is the magic gone?’ And then go, ‘Holy cow, how is this? It’s here for one more night.’”

Brooks’ wide-eyed disbelief at his own good fortune is not so surprising, given that he was turned down by every label in Music City before being signed by Capitol Nashville (which had previously passed on him) in 1988.

His first album, released in 1989, sold respectfully but didn’t really skyrocket until the radio release of “The Dance,” which remains Brooks’ signature song and show closer. Since then, Brooks’ meteoric rise has seldom slowed. And it shows no signs of abating.

Brooks is looking at a tremendous slate of upcoming releases. While continuing to support “Sevens,” he hopes to put out a boxed set of his previous six studio albums, each with additional material, in summer 1998, as well as a duet album with Trisha Yearwood in the fall. In 1999, Brooks plans to release a live album from the current tour.

MELINDA NEWMAN

Billboard December 6, 1997
Aerosmith Thrice With Its ‘Lives’
Tour Finds Columbia Act In Good Spirits

IF AN EXHAUSTIVE world tour could be considered peaceful, Aerosmith is now experiencing the calm after the storm. The turbulence for the veteran rock band occurred while making its current Columbia album, “Nine Lives.” Since the sessions, Aerosmith split from long-time manager Tim Collins and parted company with producer Glen Ballard, while drummer Joey Kramer battled depression severe enough to keep him out of the studio.

Yet with the completion of the album, Aerosmith—singer Steven Tyler, guitarist Joe Perry and Brad Whitford, bassist Tom Hamilton, and Kramer—regained its footing and hasn’t stopped. “Nine Lives” debuted at the top of The Billboard 200 in March and has sold more than 1 million copies, according to SoundScan. In addition, the band has held a strong presence on the Mainstream Rock Tracks chart.

“Fallin’ In Love (Is Hard On The Knees)” reached No. 1 on Mainstream Rock Tracks in the March 8 issue, while “Hole In My Soul” climbed to No. 4 in the July 19 issue. The band’s current single, “Pink,” topped Mainstream Rock Tracks in the Sept. 6 issue.

Meanwhile, the band’s tour, which began in May, is its best in years, says Perry. “It feels a lot looser than the last couple of tours,” he says. “There’s a lot more flexibility, and it’s a lot more fun. We went through a lot of stuff in the last couple of years, but now we’re having fun.”

The tour is going so well, Perry says, that he’s not sure when it will end. The band will wrap up the U.S. leg of the trek on New Year’s Eve at the Fleet Center in its hometown of Boston. After a break, the group will wing its way to Japan for a series of dates in March.

“Nine Lives” isn’t the only release the band is promoting. “Walk This Way: The Autobiography Of Aerosmith,” which tells the band’s story with Stephen Davis, was published in October by Avon Books. According to Perry, the book was more than three years in the making.

The act met with a couple of writers before deciding to collaborate with Davis, the author of the critically acclaimed Led Zeppelin tome “Hammer Of The Gods,” says Perry. “He was the one that struck a chord with us,” Perry says.

So far, fan reaction to the book has been positive, he says. “It’s more interesting to hear what the non-fans have to say,” he adds. “It’s kind of a universal story, a ‘rags to riches to rags to riches’ kind of thing.”

“Walk This Way” chronicles Aerosmith’s rise, drug-induced fall, and climb back to the top. The book also covers the turmoil that occurred during the making of “Nine Lives.”

“Just when you think you have it figured out, God lets you know that you don’t,” Perry says. “It’s like they say, 'If you want to make God laugh, tell him your plans.' On every record, we try to learn from the last one and not make the same mistakes, and inevitably something else comes along to throw a wrench in it. It wasn’t so much the actual making of the record that was hard, it was all the stuff that was going on around it.”

Perry says that parting with Ballard in favor of producer Kevin Shirley “was kind of traumatic” and that the management change and Kramer’s depression “took its toll.” Yet somehow, Aerosmith overcame that adversity.

“Aerosmith front man Steve Perry calls the band’s current tour, which began in May, “its best in years.” The group wraps up its U.S. dates in Boston on New Year’s Eve and heads for Japan in March. The band’s Columbia album “Nine Lives” debuted at the top of The Billboard 200 in March.

In spite of that fact, Perry says he is still fond of 1979’s “A Night In The Ruts,” the final album he recorded with the band before he rejoined in 1985. “We played with a lot of fire on that record,” he says. “It reminds me a lot of ‘Nine Lives’!”

As for the future, Perry anticipates the tour will go on for approximately another year. After its completion, the band will take some time off before beginning work on a new album, likely to be released in 2000.

CRAIG ROBBEN

A Spicy ’97 Closes With ‘Spiceworld,’ Movie, TV Special

THEIR UPBEAT, POSITIVE “girl power” message and individual style have made Spice Girls an international sensation in 1997, attracting fans ranging from Japanese teenagers to Prince Harry.

Under the personas Posh Spice (Victoria Adams), Ginger Spice (Gerri Halliwell), Scary Spice (Melanie Brown), Sporty Spice (Melanie Chisholm), and Baby Spice (Emma Bunton), Spice Girls have sprinted into the music world this year with two albums, a soon-to-be-released feature film, and a television special.

“Spiceworld” is the follow-up to “Spice,” which reached No. 1 on The Billboard 200 and has sold 4.5 million copies in the U.S. since its stateside release in February, according to SoundScan.

The group’s label, Virgin Records, says worldwide sales of “Spice” have topped 15 million.

“Spiceworld” was released worldwide Nov. 4 and debuted at No. 8 on The Billboard 200.

In the group’s native U.K., the album shipped 1.4 million units, the largest in that country’s history.

“Spiceworld” was recorded fast,” says co-president of Virgin Records America Ray Cooper, “but it reflects the nature of the first album with the same quality.

As with “Spice,” the new album features lively, positive songs, each co-written by the group.

“Spice” producers Richard Stannard and Matt Rowe were on board again and produced five tracks on “Spiceworld,” as did Absolute, another “Spice” collaborator.

On the heels of the new album, “Spiceworld” the movie will be released by PolyGram Films Dec. 20 in the U.K. and Jan. 23 in North America through Sony Pictures Entertainment.

In the wake of the classic Beatles movie “A Hard Day’s Night,” “Spiceworld” will focus on a week in the life of Spice Girls.

“Columbia thinks that ‘Spiceworld’ will make the girls movie stars,” says Cooper, “but of course no one really knows what effect it will have.”

Prior to the movie’s premiere, UPN will broadcast a one-hour Spice Girls special titled “Spice Girls: Too Much Is Never Enough.”

The special is scheduled to air Tuesdays (2) and feature interviews with the group, behind-the-scenes footage of recording sessions, a sneak peek of the movie, and the debut of the group’s music video “Too Much” from the new album.

Along with the film and television activities, Spice Girls have a world tour planned for 1998.

The group will start in Europe after promoting the movie, hit the U.S. by summer, and finish up in the Far East in the fall.

The tour will cap months of activity from Spice Girls. Since hitting U.S. airwaves and retail shelves in January with the single “Wannabe,” the group has helped revive the pop scene with its infectious, street-smart sounds.

Six months before hitting U.S. soil, the group had already established itself as a worldwide music force, with “Wannabe” landing in the No. 1 position on 11 singles charts around the world (Billboard, Nov. 2, 1996).

Once the single reached U.S. shores, it spent four weeks at No. 1 and the Hot 100 and went on to sell 1.8 million copies, according to SoundScan.

Follow-up releases “Say You’ll Be There” and “2 Become 1” peaked at No. 3 and No. 4, respectively.

Sales of “Say You’ll Be There” have reached 873,000 copies, and “2 Become 1” has topped 559,000 units, according to SoundScan.

The group’s latest single, “Spice Up Your Life,” from “Spiceworld,” is currently on the Hot 100.

“Delaying the U.S. release of the ‘Spice’ single and album was absolutely the right thing to do,” says Cooper. “We needed a world story to tell...”

Cooper says establishing the group as an international act was a top priority for the label and the quartet. Virgin signed Spice Girls in fall 1996 after a bidding war with several major labels.

“They came into our office with a crusty old cassette, but their exuberant personalities and the strength of their songs sold us,” says Cooper, who at the time was deputy managing director of Virgin in London.

He adds that in 1996 the U.K. was dominated by “boy bands” and that Spice Girls’ “girl power” theme was a new statement in pop music. Virgin also had a gap in its pop act roster, and Spice Girls fit into it like a glove.

“Everyone loved the ‘girl power’ idea and wanted to get involved with them,” says Cooper.

EILEEN FITZPATRICK

BILLBOARD DECEMBER 6, 1997
Billboard's Top Country Albums chart March 1. She was the first country artist to win in the best new artist category at the Grammy Awards, and "Blue" took top new female vocalist and single and song of the year last spring at the Academy of Country Music Awards.

In October, Rimes won the Country Music Assn. When that album ['You Light Up My Life'] debuted at No. 1 on all three charts, it was one of the happiest days of my life," says Rimes. "Also, winning my Grammy award was unbelievable. I thought they called out the wrong name. It was the most shocking night of my life."

So how did getting her driver's license compare? "It was a big deal to me, because I can finally drive," says Rimes, "but if I had to choose, I'd take the Grammy."

Born in Jackson, Miss., Rimes began singing at age 2 and at 5 won her first talent competition. When she was 6, her family relocated to Texas, where the little girl with the big voice became a fixture on the Texas entertainment circuit, performing at rodeos, Dallas Cowboy football games, and on "Johnnie High's Country Music Revue."

At 8, Rimes was a two-week champion on the "Star Search" TV show. Impressed by the young vocalist's ability, veteran Texas radio personality Bill Mack sent Rimes "Blue," a song he had written 30 years earlier for Patsy Cline, who died before recording the song. Rimes cut the tune on an independent album that caught the attention of Nashville record labels. She signed with Curb Records.

Since then, her career has become an unstoppable juggernaut. "Blue" has sold 4.8 million copies in the U.S., according to SoundScan. Her independent album was rereleased as "Unchained Melody/The Early Years" and has sold more than 1.7 million copies.

Rimes is working on her next album, slated for first quarter 1998. "I've been really involved in this album with the arranging, and I've been writing songs with my hand," she says. "I wrote one called 'More Than Anyone Deserves,' and I have a song on there Bryan White wrote called 'When Am I Gonna Get Over You.' We have also cut three Diane Warren songs for this album."

"Today was the most awesome, amazing day," says Warren. "I got to see LeAnn sing two of my songs, and she blew me away, as she always does."

This fall Rimes has also been promoting her new book, "Holiday In Your Heart," a fictional Christmas story she co-wrote with Tom Carter that on Dec. 14 will become a television movie on ABC. Rimes says she's been offered a three-film deal by Warner Bros. and is considering the offer.

DEBORAH EVANS PRICE

---

**With New Set, Hit Show, Cassidy Is Still Turning Heads**

**DECADES AFTER finding fame on "The Partridge Family" ban, '70s teen dream David Cassidy is still turning heads in Las Vegas and well and living in Las Vegas, where he will be one of the featured performers at the eighth annual Billboard Music Awards.**

Performing in Vegas is new to Cassidy. He has returned to his roots on the stage with the lead role in "EFX" at the MGM Grand Hotel in Las Vegas for the past year. As one of the most popular shows on the famous strip, it is what Cassidy describes as a "high-tech effects show and a huge Broadway musical."

"We do two shows a night, and it has taken on a life of its own," says Cassidy, "and it's a unique experience." Cassidy, with his voice and his looks, is a perfect fit for the role of the story's hero. The show is a hit, and Cassidy is happy to be part of it.

In spite of the heavy workload, Cassidy counts his blessings that he has. He has found himself walking down the destructive path that many other child stars, such as Todd Bridges from "Diff'rent Strokes," Brady Kid Mike Lookinland, or Cassidy's TV brother Danny Bonasera, stumbled onto.

"The 10 years after the 'Partridge Family' were the most difficult. When you are a hit so young, people want to keep you tied to that moment, and you have to work hard not to get pigeonholed," says Cass."
Elektra’s Third Eye Blind
Fully Charms Audiences

After spending almost four years as a regular in San Francisco’s uninviting Third Eye Blind, Elektra

Third Eye Blind continued its whirlwind tour schedule with a host of holiday radio concerts, then more headlining dates in 1998.

The first time I heard ‘Semi-Charmed Life’ on the radio. I was driving the Bay Bridge, and I looked over to see the woman next to me listening to it and dancing in her car. That’s kick-ass.

The fans were also thirsty for live shows. The band spent months playing the clubs of North America and Europe.

“I had been really cool to see people connect to the songs and come out to the shows and sing along. It proves we are all in this together. The real story of Third Eye Blind is our link to the fans.”

The act also spent the last few months supporting U2, the Rolling Stones, and Oasis. “All camps are as congenial and accommodating as possible, and the catering is amazing,” he says.

The band will continue its tour schedule with a host of holiday radio performances, like Acoustic Christmas, sponsored by modern rock KROQ Los Angeles and morning show host, Todd the Foxy. “I am on a tour of the Hiltons of the U.S. and—when I’m lucky—the Four Seasons,” Jenkins jokes. “Touring and reaching people through live music is what we are all about, so I can’t complain. Recording is a fun, intuitive process, but performing is more communal and is about making the connection.”

The band will announce a new single and put together some more videos. “We want to get more involved with the filming of our music videos,” says Jenkins.

“The folks at Elektra have given us a really long rope, and we’ve been able to get creative with that freedom, but video is the next area to explore.”

With such a crowded schedule, one wonders if the boys ever miss their home by the sea. “We are always pushing forward on the next thing we are working. We don’t have time to relax and go out,” he says. “But San Francisco is the best city in the world, and I miss the martini, the burritos in the Mission, the smell of jasmine and saltwater that comes in the afternoon. But such is life.”

‘Semi-Charmed,’ that is.

Third Eye Blind


Jamilroqui Takes U.S. With ‘Traveling’
Work/Epic Set Proves To Be Breakthrough For U.K. Act

As smooth and effortless as front man Jason Kay’s dance steps, British group Jamiroquai has funk- rooted groove and a collective conscious this year with “Traveling Without Moving,” a showcase of the band’s hard-to-categorize R&B/hip-hop/jazz connection.

Took “Traveling” to help the band arrive here (Billboard, Dec. 21, 1996).

“I wasn’t a contrived or purely mathematical effort,” says Kay. “I wasn’t trying to analyze what people listen to in the States, but we definitely had ideas. ‘Everyday’ was slower and more urban release distribution but we normally play. Something a bit groovier and smoother, and there was a softer sound to the album as well, more to get with chorus-wise and stuff like that.

“We’re absolutely thrilled that American audiences have taken to it, and not just them, but other people,” he adds. “It’s been similar to what happened in Europe and Japan. People see us as performing live, and it has an edge.”

Indeed, Kay’s electrifying presence has translated well for the band, who will perform Dec. 8 at the Billboard Music Awards.

Jamiroquai’s Work/Epic album peaked at No. 24 on The Billboard 200, where it has resided for the past 45 weeks.

Meanwhile, its latest single, “Alright”—which Kay expects the group to perform on the Billboard Awards show—reached No. 7 on the Hot Dance Music/Club Play chart.

Characteristic of the act’s broad palette, its hit single, “Virtual Insanity” made a showing on the Hot Dance Music/Club Play, Modern Rock Tracks, Adult Top 40, and Top 40 Mainstream charts.

Still, it was the success of the song in the less-genre-confined medium of music video that launched the band into stardom.

The clip, which featured Kay boogying across a seemingly moving floor, garnered the act four trophies at the

MTV Video Music Awards, including best video of the year and best special effects, as well as the Music Video Production Assn.’s accolades for best video of the year.

At the Billboard Music Video Awards, the clip won the Maximum Vision accolade for assistant director honors for Jonathan Glenn. It was also named best video in the alternative/modern rock field.

In addition, the act took home the best album of the year honors at this year’s Music of Black Origin Awards ceremony.

Kay, while appreciative of the accolades heaped upon the act during this remarkable year, says that Jamiroquai’s current standing was hard-won.

“The band deserved it,” says Kay. “There’s nothing worse than getting something you don’t deserve, but we’ve worked really hard for the last five, six, seven years, and it’s nice to see that people are into it and responding.”


Says Kay of the shared bill, "The audience got two different [musical] sides. We’re very happy and very privileged.

DOUG REECE

WITH NEW SET, HIT SHOW, CASSIDY IS STILL TURNING HEADS
(Continued from preceding page)

Cassidy has high expectations for both records. The artist has sold more than 25 million albums, according to her spokesperson.

He has placed five solo tracks and nine “Partridge” songs on the Hot 100, including his 1990 comeback, “Lyin’ To Myself,” which peaked at No. 9.

The self-titled album on Enigma Records that contained the track reached No. 186 on The Billboard 200 the same year. It followed his two 1970 albums that also scaled the upper half of The Billboard 200. "Cerush" charted for 23 weeks, hitting a high at No. 15, while "Rock Me Baby" had a 17-week run, topping off at No. 41.

"I feel so blessed to be accepted as a writer, actor, singer, producer, and more," Cassidy says. "My fans have been incredibly supportive. I look forward to getting back into recording and performing live. I just hope my fans will come out for the occasion."

Cassidy hasn’t shied away from Hollywood, either. In 1993, he wrote the theme to "The John Larroquette Show," which won a Television Music Archives Award for best TV theme. He holds executive-producer duties on one of Fox’s planned shows, which has been replaced, "Ask Harriet," a half-hour comedy about a songwriter who pulls a Tootsie to nab a position as the female advice columnist.

"It’s a high-concept show conceived like something that would fit in on Thursday night on NBC. It will definitely have a strong appeal for the 18-40 demographic," he says.

CARRIE BELL
Early-Music Pioneer Looks Back
Erichson Revolutionized Period Performance On Disc

By Bradley Bambarger

To say that producing records has been a religious experience for Wolf Erichson wouldn’t be too far from the truth. Most of the 800 or so albums he’s supervised over the past four decades have been made in churches, often in the dead of night. Alongside some of the world’s greatest musicians, Erichson has divined the gospel of Bach and Beethoven, Handel and Haydn, like no other record maker.

Since the late ’60s, Erichson has directed Sony Classical’s outstanding early-music imprint, Vivarte. Before this association, he produced an award-winning series of Deutsche Grammophon albums for the Orpheus Chamber Orchestra and Emerson String Quartet. In the ’70s, Erichson ran his own peerless early-music label, SEON, and he co-founded Teldec’s pioneering Das Alte Werk series in the ’60s, conceiving the label’s complete Bach cantata series.

This is the German-born Erichson’s 70th birthday year, a time when he’s also expanding his horizons — taking stock and winding down his commitments in the face of a classical record industry he barely recognizes from the one he entered as a young man. But Erichson has an enormous amount to be proud of and the industry to thank for it. That’s not the least of which is his hand in the cultivation of period performance (the playing of early music with the instruments and technique of the time) and its vibrant preservation in discs. As Young Turks, he and his associates helped revolutionize the recording of music from the Baroque and before, imbuing these works with a spirit long reserved for Romantic-era masterpieces.

The heart of Erichson’s long-time artist associations reads like a who’s who of period performers: keyboardist/conductor Gustav Leonhardt, cellist Allan Rylema and his chamber group L’Archibudelli, violinist Sigiswald Kuijken and his virtuoso brothers, (Ensemble Proposto) conductor From Bulbe, violinist Jeanne Lamon and her Tafelmusik orchestra, pianoforte are Paul Jos Van Immerseel, chorale expert Paul van Nevel and his Huelgas Ensemble, harpsichordist Bob van Asperen, and conductor Bruno Weil, among others. Many of these musicians are Dutch or Belgian, reflecting the Lowlands axis of the ’70s early-music movement.

One of the great albums Erichson made in an old European church is Leonhardt’s two-disc “Great Bach Organ Works,” recorded in Amsterdam’s famous concert hall in 1972-73 and recently reissued as part of Sony’s gradual revival of the classic SEON catalog. It’s a transcendent performance that was captured in cutting-edge analog, now remastered with Sony’s Super Bit Mapping process to glorious effect. The amazing sonic bloom of this vintage recording—sounding better than many organ records produced today—is testimony to the art of production and recording Erichson perfected early on.

“Recording in churches, at night so there was no noise from the street outside, allowed us to go into the depths of the music,” Erichson says. “Truly, the music is in the air in these old churches. The acoustics, the atmosphere is everything. The musician is the instrument with all the wood — far better sounding as a recording studio and much less expensive. And in the dark!”

(Continued on next page)

Denmark’s Soulshock & Karlin Trade In Techno Success To Travel R&B Road

By Shawnee Smith

NEW YORK—“It was like starting over,” says Soulshock of his and partner Karlin’s producing experience in the U.S. “We had a production company over in Europe, and we couldn’t even get a meeting with the producer guy [in the U.S.].”

Favorable players in their native Denmark’s techno scene, Soulshock was co-founder of Power Records and Karlin was a prominent musician producer. However, their hearts were not in techno but in R&B and hip-hop.

“We really wanted to do R&B,” says Soulshock, “but Europe was really into techno, and we were getting pushed to do that genre of music, and we didn’t want to, so we said, ‘Let’s go to the States and do the music we really want to.’ So we went up the company and moved over here.”

When they arrived stateside, they began shopping tracks in 1992, the two struck gold with a remix of CeCe Peniston’s “I’m In The Mood” off her A&M Records debut album, “Finals.”

“It was a pretty good start for us,” says Soulshock, “because CeCe is a cross between the dance music in Europe and R&B.”

Since then, the two have honed their craft to a more classic R&B/pop sound and have produced or remixed tracks for Toni Braxton (“I Love Someone Else”), Sting (“If You Love Somebody”/“Remember Me”), on A&M Records. They also produced “Me Against The World” and “Old School” on the deceased artist’s previous set. (Other hip-hop credits include production for Queen Latifah, MC Lyte, Audio 2, Cookie Crew, Tone Loc & MC Lyte’s So So Pantha.)

If R&B was a natural evolution for the duo, hip-hop was a return to roots — at least for Soulshock, who got his professional musical start in Copenhagen as the European tour DJ for Queen Latifah, the Jungle Brothers, True Mathematics, and Chill Rob G at the age of 17.

“I was onstage for five hours, and I did it for free,” says Soulshock excitedly. “I was so happy just to get what I was dying to do. I got to open the show with a mix show. I was part of it for real instead of up in my bedroom dreaming about it.”

His ties with Latifah’s Flavor Unit led to a remix of the rapper’s “Wraath Of My Madmen” that was included as a bonus track on her 1989 album, “All Hai The Queen.” He also did a few underground remixes for New York’s DJ Red Alert that aired on Red’s hip-hop mix show on WKKS New York.

Even if one were to put Soulshock’s tour DJ experience aside, his teenage musical experience was still against the grain of an average young man in Denmark.

“In school, everybody was checking out the new Toto or Dire Straits album, and I hated it. I just didn’t feel it,” he says. “A friend of mine introduced me to old R&B music like James Brown, and I really got into it, but it was hard to get. Then I heard Wheels Of Steel by Grandmaster Flash, and I went nuts! I bought two turntables and a mixer the next day, and I was terror for my parents the next couple of years. I was into rap and R&B, that’s it.”

Karlin, on the other hand, played keyboards professionally in Copenhagen and liked Dire Straits.

“I grew up on a lot of different types of music,” says Karlin, who is a self-taught monster. “I also was into playing jazz fusion, a lot of Bob James. [Soulshock and I] have different backgrounds, but we came together.”

(Continued on next page)

Audio Track

Relapse Records’ Brutal Truth mixed its forthcoming project at the Magic Shop with producer-engineer Billy Anderson and assistant Juan Garcia. Also at the Magic Shop, Capitol Records’ act Paul LoVe’s Criminals tracked the song “Big Nite Out” for the Capitol soundtrack to “Scream 2,” with Tim Latham engineering and Dean-assisting. At Bear Tracks in suburban Suffern, N.Y., Spryo Gya mixed a GRP Records project with producer Jay Beckenstein, engineer Doug Oberkircher, and assistant Iain Fraser; Richard Stoltzman tracked a BMG Classics date with producer Jere-my Wall, engineer Larry Swist, and assistant Rick Pohronezny; and Tom Chapin recorded a Sony Wonder project with producer Ed Mitchell, engineer Joe DiGiorgio, and assistant Pohronezny.

Los Angeles

Producer Mike Clink was at Rumba Recorders tracking a project by Bad Boy Entertainment act Fuzz Bubble; Ed Thacker engineered with Dave Dominguez assisting. At Fox Sound in Hollywood, Bill Grisolia tracked with Michael Landau and Lowen & Navarro for Roundtable Records’ Barry Faisman and Ray Yuki produced, which were produced by Paddy Mclaughlin (Atlantic), and Richard Elliott (Blue Note), plus the soundtracks to “Gatucita” and “Scream 2.”

Other Locations

Sweetpeah Recording Studios in Argyle, N.Y., celebrated its 10th anniversary on Halloween with projects by the Celtic/Anglo act The Big Gers-niums, Albany, N.Y., band Sigmata (with producer/engineer Tom Case), and Vermont’s Irishian Blue (with engineer Greg LeBalbo). Also at Sweetpeah, producer Steve J and engineer Marc Fuller were in studio A working on tracks for Sean “Puffy” Combs and his Bad Boy Entertainment label.
with this music, where it's been played for hundreds of years, it's intense and very inspiring for the performers.

"But the secret of the SEON albums sounding so good after all these years was the tape we used—a very thick Scotch recording tape that I had imported, very expensively. The analog tape soaked up all the sound and has preserved it very well. We always invested in the best equipment and materials, and as the digital remastering of these records shows, this investment paid off for many years."

Among the other vital SEON recordings now out are Kuijken on Baroque violin and Leonhardt on pianoforte in a wonderfully fresh reading of three Mozart sonatas, harpsichordist Robert Kohlen leading a sensual take on Cooperer’s “L’Abbesse A La Memoire De Lolly, and the late lutenist Michael Schaeffer performing hypnotic, rarely heard suites from the French Baroque. Thirty or so SEON titles are available, with more on the way. At budget prices, these albums are among the greatest values in classical music, as well as object lessons in record production.

If the SEON collection is a gallery of sound, great themes and concepts, then Vivarte is a grand museum comprising works from medieval plainsong to late Classical chamber music with inspired performances, luminous sound, and packaging that reflects the quality of the music within. Some of the highlights of this rich collection include the series of historical organ albums with Leonhardt (period repertoire matched with vintage organs throughout Europe) and a recently completed multi-disc survey of Schubert masses with Weil and the Vienna Boys Choir.

Other Vivarte marvels include amber-toned takes on Beethoven’s piano concertos with Innemeier, Tafelmusik, and Weil; moving albums of Flemish polyphony, from unning works by Brumel and Machaut to Renaissance masterpieces like Lassus’ ‘Lagrima Di San Pietro,’ with Nevel and the Huelga Ensemble; Telefunkens’ great Braach Breuer Quartet and Vivaldi’s concerti; spirited doss of Haydn’s final string quartets and piano trios with L’Archibindelli and pianist Robert Levin; and Bylma’s definitive traversals of Brahms’ cello sonatas and Bach’s solo suites.

Bylma has worked with Erichson since 1962, when he recorded an Edition Prize-winning disc of Handel’s recordings made with Bruygen and Leonhardt. ‘I took a liking to Wolf immediately, and we shared a deep love of music,’ Bylma says.

‘Above all, Wolf is a man of Old World refinement, a real European gentleman. He has all that a record producer needs: good taste, good ears, and good humor. When you’re hard at work making records, with late hours, you need patience. And in the early days, we might make 20 records in a row without a cross word.’

As a youth, Erichson served an apprenticeship as an organ builder before studying musicology and singing at the University of Hamburg, giv- ing him insight into both the performance and mechanics of music. He gained an edge in engineering via his close relationships with studio pros from the Stuttgart, Germany, firm of Tritonus. Behind the board with such engineers as Stephan Schellmann, Andreas Neuhuusen, and Markus Heiland, he has worked to overcome the sonic vagaries of gut strings, 18-century horns, and the human voice to produce lifelike balances of sound and light—a quality he seeks lacking in many current classical recordings.

‘I don’t understand the sound aesthetic of 1997,’ Erichson says. ‘With the equipment we have today, every- thing should be beautiful. But the pictures aren’t black and white. It’s not natural. And Surround Sound—that’s the end of the world. The human ear wasn’t designed for it.’

Even though no one is more responsible for the way we actually hear pre-19th century music than Erichson, ar- chive sounds haven’t been his sole era of endeavor. His Vivarte productions have delved into Brahms and Bruecker with aplomb, and his work with Orpheus and the Emirates included a fair share of modern music. He even won a Grammy Award for his rec- ording of the Emirates’ complete Bartók quartets. ‘It’s more than ironic that I would win a Grammy for Bartók,’ Erichson says. ‘It’s funny.’

Along with many classical labels, Sony Classical is certificating its re- cording program—Vivarte included. The imprint has a devoted worldwide following, but albums of Praetorius masses and even Mozart serenades aren’t about to rival ’Appalachia Waltz’ in sales. Still, Sony Classical president Peter Gelb says the label is committed to Vivarte and is honored by its associ- ation with Erichson. ‘Wolf is an innova- tor, one of the greatest figures in classical recording,’ he says. ‘We hope when he retires that he’ll stay on as a consultant for us.’

Erichson appreciates Sony’s care with the SEON reissues, although he imparts a certain salliness at the dele- tions and cutbacks that threaten the rest of his carefully cultivated catalog. ‘Once, the whole world seemed to be waiting for these records, the Bach cantatas, the SEON albums,’ he says. ‘Now it’s like a desert in the desert.’

‘The great paintings and architec- ture of Europe are preserved in muse- ums, but music is an “interior” legacy,’ Erichson adds. ‘Almost all of this early music was lost for so long. Only now are we able to bring it back to life and make it available to the public. Artists and record companies should make this a priority, to nurture this legacy and market it and make people aware of its worth. It’s an obligation we all have to each other.’
Homegrown Heroes

Germany, Switzerland And Austria See Lower Sales In General, But What Sells Is Increasingly Domestic

BY WOLFGANG SPAHR

With annual revenues of more than 6 billion marks ($3.4 billion), Germany is the world's third-largest music market and the anchor of the regional market of Germany, Switzerland and Austria. Yet, over the last few months, growing worries have clouded the outlook for the market.

High unemployment of nearly 12%, political inaction ahead of the parliamentary elections next autumn and the resulting economic uncertainty among consumers, all have contributed to a drastic slump in sales in the German record market.

This past summer, some record companies recorded a 50% drop in sales of top-sellers, with earnings in some cases down by nearly 70%. The only consolation for the German industry is the rising proportion of domestic productions, with their higher margins, on the charts.

After 20 years, the share of domestic repertoire on the German singles chart has broken a new record again, now accounting for 55.7%. As numerous German productions sell well internationally, German companies can boost their income with foreign royalty payments.

EXECUTIVE DECISIONS

Industry executives are very muted in their assessment of 1997.

Heinz Canibol, GSA president of Universal Music, projects only slight growth of 1% in the German market in the foreseeable future. Unfortunately, he says, record companies have very little influence on the overall economy. Canibol questions whether German record companies can influence consumer behavior through new products and distribution channels, and whether they will be able to tap new trends to enhance the interest in music-buying.

"Nothing is more threatening to our industry in the long term than mediocrity and boredom," he says.

German companies must take drastic measures to cushion themselves against the slump in the market, says Michael Haentjes, CEO of edel. "We have always worked with cost efficiency," he says. "Accordingly, it is not possible to respond to the weak market merely by cutting costs." He goes on to say that edel is attempting to further extend its market share, as it did in 1997.

Wolf-D. Gramatke, president of PolyGram Germany, also expects muted growth results for 1997 overall. "What we need in the future are new artists who are capable of making it into the national and international charts and who have sufficient staying power in the long term," he says. "One of the greatest challenges for future growth is to conquer part of that 50% who are non-buyers in Germany," says Gramatke.

A study co-sponsored by PolyGram shows that more repertoire is needed to lure non-active music consumers, largely those over 35, back into the record shops. PolyGram has taken the first successful step in that direction with million-selling releases in Germany by Italy's Andrea Bocelli and Holland's André Rieu.

Germany's double-digit growth rates of recent years will become increasingly difficult to repeat, says Gramatke. "We will probably be faced temporarily with flat markets, as the economic situation in Germany—high unemployment, high tax burdens and political inactivity ahead of the parliamentary elections next autumn—causes great uncertainty for consumers."

Like other companies, PolyGram has taken action to ride out the flat market. "As always, we attempt to create new structures in good time, so as to be able to respond flexibly to any changes and to extend our market leadership," says Gramatke.

According to Gerd Gebhardt, president of Warner Music Central Europe, retail sales have been declining over the past five years. And in tough times, music becomes a luxury item, he says. In addition, in recent years, other products, such as computer games, have competed for the leisure-time spending of music buyers.

"It is almost impossible to predict what the situation will be at the end of 1998," says Gebhardt. "Only after the next parliamentary elections have been held in October or November 1998 will we know whether the newly elected government will be willing to act quickly to combat unemployment, lower the high tax burdens on companies and address other key economic problems to give consumers some sign of hope."

Thomas M. Stein, president of BMG GSA, points to the favorable trends in the German market for his company. With revenues of 861 million marks ($480 million), BMG Entertainment International Germany/Switzerland/Austria (GSA) posted record growth of 11% in fiscal 1996-97," reports Stein. "The BMG companies in Germany, Austria and Switzerland primarily owe this strong showing to their market leadership in the domestic product segment, which they have further extended over the past 12 months."

In Stein's opinion, the industry's major challenge is to open up new distribution channels to tap the 50% of the German population who do not regularly buy records. This would include expanding activities, throughout Europe, with non-traditional music retailers.

To supplement its traditionally close ties with music retailers, BMG has established BMG Special Marketing Europe and has assembled a group of marketing experts who will be responsible for developing specific concepts and merchandising plans aimed at non-traditional outlets.

Jochen Leuschner, GSA senior VP at Sony Music, agrees that 1997 has been a tough year for his company, as well as the rest of the German industry, but he remains optimistic about year-end results.

"I am convinced that we will close the year with a net increase," he says. "In view of our product schedule, I think

Continued on page 58
Getting Priorities Straight
The Region's Major And Indie Labels Focus On Artists That Could Be The Next Big Thing At Home And Abroad

BY WOLFGANG SPAHR AND ELLIE WEINERT

The acts given priority attention during the third and fourth quarters of 1997 will determine whether Germany will shake off a year-long sales downturn. Accordingly, the record companies are going to great lengths to launch their top products in the German market—while keeping an eye on sales in Austria and Switzerland. At the same time, some of the Austrian and Swiss companies are confident they will achieve Europe-wide success with their own releases.

Here are some of the current priority releases in the GSA region:

- BMG Entertainment International GSA, based in Munich, is betting on the Swiss rock band GOTTTHARD, whose last three albums consecutively hit No. 1 and achieved platinum sales (50,000 units) in Switzerland. Meanwhile, the band has made a name for itself as a top 50 album seller in Germany, as well as a guaranteed chart act in Japan. The new album is titled "D Frosted." Since the prior three albums were released all over Europe and in Asia Pacific markets, BMG expects further international action on this release.

- Eckard Guendel, CEO of BMG Hamburg, is confident about high chart positions for ANNKA, a singer previously known for her involvement with the hit group Rednex. Guendel expects Annka's album "Me & Myself" to be a Europe-wide hit.

- Sony's Dance Pool label expects SPACE FROG to make a splash with its album "Welcome All Species," which was released in early October. The Frankfurt-based foursome is a dance act that performs live. Dance Pool manager Markus Wenkel says, "The advance single, 'X-Ray (Follow Me), is already setting a trend, while the follow-up single, 'I Feel Ur Pain,' is even more intense. We expect that the debut album and Space Frog's 'Frontman, the Grim Reaper, will excite all dance-crazy kids.' Dance Pool is looking at a worldwide release with a special eye on the Benelux and France.

- EastWest Records is backing two new groups from Berlin. MADONNA HIP HOP MASSAKER, on its new album, "Radical Romance," showcases a provocative and glamorous pop style, while THE BOYZ have stepped into the abode created in the teen-group genre by the breakup of Take That. EastWest managing director Hubert Wandjko believes both acts have strong potential beyond the GSA market.

- AARON CARTER, the younger brother of Backstreet Boy Nick Carter, has landed a top 10 hit with his debut single, "Cruel On You," on edel, which has released his debut album. Michael Haentjes, managing director of edel, says that the company will be concentrating its marketing and promotion activities on Carter. "We assume this album will make it into the top 10," says Haentjes.

- In May of this year, the British band CHUMBAWAMBA signed to EMI Electrola for Europe. By July, its single "Tubthumping" was a hit in Britain and other European territories, setting up the release of the album "Tubthumper." After forming their own label in the early '80s, the group members released their first single, "Revolution," in September 1985. Their first album was called "Pictures Of Starving Children Sell Records" and was followed up in 1987 by their second album, "Never Mind..."

Continued on page 60
Guess who will be NO. 1 IN GERMANY this Christmas?

[The EMI Electrola X-Masterpieces]

Internet: http://emimusic.de
We would like to thank all artists performing during the last year:

Genesis

Tony Banks, Phil Collins, Mike Rutherford, Daryl Stuemer, Chester Thompson

Open Air '92

Some Serious Events

1997

DANCE INTO EUROPE

1994

Both Sides Tour

1990

The Serious Tour

1985

No Jacket Required Tour
Germany's concert promoters say that international artists should focus on long-term career development rather than short-term profits when planning tours in the world's third-largest music market.

"The cardinal error made by foreign partners—as well as in the music industry at a whole—is to think in the short term only," says Marek Lieberberg, who is one of the leading European impresarios.

In view of the complexity of the German market, says Lieberberg, it is very important for international acts to establish a presence in the country and to plan their tours well in advance.

Lieberberg's views come at a time when weak record sales continue to spell trouble in the concert business. Even so, he expects to break even in 1997 after a more successful 1996, a reality he accepts in the cyclical concert business.

TAX TROUBLES
Yet the concert business in Germany also has been hurt by the introduction in 1996 of a new tax structure that effectively doubles the tax burden on international acts to 32% of revenue.

The business also has grabbed unwelcome headlines in the past year with the arrest of Marcel Avram, co-owner of Major Concerts and Raut, a tax-evasion charges—an action by government officials that has been widely criticized by Avram's fellow promoters and German music-industry leaders.

Thomas Stein, president of IMG GSA, told an audience at Popkomm this past summer that the government's action in detaining Avram reflected a wider attitude of intra-industry addressing tax issues. "Instead of seeking compromise, an example was set," said Stein. "Instead of loosening the state letters on creative people, one of the most creative and economically productive individuals in the country was put in chains, in the fullest sense of the word, when he was on his hospital bed. I do not seek to defend tax evasion—if this is what happened—but this example is not a way to solve German tax problems.

MORE FOR YOUR MONEY
Tours by domestic artists have taken a greater share of the concert market in Germany recently because of the excess fees demanded by international artists, say Werner Kuhs and Johannes Wessels, the managing directors of the Sunrise Music Company in Hamburg. The higher fees are due to the tax artists must pay in advance—although a large part of this can be absorbed if concerts are planned properly, the Sunrise promoters say. National artists are now easy enough to public as foreign artists, in terms of quality. Since their ticket prices are lower, there is a tendency for national artists to be favored, they say.

"The consumer no longer buys everything," says promoter Peter Rieger of Cologne, who notes there has been a slump in audience numbers. At the "Giants of Rock" concert in July, featuring Meat Loaf and the Scorpions, he only achieved 50% of the audience required to break even; U2's concert audiences were half what they projected, in part because of high ticket prices, he says.

Rieger has noted an increase in fees, costs and taxes, which, of course, is also reflected in ticket prices. "As a service company, we try to keep ticket prices reasonably inexpensive with the assistance of sponsors," explains Rieger.

"In the past, we used the profit earned on major acts to invest in new artists and systematically build them up," says Rieger. As the profit on such major acts is shrinking more and more, it is becoming increasingly difficult to invest in new groups, he says.

Lieberberg believes that German audiences have become obsessed with fleeting pleasures. Only the latest, most spectacular and popular will do. Second-best is just not good enough, he says.

"This atmosphere is not conducive to developing and building up artists and careers step by step," he laments.

GERMAN GUIDANCE
Managers and agents should pay more attention to the advice given by German promoters, claim Sunrise managing directors Kuhs and Wessels. During preparations for a world tour, which generally coincides with the release of a new album, negotiations for concerts in Germany are frequently commenced too late.

"Says Kuhs, "The market has become much quicker. Tickets should go on sale reasonably soon after the release of the new product. Radio stations only airing current releases will not go back to playing old records months later. Waiting before selling concert tickets means starting from scratch, as far as advertising the artist is concerned, and this always involves considerable added cost."

Hamburg concert promoter Karsten Jahneke also believes that the rush to book the tours in Germany are confirmed by managers and booking agencies much too late. While a tour may be planned six months in advance, they are often not confirmed until 60 days or so before the first show, says Jahneke. "Another major mistake is to judge the amount of work being done by the record company in Germany from the importance of the act in its home market," he says. "Managers fail to recognize the situation facing record companies with a flood of new releases."

SUCCESS STORIES
Jahneke has had recent success with tours by Italian artists Angelo Branduardi and Lucio Dalla, America's Randy Crawford and the latest German shooting star, Blimchen, who drew total tour audiences of 35,000. Jahneke's 1998 schedule includes bookings by Italy's Paolo Conte and American jazz musician Pat Metheny, among others.

With his open-air projects, meanwhile, Lieberberg has created cult events-defying all fashion and trends. "Rock Am Ring" and "Rock Im Park" are far and away the most successful festivals in Germany. These two open-air events, which look back on a tradition of 12 years and are based on almost 30 years of experience in this field, broke records in 1998 with 120,000 visitors each.

The new, more alternative "Blindman's Ball" festival, which now takes place annually at the end of the season, immediately attracted more than 45,000 fans, according to Lieberberg. "Of course, the failure of amateurish open-air events organized without attention to detail comes as no surprise," says Lieberberg. "Festivals require extraordinary expertise and a professional organization catering to the needs of the audience and the artists. Most attempts fail because these essentials are not observed."

In 1997, concerts by Sting, Bryan Adams, the Who and Kiss were extraordinarily successful, attracting a total of 750,000 fans. Celene Dion proved her strength as an open-air drawing-card with her incredible performance at Berlin's Waldbuehne.

Sunrise organized five open-air festivals under the motto "Go Bang!" featuring David Bowie and the Prodigy, which fell short of audience projections.

The Bizarre Festival attracted roughly 100,000 fans over three days this summer. Says Rieger, "Service was spelled with a capital S, with a supermarket, camping facilities, sufficient lavatories, enough stands selling food and drink, and leisure facilities, etc. A three-day open-air concert costs about as much as a holiday on the island of Mallorca, so you have to offer something special."

What makes Rieger optimistic about the rest of the year is the already sold-out Phil Collins tour with an audience of almost 250,000. In 1998, the promoter expects another good year, with concerts by Genesis, Luciano Pavarotti, the Three Tenors, the Bizarre Festival, Simple Minds and many other artists.
WE ARE PROUD TO PRESENT THE FOLLOWING ARTISTS TO ONE OF THE MOST INTERESTING MARKETS IN THE WORLD.

**heman van veen**

*nachbar*

100 shows between 24th of September '97 and 24th of May '98

(New Album: „nachbar“, Polydor)

**Michel Petrucciani & Friends**

02.12. Hamburg, Musikhalle
03.12. Köln, Philharmonie

**Michel Petrucciani All Star Trio 1998**

Anthony Jackson (B) - Steve Gadd (dm)
04.02. Mannheim, Musicaum
05.02. München, Philharmonie
07.02. Freiburg, Konzerthaus
08.02. Stuttgart, Hegelsaal
09.02. Dresden, Kulturpalast
10.02. Frankfurt a.M., Alte Oper
10.02. Bielefeld, Gelterhalle
14.02. Düsseldorf, Tonhalle
15.02. Berlin, Friedrichstadtpalast

New Album: „Bob Worlds“, edel contraire

**TIM FISCHER**

18 SHOWS BETWEEN 30TH OF OCTOBER AND 4TH OF DECEMBER.

(New Album: „AUS BLAUE LASE“, EMI)

**the Dubliners**

31 shows between 15th of October and 6th of December.

(New Album: „Alive Alive-O“, pinzorekki records)

**Blümchen**

19 shows between 28th of November & 22nd of December.

New Album: Verliebt Edel

**DRUM RHYTHM NIGHT**

ADAM F
HIDDEN AGENDA
KEMISTRY & STORM
DJ DIE

SUPERDISCOUNT

4 shows in November.

**Randy Crawford**

01.02.'98 STUTTGART, Hegelsaal
03.02.'98 FRANKFURT, Alte Oper
04.02.'98 MÜNCHEN, Philharmonie
06.02.'98 BERLIN, HÖK
07.02.'98 DÜSSELDORF, Tonhalle
09.02.'98 HAMBURG, Musikhalle

(New Album: „Every Kind Of Mood“, WEA)

**PAT METHENY GROUP**

15.04.'98 FRIEDRICHSHAFEN, Bhd. Fischbach
16.04.'98 HANNÖVER, Capitol
19.04.'98 HAMBURG, Musikhalle
22.04.'98 DÜSSELDORF, Philharmonie
27.04.'98 BERLIN, Tempodrom
28.04.'98 MÜNCHEN, Circus Krone
01.05.'98 KARLSRUHE, Stadthalle
02.05.'98 STUTTGART, Liederhalle
03.05.'98 FRANKURT, Alte Oper

(New Album: „Imaginary Day“, WEA)

Karsten Jahnke Konzertdirektion GmbH

Hallerstrasse 72, 20146 Hamburg, Germany

TEL.: +49 40 41 47 88-0, FAX: +49 40 44 35 97, HTTP://WWW.STADT.COM/KARSTEN-JAHNKE/
ECONOMIC WATCH
Currency: Schilling
Exchange rate: $1 = 12.11 S
GDP in U.S. dollars (1995): $200.3 billion
Inflation rate (1996): 1.9%
Unemployment rate (August 1997): 5.9%

SALES WATCH
Average wholesale album price: $12.80
Average retail album price: $20.64
Mechanical royalty rate: 9.306%
Sales tax on sound recordings: 20%
Unit sales (first six months 1997): 10.91 million
Change over same period previous year: 6%
Per capita album sales (1996): 2.6
Piracy level: 2% of units

MEDIA WATCH (key promotional outlets)
Rennbahn Express, biweekly magazine (100,000 circ.)
MTV (Austrian audience figures not available)
0 3, Vienna (2.5 million listeners)

RETAIL WATCH (key retail outlets)
Libro (250 stores)
Media Markt (12 stores)
Virgin (4 stores)

TRADE CONTACTS
IFPI national group: IFPI Austria
Mechanical-rights society: VBT
Performing-rights society: Austro-Mechana
Music-publishing associations: AKM

Top-Selling Albums: January–September 1997
1. My Promise (MCl/Arista)—No Mercy
2. Evita (Warner)—Soundtrack
3. Spice (Virgin)—Spice Girls
4. Backstreet Boys (Jive)—Backstreet Boys
5. Romanza (Sugar/Polydor)—Andrea Bocelli
6. Klappe Die 2te (RCA)—Tic Tac Toe
7. Blond (Arlola)—Rainhard Fendrich
8. Dove C’e Musica (DDD/BMG)—Eros Ramazzotti
9. Bocelli (Sugar/Polydor)—Andrea Bocelli
10. Secrets (LaFace/Arista)—Toni Braxton

Top-Selling Singles: January–September 1997
1. Time To Say Goodbye (EastWest)—Sarah Brightman & Andrea Bocelli
2. When I Die (MCl/Arista)—No Mercy
3. Un-Break My Heart (LaFace Arista)—Toni Braxton
4. Don’t Speak (Traumannterscope)—No Doubt
5. Blond (Arlola)—Rainhard Fendrich
6. Warum? (RCA)—Tic Tac Toe
7. I Believe I Can Fly (Jive)—R. Kelly
8. Verpiss Dich (RCA)—Tic Tac Toe
9. I’ll Be Missing You (Bad Boy/Arista)—Puff Daddy & Faith
   Evans featuring 112
10. Don’t Cry For Me Argentina (Warner)—Madonna

REPERTOIRE BREAKDOWN
Classical 8%
Domestic 10%
International 82%

Source: IFPI, Music & Media, Austria Top 30, Billboard research
OSMAR '97
A SPECIAL AWARD FROM
MAREK LIEBERBERG & OSSY HOPPE
FOR ALL THE ARTISTS WHO TOURED WITH US
THIS YEAR IN GERMANY AND AUSTRIA.

THANKS!
FROM ALL AT
MAREK LIEBERBERG
KONZERTAGENTUR

AEROSMITH	METALLICA
BRYAN ADAMS	MORPHINE
APOLLO 440	NADA SURF
DIE ÄRZTE	OASIS
ATARI TEENAGE RIOT	THE OFFSPRING
BECK	OUR LADY PEACE
BUNBURY	OTTO
SARAH BRIGHTMAN	MARK OWEN
TRACY BONHAM	PLACEBO
BUSH	CHRISS REA
CAROLINE'S SPINE	READYMADE
PAUL CARRACK	REKORD
NENEH CHERRY	REPUBLICA
CLAWFINGER	REEF
PAULA COLE	ROACHFORD
JOAQUIN CORTES	SABRINA SETLUR
CELINE DION	SHARON STONED
CRASH TEST DUMMIES	SILVERCHAIR
DEUS	SORAYA
DODGY	BRUCE SPRINGSTEEN
DIE FANTASTISCHEN VIER	DIE STERNE
FUGUEES	SUPERGRASS
HUMAN NATURE	STING
JON BON JOVI	SUPERTRAMP
KISS	TExAS
KULA SHAKER	3 COLOURS RED
JONNY LANG	TOOL
LIVE	THE TRAGICALLY HIP
MARILYN MANSON	THE WHO
AMANDA MARSHALL	THIRD EYE BLIND
MEGADETH	ZZ TOP

IN ALPHABETICAL ORDER

MAREK LIEBERBERG KONZERTAGENTUR GMBH - MÖRKESTRASSE 14, 60320 FRANKFURT/Main, GERMANY, PHONE 069/56.2070, FAX 069/568.199
that we will substantially outgrow the market this year. Our multifaceted activities are focusing on attempts to establish as many new national and international artists in the GSA countries as possible.”

The split of Sony Music Germany into Columbia and Epic Records helped the company position itself early for the tough economic climate, says Leuschner. “Our strategy of marketing and promoting key national and international releases as aggressively as possible and simultaneously securing the company for untapped efficiency reserves is already bearing fruit,” says Leuschner.

While consumer restraint is understandable in a time of economic uncertainty, Leuschner also believes that Germany’s music retailers could do a better job of meeting the needs of music consumers.

Helmut Fest, president of EMI GSA, is cautious but not pessimistic about this year’s business performance. “As we systematically prepared our company for a leveling-off of double-digit growth rates back in the ‘fatter years,’ we are working on the premise that our company will post record results again in 1997, just as it has done in the past 11 years,” says Fest. “This necessitates strict budget compliance and overheads, which have been held steady for years.”

In the artistic area, EMI has long since slimmed down its release schedule without, however, preventing A&R staff inside the company from signing up new artists. Fest is adamant that there will be no standstill in this area.

He sees three core areas that will receive attention from EMI over the next few years: further expansion of A&R activities, additional international success and improved ties to non-traditional retail outlets for music.

“One of the findings of the non-buyer study was that it is becoming increasingly difficult to encourage those buyers, in particular, who do not visit traditional retail outlets, for a whole host of different reasons, to buy CDs,” he says. “Our very successful partnership with drugstore chain Schlecker and Breeze TV in over 6,000 outlets throughout Germany is a good example of how this group can be reached.”

In this context, Fest stresses that no business will be taken away from traditional retailers. Selling via the Schlecker chain primarily reaches customers who don’t shop at record stores.

Kurt Thielen, managing director of the independent label Rough Trade, does not expect the German record market to expand in the foreseeable future, in spite of his own company’s growth.

Following its acquisition by Zomba Records as its principal shareholder and the resulting takeover of the Jive label, Rough Trade has defied general trends by boosting its revenues considerably. With the establishment of the Jive office in Cologne under the management of Conrad von Lohneysen and addition of the radio promotion team, Rough Trade is an example of a German record company that has been able to extend its resources substantially in a tough market.

DOMESTIC BLISS

Amid all the negative trends in the German market, there is great joy at the growing proportion of domestic or national product on the charts.

“...This is a marvelous development for us,” says Haentjes of edel. “Germany still forms the core of our business. I have no doubt that rising domestic repertoire will automatically translate into higher revenues. If we had only national signings, edel would be among the top three in the record market.”

Warner is also benefiting from the strong appeal of national product. Acts such as Mr. President, Sarah Brightman, Princessa, X-Perience, C-Block, Bed & Breakfast, Scorpions and many others are not only generating dependable sales in Germany but are enjoying success in the U.S. and Southeast Asia. Warner’s Gebhardt wants to further bolster this trend within his company.

Over the past 12 months, the share of national productions in the revenues of BMG Ariola units in Munich, Hamburg, Berlin, Vienna and Zurich has risen to more than 60%, the company reports. As a result, BMG is easily outperforming the market as a whole and is making a decisive contribution to domestic product’s overall share of 40% in the German market.

With sales of roughly 150 million records around the world in the past 10 years, as well as permanent international chart presence, the BMG Ariola companies are proving that, far from being history (Boney M, Modern Talking and Milli Vanilli), their foreign success is stronger than ever, as German-produced acts such as La Bouche, Real McCoy, No Mercy and Scatman John find international acclaim.

Canibol at Universal is also pleased that his company is earning considerable foreign revenues with its German signings. Papa Winnie has sold 220,000 albums in Asia and Latin America, while the Swedish artist Pandora, who has signed with Universal Germany, sold more than 800,000 copies of her two albums in Japan. However, success in the domestic market does remain the first priority, he adds.

Leuschner says that developing national acts is a key aspect of Sony’s activities. “After a difficult phase in the recent past, our artist roster is now beginning to move in the right direction,” he says. “The label’s favorable development is being strategically supplemented by carefully selected deals with artists who complement and harmonize with our existing roster.”

Foreign exploitation of EMI Electrola product is playing a special role in the company’s growth. Last year, the international successes of artists such as Captain Jack and World’s Apart (who sold more than 1 million CDs in France alone) made a considerable contribution to EMI Electrola’s earnings. This year, EMI’s Fest expects the foreign revenues earned by these and other new signings to the German company to almost double.

What the German PolyGram president Gramatke finds particularly gratifying about the success of domestic products is that acceptance of music from Germany has risen considerably, not only in Germany itself but in other countries as well.

“Royalty income from foreign successes also boosts the bottom line,” he says. Gramatke expects the share of national product in the market to stabilize at 45% in the long term. He adds that PolyGram is committed to further extending this segment of the market by fostering national acts at its own repertoire companies. PolyGram has international success with product from Germany: Andrea Bocelli (Polydor), Rammstein (Motor) and Nana (Motor).
I *k* Bang Bang - the single
30 weeks in the German charts,
highest position #26

started at #27
in Germany,
going for gold
in Japan

4 weeks #1
and platinum in
Switzerland

no. 1 album in Germany
went gold in Germany,
Switzerland and Austria

Hausbacheart / gast nach home-made, traditional-style
Hausscäthen / n maid
Haussmann / m house husband
Haussmannskost / good plain cooking
Hausmarke / f own brand, (Wein)house wine, F one's favo(u)rite brand
Haust(erin) / caretaker
Hausmittel / n household remedy
Müll / m household waste
Musik / music-making in the home
Nummer / f house number
Ordnung / f house rules pl
Pflege / f home nursing (ad. care)
Hausrat / m household effects pl
Hausratversicherung / f household contents insurance

MUSIC MADE FOR EVERYWHERE.
Aside from a Europe-wide release, Intercord has its sights set on the Asia Pacific region, where the band has attained stardom with sell-out concerts.

- Koch International has a special jazz-meets-classics single on the market this winter. It presents German tenor GREGOR PRÄCHT (executive producer and exclusive artist signed to Koch Classics) along with his mentor AL JARREAU. Prächt and Jarreau perform the Charlie Chaplin song "Smile" accompanied by the Warfield Avenue Symphony Orchestra, arranged by GR<style>.caps</style> recording artist David Benoit. Robert Koch, A&R manager rock/pop says, "This cooperation with such high-quality, internationally renowned artists as Al Jarreau and Gregor Prächt is an honor for us. We believe in this powerful team as well as in the high-quality artistic production." The company plans to release this single worldwide—in cooperation with various distribution partners—in order to cover all global territories. An album and tour are expected next year.

- Mercury Records managing director Dietmar Glode and A&R chief Boris Lohé, together with producers Achim and Klaus Volker, have assembled 14 hire-pop stars and classical vocalists for the "Rhapsody Overture," featuring the likes of MOBB DEER, LL COOL J, RUN-D.M.C., JAY REDMAN, ONYX and NICKY D. The first single from the album, "Prince Igor," features WARREN G and the Norwegian soprano SISSEL Kyrkebo. "The concept owes its emotional impact to the symbiosis of rap and operatic arias," says Lohé. "This is largely due to the fact that the productions are not the result of synthetic studio sessions but arose from the artists personally exploring the classical music in a very individual manner."

- With its album "Herzleid" racking up sales of more than 400,000 units, the Berlin group RAMSTEIN has now had an American breakthrough: MotorPolyGram shipped more than 400,000 copies of the latest album, "Selbstaufschuss!" The band played its first two concerts in New York in September and was well-received, reports Motor CEO Tim Renner. The tour will be preceded by a press conference with aggressive and spectacular shows, and the band has been signed by London Records in the U.S.

- This winter's key national release at Play It Again Sam in Hamburg is the first solo album from Hamburg guitarist GARY D. He is currently one of the leading hard-trance-tech DJs on the rave circuit in Europe, and his compilation album "D-Train" has been a successful product advertised on TV in this genre. The DJ demonstrates his expertise not only in arranging the compilation but also in writing his own material, says PIAS head Peter Cadera. Working in his own studio, "Geez" was released this autumn by PIAS through Rough Trade Germany.

- Karin Heinrich, head of A&amp;M/marketing for national pop at Polydor Germany, says that American TV star DAVID HASSELHOFF, who is signed to the German company, is releasing "Hooked On A Feeling," featuring songs produced by John Ballad (Ace Of Base, Axel Breitung (D Bo), Enrico Zabo (Masterboy), Ward Huhnt and Gary St. Clair (Boy 2 Men). Says Heinrich, "The album is a superb blend of appealing up-tempo pop songs and strong ballads." Hasselhoff had his greatest commercial success with the European hit "Looking For Freedom" in 1989, the year in which the Berlin Wall fell. His new album will be released in many markets outside the GSA region, notably Asia. For Christmas, Polydor also is releasing "My Christmas Dream," a CD made from Dutch violinist ANDRÉ RIEU. The disc will benefit from a tour, television appearances and a TV ad campaign.

- Universal Records Germany's national project for the next few months is A.K.-S.W.I.L.T., reports Universal GSA president Heinz Canibol. Produced by Buoya Music, the debut single, "Light In Me," made it straight onto the VIVA and MTV playlists, charted two weeks after release, and, with sales of over 110,000 units, entered the top 20 of the German singles chart. The band's new album is being released in Scandinavia, the Benelux territories and France. Universal Switzerland is expecting "Kryptos," the new album by harpist ANDREAS VÖLLENWEIDER, to have a worldwide impact. Together with the Zurich Symphony Orchestra and many superb musicians, Vollenweider has produced "a masterpiece," says Universal's Karl Sommer. Vollenweider has sold more than 9 million albums to date worldwide.

- Virgin Schallplatten has high hopes for the young German band VIVID and its debut album, "Go!". Virgin managing director Udo Lange explains, "It is a very slick—very rarely before has a German band come up with such a high international standard for a debut album. The set is strong within itself: starting and ending with the music—from a fascinating mixture of great melodies, a compelling voice and charismatic frontman (Thomas Hanreich), down to the refined sound, artwork, support of the media and management. Vivid is already on way and ready to conquer the world." Virgin has release commitments from almost all the European Virgin companies, as well as from Japan.

- Alexander Maurus of WEA Records notes that MR. PRESIDENT has enjoyed enormous success recently in the U.K. and U.S. with his hit "Cambo," at the same time, the group's debut album, "We See The Same Sun," has racked up sales of more than 1 million units outside Germany. A follow-up, "Nightclub," was released at the end of December. "Joe Action," also released in December, is the latest single and a spin-off of the last album "Joe Action." Says Maurus, "We have created a basis for consolidating and extending the act's international and national success." The tour, with producer BOOTSY COLINS also is signed to WEA Germany, which has just released his new album, "Fresh Outta U." CULTURED PEARLS achieved chart and sales success in Germany with the debut single "Tic Tac", and the band released a second album. The album "Space Age Honeymoon" is a soul/poign-tinged musical production.
DJ BoBo brings the World In Motion.

'DOUBLE PLATINUM'
SWITZERLAND

'GOLD'
AUSTRIA

'PLATINUM'
GERMANY

'GOLD'
CZECH REP.

'GOLD'
POLAND

'GOLD'
FINLAND

'PLATINUM'
HUNGARY

World Music Award '95, '96, '97 for the World's Best Selling Swiss Recording-Artist.

World In Motion-Tour in GAS: 35 concerts with an audience of more than 300,000!
The Premier International Music Market - Palais des Festivals - Cannes - France

18/22 January 1998

The Heartbeat of the Music Industry

High-energy integral music business
Chart-busting international showcases
Top-level professional conferences

Midem

The music market, where professionals really do get down to business and sign deals

In a Few Figures Midem is:

9,551 participants
3,885 companies
1,901 exhibiting companies
83 countries
172 bands & DJ’s
1,039 artists

The Invaluable and Irreplaceable Tool for Your International Business

For further information on MIDEM, please fax this coupon to your local Reed Midem Organisation representative:

Title.........................................................................Name...

Position........................................................................................................

Company........................................................................................................

Address...........................................................................................................

Tel........................................Fax........................................

E.Mail..............................................................

http://www.midem.com

* Headquarters/France: Tel: 33 (0)1 41 90 44 60 - Fax: 33 (0)1 41 90 44 59 • UK: Tel: 0171 628 0096 - Fax: 0171 865 9548
* USA: Tel: 1 (212) 699 4220 - Fax: 1 (212) 699 4348 • MIDEM@AOL.COM • Japan: Tel: 81 (3) 3547 3114 - Fax: 81 (3) 3542 3115
* Germany/Austria/Eastern Europe: Tel: 49 (0) 761 117689 - Fax: 49 (0) 7631 176823 - 106760.2217@compuserve.com • Hong Kong: Tel: (852) 2565 1618 / 2654 1069 • Fax: (852) 2507 5186
* Australia: Tel: 61 (02) 9557 7766 - Fax: 61 (02) 9557 7788
SESAC Presents Second N.Y. Music Awards

More than 300 people attended SESAC’s second music awards Nov. 18 at the Supper Club in New York. Among the highlights was the presentation of a 1997 Song of the Year Award to Bob Carlisle for his hit “Butterfly Kisses” and a Pride of SESAC Award to gospel star Shirley Caesar.

SESAC senior executives with award recipients. In the front row are Bob Carlisle, far right, and Shirley Caesar, second from left.

Bob Carlisle, third from left, received the Song of the Year Award for “Butterfly Kisses.” Also shown, from left, are Dale Matthews of Diadem Music; Pat Rogers, SESAC senior VP of writer/publisher relations; and Rebecca Brown, SESAC senior director of writer/publisher relations.

Shirley Caesar acknowledges her Pride of SESAC Award.

Shown, from left, are Pat Rogers, SESAC senior VP of writer/publisher relations; Ira Smith, co-chairman of SESAC; Bob Carlisle; Linda Lorence, SESAC VP of writer/publisher relations; jazz singer Cassandra Wilson; and Bill Velez, SESAC president/COO.

Shown, from left, are Trevor Gale, SESAC’s director of urban and R&B music, writer/publisher relations; Brian Jackson of Foray Music/EMI Music; Linda Lorence, SESAC VP of writer/publisher relations; and Evan Lamberg of Foray Music/EMI Music. Jackson and Lamberg accepted National Performance Activity Awards on behalf of Michelle Williams, writer of “Don’t Wanna Be A Player” and “Love Scene,” the top 10 singles both by artist Joe.

BMG Music Moves Further Into Asia; V2 Cozies Up To In Bed

ASIA EXPANSION: BMG Music Publishing, amplifying its expansion program in Asia, has expanded its Taiwan office under the direction of its first GM, Lobo Lo, a well-known name in the area as a producer, recording artist, and composer. He will work with other regional BMG Music Publishing companies to expose Chinese composers across the national boundaries in the Pan-China region. In another development further signaling intense interest in the region, Andy Wong has been named production/music library manager in Hong Kong. He’ll work closely with production music library managers in Singapore, Malaysia, and Taiwan. He previously spent two years as creative/A&R manager at EMI Music Publishing in Hong Kong, where he was involved in the operation and development of the company on a regional level. BMG Music Publishing recently said it would open an office in China to invest in local catalogs and writers, with plans also calling for the purchase of master recordings (Billboard Bulletin, Nov. 12). The publisher’s Asian activities are under the direction of Hong Kong-based David Loiterton, VP of Asian operations.

IN BED WITH V2: Expansion of the recently formed music publishing unit of Richard Branson’s V2 Music Group has come via a “majority interest” stake in an independent company formed by its own A&R chief, Kate Hyman. In fact, two of her writer deals at In Bed Music—Grandaddy and Marc Anthony Thompson, also known as Chocolate Genius—have been signed to V2 Records on a world (not including the U.S.) and an all-territory basis, respectively. Grandaddy recently signed to V2’s U.K. imprint, and the late Marc Anthony Thompson wrote new songs when he was hired earlier this year, has held

(Continued on next page)

In Loving Memory of

LOU LEVY

Legendary Music Publisher

December 3, 1910 – October 31, 1995

A Tribute to his Life and Legacy

Susan Aberbach
Richard Adler
ASCAP
Kenneth & Susan Auerbach
Lee August
Charles Aznavour
Jack Bart
Barbara Bizack
BMI
Edward M. Cramer
Casey & Cathy Del Casino
Deborah Dill
Richard Falcken
Tom Fourtounian
Milt Gabler
Al & Grace Gallico
Kitty Kallen Granoff
Mickey Hayes
Sidney Herman
Zachary I. Horowitz
Jenny Hudson
Phoebe Jacobs

by Irving Lichtman

Billboard December 6, 1997
WILLIAMS, Richard, and Michael S. A week-long listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER
Dec. 2, ASCAP’s “Real Stories… What Happens In The Music Business” Series Pre-Dinner Reception and Buzz, ASCAP Building, New York, 212-841-8119.
Dec. 4-5, Entertainment, Sports, And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Los Angeles, 713-743-2069.
Dec. 4-7, Aspen Artist Development Conference, Hotel Jerome, Aspen, Colo. 970-948-8292.
Dec. 8, Billboard Music Awards, MGM Grand Arena, Las Vegas, Nev. 212-536-5173.
Dec. 9, “Chance Of The Decade” Raffle And Party, to benefit AmFar, December nightclub, New York, 212-682-7440, extension 113.
Dec. 11, “It’s Market, To Market, Selling Records In The Cyberage,” presented by the New York Chapter of the National Academy of Recording Arts and Sciences.
Dec. 11-12, Entertainment, Sports, And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas, 713-743-2069.

GOOD WORKS
GOOD WORKS-MAN: Arista Records performer Gary Barlow is organizing and will be one of the artists performing Dec. 7 at a concert to benefit the Diana, Princess of Wales Memorial Fund at London’s Battersea Power Station, released slated to appear include Robbie Williams, Peter Andre, Damon and, and, Barlow is also scheduled to perform Dec. 15 at the Children of Armenia’s benefit in Birlinghams, England; he was invited by the Duchess of York, Sarah Ferguson. Contact: Thomas Martin at 212-650-2315.

BUSTER’S CHARITY GIG: Buster Poindexter and his new band, Spanish Rocket Ship, will perform Dec. 8 at the Hard Rock Cafe in New York, raising funds for AmFar, the AIDS research and prevention group. In addition to the performance, an event called Chance of the Decade will include a raffle for various prizes. Tickets are $100. Contact: Jay Blotcher at 212-682-7440, extension 119.

ARCHIVE SALE: The Archivist of Contemporary Music is putting up more than 5,000 recordings for sale Dec. 13-14 at its New York site to benefit its libraries. The event, to be held in the library’s 11th year of operation, also celebrates the launch of the organization’s Worldwide Web site at www.arcavmu-ic.org. Contact: 212-226-6997.

CHARITABLE OPENER: The No. 15 release of the Hard Rock Cafe in Memphis saw $30,000 raised in a charity event. The proceeds will be split between the National Civil Rights Museum and the Memphis chapter of the National Academy of Recording Arts and Sciences. The VIP event raised the funds via ticket sales at $55 each. Contact: Jonathan Greavatt at 212-489-6556.

LIFELINES
Rainer Pfaeffik, 65, of brain cancer, died in Tucson, Ariz. A blues singer/songwriter/guitarist, Pfaeffik dominated the industry with his work on the St. Louis scene. He recorded five import-only albums, played on Robert Plant’s “Fate Of Nations,” and was the subject of an Atlantic Records tribute album. His Inner Flame,” Pfaeffik is survived by his wife, Patty; his mother, Inga; brother Robert; sons Gabe and Rudolph; sister Lily; and granddaughter Serena Rain.

BIRTHS
Boy, Reid Harper, to Sandi and Richard Brunshnell, Oct. 21 in Ridgewood, N.Y. Mother is an entertainment publicist at DKPR.
Boy, Jesse David, to Laurie and David Burke, Oct. 3 in Burbank, Calif. Mother is VP of advertising and merchandising and father is director of marketing services at Warner Bros. Records.
Girl, Isabelle Rachel, to Lori and Gary Geller, Nov. 6 in New York. Mother is manager of entertainment at Domestic Partners Inc. Father is senior VP of sales at Muziee.
Boy, Deacyn Wallace, to Cyndi Lauper and David Thornton, Nov. 19 in New York. Mother is a singer.

MARRIAGES
Liz McNeill to Fred Brown, Sept. 6 in San Francisco. Bride is director of music business and legal affairs at Wall Disney Pictures and Television, Groom is VP of legal and business affairs at Warner Bros. Records.

Jill Cohen to Matthew Kaplan, Nov. 22 in North Brunswick, N.J. Bride is manager of music video production at Atlantic Records. Groom is entertainment attorney affiliated with Rubin, Bailin, Ortoli, Mayer, Baker & Fry.

DEATHS
Conrad “Al” Roberts, 63, of an heart attack, Nov. 16 in New York. In radio for 30 years, Roberts was an announcer, music director, and PD at sister stations WBLS-FM and WLIR-FM New York. He later worked at Kreater KNEW-FM Oakland, Calif.; KOMF-FM San Jose, Calif.; and sports talk WIP Philadel- phia and held talk shows on a variety of outlets in Northern California before he retired. He is survived by his wife, Janet; brother Robert; sons Trent and Jeremy; and daughters Kelley Rose and Brooke Killian. Donations can be made to the Leukemia Society in Herrington’s name.

JASRAC Takes Interactive Lead
Authors' Body Sets Rates For New Media

BY STEVE McCLURE

TOKYO—Japanese authors' body JASRAC is joining the vanguard of societies trying to establish the level of royalty payments in new media.

Following complaints about high copyright fees from companies using music in their CD-ROM, DVD, and floppy disc releases, JASRAC has now proposed an interactive-media royalty rate code.

JASRAC’s initiative is likely to set a benchmark for its sister societies around the world, many of which are striving to establish their members' rights in this developing market.

In Japan, JASRAC's code would require a basic fee of 800 yen ($6.30) to be paid for each minute of music. Fees for videos, including basic fees for some international repertoire, would be set by negotiation between the software producer and the original publisher or the Japanese publisher. These fees tend to be much higher than the standard fee.

Mechanical fees for interactive media would be set either by multiplying the per-minute royalty by 0.1% for each minute of material, or dividing 4.5% of the pre-tax retail price by the aggregate usage time in the software package. For both methods, the smaller figure would be set as the mechanical rate, with 4 yen (3 cents) per minute the absolute minimum.

The net result is that JASRAC's interactive-media royalty rate would be significantly lower than its current rates for videograms, which until the end of September were used to calculate royalties on interactive media paid by smaller companies not belonging to either the Recording Industry Assn. of Japan (RIAJ) or the Japan Video Software Assn. (JVSA). Those companies argued that the videogram rates are too high, and since the beginning of October they have been depositing money with JASRAC based on the proposed interactive rate structure.

When JASRAC and the RIAJ reach an agreement on the videogram rates, settlement will be carried out with individual companies based on how much they have deposited with the society. JASRAC declines to reveal how much money has so far been deposited with it.

Tokyo-based CD-ROM production company Oracion was recently involved in a dispute with JASRAC concerning royalties on a CD-ROM featuring music by Japanese singer/songwriter Miyuki Nakajima. Oracion refused to pay royalties on the CD-ROM through JASRAC using the society's videogram rate. Oracion and other multimedia production companies also complained that negotiating with JASRAC took too much time.

The case made JASRAC realize the urgent need for a separate interactive-media royalty code. JASRAC hopes to reach an agreement (Continued on page 67)

Roger Grierson Takes Helm Of Australia’s Festival Cos.

BY CHRISTIE ELIEZER

SYDNEY—Roger Grierson, managing director of PolyGram Music Publishing here and co-manager of Nick Cave, has been named CEO/chairman of the Festival group of companies. Festival is owned by Rupert Murdoch's News Corp. Grierson will report to James Murdoch, New York-based VP of music and new media, after taking up the post on Jan. 5.

The same week, Festival's managing director, Bill Eeg, will retire to spend more time with his family. Eeg began with the company's accounts section 26 years ago and took over the helm in 1991.

At the time of his appointment as managing director, the 50-year-old music company had lost its 15%-20% market share of the 1980s, after losing its licenses for Chrysalis, Island, and A&M. Earlier this year, Mushroom's CEO/chairman, Michael Gudinski, pulled out of a 25-year-old distribution deal and signed with Sony Music (Billboard, May 31). Eeg's rebuilding included expanding its global catalog and setting up a new label.

Under Eeg, Warren Fahey, head of the Larrikin imprint, became joint CEO. Eva Wallengren and Simon Kain were recruited from the indie music sector to consolidate the dance and A&R divisions, respectively.

It is believed that James Murdoch, who believes that Festival’s future lies in fostering Australian talent, approached Grierson at least (Continued on page 67)

Europe Awaits Tribunal Ruling U.K. Dispute Part Of Wider Debate

BY JEFF CLARK-MEADS

LONDON—Europe's copyright holders are awaiting the outcome of a U.K. tribunal hearing that may help establish broadcast royalty levels and systems of payment across the European Union.

The tribunal hearing, held in November, was regarding a dispute between the U.K.'s Performing Right Society (PRS) and satellite TV channel BSkyB. However, in keeping with the increasing international nature of the music industry within the EU, PRS called witnesses from its counterparts in the Netherlands, Sweden, and Belgium to bolster its arguments over precedents.

PRS and BSkyB appeared before the tribunal after failing to agree on the method by which the broadcaster's royalty payments should be calculated. PRS wants a percentage—up to 3%—of the station's "relevant revenue"; BSkyB wants to pay a lump sum.

A judgment from tribunal chairman Christopher Floyd on his conclusions following the 12-day hearing is imminent.

PRS argued to the tribunal that music is an integral and essential part of BSkyB's output and, therefore, contributes significantly to the station's success. Comments PRS director of performance licensing John Axon, "In business, contributors are normally rewarded for their part in the success of a venture."

The authors' body brought in witnesses from BUMA in the Netherlands, STIM in Sweden, and SABAM in Belgium to press its case that 3% of relevant revenue would compare well with the rest of Europe.

Axon says relevant revenue means income attracted by broadcasting. "If BSkyB sublet one of their transponders to another channel, that would not be relevant," he states.

The appearance of STIM managing director Gunnar Petri before the tribunal was particularly poignant, as the Swedish body last year won a similar dispute with broadcasters there (Billboard, July 27, June 22, 1996). Says Axon, "We have used the Swedish case as part of our arguments (Continued on next page)
**New-Look MTV Takes Shape**

**Job Losses In London Now Total 210**

This story was prepared by Christian Lowman, music business and talent editor for Music & Media.

**LONDON—MTV Europe is taking its regional strategy to its final stage by handing over complete control of its programming and day-to-day business to its regional heads.**

Brent Hansen, president/CEO of MTV and VH-1 Europe, announced in November that the broadcaster’s four existing regional services—Northern, Southern, Central, and U.K.—will henceforward exercise total control over programming and production, marketing, advertising sales, and human resources (Billboard, Nov. 29).

As a result, MTV Europe is reducing the head count at its London-based headquarters from 360 to 150 employees. Those who are laid off and those who are not have agreed to new terms.

MTV expects, however, that 150 new positions will be created in its regional offices, and that some of the London staff affected may be offered new positions abroad.

Hansen has told Billboard that he expects “to see more music on all of our channels.” He adds, though, that “a must-carry status for a specific title or program can still come from me but says this will be the exception rather than the rule.”

According to Hansen, the channel will not operate a quota system with fixed percentages for local and pan-European content.

Responding to the news, Rick Dobhis, PolyGram’s president for continental Europe, says that “dealing with different centers and decision makers [at MTV] offers new challenges and opportunities.” He adds, “It’s a push-and-pull situation; we might lose some of the impact of having full network exposure, but we win new opportunities to build up artists against different territories.

Warner Music Europe VP of marketing Mark Foster hopes the move will make MTV “more responsive to local promotion and marketing activities.” He says, “We can still have the pan-European element, but [the labels] just have to make sure that our local people are in sync.”

Zomba Records Europe VP Bert Meyer notes, “Our promotion people in the different markets speak the same language as the local MTV reps. We already have good contacts in Holland and Germany, so we see the regionalization as a positive move.”

The decentralization, though, marks the end of an era. Pan-European music programming as such no longer exists. “What is fascinating in this context,” says PolyGram’s Dobhis, “is that at some stage somebody decided to start a pan-European music TV station, but the public said no.”

---

**TRIBUNAL RULING (Continued from preceding page)**

"The whole European comparison is important because we can show that all these responsible people from different backgrounds and experiences have come to the same conclusion." BSkyB maintained to the tribunal that its payment should be a lump sum based on its share of the U.K. TV market.

The broadband also argued that reverse comparison was not relevant, as other societies were dissimilar to PRS and there were no broadcasters comparable with BSkyB.

PES estimates that a payment of 3% of relevant revenue would bring in approximately 15 million pounds ($24 million) annually.

---

**International**

- EMU MUSIC ITALY and Warner Music Italy are top contenders to acquire the Nuova Fonit Cetra (NFC) arm of public service broadcaster Rai (Billboard, June 21). Out of 20 companies that have inquired about possible acquisition of NFC’s rich catalog, a deal with either EMU or Warner is imminent, sources within trade unions representing Rai employee claim. A statement from the union RSU press expressed fears for the existing 57 employees whose positions it says will be at risk. A statement from RSU claims, “The sale is not intended to safeguard the vast cultural patrimony of NFC, but an onerous condition in promoting from the market to the exclusion of Rai’s public service mission.” Holders are mainly interested in NFC’s extensive catalog; most artists signed to NFC’s label have left in the past 12 months. The catalog includes historic recordings from Maria Callas, Pavarotti, and Giuseppe Di Stefano, Katia Ricciarelli, Carlo Bergonzi, and Arturo Benedetti Michelangeli. According to figures supplied by accounting firm KPMG, which is acting as consultant for the sale, last year NFC recorded losses of $6.5 billion ($12.12 million) on revenue of $26.6 billion ($47.39 million) on a similar turnover in 1995. Further losses are anticipated this year.

---

**IMRO**

- The IRISH MUSIC RIGHTS ORGANISATION (IMRO) has appointed Paddy Lyons, ex-chairman of the Irish Competition Authority, as its first external director. If IMRO’s chairman without a music industry background, which marks a radical departure in the corporate governance of the organization. IMRO administers the rights of some 400 member composers, songwriters, and performers. Chairman Brendan Graham says that “appointing a director who is neither a songwriter nor a music publisher is a new and progressive development for us, and given IMRO’s monopoly in the administration of copyright in Ireland, it is only right that we should be as transparent as possible.” Lyons is a former economist with the Irish Central Bank and a lecturer in economics at Trinity College in Dublin.

---

**BPI**

- The U.K.’S RECORD COMPANIES and music retailers took their arguments for copyright protection to the heart of government Nov. 19. The British Phonographic Industry (BPI) and the British Assn. of Record Dealers (BARD) held a reception for members of Parliament and the House of Lords in the Palace of Westminster, where they asked for the government’s help in tackling piracy worldwide and in supporting enhanced protections related to the digital era. The event was attended by MPs from across the political spectrum as well as officials from the Department of Trade and Industry and the Department for Culture, Media and Sport. BPI director general John Deacon says, “It was an excellent opportunity for BARD and BPI council members to meet with politicians from all parties and tell them about the challenges we face now and in the future. It was encouraging to get such strong cross-party support.”

---

**ROUNDER RECORDS**

- Based in the Massachusetts town of Cambridge, Rounnder is claiming to have secured the first distribution deal for Armenia in a Western context. An agreement with Armenia’s state-owned which says its albums will be distributed by Arzdag Studio, a commercial radio station recording studio based in the Armenian capital, Yerevan. The statement adds that the first shipment included titles from Johnny Adams, Solomon Burke, Steppenwolf, Ro Addamson, and Robert Wasserman, as well as the budget compilations “Urban Beat Reggae” and “New Blues Hits.” No figures are available for the size of the Armenian CD market.

---

**TV SHOPPING NETWORK (TVSN)**

- A Sydney-based, pan-Asian electronic retailer, has launched a new music sales service, (Global Entertainment. TVSN’s existing 24-hour satellite shopping channel now devotes live programming five times a week to selling CDs as well as musical instruments, movies, sheet music, and related product. The programs, launched Nov. 23, feature a range of music from the majors and significant labels and include appearances by artists. TVSN reach 57 countries and operates in English, Mandarin, Japanese, and the Indonesian language Bahasa.

---

**FORM RECORDS**

- In Singapore has put in place a new regional marketing and label management team. The company’s international division has appointed five label executives, one regional marketing manager, and one regional A&R coordinator. The new label structure, led by senior label executive Kenneth Ng, will service Form’s European and American licensees. The regional marketing executive will liaise between the regional and international offices, while the A&R manager’s duties for Singapore and Malaysia will be temporarily overseen by Poh Cheng Tiong, Form Records Malaysia’s head of international.
ment with the parties concerned on the proposed rate structure in the near future, although it remains to be seen whether all the industry groups involved will accept it.

"Some people say regulations should be drawn up before new media are introduced, but it's impossible. We have to develop the business first," says an executive at a major music publisher here.

[However] JASRAC needs to establish a rate code for interactive media as soon as possible." The biggest problem with the current situation, according to a source at a Tokyo-based publisher representing foreign repertoire, is that because there is no formal licensing/royalty collection system for interactive media in Japan, international repertoire is being used in such media without the permission of the original publishers.

"It's ironic that for normal video, there's a check-and-balance system in place, but for this interactive media, there isn't," he says.

"No matter how much money they pool [with JASRAC], let's face it, you could just turn around and say you want $1 million for the synch rights."

The source says he is also worried about the possibility that the interactive-media royalty structure, like that for karaoke, may not give foreign copyright owners the right to refuse use of their material. JASRAC discounts this possibility, saying the eventual agreement will likely be similar to the existing videogame licensing/fee structure.

The interactive-media rate code will not apply to enhanced CDs, to which a mechanical rate of 6%—the same as standard CDs—has been assessed on their audio portion since September.

"This raises the possibility that JASRAC is going to agree to keep the 6% rate across the board, including the enhanced portion," says the publishing source. "The manufacturers are going to fight very hard against paying an additional fee over and above the 6%, because it costs more money to invest in that enhanced portion, and enhanced CDs sell for the same price as normal CDs."

Independent label Avex has led the way among Japanese record companies in this format, using it for almost all its product.

Royalties for music used in game software constitute a separate category and are now calculated according to an interim one-year formula introduced in October 1996, which has been extended until the end of this year pending a final agreement.

In the case of the Internet, there is no royalty framework in place in Japan. Anybody here can put whatever music they like on a World Wide Web site and not pay for it. JASRAC plans to introduce an Internet royalty rate whereby those using music on the Internet will pay a basic royalty fee plus either a fixed payment or one based on a set rate, depending on whether the Web site is for profit. Meanwhile, JASRAC has reached a final agreement with the 14 member companies of an association of online karaoke service operators concerning royalty payments. They will be assessed a basic monthly royalty payment, depending on the number of songs in the provider's database and a unit royalty of 10% of the user fee or 1,050 yen ($4.27), whichever is higher.

In a related matter, JASRAC, along with the RIAJ and the Japan Council of Performers' Organizations (Geidankyo), is holding talks with representatives of online karaoke provider Dai-Ichi Kohbo concerning the company's digital radio service on digital satellite broadcaster Perfect TV. JASRAC's position is that such a service cannot be considered broadcasting in the traditional sense since anyone with digital recording media can make perfect copies of music featured in the station's programming.

**HITS OF THE WORLD**

Because of a holiday deadline in the U.S., this issue's HITS of the World contains the previous issue's listings for Japan, Germany, France, Australia, Canada, and the Music & Media Eurochart.

---

**JASRAC TAKES INTERACTIVE LEAD**

(Continued from page 65)

**ROGER GRIERSON TAKES HELM**

(Continued from page 65)

Gilmore, who turned 49 this year, set up Green Records in the wake of the punk era and discovered Do Re Mi, New Christies, Beasts Of Bourbon, Lime Spiders, and Allnighters. Helming PolyGram Music Publishing from 1981, he signed crossover successes Dave Graney, Rebecca's Empire, Sidewinder, and Tumbleweed. He continues to handle Cave with Rick Tanaka through 135 Music Management.

"Festival's probably too [administration]-oriented," Grierson suggests, "and some people there are less in the business of selling records and more in the business of releasing them. But Festival is strong in studio distribution, local repertoire, video, and music publishing."

He intends a restructure that will see an expansion of, and a greater synergy between, the sales, marketing, and promotion teams. A closer relationship with News Corp.'s new media and film divisions will be investigated.

"Festival holds a unique position in the Murdoch/News Corp. portfolio, and they are absolutely committed to reinventing it to make it exciting and find its true potential."
### EUROCHART
**HITS OF THE WORLD CONTINUED**

<table>
<thead>
<tr>
<th>MUSIC</th>
<th>WEEK 10</th>
<th>BILLBOARD HITS</th>
<th>WEEK 9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>CANDLE IN THE WIND 1997</strong> ELTON JOHN POLYGRAM</td>
<td><strong>RE-LOAD</strong></td>
<td><strong>WILLIAM</strong></td>
</tr>
<tr>
<td><strong>THE MEMORY REMAINS</strong> METALLICA</td>
<td><strong>HERALD</strong></td>
<td><strong>TECHNICALITIES</strong></td>
<td></td>
</tr>
<tr>
<td>BARBIE GIRL</td>
<td><strong>AQUA</strong></td>
<td><strong>AQUA</strong></td>
<td></td>
</tr>
<tr>
<td><strong>SPEAKEasy</strong></td>
<td><strong>SPEAKEasy</strong></td>
<td><strong>SPEAKEasy</strong></td>
<td></td>
</tr>
<tr>
<td><strong>I AM NOT ALONE</strong> O.A.A.</td>
<td><strong>I AM NOT ALONE</strong> O.A.A.</td>
<td><strong>I AM NOT ALONE</strong> O.A.A.</td>
<td></td>
</tr>
<tr>
<td><strong>STAND BY ME</strong> O.A.A.</td>
<td><strong>STAND BY ME</strong> O.A.A.</td>
<td><strong>STAND BY ME</strong> O.A.A.</td>
<td></td>
</tr>
<tr>
<td><strong>THE KELLY FAMILY</strong></td>
<td><strong>GROWING UP</strong></td>
<td><strong>GROWING UP</strong></td>
<td></td>
</tr>
<tr>
<td><strong>AQUA</strong></td>
<td><strong>AQUA</strong></td>
<td><strong>AQUA</strong></td>
<td></td>
</tr>
<tr>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
<td><strong>NEW SINGLES</strong></td>
<td></td>
</tr>
</tbody>
</table>

### MALAYSIA (RM) 11/29/97

<table>
<thead>
<tr>
<th><strong>ALBUMS</strong></th>
<th><strong>NEW</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SPICE GIRLS</strong></td>
<td><strong>MADONNA</strong></td>
</tr>
<tr>
<td><strong>CROSSROADS</strong></td>
<td><strong>CROSSROADS</strong></td>
</tr>
<tr>
<td><strong>ENYA</strong></td>
<td><strong>ENYA</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
</tbody>
</table>

### PORTUGAL (PortugalW) 11/29/97

<table>
<thead>
<tr>
<th><strong>ALBUMS</strong></th>
<th><strong>NEW</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ANDREA BOCCELLI</strong></td>
<td><strong>ROMANZA</strong></td>
</tr>
<tr>
<td><strong>DAEVA</strong></td>
<td><strong>SANGRO</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
</tbody>
</table>

### DENMARK (SF/Netcom Marketing Research) 11/29/97

<table>
<thead>
<tr>
<th><strong>SINGLES</strong></th>
<th><strong>CANDLES IN THE WIND 1997</strong> ELTON JOHN POLYGRAM</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SPEAKEasy</strong></td>
<td><strong>SPEAKEasy</strong></td>
</tr>
<tr>
<td><strong>ENYA</strong></td>
<td><strong>ENYA</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
</tbody>
</table>

### SOUTH AFRICA

- **AUSCHNITZ**: In the genre of township pop, in which the turnover of acts is sometimes breathtakingly quick, it is difficult to establish a lengthy career. But after seven years in the industry, this group has successfully positioned itself as one of the country's foremost contemporary acts with the release of their third album, "Higher And Higher" (Gallo Record Co.). A dense and textured mix of R&B and local township grooves, the 15-track album was written and produced by the group, which comprises two pairs of identical twins: Locky and Nhlahanla Shabangu.

**CAPRICORN** (Chalkie/Megahertz, 1998) follows "Shona Phansi" (Get Down), which has achieved platinum certification (60,000 units). The album reflects a sound that is fresh and sells very well. New albums by jazz and local soups are very fresh and establish themselves in the top charts. A Penny's sale and the album's success are due to its unique musical styles and the group's compelling performance. The promotion of the group is done through various media, including television, radio, and print advertising.

- **DANE COETZEE**: When we first saw Pringle, we were a novelty act and we were inexperienced," says Nhlahanla Shabangu. "But with this album and our last we've shown that we're here to stay. It's not easy when you're working in such a competitive music style, but we always aim to reach higher and higher".

### SWEDEN

- **AUSTRIA**: Reinhard Stenzinger, formerly the guitarist with Hertef von Goisern & the Alpinakten, has now released his debut, mostly self-written solo album, "Ona Dik" (All Or Nothing), on BMG Arista. The first single, "Da Tesi Soi Hoin" (The Devil Should Grab Em), takes a critical look at a contemporary society in which money and power are valued above all else. The second single is a cover of Bruce Springsteen's "All Or Nothin' At All." It's been a hit in the UK, and the album continues to rise on the charts.

### TURKEY

- **DIREKTS**: For more than a decade, Turkish artists have been looking for a door to international markets, but with little success. Now an alternative route has opened up with the growth of world music, and the first of the first to take advantage of it is composer/arranger/instrumentalist Hasan Cihan Ozer with his aptly named album "Re-formation" (Sony Music Turkey). A collection of Turkish classical compositions designed to internationalize the sound and appeal of such music, "Re-formation" offers finely executed, thoroughly modern arrangements of Ottoman court music from the 18th and 19th centuries. The result is an agreeable set of melodies played on traditional Turkish instruments (kenner, nag, komus) as well as on fiddle and acoustic guitars, violin, piano, and other more familiar modern instruments, often underpinned by a synthesized rhythm track. The artistry of the arrangements lies largely in their preservation of an authentic feel despite their modern presentation. The album's limited appeal here in Turkey is understandable. Classical purists are showing mild interest, at best, while the sound clearly does not fit in with the more common styles of Turkish pop, arabesque, and folk. The album for foreigners, and as such it is sold. "I'm a world musician," Ozer says, "This album is intended to reach the world line." ADRIAN HIGGS

### FINLAND

- **U.K.**: The sound of Britain's burgeoning Asian underground finally joined the mainstream in November with a major appearance at the Royal Festival Hall, one of London's most prestigious concert venues. The fusion of Eastern influences and contemporary Western dance beats pioneered by second-generation U.K.-Asian acts has long been tipped as the next big thing in this country (Billboard, March 29, 1998), and this was the highest-profile outing yet for such artists as the Asian Dub Foundation and Nitin Sawhney, generating much national press coverage. The Asian Dub Foundation, which plays anti-racist agrit-pop, has just signed to the fire label, and a single, "Nashville," has been receiving airplay in advance of an album due in February. Adding to an atmosphere that made the evening an event rather than a mere concert, DJs from the innovative U.K.-based clubdance mix/breakbeat compilation "Untouchable Outlaw Beats" in the bar area outside the main hall. "The U.K.-Asian scene is officially no longer underground but a sound whose time has come," declared David Jones of the promoter Serious after the show.

**NIGEL WILIAMSON**

### DENMARK

- **WITH ITS 1989 album, "No Fuel Left For The Pilgrims," D.A.D. became the first Danish hard rock band to break through internationally. Now the group is back with its fourth album, "Droids Meets You, Yoda Ya Jakula Menta." The new release marks a major step forward for the band's career. The first single, "Empty Heads," has been gaining airplay in several territories, and a concert tour is in the pipeline. Another heavy rock Inner putting his hat in the ring is Mike Tramp, former lead vocalist for White Lion, who released his first solo album, "Savage" (EMI-Medley). The album will be released in the U.S. early next year by an as-yet-unnamed BMG company.
Sweden’s Magoria Gets Worldwide Exposure On CNN

by Thom Duffy

As GLOBAL events unfold on CNN International in recent weeks, there’s been a crisis in Asia, the U.S.-China summit in Washington, D.C., the monetary union debate in Europe, and political rebellions and interest have rolled into the Stockholm offices of independent Swedish music manager Hans Edler.

The reason? Since mid-October, Edler’s UFO Records has been using CNN International for an unusual and highly targeted pre-release advertising campaign for singer/songwriter Magoria, whose self-titled debut album, "The Divine Child," is being likened to works by the Swedish indie.

The yearlong campaign of 2,000 30-second spots for a music project is a first for CNN International, says a spokesman for the cable news operation. CNN International reaches some 100 million households outside the U.S., including 18 million households in Europe, with the balance in Asia, Africa, the Middle East, and Latin America.

"The idea came up because I’m a big fan of CNN," says Edler. "You’re reaching people everywhere. I’m reaching radio people, business people, banking people, and people who shape opinions in the world — and some music buyers as well."

Magoria initially made her name across Europe in 1994 with a number of hits in her native Sweden. "The Divine Child," she has turned to a more adult-contemporary "universal pop" style that was more suitable for exposure on the cable service, says Edler, who previously had international success with more dance-driven UFO acts like Freebie.

Edler’s years in the Swedish music business have taught him the value of television exposure. In this case, reaching potential worldwide partners was key. Also, in CNN’s news environment, the ads for Magoria stand out far more than they would on music television outlets like MTV, says Edler.

"You know that CNN doesn’t have a lot of spots for music. It doesn’t have a lot of spots for music, but it has spots for news. And it has spots for people, and it has spots for business people." Edler says. "But you have to start a buzz. And the campaign has to run for one year to start that buzz."

"The Divine Child" will first reach retailers in Scandinavia in January on UFO Records, with distribution worldwide. In the U.S., Magoria has been signed to the Word/MCapitolMusic Group label, reports Edler, the first country that will release the album is Russia, where Edler has teamed up with the Moscow-based Suya Records, which he says previously worked with Freebie "and did a brilliant job.

Expressions of interest in Magoria have already come into UFO from labels in Asia as a result of the CNN exposure, says Edler, who expects to strike a deal in that region next year.

All of the international programming and the Magoria spots are not seen in the U.S., he says. "They do reach the American executive, traveling abroad. Edler hopes to target the U.S. for Magoria next spring."

Edler has placed all his marketing efforts on CNN, however. He also has turned to the Internet, where information on Magoria is available at www.ufo-music.com. Selections from the album will be available at the MediaCity online music service (mediacity.com) beginning in December.

Joe Grushecky’s new album, "Coming Home," is the latest collection of finely etched, unclouded roots-rock from one of America’s most underestimated songwriters. And like his 1985 album "American Babylon," this disc has been launched first abroad.

Grushecky has been signed for Europe by the Munich-based label, Musidisc, known for its work with American rockers ranging from Elliott Murphy to the Pinksoul. Grushecky’s manager, Bob Benjamini, credits U.K. promotion man Dylan White at Anglo Promoting with suggesting that they call U.S.-based Big Star, supported by the title-track single, which was produced by Tennant. The album is set for February release in the U.S. on Verve Records through Lightyear Entertainment.

If you can judge a man’s talent by the friends he keeps, it is worth noting that “Coming Home” features four songs co-written by Bruce Springsteen, who previously collaborated with Grushecky on "American Babylon" (and joined the House-rockers on promotional shows for that album). Once again, Grushecky has recorded an album of marvelous, bittersweet beauty, where rock ’n roll seem hard lives and dreams lost. He is now living in Poland, where he recently recorded the album, truly a "Soul Survivor."
LOS ANGELES—With the close of 1997, it’s clear that electronic gaming remains one of the hottest and quickest-growing segments of the entertainment industry.

As projected by the Interactive Digital Software Assn. (ISDA), 1997’s year-end gaming revenue will reach $5.3 billion. That’s $1.6 billion more than the gross in 1996.

ISDA president Doug Lowenstein says this figure is partly due to a bottom-line improvement in technology and in game concepts that should carry over into the new year.

“The new hardware is permitting more creativity in these products, and we’re seeing a consumer interest develop because the quality of the entertainment experiences keeps getting better and better,” he says. “In terms of the overall market, we see no reason not to expect the first quarter of 1998 to continue on an upward trend.”

Critical factors Lowenstein cites for the industry’s optimistic view are a growth in international markets, as well as healthy sales of game-console systems here. With Sony, Sega, and Nintendo all dropping the prices of their premier consoles (PlayStation, Saturn, and N64, respectively) to $150 this year, the installed base has grown steadily.

As a result, game developers are finding an ever-increasing audience for their wares.

Anticipated first-party titles for PlayStation include “NBA Shootout ‘98” and “Cardinal Syn.” Activision’s “Apocalypse” and 3D “Pitfall” games for the system will also bow, along with Electronic Arts’s “March Madness 1998” (PlayStation, Windows 95). The latter will feature eight women’s basketball teams, as well as 108 men’s teams.

STRATEGIC PLANNING

Strategically placed to bow at the opening of the baseball season, Nintendo’s “Major League Baseball Featuring Ken Griffey Jr.” is on deck for a March 30 arrival. Other major Nintendo titles include “Banjo-Kazooie,” developed by Rare, makers of “Donkey Kong Country” and “Killer Instinct.”

There has been some controversy, however, surrounding Sega, the third-largest hardware maker in the home-console industry.

Developers like Core have already announced they will no longer create games for the flailing Saturn platform. Amidst this news, speculation has arisen that the company may withdraw completely from hardware manufacturing and concentrate on developing titles for existing console systems.

Sega VP of communications Lee McEnany scoffs at the suggestion that the company will retreat from the hardware wars. “We have no intention of going away at all, and any rumors that we are going to work on our advantage” says McEnany. “They forget you’re out there.”

In fact, McEnany says, the company will release several new high-quality games for its Saturn in ‘98. Two of its biggest first-quarter titles are “Panzer Dragoon Saga” and “Burning Rangers.” Both titles feature 3D characters and environments.

(Continued on next page)
Meanwhile, Sega is hard at work on a new system whose release date is not known yet. While fierce competition between both hardware and software developers continues to produce casualties—especially in the home-computing world—it has also yielded a bevy of impressive products.

**GRAPHIC IMPROVEMENTS**

Intel, which at the start of 1996 helped make PC gaming more than an afterthought with its Pentium processor chip, broke more good news to game developers in August. While the PSGC increased the audio and visual quality of games, Intel's new AGP technology speeds up the flow of graphics. In the first quarter, consumers will begin to see a wider selection of software that takes advantage of the new chip set.

Patriot's "Price" PC CD-ROM, which was developed this year to help showcase AGP will be bundled with computer hardware in the first quarter of next year.

More traditional PC CD-ROMs from the game-maker include "Shadow Master," "Wings to Descend," and "Newman Haaf Racing." Meanwhile, GT Interactive, which recently announced its pending acquisition of Microprose, enters 1998 as one of the industry's behemoths. In the first quarter, Microprose will publish "Robo Racer," developed by Kalisto.

At the same time, Activision will bring Windows-compatible versions of "Battlezone" and "Sin.

**ONLINE GAMES**

Other Win 95 titles include "Starcraft" from Blizzard, which built its reputation with such popular titles as "Diablo" and "Warcraft II." Iron Will, founded by well-known Quake designer John Romero, will release "Daktahtana."

Chains are turning forward to the hybrid Mac/Win 95 CD-ROM "Disney Interactive Presents Hades Challenge," which will also drop in the first quarter.

The growing popularity of multiplayer online games also bodes well for software companies. Headland Digital Media will release two such games in the first quarter. Its "NetWar" and "Chessmaster Live" games can be downloaded on the Internet at http://www.netwar.com and http://www.chessmaster.com, respectively, or purchased on Win 95-compatible CD-ROMs at stores.

Other titles, such as Fox Interactive's "CD-ROM "The X-Files: Unrestricted Access," also tap into the Internet. Users of this Win 95 and Macintosh-compatible title will have access to an exclusive World Wide Web browser that offers new clues in Scully and Mulder's most dramatic cases.

---

**SPEC'S MAY BE READY FOR TURNAROUND**

A Virgin Megastore. Richard Branson, chairman of Virgin Entertainment Group's second opening of the Virgin Megastore at the Downtown Disney development in Orlando, Fla. Pictured, from left, are Branson, BMG Distribution president Pete Jones, and BMG Atlanta branch manager Tom O'Flynn. BMG distributes 2% product.

---

**E X E C U T I V E  T U R N A B L E**

DISTRIBUTION. Jamon Green is appointed director of national black music sales at Universal Music and Video Distribution in Los Angeles. He was West Coast regional sales marketing manager at Motown Records.

CHILDREN'S. Howard Nelson is appointed director of integrated marketing at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising at the Disney Channel Magazine.

**MANUFACTURING.** Lori L. Beaudoin is named president at Mobile Fidelity Sound Lab in Sebastopol, Calif. She was executive VPMG.

ASSOCIATES. Consumer Electronics Manufacturers Assn. in Arlington, Va., names Todd Thibodeaux V.P. He was senior economist of market research at the Electronic Industries Assn.

**RELATED FIELDS.** Thomas R. Ryan was promoted to VP of administration and operations at Sony Music Studios in New York. He was senior director of financial planning at Sony Music.

---

**THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA)**

says that Chicago's Cook County Police Department seized 1,186 bootleg CDs in November and 1,244 bootleg CDs in December.

**BREAKOUT ENTERTAINMENT,** operator of video departments within mass-merchant and superchain stores, says it narrowed its third-quarter loss to $371,109 from $1.7 million a year ago. Revenue fell 22% to $7.7 million.

**BORDERS GROUP** says that sales from Borders Books & Music superstores increased $9.49 million to $96.3 million in the third fiscal quarter, which ended Oct. 26. Sales from sales stores increased more than a year ago 7.3%. The company has announced that its Internet commerce site, Borders.com, will launch in early January. Overall, the retailer reported net income of $400,000 or $477.3 million in total sales, compared with a net loss of $2.7 million or $413.5 million in sales a year ago.

---

**N2K,** the online music company, reports an eight-fold increase in revenue in its first financial report as a publicly held firm, although the net loss continues to exceed revenue. For the third fiscal quarter, which ended Sept. 30, New York-based N2K posted a net loss of $25.3 million, compared with a loss of $2.6 million on $447,000 in revenue last year. The company says that page views of its online music channel rose to 39.6 million from 5.2 million the year before.

**METRO-GOLDWYN-MAYER (MGM),** the movie and video company that went public in November, has seen its stock price rise only 17.8% since a share split trading began in September. MGM cut the size of the initial public offering to 9 million shares from 12.5 million. Wall Street was wary because the company has not been profitable.

**DICK CLARK PRODUCTIONS** reports that net income fell to $115,000 in the first fiscal quarter, which ended Sept. 30, from $303,000 last year because of reduced revenue from TV specials and series. Overall revenue, however, rose to $14 million from $10.5 million due to an increase in corporate productions. Dick clark productions produces "Prime Time Country" and "The Weird Al Show."

**SONY MUSIC** has agreed to use America Online's (AOL) software on select Sony titles in the U.S. and Canada. The first releases to include AOL's software are albums by Michael Bolton and Celine Dion. Consumers whose computers have CD-ROM drives and modems can register with AOL and receive an initial 45 hours of online usage for free.

**TICKETMASTER** reports that revenue rose 42.3% in the third fiscal quarter to $99 million from $69.6 million a year ago. Net profit increased to $2.9 million in the quarter that ended Oct. 31, from $2.8 million. The company says it sold 17.7 million tickets in the quarter, an 18% increase from 14.9 million last year. Gross online ticket sales totaled $10.7 million.

**K-TEL INTERNATIONAL** says that net profit rose 41% to $1.2 million from $730,000 in the first fiscal quarter on a 40% rise in revenue to $23.1 million from $16.5 million in the same period last year. North American sales were up 86% to $8.1 million on a $2.3 million increase in music CD and video product sales and a $5.8 million rise in sales from media buying and information services.

**RECOTON,** the consumer electronics accessories manufacturer, reports that sales rose 7.7% to $119.0 million in the third fiscal quarter, which ended Sept. 30. Net income increased to $4.3 million from $4.1 million a year ago. The sales increase was due largely to the addition of the former Internation- al Women's Jewelry & Accessories firm.

---

**MOVIE GALLERY,** a video retailer, reports a net loss of $1.6 million for the first fiscal quarter, which ended Oct. 5, compared with a loss of $4.6 million in the same period last year. Revenue increased to $22.5 million from $16.7 million. The Dothan, Ala.-based chain says that sales from stores open at least a year rose 2%, the same-store sales gain since the first quarter of 1996. The company owns and operates 860 stores and franchises 106.

**TRIMARK HOLDINGS,** an independent film and home video company, posts a net loss of $699,000 in the first fiscal quarter because of higher marketing and selling expenses and increased borrowings for film acquisitions and distribution. In the same period last year, the company had a profit of $218,000. Revenue increased 2.4% to $14.5 million.

**BLOWOUT ENTERTAINMENT,** operator of video departments within mass-merchant and superchain stores, says it narrowed its third-quarter loss to $371,109 from $1.7 million a year ago. Revenue fell 22% to $7.7 million.

**BORDERS GROUP** says that sales from Borders Books & Music superstores increased $9.49 million to $96.3 million in the third fiscal quarter, which ended Oct. 26. Sales from sales stores increased more than a year ago 7.3%. The company has announced that its Internet commerce site, Borders.com, will launch in early January. Overall, the retailer reported net income of $400,000 or $477.3 million in total sales, compared with a net loss of $2.7 million or $413.5 million in sales a year ago.

---

**NEWSLINE...**
Spice Girls Share Their 'Spiceworld'

The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, last night. The album will be released worldwide Nov. 3: first single "Spice Up Your Life" bows next week. Click here for the full story.

Inside News...

- New Drums: Act Against Extremist Violence
- New Diva: East Coast Diva
- Party, Romance, Romance, Too, Dancing, Not

Also today:
- View music news from years past at This Day In Music
- Get complete daily music industry news with Billboard Bulletin

Billboard online's special features...

- Tour Search database
- Online registration for conferences
- This Day in Music database
- Fantasy Billboard Chart Game
- Billboard Bulletin
- New Release Roundup
- Audio clips from top-charting albums

Tel: 212.536.1402/800.449.1402 - email: info@billboard-online.com
Pay Reductions At Alliance Among Majors’ Demands

BACK ON TARGET: Retail Track has been busy the past month following the Camelot Music Chapter 11 situation, among other things, and kind of took its eye off the ball in the other big Chapter 11 case occupying the credit community, Alliance Entertainment. I apologize to my friends at Alliance for neglecting you.

To bring things up to date: The Alliance management team has just delivered its business plan to its board of directors, which was supposed to have voted on it and distributed it to creditors by the time this issue of Billboard hits the street. But at the time of this writing, neither has occurred.

Among the things under way as a result of either the business plan or other factors, the closure of the New York headquarters, with the remaining staff moving into the New York space that housed Independent National Distributors Inc. (INDI). Also, Tim Dahlterp, executive VP/FO, has left the company. No word yet on his replacement.

The business plan was to have been voted on and distributed to creditors by Nov. 3. On Oct. 30, Alliance sought a 139-day extension of the exclusivity period for filing a plan of reorganization, which would be built around the business plan. But on Nov. 4, the six major music manufacturers filed an objection to the court, saying that the debtor had not earned the right to seek such an extension. Noting that the business plan was late, the court filing also said the debtor must demonstrate leadership by aggressively reducing existing excessive executive salaries, something which, in the majors’ view, has yet to be done. They suggested that the court grant a 75-day extension on exclusivity, until June 31, 1998.

In pushing for salary reductions at Alliance, executives at the majors have been asking for Al Teller, Alliance’s chairman, to leave the company, sources say. Teller is widely regarded as one of the leading music industry executives, but he carries a high salary, in the majors’ view, even though it was reduced when the company filed for Chapter 11. Moreover, they argue that if Alliance survives Chapter 11, it will probably be a purely one-stop operation, with its Castle Communications and Concord Jazz labels likely to be sold off. While Teller has had distribution operations reporting to him in the past, he is not considered an expert.

But sources familiar with the Alliance camp say that the majors have never brought up the topic of Teller leaving Alliance.

Sources suggest that the business plan also includes the closure of the Santa Fe Springs, Calif., facility, something which has already been reported by another trade. This is one of the things that the board of directors has to vote on. Sources say that if the Santa Fe Springs facility is shut down, the Alliance One Stop Group would likely keep a sales office in California, maybe as part of an expanded Los Angeles facility. In addition to the Santa Fe Springs facility and the Coral Springs, Fla., warehouse, which probably will be the main distribution center for the one-stop operation, Alliance has long maintained a one-stop in Los Angeles that enjoys a thriving will-call business.

That facility is the inheritor of the old City One-Stop business, which...

(Continued on page 76)
AFIM Opens Indie Awards To Nonmembers; Now's The Time To Get Pumped For Punk

**INDIE AWARDS OPEN UP:** In a move that probably will be cheered by a number of independent labels, the Assn. for Independent Music (AFIM) has opened its annual Indie Awards to all independent record labels.

This broadening of the field will probably eliminate what has been an ongoing source of contention among nonmembers of the indie organization: In years past, the Indie Awards were granted solely to AFIM members, which led to much grumbling privately that the trade group was playing with a stacked deck.

However, the new, more level playing field does come with a price to companies that choose not to plunk down their membership fees: A $25-per-title fee will be charged for participation by nonmember labels.

Submissions for the 1998 Indie Awards will be open through the end of this year. Questions about the submission process should be addressed to AFIM director of special projects Mary Neumann at 518-861-7037. Neumann is also looking for 450 judges for the awards; call her as soon as possible if you're interested.

The winners will be announced at the annual awards banquet during the trade group's '98 convention, to be held May 18-17 at the Adams Mark Hotel in Denver.

DNA STAFFS UP: Pip Smith, VP of sales at Distribution North America (DNA), rang up Declarations of Independents to let us know that the Woodland, Calif.-based distributor has hired Gordon Prince as its field marketing director.

Prince, formerly with the indie distributor Motor City in Detroit, will be charged with overseeing DNA's newly hired field marketing reps. "We thought it would be disastrous to hire all these people and have them run around without a point person," says Smith, who adds that the hiring of Prince will free him up to concentrate on DNA's sales efforts.

The reps are now in place in Chicago, San Francisco, New York, Nashville, Baltimore/Washington, D.C., Minneapolis, Seattle, and New Orleans, and Smith says the company is looking for a staffer to handle the Los Angeles territory. The reps will be working all types of accounts in their territories— indie stores, mall-based outlets, Beat Buys, and Borders included.

CALLING ALL PUNKS: We've been dipping heavily into an old-school punk bag lately, thanks to major-label compilations devoted to X and the Replacements. And now a couple of indie-label packages—one cut, one imminent—are further enriching the punk in us all.

Long Beach, Calif.-based Sympathy for the Record Industry has just released "Early Warning," a handsomely two-CD collection of previously unissued material by the Gun Club. The great, chaotic L.A. blues punk combo, which was led by the late Jeffrey Lee Pierce, who died last year (Billboard, April 20, 1998), was recorded in early studio recordings and a live show caught in Buffalo, N.Y., in the early '80s; the collection also includes a full CD of 16 solo performances by Pierce.

Sympathy's owner, Long Gone John, has gone the deluxe route with this package: In addition to a regular brilliant-box version containing a 20-page booklet with notes by ex-Gun Club guitarist Ward Dotson and drummer Terry Graham, the label has released the compilation in a leather-bound edition of 1,500. It's nice to see Pierce getting his due posthumously.

In January, T.O.N. Records in L.A. will issue the charmingly titled "Beer, Wine & Good Food," a collection of live material recorded at the fabled Hollywood, Calif., club Raji's during the '80s. Raji's was probably the last great punk dive in L.A. Located on Hollywood Boulevard next door to a decidedly down-at-the-heels hotel, the club's suburban stage played host to the city's best-known punk acts, as well as such out-of-towners as Nirvana, in its heyday. It was even immortalized in Elmore Leonard's novel "Get Shorty." Seedy and wonderful, Raji's went the way of all flesh when the building housing it was knocked down following the 1994 L.A. earthquake.

T.O.N., which is run by Raji's one-time proprietor Dobbs, has unearthed live recordings cut at the club by such L.A. worthies as the Dream Syndicate, Thelonious Monster, the Leonards, the Hangmen, the Frieds, and the Killer Crowes; the label promises more volumes to follow (we hope with some live cuts by the club's most infamous habitues, Top Jimmy & the Rhythm Pigs). Ah, sounds like old times...

FLAG WAVING: That suave cat on the cover of the new issue of L.A.'s Lounge magazine is none other than Joey Altruda, who has become the standard bearer for Cocktail Nation in the City of Angels the last couple of years.

Altruda, who has been playing in L.A. since the '80s as leader of such bands as Tupelo Chain Sex and the ska-oriented Jump With Joey, says of his current lounge-scene profile and the music that fuels it, "Something finally came around that paid off to me, and I don't think it's going to go away. Some of it's a trend, but there's substance to the music."

Upright bassist Altruda shows off his formidable chops on his jazzy new Will Records album, "Kingston Cocktail," which mates lounge swing with hopping Jamaican ska beats and Afro-Cuban rhythms.

He's joined on the all-instrumental record by some top-flight allies. Ernest Ranglin, the fabulous ska guitarist, toured Japan four years ago with Altruda's group (which also included Jamaican singer Laurel Aitkin and saxophonist Roland Alphonso of the Skatalites). Tenor sax ace and veteran session man par excellence Pias Johnson appeared on Altruda's 1996 Will album, "Cocktails With Joey." And Hammond B-3 organ monster Red Young is a veteran of his own 10-piece swing band, Red & the Red Hots.

(Continued on next page)
Merchants & Marketing

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

EXTRA SAVINGS 10% OFF ALL BOX SETS

STOCK UP FOR CHRISTMAS!

Dec. 15th-19th

NEW ACCOUNTS CALL:
800-275-4799

UNSURPASSED SERVICE
COMPUTERIZED CATALOG
INTERNETFULFILLMENT
WEEKLY MAILER
GREAT IMPORT SELECTION
EXCELLENT FILLS
OVER 170,000 SELECTIONS
POSTERS & PROMOS

SOUTHWEST WHOLESALE

records & videos
6775 Bingle Road
Houston, Texas 77092
713/460-4700
Fax: 713/460-480
www.neosoft.com/aww

INDDEPENDENTS

(Continued from preceding page)

Describing his current sound, Altruda says, "It's kind of like Jamaican lounge music. If there was such a thing, it'd sound like this."

Altruda hasn't been restricting his activities to nightclubs and recording studios. In August, the L.A. Chamber Ballet's choreographer, Ruford Rogers, used an original suite as the basis for the dance evening "Cocktails With Joey," which won a rave from the Los Angeles Times. "We plan on getting the ballet performed again next year, as well as doing it in New York and abroad," says Altruda.

He has also been extremely active in film music. Earlier this year, Rykodisc released his performances of Daniel Licht's score for "The Winner." (The Salem, Mass., label also reissued Jump With Joey's three albums.) He also had a track in the David Duchovny vehicle, "Playing God!" and has penned what he describes as 10 "easy listening" songs for the forthcoming Lisa Kudrow/Parker Posey feature "Clockwatchers." Will plans to release the soundtrack album for the latter film next spring.

Altruda, whose involvement with lounge music transcends mere fin- diness, says that the health of the genre bodes well for acceptance of his sophisticated music.

"I find now there's bins in record stores that say 'Lounge Music,' and it makes my records easy to buy, rather than just throwing it in the rock bin or sticking it in the jazz section," he says.

RETAIL TRACK

(Continued from page 74)

was bought by Abbey Road, which in turn was bought by Alliance. But through the ownership changes, Sam Ginsburg, GM of Abbey Road's L.A. branch, has run herd over the operation. Last time I checked, that operation was doing about $8 million annually.

An Alliance filing to the bankruptcy court lists out revenues to a degree, but not for the Los Angeles operation.

In the month ending Sept. 30, Alliance Entertainment lost $11.5 million on sales of $23.1 million, according to the documents. A large portion of the loss was attributed to an asset impairment charge of $12.1 million.

Gross profit was $310,000, while selling, general, and administrative expenses were $6.7 million, which means that the company had an operating loss of about $6.4 million.

Regarding sales by division, the Alliance One Stop Group accounted for the bulk of sales, with $21.6 million, while One Stop Records had sales of $1 million, with the remainder coming from sales at INDU and Concord Jazz.

At the end of September, the company had $2.85 million in cash, while inventory totaled $185.5 million.

CONSTRUCTION HAS begun on the new Valley Record Distributors distribution facility. According to a press release, the new facility will measure 300,000 square feet and be

(Continued on next page)
Belle’s RINGING: With the recent Walt Disney Records release of the soundtrack to “Beauty And The Beast: The Enchanted Christmas,” Broadway luminary Paige O’Hara returns to her memorable role as Belle. The soundtrack to “The Enchanted Christmas,” Disney’s latest direct-to-video feature, includes 10 newly recorded songs based on the film, along with eight traditional Christmas carols.

Among those also reprising their “Beauty And The Beast” roles in “The Enchanted Christmas” are Angela Lansbury (Mrs. Potts), Jerry Orbach (Lumiere), and David Ogden Stiers (Cogsworth). New to the “Beauty And The Beast” kingdom are Tim Curry as the villainous pipe organ, Forte, and Bernadette Peters as the Christmas tree angel, Angelique.

The story is told in flashback, with the main body of the action set before the enchanted household objects turned back into people. The five new songs were penned by Rachel Portman (a 1996 Academy Award-winner for her score to “Em- fado”) and Don Black (who collaborated with Andrew Lloyd Webber on “Sunset Boulevard” and other works).

Holiday carols include “We Wish You A Merry Christmas,” “Joy To The World,” and “Silent Night.” Also included on the soundtrack is an end-credits duet by Peabo Bryson and Rob Brown (“A Child’s Christmas”); the film version is sung by Belle (O’Hara) and Angelique (Peters).

Probably the most challenging as- pect of singing Belle this time out was “keeping her sounding young while hit- ting high Ds—I had to avoid doing it like Evita,” says O’Hara with a laugh. “Rachel wrote in a wider vocal range than [‘Beauty And The Beast’ composer] Alan Menken did.”

In addition to the new carol call from Las Vegas, where she is appearing at the Flamingo Hilton in “The Great Radio City Music Hall Spectacular Starring The Rockettes,” O’Hara is particu- larly pleased with the way the Christ- mas songs came out. Producer Paul Schwartz, she says, “really tried to stay true to the [19th century] time period, as far as arrangements. We used a lot of harp, cello, and violin. Nothing electronic here—we wanted it to sound like an old-fashioned Christ- mas album.”

The Christmas tracks include “What Child Is This,” “The First Noel,” “The 12 Days Of Christmas,” and “Do You Hear What I Hear: “O Christmas Tree,” O’Hara notes, is “done a cap- pella with four male singers in bar-

RETAIL TRACK (Continued from preceding page)

located in Louisville, Ky. That facility, which will be staffed with 300 employees, is slated to be fully oper- ational by June 1998. It will hold about 200,000 audio titles and any- where from 20,000 to 40,000 video titles.

The new warehouse became ne- cessary with Valley’s acquisition of Star Video Entertainment last year. Star and Valley combined have annual revenues of about $200 mil- lion, according to the release.

JUST AS I was getting ready to head out for vacation, I found a fax from In One Ear, a new record store in Salem, Mass. That store is under the ownership of Jerry Cohen, who you might remember was most recently at Lechmere and, before that, at Borders Books & Music.

The punchline here is that the store will have 150,000 music titles and will feature CD Information Stations, which will allow customers to sample music as well as provide information about the historical content of the album being sampled.

MAKING TRACKS: Steve Mas- saro, formerly a regional credit manager with MBM Distribution, has joined CNA Credit Insurance in the Monmouth Junction, N.J. office as credit manager under- writer.

BILLBOARD DECEMBER 6, 1997
### Billboard Top Pop Catalog Albums

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

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>WEEKLY RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KENNY G</td>
<td>ARISE</td>
<td>MIRACLES — THE HOLIDAY ALBUM</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>WARNER BROS</td>
<td>THE LITTLE MERMAID</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>METALLICA</td>
<td>METALLICA</td>
<td>128</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MASTER</td>
<td>I.N.C.</td>
<td>GHETTO'S TRYING TO KILL ME</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>AMERICAN STEAMROLLER</td>
<td>CHRISTMAS IN THE AIR</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>POCKET EPIGRAPH</td>
<td>GREASE</td>
<td>229</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>WARNER BROS</td>
<td>DARK SIDE OF THE MOON</td>
<td>277</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>WARNER BROS</td>
<td>THIS IS THE TIME — THE CHRISTMAS ALBUM</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>CAPITOL</td>
<td>MERRY CHRISTMAS</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>WARNER BROS</td>
<td>WHEN MY HEART FINDS CHRISTMAS</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>FLYING MOON</td>
<td>GREATEST HITS</td>
<td>131</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>WARNER Bros</td>
<td>A FRESH AIR CHRISTMAS</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>WARNER BROS</td>
<td>DISNEY'S CHRISTMAS COLLECTION</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>WARNER BROS</td>
<td>JAM ON VOL. 1</td>
<td>122</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>WARNER BROS</td>
<td>HOME FOR CHRISTMAS</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>WARNER BROS</td>
<td>GREATEST HITS</td>
<td>401</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>WARNER BROS</td>
<td>A CHRISTMAS</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>WARNER BROS</td>
<td>THE GREATEST HITS COLLECTION</td>
<td>109</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>WARNER BROS</td>
<td>AND JUSTICE FOR ALL</td>
<td>401</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>WARNER BROS</td>
<td>CHRISTMAS</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
<td>WARNER BROS</td>
<td>GREATEST HITS</td>
<td>161</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>WARNER BROS</td>
<td>THE LITTLE MERMAID</td>
<td>370</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>WARNER BROS</td>
<td>TRAGIC KINGDOM</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>WARNER BROS</td>
<td>THE WOMAN IN ME</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>WARNER BROS</td>
<td>A CHRISTMAS TOGETHER</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
<td>WARNER BROS</td>
<td>STAR BRIGHT</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>WARNER BROS</td>
<td>JOHN DENVER'S GREATEST HITS</td>
<td>181</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td></td>
<td>WARNER BROS</td>
<td>LEGEND</td>
<td>441</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td>WARNER BROS</td>
<td>JAGGED LITTLE PILL</td>
<td>128</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td>WARNER BROS</td>
<td>RUMOIRS</td>
<td>351</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td>WARNER BROS</td>
<td>REDRIUGH THE LIGHTNING</td>
<td>355</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>WARNER BROS</td>
<td>MASTER OF PUPPETS</td>
<td>337</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td>WARNER BROS</td>
<td>FUMBLED TOWARDS ECSTASY</td>
<td>167</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td></td>
<td>WARNER BROS</td>
<td>CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td></td>
<td>WARNER BROS</td>
<td>THE GIFT</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td></td>
<td>WARNER BROS</td>
<td>DISNEY CHILDREN'S FAVORITES VOLUME 1</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td></td>
<td>WARNER BROS</td>
<td>THE COLOUR OF MY LOVE</td>
<td>193</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td></td>
<td>WARNER BROS</td>
<td>LICENSED TO ILL</td>
<td>325</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td></td>
<td>WARNER BROS</td>
<td>THE CHRISTMAS ALBUM</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>WARNER BROS</td>
<td>40 OZ. TO FREEDOM</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td></td>
<td>WARNER BROS</td>
<td>THE ULTIMATE EXPERIENCE</td>
<td>206</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td></td>
<td>WARNER BROS</td>
<td>GREATEST HITS VOL. 1 &amp; 2</td>
<td>213</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td></td>
<td>WARNER BROS</td>
<td>CHRISTMAS ISLAND</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>WARNER BROS</td>
<td>IF EVERY DAY WAS CHRISTMAS</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td>WARNER BROS</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>344</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td>WARNER BROS</td>
<td>A VERY SPECIAL CHRISTMAS</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>WARNER BROS</td>
<td>HELL FREEZES OVER</td>
<td>159</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td>WARNER BROS</td>
<td>GOODBYE YELLOW BRICK ROAD</td>
<td>113</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
<td>WARNER BROS</td>
<td>CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td></td>
<td>WARNER BROS</td>
<td>SONGS YOU KNOW BY HEART</td>
<td>356</td>
<td></td>
</tr>
</tbody>
</table>

---

**WEB TO PUSH HOLIDAY VID MARKETING**

(Continued from page 77)

Helped by the Web, Warner Home Video and Columbia TriStar are undertaking similar promotions. Add-on shelves for CD soundtracks will "alo" into cassette displays for Warner's "Batman & Robin" and "Mum In Black."

For Warner, it's a national rollout of the earlier Internet venture of "Music From And Inspired By The 'Batman & Robin' Motion Picture," featured on the Fugly network when the movie premiered (Billboard, July 12).

Virtually every major self-promotion campaign, starting with Universal Studios’ "Jurassic Park," and "Sleeping Beauty," have developed more in-depth sites for games with more levels of difficulty and many new downloads. We're using the same logic and strategy for the direct-to-video "Beauty And The Beast: The Enchanted Christmas.

Disney last year and parents create their own holiday cards with characters from the video, write messages, print them out, mail the greetings. Edging further into home entertainment, "How Belle Throws A Holiday Party" is great for mums looking for new ideas," says Goldberg. "We are looking to capture the spirit of the story on the Web site."

In stores Nov. 12, $22.99 suggested list. "Enchanted Christmas" is supported by Leger 2000 with a $5 mail-in rebate, backed by a 50-free-stamp insert in Nov. 9 newspaper. There's also a link to the Warner Web site. Mattel has two in-pack coupons worth $2 and $3 off selected "Beauty And The Beast" merchandise, and Ocean Spray is offering a set of four collectible snow cones.

"George Of The Jungle," which hit stores Tuesday (Nov. 22) $22.99 suggested list, is backed with an insert good for two free months (retail value $12) of Disney's Daily Blast, a new online service. "It's the first time we've partnered with Disney Online in a consumer promotion for a key title release," Goldberg says. "It demonstrates the importance of online marketing as opposed to traditional offers in a consumer context."

More are on the way, he promises.

Disney's theatrical site for the movie has gotten such great response that Goldberg says a number of key elements have been incorporated in the home video site. Among the features: "Journey Through The Jungle," "Help George Build A Treehouse," and the "Bong Game." An in-pack coupon with "The Abandoned Mindful Professor" and "Son Of Flubber" is also promoted. "George" buyers can get a $2 rebate. "Men In Black," the runaway hit that's expected to be Columbia's biggest seller, is the recipient of the studio's biggest promotional campaign, according to marketing VP Nancy Harris. One immediate bonus is co-star Will Smith's "Men In Black" music video on VHS and laserdisc.

Busch & Lomb is the major partner, offering a $10 mail-in rebate coupon for Ray-Ban Predator 2 sunglasses worth at least $90 and bought between Nov. 15 and Feb. 28. Some of the 5,000 participating Ray-Ban outlets will offer a $5 mail-in rebate with any sunglasses purchase. Others are even stocking "Men In Black" to facilitate eyewear buys.

---

**Responsive Readership... That's What It's All About... Get Results Fast!!**
Rental’s Not Dead Yet For Buena Vista; On NYC Streets, Pirates Ply Their Trade

RENT PARTY: Buena Vista Home Entertainment (“Video” has been dropped) brought distributors to Disney World in Orlando, Fla., to reward them for meeting Christmas rental goals and to build enthusiasm for 1998. Considering the flabby state of the rental market, is Buena Vista beating a dead horse? Hardly, says North America GM Mitch Koch: “We think the perceived risks of the business are overblown.” Part of the problem is that the Cassandras are looking too far ahead. “The rental trade is weighed down with things that won't impact for years, if at all,” he maintains—the same “information superhighway” bugbears that failed to materialize all this decade.

Buena Vista does have a perspective different from that of the competing studios and independents. Disney created, and still dominates, mass-merchant self-rental. It only entered rental in a serious way in the early '90s, when the studio started cranking out action-adventure titles like “Con Air,” which just pre-booked 600,000 cassette sales. (Total, says Koch, includes the full-price equivalent of leased units delivered to Rentak and SuperComm revenue-sharing customers.)

For next year, Buena Vista has extended its average pay-per-window from 50 days to 60 days in an attempt to pacify video retailers desperate for better protection against the onrushing cable herds. The Video Software Dealers Assn. says its data indicate that Hollywood’s buffer zone has widened in the past year, but members want more. Buena Vista draws the line well on this side of 90 days. “We know that’s not going to happen,” Koch emphasizes. Some of its better titles won’t even offer two months’ protection; “G.I. Jane,” with Demi Moore, and “Minnie, with Min Sorvino and humano-size bugs, have 65-day windows.

Koch won’t discuss numbers but claims Buena Vista’s rental and self-rental revenues have each shown double-digit growth in 1997. That would value home video at $3.5 billion, based on our 1996 market share report (Billboard, Jan. 25). The surge this year belies earlier reports that cassette volume has diminished and matches what we’ve heard from other sources, who say duplicitors have never been busier: “These markets are a lot stronger than people think,” according to Koch, who thinks shipments of “Beauty and the Beast: The Enchanted Christmas” could reach 10 million units in 1997, making it “the No. 1 world premiere movie” (i.e., direct-to-video). The current record holder is “The Return Of Jafar.”

Buena Vista’s DVD development effort is getting off to a fast start. Koch confirms our list of Dec. 2 releases (Picture This, Billboard, Nov. 15). “We have orders for more than we can actually deliver,” he says. “It caught us a little by surprise, but everybody will get some.” Buena Vista’s DVD titles carry a $9.99 suggested list and a $4.98 minimum advertised price for the bigger hits among them.

ONION GRASS: In the shadow of the midtown skyscraper that houses 20th Century Fox parent News Corp., you can buy copies of “Anastasia,” Fox’s first animated feature and a major self-rental release in 1998. The movie is being nurtured with great care. For opened it Nov. 14 in one theater throughout the land, the Ziegfeld in New York, National rollover came a week later.

But by then perfectly abysmal dupes, packaged to look legit, were available from street vendors. So it goes in the world of pirating in the same month that the Motion Picture Assn. of America (MPA) trumpeted its largest bust of street-vendor suppliers.

The MPA will just have to keep mowing ‘em down, like onion grass, they always come back. And why not? The demand is there. The two-man sales team on 48th Street in Times Square is buying copies of “The Little Mermaid” (Disney), “Eve’s Bayou” (Trimark), “Mad City” (Warner), and “In & Out” (Paramount). We tried “I Know What You Did Last Summer” (Universal), and found it your typical camcorder-in-a-theater effort. It was unwatchable.

VIDBITS: Image Entertainment has won distribution rights to the Criterion Collection, the premier laserdisc label. Prices will be on the high end of the DVD scale at $29.99-$39.99. Titles slated for the February launch include John Woo’s “The Killer” and “Hard Boiled,” “A Night To Remember,” the British take on the Titanic disaster; Jean Cocteau’s “Beauty And The Beast”; François Truffaut’s “The 400 Blows,” Federico Fellini’s “Amour,” Akira Kurosawa’s “Seven Samurai”; and Alfred Hitchcock’s “Lady Vanishes.” Image says its 18 DVDs accounted for 18% of net sales of $6.14 million in 1997, down from $7.1 million in the same period last year. The new format wasn’t enough to compensate for the 25% decline in “adversely impacted” laserdisc revenues.


U.K. Gov’t Proposes Easing Vid Rules

Minister Looks To Lessening Bureaucracy

BY SAM ANDREWS

LONDON—Keen to attach the label “new” to anything it touches, Britain’s Labour government can add the adjective to its relationship with the country’s video industry, after the blip of knee-jerk rants about screen violence and pornography from members of the previous administration. For the first time at the recent annual meeting of the British Video Assn. (BVA), Culture Minister Chris Smith stressed the importance of the video industry to his party’s policy of open access to all for culture and sports.

“Video’s role in promoting access to things of quality is actually uncontroversial if you look at the figures. Eighty-two percent of British households now own a video recorder,” Smith said. “In 1996 cinema admissions reached 123 million, but in the same year 665 million videos were rented. That demonstrates to us an enormous scope on the part of the video industry.

“Think for a moment—even if you discount the video games element—in relation to the movie industry, the reach to ordinary people in this country is far greater through the medium of video than the medium of the big screen. Anyone thinking seriously about the impact of film on the population and the development of the industry has to take video as a central part in that consideration.”

It was over censorship, always a flashpoint with retailers, that Smith underlined the break with the Conservatives. From a country burdened with the most stringent regulations, he committed the state to a less bureaucratic and austere approach.

“We will be looking to a regime of sensible regulation with a light touch. We do believe that the work the BVA has already done with its consumer advice panel and the video packs is a major step forward in this respect.”

The issue has once again been highlighted in the U.K. by the decision of Channel 5 to broadcast “Natural Born Killers,” the current touchstone for screen violence. Warner Home Video withdrew the title from release last year in the wake of the Dunblane school massacre and has so far kept it from the market.

Smith said that there may well be a complete shakeup in how the censorship process is conducted. “The future of content regulation is something we are very seriously looking at. In a world where the future of broadcasting and the future of telecommunications are merging almost inexorably, it does not make sense to continue to regulate on the basis of delivery platforms. It may well be that we end up with a number of distinct and separate regulatory bodies. But we need to ask the question about whether this precise carving up of the regulators is necessary.”

Education would also help improve the situation, he noted.

“At the public becomes better educated, the demand, I believe, for what one might call the less desirable end of the video spectrum will naturally tend to fall away. People will demand a much broader, higher quality range of cultural things.”

His comments were much welcomed by the industry with BVA director general Lavinia Carey saying that the new acceptance of communication was refreshing in comparison with the previous government. “Everyone will benefit from a dialogue,” she said.

Smith connected video to the larger themes undertaken by the recently organized creative industries task force which numbers producer David Puttman, Virgin’s Richard Branson, clothes designer Paul Smith, and Creation Records boss Alan McGee among its representatives.

“If you look across the board at the creative industries, they account for something like 5 billion pounds of economic activity through the course of a year. That is a major slice of the gross domestic product, and it is more than the whole of manufacturing.

(Continued on page 83)
HBO Debuts ‘Tracey’ On Tape: A Paramount Poll

HBO TAKES ON TRACEY: Zany British comedian Tracey Ullman is headed to video stores Jan. 27 with a two-tape collection of episodes from her HBO series “Tracey Takes On...”. Each cassette contains three episodes from the show, which features Ullman playing 10 characters, including Cilla, a male taxicab driver; Paul, an Episcopalian monk; and Noh Nang Nung; an acid house hoop. Each episode revolves around the characters’ views on sex, romance, fantasy, and the like. Suggested list is $19.99.

“Tracey” enters its third season in January, HBO. HBO Home Video has 25 half-hours prepped for video and will add another 10 when the next season ends.

“The target audience for the show is a hybrid of ‘Ab Fab’ and British comedy fans,” says HBO VP of marketing Cynthia Rhea. “The great thing about Tracey is that she’s incredibly well known, but people haven’t had their fill of her.” Rhea says HBO has an opportunity to score big with the video since a relatively small portion of VCR owners also subscribe to pay cable services. “Even if every HBO subscriber tuned into the show each week, that would be only one out of every five VCR households,” she adds.

BBC Video’s success with the British TV comedy is proving that “Ab Fab” and “Bean” proves that the genre has found an audience stateside. Armed with these marketing hooks, Rhea says that “Tracey” is her first priority for January. As part of the marketing effort, HBO has landed Virgin Atlantic Airlines for exclusive sweepstakes and a voucher program.

Inside each cassette, consumers will find a coupon good toward as much as $300 off a Virgin flight, depending on destination and ticket price. The airline will give away a free trip to London; consumers can enter to win through a form packed in the cassette or at retail. “Everything about Virgin was perfect for the product,” says Rhea. “Choosing it was a no-brainer.” HBO has also signed up Flowers USA. The chain will include a coupon worth a 15% discount off any flower order. Finally, Ullman will have a new book based on the series, scheduled for release in January. HBO will rebate $5 to consumers who purchase both it and the video.

In January, Ullman will be hitting the talk-show circuit to plug the video and book and plans to make a few retail and distributor stops. HBO expects to release four additional titles by the end of 1998 and a boxed set next Christmas. A “Tracey” direct-to-video is also in the planning stages.

MILLENIUM COUNTDOWN: Paramount Home Video has come up with a catalog promotion that will take retailers into the 21st century.

In January, the studio launches a three-month consumer sweepstakes over its World Wide Web site, asking visitors to select their top 20 Paramount movies. From their votes will come “Paramount Pictures’ Millennium Collection.” People magazine readers will also be able to participate in the poll through the publication’s ongoing “Readers Panel.”

Each of the titles selected by consumers for the collection will feature special packaging. Paramount will offer a selection of gift packs, including a limited edition of all 20. Gift packs containing 10 and three titles will also be available, as will special pricing for individual titles. A book created for the collection will give the historical background of each movie. It’s to be included in the 10- and 20-title sets. The street date for the “Millennium Collection” is next October.

MORE WEB SITE PROMOS: Columbia TriStar Home Video will use “Men In Black” (MIB) to help promote its catalog titles on its Web site.

The site has been completely reconfigured to fit the “MIB” theme and take advantage of its video release Nov. 25. The title is expected to be the biggest seller of the fourth quarter.

Once at the site, visitors click on various “MIB” (coms to get information about older Columbia releases. The studio recently put its entire video catalog listings online for the first time.

Consumers can also enter a “MIB” contest that will award a Sony laptop computer, watches, the “MIB” CD-ROM game, and Ray Ban sunglasses, similar to those worn by Will Smith and Tommy Lee Jones in the movie. The site will be advertised and linked to other Web sites, including those of Yahoo!, Excite, E On-Line, and Movie Line.

WONDERFUL SALES: It seems hard to believe that everyone doesn’t already own a copy of “The Wonderul Life,” but Republic Entertainment reports it has shipped another 600,000 units for the holidays.

The title comes in a variety of editions, including a $14.98 “classic,” a $19.95 50th anniversary, a $29.98 deluxe, and a $49.98 laserdisc.
EXPLOSIVE STAR ACTION!

From the Producers of Friday comes the New-to-Sell-Through Hit DANGEROUS GROUND Starring ICE CUBE and ELIZABETH HURLEY.

New to Sell-through $19.95

DETONATOR*
Pierce Brosnan (James Bond, Dante's Peak) faces off with Star Trek's Patrick Stewart (Conspiracy Theory) in a daring Alistair MacLean adventure.
Rated R. Approx. 98 min., VHS# N4159V, P

DETONATOR II: NIGHT WATCH*
Pierce Brosnan is a U.S. spy who teams up with Alexandra Paul (Spy Hard) in an edge-of-your-seat thriller.
Rated R. Approx. 99 min., VHS# N4336V, P

EXCESSIVE FORCE
Thomas Ian Griffith (John Carpenter's Vampires) and Lance Henriksen ("Millennium"-TV Series) star in this action thriller about a renegade cop who'll do whatever it takes to get the job done.
Rated R. Approx. 87 min., VHS# N4059V, P

EXCESSIVE FORCE II: FORCE ON FORCE
Stacie Randall is the only agent who can eliminate a squad of assassins in this hard-hitting sequel to the original action thriller.
Rated R. Approx. 88 min., VHS# N4037V, P

LIVE WIRE: HUMAN TIMEBOMB
Bryan Genesse stars in this powerful action film with phenomenal stunts and mind-blowing special effects.
Rated R. Approx. 99 min., VHS# N4380V, P

ICE CUBE ELIZABETH HURLEY
WHAT HE WROTE, JAI EVENGER.

NEW LINE 110ME VIDEO

EXCESSIVE GROUND
A searing action thriller about an ex-freedom fighter who risks everything to save his brother, starring Ice Cube (Friday, Anaconda), Elizabeth Hurley (Austin Powers, Passenger 57), Ving Rhames (Con Air, Mission Impossible).
Rated R. Approx. 96 min., VHS# N4436V, P

Spanish version VHS# N4560V

EXCESSIVE FORCE II: FORCE ON FORCE
Stacie Randall is the only agent who can eliminate a squad of assassins in this explosive action thriller.
Rated R. Approx. 88 min., VHS# N4037V, P

Street Date: 2/3/98

Titles feature high quality duplication in real time. © 1997 New Line Home Video, Inc. All Rights Reserved. Titles available through Alliance in Canada and French speaking Canada. *Title available in English Speaking Canada only. **Title not available in Canada. Prices are Suggested Retail Price in the United States and may vary in Canada. by the National Captioning Institute. Used with Permission. 💥 Sold exclusively through Warner Home Video.
NEW YORK—With the re-releasing of PolyGram Video’s “When We Were Kings,” this year’s Academy Award-wining documentary director has a fighting chance to reach a wider audience than the movie capturred in theaters and as a rental release.

The Leon Gaunt-directed DASFILms Ltd. production chronicled the legendary 1974 “Rumble In The Jungle” heavy-weight title fight between Muhammad Ali and George Foreman. Ali reclaimed the championship in one of boxing history’s most dramatic moments.

Released for rental last July, the movie has been reduced to $19.95 list and is available in both letterbox and pan-and-scan formats. The DVD version was simultaneously re-priced to $20.95.

“I’m sure there will be a slow, steady build,” says David Sonenberg, producer of “When We Were Kings.” Sonenberg heads DAS Communications, parent of both DASFILms and the Mercury Records-distributed DAS Label, which released the movie’s soundtrack album. PolyGram Video director of theatrical marketing Charlie Weir notes that the rental release of “When We Were Kings” was supported with “Win It Before You Can Own It” promotions at key stations in the top 25 radio markets. Print ads ran in Moveline, and PolyGram took 300 spots on the Classic Spectra cable network during a two-week promotion when Ali was heralded as “Athlete of the Week,” seen in some of his fights, and interviewed extensively.

The pattern is being repeated for sell-through. PolyGram has taken radio time and another ad in Moveline and has teamed with its Mercury Records affiliate to promote the title via the label’s college reps. They’re setting up screenings and soundtrack giveaways on college campuses.

“Ali really is an icon for more than his generation,” says Weir. “He’s a major figure in black history who basically changed sports. He’s somebody that everybody remembers and needs to learn about. So a lot of collegees will get behind this film, and we get it through the back door.”

Weir thinks the soundtrack, which featured concert performances by many of the era’s major black music stars in an accompanying musical spectacular billed as the “African Woodstock,” will continue to generate college interest in the movie. The special nature of the documentary, he says, should also make it a particularly popular item for DVD owners, whose buying habits resemble those of CD collectors.

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

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

With IBG ’98, you will be able to:

- Reach retail record buyers, distributors and importers/exporters in 50 countries worldwide.
- Find the telephone number, fax, E-Mail addresses and websites of companies throughout the world.
- Get specifications on blank media such as blank tapes and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just $129 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL
(800) 344-7119. Outside the U.S. (908) 363-4156. Or fax your order to (908) 363-0338.

Or send check/money order for $129 plus $6 S&H ($13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only.

All sales are final.
**VIDEOS FOR HOLIDAYS**

(Continued from page 78)

with Columbia providing the counter- cards, Harris says.

"We wanted to be part of this promotion," maintains Tom Carson, Columbia Records senior VP. The soundtrack, released in late June just before the movie opened, had sold some 2 million copies before the cassette release.

Working together, the record and home video labels created a joint 30-second TV spot and a display that holds videos and 30 CDs. "We've made about 25,000 available and expect to have them all snapped up," Carson adds. "This is our first real opportunity to create a national promotion with Columbia TriStar and is a real testament to teamwork."

The theatrical website, a big attraction for summer surfers, is being twinned with America Online's "Entertainment Asylum" and on the major search engines, such as Yahoo! and Excite. And "In Black" is hot-linked to Sony Music's web site as well.

"Columbia's My Best Friend's Wedding," which arrives in stores on cassette and DVD Dec. 5, will also have a Web and CD presence. "We'll be doing some joint radio promotions in key markets with Epic Records, which produced the charted soundtrack," Harris says. "We're still in the learning phase and continue to examine the different assets and choices of online marketing for home video."

She emphasizes, "We're experimenting each time we add to our foundation, so it's nice to have a model to build on. (The Internet) is a playground to try to see a few things, and we expect to build a learning curve that will pay increasing dividends in the future."

---

**U.K. GOV'T PROPOSES**

(Continued from page 79)

output... Videos is at very much the cutting edge of the development of many of these important economic sectors."

Movies and video had benefited in particular from this new approach, he said. "I believe over the course of the last six months we have been able to demonstrate, in relation particularly to films, that government is very serious about doing what we can to help. We have put tax incentives in the budget, something the film industry has been asking for years at Downing Street. We were able to do it within eight weeks of coming into office."

We launched the lottery franchises for films, which are designed to have a run of good movies emerging from the consortia that the money has gone to rather than just one off spectaculars."

In addition, the government was anxious to help the creative sector over one of its principal bugbears, that of piracy and copyright thefts."

"We want to put real muscle from the government behind getting international agreements that safeguard our interests in this respect," Smith said. "One of the things we are anxious to try to speed up as rapidly as possible is the [World Intellectual Property Organization] treaty. Recent- ly I was in the United States talking to people in the administration and Congress about their process of ratification and we can do to help see it through. I want to seek the earliest legislative opportunity to do that."
**NEW & NOTABLE**

**DAVID GARZA Discworld (no liner listing)**
**PRODUCED by D. Garza**
**PUBLISHERS: Ten Thousand Roses, BMI**

Wide Open 667 (BMI)

Garza is an evocative newcomer who clearly is too impotent to wait for the magazine Ninjoras to issue an article! Instead, he kicks in and makes him the star he needs to be. Though he has a cut on the upper left of his head, he steps up to "Great Expectations" and a set during early '90s on the streets that's world-class. His simmering, jazz-tinged effects are vigorously heard on an entire Wide Open side. With his guitar-driven rhythms and vocals, Garza is a perfect example of what needs to be set into overdrive on his ear. Be among the first to discover this new artist.

**K.P. & ENVY Swing My Way (no liner listing)**
**PRODUCED by M. Johnson**

BMI

K.P. & ENVY match the contemporary sound of the nineties as they hit Reynolds all over the streets.

**CHRIS SMITHER Coventry (no liner listing)**
**Hightone 9050 (BMI)**

NORMAN BROWN Charlie Brown Christmas (no liner listing)**
**Madacy 314307 (BMG)**

**ISLEY BROTHERS FEATURING RONALD ISLEY Special Gift (no liner listing)**
**R.B. Taylor 70967 (BMG)**

**LORI RAWLS What Are You Doing New Year’s Eve (no liner listing)**
**The Right Stuff 70967 (BMG)**

**GIPSY KINGS Navidad (no liner listing)**
**Metropolis 36502 (BMG)**

**DEEP FOREST & LOKUAN AVARE (no liner listing)**
**Metropolis 36502 (BMG)**

**BILLBOARD** DECEMBER 6, 1997 85
Miles delivers into the making of each Beatles album in a fascinating way. While “Rubber Soul” and “Help!” unleash beautiful crafted songs like “Norwegian Wood” and “ Eleanor Rigby,” they also marked the Beatles’ transformation into a studio sensation. An especially interesting section of the book deals with the making of “Sgt. Pepper’s Lonely Hearts Club Band,” a record in which the band members tried to show their alter- egos and diversity. McCartney remarks that “we rolled with B.B. King, a bit of Stockhausen, a bit of Albert Ayler, a bit of Ravi Shankar, a bit of ‘Pet Sounds’ (the Beach Boys), I think the album was way more pigeonholing like that [had] no before.” The book also touches on the cultural climate that shaped the Beatles career and includes remem- brances of the Rolling Stones, Jimi Hendrix, and many other artists who McCartney claims introduced the Beatles to marijuana.

But topics like the Beatles’ embracing of pop (the song “Got To Get You Into My Life” was all about it), LSD, and their medita- tion retreat in India with the Maharishi Mahesh Yogi are explored too abundantly.

Miles also offers insights into Linda McCartney, whom Ono, manager Brian Epstein, producer George Martin, and others close to the Beatle failed to mention throughout the book. While many biographies of such length might inspire yawn- ing, “Paul McCartney. Many Years From Now” is a compelling read. Lennon’s eventual heroin abuse, his falling out with McCartney just before the Beatles split up, and the infighting over business control of the band will make you sad, but the overall tone of this book is uplifting.

JEFFREY L. PERLAH
Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product or service in the industry's leading news magazine.

All Major Credit Cards Accepted

Display Classified Ad Rates
Services & Resources
- MUSIC INDUSTRY HELP WANTED: $170 per col. inch/week
- RADIO HELP WANTED: $95 per col. inch/week
- MINIMUM RUN: Services & Resources 4 weeks, $50 per inch/week
- BOX REPLY SERVICE: $30 per insertion

Classified ads are censored when an agency represents an outside client.

500 1-COLOR CHROME Cassettes $595
REORDER: 585
Includes: 1000 1-color inserts (500 extra for Redwood & Compact Cassette 800-468-9353)
From your camera-ready art or modeled CD box. Up to 2 minutes. Per hour. (800) 874-4174
500 4-COLOR CHROME Cassettes $899
REORDER: 575
Includes: 1000 4-color inserts (1000 extra for Redwood & Compact Cassette)
Your camera-ready art or modeled CD box. Up to 2 minutes. Per hour. (800) 874-4174

500 4-COLOR CHROME CASSETTE SINGLES $1299
REORDER: 575
1000 4-COLOR CASSETTE SINGLES $1799
REORDER: 5500
Includes: 1000 extra inserts from your camera-ready art. Up to 8 minutes. Per hour. (800) 874-4174

ALL PACKAGES INCLUDE: CASSETTE RUNNING MASTER • CASSETTE • PIE PRINTING ON CASSETTE • SHRINK-WRAP • IN-HOUSE CD • VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
1118 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3418 • Fax (310) 828-0655 • www.rainbo.com

Blank CD-R’s. $2.50 ea.
• 100 Minimum Kodak, Pioneer & KAO Bulk CD Replication .69c ea.

*1000 Minimum
Includes 3 color Printing
CD-R Copies – $5.00 ea.
*Minimum 50 & Add $1.00 For Printing
“We will not be undersold”

Total Media, Inc.
Clearwater, Florida
Toll Free (888) 456-3475
Fax (813) 444-4552

We have the experts, but when it comes to your project, you’re the boss!

MaxDisk
Free catalogue/custom quote
1-800-681-0708

Compact Disc Services
1-800-468-9353

We anticipate your every need
CD replication
Cassette duplication
Graphic design & printing
Digital editing & mastering

1-800-527-9225

EuropaDisk
• Compact Disc Replication
• 7 & 12” Vinyl Records
• Cassette Duplication
• Audio Mastering
• CD Glass Mastering

Why deal with brokers when you can deal directly with our factory?

Europadisk Ltd.
(800) 455-8555
75 Votice Street, New York, NY 10013 (212) 226-4401 • Fax (212) 966-0456

Custom Compact Discs
Affordable single copy CDs, starting at $28.50.00 CFP WITH THIS AD
46 Productions
2599879 Cable Rd., St. Charles, Ill. 60174
(630) 850-5423 Fax (630) 193-1725
Contact Us On The Internet at info@46p.com
Visit our Web Page at http://www.46p.com

Express CDs
Next day CD-Rs, as low as $16 with labels
DB Plus Digital Services, Inc.
(803) 224-6089 Fax (803) 224-9193

Custom Compact Discs
Affordable single copy CDs, starting at $28.50.00 CFP WITH THIS AD
46 Productions
2599879 Cable Rd., St. Charles, Ill. 60174
(630) 850-5423 Fax (630) 193-1725
Contact Us On The Internet at info@46p.com
Visit our Web Page at http://www.46p.com

FREE! Guide to Master Tape Preparation
Feed out how to prepare your master tape for any pressing service. A must for recording artists and sound engineers.

$9.95 Value
DISC MAKERS
1-800-468-9353 • http://www.discmakers.com

We Buy/We Sell
NEED PRODUCT WHERE PRODUCT TO SELL?
WIDE SELECTION PREVIOUSLY PLAYED
CD’s, TAPES, etc. – new stories are specialty! USEDC0 Company, Inc.
P.O. Box 31, Jericho, N.Y. 11753
Tel. 516-677-6018, Fax 516-677-6007
email: info@usedcd.com

Wanted To Buy
PUBLISING WANTED
Independent Music Publishing Co. seeks to acquire additional copyright interests up to $1MM. Confidentiality assured.
Box 8413, Billboard Classified, 1515 Broadway, New York, N.Y. 10036

CASH FOR SCRATCHED CD’S
OVERSTOCKS/DELETIONS
Call David
1-888-883-4923

DIGITAL FORCE
TPTOTAL CD, CD-ROM, E.C.D. & CASSETTE PRODUCTION
212-252-9300
www.digitalforce.com

DIGITAL FORCE
FEEL THE "POWER OF EXCELLENCE"
CALL FOR POWER PLAY THE
digital force sampler & studio reference disc
149 madison avenue, ny, ny 10016

CALL: JEFF SERRETTE 212-536-574
Billboard Classified, 1515 Broadway, NY, NY 10036
CALL TOLL FREE: 1-800-223-7524
FAX YOUR AD 212-536-8864 or e-mail: jserrette@billboard.com

DEADLINE: FRIDAY AT 3:30PM EASTERN
TOP 200 CD LISTENING STATION
Major breakthrough in technology from Silicon Valley. Now your customers can listen to all tracks from 200 CDs or more. Increase sales and profits. Customers do buy more when they listen to a CD’s first four tracks..Play 200 CDs, only 2 sq foot space. 
-18 CD’s to 100’s CD’s by station
-Check CD jewel case, insert and play
-Listen to all tracks
-Compact CD upgrade
-Error free random CD shelf storage
-Unique inventory, purchase system
-Reduce labor costs
-Multiple color code stations can play all CDs in your store

FOR SALE
Any Case Case 29.92
ALBUMS, CD’s & 45’s CASES
(800) 343-1433
Call New
ISLAND CASES
(800) 563-5632
Fax: (516) 563-1390

BUY DIRECT AND SAVE!
While other people are raising their prices, we are lowering ours. Major label CD’s, Cassette, & LP’s at the lowest price in the area. Your choice from the largest inventory available. For free catalog call (800) 990-9900.
Fax: (800) 990-2473 or write
Scrapers, Inc.
P.O.Box A Trenton, N.J. 08691-0020

MUSIC STORE FOR SALE
In world renowned South Beach’s hottest street.
3200 sq. ft. space, below market value, four year lease. Extensive and constantly expanding customer base.
For further information feel free to contact us at:
Tel. (305) 223-8032

DJ LIGHTS
NEW AND USED FREE CATALOG
800-876-5268

MASTERCARD /DISCOVER / AMERICAN EXPRESS

DJ SERVICES
Dj’s & Collectors
BROUHAHA MUSIC MARKETING
2168 S. Atlantic Blvd. #200
Monteay Park, CA. 91754
For CD Singles (specialtrak, lps, singles, CD’s, collectables) and
(213) 721-4002 Fax (213) 728-4373
http://www.brouhaha.com

MUSIC STORE FOR SALE
In world renowned South Beach’s hottest street.
3200 sq. ft. space, below market value, four year lease. Extensive and constantly expanding customer base.
For further information feel free to contact us at:
Tel. (305) 223-8032

HELP WANTED
SKMA SALES MANAGER
WESTERN REGION
A world leader in the audio and video tape industry, SKMA, Inc. is accepting resumes for a sales professional with substantial experience in selling magnetic tape to the audio and video duplication market. Comprehensive compensation and excellent benefits for right person. For immediate consideration, please forward your resumes in confidence to:
Doug Booth / Vice President
SKMA, 4801 Via Oso Ave.,
Long Beach, CA. 90801
Fax (310) 830-0466

HELP WANTED
ROYALTY ACCOUNTANT
Exciting opportunity for a royalty accountant to join a start-up label. Responsibilities include maintaining specialized royalty accounting system, tracking royalty obligations on a project basis, analyzing contracts & licensing agreements & generating royalty statements on a quarterly basis. Get involved with special projects. Required: BS in Accounting, 3-5 years experience record company or publishing company, strong organization & communication skills. Competitive salary & benefits. If interested, fax resume to:
(212) 742-1778
ME/W/V EO

HELP WANTED
ROYALTY ASSISTANT
Entry-level position available with major music publishing company in NYC. Responsibilities include data entry, administrative work and royalty analysis. Accounting background a plus. Send resume to:
Box 8415
Billboard Classified
1515 Broadway
New York, N.Y. 10036

WANTED: PRODUCT MANAGER For record label. Prior experience a must.
Fax resume to:
(212) 664-3891

ADVERTISING SPACE SALES
Billboard Magazine, the music industry’s leading newsmagazine, seeks a energetic, hard-working and articulate sales rep for our growing inside sales operation. You should be able to upsell on inbound sales and cold-calls to new prospects, and do what it takes to expand a very promising territory.
Music industry experience is welcome but not essential, we want someone who can sell. 1-3 years sales experience preferred. Salary + commission + benefits. Fax your resume and salary history to:
HAROLD ITZKOWITZ (212) 536-8864
Billboard is an equal opportunity employer

WEST COAST SALES REP
Koch International, a leading indie music distro seeks east coast rep for L.A. market. Must be 3 yrs sales exp, excellent communication, organization, computer skills. Knowledge of the accounts in the L.A. market a plus. We cover over to Tri-Harbor & for Washington, New York, N.Y. 10090-4617, Attn: DM or Fax (516) 742-1683.

RECORDING STUDIO
FOR SALE
State of the art recording studio located in the heart of SoHo, AMIK CONSOLE/TAPE MACHINERY/MULTI TRACKS/STUDIO/RECORDING AREAS OFFERING LEASE/SECURITY/NO COMM. RENT TAX. Call 212-920-4878

FREE (Ad) How do you make your classified ad pay? By running it consistently, consecutively weeks. We IMPACT! Rington does a prospective customer reply to an advertisement the very first time it appears. Therefore, make sure you are in the right place when your customer is ready to do business. STAY ALIVE and SATISFIED with an ACTIVE CLASSIFIED
CALL TOLL FREE TODAY! (800) 222-7224
Ad# 10228 Fax (212) 536-8864
JEFF SERRERTE

RESULTS!!!
That’s what you get from your ad in Billboard’s Classified Section.
In its 103rd year, Billboard has a responsive readership of over 200,000 influential decision makers worldwide. Known as THE SOURCE for the music, video and home entertainment industries, Billboard has developed its reputation leading the world in industry news and always reporting it FIRST.
If you have a position to fill, a product or service to sell or any other classified related item to advertise, Billboard’s Classified Section gives you the most effective and most extensive marketing opportunity.
Get Results - Call Today
(800) 222-7524 (toll free)
(212) 536-8174 (Direct line)
(212) 536-8864 (Fax)
Billboard Classified
1515 Broadway NY 10036
Attn: Jeff Serrerte
LABELS KEY IN TO BOOKS' MESSAGES
(Continued from page 5)

The compilation features 15 tracks, including an original song by Liz Story, and a booklet containing thoughts from the author.

"Capturing the book on CD was a challenge," says Windham Hill senior director of field marketing Greg Dornquast. "But the booklet and quotes keep the book in the forefront, and music reflects the enlightening and uplifting experience of reading the book."

Walshe says the selections "musically capture the spirit of the book" which poses possible answers to some of life's mysteries.

"It was difficult choosing the songs because of all of the ones they sent me were wonderful in one way or another," says the 55-year-old former rock music critic. "I wanted the music to speak to my heart, and those are the ones I selected."

Story says translating the book into music was a difficult task. "I had been working on a lot of spiritual works, so this was easy to do," she said. "It's the closest thing to saying the words of the book, and its spirit wasn't far from what I had already been doing."

Earlier last month, Earthonne Records released its first release, "A World In Mind," featuring original music from former Tangerine Dream member Christopher Franke, who also owns Sonic Images, which markets Earthonne releases.

Franke describes the album as a soundtrack to a book by Carlora's 1984 novel "The Wind," which was also released on CD.

"This is a score for the dialogue, with the music reflecting the words of the book," says Franke. "It's a musical interpretation."

Other recent audio companions include "Music For The Soul," keyered to a collection of poems from the book "Unconditional Love," readings from the book by the author are also included on the CD.

"This is a fuse for the dialogue, with the music reflecting the words of the book," says Franke. "It's a musical interpretation."

"Another little project piece to Gray's "Men Are From Mars, Women Are From Venus." The collection of romantic duets has sold 17,000 units since its April 1 release, according to SoundScan.

"Music For The Soul," which features classical works, was released March 25 and has sold 5,000 units, according to the chart.

Although these books and their audio companions are meant to heal and soothe the soul, their commercial appeal also makes them ripe for spinoff merchandise.


Changes in the retail environment, meanwhile, have opened new opportunities to tie in book and audio releases.

"There are more mainstream retailers with books and music together, and we have discovered that it gives them an ability to market music to book buyers," said Newman. "New music new music music buyer Brian Mc Clemens. "It's a good platform."

But Newman says that the label does plan to release the solo tracks to release in 2000, "I don't think we'll get a totally new audience, but a crossover audience with God's being so mainstream, it can bring in more people," she says.

Walshe's book has sold 1.5 million copies and "Music For The Soul" is being released March 25, according to SoundScan.

The brand names of Chopra, Walshe, and others have also enabled labels to capitalize on an established name.

"Moore is already a recognized brand, and the same consumers that bought her book buy classical music occasionally," says Angel VP of sales Jim McLean. "The Care Of The Soul" book spent 46 weeks on The New York Times best-seller list and they can put the CD anytime."

"Men Are From Mars, Women Are From Venus" had more heartland appeal, but the label plans to release the book in contemporary radio and music.

"Seven songs on the compilation include "Endless Love" by Diana Ross and Lionel Richie, "Reunited" by Peaches & Herb, and "Tonight I Celebrate My Love" by Feabo Bryson and Roberta Flack. Other labels are also trying to capitalize the brand names of spiritual growth.

Rhino Records, for example, is negotiating to release audio companion volumes to both the "Music For The Soul" series by Jack Canfield. The book for the label says the deal is not complete, but he expects the company to have product out on the market next fall.

"Chicken Soup For The Soul," first released as a book in 1997, has more than 60 related items on the market, including follow-up books, calendars, and audiobooks. The label has released three book and CD packages, and a third is expected next fall, but Windham Hill has no plans to release additional titles from the author. However, the label is considering other books. "We're a spiritually based label, and for us, this is a natural sort of music," says Newman.

Angel has no other book and audio companions on the schedule either, according to a label spokeswoman. When this story went to press, talks were in the early stages of deals with new age authors, Omaha, Neb-based American Gramaphone has been working with a band created a Christmas pop-up book and eight-track CD from its star act, Mannheim Steamroller.

Walshe says in stores now, "I think I Little Christmas Tree & Other Christmas Bedtime Stories" also includes a read-along book and CD and a book label founder Chip Davis, who also wrote the music. Retail price is $9.95.

A Jack Canfield recommends to a story in the book, which features popular Christmas stories. Six of the tracks were previously released, but two were written especially for package.

"Elegantly Wasted" (1997)—the label is the second of a reported 255 million, five- album deal with Mercury—did not fare as well. But a survey in Business Review Weekly placed INXS at No. 21 among the country's top earners.

Mercury U.S. did not have any comment on the singer's death on the day of the release. Immediately after news of Hutchence's death store, sales in Sydney reported selling out the band's 16-album catalog.

"As an assistant in preparing the story work with Melinda Newman in New York."

INXS' HUTCHENCE MOURNED IN AUSTRALIA, WORLDWIDE
(Continued from page 13)

were 756 sold.

The band members—brothers Andrew, Jon, and Tim Farriss, Garry Beers, and Kirk Pengilly—received the news of Hutchence's death while awaiting his arrival for work. The band was working in Sydney, an hour before his body had been found by a hotel staff member. The tour was canceled, the band said in a statement.

The band members released a statement extending their "love and sympathy" to Hutchence's family and otherwise asking the media to respect their privacy.

Martha Tropp, the band's manager, said in a statement, "There are no words which can capture this moment for someone like Michael. He was an amazing kind and loving soul who brought joy to all of us with him. We were blessed to have Michael in this world and will forever miss his absence in it."

"In an Interview, the former agent and longtime friend of the band who worked on the tour, "Michael is never a brooding person. The band is, absolutely like a family, and they've gone into their own world to try and comprehend how this happened and why."

Hutchence's parents released a statement, saying, "On behalf of the entire Hutchence family, we are absolutely devastated by the sudden death of our son, Michael. Hutchence was a inspiring talent who touched many people with his music, and his work and will be greatly missed. As we try to come to terms with our loss, we ask everyone to please respect the memory of Michael and leave us to grieve in peace."

Hutchence had earlier been in the UK rehearsing for his band's upcoming tour with Michael Douglas, about movie projects. He played a drug-addicted punk rocker in the Adriatique-directed film "Marianne of the Night," and a 14th-century romantic poet Percy Bysshe Shelley in Roger Corman's "Frankenstein Unbound" and passed on roles in a thorough digital remastering for CD. Other upcoming Kerramesh offers include albums by two of the greatest Iranian female vocalists, Sima Bina and Parsia. Those discs are due out by March 21, the start of the Kerramesh New Year, the Persian New Year celebration. Kerramesh's catalog and of Persian classical music in general is Britton Dornquast, proprietor of Hear's Music, who is also offers have its own label and label fulfillment company in Tucson, Ariz. "Kerramesh is a great little label—they're really dialed into their niche," says the albums have quality liner notes, decent art-work—which can be a problem with the recording quality.

"A fan of "Eastern Aperture" on cassette, Dornquast plans to make a healthy buy of the upcoming CD. Now that interest in Persian classical music has "exploded" in the last few years, he says, his shop carries about 60 such titles, which is just "a tip of the iceberg of what we can get."

Dornquast says that with world music, more than any other genre, the key to sales is consumer exposure. "But that's the impetus for his shop's complete "try before you buy" policy, and further to that end, Dornquast publishes print and electronic versions of his "World Music Catalog" and "Music & Beyond" book while the weekly two-hour "Global Rhythm Radio" program on public radio station KXCI in Tucson. For the matter what I play—Persian classical, whatever," says, "my phone rings off the hook at the store the next day."

World music is 50% of sales at the full-service Hear's Music, Dornquast says, with numbers for international offerings going up every year. Still, even though the "world is getting smaller by the day," he says, "incidents in the Middle East or wherever will create a backlash where sales will cool on a particular area."

"But I want to believe that music is pure, that it exists above all the political and religious dogma in the world. Music speaks to people beyond all of the silly it is..."
This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

Sarah McLachlan, Fiona Apple, Jewel—the Lilith Fair artists, if you will—are all enjoying great success these days, due in no small part to the success of modern adult radio and the surprise acceptance of singer/songwriters at top 40.

While Fiona and Jewel are riding debut sets to great heights, this is McLachlan’s fourth outing with Arista. So how many other triple-A or modern rock mainstays of the late ‘80s/early ‘90s would be having multi-format hits if modern AC had been available to help spread them? We canvassed triple-A PDs, who

embraced McLachlan from the beginning and were first on the Apple and Jewel bandwagons, about the artists they wish could have another at-bat in this friendlier world of 1997. Names that came up nearly across the board were Kate Bush, Jonatha Brooke, and even Tori Amos, all of whom remain active artists.

KGRS Austin, Texas, PD Jody Dunbar says, “Bush comes to mind immediately. She would be mega. Ask Tori Amos and Fiona Apple. Bush’s closest brush with radio, on a format standpoint, in the U.S. was 1985’s “Running Up That Hill,” which went as high as No. 30 on the Hot 100.

While he agrees with the Bush reference, Joan Armatrading is the first name that pops into the mind of Dave Einstein, Mercury’s national director of adult rock promotion. “She was one of those types of artists that went way ahead of her time,” he notes.

Einstein’s list is a mix of cult heroes and artists who did have commercial breakthroughs, ranging from Melissa Etheridge and Suzanne Vega (who scored two of the genre’s rare crossover hits) to Joni Mitchell, k.d. lang, Emmylou Harris, Mary Chapin Carpenter, Patti Smith, Rachel Sweet, and Chrissie Hynde.

Without [the Pretenders] ‘Stop Your Sobbing,’ says Einstein, “I don’t think Jewel could have gotten as far as she did with ‘Who Will Save Your Soul.’”

Looking within his own roster, Einstein says that if Texas’ earlier records had come out today, “it would have been a much different thing.”

From his seat at the helm of triple-A flagship KCDB Denver, PD Dave Benson says, “A lot of us were up on both BeDeans and said, ‘If the Gin Blossoms could explode, why not BeDeans? Why not Del Amitri? Those are two bands that had a pretty good start before these other bands, but it’s all timing.” (Both acts have, in fact, ridden the recent poprock revolution to one top 10 hit, but still parlayed that into multi-format stardom.)

FATAL FALW

Speaking of timing, Benson sees a fatal flaw in early triple-A development. “The triple-A format had a somewhat negative tendency to just embrace artists and not look for the best songs,” Benson says. “The format’s come to the point where it’s much more song-aware, and it’s much easier to launch an artist built on a song rather than an image.”

KTCZ Minneapolis PD Lauren MacLeash put her head together with music director Jane Frederick

and came up with a list of could-have-been-bigger artists, starting with Vega. “She was before her time,” says MacLeash.

Then she mentions Lowen & Navarro. “If they got the right producer and the right record company, they might be able to produce something that could cross over from triple-A to modern adult.”

MacLeash sees the likes of Amos, Chris Isaak, Michelle Shocked, and Bruce Cockburn as “artists who had a time when they really hit it, but then they wandered off into some conceptual direction” and since have not courted radio with “friendly” music.

“Maybe another one is who is set in her ways is Rickie Lee Jones,” says MacLeash. “At one time with The Magazine [and albums of that era], she really had her heart in it. Since then, [she] hasn’t put out anything that I felt that she cared about.”

Finally, observes MacLeash, “the common thread with Jewel, Fiona, and other Lilith Fair-esque acts is that the songs are pretty mainstream. They’re not too deep. They’ve got good production value. There were a lot of singer/songwriters in the beginning who were better writers than performers. They’ve lost some of that.”

BOWIE HAS BELIEVERS

Bruce Warren, music director for noncommercial WXPX Philadelphia and co-producer of the nationally syndicated “The World Cafe,” kicked things into a rock gear, mentioning two acts who rode the last modern rock crossover boom for a while.

Citing David Bowie’s early, less commercially successful collaborations with Brian Eno on “Low,” “Lodger,” and “Heroes,” he says,

(Continued on next page)
With Hits ‘Galore’ And New Set Planned, The ‘Never Fashionable’ Cure Ends R&R

N E V E R E N O U G H: For someone whose stock and trade image embodies darkness and gloom, the Cure founder/lead singer Robert Smith is finding life just like heaven amid a just-released greatest-hits package, the band’s first U.S. chart dates in a decade, and a new studio album due in 1989. And so it is that the fact that the group is celebrating its 20th year after selling some 24 million albums since its first single, “Killing An Arab,” charted in 1979. Since then, in fact, the Cure has become the virtual sole survivor among its class of alternative pioneers born out of the early 1980s. Smith attributes the Cure’s endurance to the fact that the group has never been deemed a trendy rock icon. “We have never been a fashionable band,” he says. “Perhaps there have been times in different countries where we have been more in than out, but we’ve never had one of those. I think that has helped with the longevity—people judge what we do with the music.”

The band’s 18-track retrospective, guitarlicks were added by ex-Tin Machine members and David Bowie collaborator Reeves Gabrels. When Smith took the reworked track back to the band, “I played it for them, and they didn’t think it was the single for ‘Galore’,” he says.

Lyrically, “Wrong Number” was based on a couple of phone calls Smith had back-to-back with friends, during which he would say one thing and the other parties either weren’t listening with an open mind or drew far-out conclusions. With this one, I sort of returned to a kind of a songwriting I had done in the early days: a jumbled incoherence. I wasn’t quite sure what I wanted to say. This was just more of an essence.

The process of songwriting over the past 20 years, Smith says, has evolved dramatically, actually being an increasingly challenging task for him. “When I first started, with the first few singles, I wanted to be the Buzzcocks or the Who or Velvet Underground. I was writing very upbeat, three-minute pop stuff,” he says. “But within a few years, my life took a different shape and I felt pretty miserable. There was that struggle with why you are, what you are doing, these things. That’s what I wrote about. But as you grow older and supposedly wiser, you’re supposed to know answers to questions you posed earlier in life. I suspect most people don’t.”

The Cure’s 40th issue, which peaked at No. 8 on last issue’s Modern Rock Tracks.

The cut was recorded in the summer during sessions for the Cure’s next project, which Smith hopes will hit the streets late spring or early summer 1989. In its original form, Tin Machine bassist Simon Gallup, guitarist Perry Bamonte, keyboardist Roger O’Donnell, and Jason Cooper on drums—it was presented to Smith’s co-producer Mark Plati and longtime collaborator Mark Saunders, who sped up the song 10 beats per minute. Then, additional

Hip-Hop Or Pop, Music’s The Star At Stevens’ PGC

J A N U A R Y 1989 marks the seventh anniversary of Jay Stevens’ U-Haul pulling up in front of WPCC-FM Washington, D.C. And what a long, strange trip it’s been for the man who became the R&R and indie rock unlikely rock star to defend on his hit the air: “We don’t care what the record companies or trade magazines call us,” says Stevens. “We’re in the music market... We’re called on by label reps from both the R&B and pop side. We’re open to anyone. Although WPCC has refocused on the 18-34 demo, Stevens still hosts Donnie Simpson’s upper-demo appeal. “Donnie’s 25-44 appeal is a lot to this station, and his name recognition is incredible,” says Stevens. “The good news is that as we evolve, Donnie is also evolving. The hits now means less oldies, but, like it or not, that’s what the market dictates.”

To capture more of a street sound, and as a nod to Hot 97’s successful artist-as-DJ approach, Stevens recently hired MCA artist (and market native) Non-Stop for midnights. Former late-nighter Adimu now covers afternoons, replacing Albie Dee. It’s Tigger in the No. 1-rated night, followed by “LoveTalk And Slow Jams,” hosted by Jeannie Jones and self-proclaimed “sexpert” Justine Love.

The left after seven years with WPCC for mornings at top 40 sister WWXY Baltimore. So what’s the vibe around WPCC minus Albie? “Well, it’s a lot quieter,” says Stevens. “You only fill that void, that he recently hired music director Maurice Devo from KKRIT (The Beat) Los Angeles, and Stevens relied on assistant music director/trixy Tracy Young, who ‘understands the concept of flow and will continue to be involved.’

Here’s a recent 3 p.m. hour on WPCC: Janet Jackson, “I Get Lonely”; Timbaland & Magoo’s “Luv 2 Luv U”; Junior M.A.A.F., “Playa’s Anthem”; Mary J. Blige, “A Dream”; 2Pac, “Lost Souls”; BLACKstreet, “No Diggity” (which includes a sample of an oldie called “Sittin’ in the Park” by The Spinners); and Erykah Badu, “Torn.”

“I’m just the way things are going to be,” Stevens says of the new market makeup. “Those attempted outlets are going anywhere. Our job was to tighten the music and focus 18-34 and dominate well enough to get the spinner into 25-54. In order for us to survive economically, we must be top five 25-54.” In the summer book, WPCC was No. 4 25-54.

One early sign that change was fast was the August 1987-launch of WPCC’s current slogan, “Representing R&B and hip-hop,” coincidently a slot that had lost so many. We had toyed with it before, but we decided not to dance around it any longer. Knowing what we are, be what we are, and brag about it. We’d be doing it all along anyway—it was just time to say it. But Stevens is careful to note, “This is part of an ongoing evolution; it’s not a format change.”

With the market’s black population at more than 28% of the total survey audience, WPCC hit 794 of the nation’s urban-metro, in order to win in this market, you must be urban-leaning,” Stevens says. “The trick is to keep presenting transatlantic into huge ratings.” And what exactly is that target WPCC listener? “Between 6 a.m. and 3 p.m., it’s a 21- year-old black female; after 5 p.m., we tend to skew younger,” he says.

So with that in mind, and with the “R&B and hip-hop” sign out front, is WPCC finally regarding itself as an R&B outlet or does it still consider itself top-40 for the market? “A format that became increasingly difficult to defend on its hit the air: “We don’t care what the record companies or trade magazines call us,” says Stevens. “We’re in the music market... We’re called on by label reps from both the R&B and pop side. We’re open to anyone. Although WPCC has refocused on the 18-34 demo, Stevens still hosts Donnie Simpson’s upper-demo appeal. “Donnie’s 25-44 appeal is a lot to this station, and his name recognition is incredible,” says Stevens. “The good news is that as we evolve, Donnie is also evolving. The hits now means less oldies, but, like it or not, that’s what the market dictates.”

To capture more of a street sound, and as a nod to Hot 97’s successful artist-as-DJ approach, Stevens recently hired MCA artist (and market native) Non-Stop for midnights. Former late-nighter Adimu now covers afternoons, replacing Albie Dee. It’s Tigger in the No. 1-rated night, followed by “LoveTalk And Slow Jams,” hosted by Jeannie Jones and self-proclaimed “sexpert” Justine Love.

The left after seven years with WPCC for mornings at top 40 sister WWXY Baltimore. So what’s the vibe around WPCC minus Albie? “Well, it’s a lot quieter,” says Stevens. “You only fill that void, that he recently hired music director Maurice Devo from KKRIT (The Beat) Los Angeles, and Stevens relied on assistant music director/trixy Tracy Young, who ‘understands the concept of flow and will continue to be involved.’

Here’s a recent 3 p.m. hour on WPCC: Janet Jackson, “I Get Lonely”; Timbaland & Magoo’s “Luv 2 Luv U”; Junior M.A.A.F., “Playa’s Anthem”; Mary J. Blige, “A Dream”; 2Pac, “Lost Souls”; BLACKstreet, “No Diggity” (which includes a sample of an oldie called “Sittin’ in the Park” by The Spinners); and Erykah Badu, “Torn.”

“I’m just the way things are going to be,” Stevens says of the new market makeup. “Those attempted outlets are going anywhere. Our job was to tighten the music and focus 18-34 and dominate well enough to get the spinner into 25-54. In order for us to survive economically, we must be top five 25-54.” In the summer book, WPCC was No. 4 25-54.

One early sign that change was fast was the August 1987-launch of WPCC’s current slogan, “Representing R&B and hip-hop,” coincidently a slot that had lost so many. We had toyed with it before, but we decided not to dance around it any longer. Knowing what we are, be what we are, and brag about it. We’d be doing it all along anyway—it was just time to say it. But Stevens is careful to note, “This is part of an ongoing evolution; it’s not a format change.”

With the market’s black population at more than 28% of the total survey audience, WPCC hit 794 of the nation’s urban-metro, in order to win in this market, you must be urban-leaning,” Stevens says. “The trick is to keep presenting transatlantic into huge ratings.” And what exactly is that target WPCC listener? “Between 6 a.m. and 3 p.m., it’s a 21- year-old black female; after 5 p.m., we tend to skew younger,” he says.

So with that in mind, and with the
Pretty faces might conceal nasty traces—ulterior motives, if you know what I mean, cuntions new generation Puffy soulman G. Love. "Maybe your wildest fantasies are your worst nightmares?"

Love is talking about his No. 3 hit Modern Rock Track hit "Stepping Stones," which comes from his third "Oke Epic album, "Yeah, It's That Easy." "I wrote the song as a love story gone bad, thinking about a girl I knew," he says. "But it's also about a friend of mine who I thought was disrespecting me. Sometimes you just give it and someone, then they step on you. I guess when people get handed things on a silver platter they cease to appreciate them."

"Yeah, It's That Easy" is a loose concept album about friendship, both the downs ("Stepping Stones, "Pull The Wool") and ups ("I-T-T-W, "Take You There"). The record marks the first time Love has crafted a full studio album rather than just going in and cutting live with his Special Sauce rhythm mates, drummer Jeff Clemens and bassist Jimmy Prescod. The new tracks feature Love playing with four band lineups, complete with contributions on Hammond B-3 organ by a Zen master of funk, Dr. John.

Love is still tight with his high school buddies, although he points out that "as you get older and life changes and becomes more complex, you start to think about what's going to make relationships last. The way I see it, you just have to respect people's changing. And honestly it is the recipe. In the long run, friendships take less time and energy if you just show respect and practice being honest no matter what.

Love's hometown of Philadelphia is a totem for him, musically and personally, as he draws inspiration from his circle and the city's great legacy of soul music. "Philly has profoundly affected who I am," he says. "It's got rhythm, that town."

---

**Billboard Mainstream Rock Tracks**

**December 6, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TOUCH, PEEL AND STAND</td>
<td>Rocky Star</td>
</tr>
<tr>
<td>2</td>
<td>WASH IT AWAY</td>
<td>Black Lab</td>
</tr>
<tr>
<td>3</td>
<td>HITCHIN' A RIDE</td>
<td>The Tubes</td>
</tr>
<tr>
<td>4</td>
<td>IF YOU COULD ONLY SEE</td>
<td>The Rascals</td>
</tr>
<tr>
<td>5</td>
<td>FLIP THE VINTAGE BROTHERS</td>
<td>The Rolling Stones</td>
</tr>
<tr>
<td>6</td>
<td>LIVE THROUGH THIS (FIFTEEN</td>
<td>Kula Shaker</td>
</tr>
<tr>
<td>7</td>
<td>EVERYTHING TO EVERYONE</td>
<td>Mike &amp; the Mechanics</td>
</tr>
<tr>
<td>8</td>
<td>THREE MARLEANS</td>
<td>The Wallflowers</td>
</tr>
<tr>
<td>9</td>
<td>ANYTHING ABOUT MY BABY</td>
<td>The Rolling Stones</td>
</tr>
<tr>
<td>10</td>
<td>ANYBODY HONEST</td>
<td>The Rolling Stones</td>
</tr>
<tr>
<td>11</td>
<td>FORTY SIX &amp; 2</td>
<td>Space Monkey</td>
</tr>
<tr>
<td>12</td>
<td>ASHES TO ASHES</td>
<td>Sugar Cane</td>
</tr>
<tr>
<td>13</td>
<td>WEEDS</td>
<td>Sugar Cane</td>
</tr>
<tr>
<td>14</td>
<td>WITHOUT EXPRESSION</td>
<td>John Medlen</td>
</tr>
<tr>
<td>15</td>
<td>THE UNFORGIVEN</td>
<td>Metallica</td>
</tr>
<tr>
<td>16</td>
<td>THE DAY (MY LUCK IS WASTED)</td>
<td>Avant</td>
</tr>
<tr>
<td>17</td>
<td>BLAME</td>
<td>Collective Soul</td>
</tr>
<tr>
<td>18</td>
<td>OPEN YOUR EYES</td>
<td>Metallica</td>
</tr>
<tr>
<td>19</td>
<td>GRADUATE</td>
<td>Third Eye Blind</td>
</tr>
<tr>
<td>20</td>
<td>-</td>
<td>The Jason Bonham Band</td>
</tr>
<tr>
<td>21</td>
<td>DROWNED IN ME</td>
<td>John Medlen</td>
</tr>
<tr>
<td>22</td>
<td>WHAT SO</td>
<td>JANES ADDICTION</td>
</tr>
<tr>
<td>23</td>
<td>DREAM THEATER</td>
<td>A New Day</td>
</tr>
<tr>
<td>24</td>
<td>RE-ENTRY</td>
<td>TOOL</td>
</tr>
</tbody>
</table>

---

**Billboard Modern Rock Tracks**

**December 6, 1997**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TURBULHUMPING</td>
<td>Dream*</td>
</tr>
<tr>
<td>2</td>
<td>EVERYTHING TO EVERYONE</td>
<td>Brian Johnson</td>
</tr>
<tr>
<td>3</td>
<td>WALKIN' ON THE SUN</td>
<td>The Animals</td>
</tr>
<tr>
<td>4</td>
<td>MOUTH</td>
<td>A Tribe Called Quest</td>
</tr>
<tr>
<td>5</td>
<td>SWEET SENSER</td>
<td>The Sarah McLachlan Band</td>
</tr>
<tr>
<td>6</td>
<td>DAMMIT (GROWING UP)</td>
<td>Brian Johnson</td>
</tr>
<tr>
<td>7</td>
<td>DEATHWORTH</td>
<td>Brian Johnson</td>
</tr>
<tr>
<td>8</td>
<td>THE CANE</td>
<td>The Sarah McLachlan Band</td>
</tr>
<tr>
<td>9</td>
<td>BRINGIN' A SHRA</td>
<td>The Jason Bonham Band</td>
</tr>
<tr>
<td>10</td>
<td>THE RASCAL KING</td>
<td>The DJ's Mother</td>
</tr>
<tr>
<td>11</td>
<td>MY OWN PRISON</td>
<td>Creed</td>
</tr>
<tr>
<td>12</td>
<td>SUPERMAN'S DEAD</td>
<td>The DJ's Mother</td>
</tr>
<tr>
<td>13</td>
<td>STEPPING STONES</td>
<td>The DJ's Mother</td>
</tr>
<tr>
<td>14</td>
<td>ICHOOSE</td>
<td>The DJ's Mother</td>
</tr>
<tr>
<td>15</td>
<td>BREATHE</td>
<td>The DJ's Mother</td>
</tr>
</tbody>
</table>

---

Sponsored in a special section of a magazine called "Concert Stringing" Radio Track Spot. 164 Mainstream rock stations and 68 Modern rock stations are electromagnetically monitored 24 hours a day, 7 days a week. Songs serviced by a variety of stations. Billboard is the only publication to reach all major markets nationwide for new music. The numbers are compiled by AIM/Billboard Joint Communications.
SEXIST VIDEOS? The portrayal of women as sex objects in music videos is a topic that should receive more attention. The Weeknd, who spoke at the Nov. 22 artists' panel, said her video cost $4,000-$6,000, far below the six-figure range expected from music videos. “I think when you have less money, it forces you to be more creative,” she said.

During the directors’ panel, Liz Friedman of D.A.M. commented, “If it’s a great artist and song, as opposed to what kind of budget I’ve seen given.” On how video treatments should be handled, director Kevin Kerslake of Silversay said, “If people come to you with the wrong idea of what you can do, I feel more responsible for a project if it’s a great artist and song, as opposed to what kind of budget I’ve seen given.”

On how video treatments should be handled, director Kevin Kerslake of Silversay said, “If people come to you with the wrong idea of what you can do, I feel more responsible for a project if it’s a great artist and song, as opposed to what kind of budget I’ve seen given.”

On how video treatments should be handled, director Kevin Kerslake of Silversay said, “If people come to you with the wrong idea of what you can do, I feel more responsible for a project if it’s a great artist and song, as opposed to what kind of budget I’ve seen given.”

On how video treatments should be handled, director Kevin Kerslake of Silversay said, “If people come to you with the wrong idea of what you can do, I feel more responsible for a project if it’s a great artist and song, as opposed to what kind of budget I’ve seen given.”

On how video treatments should be handled, director Kevin Kerslake of Silversay said, “If people come to you with the wrong idea of what you can do, I feel more responsible for a project if it’s a great artist and song, as opposed to what kind of budget I’ve seen given.”
MICHAEL HUTCHENCE

JANUARY 22ND
1960

NOVEMBER 22ND
1997
ELECTRONICA'S LONG-TERM POTENTIAL NOW THE FOCUS

(Continued from page 5)

David Holmes on 1500/A&M-Josh Wink and Jaime Myers on Down/Ruffhouse/Columbia; Mulu and Beth Orton on Dedicated; Talvin Singh and Houstonok on Island. Looking for a head start on their next album, Crooklyn Dubstars, the performers of the song "Kool Unknown" on Luaka Bop/Warner Bros.; Moloko on Warner Bros.; Roni Size & Reprazent and Lamb on Mercury; and Death In Vegas on Virgin Records are currently at work on their next albums.

But for all of the product in the market, only Prodigy's Mute/Maverick's "The Fat Of The Land" and Portishead's "Scream" have been sold in the United States. Prodigy's "The Fat Of The Land" is currently at No. 1 on The Billboard 200, charted at Nos. 59 and 150, respectively. The Prodigy also made its chart debut July 19 at No. 11.

Regardless, the major signing spree continues. High on the list of highly-touted new acts is the hard-core dubstep group Born Chillers. DreamWorks is preparing to bring reformed U.K. act Propellerheads to the States in early '98 with the debut album "Decksadamn-sandrockandroll," and Virgin is eyeing a February release for the latest from Massive Attack. Sire will have an active first quarter with Jimmy Eat World's "Intervention," as well as new albums by Broadcast and Morcheeba.

A&M is well on its way to start the competition on Dec. 16 when it issues Robert Miles' "23AM," which shows the I-Isle-on-star opting for a more ambient, electronic sound this time.

In light of this active product flow, it's no surprise that retailers are mildly apprehensive about there being too much of a good thing. The bandwidth mentality of many labels, says Dave Levesque, a senior music buyer for the 98-unit Family Video chain, has wrought a flood of substantial product.

"In any case, whether or not there's a revival or interest in something new, you're going to see a glut of releases," says Levesque. "Some releases are an excellent representation of the style, and some are highly questionable."

JOINT-VENTURE APPROACH

Some majors have opted to combat this problem by tapping into a rich field of indie labels or individuals with an excitement for the electronic community. Evidence. This game of musical chairs can be seen in recent deals that include the Los Angeles-based Thrive Records joining the newly formed stacked Warner Bros. Records Group. The first project from that deal is the multi-act compilation "Supreme Music: The Future," beatmixed by DJ Donald Graziadei.

A&M tossed its hat in the ring by entering into a joint venture with electron- ics producer John Richards to form 1500 Records (Bill- board, June 28). The imprint's first release, "Let's Get Killed" by Irish DJ John Digweed, bowed out Aug. 11 and will be followed in March by a new album by former American act Live.

Buoyed by its success with Prodigy, Maverick has brought new on VP of A&M Jason Bentley. The noted club DJ and co-founder and host of two L.A. radio shows was instrumental in the pairing of Madonna with electronic luminary William Orbit, who produced her latest album, "Ray of Light," and is now overseeing the promotion of the pop icon's forthcoming album.

But while majors are scooping up as much of this creative potential as possible, battle continues over what exactly "electronic music" is. As with most genre categories, it has fast become a catch-all term for a variety of sounds. The subsections and stylistic variations are endless, ranging from the hip-hop- influenced trip-hop andbreakbeat to the reggae-inspired jungle and ethereal ambient. Aggressive, uptempo sounds previously associated with the hip-hop scene are now also classified as "electronic."

"There are a lot of people taking electronic music to the next level," says Laura Campbell. "Quite frankly, the sound is evolving so quickly and mutating into so many different concepts that, we were always shut on and over- riding the form of the music. As it was also our fault, because we couldn't commit to a style. We were giving the owner a disc station during the summer, and at the end of the contract, they push forward the revolution with the alternative house.

BUT DOES IT SELL?

Despite a glut of product, Levesque says sales are brisker than ever—and not only for the many subgenres of individual artists that have been embraced by mainstream radio and video outlets. The visible artists are doing well, but we're also seeing sales out of some the second- and third-level artists like Speedy J, Tricky, DJ Shadow, and Golgotha. A relatively new band, "Saturnus Return," is due out on London Jan. 27. "The kids that are into that have a scene of their own, and they're growing up to the charts or radio. Hip-hop is still that way. The kids are trying to one-up each other and get into the clubs."

The flood of product, however, is affected by regional tastes, says Levesque. While acts that originate from England sell better in the warehouse and club scene well for the Troy, Mich.-based retailer, Los Angeles acts, for instance, have had little luck.

Still, not all retailers are convinced the genre is expanding sales. Chris Wester, music buyer for Minnesota- based Down in the Valley, says that while he has noticed increased media coverage and the renewed efforts of record labels, sales remain static.

"The dance samplers at developing trend (Billboard, Feb. 15).

Now that bands that had been on such package tours as Electric Highway are back home, and Prodigy's starting No. 1 debut on The Billboard 200 for "The Fat Of The Land" is a sum- mer memory, the notion of a new music movement or "electronica" seems naive.

Still, labels in the U.K. are optimistic that American fans will warm to the music. "To the kids, it's like getting out of a Detroit's Definitely Different or "some indie label," they're always in the right position to crack the States in coming months (see story, page 5).

From a British standpoint, it appears the music industry can encompass techno, drum'n'bass, breakbeat, and "chemical beats," as well as leading to rave music and pop.

Yet, paradoxically, the acts that contribute to the wide boundaries of the U.S. concept of electronic music have allowed them to reach new audiences, free of preconceptions and endless creation of subgenres.

Paul Godfrey, programmer and music buyer for Virgin, which owns the American arm of international at deConstruction Recor ds, says, "If the term 'electronica' helps sell the music, then that helps us.

But we have not thought of it as a separate banner, to try to incorporate or in other way to promote it from the mainstream."

"It's quite refreshing to get out of having to buy dance music as Dance or DJ music. When I'm in Vegas on the roster, "it's a good thing that they bring it all under one banner," says Rand of the U.S. indus-

iernes.

"It's the new image of the dance raves, which frequently drew thou-

dousands of people, concert promoters are also attempting to exploit and expand this new audience niche.

This year saw several attempts at bringing new young U.K. bands and ensembles of live electronic shows to the road with festival-style tours. This summer saw the Electric Highway tour featuring an array of DJs including Faithless, while the Big Top tour hit the road with 808 State and Loop Guru, among others. Another multi-artist tour, dubbed Chatica, was canceled, the road before it began.

THE ROAD MORE TRAVELED

L.A.-based indie Moonshine Music, which toured label acts this fall under its Moonshine Overamerica banner, also animated the scene. Still, the groups' popularity is not enough to separate electronic music from the rock market, and that's not relevant. Crowds go to raves because of the potential for meeting new people, and there's no fear of being ostracized by the members of the artists in general. That was missed, and there was an overestima-
tion of how many people were going to show up."

In addition to a growing number of more engaging live acts, Levy says, fans are becoming more educated about (Continued on next page)
of electronics. "The expectations came from the people who [had] nothing to do with the music," he says. "I came to the business level, people not involved with it." "Always, there has been some misunderstanding. I don't think they understand that things have to be worked from the top down," she says.

Daren Pickles, who with Dave Randle makes up Supercharger, says the U.S. business is "basically one of sales and commercial movement on a par with grunge." "The 90s soft rock scene was blown away by the grunge and grunge. The problem with electronic music was that it was not grunge," he says. "All these bands are trying to be the new grunge.

As a result, labels are heading this message. John Loken is GM of China Records in the U.S., in the U.S. manages a number of component labels, the label's product in the U.S.

"With Supercharger, you can't follow the standard routes of radio [and] MTV exposure, which is how you normal music products are sold," says. "Instead, it is using alternative dance such as at the L.A. and on the One and XLRR in San Francisco.

You can spread your dollars a lot more thinly around the underground press, the FM radio. One of the most important factors is the word-of-mouth.

Says Supercharger's Pickles, "In America they started from the top down [with this model]. Here we started from the bottom up.

CULTURAL FACTORS

Other problems that British acts encountered in the U.S. includes differences in venues, as well as varying attitudes toward club, alcohol, and drugs. The U.S. club scene in the 90s has allowed a counterculture to develop, where clubbers go for a night out, dance and listen to the music; an underground scene that feeds influences into the mainstream.

By contrast, U.S. club culture is a separate world from mainstream music, says Concrete's Rand. "The club scene here is unlike anything else in the world," he says. "It's a self- perpetuating scene, and we're all immersed in it. America doesn't have that — clubbing is a black, gay thing that happens.

Transporting the music out of its intimate, social British club setup into rock venues in the U.S. created the classic "fish out of water" syndrome — the network that had housed the scene did not exist in America.

Bookers and promoters were more enthusiastic, says of his experience in the U.S.: "The Electric Highway tour, he says, "It was an ambitious tour. We had little contact with the people who were the label's contacts, those and smaller places, the atmosphere started to swell."

U.S. restrictions on alcohol, separating under-21s from adults, dampened the atmosphere, maintains. "Here [in the U.K.] you have 18-year-old kids trying to blag their way into clubs alongside 40-year-olds who have been doing this for more than a decade."

"The experiences of Americans don't have the same kind of festival circuit. At festivals, you get builders rubbing shoulders with accountants. It's not a cliquish thing."

GUITARS COME TO BE

It's unlikely to be a coincidence that U.S. audiences have taken to electronic music as the acts have developed a fascination with guitars and emerged as formidable performers. Republic's says the band experienced fans jumping onstage and mimicking their guitar-lead single "Ready To Go," powered up the U.S. charts during their tour earlier this year.

"People have said we opened the doors for other bands in America," says. For all its guitar-driven sound, the music is not "rock in America knows it. Trying to promote it as rock is a mistake," says Pickles of Supercharger, whose influence in the UK is well-known 'Wallo station' is as abrasive as that of any metal act. "For us, it's a reaction against house music here. Rock is where we've arrived at, but it is not where we come from.

Apollo 400's latest album, "Electronic Love In Blue," features a funk-fused "I'm Stoggea's Raw Power" as well as "Ain't Talkin' About Love," which features a climbing Eddie Van Halen guitar solo on top of the clattering drum'says.

Another factor that has allowed the U.S. business to warm to British left-field dance is the music has developed into a album-friendly genre, as opposed to the militantly faceless, single-driven world of rock 

Says Rand, "It's about albums and building artists. This line of thought that will ensure that this genre of music gets more than one shot at success in the U.S. market, observes."

An influential 1996 decision that the U.S. will in time develop a similar music scene nationally. Says Republic's: "We've had 10 people pissing around with Atari computers, which only cost a few hundred pounds. People here are used to hearing such sounds. Americans is only just starting.

Supercharger's Pickles believes the British culture came to America, and more than the '90s and end up with the mainstreaming of house music.

SPAIN STRESSES LATIN LINKS

A new crossover star Gloria Estefan (Billboard, Nov. 21).

"It's one of those things which is obvious, but which nobody until now has recognized," says. "At the beginning of the Internationa Federation of the Phonographic Industry (IFPI), when the idea for Premios Amigo and the strengthening of Latin American links was first conceived in June 1996. You're only going to look at the unique intrigue and music, ties between Spain and Latin America, which go back centuries."

Current AFYVE chairman Claudia Casado says, "I think we must consider Spain Music, could not be reached for comment by press time. However, Sony Music Europe senior VP Richard Ogden, an Amigo attendee, praises Conde's contribution. "He was very proud because of Claudia's role as very practical in the preparation of the program to Latin American TV stations. There is no doubt that interest will be high, as a third of the winners were from Latin markets," says.

A special award for "the Latino artist with the greatest international impact" went to Martin, whose song "(Uno, Dos, Tres) Maria" has been a hit across Europe and whose album "A Medio Vida" (Live in Barcelona) is approaching the 1 million unit sales necessary to qualify for IFPI Platinum Europe certification.

Estefan won two awards, for Latino female artist and Latino album, "Abriendo Puertas" (Opening Doors). Her husband, Emilio Estefan, attended the show, while the singer herself offered videotaped thanks in the name of the other Spanish crossover star, Julio Iglesias.

Spain's sales sensation of the past 15 months, Bonasa, won two awards, for female star and for "Lunas Rotas" (Broken Moons), her debut album for Universal Music Spain, itself a fledgling company. "Lunas Rotas" has sold more than 1 million copies, according to the label.

Britain's Spice Girls reversed their fortunes just a week after hitting a career low point by being among the awards ceremony's winners, for the second consecutive year, Universal ATV, its parent broadcaster. The band's music was found to be "uninspiring.

"The whole alternative dance thing has great parallels with the '90s," he adds. "The Beatles' rock took black American music, whitened it, and sold it back to them. House music comes from America, but it could not be sold to Europe because it was faceless and black."

Even if some acts fail to live up to the expectations of the U.S. market, labels here are confident that the infi- vory that the scene is blowing up is bound to create something that will catch everyone's attention.

And in the worst case, if it doesn't, the rest of the world is taking an avid interest.

As Virgin's Barry notes of the Chemical Brothers, "They had much more momentum and more interest in Japan before the American media knew who they were."
as well as new technology companies seeking viable programming alternatives and online music sales.

In fact, music was the main draw at the delivery of video programming on the Internet, and it seemed to be a focal point of discussion at the annual Internet Billboards Conference, held last November in Beverly Hills, Calif.

A keynote address delivered by the Box.com worldwide president/CEO Alan McGlade focused on the shifting structure in the music industry where new technology and alliances between such companies as the Box and Streamland through their Tele-Communications Inc. partnership was bringing us a broader outlook that allows a greater volume of music to pass through to consumers. Not only is the pipeline widening, but its capacity will continue to increase, making the idea of just programming a music television channel old-fashioned.

RealNetworks CEO/Chairman Rob Glaser, who concentrates on applications of Internet-delivered video data through a new wholesale model, also suggested that "chasing the white-collar" customers will be important. "There is potential in that part of the market that is growing," he said.

"We think that '97 will be considered the year the Internet video happened on the Internet, both in terms of the quality we can deliver and by taking an alternative approach to delivering video (which means an animation)." he added. The opportunities for the music industry are just incredible.

**FIRST ON LINE**

This opportunity is being aggressively pursued by such companies as SonicNet, which reports that its new online delivery channel, Streamland (www.streamland.com) [for Business News, Nov. 15], was heavily trafficked during the first week of operation.

"As of [Nov. 21], we had 50,000 videos played," says SonicNet president/chief executive officer Nicholas Butterworth. "It's way beyond our expectations.

Butterworth says feedback has been positive for the service, although users are requesting clips from the mainstream acts as Spice Girls and Hanson are the most popular acts to date. "We've got people asking for the Family Stone, on the Mike Doucet show," he says. "I mean, really deep cuts.

Another company vying for a slice of the online pie is upstart VudidNet (www.vudidnet.com) [for Business News, Nov. 15]. Vidnet VP/GM Mary Ann Collins, who handles the site, which has yet to debut following the development of its planned Aug. 1 launch, is taking a patient approach.

"When we first started, we wanted people to think that this is not like the quality we were used to," says Collins. "We're getting closer to broad-band, and as much as we hurry up and do it, you also have to take a back and wait approach, because the technology needs to catch up.

"Though Collins realizes that the service will be up and running sometime before the year's end, the site will "float and evolve," she adds, and begin its major promotional push in February.

Two telecommunications companies AT&T and MCI, which are providing technical support to Vidnet, will roll out the first new service in customer testing for the month of December.

Vudnet users will eventually be asked to pay a $4.95 monthly subscription fee to view the 256 clips, which will be rotated on a monthly basis.

Online broadcaster AudioNet (www.audio.net) also plans to expand its involvement in video delivery.

AudioNet president Mark Cohon says reconfiguring its CD jukebox to include video is a natural step. "You have to look at what we're doing with text and try to think of a way that you could apply the same principles," he says. "Think about the white-collar worker who is on his radio in the office. That's just as valid a medium as the Internet. This is people who are looking for information about money or music, and we can reach tens of millions of them, ABC, CBS, MBC and MTV around the world.

Moreover, it's just as important for the computer user as the gee-whiz on the Internet.

**REGIONAL EXPANSION**

Regional programmers are also exploring online video delivery.

Spin off from "Are-Oh-Vee," an L.A. movie-night video program (www.avisof.com) began streaming clips online in 1996. The site, which offers more than 500 clips in various genres, has 20,000 registered members and receives 1.5 million page views a month, according to AV's interactive founder Peter Garfield and Greg Morrow.

While the site is cross-promoted with the parent AV "and generates some revenue through ads," says Garfield, "the site hopes to boost profitability in Jan. 15, called AVTV, possible.

AllStore, which will fill out its shopping arrangement with Valley distribution, will also be integrated into the AV Video and AV Store sites and stand alone at sites.al.com.

"We're doing is developing a relationship between our video and our ability to buy the CD," says Morrow. "The AV Store, future, we're also looking at people having the ability to buy the videos," and marketing.

The site, which is using Vivo streaming technology, will switch to Microvideo/Vivo when the program becomes the sole one in the year's end.

While activity is bound to increase, live content is also limited by bandwidth and access to consumers.

We'd be surprised if there weren't some rough edges on the Net this same time next year. I'm talking about physical security," says Thad, "our thought is to do and deliver," but the company has hundreds (if not thousands) of hours, and there's a potential for small videos that have access to the best equipment and the largest number of users.

Atlantic artist Poe, who briefly joined the group and credited his television with providing an avenue for "global word-of-mouth," says the new channels are a vehicle to freedom.

For video clips for "Angry Johnny and Tigger's Next Back" ran into problems at traditional music video destinations, which deemed the clips un-acceptable in the context of all the great and visual content. The artist actually worked at the radio station when his album "Hello" was released.

"It is exciting for the artist in the sense that when you create something, you make people into worrying about whether you should get played on the radio or not," said Poe. "We're still in discussion with the label groups about what the right model is for their content," he said.

While World Wide Web programers and artists applaud online video outlets, there is concern over technology and intellectual property issues.

Dave Goldberg, CEO of entertainment CD-ROM magazine Web Site Launch, says that the online video will be premature in terms of technology.

Video content, only when it's perfect for users and paired with editorial content, will gain in usage, Goldberg says. "MTV looks good, it sounds good, and it means nothing," says Goldberg. "(With online video bandwidth) even at higher quality levels, it's hard to be relevant to have a reason to watch.

"World VP of programming enterprises/M2 GM Matt Farber agrees the "once and done" video content streaming technology leaves leaves a lot desired for the vast majority of users.

It does not feel threatened by new entities, Streamland. The music video networkKeith and what's on the Internet but has yet to employ the streaming of full-length clips.

**POSSIBLE SOLUTIONS**

To overcome bandwidth shortcomings in the meantime, Glaser advocates regional programming services, such as the RealNetworks/Macromedia-developed RealFlash 5.0, which has $4,000,000 for a clip and only a 20K byte requirement—"as opposed to the more than 100K bytes for high-quality video," says Glaser. "RealFlash provides an affordable, high-quality method of reaching the millions of users gathered on the Internet.

"We don't have comparable reach TV, which is the gold standard, but some are large enough that if I were a new artist trying to get attention, I would certainly think, 'If you're taking the most part of your money and your budget this is the first place you should be spending it,'" says Glaser. "'That's not necessary to be cartoon animation, but something that is of higher offer to one-third of the main video music video is a promotional benefit and is incredibly affordable."

"It's a great idea," says Wendy Grif- fiths, "it's a good idea for Realpolis" says Ronan "we can always do better but it's an idea that means an animation."

MTV Networks projects that the box, due to its head start, will be available in "millioin homes by the end of 1998," says Preston.

"We'll launch our service on the first cabal for all channels," says Glaser. "It will offer separately as an optional service, only available on satellite dish, but at the Billboard Music Conference. MTV/M2 senior VP of programming Patti Galluzzi said that "MTV is entirely dedicated to the first cable distribution deal for the channel," and "MTV has experienced heavy criticism over recent years for decreasing its music-related programming"...Says Glaser's "we're aware of the criticism, but I think it's also been a fact that MTV has actually shifted its focus recently toward the music and we plan to have even more (programming in the future)."

"It adds that the Suite"...And "it adds a much easier alternative for die-hard music lovers whose channels devoted entirely to their favorite genres.

MTV Networks projects that the box, due to its head start, will be available in "millioin homes by the end of 1998," says Preston.

"We'll launch our service on the first cabal for all channels," says Glaser. "It will offer separately as an optional service, only available on satellite dish, but at the Billboard Music Conference. MTV/M2 senior VP of programming Patti Galluzzi said that "MTV is entirely dedicated to the first cable distribution deal for the channel," and "MTV has experienced heavy criticism over recent years for decreasing its music-related programming"...Says Glaser's "we're aware of the criticism, but I think it's also been a fact that MTV has actually shifted its focus recently toward the music and we plan to have even more (programming in the future)."

"But it adds that the Suite"...And "it adds a much easier alternative for die-hard music lovers whose channels devoted entirely to their favorite genres.

MTV Networks projects that the box, due to its head start, will be available in "millioin homes by the end of 1998," says Preston.

"We'll launch our service on the first cabal for all channels," says Glaser. "It will offer separately as an optional service, only available on satellite dish, but at the Billboard Music Conference. MTV/M2 senior VP of programming Patti Galluzzi said that "MTV is entirely dedicated to the first cable distribution deal for the channel," and "MTV has experienced heavy criticism over recent years for decreasing its music-related programming"...Says Glaser's "we're aware of the criticism, but I think it's also been a fact that MTV has actually shifted its focus recently toward the music and we plan to have even more (programming in the future)."

"But it adds that the Suite"...And "it adds a much easier alternative for die-hard music lovers whose channels devoted entirely to their favorite genres.

MTV Networks projects that the box, due to its head start, will be available in "millioin homes by the end of 1998," says Preston.

"We'll launch our service on the first cabal for all channels," says Glaser. "It will offer separately as an optional service, only available on satellite dish, but at the Billboard Music Conference. MTV/M2 senior VP of programming Patti Galluzzi said that "MTV is entirely dedicated to the first cable distribution deal for the channel," and "MTV has experienced heavy criticism over recent years for decreasing its music-related programming"...Says Glaser's "we're aware of the criticism, but I think it's also been a fact that MTV has actually shifted its focus recently toward the music and we plan to have even more (programming in the future)."

"But it adds that the Suite"...And "it adds a much easier alternative for die-hard music lovers whose channels devoted entirely to their favorite genres.

MTV Networks projects that the box, due to its head start, will be available in "millioin homes by the end of 1998," says Preston.

"We'll launch our service on the first cabal for all channels," says Glaser. "It will offer separately as an optional service, only available on satellite dish, but at the Billboard Music Conference. MTV/M2 senior VP of programming Patti Galluzzi said that "MTV is entirely dedicated to the first cable distribution deal for the channel," and "MTV has experienced heavy criticism over recent years for decreasing its music-related programming"...Says Glaser's "we're aware of the criticism, but I think it's also been a fact that MTV has actually shifted its focus recently toward the music and we plan to have even more (programming in the future)."

"But it adds that the Suite"...And "it adds a much easier alternative for die-hard music lovers whose channels devoted entirely to their favorite genres.
### 26 Top Greatest Gainer/Airplay

| No. | Artist | Title | Week | Position | Label | IMPRINT & NUMBER/PROMOTION
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>✔️</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 26 Top Greatest Gainer/Airplay

| No. | Artist | Title | Week | Position | Label | IMPRINT & NUMBER/PROMOTION
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>✔️</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 26 New #1

| No. | Artist | Title | Week | Position | Label | IMPRINT & NUMBER/PROMOTION
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>✔️</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 26 Hot Shot Debut

| No. | Artist | Title | Week | Position | Label | IMPRINT & NUMBER/PROMOTION
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>✔️</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 26 Greatest Gainer/Sales

| No. | Artist | Title | Week | Position | Label | IMPRINT & NUMBER/PROMOTION
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>✔️</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Notes:**
- The Hot 100 Singles chart is compiled from a national sample of Top 40 radio airplay monitored by Broadcast Data Systems.
- The Greatest Gainer/Airplay list is based on airplay increases among singles, songs and soundtracks.
- The Greatest Gainer/Sales list is based on sales increases among singles, songs and soundtracks.
- The Hot Shot Debut list is for songs that have entered the Hot 100 chart at number one.
- The New #1 list is for songs that have entered the Hot 100 chart for the first time.

**Source:** Billboard, December 6, 1997
TOP TEN RINGS...
For those deserving recognition
of their Artistic Achievement.

The Billboard Top Ten Ring is available for any Billboard charted Top Ten artist, musician, song writer, producer or arranger, in any category past or present. Verification of achievement and identity is necessary. Please call toll free, 1-888-545-0088, or fax 1-760-737-5164.

Billboard and Billboard Top Ten are Trademarks of BPI Communications Inc. ©1997 BPI Communications Inc. ©1997 Gonzales & Baskin
### Chart: Top Selling Albums

**December 6, 1997**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NEW</td>
<td>METALLICA</td>
<td>RELoad</td>
<td>1</td>
<td>1027</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>CELINE DION</td>
<td>My Heart Will Go On</td>
<td>2</td>
<td>1026</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>BARBRA STREISAND</td>
<td>Enchanted</td>
<td>3</td>
<td>1025</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>ERIK YOUNG</td>
<td>New York (15.98/16.98)</td>
<td>4</td>
<td>1024</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SHANIA TWAIN</td>
<td>Any Man of Mine</td>
<td>5</td>
<td>1023</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>LEANN RIMES</td>
<td>You Light Up My Life</td>
<td>6</td>
<td>1022</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>HANSON</td>
<td>MTA</td>
<td>7</td>
<td>1021</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>CHUBBY WABAMUNA</td>
<td>All I Want For Christmas</td>
<td>8</td>
<td>1020</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>MASE</td>
<td>Bad Boy</td>
<td>9</td>
<td>1019</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>LSG</td>
<td>Last Stand (20.98/22.98)</td>
<td>10</td>
<td>1018</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SPICE GIRLS</td>
<td>Spiceworld</td>
<td>11</td>
<td>1017</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>LED ZEPPELIN</td>
<td>In Through The Out Door</td>
<td>12</td>
<td>1016</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>MARIAH CAREY</td>
<td>GH</td>
<td>13</td>
<td>1015</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>MATCHBOX 20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>JANET</td>
<td>If</td>
<td>17</td>
<td>1013</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>DESTINY'S CHILD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>NIGEL SLAVES</td>
<td>House Of The Rising Sun</td>
<td>19</td>
<td>1012</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>JEWEL</td>
<td>This Way</td>
<td>20</td>
<td>1011</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>PUFF DADDY &amp; THE FAMILY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>KENNY G</td>
<td>Love</td>
<td>22</td>
<td>1010</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>BOYZ II MEN</td>
<td>Motown 2</td>
<td>24</td>
<td>1009</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SMASH MOUTH</td>
<td>andalone</td>
<td>26</td>
<td>1008</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>TRISHA YEARWOOD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SOUNDTRACK</td>
<td>Spaceba</td>
<td>28</td>
<td>1007</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>BACKSTREET BOYS</td>
<td></td>
<td>30</td>
<td>1006</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>BROOKS &amp; DUNN</td>
<td>Americas</td>
<td>32</td>
<td>1005</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>OZZY OSBOURNE</td>
<td>Epic 67370/30 EQ 37/50</td>
<td>33</td>
<td>1004</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>JOHN MELLENCAMP</td>
<td>Mercury 53728/11.98 EQ 37/50</td>
<td>34</td>
<td>1003</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>USHER</td>
<td>U</td>
<td>36</td>
<td>1002</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>JAY-Z</td>
<td>Regimental</td>
<td>38</td>
<td>1001</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>MASTER P</td>
<td>No Limit</td>
<td>40</td>
<td>1000</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SOUNDTRACK</td>
<td>Columbia</td>
<td>42</td>
<td>999</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SUGAR RAY</td>
<td>Atlantic 40599</td>
<td>44</td>
<td>998</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>VARIOUS ARTISTS</td>
<td>ESPN Presents: Jam Jams Volume</td>
<td>46</td>
<td>997</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>YANNI</td>
<td>Virgin 44983</td>
<td>48</td>
<td>996</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>ENYA</td>
<td>The Sirens</td>
<td>50</td>
<td>995</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>PAUL SIMON</td>
<td>Warner Bros</td>
<td>52</td>
<td>994</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>THE ROLLING STONES</td>
<td>Virgin 42171</td>
<td>54</td>
<td>993</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>JOHN MAYER</td>
<td>Warner Bros</td>
<td>56</td>
<td>992</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>MICHAEL BOLTON</td>
<td>Atlantic</td>
<td>58</td>
<td>991</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SARAH McLACHLAN</td>
<td>Arista</td>
<td>60</td>
<td>990</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>BILLY JOEL</td>
<td>Columbia</td>
<td>62</td>
<td>989</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>VARIOUS ARTISTS</td>
<td>Atlantic 40599</td>
<td>64</td>
<td>988</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>YANNI</td>
<td>Virgin 44983</td>
<td>66</td>
<td>987</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>ENYA</td>
<td>The Sirens</td>
<td>68</td>
<td>986</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>PAUL SIMON</td>
<td>Warner Bros</td>
<td>70</td>
<td>985</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>THE ROLLING STONES</td>
<td>Virgin 42171</td>
<td>72</td>
<td>984</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>JOHN MAYER</td>
<td>Warner Bros</td>
<td>74</td>
<td>983</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>MICHAEL BOLTON</td>
<td>Atlantic</td>
<td>76</td>
<td>982</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SARAH McLACHLAN</td>
<td>Arista</td>
<td>78</td>
<td>981</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>BILLY JOEL</td>
<td>Columbia</td>
<td>80</td>
<td>980</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>VARIOUS ARTISTS</td>
<td>Atlantic 40599</td>
<td>82</td>
<td>979</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>YANNI</td>
<td>Virgin 44983</td>
<td>84</td>
<td>978</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>ENYA</td>
<td>The Sirens</td>
<td>86</td>
<td>977</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>PAUL SIMON</td>
<td>Warner Bros</td>
<td>88</td>
<td>976</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>THE ROLLING STONES</td>
<td>Virgin 42171</td>
<td>90</td>
<td>975</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>JOHN MAYER</td>
<td>Warner Bros</td>
<td>92</td>
<td>974</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>MICHAEL BOLTON</td>
<td>Atlantic</td>
<td>94</td>
<td>973</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>SARAH McLACHLAN</td>
<td>Arista</td>
<td>96</td>
<td>972</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>BILLY JOEL</td>
<td>Columbia</td>
<td>98</td>
<td>971</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>VARIOUS ARTISTS</td>
<td>Atlantic 40599</td>
<td>100</td>
<td>970</td>
</tr>
<tr>
<td>1</td>
<td>NEW</td>
<td>YANNI</td>
<td>Virgin 44983</td>
<td>102</td>
<td>969</td>
</tr>
</tbody>
</table>

**Notes:**
- Albums with the greatest sales gains this week.
- Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units.
- RIAA certification for shipments of 1 million units, with multiplatinum indicated by a numerical symbol.
- For marked EQ, all other CD prices, are equivalent prices, which are prorated from wholesale prices. Gainer shows chart's largest label increase. Pacesetter indicates biggest percentage growth. Heartbreaker shows albums removed from Heartbreaker this week.

---

**THE TOP-SELLING ALBUMS COMPILATION OF A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY THE BILLBOARD 200.**

DECEMBER 6, 1997

![Image: Billboard Chart](https://via.placeholder.com/150)
<table>
<thead>
<tr>
<th>WEEK</th>
<th>BILLBOARD CHART</th>
<th>ARTIST</th>
<th>NUMBER</th>
<th>DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CARRIERS)</th>
<th>TITLE</th>
<th>FEE</th>
<th>POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>154</td>
<td>142</td>
<td>KENNY WAYNE SHEPHERD</td>
<td>NUGGET &amp; NUGGET</td>
<td>10.98</td>
<td>THE LION 2000</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>155</td>
<td>140</td>
<td>K.C. &amp; JOJO</td>
<td>MGM</td>
<td>10.98</td>
<td>PURE DISCO</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>156</td>
<td>140</td>
<td>BIG TIME</td>
<td>DGC</td>
<td>10.98</td>
<td>SLIP STITCH AND PASS</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>157</td>
<td>139</td>
<td>THE BLACK ANIMALS</td>
<td>REPRISE</td>
<td>10.98</td>
<td>69</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>158</td>
<td>139</td>
<td>NEW wave</td>
<td>ATLANTIC</td>
<td>10.98</td>
<td>GREATEST HITS</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>159</td>
<td>139</td>
<td>DIANE LEE</td>
<td>CAPITOL</td>
<td>10.98</td>
<td>LOCK IN</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>160</td>
<td>139</td>
<td>ALL IN</td>
<td>DGC</td>
<td>10.98</td>
<td>ALL IN</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>161</td>
<td>139</td>
<td>ADAM SANDLER</td>
<td>WARNER BROS</td>
<td>10.98</td>
<td>WHAT'S YOUR NAME</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>162</td>
<td>139</td>
<td>MARCY PLAYGROUND</td>
<td>CAPITOL</td>
<td>10.98</td>
<td>MARCY PLAYGROUND</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>163</td>
<td>139</td>
<td>MARK &amp; BRIAN</td>
<td>GORDO BROS</td>
<td>10.98</td>
<td>YOU HAD TO BE THERE</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>164</td>
<td>139</td>
<td>SANDI PATTY</td>
<td>WARNER BROS</td>
<td>10.98</td>
<td>ARTIST OF MY SOUL</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>165</td>
<td>139</td>
<td>THE KINKS</td>
<td>DUNHILL</td>
<td>10.98</td>
<td>JUST BETWEEN US</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>166</td>
<td>139</td>
<td>RAY BOLTZ</td>
<td>WARNER BROS</td>
<td>10.98</td>
<td>A CHRISTMAS ALBUM</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>167</td>
<td>139</td>
<td>SPEICE</td>
<td>10.98</td>
<td>THE BLACK BOSSAULI (A.K.A. DR. BOMB FROM DA BAY)</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>168</td>
<td>139</td>
<td>LUIS MIGUEL</td>
<td>WARNER BROS</td>
<td>10.98</td>
<td>ROMANCES</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>169</td>
<td>139</td>
<td>LIVE &amp; RADIOACTIVE</td>
<td>CAPITOL</td>
<td>10.98</td>
<td>SECRET SAMADHI</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>170</td>
<td>139</td>
<td>MEGADETH</td>
<td>CAPITOL</td>
<td>10.98</td>
<td>CRYPTIC WRITINGS</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>171</td>
<td>139</td>
<td>KENNY LOGGINS</td>
<td>10.98</td>
<td>TUESDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS</td>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>172</td>
<td>139</td>
<td>SOMETHING FOR THE PEOPLE</td>
<td>10.98</td>
<td>THIS TIME IT'S PERSONAL</td>
<td>43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>173</td>
<td>139</td>
<td>SPAWN</td>
<td>10.98</td>
<td>ALL EYES ON ME</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>174</td>
<td>139</td>
<td>GINuwine</td>
<td>CAPITOL</td>
<td>10.98</td>
<td>THE BACHELOR</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>175</td>
<td>139</td>
<td>JOHN DAVIES</td>
<td>10.98</td>
<td>BLUE MOON SWAMP</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>176</td>
<td>139</td>
<td>BOBBY BROWN</td>
<td>RCA</td>
<td>10.98</td>
<td>FOREVER</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>177</td>
<td>139</td>
<td>LILA MccANN</td>
<td>CAPITOL</td>
<td>10.98</td>
<td>LILA</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>178</td>
<td>139</td>
<td>YANNI</td>
<td>10.98</td>
<td>DEVOTION: THE BEST OF YANNI</td>
<td>49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>179</td>
<td>139</td>
<td>ORIGINAL BROADWAY CAST</td>
<td>DISNEY</td>
<td>10.98</td>
<td>THE LION KING</td>
<td>50</td>
<td></td>
</tr>
</tbody>
</table>

**New**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50

**Updated**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50

**Platinum**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50

**Gold**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50

**Set**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50

**Highest**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50

**Suggested**
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31
- 32
- 33
- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44
- 45
- 46
- 47
- 48
- 49
- 50
Hosted by VH1 VJ A.J. Hammer, the Billboard Music Video Awards was sponsored by College Television Network and webcast live for the first time by JAMtv and Billboard Online. Early in the ceremony, Hammer acknowledged the death of INXS singer Michael Hutchence (see story, page 16).

The show featured the presentation of 28 awards by Hammer and guest presenters Tommy Boy dance diva Jocelynn Enriquez and Forte of Ruffhouse/Columbia act the Refugee Allstars, RCA singer/songwriter Leah Andreone, and special guest star Danny Huston.

Following the presentation of the Maximum Vision Award, Hammer ribbed Hopper, saying that he didn’t appear to be familiar with his act Jamiroquai. Hopper responded by quipping that he was very familiar with the band’s music.

Performers at the ceremony included Buzztone/RCA hip-hop act Funkdoobiest, H.O.L.A.’s Veronica, and Mogul universal punk-ska outfit Reel Big Fish.

Taking the honors in the pop/rock field were No Doubt’s Trauma/Intercorp video “Don’t Speak,” which was

named best clip, and Fiona Apple’s Columbia VideoWorks/Epic video “Sleep To Dream,” selected as best new artist clip.

In the contemporary Christian field, “Colored People” earned best clip, while Smalltown Poets’ “Prophet, Priest & King” scored the nod for best new artist clip. Both acts record for Forefront/Chor

In the jazz/AC field, “God Bless The Child,” by Tony Bennett Featur

ing Blue Holiday (Columbia), won the best new artist clip. The jewel of Warne

mer Sunset/Atlantic video for “Foolish Games” won best new artist clip.

Atlantic’s Marvin Manno’s Nothing/Intercorp video “Beautiful People” won clip of the year, while Talk Show’s Atlantic video “I Want to Be With You” garnered the best new artist honors.

RCA artist Robyn’s “Do You Know (What It Takes)” named the best new artist clip in the dance division, while “We Trying To Stay Alive,” by Ruffhouse/Columbia act Wyclef Jean Featur

ing Refugee Allstars, won best clip.

In the country field, best clip honors went to “It’s Your Love” by Curb artist Tim McGraw with Faith Hill, while “Even If It’s Wrong,” by Arista Nashville act Big & Rich, won the best new artist clip.

The only tie was for best clip for the year in the R&B/urban field, “Money Mo Problems” by Bad Boy/R&B act the Notorious B.I.G. Featuring Mase & Puff Daddy shared honors with “Men In Black” by Sony artist Chris Rock. The best new artist clip in R&B/urban went to Kedar/Universal act Erykah Badu’s “On & On.”

The only new artist clip in the alternative/modern rock field went to Smash mouth’s Intercorp video “Walking On The Sun.”

The following is a list of winners in the local/regional show categories, which were voted on by attendees at each Billboard Music Video Conference:

Poptop: “Power Play,” Newark, N.J.


TO OUR READERS
The Hot 100 Singles Spotlight will return next week.

MIDEM ASIA MOVING TO BALI
(Continued from page 12)
people who would not otherwise attend.

Other concerns include strict censorship laws governing impartation into predominantly Muslim Indonesia. Some executives mention the prospect of bureaucratic hassles that could ensnare the sheer volume of music and, specifically, video product that accompanies a trade show of MIDEM Asia’s size.

EMG’s Whitley says customs and censorship should not present new problems, however. “We’ve already appointed a freight forwarder, and we will supply all delegates with national clearance forms which will be handled by a freight forwarder in Indonesia. As long as people fill things in correctly and don’t abuse the rules, it will all be taken care of in advance.”

This year’s MIDEM Asia, held May 21-23 at the Hong Kong Convention and Exhibition Centre, drew 2,138 participants, representing 916 companies from 48 countries. This contrasts with 2,432 delegates in 1996 and 2,129 in 1995, the convention’s first year. MIDEM Asia owed 2,200 attendees in 1997.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

BUBBLING UNDER
(Hot 100 singles)

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49

BRIOS-49
Fixation on domestic concerns by British and American labels has slowed down overseas promotional records. Deeply into the traditional recording cycle, continental Europe, maintains Fest. “There’s some very commercial music made by talented musicians who do not get the attention they deserve musically because they are not in line with current trends in their home markets.” In their plans for the future, they include new acts and those without contracts in their home markets. Some of these acts—noteably Chumbawamba in Germany, the Black Sabbath in France, and the Sex Pistols in their home countries via Billboard, Nov. 8.)

Martin Brem, managing director of Columbia U.S.A., said, “It tastes and market needs are not served by the U.S. mainstream, it just misses what is happening.” Among Columbia’s direct signings is singer Anne Clark. Brem notes that if Columbia were looking to sign overseas acts or projects, it would initially have to be successful in Germany. “That has come first. If there is an exploitation angle, [laughs] we will see.”

Polydor Germany’s signing of “Baywatch” star David Hasselhoff is one example of a German company signing records with a U.S. act. While American audiences have never been able to accept Hasselhoff as a singer, he has had success in the gay subculture in the country, with more than five million records sold worldwide, according to his German manager, Heinz-Willy Haro.

Polydor managing director Jorg Hellwig says, “If a foreign artist has a strong market in Germany and no identical one in his own country, this represents an ideal constellation for a direct signing.” If there is competition in the act’s home market, the company does not consider the artist, censure Hellwig: “It would be ridiculous to compete withmegastars.”

Epics Records in Frankfurt has signed a distribution deal for Bad Religion for the world outside the U.S. and Canada. Deeply into the traditional promotional cycle, the group has sold 500,000 copies total of three albums: “Tested,” “Stranger Than Fiction,” and “The Gray Race.” The deal is handled by Run-D.M.C., whose latest single, “It’s Like That,” hit No. 1 on the DDC German Dance Chart, has performed well for Epic, and Boy George has a deal with dance label Ep dileme as a DJ and dance act, as has New York rapper Mic Geronimo, a co-signing with Frankie Faison.

Joerg Haeker, Epic’s managing director, does not think foreign market companies signing foreign artists directly. “Given the low volumes concerned, foreign affiliates and partners are not suitable,” he says. “A foreign signing proves to be a great success in Europe and foreign’s expensive affiliate could have had the act, a conflict would be inevitable.”

GERMANY AS A MARKET

One reason for Germany’s emergence as Europe’s first A&R stop off of its economic power. The GSA area is by far the continent’s most important, and German companies see a market without parallel, and nondjugendauskunde, especially for pop music.

IMG Arlona Munich found just how great a power it was when it launched Backstreet Boys, then licensed to the company from Jive/Zomba. Backstreet Boys album, “Backstreet Boys,” has sold more than 900,000 units, and the single “Everybody” has sold more than 350,000 units, says IMG.

Its own signing, “N Sync, is following in Backstreet Boys’ footsteps. With the band landing five singles on the German chart and its debut album, “N Sync,” hitting No. 1 on the album chart, BMI is now launching major promotion and marketing activities for the releases in the U.K. and the U.S. Total BMI has signed 29 countries and seen sales of 600,000 albums, a little more than half of them in Germany.

The German market has increasingly liberated itself from its Anglo-American slant. Although artists from England and the U.S. have signed directly, production and marketing is now less oriented to foreign countries and more to the German market. Edel records have been very successful with Aaron Carter and Trey D. from the U.S. Both acts are planned for international release by early 97, and Carter’s first single, “Let Me Call You,” is currently No. 40 in Germany and has already been released in most European countries.

It’s not just U.K. and U.S. acts that are being snapped up by German A&R execs. Universal Germany managing director Heinz Cambalid signed Swedish singer Pandora, who has sold more than 900,000 albums in Japan. Germany has now also become the US’s top exporter, most notably Vangelis, thanks to Universal’s activities. However, Canbolat says, “We do not actively seek such opportunities. They tend to happen coincidentally. In any case, we always consult with the relevant national companies in good time before taking any steps.”

Mercury Germany has signed Swedish group Together, which notched 130,000 sales in the German market with its album “To Be With You.” Mercury marketing and A&R director Boris Loehe sees strong potential in Germany for artists such as T-Boy, who were signed by German labels, as they are “specifically produced to optimum effect for the local market.”

The national promotion base, which has evolved along with the rise in national signings, is one factor helping to attract artists. Under managing director Bernd Dopp, VEA Germany has added three spectacular acts to its roster—bands that have sold well in Germany and beyond. Bootsy Collins’ album “Fresh Outta ‘F’ University” and the single ‘I’m Leaving You’ made it straight onto the national charts; the single currently stands at No. 60.

VEA produced Collins with MC Lyte, Thomas D. and S.M.U.D.O. of Die Fantastischen Vier, and Bernie Worrell and Fred Wesley of Parlia-

ments.

Collins says about his experience in working in Germany, “I guess even if you don’t know how to speak someone’s language, once you got a good vibe going on, that says it all” (see related story, page 23).

U.S. singer Randy Crawford signed to VEA Germany two years ago. With such renowned producers as Jens Krauss and Mousse T. behind her, Dopp is confident that, “Are U Sure,” is not the only potential hit on her new album, “Every Kind Of Music” released in October, Germany. Crawford’s 1996 album, “Naked & True,” her first after signing with VEA Germany, has sold more than 400,000 units worldwide, says Jürgen.

East-West has also had great international success with direct signings, including Sarah Brightman, Willy DeVille, and Priscilla. East-West managing director Hubert Wandendos comments, “We already have the hottest U.S. labels in the world like Atlantic and Elektra, but there is a need to sign international artists.”

ROCK THE VOTE

(Continued from page 12)

with Black Youth Vote, the National Asin, for the Advancement of Colored People, and other traditional organizations to get young people of color register to vote.

“Rock the Vote is rejuvenating now, getting ready for the congression elections and gearing up for ‘96,” says Frisky. “We want to get young people registered and educated, train activists, get young people to the polls next year, and get them speaking out about issues that are important to them.”

“Rock the Vote is different because we target young people using pop culture,” continues Frisky. “We have at our fingertips the people who made Madonna and Scarface and we think this helps us get in the face of young people who might not otherwise be interested in politics.”

Frisky admits that the organization could “do some things to get us in the media more,” citing the strategic use of rap music on Rock the Vote a rogation presence as well as the successful cooperation with MTV in the past to increase national exposure.

But even when the organization is flying under the media radar, the numbers indicate that Rock the Vote is getting the job done, Frisky says.

WORD NASHVILLE

(Continued from page 12)

positions when the label closed its doors last year. Cramel will remain with the label through the end of the year.

Word Nashville’s greatest successes were in recording mainstream country artists to country consumers, as evidenced by the reception the Kenny Rogers and Collin Raye albums received. With the label, Cramel plans to continue that role with a new partner.

“I’m excited about the opportunity to be involved this dual market music inside the country community,” he says.
LSG Is More Than Sum Of Its Parts

Gerald Levert, Johnny Gill, and Keith Sweat have all had top five hits on Billboard's R&B chart in the past two years. Each has achieved the highest peak position, reaching No. 2 in 1996 with "Twisted." Thefollow-up, "Nobody," peaked at No. 3.

Gill has been to No. 3 with his "other" group, New Edition, for whom "Hit Me Off!" was a top three hit in 1996. As a solo artist, Gill had another No. 3 track, with "Ro-Y You The Right Way!" in 1999. Levert's biggest hit until now was "Casanova," a No. 5 single in 1987 recorded with his group, Levert.

On The Billboard 200, the LSG album, "Levert, Sweat, Gill," entered at No. 4 last issue. That's a higher chart position than any of the artists have achieved on their own. Gill peaked at No. 8 in 1990 with a self-titled album, Levert went to No. 18 in 1994 with "Groove On." and Sweat hit No. 5 in 1996 with his self-titled album. Gill reached No. 1 as part of New Edition.

29 AND COUNTING: Now in his ninth week at No. 1 on the Hot 100 with "Something About The Way You Look Tonight." Elton John will probably still be at the top 10 come the beginning of 1998. That will extend his record of having at least one top 40 single every year to 29 consecutive years.

38 SPECIAL: Would you be impressed if an artist had 37 chart-topping albums, 34 of them consecutively? That's the record held by the most successful anthology series in history, "Now That's What I Call Music!" (EMI/Virgin/PolyGram) is No. 1 on the U.K. album chart compiled by Chart-Track (see Hits of the World, page 68). The series began in December 1983 as a joint venture between EMI and Virgin and has continued ever since, at the current pace of three double-CDs a year. PolyGram became a partner in the venture in 1986. "Now That's What I Call Music! 4" is the only volume in the series to miss the No. 1 spot. That edition, released at Christmas 1984, peaked at No. 2.

One Fine Day: Lou Reed's "Perfect Day" has charted in the U.K., but never by Reed. The song, originally heard on the 1972 album "Transformer," was a British chart entry for Duran Duran (No. 28) and Kirsty MacColl (No. 15, both in 1981). Now the song has been transformed into a charity recording, with proceeds going to the BBC Children in Need Fund. Released on Chrysalis, the song moves in on the U.K. singles chart this issue.

BCC: The BBC is also showing up on the U.S. chart this issue. The first Led Zeppelin album to chart in four years debuts at No. 12. "The BBC Sessions" (Atlantic) is the fourth entry for the group in the '90s and the most successful. The previous high was the No. 18 peak of the four-CD set "Led Zeppelin" in 1996. The BBC album is the highest-charting Zeppelin release since "Coda" went to No. 6 in 1982.

Broadway Bound: Paul Simon's "Songs From The Capeman" (Decca) is just joining songs from the forthcoming Broadway show, debuts at No. 42. The original cast album of Broadway's newest hit, "The Lion King On Broadway" (Walt Disney) debuts at No. 20. And while "Beauty And The Beast" is still playing on Broadway, the soundtrack to "Beauty And The Beast: The Enchanted Christmas" (Walt Disney) opens at No. 14.

Accurate Title: "Long Time No See" is the name of Chico DeBarge's new album. The set enters The Billboard 200 at No. 80 and is the first album by him to appear on the chart since his eponymous debut in 1987. Unlike his siblings, Chico was never a member of the group DeBarge.

‘Top Pop Singles’ Has More Info Than Ever

"Top Pop Singles 1965-1996" is the eighth edition of the most referred to book in the music industry. The updated edition offers more facts and features than ever before. This essential research tool contains two new significant additions more than double the number of titles of the previous edition. For one thing, all B-sides are now included. Secondly, the flip side of every charted single vinyl single, as well as additional tracks on charted cassette and compact disc singles make their debut in Top Pop Singles 1965-1996. Another first is the inclusion of all the hits of Billboard's Hot 100 Singles Airplay chart within the main artist and title sections. Now, all of the non-single hits by artists such as No Doubt, Alanis Morissette and Smashing Pumpkins appear in chronological order with their Hot 100 hits.

Arranged alphabetically by artists, a typical entry in the book begins with an illuminating artist biography. Following in chronological sequence are the artist's hits with each hit's chart history (debut date, peak position and total weeks charted). Also included are indications of RIAA gold and platinum certifications plus thousands of notes of interest. The new edition is available in selected bookstores or from Record Research at 800-827-9810 or fax 414-251-9452.
MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

 MIDNIGHT IN THE GARDEN OF GOOD AND EVIL

A Johnny Mercer songbook.

k.d. lang
Joe Williams
Paula Cole
Rosemary Clooney
Brad Mehldau
Cassandra Wilson
Kevin Spacey
Alison Eastwood
Clint Eastwood
Alison Krauss
Kevin Mahogany
Diana Krall
Tony Bennett
Joshua Redman

"The best tribute of all to Savannah and its native son, Johnny Mercer. From k.d. lang's "Skylark" to Kevin Spacey's "That Old Black Magic," this is the most enjoyable listening to come out of a movie in years."

—Jack Mathews, Newsday

"Paula Cole delivers a brilliant reading of 'Autumn Leaves'." — Variety

"The soundtrack, composed of Johnny Mercer classics, is splendid." — Liz Smith

Produced by Matt Pierson and Clint Eastwood
UNBELIEVABLE

IT'S NOT A GAME!

PUFF DADDY & THE FAMILY

"Can't Nobody Hold Me Down"
#1 Hot 100 Single and R&B Single for 6 weeks - Triple Platinum

"I'll Be Missing You"
#1 Hot 100 Single for 11 weeks, #1 R&B Single for 8 weeks - 4x Platinum

"Been Around The World" - Already Top 20 at R&B Airplay

"It's All About The Benjamins"
Now at R&B and Pop. Remix (featuring Dave Grohl & Rob Zombie, Tommy Stinson and FuzzBubble at Rock now!)

From his #1 debut album, No Way Out - Now past Triple Platinum

THE NOTORIOUS B.I.G.

"Hypnotize"
#1 Hot 100 Single and R&B Single for 3 weeks - Platinum

"Mo Money Mo Problems"
#1 Hot 100 Single for 2 weeks, #2 R&B Single - Platinum

New Single, "Sky's The Limit," at R&B and Crossover now

From his #1 album Life After Death - Now past 7x Platinum

MA$E

"Feel So Good"
Top 10 Hot 100 Single, Top 5 R&B Single - Already Gold

From his #1 debut album, Harlem World - Now past Platinum

CHANGING THE FACE OF MUSIC...ONE #1 HIT AT A TIME.

www.aristarec.com    www.badboy-ent.com