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

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

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SPEED INTERACTIVE LIVE in Christmas
You can switch Realtime camera to watch it at *every* angle you like
You may be bumping into chat room with SPEED!? You must fall in love with SPEED!
COME ON! CATCH THE CHANCE!!

EPSON presents SPEED ARENA Interactive Live
Christmas Special Scan
EPSON's Advertisements Feature the Japanese Group “SPEED” in Japan

EPSON IS THINKING IN COLOR

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

Music Merchants Cite Strong Slate

BY DON JEFFREY and CRAIG ROSEN

NEW YORK—The holiday selling season kicked off strongly, as many music retailers report double-digit increases in their Thanksgiving-weekend sales.

Trans World Entertainment

Merchants are elated about the breadth of new releases this year, ranging from the rap of 2Pac and the rock of Metallica to the country of Garth Brooks and the pop of Celine Dion and Barbra Streisand. Meanwhile, the retail landscape has become less of a battleground, as label pricing policies combined with store closings have reduced the cutthroat price competition of previous years. And retailers report that, with the possible exception of the Nine Inch Nails’ longform music video (see story), there were no major glitches in the supply channel, as labels and store inventory systems easily met the flow of product in a busy weekend that marked the official opening of the five-week holiday season.

(Continued on page 10)

Tejano Market Hits A Lull Dip Opens Doors For Mexican Genre

BY RAMIRO BURR

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

Officials are citing a host of evils for the downturn, from an increasingly conservative radio market to a shrinking live music circuit. Others say that while there is a flood of new acts, there are no new superstar acts like Emilio, Mazz and Selena, who in the early ‘80s emerged during the explosive growth of Tejano—accordion-powered polka similar to the norteña music of northern Mexico.

In any case, whatever Tejano’s serious market loss has greatly benefited the local/regional/Mexican genre, which includes narcocorrido, grupa, banda, and other subgenres.

“There is no doubt that the Tejano market has softened,” says Jose Béhar, president of EMJ Latin. “We do not have an artist that has created a great deal of excitement. As the market softens, we are selling more Mexican music.” Béhar estimates this year’s revenue for the overall Tejano marketplace at $15 million, down from $20 million.

Global Dance Acts Swirl Together In Sony’s Pool

BY DOMINIC PRIDE

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

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

Dance Pool is the Sony Music division that handles its dance-pop crossover acts in the world outside the U.S. It also handles the repertoire from the Euphonic, DeD, and SMI labels, as well as the Dance Pool imprint.

“We work inside and outside the Sony system,” says Guy Bruey, VP of Dance Pool, explaining the mechanics that, he says, allow the major to deal with dance music in a unique way. “We built the structure first and then went after the repertoire. Most labels do it the other way around—(national labels) get the repertoire, and then find they can’t keep their records released elsewhere within the company.”

Bruey, formerly VP of Sony’s European repertoire division and onetime dance promoter, follows page 46.

R&B Stars Sing With Marley On Ghetto Youth Set

BY ELENA OUMANO

Reggae legend Bob Marley had always desired to bring the Rastafarian message of black redemption and equal rights and justice to the black American audience. More than 15 years after Marley’s passing, his son Stephen Marley is now taking up the challenge with “Black Survivors,” a

(Continued on page 19)

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Dance Industry Applauds Raids On Bootleggers

BY LARRY FLICK

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

Within the last four weeks, RIAA VP/associate director of anti-piracy Frank Creighton assisted in a dozen raids, and the first to result in arrests and seizure of illegal merchandise.

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MONDAY, DECEMBER 8TH AT 8/7c

Obey Your Thirst
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This story was prepared by Emmanuel Landesman and adapted by Steve Lipofsky, Contributing Editor of Music & Media, and Mark Dezzoni.

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

The decision is a landmark for the music industry, which has long argued for a reduction. At present, because music is deemed a cultural good by the European Commission, national governments within the EU are obliged to levy higher VAT rates, which are as much as 20% in some member states.

The proposal for a 4% VAT rate across the EU was put forward by Italy’s culture minister, Walter Veltroni, at a meeting of EU culture ministers Nov. 11.

The council of ministers also agreed on a proposal to promote “a European musical domain.” A statement issued by the ministers after the meeting affirmed that “music is a fundamental element of [EU members] cultures and represents one of the most integral means of expression in today’s life.”

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

The VAT issue has been a longstanding thorn in the side for the various national record industries across Europe. Recent VAT is scheduled by the EU and is, in large measure, out of the hands of national governments, the argument was taken to the heart of European government in Brussels two years ago with the establishment of a pan-European campaign by French labels’ body SNEP (Billboard, July 13, 1998), a move endorsed by the French government.

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

The Italian proposal, which was backed by France, was supported by ministers from most EU member states in the council meeting, strongly so by the representatives of Spain and Greece. Denmark opposed any reduction in the VAT rate on music and Germany abstained from voting. According to Veltroni’s office, the German culture minister was absent from the meeting.

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Veltroni comments, “A reduced VAT rate for records will benefit young consumers and the unemployed, while the resulting increase in sales will mean that tax revenues will hardly be lost.”

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

However, even with the support of the culture ministers, which is an important political gesture, in the European context, the fight for a lower VAT rate is not won yet. It will ultimately be the EU’s finance ministers who will have to agree to any changes in VAT rates.

The issue will be decided in the context of harmonization of VAT rates across the EU in 1999. However, Italy’s finance minister, Vincenzo Visco, has already voiced support for the initiative, and Veltroni says he will be meeting with EU Internal Trade Commissioner Mario Monti to secure his support.

But the EC has so far been reluctant to support any drop in VAT, arguing that it would result in massive losses of tax revenue for member states; the commission is also believed to fear that the industrialists might ask for the same preferential treatment. “It will be very difficult to win this fight,” admits a senior German industry official.

Also at the Nov. 24 meeting in Brussels, culture ministers unanimously agreed to back a proposal from Luxembourg’s culture minister, Ersan Hanno-Shwegepp, asking that

(Continued on page 78)

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BILLY BILLBOARD

DECEMBER 13, 1997

7
Winans Song's Anti-Gay Message Does Harm

BY DANIEL JENKINS

When comedian Ellen DeGeneres "came out of the closet" on ABC-TV this past spring, gospel artists Angie and Debbie Winans took note. Shockeyed by a pre-gay view that did not fit their religious beliefs, the Winans siblings put pen to paper and wrote a song called "Not Natural," in order to present their views regarding gay issues. The song is included on their current album, "Bold." Upon release of the album, the song lyrics were sent to the National Lesbian and Gay Leadership Forum, as well as the Gay and Lesbian Alliance Against Defamation. Gay-civil rights organizations were quick to protest Angie and Debbie Winans' viewpoint. It is a law of nature that controversy sells albums. It has not been made clear whether anyone in the Winans camp sent the lyrics to the gay organizations or if they were sent by a concerned citizen, but what is certain is that the controversy has made the album a success. Many people do not understand why uncut "Smack My Bitch Up" clip deemed too explicit for MTV.

"Gays and lesbians abhor censorship. We respect the rights of artists to write and record what they please. But we cannot remain silent when we are targets of misinformation" — Daniel Jenkins, founder of GAYVIDIO.com, an online project designed to promote music of interest to the gay and lesbian community. It can be accessed at http://www.gayvidio.com.

Some in the gay community are protesting this song. Like most Americans, gays and lesbians abhor censorship.
Geri Halliwell, a.k.a. ‘Ginger Spice’ bares all in this behind-the-scenes look at her rocket ride to international stardom. This video is the all access pass to Geri’s pre-Spice Girls career as a nude model.

Wanna spice up your life?
Need a little girl power?
This is the video you really really want.

Contains over 200 EXCLUSIVE photos, interviews and video segments.

IN STORES DECEMBER 9TH
Nine Inch Nails Vid Given 11th-Hour Distrib. Switch

LOS ANGELES—Retailers are scrambling to get the new Nine Inch Nails longform music video from Interscope/Interscope Records, due to a last-minute distribution change apparently spurred by the video's controversial content.

The double-cassette, titled “Closure,” was originally scheduled to be released by Universal Music and Video Distribution and is expected to retail at seven dollars. However, on Nov. 25 street date, the company balked (Billboard Bulletin, Dec. 3).

The video, priced at $24.98, carries two satellite obituary stickers. The first tape is drawn from live performances, while the other features unedited versions of his earlier hit singles, including “Happiness In Slavery.”

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

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

M2 Inks First Cable Pact, In Fla. Market

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

The deal with MediaOne will likely pave the way for M2’s entry onto other cable system systems nationwide. On Tuesday, Cable TV Network News reported that M2 is expected to announce a pact with satellite company Primestar, which will make M2 a “must-have” for about 9 million homes by the end of 1998.

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

Among the many people of M2, 2Pac’s freedom, 24-hour music video programming has already met with critical acclaim.

Library of Congress To Grow

WASHINGTON, D.C.—The Library of Congress is about to get a world-class archive and restoration center to house its collection of almost 2.5 million sound recordings as well as its extensive film and TV materials.

Best of all, for taxpayers, if ongoing negotiations with the state continue as expected, the new archive facility for the world’s largest library won’t cost them a penny—it’s a gift.

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

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

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

The facility, located on 41 acres along the side of Culpeper’s Pony Mountain, has been a low-use federal storage vault for currency and gold for nearly three decades and has only a few maintenance employees. After renovation, it will be renamed the National AudioVisual Conservation Center. About 75 library audio and film specialists will staff the site.

The ongoing negotiations to finalize the deal with the state’s attorney general and representatives from the library; the Packard Foundation; the architect of the

Rapper Drama Adds To Death Row Suits

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

The action, filed Dec. 2 in Los Angeles Superior Court, seeks declaratory relief to nullify the contracts.

According to the suit, Vick signed a recording contract with Death Row on March 27, 1995. The agreement called for Death Row to pay Vick a salary of $1,000 a month for at least a year. At the same time, Vick signed a publishing contract with Suge Publishing, which is owned by Knight; that deal required the company to pay Vick a $36,000 advance.

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

The suit alleges that both contracts bore exclusivity clauses, effectively preventing Vick from recording or doing business with any others.

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

Knight is serving a nine-year sentence for armed assault at the California Men’s Colony in San Luis Obispo. On Nov. 24, he was sentenced to six months in the local county jail for weapons violation; that term will be served after he completes his state term.

During the last two years, Knight and his label have been the target of a number of civil suits. Most recently, they were sued by former Death Row Records president Orlando Anderson, once considered a prime suspect in the September 1996 murder of rapper and Death Row artist Tupac Shakur. At the time, Anderson also named Shakur’s estranged father, declared an defendant, who was beaten by Shakur and Knight in the lobby of the MGM Grand in Las Vegas on the night Shakur was fatally wounded (Billboard, Sept. 20).

Meet With President Leaves German Record Biz Upbeat

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

Federal President Roman Herzog met with leading executives and music officials Nov. 26 to discuss their concerns and the prospects for the development of Germany’s music industry.

The executives present were the heads of the three main record business associations: Gerd Gebhardt, president of Phonographic Industry of Europe and chairman of the German Phonographic Academy; Wolf-D. Grae¬nke, president of PolyGram Germany and chairman of the German national group of the International Federation of the Phonographic Industry; and Thomas M. Stein, president of BMG Entertainment in the German-speaking territories and chairman of the Federal Assn. of the Phonograph Industry.

The artistic community was represented by rock singer Peter Maffay (BMG), vocalist Nena (Polydor), and pianist and composer Tanja Leuschner.

Speaking after the meeting at his official residence in Bonn, Villa Hammer¬schmidt, Herzog said, “The music business is a very important economic sector, generating revenues of 6 billion marks [$3.4 billion]. This prompted me to ask everything that is complicated by problems and concerns of this industry. In addition, I am anxious to bridge the gap between politics and popular culture.”

Herzog is one of the U.S.-appointed United States Marshall in Berlin, and Herzog, as Germany’s head of state, has little influence on day-to-day polit¬ics. The government of the country has the responsibility of Chancellor Hel¬mut Kohl, and the federal president must not be a member of the government or the parliament.

Nonetheless, Herzog is extremely popular in Germany and is a noted fan of the country’s football team (Continued on page 79)
IN MEMORY OF MICHAEL HUTCHENCE

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

**BY BRADLEY BAMBARGER**

NEW YORK—In the past few years, the term “Americana” has come to denote a pop radio format revolving around country music. Yet the jazz world produced a couple of hit albums this year that drew deeply from the great well of American tradition. One, Charlie Haden and Pat Metheny’s “Beyond The Missouri Sky (Short Stories),” on Verve, crowned the Top Jazz Albums chart and is still going strong; another, guitarist Bill Frisell’s acclaimed Nonesuch disc “Nashville,” was an American favorite and his biggest seller to date.

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

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

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

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

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

(Continued on page 80)

![Frisell](image1)

Seminal Jazz Violinist Stéphane Grappelli, 89, Dies

**BY JIM MACNIE**

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

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

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

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

One of his last discs, Honest Entertainment’s “Celebrating Grappelli,” guitarist Martin Taylor’s collaboration with the artist, was recorded in 1996; it was scheduled to be released Jan. 26, 1998, Grappelli’s 90th birthday. Because of his death, the imprint has made it the distribution title to retain immediately. It is distributed by Allegro.

The American broadcast of “Meeting Grappelli,” a 48-minute video capturing Grappelli’s personality in conversations and duet performances with Taylor, is slated to air on select PBS stations early next year.

During his seven decades of music making, Grappelli worked with a huge number of jazz greats—Earl Hines, George Shearing, Oscar Peterson, and Coleman Hawkins among them. He also formed associations with other violinists, including Stuff Smith, Joe Venuti, and Eddie South.

Classical violinist Nehudi Menuhin, with whom Grappelli played on classical occasions, told BBC-TV following Grappelli’s death, “His music was like coming to a spring of wonderful water. It was inspiring, it was pure, it was organic, it was communicative. It was magic, too, because he could never repeat himself.”

The defining relationship in Grappelli’s career came early on: his 1930s collaboration with genius guitarist Django Reinhardt. Their interplay was ravishing, a synthesis of exclamation and expression that brought worldwide renown to their ensemble, the Quintette Of The Hot Club Of France.

Grappelli was born Jan. 26, 1908. His mother died when he was 3, and, while his father participated in World War 1, a portion of Grappelli’s youth was spent in an orphanage. He grew up playing piano and harmonium. When his father returned, they attended classical recitals together. He was 12 when he received his first violin; smitten with the music of Debussy and Ravel, he soon began formal training on the
Led Zeppelin Becomes No. 2-Selling Act
With November RIAA Certs, Group Trails Only Beatles

BY CHRIS MORRIS

LOS ANGELES—Led Zeppelin claimed No. 2, to set the all-time best-selling acts in November, as the Recording Industry Assn. of America (RIAA) certified the venerable hard rock group’s albums at new multi-platinum levels.

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

Led Zeppelin, whose 1971 album, titled "Led Zeppelin IV," was certified for sales of 17 million, bringing it into a tie for fifth place on the roll of all-time best-selling albums with Fleetwood Mac’s 1977 Warner Bros. set “Buckin’ Horses.” Eight other Zeppelin studio albums on Atlantic and Swan Song also received new multi-platinum awards; the 1992 boxed set “The Complete Studio Recordings” went platinum.

The band’s unexpected surge is driving sales of the group’s self-titled 1991 Elektra opus was certified for sales of 10 million, and four other titles boxed in new multi-platinum trophies.

Two female vocalist hit fresh RIAA high notes in November: Shanice Twain’s “The Woman in Me” (Mercury Nashville), and Mariah Carey’s “Music Box” (Columbia) both soared past the 10 million mark, moving into a three-way tie with Carole King’s classic “Tapestry” on No. 3 on the list of best-selling albums by female soloists. (Alana Morrisette’s “Jagged Little Pill,” at 15 million, and Whitney Houston’s self-titled debut, at 12 million, reign in that category.

Jewel’s tireless “Pieces Of You” (Atlantic) climbed over the 7 million level, while LeAnn Rimes’ “Blue” (Curb) reached 8 million. Country thrush Rimes also collected her first multi-platinum single for “How Do I Live,” which vaulted into the Top 5.

Debuting in the platinum album category were country rock’s Nitty Gritty Dirty Band (Liberty), groove masters Jamiroquai (Work/Columbia), contemporary Christian vocalist Michael Smith W. Smith (Reunion), a cappella singer/songwriter Warren Zevon (Elektra/Asylum), U.K. tutubhumper Chumbawamba (Republic/Universal), the Fuges’ hop hopper Wyclef Jean (Ruffhouse/Columbia), pop vocal unit Backstreet Boys (Jive), and blues master B.B. King (MCA).

Scoring a gold album for the first time were King jazz giant Benny Goodman (Legacy/Columbia), hard rock act Days Of The New (Outpost/Geffen), T.D.E. K-X & Jode (MCA) and 702 (Motown), and ska rockers Reel Big Fish (Mojo/MCA).

A complete list of November RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Shania Twain, “The Woman In Me,” Mercury Nashville, 10 million.
Mariah Carey, “Music Box,” Columbia, 10 million.
Metallica, “Metallica,” Elektra, 15 million.
Led Zeppelin, “Houses Of The Holy,” Atlantic, 8 million.
Jewel, “Pieces Of You”, Atlantic, 7 million.

Asia To See Blossoming Of Germany’s Blümchen

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

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

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

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

A change of sound and image will ly recognize her.

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

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

"I'm still the same person," insists Wagner. "Whatever I do, I'm the (Continued on page 81)
Williams’ ‘Musings’ On Atlantic
Genre-Defying Artist Presents A Promo Challenge

BY CARRIE BELL

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

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

Judging from past sales, airplay, and chart history, this is an ambitious goal for Williams’ fourth full-length release, “Musings Of A Creekdipper” due to hit stores Jan. 18.

Although she’s a critical favorite, Williams has yet to break through to the mainstream. Her last album, 1995’s “Loose,” spent one week at No. 40 on the Heatseekers Album chart and has sold 570,000 copies, according to SoundScan.

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

When Williams was diagnosed with multiple sclerosis several years ago and didn’t have health insurance, her colorful array of musical friends, including Bob Dylan, Soul Asylum, and Matthew Sweet, pulled together covers of her songs for a 1998 tribute album, “Sweet Relief: A Benefit For Victoria Williams.” It became the most successful album associated with Williams, selling more than 258,000 units, according to SoundScan.

The album, which spent 15 weeks on The Billboard 200, peaking at No. 131, spawned the single “Crazy Mary,” by Pearl Jam with Williams on backup, which climbed to No. 26 on the Mainstream Rock Tracks chart.

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

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

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

“They are always I’m eating and taking care of myself,” Williams says. “I get the feeling they’re doing it all out of love. How can you put a price on that? I am working hard at not getting too run-down so I can work this album to the best of my ability. I don’t want this recording to have been done in vain.”

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

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

A full tour of the States will follow in the spring, an extension of what a few Lillith Fair audiences saw this past May. Select in-store appearances and acoustic performances for Atlantic branch employees to support the new album.

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

A yet-to-be-determined single will be shipped to modern adult and triple-A radio a week before the album’s Jan. 18 release. Williams and Daniel Lanois protégé Trina Shoemaker, is available for sale. A video clip for the single will also be served to adult-leaning music video outlets.

“We think those are the formats we will have the most luck with. Maybe he’ll break into modern rock, but I’m not sure if the songs are hard enough,” Galvin says. “Reception to the album is going great. I guess we’ll see later since her last album. Maybe we are sitting on a hit. You never know.”

Jerry Gerard, P/D music director of triple-A WRUX Gainesville, Fla., is excited about “Musings” and says that despite her quirksiness, Williams is a “vital artist.”

“We like our female artists with guts, brains, heart, fire, and a sense
(Continued on page 20)

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

CALIFORNIA DREAMIN’: While on a recent trek to California, we stopped into Ocean Way Recording, where Don Was produced the new album for Paul Westerberg, who has switched from Reprise to Capitol Records. Although it’s not out until next spring, we got a sneak peek at some of the record, including a beautiful, sparse love song called “Wishing River.” Westerberg is gearing up for that post-recording weekend that always visits him after completing a project. “I get very depressed after finishing an album,” says Westerberg, who has spent more than a year writing and recording the new effort. “I usually want to start working on something new right away.”

Was had been familiar with Westerberg’s work but really became a fan when he was producing the Rolling Stones’ “Voodoo Lounge” album. “I was just constantly listening to [Westerberg’s 1995 album] ‘14 Songs,’” says Was.

Recorded in New York, Los Angeles, and Westerberg’s home studio, the new album still has no official title. However, with a wry smile and just the right amount of self-depre- cation, Won Bush was thinking about using a title that came to him late one night, “Casu- ally Doomed.” We like it.

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

Although she was planning to work with Alanis Morissette on her next album in 1998, he says he has otherwise “taken down my shingle as an outside producer” as a result of the creation of a Java Records, the label he founded last year (Billboard, Sept. 26). The imprint, which is distributed through Capitol, also allows him to work with artists in the Capitol family, such as Robertson.

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

As we’ve reported before, the first artist signed to Java is Terence Trent D’Arby, whose label debut will come out during the second quarter next year. That’s around the time Java will release the soundtrack to “Clueless,” a movie written and co-produced by Ballard. The movie is the first project from Intrepid Entertainment, the joint venture formed between Ballard, David Foster, and entrepreneur John McCaw Jr. Outside of the U.S., the soundtrack will come out on Foster’s Atlantic imprint 143 Records.

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

TO LOVE SOMEONE: The Bee Gees’ Nov. 14 performance in Las Vegas will be offered as a pay-per-view special on New Year’s Eve. That will be followed by the release of a live album of the event in February. That same month, a single of “Don’t Throw It Away (Our Love),” featuring the Bee Gees dueting with their latest brother Andy Gibb, will be released.

The Bee Gees plan to play six events in six countries next year. The selected countries or cities are Aus- tralia, Germany, Japan, South Africa, Hong Kong, and London. The performances will be similar to their Vegas show, which was the group’s only full U.S. concert date this year.

This AND THAT: Producer Gary Katz, best known for his work with Steely Dan; publicist Gary Stromberg; and former artist manager John Hartmann have formed Jake Records, as well as a management and publishing company. Albums from the venture, which was funded through a private Wall Street offering, will be distributed through Interscope/Universal. ‘Boyz II Men, Smokey Robinson, and the Temptations will perform during halftime at the 52nd Super Bowl, slated for Jan. 25. The theme will be a salute to Motown’s 40th anniversary. Elettra Entertainment’s Bjork is recovering from a kidney infection and has had to cancel promotional and tour dates until after Christmas... How Wow Wow (or at least lead singer Annabella Lwin and bassist Leigh Gorman) has re-formed for a N.American tour that starts Dec. 16 in Kansas City, Mo. After four years at Restless Records, publicist Michelle Rasch is setting up a web shop. Among the artists she’s worked with at Restless are Jack Logan, the Golden Palominos, and Spain. Her first client will be Drill Team. She can be reached at 213-404-2225. High Times mags- zine will salute reggae music with its January issue. For- mer A&M producer Tim Collins has signed Irish rock band rubyswine to a management contract.
GLOBAL DANCE ACTS SWIRL TOGETHER IN SONY'S POOL

(Continued from page 5)

of which license acts to Dance Pool Germany. Among those are Jam & Spoon, Dance II Trance, and BG, Prince Of Rap.

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

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

The structures that encourage the flow of repertoire bear more similarity to the network of labels that are key in the international dance market. To create a buzz at street level, national Dance Pool divisions use independent distribution, or sales—which travel the country selling directly to stores and white-label 12-inches. If and when acts are picked up by mainstream audiences, they use Sony's distribution system.

The combination of major backing with flexible, streetwise marketing and international release is a plus for an artist, according to Dieter Krubenbarg, producer of Dance Pool Holland act Sunlabel, who noticed the difference with the release of his single "Fiesta (De Los Tumbadorillos)." A No. 3 single in Germany, "Fiesta" was also a hit in Belgium (No. 10), Sweden (No. 20), and Greece, where it sold 75,000 singles, a number unprecedented for a Dutch dance act.

"Says Krubenbarg, "I've done records for smaller labels. Those records aren't as important, but with 'Fiesta' you see just how far a record can go."

But does the major-owned Dance Pool label exist for local talent to find a larger audience in Europe? "If you look at 'Fiesta in France,' notes Krubenbarg, "it's gone in and out of the top 100 several times now, which shows they won't give up on it one."

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

CULTURE BEAT OPENS MINDS

Dance Pool can trace its origins back to 1986 as an imprint of CBS Germany, which was then keen to get involved with what nation's explosion in club culture. In 1989, one of its signings opened the world's eyes to the music's potential with the international success of Culture Beat's single "Mr. Vain," which was a top five hit in most European territories.

The act's debut album, "Seven," can be bought to sell more than 1.2 million units worldwide, according to the label.

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

In 1986, Dance Pool was launched on an International basis and in Australia, Canada, Latin America, and Asia. The division now includes such labels as Epic/RCA's Epicombination and BMG's Fan imprint Deep, and London-based S3.

Deep is working on Dutch R&B act E.F.D., while Epistrome has two German acts on the German charts, Tank and Vertigo.

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

In the U.K., SS also handles repertoire from other Dance Pool companies and has been bolstered by the addition of DMC/Worldwide TV, a TV manager at the Ministry of Sound. As VP of the dance division at Sony Music, the idea was to put all the records and labels into one distribution umbrella, smoothing the path for such Dance Pool acts as Alexia and the Sanchul.

Now most Sony Music companies outside the U.S. have a Dance Pool division. These operations also sign acts, which can then appear on the most suitable of the four imprints.

"It's a national and international network," says Alexia Cosgrave, of the Czech Republic; Lisa Sanchez (Australia); the Sunchels (the Netherlands); C.Reau, Phoebeus, and Omegavibes (Greece); Alexia and Illusion (Italy); and Claudia Chin (Belgium).

SEPARATE SYSTEMS

It is essential for Dance Pool to have its autonomy, and one music executive Lamblin. "In this business, you don't have time to think twice; you have to realize quickly that contracts can be delivered and approved within its separate E-mail system.

Such tools allow the division to be at the forefront of new signing and:'

"In order to be in pop tomorrow, we have to be in underground music today," says Brulez, noting Jaycee's "Plastic Dreams" as an example.

The track made its debut on Belgian indie R&B in 1992 and is now on the edge of mainstream success through Dance Pool thanks to a succession of remixes and a more open radio climate.

Unlike in the U.K., dance has been marketed to small radio stations. "I single in Australia with 'Break My Stride,'" says Brulez, in "Evernote," it's difficult to define what the market is for. According to your definition, it could be anything from 25% to 60% of the market.

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

So far, Dance Pool has acts outside of the U.S. because of the perception that

(Continued on next page)

LIBRARY OF CONGRESS GETS GIFT

(Continued from page 10)

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

"With the Fed, which is semi-autonomous, it's not the same as with a regular government authority, where you can talk to a committee or go over one argument to the other," the source adds, "There's an actual price to be worked out. And then there have to be negotiations." Congress passed the enabling legislation for the deal as it adjourned last month. Sen. John Warner, R-Va., and Rep. Thomas Bilney Jr., R-Va., had sponsored the bill and pushed for passage.

Once the turnover agreement is finalized, the building will be completely refurbished to include state-of-the-art audio and video studio labs, including digital for Sony Greece. It will also have be upgraded heating and air conditioning to meet the requirements for the new audio and visual storage areas. In the old building, the silence, since the library has been told to move its stored holdings out of a federal General Services Administration warehouse in Suitland, Md.

The new facility will be tied into the library's ambitious National Digital Library project: "It is tightly linked with the federal sector partnership that plans to make more than 5 million items accessible for study through the Internet. The Perry Mounant facility will also be connected by fiber-optic cables to the reading and research rooms in its Jefferson and Madison buildings on Capitol Hill.

The library's huge sound recording collection includes discs (from the earliest wax cylinders and shellac 78s to LPs), tapes, acetate test pressings, and CDs. The range is astonishingly wide: The most world's extensive Duke film collection and a complete run of the World War II "V-Disc" label for GIs are stored alongside obscure doowop and gospel holdings and even a few of the most highly sought-after copyright and deposit copies by unsigned teen bands.

It is also the custodian for extensive national archives, and some top copyright and sound recordings and recorded music program airchecks as well as collections from NPR and the BBC.

The library is home as well for the National Film Registry, a congressionally mandated unit that picks 25 films a year deemed to be historic and culturally significant. There are now 225 such films in the registry, ranging from newsreels to the original "Ben Hur" film, from "Ben Hur" (1927) to (1980). The library also houses 160,000 other film titles and 65,000 TV titles in its collection.

When completed, the new facility not only will dwarf the giant archive vaults of the largest U.S. major labels and all but disappear the threat to musicians' rights in a sizeable vaults by a few masters in of period misguided "housecleaning" efforts over the years (Billboard, July 12).

The library has been plagued in recent years by funding restrictions that affect both purchases and the cataloguing of gift donations, but the library recently finished sorting and cataloguing a major 1983 donation of 500,000 significant blues and jazz 78 rym discs.

To order your Directory today, call (800) 363-4156. You can fax your order to (908) 363-0336, or mail this ad with check or money order to: Billboard Directories, P.O. Box 1616, Lakezood, N.J. 08701. Please add $6 per directory for shipping ($13 for international orders). Add applicable sales tax in N.Y., N.J., CA., MN., IA., Pa., D.C. Orders payable in U.S. funds only. All sales are final. 18003Z3027
dance music is different there.

Brulez notes, "In America, it’s restricted to an underground market. A few labels concentrate on it, but they make a lot of income from foreign territories."

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

Alistar’s Grins is particularly frustrated that his Dance Pool acts, especially the pop-oriented Jam & Spoon, hit a brick wall in the U.S. "but there’s growth with the acceptance of dance music there in the business," he says.

"Dance music in Europe is commercial music," he adds. "Most of the singles in the German chart are dance, but it’s commercial music. I can’t see why it won’t work in America apart from the ignorance of it. After all, it’s an area where you can sell a lot of records for relatively small expenditure.

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

That does not mean, however, that Eurodance cannot cross the Atlantic.

Belgian artist Claudia Chin’s single "Reach Out" gets a U.S. release this month through Columbia. Dance Pool Germany signing DJ Company peaked at No. 53 on Hot 100 Singles with "Rhythms Of Love" in August for Cave.

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

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

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

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

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

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

R&B Stars Sing With Marley On Ghetto Youth Set
(Continued from page 5)

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

Produced by Stephen, the set will be released by the Marley children’s Ghetto Youth label in conjunction with Island Jamaica in the spring of 1999. “One of father’s dreams was to appeal to the U.S. urban market, to the youth,” says Stephen. “That was always in the back of our minds—to get our father in a new light through the great respect (that audience has for) artists they already recognize. Not just to know that Bob Marley was a great writer and a prophet, but to really penetrate that audience, especially the gang youths that really need the message from someone as strong as our father. There’s not really one message, but, overall, it’s love and unity—that everyone is equal.”

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

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

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

Besides a high chart profile, the other chief criterion for singing with Bob is being “relevent,” says Stephen, “not just singing love songs. But if it’s a love song, you have to feel it. We have to relate to all elements of life, because that’s what we’re here for.”

At the time of this writing, three tracks of “Black Survivors” were complete. Leroy Kravitz’s leads in “Rock, Rock, Ragga” are virtually indistinguishable from Bob’s, and the track’s juicy, 70s funk is laced with the original’s reggae beats, making for a smooth accommodation of Kravitz’s own sound. “Likewise, Turn Your Lights Down Low” grooves to a cool hip-hop/R&B/reggae melding that perfectly mirrors Fugee diva Lauryn Hill’s uniquely inclusive vibe. This teaming is nothing short of revelatory, with Hill rising to the heat of Bob’s love call.

At the time of this writing, “Guiltiness,” featuring Cheeks of Lost Boyz, had also been completed. “All of us really feel great about this project,” Stephen says of his brothers and sisters, enthusiasm vibrating in his voice. “From young, we listened to a wide range of music. We’re open to all music; that’s how we grow. But we didn’t know what to expect. We just go in and do it, and so far, so good.”

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

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

The completed tracks were recorded at Marley Music, the recording studio that Ziggy rebuilt from his father’s Tuff Gong studio, located at the famous Hope Road address in Kingston, Jamaica, and at a New York studio. This is not the first time Stephen has joined forces with his stationeers peers to pay homage to his father. He and Spearhead’s Michael Franti got together for a revamp of “Revel in Music” that was released as a single and is included on Spearhead’s 1997 “Chocolate Supa Highway” album. Stephen and Wyclef of the Fugees dominated Jamaican radio for several weeks via their collaboration on the Stephen-penned “Everybody Wants To Be,” a version of which appears on Ziggy Marley & the Melody Makers’ album “Fallen Is Babylon,” also released this year.

“All of this activity is held together by his vision of bringing his father’s music to the contemporary generation,” says Stowe, who also notes that increased interest in Bob Marley’s music from R&B American artists “was happening organically, with the Fugees doing ‘No Woman, No Cry’ and Warren G doing ‘I Shot The Sheriff’. This is the new stage in development for Marley children,” Stowe adds. “It’s much more contemporary, embodying their father’s image and projecting it into a modern feeling and style.”

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

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

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

For Stephen, making this album has sparked more than vivid memories of his father. He says, “We didn’t know how it would come out, to change music like that. But since we’ve been doing it, I’ve been getting a lot of visions of my father dancing and of His Majesty [Emperor of Ethiopia, Haile Selassie I]. This is the bridge for us, with us producing and our father coming and playing for his children again.”
IN NOVEMBER RIAA CERTIFICATIONS, LED ZEPPELIN BECOMES NO. 2-SELLING ACT

(Continued from page 14)

million. 

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

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

PLATINUM ALBUMS


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

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


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


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

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

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

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

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


Alice In Chains, " Dirt Box," Warner Bros., its first.

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

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

LeAnn Rimes, "The Early Years," Curf, its third.


GOLD ALBUMS


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

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


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

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


The Rolling Stones, " Bridges To Babylon," Virgin, their 18th.


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

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

LeAnn Rimes, "The Early Years," Curf, its third.

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

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

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


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

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


The Rolling Stones, " Bridges To Babylon," Virgin, their 18th.

Eurythmics, " The Touch," Epic, their third.

The Wallflowers, " Bringing Down The Horse," Epic, its first.


The Isley Brothers, "UP," Capricorn, its fourth.

The Australian Pink Floyd Show, " The Australian Pink Floyd Show," Epic, its fifth.

The Pretenders, " Pretenders II," Capitol, its third.

No Doubt, " Tragic Kingdom," Interscope, its third.


LeAnn Rimes, " How Do I Live," Curb, its 10th.

MULTI-PLATINUM SINGLES

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

PLATINUM SINGLES


GOLD SINGLES

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

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

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

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

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

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


Assistance in preparing this story was provided by Carrie Bell.

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

However, Dave Benson, PD at Triple-A KHIC Boulder, Colo., isn’t so quickly sold.

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

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

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

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

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

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

Bob Suy, executive VP/keyboard buyer at the seven-store, Reseda, Calif.-based Moby Dices chain, expects the new outing to do at least as well as her past efforts.

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

LITTLE ROCK, Ark.: Little Rock may be better known as the capital of the president’s home state, but it is also the location of a quirky, occasionally vital music scene that has been thriving for the past few years, including Guantanamo Bunnies, 2 Minutes Hate, Pokerface, Delta Angels, Big Boss Line, Tachy-Squad Eats Parliament, Ho Hum, Boondogs, Dirt Clogs, Magic Cropdusters, the Baileys, Boboblin, Skeeterhawks, and Cosmic Giggle Factory. Over the last two years, Asbjorn Babyhead—comprising Scott Cook (vocals/guitar), Jeff Mattika (guitar/vocals), Jason Leford (bass), and Ryan Scott (drums)—has been one of Little Rock’s most popular bands, winning the ASCAP-sponsored Arkansas Music Showcase’s CD of the Year award for their self-titled debut album, “O-Doms.” The group has emerged as one of Little Rock’s major-label-ready enterprises. Musically, Asbjorn Babyhead fits neatly alongside bands like the Ramones, the Jam, Green Day, Foo Fighters, and Weezer. “O-Rama,” which was produced by Little Rock music-community favorite Barry Poynter, is an appealing set of crunchy, guitar-driven punk-pop highlights, including “Bag,” “Viloria,” and the title track.

“This band kind of just happened,” recalls Cook. “I got so depressed in my last band that I basically started writing these pop songs for my girlfriend, who thought they were really cool. We played at [shows], and people were just jumping. Kids would show up and be stage-diving.” Upon recording the group’s first demos, Poynter felt there was something special. “I was really impressed,” he says. “Their songs, which are pop with some punk and 70s and 80s influences, were pretty much ‘there.’ I find the music to be very fun.” Contact: Deborah Van Etten Management, 501-305-0049 or Poynter at 501-663-6886.

RICK CLARK

CHICAGO: In the volatile world of rock’n’roll nightclubs, staying 15 years in the business is a considerable feat. And indeed, Chicago’s premier alternative rock nightclub, Metro (capacity 1,100), has been celebrating its illustrious decade and a half all through the year with a series of concerts. The pièce de résistance is a two-night stand by Bob Dylan Saturday (38) and Dec. 14. It was August 1982 when partners Joe Shanahan and Joe Prino put on their first official rock concert in the former Northside Auditorium building, a stone’s throw from Wrigley Field. That show featured a promising foursome called R.F.M., whose fortunes were on the rise; so were those of the two Joes. Shanahan and Prino built Metro into the city’s top showcase room for cutting-edge music, aided by an ongoing partnership with Chicago’s foremost concert promoter, Jam Productions. Not only has Metro supported up-and-coming national acts through the years (Nirvana, Replacements, and Jamiroquai, to name a few), the club has played a pivotal role in developing local talent—most notably current superstars Smashing Pumpkins. When Billy Corgan and company sold out three consecutive nights in August 1996, Shanahan said, “we knew they’d be huge beyond anyone’s wildest dreams. . . . For me, it’s always been about the bands. There’s still great new music to be heard, and I still want to be the amplifier it runs through.”

WORLD PREVIEW

MINNEAPOLIS: Being a hip-hop outfit from Minneapolis has got to be one of the toughest gigs a rapper could ask for. With few local radio media outlets and a long time enabling from club bookers, rappers in the Twin Cities have had to learn to fend for themselves. Taking it to the streets and working to build a national presence with its Internet tape trading, hip-hop act Atmosphere not only has found a loyal audience but has made some headway in financing its projects. To keep things going, vocalists/lyricists Slug and his cohorts—vocalists/lyricists Beyond and Spawn and producer/DJ Ant—helped foster the loosely knit Rhyme Sayers collective (which includes a number of other local rappers). “Everybody here knows each other,” Slug says. “They go to each other’s shows, they don’t have problems with each other, and they buy each other’s tapes. They all want to see something happen with this underground hip-hop thing.” And Atmosphere has made it a mission to stick to a positive tip, laying down rhymes that are reality-driven but don’t stoop to chest-puffing machismo or misogyny. Feeding off that is that the East Coast more than the West, Atmosphere has a following that has expanded beyond its loyal all-ages crowds, and the group now routinely books coast at First Avenue and the Caboose, proving to be just as comfortable on a stage fronting with any number of musicians or punk bands as it is in the studio. The group has also made it into the pages of The Source (for a review of its album, “Overcast”) and on to the airwaves of the community-run radio station RKM, in addition to catching the attention of local critics and landing in a monthly gig at the 7th Street Entry. Contact Siddiq Ali at Rhyme Sayers at 612-529-7474 or E-mail rhymesayers@aol.com.
### Billboard's Heatseekers, Album Chart

**December 13, 1997**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>POPULAR UPRISING'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART</th>
</tr>
</thead>
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### Globe Trotters: Los Umbrellos

Los Umbrellos, the Virgin trio whose “No Tengo Dinero”—a quirky reworking of ’60s film theme song “Never On A Sunday”—continues its run on the Hot 100 Singles chart this issue at No. 48, is putting the final touches on its full-length debut, “Flamenco Funk.” According to Los Umbrellos founder Al Agami, the album, which bows Feb. 24, will continue the multicultural slant found on the “No Tengo Dinero” CD-4.

The title track on that collection is sung in Spanish and English by Danish and African artists over a melody written by Greek composer Mikis Theodorakis. “Everything is forced to work together,” says Agami. “That’s our recipe for making this work. We haven’t really limited ourselves to where we get our inspiration from.”

Still, Agami’s work represents a marked shift in style. The artist, who started his music career in the underground rap world, took home a Danish Grammy for his first solo album, which was released under the name Covert Operations. On later projects with drummer Thomas Blackman, Agami received similar awards for best jazz and best rap album.

It’s hardly the pedigree that one would expect from the creator of the distinct pop songs found on “No Tengo Dinero.” “I’ve tried to do everything in the music business other than have huge commercial success,” quips the artist. “It’s fun but no easier than anything else I’ve done. The way I write lyrics still hasn’t changed, and I still have a tongue-in-cheek approach to writing.”

Agami’s fun-loving approach is enhanced by Danes Mai-Britt Agami’s and Gitte Højfeldt, two former models and television personalities who won an audition held by Flex/EMI in Copenhagen to fill out the Los Umbrellos lineup. The act’s first inroads in the U.S. occurred when Virgin, picking up the single from the recently dissipated EMI, shipped “No Tengo Dinero” to top 40 stations in August.

Virgin product manager Sig Sigworth says the single’s success was due to its reaction first in Texan markets, where such stations as top 40 KPRR El Paso, Texas, and KRBE Houston picked up the tune. Such major-market stations as top 40 KIIS Los Angeles have come on board more recently, and the act taped a “Ricki Lee” performance Tuesday (9).

Adding to the pan-global mystique of the act is Agami’s unusual background as the exiled crown prince of Lado, an African nation now occupied by Uganda, Zaire, and Sudan (Agami’s family was forced out of its home during the bloody reign of Ugandan dictator Idi Amin). Outside of his music en-

---

Dandy Lads. In addition to strong specialty show and college radio airplay, Washington, D.C.-based Anne Summers has been getting healthy doses of exposure on local modern rock outlet WHFS. The act’s debut album, “Horse,” which was released on San Diego indie PC Music in September, is building deep perfection. The trio plays Monday (8) at Los Angeles’ Spaceland and Dec. 18 at San Francisco’s Paradise Lounge.

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**Regional Roundup**

**Re-Entry**

- **Billboard**
  - **No. 14**
    - **Barnes & Noble**
      - **No. 14**
        - **Cf 8/16/97**
          - **ONLY**
            - **IN THE US**
              - **21**

**Weekly Update**

- **Billboard**
  - **No. 1**
    - **Barnes & Noble**
      - **No. 1**
        - **Cf 8/16/97**
          - **ONLY**
            - **IN THE US**
              - **21**

**Daily Billboard**

- **Billboard**
  - **No. 1**
    - **Barnes & Noble**
      - **No. 1**
        - **Cf 8/16/97**
          - **ONLY**
            - **IN THE US**
              - **21**

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**The Regional Roundup**

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

**Mountain**

1. **Wine 182**
2. **Michael Peterson**
3. **Michael Peterson**
4. **The Kinetic / Miniature**
5. **Estelle**
6. **Allen Allan**
7. **Something For The People This Time It's Personal**
8. **Lee Ann Womack**
9. **Bobby Kim**
10. **Bobby Kim**

**Nortwest**

1. **The Kinetic / Miniature**
2. **Estelle**
3. **Allen Allan**
4. **The Kinetic / Miniature**
5. **Estelle**
6. **Allen Allan**
7. **Something For The People This Time It's Personal**
8. **Lee Ann Womack**
9. **Bobby Kim**
10. **Bobby Kim**

**South Central**

1. **Bobby Kim**
2. **Bobby Kim**
3. **Bobby Kim**
4. **Bobby Kim**
5. **Bobby Kim**
6. **Bobby Kim**
7. **Bobby Kim**
8. **Bobby Kim**
9. **Bobby Kim**
10. **Bobby Kim**
Mack Life To Bolster U.K. R&B

WEA Label Boasts Mark Morrison's Input

BY PAUL SEXTON

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

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

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

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

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

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

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

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

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

Morrison will combine his duties at the new label with his own releases, which will continue to go through WEA, possibly with a Mack Life imprint, according to Black. The singer's second full album, in fact, will be titled "Mack Life;" Morrison says it will be released May 1 (Black prefers a more cautious autumn forecast), and he will embark on his first world tour to support it.

Early January will bring the U.K. release of the single "Best Friend," an impressive and unexpected collaboration among Morrison and fellow British stars Gabrielle and Gary Barlow, a combination that Morrison lightheartedly describes as "the good, the bad, and the lovely."

U.S. releases can be expected in the second half of the year, with the first single, "Yabba Dabba Doo," being released in June.

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

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

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

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

Presenters will include Robin Givens ("Sparks"), Rocky Carroll ("Chicago Hope"), Karen Clark-Shellard of the Clark Sisters, and Simba Khaiti ("3rd Rock From The Sun."). Scheduled performers are comedian Marlon Stlocumb, the Kurt Carr Singers, the Williams Brothers, and God's Property; the event's producers are even talking to one-time rap master Hammer to open the show.

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

BACK IN THE SADDLE: Lionel Richie fans rejoice! Just in time for holiday gift-giving, Motown has repackaged some of the singer/songwriter's best classic tunes for "Truly: The Love Songs." The 14-track compilation includes "Three Times A Lady," "Still," "Lady," "Endless Love," "Truly," "Hello," and more. Lest we forget, Richie amasses an astonishing number of awards and tributes for these tunes, including nine No. 1 records, an Academy Award, 18 American Music Awards, five Grammy Awards, a Golden Globe Award, and five People's Choice Awards. The new collection will be a nice lead-in for a new Richie album due in 1998 from Mercury.

A few weeks back, Popular Records hosted a meet-and-greet for execs and artists at Los Angeles' Caribbean-themed Limbo restaurant. Among the revelers was singer/songwriter Terry Steele, now signed to the label with a new, as-yet-untitled album due in February. Steele was nominated for a Grammy for his composition "Here And Now" for Luther Vandross and has penned are for Brandy, Dionne Warwick, and Whitney Houston. He has been a fixture on the R&B music scene for several years as a backup singer for Houston, Anita Pointer, Bette Midler, Warwick, Ray Parker Jr., and Diana Ross. He also has had a top 10 R&B single, "If I Told You Once," from an S7K solo album in 1990. Popular has serviced a holiday single by Steele called "Everyday Christmas."

NEW IMAGES: We're all looking for that perfect holiday gift as well as calendars to keep us on point in the new year. A nice choice would be the "Wonder About Me 1996" calendar, mastered by 33-year-old Haitian photographer Herve Coeur-Aimable. The calendar combines beautiful sepia-toned photographs of women of color with words from Yesenia B. Seville's poem "Wonder About Me," which speaks of the individuality and mystery of women. Coeur-Aimable works with fashion designer Cynthia LaMaide in styling these gorgeous and graceful shots, including the arresting cover and December portraits of Lauryn Hill, of Grammy-winning Columbia recording artist The Fugees. The calendar is available in select stores; computerfiles can head for www.wonderaboutme.com.
Def Jam Music Group, Inc.
Would like to congratulate and thank

"J-DUB"

of Noontime/Bad Boy Entertainment
For his work on Def Soul artists:

Absoulute "98"
Montell Jordan "98"
Case "98"

As well as:

Total "98"
Faith "98"
Boyz II Men "98"
Brandy "98"
SWV "98"
Sting "98"
Tamia "98"
Tonya Blount "97"
Puff Daddy "97"
Mase "97"
R. Kelly "98"

We wish you continued success...
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**Greatest Gainer/Airplay**

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**Greatest Gainer/Sales**

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**New 1**

1. **JULIANNE** - *I WANT YOU* (Cassette 20)
2. **BILLY LAWRENCE** - *LET'S GO DOWN* (Cassette 20)
3. **JASON ADAMS** - *I'M THINKING OF YOU* (Cassette 20)
4. **SUNSHINE** - *MISS YOU* (Cassette 20)
5. **MURPHY** - *BABY'S SO SOFT* (Cassette 20)
6. **ROBBY** - *SHOW ME LOVE* (Cassette 20)
7. **GREAT GAINER** - *GOING BACK TO CALI* (Cassette 20)
8. **BUSTER BROWN** - *BABY YOUR MINE* (Cassette 20)
9. **D'NAE** - *BLOW UP* (Cassette 20)
10. **RITCHIE FALTLEY** - *RIGHT ON TIME* (Cassette 20)

**New 2**

1. **DOUCETTE** - *I'M THINKING OF YOU* (Cassette 20)
2. **SHAWN JOHNSON** - *LET'S GO DOWN* (Cassette 20)
3. **JULIANNE** - *I WANT YOU* (Cassette 20)
4. **BILLY LAWRENCE** - *LET'S GO DOWN* (Cassette 20)
5. **JASON ADAMS** - *I'M THINKING OF YOU* (Cassette 20)
6. **SUNSHINE** - *MISS YOU* (Cassette 20)
7. **MURPHY** - *BABY'S SO SOFT* (Cassette 20)
8. **ROBBY** - *SHOW ME LOVE* (Cassette 20)
9. **GREAT GAINER** - *GOING BACK TO CALI* (Cassette 20)
10. **BUSTER BROWN** - *BABY YOUR MINE* (Cassette 20)

**New 3**

1. **DOUCETTE** - *I'M THINKING OF YOU* (Cassette 20)
2. **SHAWN JOHNSON** - *LET'S GO DOWN* (Cassette 20)
3. **JULIANNE** - *I WANT YOU* (Cassette 20)
4. **BILLY LAWRENCE** - *LET'S GO DOWN* (Cassette 20)
5. **JASON ADAMS** - *I'M THINKING OF YOU* (Cassette 20)
6. **SUNSHINE** - *MISS YOU* (Cassette 20)
7. **MURPHY** - *BABY'S SO SOFT* (Cassette 20)
8. **ROBBY** - *SHOW ME LOVE* (Cassette 20)
9. **GREAT GAINER** - *GOING BACK TO CALI* (Cassette 20)
10. **BUSTER BROWN** - *BABY YOUR MINE* (Cassette 20)
### Hot R&B Airplay

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### R&B Singles A-Z

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### Hot R&B Singles Sales

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**Billboard**

**December 13, 1997**

**Hot R&B Airplay**

**Hot R&B Recurrent Airplay**

**R&B Singles A-Z**

**Hot R&B Singles Sales**

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**Records with the greatest airplay gains. © 1997 Billboard/PI-Communications.**

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**Billboard**

**December 13, 1997**

**Hot R&B Airplay**

**Hot R&B Recurrent Airplay**

**R&B Singles A-Z**

**Hot R&B Singles Sales**

---

**Records with the greatest sales gains. © 1997 Billboard/PI-Communications.**
December 13, 1997

**Top R&B Albums**

**Chart Data**

- **Number One**: The Notorious B.I.G.'s *Life After Death*.
- **R&B Chart**: Compiled from a national sample of retail store sales reports, compiled, and provided by Billboard.

**Top 10 Albums**

1. Erykah Badu - *Moi SeulGAME* (Columbia 46250) (10/9/95) (15/11/95)
3. Cash Money - *Me Against the World* (RCA 11368) (10/9/95) (15/11/95)
4. Erykah Badu - *Moi SeulGAME* (Columbia 46250) (10/9/95) (15/11/95)
5. Blackstreet - *Street Level* (MCA 41603) (10/9/95) (15/11/95)
7. Mase - *Harlem World* (Interscope 10566) (10/9/95) (15/11/95)
9. Irv Gotti - *Success Story* (MCA 41642) (10/9/95) (15/11/95)

**Critics' Picks**

- **Billboard/BPI Week of January 7, 1996**:
  - **41**
  - **42**
  - **43**
  - **44**
  - **45**
  - **46**
  - **47**
  - **48**
  - **49**
  - **50**

**New Entries**

- **Biggest Losers**
  - **15**
  - **16**
  - **17**

**Debut Albums**

- **Lil Kim - *Mi Gente* (RCA 41640)**
- **Missy Elliot - *Miss E mqme* (RCA 41643)**
- **Irv Gotti - *Success Story* (MCA 41642)**

**Top Gains**

- **9**
- **10**
- **11**
- **12**
- **13**

**Bottom Ten**

- **41**
- **42**
- **43**
- **44**
- **45**

**Long Stayers**

- **46**
- **47**
- **48**
- **49**
- **50**

**Reviews**

- **Positive**:
  - **41**
  - **42**
  - **43**
  - **44**
  - **45**

- **Negative**:
  - **46**
  - **47**
  - **48**
  - **49**
  - **50**

**Sales Information**

- **Billboard/BPI Week of December 13, 1997**
  - **50**
  - **51**
  - **52**
  - **53**
  - **54**

**Download Info**

- **Downloadable**:
  - **41**
  - **42**
  - **43**
  - **44**
  - **45**

**Video Sales**

- **Top Videos**:
  - **41**
  - **42**
  - **43**
  - **44**
  - **45**

**Additional Information**

- **Record Store Directory**
- **Video Dealers Directory**

**Contact Information**

- **Billboard/BPI Communications**:
  - **SunSoft, Inc.**

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**Billboard's Record Retailing Directory**

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

**Billboard's Record Retailing Directory** contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.
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<td>FELL SO GOOD</td>
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<td>MIND YOUR BUSINESS</td>
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**MACK LIFE (Continued from page 22)**

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

Black adds that while signings will be U.K.-based, that does not exclude non-British hopefuls. "The gap in the market is for black British talent," he says, "but that's not meant to limit anyone. If there was a Terence Trent D'Arby or the next Nehel Cherry, I'd hate to think we'd miss out on them.

"New talent is more than welcome," enthuses Morrison. "Old school, new school, send your demos...if we can't find a home for you at Mack Life, we'll find one somewhere else."

That's (Mack) Life. Morrison, president, over sees the signing of his new black music label, Mack Life, to a deal with WEA U.K. Sealing the deal are Mack Life GM Max Price, left, and Mack Life managing director Chris Black, the old little lil' folkie, a little 'ownw, maybe a little 'chutz.

In separate move, Morrison was instrumental in signing teen R&B female band Cleopatra to WEA U.K. A done deal is single is due from the act in February.

Of Darkman and other intended signings that have previous recording experience, he says, "If they had the backing that Warry put behind Michael Jordan, they would have worked for them; they would have had the No. 1. We had 'Return Of The Mack' did a world of good for British, black R&B. Faith was restored that we can make records as good as America, and it benefitted (acts) like Damage, Shola Ama, and Eternal."

Black feels that Morrison's new executive role will also be of great personal benefit. The singer has had a series of high-profile skirmishes with the law and served a prison sentence earlier this year. "My last 2 years have been busy enough creatively, and there's been some frustration at some of the situations that's got into me. This won't detract from his career. I'll have the opportune effect." says Morrison. "All the arrests, all the press, just makes me want to make more songs. The more they hit me and beat me down, the more I'm coming back."

**TO OUR READERS**

The Rap Column will appear in two weeks.
Artful Achievers. The third annual International Achievement in Arts Awards honored execs and artists in music, TV, film, and sports recently at the Beverly Hilton Hotel in Beverly Hills, Calif. Proceeds from the event, hosted by actor Robert Wagner, benefited the Michael Bolton Foundation Inc.; the Whitney Houston Foundation for Women Inc.; the Motion Picture and Television Fund; and scholarships for students majoring in theater arts, dance, and music. Pictures at the event in the back row, from left, are honorees Gregory Peck, actress Veronique Peck, Smokey Robinson, actress Erika Stezek, Celine Dion, and host Wagner. In the front row, from left, are songwriter Diane Warren and actress Dolores Hope. Honorees not shown include Sylvia Rhone, Elektra Entertainment Group chairman/CEO; Tony Brown of MCA Records Nashville; Jennifer Jones Simon, actress; John Crean, chairman of the board, Fleetwood Enterprises Inc.; and Donna Crean, CEO, Fleetwood Enterprises Inc.

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

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

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

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

LIVE For LIFEbeat. Radioactive recording act LIVE stopped by the Los Angeles Free Clinic white on tour for its latest set, "Secret Samadhi." The group added a 25-cent surcharge to the ticket price of $11 shows to be donated to the clinic via LIFEbeat. Pictured at the clinic, in the top row from left, are Bill Mannion, board VP, Los Angeles Free Clinic; Ed Kowalczyk, band member; Chad Taylor band member; and Chad Gracey, band member. In the bottom row, from left, are Mike Morgan, peer educator, Los Angeles Free Clinic; Crystal D'Angoura, peer educator, Los Angeles Free Clinic; Patrick Dahlemier, band member; and Efrian Reyes, peer educator, Los Angeles Free Clinic.
WATCH FOR THIS: Is the time right for the '90s clubland equivalent to "American Bandstand?" Though many have peddled an assortment of ideas influenced by the famed television show for several years, a firm answer appears to be imminent now that Vision Entertainment producer Andy Richardson has secured a launching pad for "The Groove." The 30-minute program hits the air Dec. 20 on WXIN (Fox 50) Indianapolis, and it looks like a real winner. Hosted with ample Jenny McCarthy-styled humor and runway-model beauty courtesy of Cait Sadler, "The Groove" scores largely on its simplicity and the natural energy created by the freewheeling atmosphere of Edon, the local nightclub where the show is taped.

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

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

Go get Richardson up your local station and start asking for it. As with most things worth having, no one is going to hand it to you. You've got to be willing to break a sweat—like Tunde Baiyewu that should make Seael sweat (if not inspire him to finally complete his own belated album). But its failure to instantly ignite a sales or radio fire here—despite huge success in nearly every other territory in the world—led to a swift disappearance from the label's promotional priority list.

Perhaps we're showing our Pollyanna stripes, but we're optimistic that the act's second-growth single, "Postcards From Heaven," will meet with a warmer statewide response once it's released early next year. It started circulating in Europe a few weeks ago to ardent consumer response. Tucker finds it ironic that the act is traveling a slower road to stateside success, given that the British-bred act has frequently been mistaken for an American group overseas.

"We've even shot our videos in the States, the way says with a grin. "So many of the album was consciously directed toward American audiences. My childhood was filled with the music of artists like Stevie Wonder and Marvin Gaye. Their spirit is all over both albums." Fortunately, the lads didn't opt to mimic the sound of their heroes. Rather, "Postcards From Heaven" is particularly strong with the band digesting and interpreting the influence of Wonder and Gaye. "Rainclouds" is especially potent, as it presents Baiyewu's relaxed jet协ain on a most arrangement of fluttering acoustic guitars and firm funk rhythms.

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

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

In the took nationwide a single to pull Yvonne Elliman from the shadows of self-composed songs in California for WKTV New York's recently rained-"Saturday Night Fever" anniversary show—which has been scheduled for Jan. 31 at the Theatre at Madison Square Garden, by the by. Also, we still have to unearth the mysterious Andrea True, though we desperately cling to the hope that she'll eventually come out of hibernation. From the I'm on the hunt for Andrea but what a sucker for the previously unpressed "Ring My Bell!" an instant classic. This, however, is not completely an act of self-indulgence and personal curiosity. We actually know a couple industry folks who are extremely interested in working with the. Is that enticing enough for ya, doll? Give us a call!

LISTEN UP FOLKS: Once again, we're finding ourselves bonding more with unsigned dance music than the industry, dedicated staff (though labels think we're pretty much on our own. When will they learn?)

Both items come from the phish publish-lishing stable of Warner/Chappell Music, where A&R VP Patrick Con- sell has done wonders developing young warhorses of the scene. Even if they have Reeves, a 29-year-old hunk with a voice mildly reminiscent of Rick Astley and George Michael. Paired with veteran producer Tommy Faragher and the fast-rising team of Cowgore and Clark, he's concocted a soft-pop song. Reeves's Robby with NRGeRhythms and sunny lyrics. "Never Gonna Stop Me (Loving You)" is particularly strong, with its sweeping disco tone and anthemic choruses.

More even-pop-ready is JamPack, a Danish act masterminded by Del- gado and Johnny Jam, who are still deservedly aglow from their massive production of "Rubber Girl" by Aoya. With cutie-pie singer Bee happily chirping, simplistic but contagious cuts like "Feel The Power (I Love" and "Don't Believe A Word"), Euro-pop "(Honey)," and moody pop balladry ("I've Never Been To Memphis"). We hold hope that there's a label executive out there capable of understanding and embracing Martin—a unique artist who has long designed music for the more sophisticated, adventurous ear. Such an extraordinary talent deserves a forum of expression as well as the opportunity to be discovered.

LINEMAX UP: Ya gotta love the dance world (and clubland) graduate Daniel Glass and his energy-dripping new dance label GlassNote Records. They intend to make some big noise. The label thrusts its way onto dancefloors with "Harder," a deep l'il' bitty by Sabateur. Good taste prevails from us directly quoting the song's suave lyrics, though we'll hint that vocalist Miss Clobe Nicolle's breathey commands to do something "harder" have nothing to do with macrame or gardening.

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

If you've been missing the presence of Sabrina Johnston as much as we have, then you'll be equally delighted to discover her as the bolter on Rim- baud's "Hard Times" 12-inch. Named by Submarine Records following a solid run in the U.K. on Top Banana, this R. Dougan production effectively merges twinky Euro-NRG synths with a hearty groove that's rooted in deep house. It's an unswild- ling stylistic blend that is held together by Johnston's white-knuckled perfor- mances. This lady has developed an amazing range in the five or so years since her breakthrough hit, "Peace." It breaks our heart that she hasn't found a label with the vision to let her prop- erly strut her stuff on a full-length album. Perhaps this winning single will...

(Continued on next page)
AKINS SINGLE SPARKS ‘LIVIN’’ INTEREST
(Continued from page 4A)

will give away the vehicle. And he says I’d give away what the Boys and Girls Clubs of America. Plans call for him to visit local clubs in each city. Weigand says Decca also hopes to start Wal-Mart locations and do in-stores.

Shipley-Bidcy and Weigand are both pleased with what "Livin’s All About." "I think this album represents what Rhett is all about," Weigand says.

"I think Rhett for a long time has been searching for who he is musically," she says. "[On the first album, we wrote seven of the 10 songs.] This is the first album not only from the songs but the photos. We even went back to my hometown and did the photo shoot.

Armed with enough confidence to react to "More Than Anything," "This song speaks to a lot of people out there," Weigand says. "People are calling and wanting to use the club's helps with their weddings. A couple got married at my show in Dallas last weekend. They got married backstage in the dressing room, then came out, and I sang the song to them onstage in front of 12,000 people.

"I think it's one of the best songs that the first album had. If you're being honest, this is the first album you hear if you're in a relationship and think 'This is the one I was meant to be with;' then this song says it for you, especially for guys who have trouble saying what they want to say. It takes a song to do that for them.

Keith Thomas, station manager at WTJH Calhoun, Ga., says that the song gets strong reception in Akins' hometown and that he attributes it to the artist's songwriting and the unique way he touched everyone who worked on this project as his "people." Says Bill Mayne, senior VP of promotion at Warner/Reprise, "This guy epitomizes genuineness, and this song is so powerful."

Meanwhile, Hot Shot Debuts honors on airplay charts are handed to Mark Chesnutt's "It's Not Over," which opens at No. 53 with airplay at 70 of our 161 monitored outlets. That track features harmony vocals by Vince Gill and Alison Krauss. Also, LeAnn Rimes, new release from "Thank God For Believers" (Decca), which moves more than 5,000 units (No. 44) on Top Country Albums.

SLEEPIN' AT THE FOOT OF THE BED: Top Country Catalog Albums provides a peek into Christmas country song titles, including Hill's 7.5 bestselling titles, including perennial favorites by George Strait, Reba McEntire, and Anne Murray, "Rudolph The Red Nosed Reindeer" (No. 29) is a reissue of a mid-80s set by Burl Ives that includes "Have a Holly Jolly Christmas" (MCA).

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher / Licensed On) Sheet Music Out
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AKINS, BRANDON

Akins, Brandon

AKINS, DOUG

Akins, Doug

AKINS, MARK

Akins, Mark

AKINS, RANDY

Akins, Randy

AKINS, ROBBY

Akins, Robby

AKINS, TINA

Akins, Tina

AKINS, WYN

Akins, Wyn

AKINS/SKHEAD

Akins/Skhead

AKINS/BRENNER

Akins/Brenner

AKINS/HILL

Akins/Hill

AKINS/SCOTT

Akins/Scott

AKINS/WILL

Akins/Will

AKINS/YANG

Akins/Yang

AKINS/ZAHNIK

Akins/Zahnik

AKIN'S SINGLE SPARKS 'LIVIN' INTEREST
(Continued from page 4A)

Sebastian says that strong songs and strong vocals are what his career is all about," he notes, "He's a great artist. There are several people like him around that we'll never get an opportunity to work with. Why hasn't he broken through? It's just songs. You could almost be earth Brooks and if you didn't have that song, 'It's a Fine Day' and there you would fall through the cracks. I think he just hasn't had the record to which he could build from. 'That Ain't My Truck' was his break-through song, but then unfortunately he didn't follow through on that. We've got all the songs to make it a success, that's the way if they were just more judicious and selective about the songs they bring him."

Akins' first two albums, 1995's "A Thousand Memories" and 1996's "Something New" (which peaked at No. 1, Nov. 10 and 13, respectively, on Billboard's Top Country Albums chart) were produced by Mark Wright.

"This time around we're trying to get everything as the No. 1 'Don't Get Me Started' and the No. 3 'That Ain't My Truck.'"

On his new effort, Akins worked for the first time with a producer. "Akins was pleasantly surprised to find out that Stroud was a fan of his and even had copies of his first two albums in his car. The admiration surprised Akins, and he was excited about working with Stroud. Akins listens more to what some airborne things than what he wants to bring to vocals up more and have him sing in a lower key.

Akins is pleased with the results and says the album has something for everybody. "They ought to make a movie about me called 'Stylin', Part 5,'" Akins says, "and it's about my new town and how I sold the farm to get a jet airplane. The only reason is because I want more people to hear me singing. I'm trying to say, I just want to involve more people to sing my songs. I want to enjoy my music and me [to enjoy them] ... I think this album is going to make me up to that little bit, because I think people are going to see a different side of me and hear my voice in a different light."

THE OTHER BOOT HITS THE FLOOR: After months of agonizing industry speculation and an ongoing feud with his record company over its marketing efforts (its way to No. 1 debut on both Top Country Albums and The Billboard 200 with $97,000 sales, then painting a new high-water mark for country albums (see Between the Bule-}

If this album doesn't sell 10 million units, our marketing efforts as a label will have failed," says Pat Quigley, president/CEO at Capitol Nashville. "These numbers prove how broad country music's appeal is if you give [consumers] a broad album. Our hope for this town is that we can make broad impressions rather than the rifle-bullet holes we often make. When we tear these figures apart, we're sopping in the major markets and definitely want to feel the residual effects of the HBO special.

LeAnn Rimes swipes another Greatest Gainer award by increasing 30,000 units with "You Light Up My Life-Inspiring Songs" (Curb). Rimes moves more than 165,000 units to bullet at No. 2 on the country list and at No. 6 on the big charts for the week. Paro's entry number to John Den- ter's "A Celebration Of Life/The Last Recordings" (Silver North) for a 99% hike. That collection of updated is his 12,000 units to rise 35-24 on Top Country Albums and enters The Billboard 200 at No. 150.

GONE AND DONE IT: Armed with just 14 more spins than the No. 2 title, Michael Peterson's "Sentimental From Here To Eternity"-(3) stays off its assault by "Long Neck Bottle"-(4-2), another attention-getting title, from Garth Brooks' "Sevens," in a photo finish for the No. 1 purse on Bill-}}

board's Hot Country Singles & Tracks. The Brooks track increases 309 spins compared with Peterson's 199-spin jump, and "Long Neck Bottle" is on air on each of our 161 monitored stations, while "From Here To Eternity" rises to No. 1 without airplay at WHKO Dayton, Ohio. That station's most-played title for the tracking period is "It's Your Love" by Tim McGraw (With Faith Hill), which increases 157 spins. In theory, had Peterson's song aimed that much closer at that station, the margin separating the two titles would have widened to 51 plays.

"Aside from our obvious happiness over this, we're really celebrating Michael's songwriting and the unique way he touched everyone who worked on this project as his "people," says Bill Mayne, senior VP of promotion at Warner/Reprise. "This guy epitomizes genuineness, and this song is so powerful."

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In the meantime, DG Medios already has begun selling tickets through Intershop, a company that sends products on the Internet.

In the first week of sales for the U2 show, which began Nov. 14, more than 8,000 tickets were bought, primarily through Intershop. Tickets ordered via Intershop carried a surcharge of 9% for the tickets ranged from about $20 to around $180.

BEN JOB SAFETY: While Jorge Ben Job's latest Sony Brazil disc, "Música De Elevacion," might not strictly be described as a tribute disc, the album bears fine dust interpretations of Ben Job's formable catalog by the funk/samba master himself, along with some of Brazil's biggest recording artists. To guarantee creative freedom for the guest artists, Ben Job allowed each performer to choose the producers for each tune.

EMI-Odeon Brasil's ska rockers Paralamas transformed "Que Maravilha" into a ballad similar to those composed by handler Herbert Vianna. With its characteristic good humor, Ben Job's labelmate Skank converted "Cuidado Con O Bulldog" into a tune that would fit one of the "Batman" movies.


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

**BRONCO, POST-BRONCO:** As Bronco's four members prepare for their final show Dec. 21 at Mexico City's Guillermo Cañedo Stadium, each of the bandmates has mapped out his future plans.

Vocalist Lupe has signed with BMG Mexico, Bronco's label in his home country. He is slated to begin recording in March a disc that will contain songs from noted composers Armando Manzanera and Martín Urieta.

Accordianist-keyboardist Ramiro will devote his time to his gas-tanks factory in Monterrey, Mexico. He will play only as a hobby with Los Cazadores, the group in which he first played.

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

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

**BRAHIS, NOTAS:** Maceo D2, lead singer of Sony Brazil's embattled reggae ensemble Planet Hemp, says that the band is taking a break from concerts, at least until we feel it's safe. The group, which was expected to play a packed slate of shows during the summer, was arrested Nov. 9 by Brazil's federal authorities for defending the use of drugs (Latin Notas, Billboard, Nov. 29). Planet Hemp's arrest has sparked a heated debate among academic circles in São Paulo and Rio de Janeiro about freedom of speech in Brazil.

BMG's acclaimed band from northern Brazil Carrapicho has just released "Rebola," the follow-up to the group's smash debut, "Fiesta De Boca Bum Ba." The latter disc contained the global hit "Tie Tic Tac," which spent 12 weeks on Brazil's Hot Dance/Musical Club Play chart this year. Carrapicho has been living on the road. In '97, the ensemble performed 70 concerts in Europe and South America, along with another 150 performances in Brazil.

Encouraged by the jingling success of a Yuletide album by Simone two years back, PolyGram Brasil has invested in another Christmas disc, this time by suertejera duo Chitaizinho & Xororó. From Portuguese takes of "Jingle Bells" and "White Christmas" to well-known Brazilian Christmas tunes, CNN explore the season with a little help from Xororó's kids Sandy and Junior, plus guest performs Roberta Miranda and Fabio Jr.

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

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

This issue's Hot Latin Tracks spots a hitherto unseen top three, "En El Jardín" is backed by Alejandro's former chart-topper "Sí Tú Superñas," which slips 2-3, and Vicente Fernández's "No Está Estorba La Ropa" (Sony Discos), which leaps 8-4. All three songs may run 1-2-3 next issue, unless Marco Antonio Sofo's "La Venida Bendita" (Forovisa) slips in to break up the top three. Alejandro, of course, is the son of Vicente.

Sony Discos, once again a consolidated imprint that houses the old imprint Sony Latin and Sony Tropical, and anti Spanish, Sony Discos, lands top five of the 10 titles on Hot Latin Tracks this issue.

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

As for the genre charts, "La Venida Bendita" notches its tenth consecutive week on the regional Mexican chart. "Y Hubo Alguen" stays atop the tropical/salsa chart for the sixth straight week, and "En El Jardín" reaches No. 1 on the pop chart, displacing Ricardo Montaner, who scored his first pop chart-topper with "La Asi" (WEA Latina). Montaner's last No. 1 Hot Latin Tracks was "Castillo Azul" (Rovem) in the Dec. 19, 1992, issue.

**HITTING HIGH FIDELITY:** PolyGram Argentina recording artist Mercedes Sosa chats with Charly Garcia about her recently released album, "Alta Fidelidad." The album, which was produced by Garcia, features Sosa interpreting classic tracks by Garcia, a Sony Argentine artist.

**DISTRIBUTOR ONE STOP**

**Latino one stop**

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<th>Page 16</th>
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**LATIN TRACKS A-Z**

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Rattle himself is interested in diversifying—in addition to his Birmingham job, he is principal guest conductor of the period instrument orchestra The English Baroque of Early Music (OAE). He began working with period instruments 15 years ago, when he was struggling with "the sine" and "couldnt make head or tail of it." Then he heard Nikolaus Harnoncourt’s version. For him, the symphonies of Eliza Fitzgerald played straight forward, and then all the inflections which are taken for granted were suddenly there, he remarks of St. Paul’s on the road to Damascus. Today, Rattle moves easily between the two worlds, and does his players. The principal flute at Birmingham, for example, takes lessons from the one in OAE—musician says, he finds it hard to believe that in Europe, this school of playing is now the mainstream in Birmingham, we try to avoid people who will do classical music in the previously acceptable way, because it’s hard, they have to change back to the old ways, and as it’s also thought to be inverted commas—[quote marks]. I find in Berlin and Vienna it’s no longer such a luxury. One of my next big projects over the next six or seven years is the Beethoven symphonies with Vienna. I said, ‘Do you know what you’re getting into?’ They said, ‘Absolutely, this is what we want to do.’ It means a lot of new thoughts. But they realize most of the conductors who performed in the style they became accustomed to in the last 30, 40 years are gone.

There is some sense of liberation in not having full responsibility for an ensemble. Rattle describes being a director as leading a mother with 100 nippies. It also frees more time for opera projects, since conducting requires five or six hours of work, and Rattle likes to be on the road from the beginning. Coming up are Rameau’s ‘Les Boreades’ in Salzburg, Austria, with the OAE, the ‘Trianon Und Isolde’ in Amsterdam, and more work at the OAE’s Glyndebourne Festival Opera, with which he will be giving ‘Idomeneo’ [quotation marks]. But Rattle won’t give a university a free ride. ‘I’ll do more for 50, 60, 70, 80 years in Berlin and Vienna!’ he says. And he promises more for the OAE in the next few years. ‘I’ll be doing a lot of music there to do the same thing as being a mother,’ he says. ‘It’s a lot easier because I can give it more time in Berlin and Vienna, and just as interesting. Of course, it won’t be as much time back then. There’s a point beyond which it’s really dangerous, because you can’t help saying the same thing.’

Rattle is extremely proud, of a lot of what they’ve done together: ‘Birmingham has been a laboratory for me. I can see what an orchestra can be, not just something that gives concerts but a central thing around which other things happen. It’s a young orchestra in a lot of ways, with people who are interested in diversifying. We spend a day working in a school for deaf children and come back refreshed but with a lot of new ideas. Players who have worked in all these other types of disciplines are more feisty, more difficult, and much more interesting. They are giving many more things back.”
COMMENTARY
(Continued from page 8)

them. This often causes low self-esteem and can lead the teen to drugs, promiscuity, and in the most extreme cases, suicide.

Negative words about homosexuals also have an effect on non-gay youth. They sometimes see it as a validation of their prejudice. They may think that it is OK to look down upon homosexuals. As a result, violence against homosexuals is quite prevalent in our society. The majority of the incidents of anti-gay violence is committed by teenage males.

EVE S & FARS: Check the “Weeks On Chart” line in our Top Jazz Albums ranking for the Pangea/Capitol soundtrack to “Leaving Las Vegas.” It’s pushing 10 weeks. That tickles 49-year-old director Mike Figgis, whose vision created the film and who understands the

dynamic behind the title’s triumph. “People buy soundtracks because they like the film,” he says. “no one’s going to buy a soundtrack to a film they never saw, no matter how good. The success of one enhances the other.” That means Verve hopes Figgis’ latest work, “One Night Stand,” rocks the house over the holidays. It opened nationwide Nov. 14 and is distributed by New Line Cinema.

Less pop than “Leaving Las Vegas,” the new soundtrack features a score written by Figgis himself. He was a musician long before becoming a director, and he says that he has tried to write a hit for each of his films. “One Night Stand” is the most extensive of those attempts. “Well, it’s the first time I’ve had any money,” he explains. “With such small samples, a new can approximate a sound, but there ain’t nothing like the real thing. Of course, the real thing is expensive. There’s a full orchestra on this record. I’ve tried to take as eloquent and visual an approach to the music as is possible. The great thing about cinema is that the invisible partner is always the band, the music,” he offers. “I love that Steve Wonder quote [in which someone asked him what he did to relax, and he said, ‘I go to the movies.’ He was into the way sound came out of the speakers, the ambiance of the room, the whole thing. I totally agree.”

Tracks by Jimmy Smith, Nina Simone, Jacques Loussier, and the Juilliard String Quartet round out the disc. “In my mind, there’s always some kind of by-blows to an outstanding idea. I don’t think I have the feel of the music is going to be in counterpoint to the visuals.” On “One Night Stand,” that assessment includes a bit of varnish funk that nods to Miles Davis’ “fantasy funk” in “In A Silent Way.” Figgis, too, plays trumpet.

“When I started making films, I gave up the horn. One day, I realized I hadn’t touched it for a year. I felt guilty and sad and got back into it. I’d practice for some of the soundtracks, work my chops back slowly so I could get my lip going. Then I really got into playing again. I bought a pocket trumpet; I play every day as part of my routine.” Figgis says that film is in his schedule to stay but he’d love to “go off and make some kind of eclectic album” that’s not film-associated. Jazz polls have nudged him to try producing. “I’ve proved to them that I know what I’m doing in the studio,” he says with a chuckle, “but to be honest, I don’t play in front of them. I add my parts when they’ve gone.”

This week’s Hot Jazz Albums are

**No. 1**

<table>
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<tr>
<th>NUMBER</th>
<th>ARTIST</th>
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*Weeks to hit #1 KENNY G & GREATEST HITS*
TTR Inc., Nimbus To Fight Piracy With DiscGuard

By Paul Verona

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

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

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

Charlotteville, Va.-based Nimbus—among the largest independent replicators in North America—will have an exclusive license for DiscGuard for six months, according to the statement. The two companies expect a run of approximately 25 million DiscGuard-equipped discs in 1997.

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

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

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

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

Tokayer says TTR will charge replicators a license fee of "a few cents" per disc for use of DiscGuard. In addition, TTR will collect an unspecified license fee from software publishers.

Although Tokayer acknowledges that some replicators may be loath to pay additional fees, he says the benefits of protecting against piracy far outweigh the associated costs. "Even if 10% of what's stolen is converted into sales, there's a large return on investment," says Tokayer.

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

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

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

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

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

In addition, TTR has met or plans to meet with representatives from the Recording Industry Assn. of America, the International Federation of the Phonograph Industry, the Software Publishers Assn., the Business Software Alliance (BSA), customs officials, and individual record labels to discuss its technology. The BSA and BSA estimate that $11.2 billion is lost annually to software piracy. On the music side, estimates of losses range from $2 billion to $5 billion per year, according to Tokayer.

Besides DiscGuard, TTR offers a product called DiscAudit, a software-encoding system that allows experts to identify fake music and video CDs. However, DiscAudit—unlike DiscGuard—does not cause a counterfeit CD to be automatically ejected.

PRODUCTION CREDITS

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<th>ARTIST/PRODUCER</th>
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**WRITTEN BY DEBORAH EVANS PRICE**


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FOR THE RECORD

Aerosmith guitarist Joe Perry and singer Steven Tyler were misidentified in a photo caption in the 1997 Billboard Music Awards preview section in the Dec. 6 issue. It was Perry who called the band's current tour "the best in years."
HOM E VIDEO
BY CATHERINE APPLEFORD OLSON

VC R PROGRAMMING MADE SIMPLE
Memory Lane Video
30 minutes, $19.95
With the VCR and HDTV, and all of the other high technologies winging their way to the average living room, it would seem that this tape is depicting a little late in the market. Seeking to provide an answer to the age-old question of how to get that blinding "12:00" off the front of the box, a knowledgeable and somewhat sarcastic narrator takes viewers through each step of VCR programming. The instructor starts with the basics, including playing, recording and playback of an actual program. The tape then moves on to anticipate, with amereen prompts and enough repetitive sequences to transform even the most technology-challenged viewers into "masters of the airwaves." The presentation is one solid ten and a half for an audience with late bloomer who still haven't gotten the hang of it or those who are in a constant need of a refresher course in new VCR. Contact: 800-906-0296.

SOUTH AFRICA—A NEW BEGINNING
Custom FringeVideo
25 minutes, $19.95
Once completely overlooked as a tourist destination, South Africa has undergone enough political growth to render it an option for travelers. In fact, the word "apartheid" is never mentioned in the video. Instead, the program, which looks like it was commissioned by the South African Board of Tourism, provides a brief overview of some of the country's most popular and historic sites both natural and man-made. A narrator whose voice takes viewers from shopping malls, modern hotels, and restaurants in Cape Town to the various provinces reaching up to the majestic coast, mountains, and spectacular wildlife parks. Beautifully filmed and edited, this tape provides a succinct African appetite for anyone thinking of making the journey. Contact: 310-631-8080.

TO BE A WORKING ACTOR
In Focus Productions
50 minutes, $19.95
Nightmare auditions, con artists, and endless nights waiting tables have discouraged many prospective actors, but this tape provides a different point of view from those working in the business. Several working actors are recognizable, some not—provide straightforward advice and relate their own experiences as they attempt to stay on top of their craft and their finances. It doesn't promise overnight success, but the video does arm those interested in acting with a solid, basic education about the business and provides a smorgasbord of options regarding education, technique, and practical advice. Contact: 214-732-7547.

EDDIE MONEY: SHAKIN' WITH THE MONEY
CMM International/Recording/IMG
60 minutes, $19.95
Nostalgic rockers are in for a rich tapestry of music courtesy of this retrospective feature on an intimate club in Santa Ana, Calif. Beginning with "The Man From Nowhere," Money shakes and shakes his way through a dozen tunes, including "I Wanna Go Back" and "Baby Hold On," as well as other favorites cher-

MERCURY: THE AFTERLIFE AND TIMES OF A ROCKGod
Wink Productions
Starring Charles Messina
Starring Paul Goncalves
Sanford Theater, New York

Charles Messina's "Mercury: The Afterlife and Times of A RockGod" is a moving and entertaining one-man show about the trials and tribulations of the legendary Queen singer Freddie Mercury as he seeks redemption in the hereafter. A childhood friend and talented actor Paul Goncalves bears a striking resemblance to the legendary vocalist and presents a passionate performance of human frailty against the backdrop of a superstar who had it all.

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

The play is centered with a flamboyant and supremely confident Mercury striding to the front of the small stage in a regal red gown, and the aging rock god skillfully realizes he has passed into the afterlife when his appeals to his faithful are ignored.

Before his maker, the singer explains his life as he struggles through an inner conflict: the battle between his compassionate and generous alter ego, Bulsara (Mercury's birth name) and his hedonistic lifestyle as the hedonistic Mercury. Goncalves steps up to this demanding challenge and accurately impersonates one of rock's greatest icons with lists by capturing the duality of Mercury's fantastic but harried life. Searching on judgment day, the superfan finds himself searching for his true self now that he is stripped of the accoutrements of fame and narcissistic pleasures.

Mercury begins discovering his inner self by exploring his alter ego, who speaks with an Indian accent. In the process, he uncovers an Insecuer soul motivated by passion and a desire to create a free, hard drugs, and random sex with men.

Throughout the play, Goncalves goes through various costume changes that illustrate Mercury's flamboyance. All the while, Mercury's idiosyncratic stage moves and vocal nuances to great, clumsy effect.

After reviewing his life, Mercury brazenly accuses his higher power of coralling him in the current intermediary state and keeping him from immortality because he was gay. The singer fiercely defends his actions and proclaims his undying love for his partner, Jim Hutton, who was Mercury's monogamous partner during the last years of his life. Here he has an epiphany about his homosexuality and declares, "To lie to oneself is the saddest and darkest of all lies."

At the conclusion, it's suggested that the superstar recognizes how much he was motivated by insecurity, but he makes no apologies for his actions. Appropriately, the play ends with Mercury standing in the spotlight and simply uttering "fuck you." He exits to the blaring strains of the Beatles' "A Hard Day's Night in the U.K."

MARK MARONE

FESTIVAL FINDER
www.festivalfinder.com
Prospective concertgoers looking for an up-to-date listing of music festivals across North America should check on Festival Finder, a "one-stop database" of more than 1,300 music festivals and concerts.

Created by Midus Interactive, Festival Finder provides a simple, easy-to-use online tool for exploring upcoming jams. Users can browse through interface genre pages ranging from rock and country to classical and jazz. Festival information is locked down to a search engine that allows users to plug in tour names, dates, locations, or specific performers. With an increasing number of concertgoers exploring the listings, the site also provides the most complete source of music festival information on the World Wide Web.

Tourdates.com
Tours.com is a really mixed bag. On one hand, the site was created by musicians for musicians and fans, and it shows. Users can swap and sell tickets on the Ticket List Board, post reviews of shows they've attended at the Critic's Corner, and access a guide to the most popular music on the site. On the other hand, the site will kill you for its internal workings. The front page is a con-

VIOLIN
by Anne Rice
Read by Maria Tuschi
Random House Audio/Random House (audiobooks)
ISBN: 0-679-46038-1

Anne Rice turns her attention from the supernatural to the traditional in "Street Finder Animal," a music festival in which many of those who have suffered more than her share of loss. Her young daughter died from cancer, a loss Rice herself faced, her mother from alcohol, and her beloved sister left home and seemingly vanished. On top of this, at the beginning of the novel, her husband dies of AIDS. Her grief is mixed with guilt, as she unnecessarily blames herself for his death. Her only joy is music, particularly Beethoven. Unexpectedly, in the midst of her grief, she is visited by the ghost of a woman, named Stefan. But Stefan has not come to torment Maria. Her Twentieth-Century awareness of the suffering and unfairness of his own short life, he has come to protect Maria from the one thing that could destroy her—beautiful violin playing conjures up all the pain of her life, and he taunts her with the sound of his romantic, musical talent. But the strong-willed Triania does not succumb. Instead, she turns the vio-

Audiobook by Truch Miller Roseenberg

The Valley of Christians
By Andre Codrescu
Read by the author, with other readers performing
Gurn Town Records
1 hour (unabridged), $15.95 CD, $10.95 cassette
(ISBN not listed)

Is it a sequel of sentience, saccharin-

E D I T E R ' S C H E D U L E

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UNIVERSAL MUSIC SERVICES

December 13, 1997

B E T T E R SAN

This content is also available on request. Please contact your local sales representative for more information.
D-I-Y Over There: Indies Abroad
Time-Bomb Songs
AIMP Turns 20
Making The MIDEM Trip
The Billboard Spotlight
It is hardly a secret that, over the past 25 years, the world of music publishing has come to be dominated by a handful of major players. A series of mergers between music publishers and the continuing acquisition of other catalogs by these larger entities during the span of a quarter-century has left the publishing world dominated by those publishing companies collectively known as the Big Six: BMG, EMI, MCA, Sony/ATV, PolyGram and Warner/Chappell.

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

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

Of the latter group, there are few greater and longer-running indie-publishing success stories than that of Leiber & Stoller Music Publishing. The firm’s president, Randy Poe, collected his
CONGRATULATIONS
AIMP
ON 20 GREAT YEARS

DIANE WARREN

GRAMMY AWARD/BEST SONG ('BECAUSE YOU LOVED ME') WRITTEN FOR A MOTION PICTURE 1997
#1 SONGWRITER - POP & R&B/BILLBOARD MUSIC PUBLISHING 1997
DISTINGUISHED ACHIEVEMENT IN SONGWRITING/ THE INTERNATIONAL ACHIEVEMENT IN ARTS AWARDS 1997
POP & OVERALL PUBLISHER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE 1997
SONGWRITER OF THE YEAR/NATIONAL ACADEMY OF SONGWRITERS 1996

POP PUBLISHER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE 1996
VOICE OF MUSIC AWARD/ASCAP 1995
TOP 10 PUBLISHING CORPORATION/BILLBOARD 1991 & 1994
SONGWRITER OF THE YEAR/BILLBOARD 1990 & 1993
SONGWRITER OF THE YEAR/LA MUSIC AWARDS 1991
SINGLES PUBLISHER OF THE YEAR/BILLBOARD 1990
“The AIMP is a valuable component in today’s music marketplace. It has become an important forum for discussion and a force for action on issues affecting copyright holders and the entire music community. The AIMP luncheons and other functions serve as a mecca for those who are up-and-coming, as well as established music publishers and industry leaders. If this organization didn’t exist, someone would have to invent it.”—Marilyn Bergman, president/board chairman, ASCAP

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

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

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

Continued on page IMP-19

HAPPY ANNIVERSARY:
The AIMP Hits 20
A big booth and a common bond brought together a handful of independent publishers.
Two decades later, the organization they founded counts 500 members.
And the lunches are better than ever.

BY RICHARD HENDERSON

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

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

A GALVANIZING LUNCH

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

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

Michael H. Goldsen, now C.E.O. of Criterion, elaborates on the sense of disenfranchisement felt by indie music publishers at the time. “At the time of the AIMP’s formation, the California Copyright Conference was flourishing,” he explains. “Now, according to the CCC’s bylaws, it was formed for all members of the entertainment industry. If we as music publishers tried to present our viewpoint on the topic of record royalties, we couldn’t get the backing of the CCC, which contained members from record companies and radio and TV

Continued on page IMP-19
got publisher?

RONDOR MUSIC INTERNATIONAL
The Leader Among Independent Music Publishers
This story was prepared by Nigel Hunter in London, Wolfgang Spahn in Hamburg, Howard Levey in Madrid, Steve McClure in Tokyo and Diane Corter in Johannesburg.

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

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

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

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

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

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

THE REASONS TO CHOOSE SESAC OVER THE MAJORS ARE PLAIN AS DAY, WE PAY BETTER AND FASTER AND WE'RE STILL SMALL ENOUGH THAT YOU CAN ALWAYS REACH A HUMAN WHEN YOU NEED ONE. SO, CALL ONE OF OUR HUMANS.

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

BY RICHARD HENDERSON

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

From the ’70s onward, however, in increasing numbers musicians such as Paul Simon, Stevie Wonder, Neil Young, Dolly Parton, Bob Seger, Bruce Springsteen and others have taken it upon themselves to learn the intricacies of copyright law, shouldering the responsibility of publishing their own catalogs in an effort to retain control of their work and reap the full benefit of same. Still more new acts, learning from the good and bad examples of pop-music history, are eschewing the enticements of major music publishers in favor of self-publishing status, engaging an independent firm to administer their copyrights and collect royalties.

John Sebastian, the singer and songwriter for ’60s hitmakers The Lovin’ Spoonful, is a survivor—older and much wiser—of the pop publishing wars. By his own admission, he “signed horrific publishing arrangements when I didn’t understand what the word meant, in an era when, even in two years’ time, artists would have much better relationships with publishers and would in fact participate much more often. I’ve just had to outlive all of those deals. Certainly, a lot of my income is still derived from a lesser portion of the royalties generated by the early material. I think the standard might have changed with Laura Nyro, one of the very first people who had very good representation as she went into her record and publishing deal. I remember that things started to become more humane right about the time that her contract became known.”

And when did things become more humane with respect to Sebastian’s own publishing? “Right around the time of ‘Welcome Back’ [his No. 1 hit theme for the ABC TV series “Welcome Back Kotter”], I made one album that was still under a co-publishing arrangement with Warner Bros., but by 1976 I had started being able to publish my own stuff through John Sebastian Music.” Has he any cause to regret not re-signing with a major publisher? “Absolutely not!” he affirms. Sebastian’s catalog is administered by Maureen Woods at MizMo Enterprises, of whom he remarks, “Maureen’s attitude is right for what I’m doing now.” (His current activities include a new album, “I Want My Roots,” on the Music Masters label, by John Sebastian and the J-Band, which he characterizes as “an unpopular move, to say the least, but I’m having an awfully good time.”)

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

Continued on page IMP-16
AIMP

Congratulations
and
Happy 20th Anniversary

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

Sometimes, indies strike gold from the unlikeliest copyrights.

BY DON WALLER

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

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

“Help Me” was a big one for us recently,” recalls Bernadette Gormon, VP/GM for the Arc Music Group. It was written by Willie Dixon, Ralph Bass and Sonny Boy Williamson—who recorded it back in 1963—and it was just lying dormant.

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

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

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

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

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

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

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

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

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

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

“The song was No. 1 on the Billboard Top Country Singles Sales chart for more than 20 weeks. It

Contended on page IMP-20

CONGRATULATIONS
~ 20TH ANNIVERSARY ~
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(ASSOCIATION OF INDEPENDENT MUSIC PUBLISHERS)

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**D-FF OVER THERE**

Continued from page IMP-6

merical.

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

**FIGHTING ITS BATTLES**

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

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

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

**ELVIS IN GERMANY**

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

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

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

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

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

Continued on page IMP-14
Congratulations to the Association of Independent Music Publishers on the occasion of your 20th Anniversary.
Day over There
Continued from page IMP-12

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

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

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

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

The signing of the Spice Girls to a worldwide publishing deal is undoubtedly the biggest recent coup for independent Fujijapan Music, says company president Ichiro Asatsuma. The deal was signed in late 1995, and "The Spice Girls' management was looking for an independent publisher," says Asatsuma. "They thought the Japanese market was very important, because—following the success of '5 Minutes'—they thought that kind of act could break first in Japan."

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

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

The association represents many of the association's smaller member companies in Japan," Asatsuma says. Fujijapan is part of the Fujisankei Communications Group of media companies.

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

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

"We are the biggest publisher on the African continent, and we value the freedom that being an independent gives us. Interestingly, we offer all the services of a major, including royalty collection, but increasingly the creative and A&R side of the business is becoming our real focus."
Just A Note to Wish You the Best

HAPPY ANNIVERSARY

to the Association of Independent Music Publishers

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Additional representations in key territories of the world are in preparation.
For myself. To illustrate the difference with an act whose career began in the '80s, Wixen points to "the Offspring, who never made a [publishing] deal with anyone. It's a more sophisticated age now. "We also represent Barry Mann and Cynthia Weil, whose writing spans the decades from the girl-group sound of the early '60s to the new single they wrote for Hanson. Mann and Weil initially gave away their publishing to Don Kirshner." Wixen comments that "Most of these people don't end up with independent publishers administering them because they kept their copyrights; it's because they learned a lesson, that it was a mistake to give their publishing to someone else. They find their way to us when they get sick of the majors. "Tom Petty has fairly strong opinions on publishers," Wixen continues. "He stood up at an ASCAP awards dinner where he was being presented with a Lifetime Achievement award and said, in essence, that publishers had some nerve taking credit for songs when these songs are created as an entity. He made clear that [the publishers] were all leeches! Tom's been with me for over a decade now, he obviously doesn't put us in that category. We're a pretty unique breed in that we appeal to people who, once they get tired of being in the money pit—living from advances to advances—realize that they can make more in the long run by keeping [their copyrights] and staying away from the advances and not using the major publishers as bankers. They want to find someone to do the administration and do it right."

SIZE MAKES THE DIFFERENCE

On the issue of whether or not artists who function as their own publishers are in a position to adequately exploit their catalogs, Wixen relates: "There's a feeling among people who have been around long enough that, when you go to a major publisher, they trot some guy into the room with you who is a 'professional manager.' He's going to work your catalog, he's going to get you film and TV shows, he's going to get your songs covered by other artists. There are a lot of artists who've heard these promises over the years and haven't seen results. "I could claim credit for getting 20 covers of 'Heart Of Gold' every month, but the truth is that people know Neil Young's work and they call up looking for a lead sheet. At a certain level, with smaller hands, we can make a difference and get the cuts." Of recent placements, Wixen notes, "We had something in 'Starship Troopers.' They were just looking for some punk rock to come out of a radio, for a relatively small synchronization fee. If someone wants to use [The Doors'] 'The End' in 'Apocalypse Now,' they're going to pay through the nose. Those people know where to find you. In the latter instance, it's a self-maintaining job, so why pay someone a percentage to do it? "With us, they're not getting anything less, and they're getting someone who knows how to mind the store. We've found over a million dollars for Kenny G, as we did for both Petty and Jackson Browne, either in uncollected royalties or unpaid royalties, 'suspense money' being held by a record company pending their 'finding' the artist. When the administrator of a catalog starts finding people this kind of money, the artists stop worrying about whether you've sent one of their songs to 'Jeopardy' as a trivia question. We're very audit-oriented, and we've got a reputation as being royalty hounds. It's the squeaky wheel that gets the grease, and we're professional squeaky wheels."
about what would serve their needs. The AIMP is a great step in that direction and, hopefully, will continue to serve the community that makes up its membership for many years to come."—Evan Medow, president, Windswept Pacific Entertainment

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

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

Continued on page IMP-21

AIMP HITS 20
Continued from page IMP-4

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

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

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

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

Continued on page IMP-21

A NEWS CORPORATION COMPANY

"In Time, In Tune"

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Continued from page IMP-10

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TIME-BOMB SONGS

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I'm proud to have been associated with the organization for so many years.

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Billie & Bennett: "Crazy She Calls Me"

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

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

Maxine Lang, president of WiLLiamson Music, recounts her company's successes in the increasingly global nature of music publishing: "The song 'Shall We Dance' was written by Richard Rodgers and Oscar Hammerstein for 'The King And I' in 1951. It was recently licensed for use as the title song for a Tokyo film about ballroom dancing that we thought would just have a limited Japanese run.

"The movie wound up spurring a revival of ballroom dancing and became the No. 1 film in Japan last year. Miramax recently released the film in the United States, and it's gone on to be a global success as well. This has added a fresh perspective to the song that we hadn't anticipated.

"Then there's 'Can't Help Falling In Love,' which was originally a hit for Elvis Presley and was rerecorded by UB40 in a reggae style for the soundtrack to the 'Sliver' film—it's also found on UB40's 1993 'Promises And Lies' album. That was a radical rearrangement of a standard that, again, became a phenomenonal chart success all over the world.

"And another situation was when Tony Bennett recorded 'I've Never Been In Love Before' for the film 'Mississippi Burning'—it was the film's theme song and was based on a song that Duke Ellington wrote in 1938 for a Broadway show called 'A Little Moon Of Mine."

Continued on page IMP-24

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CONGRATULATIONS TO A.I.M.P. AND THEIR MEMBERS
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AIMP

provided
outreach.”—Kathy
begins.

"For 20 years, the AIMP has
provided a much-needed forum
for independent publishers to
Continued on page IMP-24

AIMP HITS 20
Continued from page IMP-19

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

DOWN BY LAW
Seated near a vintage Tink
piano, its keys stained by Fats
Wallers's cigarette burns, Harrison's
Molly Hyman, herself a past
president of the AIMP, tells of a talk
given at an early meeting of the
group.
"An attorney for the copyright
office came out to speak to us,” she
begins. "He said, 'For those of you
about to become parents or
grandparents, I highly recom-
mend that you enroll your
children in law school as soon as
possible and have them specialize in
copyright law, because the laws are
going to be tested over the next 20
years. It will all be very gray.' He
was right. Those laws are still
being tested, constantly.”

Hyman praises founder Mickey
Goldsen's early efforts to educate
and disseminate information
regarding the copyright law, for-

ejn publishing and other areas of
cen to AIMP members, a
rogram that continues to the present
day. An early speaker invited by
Goldsen was Melville Nimmer, the
author of the book "Nimmer On
Copyright": the basic goal of edu-
cating its members, not only on
legislative issues but also regard-
ing new and existing technologies
where copyrights can be exploit-
ed, remains a consistent item of
the organization's agenda.

SUMMER IN NEW YORK
Over the years, the AIMP's
influence has extended across the
country to other independent
publishing enclaves, such as Man-
hattan, where the New York chap-
ter of the group was established in
the summer of 1991. Thomas R.
Levy, attorney-at-law in New York,
has been the executive director of
the New York chapter of the AIMP
for the past four years. Levy had
been in-house counsel for a major
independent music publisher, the
Averbach Group; since leaving
that position in the early '70s and
establishing his own office, he's
Continued on page IMP-22

Congratulations
to the
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Independent Music
Publishers
on its
20TH Anniversary.

LEIBER & STOLLER
Music Publishing
INDEPENDENT
SINCE 1950
AIMP HITS 20
Contd from page IMP-21

served a great many indie music publishers as clients.

Levy notes that his chapter of the AIMP, comprising approximately 150 to 200 members, also holds monthly membership meetings, luncheon meetings or late afternoon forum, and sponsors a variety of instructional seminars on topics such as the marketing of songs and the administration of song copyrights. Levy describes many meetings as being "much more basic, designed to instruct those not as sophisticated in the business, but who are trying to expand their skills. "We've had presentations on copyright law in Canada, and we just held a panel on the entire situation in the Far East. Professional issues are constantly in flux; we just did a panel on dance music, a niche area that few publishers know all that much about. We're very proud of having conducted 'Music Publishing 101' during the past two summers, allowing a good overview of all aspects of music publishing—everything from how to register a song with a performing-rights society to the kinds of income sources available to a publisher, what kinds of licenses you can issue, how do you actually register something for copyright and so forth."

BASIC TRAINING

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

Continued on page IMP-21

AIME At MIDEM: Another Hot-Topic Panel Planned

BY STEVE TRAIMAN

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

"Each time we sponsored a panel, we're very proud of how topical it has been," says Caroline Bienstock, COO of Carlin America and an AIMP board member. "In 1996, we had Ossie Kilkenny, business manager of U2, to discuss key issues facing artists and the Performing Rights Society (PRS) in the U.K. At that time, there was a lawsuit pending over changes in the relationship between the Society and its members, and U2 had taken a leading role. "In 1997, central licensing was our panel's hot topic, and an accord was reached between the major societies and the big six publishers at that same MIDEM. The Cannes Agreement was just signed in October in Warsaw, with Jean-Loup Tournier of France's SACEM/SDRM thanking the AIMP for its focus on the issues." That panel, moderated by Helene Blue of Helene Blue Music Ltd., included Crispin Evans, PolyGram U.K.; Andy Heath, Mechanical Copyright Protection Society (MCPS); Rolf Budde, Budde Musik Verlag; and Mary Jo Mennella, 20th Century Fox Music and current AIMP president.

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

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

Panelists confirmed to date include Ed Murphy, president of NMPA and the Harry Fox Agency; David Basskin, president of CMRRA; and David Loiteron, managing director of BMG Music Publishing, Hong Kong.
wide audience, one that isn’t just focused on our concerns here in New York.”

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

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

CONTINUING EDUCATION

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

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

MUSIC AND MOVIES

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

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

A more literal compliment to the organization is the exponential increase in its membership. What was once a crowded booth in a Hollywood restaurant now has swelled in number to some 500 members in the publishing community throughout the U.S. Molly
AIMP HITS 20
Continued from page IMP-23

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

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

Continued from page IMP-21

“AIPM’s continued attendance a HITS and progress. Wixen Atlantic is Across Baby Barnet) are Hannah Goldsen, was Labor to the IMP-23 of the Good Russell, Music the In Outside of AIPM. Thinks of the IP-23 has been a multitude of our clients in America, and I’ve been honored to speak at several AIMP meetings. It is truly ‘Hang together or be separately hung,’ and we like hanging around with the AIMP.”

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

(Quotes compiled by Steve Traiman)

TIME-BOMB SONGS
Continued from page IMP-20

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

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

“It’s now in the nature of a pop standard. A usage such as this can change the whole idea of what’s an important copyright in your catalog. ‘What A Wonderful World’ is now one of our most important copyrights.”

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

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

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

Mike Stoller and Jerry Leiber

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

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

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

Continued on page IMP-26

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Continued from page IMP-23

else administer—who can exploit the material and so realize its commercial potential. A hundred per-

cent of something that earns nothing is nowhere near as valuable as 50% of something that’s making money.”

SLOOP’S BERT B: FAMILY TIES

The late songwriter Bert Berns (“I Want Candy,” “Hang On Sloopy,” “Here Comes The Night,” “Piece Of

My Heart”) took over from Leiber and Stoller in the dual role of resident writer-producer at Atlantic

Records. In 1987, Berns’ family founded the Sloopy II Music catalog (an outgrowth of his ’60s publishing

firm Web IV Music), which signs new country music. Berns’ daughter, Cassandra Berns, handles synchro-

nization, pitching and quoting for the publisher, which is headquartered in Nashville.

“My mother Ilene and my brother Brett work here as well,” she explains. “We’re very small but strong. The company is like an old

horse with fresh legs,” her analogy referring to the reversion of copyrights to the author’s widow and

children. “Every year, new songs started coming back. We actually have a lawsuit with EMI right now, regarding copyright infringement over the catalogs which are co-

administered by EMI and Sloopy II. With the Beatles’ Anthology, they stepped all over our rights when they did the television show and the albums. They didn’t have the license for any of that stuff. This involves ‘Twist And Shout,’ which is our biggest copyright. Now that Phil Spector won his case overseas, we’re asking for reversion as well.”

Another example of indie music publishing kept in the family is Beebe Bourne, owner of Bourne

Co., who additionally serves as the executive secretary of the New York chapter of the Association of

Independent Music Publishers. She recounts the Bourne Company’s origins in 1918 as living Berlin, Inc.: “My father had been partners with Berlin. In the ’40s, he bought out Mr. Berlin’s stock and changed the company name to Bourne. The catalog was subsequently split, with Bourne retaining all the songs not written by Berlin.” Bourne Co. is known for such songs as “Unforgettable,” “When You Wish Upon A Star,” and “Black Magic Woman,” among other standards.

Harrison’s Molly Hyman

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FUJIPACIFIC MUSIC INC.


BILLBOARD SPOTLIGHT

BILLBOARD DECEMBER 13, 1997
Of her company's status in the publishing world, Bourne says, "We value being independent very highly, as we're able to give our writers the personal attention necessary to the policing of their copyrights and accurate collections of royalties from all territories worldwide. This, of course, is in addition to the specific sort of care and encouragement that songwriters require. We have branches of our own company in England, France and Canada, as well as sub-publishers in all other territories. We ensure that our writers receive royalties in all the various media which they are entitled to be paid throughout the world; because we're independent, our source of income is solely from that, rather than multimedia sources—where the publishing income might not be of paramount interest."

CITIES OF INDUSTRY AND BURBANK

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

"We really take care of this catalog," says Russell, citing media placements such as "Blue Gardenia" in "Bridges Of Madison County," and part-ownership of film scores for "City Of Industry," "Household Saints" and the Patrick Stewart movie "Jeffrey," the latter with film composer Stephen Endelman himself related to the dynasty behind Harrison.

Another longstanding example of a family-controlled publisher is New York's Arc Music Group. According to Bernadette Gorman, VP and GM, "We're self-contained. We have the same ownership for 50 years. There are two sets of owners: Gene and [the just-deceased] Harry Goodman, who are Benny Goodman's brothers, and Marshall and Phil Chess, of the Chess Records group. Obviously, there's a continuity here of working with songwriters. We work with other independent publishers in each territory, we pick each company—sometimes like 23 sub-publishers—that we work with, and we stay with them based on their performance. It's very hands-on, from our office in New York. We have synchronization people working for us on both coasts. Everything is controlled by one of four managers; there are only a dozen people working here, including the owners, so the writers get what they want when they phone the office.

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

"The majors have gotten so large that often they don't know that a song is theirs unless it's a huge song," adds Caroline Bienstock, COO Carlin America Inc. Two recent operations, including her father and her uncle, as well as her brother and herself, presently operate Carlin.

Describing the advantage of the company's size, she states, "We know who our writers are, and what their songs are, and we understand how to use that catalog. Some people also like working with a family as well. A family business has a different vibe for some people."

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

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

"THIRD ROCK" RELATIONSHIP

Of the writers whose copyrights she administers, Thrasher notes that "Songwriters are very sensitive, fragile people, and they need relationships. They need to feel like they're at home when they walk through the office door, so we try to create a very home-like environment. That wouldn't happen with a major. It's like we're part of an extended family." In addition to conventional forms of song promotion, such as sync licensing for placement in films, Thrasher notes that the hit TV show "Third Rock From The Sun" is based on a Major Bob composition recorded by Joe Diffie, enabling the company to participate financially in the show's success.

"A great deal of what we do is geared to the Nashville marketplace," says Pat Higdon, president of Patrick Joseph Music. "What I do as an independent would be the same, regardless of whether I was here in L.A. or in New York: I provide a more personal service than a lot of the majors do. We're able to work with people on their careers on a more grassroots level, which in turn enables us to thrive. This is true for traditional country writers, as well as more alternative writers, such as..."

Continued on page IMP-28
Native American artist Bill Miller: "In terms of how competitive a small company can be, Patrick Joseph writers took Song Of The Year honors with the CMA (“Strawberry Wine”), BMI and ASCAP (“I Can't Love You Like That”)." 

Higdon remarks, "as those are awards generally reserved for the companies that control the market share. We can generate some big copyrights and pull down those kinds of song awards, too."

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

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

As an example of the increasing market share gained by indies currently, she says "Even though record sales are flat, our income is over 15% higher than it was last year. I know that this is primarily due to the diversity of our catalog. We're trucking in just one genre, which helps tide us through ups and downs in the business. We have a very strong Latin catalog, and the growth of the Latin market has been very important to us. We've got nine songs on the new Luis Miguel record, 'Romance.'"

JOY OF OWNERSHIP

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

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

"We have our own production company, we manage clients' production companies, and we have our own label [StarDom] through Epic. We facilitate creative relationships and pursue very aggressive song plugging." As examples of this approach, client Gloria Steuart has written recent singles for Toni Braxton, as well as K.C. & Jo-Jo, with more than 20 covers of her songs "in regular rotation" for the next six months, while writer Phillip "Silks" White has 12 covers coming out, in addition to being signed as an artist through SDBM's label.

FINE PRINT

Occupying her own niche in the indie publishing field is Ronny Schiff, of Ronny Schiff Productions in Los Angeles. She is exclusively concerned with the sheet-music book end of the business, noting that today there are comparatively few music print companies in operation.

Schiff's creative focus involves soliciting other publishing catalogs to put their holdings into print, currently, she is working on the two-volume history of 20th Century Fox Music—in songbook form—for to be printed by Warner Publications, as was her last year's book of Quinty Jones' "Juke Joint." Schiff is also preparing "The Roots Of..." series of transcriptions for guitar for Hal Leonard Publications, due later this year. She describes her business as "helping to promote the use of independent's copyrights. Sheet-music books keep this music alive, whether it was written this year or 50 years ago."

Mary Jo Mennella, VP/CMG of Fox Music Publishing and current president of the Association of Independent Music Publishers, points out the recent gains made by indie publishers citing "the wonderful creativity of writers like Diane Warren, who controls her own copyrights through her publishing company, while promoting the work of writers she'd worked with, while with their publishing handled by Rhonda Bedikian at Heavy Harmony Music on a worldwide basis."

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

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

One of the most-awarded and commercially successful songwriters of recent decades, Diane Warren was recently nominated for a 1996 Oscar for Best Achievement in Music for "You're The One That I Want" song by Olivia Newton-John in the film "Grease." She has an objective view of the copyright exploitation, noting that "Owning 100% of your copyrights without anyone exploiting them doesn't mean a whole lot. Sometimes, you have to give a little to get a little." As for the impetus to enter the publishing arena, Warren admits to past publishing experiences. One in particular caused her to start Realsongs, "So maybe it wasn't such a bad experience after all," she concludes.
**Artists Raise Charges Of Exploitation**

BY ALEXANDRA NUVICH

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

The body would act as a licensing organization and company watchdog, says Minister of Trade and Co-operative Enterprise Datuk Razali Dau in daily Megat Jum Jum Megat Ayuh.

The issue of local equity for foreign-owned firms—long a favorite issue for Malaysia’s national government—is also on the government’s agenda. Multinational record companies, authorities declare, do not comment on the equity issue but say that it has been “bubbling under” for some time.

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

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

The idea of a Music Act first came into being in 1994, when the Information Ministry looked into the possibility of registering concert promoters, who were then considered to be involved in a major distribution of cigarettes and alcohol at concerts.

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

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

Norman Halim, artist/songwriter from top-selling pop group KRJU (currently signed to EMI), is a member of both PAPITA and the Record Industry of Malaysia (RIM). Representing his company, KRJU Records, Halim says, “There are exploitations cases still cropping up. One group got paid 600 ringgit [$172] to record a whole album.”

However, major-label executives describe the accusations as “baseless” and say that the remarks of Halim and others have failed to enter the mainstream. “Even the most perfect record company has frustrated artists,” says one senior executive.

Aziz Bakar, GM of BMG here, says, “You don’t need a Music Act to help artists with contractual problems; you need a good lawyer.”

RIM says it is not able to comment until the specifics of the Act become known.

Observers believe the newspaper reports were a function of the lack of a broad-based industry here. Says an industry source, “We don’t have an infrastructure like in the U.S., where you have a personal manager, a lawyer, a PR agent, etc. The Malaysian artist expects the record company to be a mother, father, financier, and an employment agency.”

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

Tony Fernandez, Warner Music regional managing director, concurs. “We don’t need an act per se. We do need the music industry to form some sort of connection with the government.”

KRJU’s Halim agrees. He had to deal with a range of government departments when KRJU’s KRJa/ma/ nick emulate were banned, reportedly because of the word “mania” and its connotations of mental instability. The process was, he feels, unnecessarily complex and time-consuming.

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

(Continued on page 52)

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**Japanese Label To Showcase Producers**

BY STEVE McCLURE

TOKYO—The increasingly high profile of Japanese record producers is being further highlighted by Super Producers Label Knot’s new L.S.K. discs, a producer from Pioneer LDC that will showcase the work of well-known producers Daishuke Hinata and Hiroshi Ichijima.

“The good thing about S.L.K. is that they totally understand the relationship with artists,” says Hinata. “I can do anything I want.”

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

Ichijima, who has recently scored a series of huge hits with teenage girl group Speed on the Toy’s Factory label, is producing S.L.K.’s debut release, a single titled “I Love You” by female trio Deep (speed spelled backward). The establishment of S.L.K. (which stands for Super Producers Label Knot) is part of an ongoing trend in the Japanese music scene in which producers are being hype as much if not more than the acts they produce. Ichijima’s name, for example, is featured prominently in the promotional material for Deep.

Other Japanese producers in the news recently include YMO alumni Haruomi Hosono, who earlier this year set up an ambient/techno label called Daisyworld and produced a single (“Miracle Light” on One Up Music) by leading Japanese female idol singer Chihiyo Moritaka and an album (“@ Heart” on Victor/Speed- star) by veteran hard-rock band Sheena & the Kokkets.

Meanwhile Ryouichi Sakamoto, also formerly in YMO, has recently produced several singles and albums for rising female vocalist Miki Nakatani on the For Life label. And veteran producer/artist Tatsuro Yamashita produced a recent single by male duo Kinki Kids. As for Japan’s best-known producer, Tetsuya Komuro, he and Hinata have teamed to jointly produce the debut single by female singer Toko. Titled “Bad Luck On Love—Blues On Life,” it is due Jan. 14 from Pony Canyon. Hinata and Komuro previously worked together when Hinata produced three albums by Komuro some years back.

Of Japan’s new breed of freelance producers, Hinata is perhaps the

(Continued on page 52)
JAKARTA, Indonesia—A new self-censorship plan, introduced by Singapore's Ministry of Information, has sparked debate about the future of music in the city. The plan, titled "Some Genres, Previously Banned Works Now Exempt," aims to balance the need for censorship with the desire for freedom of expression.

The plan's creators recognize the limitations of previous censorship efforts, which they argue have been too restrictive and stifling. They hope that by exempting certain genres and works, they can foster a more vibrant and open cultural environment.

However, critics argue that the plan still fails to address the root causes of censorship and could potentially lead to a slippery slope of selective enforcement. They fear that the government may use the plan as an excuse to further restrict freedom of speech and artistic expression.

As the plan gains momentum, it remains to be seen whether it will lead to a more inclusive cultural landscape or whether it will serve as a tool for censorship.

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THE TINY EUROPEAN REPUBLIC OF SAN MARINO is reaching for the stars.

The tiny European republic of San Marino has signed a deal with the European Space Agency (ESA) to launch a satellite into orbit. The satellite, which will be used for Earth observation and navigation, is expected to be launched in the next few years.

San Marino, with a population of just 33,000, has long been known for its financial services and tax havens. However, this latest move is a significant step towards modernizing the country and positioning it as a global player in the space industry.

The satellite will be built by an Italian company and will be owned by a joint venture between San Marino and the ESA. The country hopes that this project will bring in new revenue streams and create jobs in the space sector.

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SINGAPORE—The government of Singapore has announced plans to introduce a new self-censorship scheme for the music industry. The scheme aims to prevent the release of songs that are deemed offensive or inappropriate.

The new scheme will be modeled after the British Phonographic Industry (BPI) and the British Assn. of Record Dealers, who have a reputation for being strict about censorship.

The government hopes that the new scheme will encourage the music industry to self-censor, thereby reducing the need for official censorship. However, critics argue that the scheme could lead to a form of self-censorship, with musicians and record companies choosing to avoid certain topics or themes.

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UNIVERSAL MUSIC has formed a "strategic alliance" in France with Musidisc, a leading independent label and distribution company.

According to the deal, Musidisc, which has a strong focus on French and international artists, will enable Universal to acquire the Musidisc group in the summer of 1999. Universal will not comment on the terms of the deal.

The move is seen as a significant step towards expanding Universal's presence in the French market, where it already has a strong presence with labels such as Universal, Polydor and Mute.

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SONY MUSIC-OWNED German production, management, and publishing company Mambo Musik will move its operations from Munich to Sony's Frankfurt headquarters at the end of the year. Jürgen Thürnau, who co-founded Mambo in 1982, is stepping down to start his own Munich-based Crocodile Music Management. Crocodile will focus on new acts and authors, as well as acquiring and managing Enigma; its creator, Michael Cretu—who whose work is published by Mambo—and German acts Spider Murphy Gang and Münchener Freiheit. The new company's publishing signings will be extended globally through a deal with Sony/ATV Music. From January, Mambo's management will be handled by Tom Strhibe, label manager of Sony's Portrait division.
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**PIRACY-CURBING PLAN**

(Continued from page 47)

motivating will move anti-piracy activities in Bulgaria to a new level, she argues.

"Up to now, we have had discussions, but there has never been anything like this," says Mouskouri. "We are working together for the future. We have reached a most important point."

This is such a pivotal point, she argues, because after two years of lobbying the Bulgarian authorities, "we finally have an engagement from their side."

The Bulgarian government is now focused on tackling piracy, she states, because it believes the EU is likely to insist on a clean market before accepting the country as a member.

"Our job is to keep that weight in the European Commission's mind," says Mouskouri.

However, she admits that this is not an easy task. "It is very difficult because there are many, many other problems in Bulgaria. But this problem is more serious than many people think. It is very difficult to make the Commission and the Parliament realize how serious it is, but then, nothing is easy."

**JAPANESE LABEL TO SHOWCASE PRODUCERS**

(Continued from page 47)

most independent-minded. After leaving his native Japan at age 17, he traveled to the U.K. and then attended and graduated from Boston's Berklee College of Music. In 1987 he was nominated for an artist/producer Grammy Award as a member of Windham Hill act. Interiors. Hinata is now based in Santa Monica, Calif., where in November 1995 he published/indie-label veteran Jonathan Platt set up hyperdisc Records, which secured an international distribution pact with Toshiba-EMI in mid-1996.

Hyperdisc's first release, the soundtrack for the hit Japanese TV series "The Long Vacation," performed by the group Cagnet (comprising core members Hinata, producer/engineer Bud Rizzo, and lead vocalist Ani McMurphy), has sold more than 1 million copies in Japan, according to the label.

Cagnet's latest Japanese release is "Love Generation," released Nov. 7 by Toshiba-EMI's suite/love label. The album features music used in the Japanese TV drama series of the same name.

Another project in which Hinata is involved is an electronica group called Space Junkies, which Hinata describes as "kind of Sneaker Pimps music."

Hinata is now holding talks with EMI/Capitol Entertainment Properties, set up last April to promote EMI's catalog, with a view to packaging material for the Japanese market. He also hopes the company may be interested in handling state-side releases of Japanese music. A similar deal hyperdisc set up earlier this year with EMI Records fell through when EMI shut down the label.

**HORNALL**

(Continued from page 40)

Hornall Brothers contacts. He's expecting MIDEM to be another valuable event for the company and is delighted that it will be in welcome event for the first time he attended after launching the firm, when he struggled to find enough songs to play to visitors.

"I think the music publishing business is getting harder, or maybe I'm getting older," says Hornall. "New songwriters of quality are tough to find, and the market has changed the scene with all the sampling and backing tracks that are around instead of original material."

The chart is much faster now, with songs going in and out again very rapidly. More often, the market is wide open, and I hope we see a trend towards good music with less sampling and more playing."

**MALAYSIA**

(Continued from page 47)

Some music executives believe that any Music Act will go so far as to standardize royalty rates—which currently range from 6% to 15% in Malaysia. The labels believe that such standardization would likely lead to record companies taking less risks.

"How can you give the same royalty rate to a greenhorn artist and a superstar?" asks one executive.

**BELGIAN LOTTI MAKES CLASSICAL IMPACT**

BY LARRY LEBLANC

TORONTO—With significant sales throughout Europe for his light classical arrangements, Belgian singer Helmut Lotti has now made a Canadian breakthrough with the release of his album "Helmut Lotti Goes Classical." During his May 8 in Canada by Cœur de Lion Records and distributed by Montreal's MusicSelect Distribution, is a big release that has sold over 120,000 units to date here, with only 5,000 units sold outside of the mostly French-speaking province of Quebec. A video-cassette, "Helmut Lotti Goes Classical On Video" to break hit No. 9, has reached gold status (50,000 units sold).

For the Canadian launch of the 28-year-old's album, first released in 1986 in Belgium by RCA, MusicSelect Distribution decided to break it in Quebec first. The province has traditionally been a haven for Lotti.

Lefebvre says the key to the album's quick success in Quebec has been "a fairly extensive TV campaign" followed by two concert performances by Lotti there.

"The record took off very quickly and reached gold in late September when it was performed in Montreal and Quebec City," says Lefebvre. "Those shows set the tone for the next 50,000 (units) because proved how to play and handle large shows. People in Quebec also saw Helmut (performing and being interviewed) on TV. As a result, the second 50,000 sold in just a matter of weeks."

"The album has been a consistent seller here," reports Bill MacEwen, co-GM of the Sam the Record Man store in downtown Montreal. "There's a huge market in this province for wonderful, good pop and easy listening music. With a good marketing campaign, it sells well here."

According to his Canadian sales, Lotti will perform Jan. 7 in Montreal, Jan. 8 in Quebec City, Jan. 9 in Toronto, and Jan. 12 in Ottawa. Additionally, Lotti's first television special, also titled "Helmut Lotti Goes Classical," which is being aired throughout December in the U.S., will be seen in most regions of Canada.

"Our plan is to take advantage of the PBS special running on the border station and a tour here in the Toronto market," says Lefebvre.

With the simultaneous promotion of three separate classical albums— "Helmut Lotti Goes Classical 1, II, and III"—in different territories, it's little wonder that Lotti's career is running at a steady pace.

"It's confusing sometimes," admits Lotti. "For example, I was supposed to do a (Canadian) TV program, singing live in front of a huge audience, but on the day of the third album. Now I'm going to the United States, where (the PBS special features repertoire from) the second album. It's very hectic!"

Says Lefebvre, "We certainly have a scheduling problem with Helmut. He's got commitments all over the world. He's got the whole year with songs going in and out again very rapidly. Still, the market is wide open, and I hope we see a trend towards good music with less sampling and more playing."

Prior to recording the first "Helmut Lotti Goes Classical," Lotti, already huge name in the Flemish pop music world, had intended to record an album of pop songs in a symphonic style. After hearing Lotti's Pavonin's version of Lucio Dalla composition "Caruso" on the radio, he decided to record it too, during a tour. A cross-room concert for the album, the singer sang the song and its sequel, receiving an astonishment, received "a twelvemonth standing ovation."

Recording with the 55-member Golden Symphony Orchestra, conducted by Andre Wackelaars, in September 1996 at Elisabethhuis in Antwerp, Belgium, Lotti's first classical recording features 18 well known songs. "They are now Mio," "Santa Lucia," "Habanera," and "Funiculi Funicula." To his surprise, it sold more than 400,000 units in its first eight weeks of release, making it the biggest-selling album in Belgium's history (Billboard, Jan. 20, 1996).

Pierre Paquet, president of Coeur de Lion Records, says he was immediately convinced of Lotti's potential in Canada when he heard the debut album. "Everybody knows the songs, and both the arrangements and his voice are wonderful," he says.

According to Lotti, the universality of his classical repertoire makes it easy for him to travel in different countries. "With good product, there's no such thing as different marketing," he says. "There is just different ways of bringing records to the people. Geography will always find its way [into the market]. People in South Africa, Russia, or in Canada will like this music."

With the album and videocassette of the first volume of "Helmut Lotti Goes Classical" doing so well in Canada, there's no telling what the future holds. "We have plans to release the second album at the end of the first quarter of '98," says Lefebvre.

**Backstreet Boys Riding A Wave**

Canada Success Began In Quebec

BY LARRY LEBLANC

TORONTO—While Backstreet Boys have become chart favorites globally, a few territories have expressed as much enthusiasm for the Jive Records pop act as Canada.

The band's current album, "Backstreet's Back," released Aug. 12, was No. 8 on SoundScan's top retail chart album in Canada for the week ending Nov. 23.

The group's debut, "Backstreet Boys," released Oct. 9, 1996, is No. 34 on the same chart. Additionally, the album "As Long As You Love Me" is No. 6 on Broadcast Data Systems' contemporary hit radio chart here and was No. 45 on its pop adult radio chart for the week ending Nov. 25.

According to BMI Music Canada, the band's debut sold 852,082 units to date, while the follow-up sold 398,000, chalking up sales of 550,139.

Expects to further increase the band's Canadian profile this month. It includes dates in Halifax, Nova Scotia (Dec. 27); Quebec City (Dec. 29 and Jan. 7); Montreal (Dec. 30-Jan. 1 and Jan. 5-6); and Ottawa (Jan. 21).

"In sales, the Backstreet Boys are our No. 1 act," says Lisa Zinewt, G&M of BMI Music Canada, "we're building a career in America, and they are big in Europe and Southeast Asia, but Canada is probably their top territory."

"Canada definitely our leading market," says Backstreet Boys' Kevin Richardson. "We can't believe how incredible it's been there. Personally, we were way ahead of the (U.S.) curve in accepting the band. The [Canadian] breakthrough initially came in Quebec from France."

Quebec has led the way in sales of Backstreet Boys in Canada. According to BMI Music Canada, backstreet Boys have sold 50% of national sales of "Backstreet Boys" and 40% of sales of "Backstreet's Back." They have originated from the mostly French-speaking province.

Says Richardson, "We were really surprised the first time we went to Quebec (in February '96 prior to the debut album's release) and played at the [Place Verte] mall in Montreal. Over 3,000 people showed up. The next time we performed in Quebec (in August '96 at the Festival des Montalouires in St.-Jean-de-Richelieu, outside Montreal), 65,000 people showed up. Amazing."

"The act has been very much a phenomenon in Quebec," says Bill MacEwen, co-GM of the Sam the Record Man downtown Montreal. "How soon the bubble will burst nobody knows. A lot of people give these [pop] bands four years tops, but we'll see. Say perhaps one of these kids has true talent and can be promoted as a solo act."

Richardson believes that Backstreet Boys will do well in Canada with MacEwen's ‘hardshell’ approach. "In no way is this bubblegum music. As long as we focus on the music and keep making good music, we'll have no problem sustaining a nice career. It will probably take a while to prove ourselves to the media and to the critics," he says.
Concentrating On Work Ethics, Avoiding Hype And Focusing On Solid Talent, Sweden Continues Steady Stream Of Successes

BY KRISTINA ADOLFSSON

STOCKHOLM—Confident yet cautious. Such is the mood of the Swedish music industry, which has grown quietly optimistic following last year’s ominous prophecies of expected sales drops of as much as 25% for 1996. Those gloomy predictions, in fact, turned out to be grossly exaggerated.

"Thanks to the [sales] crisis, the industry got a better grip on reality, put the brakes on marketing spending, slowed down on new signings and aimed for a more focused approach," says managing director of Universal Sweden Gert Holmfred, who echoes the strategies of the majority of his colleagues.

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

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

In contrast, figures for the first three quarters (January-September) of 1997 show an increase in record sales in Sweden. Continued on page 60
ECONOMIC WATCH
Currency: Kronor
Exchange rate $1 = 7.5 kronor
Per Capita GDP (1996): $28,480
Inflation rate (1995): 1.3%
Unemployment rate (June 1997): 8.8%

SALES WATCH
Average wholesale album price: $13.25
Average retail album price: $21.75
Mechanical royalty rate: 9.306%
Sales tax on sound recordings: 25%

UNIT SALES
Sales tax on sound recordings: 25%
Unit sales (first nine months 1997): 14.5 million
Change over same period previous year: +5%
Per capita album sales (1996): 2.7

MEDIA WATCH (key promotional outlets)
NRJ (Energy), commercial pop radio
Mix Megapol, commercial pop radio
Radio Ris, commercial pop radio
TV, Swedish National Radio
TV4, Swedish National Radio
TV5, Swedish television

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

CHART WATCH
Top-Selling Albums: January—September 1997
1) Spice (Virgin)—Spice Girls
2) The Right Way (Strawberry)—Eric Gadd
3) Original Cast (Mono Music/Sony)—Kristina Fran Duwendal
4) Smurfhits 2 (CNR)—Smurfdarna
5) Blue Moon Swing (Warner Bros.)—John Fogerty
6) Tragic Kingdom (Trauma/Interscope)—No Doubt
7) Smurfhits 1 (CNR)—Smurfdarna
8) Secrets (LaFace/Arista)—Toni Braxton
9) Lång Tit Lycka (Metronome)—Niklas Stenstedt
10) The Best Of Vaya Con Dios (Ariola)—Vaya Con Dios

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

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

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

The Swedish produced debut album with the Estonian artist Maarja (ma-ya) is soon available
Check out: www.maarja.com for further information
JENNIFER BROWN

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

IN MY GARDEN

ROBYN

Here her first single "Do You Know What It Takes" Robyn sold way over 600,000 copies in the US alone and peaked at No 7 on the Billboard Hot 100 single chart. "Show Me Love", the new single, is already after three weeks No 7 on the Billboard Hot 100 singles chart (Nov 27). Her debut album "Robyn Is Here" released in Scandinavia, the US, Canada, Japan, Australia, Hong Kong, Korea, Taiwan, Thailand, Singapore, South Africa, Malaysia, Indonesia, Argentina, Spain, Portugal, Mexico. Sales - over 700,000 copies! The album will be launched in Europe in the new year.

LABEL MATES TO WATCH!

KENT

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

LOUISE HOFFSTEN

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

LISA EKDAHL

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

JAY-JAY JOHANSSON

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

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online: www.magoria.com

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**SWEDEN**

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

BY ROBBERT TILLI

**Artist:** DeDe  
**Album:** “I Do”  
**Label:** Columbia  
**Distributor:** Sony Music  
**Publishing:** Cheiron, BMG, Air Chrysalis, Warner Chappell, Breakin’ Bread, Mega, MCA  
**Management:** RMC/BMM  
**Booking Agent:** TBA

*Born in Mexico and raised in Sweden, DeDe Lopez provides hot R&B/swing/soul with a cool Nordic pop sensibility. She's surrounded by a winning team of producers/songwriters, such as Max Martin (of Backstreet Boys/5-Tame), who co-wrote the first single, “My Lover,” and her second album is a blockbuster at home, having sold 110,000 copies so far. Releases are set for Germany, France, Holland, Denmark, Norway and Finland. It's already out in Japan.*

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

---

**Artist:** Cecilia Vennersten  
**Album:** “Till Varje Leende Hon En Tar (To Every Smile There Is A Tear)”  
**Label:** CNR  
**Distributor:** SDS  
**Publishing:** Arcade, various  
**Management:** TBA  
**Booking Agent:** TBA

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

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

---

**Artist:** Antelope  
**Album:** “LP”  
**Label:** Fluid/Stockholm  
**Distributor:** Polydor in Europe including the U.K., Motor (Germany)  
**Publishing:** Stockholm Songs, Sweden Music  
**Management:** TBA  
**Booking Agent:** EMA Telstar

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

**Labelmates To Watch:** Peanut Planet, Earthbound, Ritchie M

---

**Artist:** Geese  
**Album:** “The World According To Geese”  
**Label:** Fundamental/EMI  
**Distributor:** EMI  
**Publishing:** Jimmy Fun Music  
**Management:** D&D  
**Booking Agent:** EMA Telstar

*On his first English-language solo album, the male half of global chartbuster Roxette proves he is still one of the...*
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We have managed to achieve good results with both new and established artists. Today we stand on our feet with several successful releases behind us and many more to come.

Independent Records

A Steady Stream of Success

(Continued from page 51)

The Trampolines

The pop group Trampolines have had a huge success with their debut album ‘Splashes’ ($138.000 copies sold), now followed by a second album ‘The Trampolines’. Their single ‘Waiting for you’ was one of the most airplayed songs in Japan summer 97.

“The Trampolines” was released October 1997.

Published by Air Christian Scandinavia AB

(Phone: +46 8 660 32 20, Fax: +46 8 660 32 35, e-mail: indehete@tele2.se)

No words can do justice to Kate's voice - it has to be heard to be believed. Her voice is pure soul with rock influence.

"This is one of Sweden's best newcomers 1997."
- Patrik Johansson, Swedish


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

necessary spirit of cooperation in the industry, according to Hasse Breitholz, managing director of BMG Ariola Sweden.

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

SWEDISH EXPORTS

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

"We have never had as many Swedish bands internationally signed as we do right now," says Ola Hakansson, managing director of Stockholm Label Group. His company has had a very good year with the Cardigans album "First Band On The Moon," particularly in the U.S. and further steady success with EJ-Style in France.

"Sweden is a reliable A&R heaven," says Hakansson, "but, whereas a couple of years ago we tended to shop around for deals abroad and show our product indiscriminately, we now carefully pick exactly the countries we think would suit a certain group. Nowadays, we work more with a precise laser-beam than with a drearily tolerant light."

A particularly strong market for Swedish artists is Japan, where artists such as the Cardigans, Meja, Painfloor, Cloudberry Jan and many others have found a niche— even with albums sung in Swedish. Sweden also has had a strong export of albums by wholesalers of these artists to Japan, which have counted as domestic sales in Sweden. Export sales continue, but the rising exchange value of the Swedish krona has seen the export of the finished product tapering off.

"Instead of having just a handful of groups that sold 500,000 units or more in Sweden now has a plethora of groups that sell 50,000," says Anders Helmtoft, managing director of Virgin Sweden. "These artists are in the curious position of being virtually unknown in Sweden, with record sales around 2,000 [units] and the other 48,000 in Japan."

It's a widely held belief that many labels oversign last year, particularly acts in the Brit-pop style; some of these groups fell by the wayside in the domestic market and were solely aimed for export.

"We need to recoup in our own market, first and foremost, and concentrate on building a strong home base. Everything beyond that is a pleasant surprise," says Universal's Gert Holmfred. He cites his company's new Estonian artist Maarja as an example of the growing trend by Swedish labels to not only export Swedish talent, but to actively scout artists elsewhere for Swedish production and subsequent packaging abroad.

NUMBER CRUNCHING

So far, there are no figures on the value of music exported from Sweden, but that information is being amended by the trade association Export Music Sweden.

"One can only guess that the value is probably between 1 billion and 5 billion kronor [$130 million to $670 million], but in terms of music export per head, I would say that Sweden is at the very top of the league," says Stuart Ward of Export Music Sweden.

In such a small country—fewer than 9 million inhabitants—one would need almost no distinctions from mobile phones, computers and other consumer goods to sustain the amount of music being produced domestically.

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

"It's a healthy sign that so many new companies have started up. They are creating their own map and new strate-
Spice Girls are not Swedish!
... but plenty of talented artists, musicians, songwriters and producers are.

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TALENT SMORGASBORD

Continued from page 38

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

Label mates To Watch: Alternative rockers Pineforest Crunch, fronted by lovely Miss Asa Eklund; Joey Tempst, ex-mainman of hard rockers Europe, who’s now a bona fide singer/songwriter. His second solo album, “Azalea Place,” recorded in Nashville with Tom Petty—producer Richard Dodd, proves his artistic growth.

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

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

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

Artist: Solid Base
Album: “Finally”
Label: Remixed (Scandinavia), JVC
Japan, Orbit/Virgin (GSA)
Distributor: SDS (Sweden), MSO (Norway), K-Tel (Finland), Mix Label (Denmark), JVC (Japan), Virgin (GSA)
Publishing: RemRec Songs
Management: Remixed

Booking Agent: Remixed Norway

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

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

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

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

Label mates To Watch: Robyn, whose debut album, “Robyn Is Here,” has been repackaged for the U.S., including one new track, “Show Me Love”; “rock chick” Louise Hoffsten, who has had three songs used on the U.S. TV series “Melrose Place”; alternative Swedish-language rockers Kent, whose members currently are cutting a new version of their latest album, “Verkligen,” in English

Artist: Sherlock
Album: “Made To Measure”
Label: Rooftop
Distributor: Edelpitch
Publishing: Copyright Control
Management: Magnus Krumlinde
Booking Agent: TBA

Don’t expect to find a really blossoming English-language rap scene in the U.K.; Sweden is the place to be—Stockholm, in general, and the Rooftop label, in particular. Much smoother than its illustrious labelmates Infinite Mass, Sherlock is the next rap outfit to watch. The most striking element in its musical approach is the use of an organ, which specifically works well on the album’s closing track, “Resume (Outro).”

Label mates To Watch: Edelpitch’s broad roster boasts Infinite Mass, Goldmine, George and (for Sweden) Coolio and Scooter.

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

What you see is what you get. Seeing this group’s startling video alongside the slightly psychotic rock single “Instant Repeater ’99” is believing. The Soundtrack Of Our Lives is a riveting act. Consisting of three founding members of now-defunct legendary band Union Carbide Productions, including mainman Ebbot Lundberg, there’s something of a strange, sometimes mor-
bid sense of humor to the otherwise unconventional rock of "Stooges-meet-Syd Barrett" proportions.

**Artist:** Vacuum  
**Album:** TBA  
**Label:** Stockholm  
**Publisher:** Polydor (Europe), Zomba (Holland)  
**Management:** TBA  
**Booking Agent:** Motor

In true Mony Python fashion of "Spot the lousy!" that madman at the front of Vacuum is Alexander Bard, formerly with outrageous Army Of Lovers. Back with his new band, all the absurdity has been left fully intact—musically, lyrically and visually. "I Breathe"—taken off Vacuum's Scandinavian-only debut album, "The Plutonium Cathedral," is a great single of pop and dance, like the Pet Shop Boys or Dubstar. A top 10 sales hit in Italy and on high rotation on MTV South, it will be featured on the new, as yet untitled, CD.

**Labelmates To Watch:** International hitmakers the Cardigans; "King Of Euro" E-Type; Stakka Bo, Sweden's answer to Stere MC's; dance pioneers Lucky People Center; Robin Cook

**Artist:** Titiyo  
**Album:** "Extended"  
**Label:** Superstudio Orange/Diesel Music  
**Distributor:** Warner Music  
**Publishing:** P&G Superstudio Orange  
**Management:** TBA  
**Booking Agent:** EMA Telstar

One wonders how they do it! For a country with a population of only 9 million, Sweden boasts a disproportionate large amount of top female R&B singers. Titiyo deserves due credit for having helped pioneer the field. Unlike the rest, she is already three albums deep into her career. The first two—"Titiyo" and "This Is Titiyo"—both went gold. The new CD, "Extended," shows her progress as a balladeer, especially through tracks like "Misunderstood" and "Two Gether." The single "Before The Day" is a little more uptempo.

**Labelmates To Watch:** Eagle-Eye Cherry. Check out the debut album "Deserets," which so far has spawned one massive radio hit, "Save Tonight," on national P3.

**Artist:** Maarja  
**Album:** "First In Line"  
**Label:** Universal, Toco in Netherlands and Southeast Asia  
**Publishing:** Persian Music, EMI  
**Management:** TBA  
**Booking Agent:** TBA

Although only 16 years old, Estonian Maarja is hardly a newcomer on the international scene. With already two appearances at the Eurovision Song Contest under her belt, she's almost a veteran. Both times at the Eurovision event—In Oslo last year and in Dublin this year—she finished within the top ten. What would've happened if she'd sung the title track off her surprisingly mature pop debut CD? Toco in Belgium is handling the project in the Netherlands and Southeast Asia. Negotiations have already begun for Maarja's signing in the U.S., and international word of the artist is spreading via a savvy internet campaign at www.maarjaa.com.

**Labelmates To Watch:** Petrus (ex-Basic Element), whose debut CD, "Trust 'Then Pay," is a commercial rap production including cover versions of Roxette's "Listen To Your Heart" (a radio hit on national P3) and T'Pau's "China In Your Hands"

**Artist:** The Merrymakers  
**Album:** "Bubblesun"  
**Label:** Virgin  
**Distributor:** Virgin/EMI  
**Publishing:** Merry Songs, Misty  
**Management:** TBA  
**Booking Agent:** TBA

Sweden is known for great melodic pop bands. A multitude of radio stations, from modern rock to AC, should add the Merrymakers to their playlists. These masters of pop tricked down singing drummer Andy Sturmer (ex-Jellyfish) through the Internet. Sturmer ended up playing drums on this whole album and co-producing four tracks. The members are gay aficionados, and the intro to "April's Fool" is a funny take on ABBA's "Money, Money, Money." International releases are planned for Japan (Toshiba EMI, Dec. 10) and throughout Europe in late January.

**Labelmates To Watch:** Weeping Willows, classic American rock sounds with a lounge-core twist, licensed from Grand Recordings; pop-dance provider Melodice MC, who finds diva Jocelyn Brown next to him on his new album, "The Ultimate Experience"; Consoli, Sweden's variation on Take That boys bands

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**STEADY STREAM OF SUCCESS**

**For us—it be Romania, Saudi Arabia or Uruguay—and no record is ever really dead. You can always get a new chance in a new country.**

MNW's publishing arm, meanwhile, has a deal with EMI Music Publishing Scandinavia for EMI to administer MNW's back catalog worldwide, outside the Nordic territories, Japan and China, for such artists as Melody, Cinnamon (who are signed to Island Records in the U.S.) and This Perfect Day.

Publishers, as well as record companies, are in the forefront of artist development in Sweden. For example, Air-Chrysalis Scandinavia already has seen U.S. airplay for Baxter, the drum'n'bass/alternative rock trio fronted by former Salt vocalist Nina Ranby. A deal for a U.S. debut album is imminent. RCA Music Scandinavia signed Oce, which has had a no. 1 hit with the single "Burnin" and also has been working with the likes of Meja, Stina Nordenstam, Papa Dee, Popside and others.

While Sweden in recent years has been known (with the exception of Roxette) as a source of such dance acts as Rob N' Raz, Papa Dee, Stakka Bo, Army Of Lovers, Ace Of Base and Dr. Alban, the field has broadened to include everything from metal to pop to underground dance, with acts such as Fireside, Helicopers, Ebba Forsberg, Antilop and Vacuum, to name but a few.

In Sweden, with its long-established community of record labels, promoters and music publishers, there traditionally has never been a need for professional managers. However, the market's lack of management talent is seen as a notable shortcoming as an increasing number of hands sell abroad.

This is another challenge that the industry has joined forces to meet, creating a new management organization called Lineline, under the umbrella of promoter FMA-Telstar. Some see the Swedish style of management, on an executive level, as the next important Swedish export.

"We are steeped in a particular tradition of work ethics, from Ingvar Kamprad [IKEA] to Percy Barnevik [Asa Brown Boveri]," says BMG's Breitholz, citing two of Sweden's best-known global companies. "We stay away from hype and stick to what's solid."

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**- SONET GRAMMOFON - POLAR - STOCKHOLM RECORDS -**

**YE另一个 PROMISING YEAR WITH STOCKHOLM LABEL GROUP:**

The Cardigans, Stakka Bo, Vacuum, E-Type, Speaker, Antilop, Popside, Cook, Joey Tempest, Oscar, ABBA, Pineforest Crunch, Yasmine Garbi, Playground, Fakkt, Waltz For Debbie, Mole Session, Richard M, Earthbound.

STOCKHOLM LABEL GROUP  
A PolyGram company

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**BILLBOARD SPOTLIGHT**

BILLBOARD DECEMBER 13, 1997 63
Local Vid Shows Prove Sales Potential
Retail Partnerships Pay Off For Programs, Stores

BY SHARON STEINBACH

NEW YORK—Although record-label video efforts put the most stock in getting airplay on MTV, VH1, BET, and the Box, these channels are not the only music video outlets influencing retail sales.

Their retail impact is supplemented by local and regional videoclip shows throughout the country, where clip programmers have linked with their area record stores, coming to the table with results that can’t be ignored in terms of the bottom line.

Kevin Ferd, producer of Newark, N.J.-based “PowerPlay” (this year’s Billboard Music Video Awards winner for best local/regional show in the pop/rock category), recently partnered in a multi-talented cross-promotional alliance with Compact Disc Den in nearby North Arlington and Westfield, which resulted in both a higher show profile and an increase in music buyers. A loop of the show is seen on four monitors in the North Arlington store, while “PowerPlay” signage tops a prime-positioned rack containing a discounted top-20 selection of CDs, updated each month. According to Ferd, “What we find is that what the (music) distributors are pushing in terms of priorities are the same as the video industry. What [Compact Disc Den owner] Tony Nunez and I have to deal with and the clips that I’m programming are somewhat the same.”

The store also sends out a monthly newsletter to customers who have bought a CD within the previous three months. This offers a discount coupon for purchases while informing customers of new releases, contests, promotions, and in-store appearances: taking place in conjunction with “PowerPlay.” Label ad spots airing on the show are tagged with the store’s name, while appropriate videos are programmed to enhance viewer interest in co-promoted acts.

“Because of this collaboration, we were able to give away a pair of Rolling Stones tickets and other prizes,” Ferd says. “We have co-promoted acts.”

Nunez, a self-professed “numbers man,” claims “sales have been escalating, with a 9% increase between the two stores in the first month. Sales in North Arlington were up 22% in the third month.”

The co-promotion strategy also helps rejuvenate album sales after a set has peaked. One such example is Luscious Jackson’s latest album. “Lucious Jackson sales exploded following a summer promotion. After moving only three units of the act’s CD in June and July, 28 pieces moved in August due to a push in the newsletter/ video-play promotion on ‘PowerPlay’ and display placement,” says Nunez.

Unit movement also resulted from an in-store appearance by singer-songwriter Robben Ford, who didn’t have a new video to support his album. In October, Ford signed autographs, met with fans, and gave away a guitar from his own collection at the North Arlington outlet. Footage shot by “PowerPlay” from the performance was featured on the show. “We first tried this with a less-known artist to test it out. We would like to accomplish this monthly,” says Ferd. An elaborate sound stage is being built to accommodate live performances.

“PowerPlay,” which airs in more than 30 markets to a potential 20 million broadcast and cable viewers, is increasing its two-hour programming in New Jersey via CTN cable systems by three hours in order to offer viewers more focused coverage of area music, events, and the Compact Disc Den alliance. Boston-based “Rage,” which airs a half-hour per week to about 20 million viewers via UPN affiliate WSBK, has been associated with Tower Records since 1980. Producer Paul Carchidi, who believes “Rage” was the first to set up a major retail tie-in, has the show play weekly (Continued on page 68).

Major Online Retailers May Prove Sales Potential
In Online Retail Scene

BY DOUG R Reece

LOS ANGELES—While online record retailing is being widely hailed as a means of expanding the overall album sales pie, those who haven’t been aggressive enough to carve out their share of this new market may be caught holding the bag, say experts and industry executives.

Major online retailers CDnow and Music Boulevard have moved quickly this year to develop sites which will a)sually trafficked areas and align with major Internet players.

“What’s happening—or, rather, the debate—would be, is there this beachfront property and only so much available,” says Rosen. “Who’s going to get it? Who’s making the moves to grab it while it can?”

The bottom line is building your brand, positioning, and ultimately, market share,” he adds. “Whoever has that market share is going to be the key players. In every business, people are making these kinds of moves, and it’s really just about figuring out how to get real estate, who the aggregators are, and how to block out the competition.”

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

With the costs of providing up-to-date technology and guarding interests by buying access to major sites, Rosen says, the days of online empires built from base- ment operations are limited.

“To really make a move into Internet space, you need a substantial amount of financial resources,” he says. “It’s not as simple as it was three years ago, when you could just decide you were going to build a Tier competitive business and have new records. If someone wants to enter this business and be competitive, I would say they have to start with $100 million.”

Still, many traditional retailers interviewed for this story are not afraid of getting cut out of online sales.

Bob Roberts, the acting VP of marketing for North Canton, Ohio-based Camelot Music, says sales at www.camelotmusic.com have been strong in spite of the fact that the site has mainly been used as a farm of brand name building and informing customers.
MAJOR PLAYERS EMERGING IN ONLINE RETAIL SCENE
(Continued from preceding page)

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

“Having physical stores and 35 years of history is obviously very significant, and we feel that those stores must have both physical retail locations as well as Web sites—and I don’t care what business we’re talking about,” he says. “It’s a significant amount of leverage over a solely online retailer,” says Roberts.

BUY CYCLES
(Continued from preceding page)

president Jim Cuparo has said publicly that they are spending too much money on attracting consumers once they’re already in the store and not enough on driving them into the store.

Some retailers agree.

Roy Douglas, VP of purchasing for H & M, Rochester, says, “We’ve always been reluctant to and never have sold real estate. We’ve always tied it in with purchasing assistance. We have not taken the approach of some of our customers, who believe customers are driven by what’s in front of them.”

But most merchants feel that the proper positioning of product is an enticement to buy, especially during the critical holiday season when shoppers are looking for the right CDs as gifts for parents, friends, spouses, and siblings.

John Grandoni, director of purchasing for National Record Mart, says, “The front 20 feet from the door has the highest profit, and it’s so strong and diverse this year it grubs people’s attention.”

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

Perhaps consumers are reluctant to maximize in-store visibility by determining what kinds of customers are most likely to be induced by it to spend money on music.

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

“The consumer is still a social animal, and people, in spite of all the computing about long lines and the rest of it, still like to shop and go out in the world. Americans are not the type to squirm away and never come back. They want the opportunity for us to make our stores as exciting as possible and more convenient.”

Brick-and-mortar branding, however, doesn’t always translate online. The same way such traditional book stores as Barnes & Noble have had to play catch-up with online giant Amazon, not all music retailers have hesitated, and, some say, lost market share as a result.

Some one source from an online retail entity, “Look at what things [on the Internet] were just two years ago. It was all those tiny sites and James’ or Mary’s Web page. Then corporate America started sniffing around. Everything blew up and went nuts. Had stores like Tower not been so lax early on, it would have been a lot more difficult for us to get as established as we are now.”

The problem in translating a brand to the Internet, says Delha- gen, may be a general absence of consumer loyalty toward music stores.

“With all the [retail] categories I can think of, people are probably least attached to record-store brands,” she says. “A disc is a disc is a disc.”

However, another traditional retail source who requested anonymity does not believe such entities as CDNow or N2K pose an immediate threat to stores.

“Comparing [traditional retail and online retail] is like comparing apples and oranges,” says the source. “I haven’t seen enough information to suggest that one is taking from the other. I know of a few people who purchase online don’t usually purchase at regular retail stores.”

We forecast for new online music retail ventures may be great, it’s not stopping some from entering the business. Amazon Video (www.amazon.com), for example, plans to add its retail outlet, AllStorage, to its existing online music video streaming channel in January (Billboard, Dec. 6).

Meanwhile, companies like Orange, Calif.-based swing music specialist Repeate Records are optimistic that, much like traditional record retailing, there will always be space for specialty stores.

 Henrik Sundberg, GuppyCASTellana, says the company, which began its Web site more than a year ago to supplement its distributor business, now maintains a clientele that is unlikely to defect to larger online retailers.

“There is still room for the niche thing online, just like there’s room for indie labels and distributors,” says Castellana. “I’m not really in competition with these bigger companies, because they aren’t doing what we’re doing and probably don’t move much swing product. We’re trying not to cross paths with each other.”

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

DISTRIBUTION
BMG Distribution in New York promotes Steve Nurne to director of special market audio sales. He was senior director of international.

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

Handelman Co. in Troy, Mich., national director of retail trade, is buying a huge chunk of business development. He was execu- tive director of strategic planning at Macom Corp.

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

RELATED FIELDS
Ticketmaster: Southeastern in Atlanta names Karen Savage, senior VP of live entertainment. She was senior director of regional VP at Feld Entertainment.

Universal Studios Operations Group in Universal City, Calif., pro- motes Dave Clark to senior VP of finance. He was senior VP/Controller. Shorttime Networks Inc. in Los An- geles names Sara Fisher VP of pro- duction, motion pictures. She was pro- ducer of the ABC-TV series “C-16.”

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

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Handelman Co. in Troy, Mich., national director of retail trade, is buying a huge chunk of business development. He was execu- tive director of strategic planning at Macom Corp.

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

RELATED FIELDS
Ticketmaster: Southeastern in Atlanta names Karen Savage, senior VP of live entertainment. She was senior director of regional VP at Feld Entertainment.

Universal Studios Operations Group in Universal City, Calif., pro- motes Dave Clark to senior VP of finance. He was senior VP/Controller. Shorttime Networks Inc. in Los An- geles names Sara Fisher VP of pro- duction, motion pictures. She was pro- ducer of the ABC-TV series “C-16.”
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HMV Changes Buying Strategy But Stays Decentralized

BEGINNING IN JANUARY, HMV, a primary champion of allowing individual stores to buy their own product, will have the purchasing staff in its Stamford, Conn., headquarters buy all major new releases. But don’t dare use the “c” word (centralized) to describe the new purchasing approach within earshot of Bob Douglas, VP of purchasing for the 16-unit chain. Douglas says that the move was designed “to create some efficiency in our store operations without changing the philosophy of HMV, which will always be decentralized management. Our stores will continue to have accountability for inventory and tailoring their range to meet the local environment.”

He points out that the company is moving to a centralized warehouse and that stores will continue to be drop-shipped. Also, recorders will be placed at the store level, he says.

Nonetheless, the change was made to achieve several objectives, according to Douglas. “We want to get consistency of buying to take advantage of discounts available, and we want to leverage our purchasing power to get as many ad dollars as possible,” he says.

The change will also benefit customers, as it will free up store employees’ time so that they can more effectively sell to shoppers and improve merchandise presentation.

DURING THE WEEK of Nov. 17, three major accounts—Blockbuster Music, Target, and Musieland—made the rounds of the majors in New York. Blockbuster brought around its new music team, now headed by Dean Wilson, senior VP/general merchandiser manager, with Cindy Barr serving as VP of music merchandising, Curt Andrews as VP of product merchandising and promotions, and Renee Geddis as director of product promotions. According to sources who attended the meeting, Blockbuster Video will reduce its music exposure. It had put about 300-400 titles in all of the rental stores and then upscaled to nearly 2,000 in some 800 stores. Most of the latter stores will be rolled back to the 300-to-400-title level, according to sources. Sources also report that Blockbuster will stop buying classical music directly from the majors and will turn to Valley Record Distributors.

In other Blockbuster news, the Dallas-based company apparently has hired a headhunter to search for a president to head up the Blockbuster Music chain, reliable sources tell Retail Track. Over the past six months, Blockbuster Entertainment is said to have explored a number of options for its Blockbuster Music operation, including having informal discussions with other music chains about possible mergers, sources say. But it hasn’t shopped the chain and put out a “book” on the street. In looking for a president, it’s clear that Blockbuster Entertainment is preparing for all contingencies.

Meanwhile, Target, which runs 800 discount department stores, was in town to talk about, among other things, its new children’s departments, which are located adjacent to the music and video departments. The children’s departments will carry video, audio, and books, according to label executives who attended meetings with the Minneapolis-based chain.

As for Musieland, the chain’s marketing team was in town to talk about upcoming plans, including cross-promotions with Pepsi and Sears slated for next year. The chain’s projects, as laid out at the meetings, received high marks from sources.
Reventon Set Shows Reverence For Early Folkie Boggs

WHAT'S UP, DOCK? No reissue released this year was more important than Smithsonian Folkways “Anthology Of American Folk Music,” Harry Smith’s rich 1952 compendium of 1927-32 commercial recordings (Billboard, June 21).

On Jan. 20, guitarist John Fahey’s Nashville-based label Reventon Records will release a set that will effectively piggyback the success of the “Anthology” reissue: “Country Blues—Complete Early Recordings (1927-29),” a comprehensive, lavishly packaged collection devoted to the first works of banjo/vocalist Dock Boggs.

Modern listeners—including a new generation of folklorists and folk musicians—first encountered Boggs on Smith’s “Anthology,” which included two stunning 1927 sides, “Sugar Baby” and “Country Blues,” among 54 selections. Even today, the effect of his music is startling: Boggs boasted a voice so astringent it could probably clean a window and his banjo style, which eschewed the conventional clawhammer attack for a bluesy stream of guitar-like single notes, was a striking anomaly for its day. His songs—full of drunkenness, wrecked love, and impending doom—were as unsettling as any on Smith’s compilation.

As was his wont, Smith offered scant biographical information about Boggs. According to later sources, he was born Moran Lee Boggs in 1886 in the coal mining town of West Norton, Va. Though he pursued music as a youth, learning what he could from local black musicians, he recorded only 12 commercial sides, eight for Brunswick in 1927 and four for Lonesome Ace in 1929.

At the insistence of his wife, Boggs gave up music and went back to mining. More than 30 years after he first entered a studio, he was rediscovered during the ‘60s folk revival; he appeared at several prestigious folk festivals and recorded three albums for Folkways, which also released an album of interviews with Boggs by folklorist/musician Mike Seeger, before his death in 1971.

Just as the original release of Smith’s “Anthology” helped ignite a wave of interest in the long-hidden artists on the set during the ‘50s, Smithsonian Folkways’ popular reissue may be performing the same feat in the ‘90s. By any measure, the re-release has been a smash hit: Reventon label manager Dean Blackwood estimates that the “Anthology” will hit sales of 30,000 units—an incredible feat, considering that the six-CD set is retailing in the $65-$75 range.

Fahey, who calls Boggs “a major, major talent,” in the notes he contributed to the “Anthology” reissue, felt the time was right for a reissue of the banjo player’s original sides, previously released on an LP on Folkways’ subsidiary RBF and (recently) available only as a custom-burned CD from Smithsonian Folkways.

Reventon has distinguished itself in its first year of existence with reissues of what Fahey calls “raw music” by such diverse talents as bluegrass experimentalist Derek Bailey, avant-garde jazz pianist Cecil Taylor, bluegrass giants the Stanley Brothers, and Ohio blues/punk duo the Bassholes, as well as a stellar collection of prewar gospel blues, “American Primitive Vol. 1.” But it plans to exode itself with Boggs’ release, the packaging of which may equal that of the lavish “Anthology.”


The 21-track disc will include Boggs’ 12 original recordings, five previously unreleased alternate takes of his Lonesome Ace sides, and four tracks by Boggs’ Virginia contemporaries Bill Shepherd and Hayes Shepherd. The music is simply splendid and a textbook example of the way in which the styles of white hillbilly musicians and black bluesmen eroded into each other with rewarding results.

“Country Blues”—which, like the “Anthology,” is distributed by Koch International—should be warmly received by listeners who found the “Anthology” a revelation. And Reventon is already plotting a sequel of sorts: Among the label’s forthcoming releases is “King Of The Clawhammer Banjo,” a set devoted to another “Anthology” talent, Kentucky picker John Rzeke.

FLAG WAVING: Before there was “insurgent country,” “alt-country,” a “No Depression” scene, or even Uncle Tupelo, there was Freakwater.

On Jan. 20, the wonderful neo- country band, fronted by vocoder customs Janet Beveridge Bean and Catherine Ann Irwin, will release its fifth album, “Springtime,” on Chicago’s Thrill Jockey Records. The group, which released its first album in 1989, was well ahead of the legions of contemporary alt-country trend-hoppers.

Bean confides that she finds her group’s venerated position among the alt-country crowd odd: “It’s this weird place to be.”

Chicago-based Bean (who also plays in the decade-old rock band Eleventh Dream Day with her husband, Rick Rizzo) and her Louisville, Ky.-based partner Irwin have known each other since they were teenagers, when they first irreverently dipped into country music.

“Catherine had always had a strong background in English folk music and Irish folk music,” Bean recalls. “Then the Carter Family, their family upbringing that to her…Catherine was incredibly influenced by [bluegrass performer] Hazel Dickens.”

Bean adds, “We were both punk rock kids back in 1980, playing in punk rock bands. We started singing these Tammy Wynette songs in her apartment.”

These first droll stabs at country and bluegrass eventually metamorphosed into a mature style drawing on classic covers and authentic-sounding originals, mostly penned by Irwin. “Springtime” is the first Freakwater album comprising totally original material and contains such outstanding tunes as “Louisville Lass,” a mournful homage to Irwin’s fellow Louisvillian Muhammad Ali; the biting “One Big Union”; and the affecting ballad “Lorraine.”

Today, Bean has little patience with come-lately alt-country outfits that take a less-than-devout approach to the music.

“I certainly don’t have a whole lot of interest in, or respect for bands that take bluegrass and turn it into a joke phenomenon,” she says. “When that sort of attitude prevails, I find it hard to be just awful, just dreadful, sheer merriment.”

Freakwater’s rep among the new country bands led Steve Earle’s WEA-distributed label, E Squared, to woo the act last year. But Bean and Irwin—who have released two other albums on Thrill Jockey, which also reissued their 1991 album, “Dancing Under Water,” earlier this year—opted to stay among the independents.

“The industry generally looks for people they can figure out how to handle,” Bean says. “I think they had trouble with us, with the Steve Earle thing.”

Now approaching its ninth year of existence, Freakwater continues to appeal to a diverse audience. Bean says with a laugh, “We get this great letter [from someone in Ohio]…He said we were his favorite band, even more than Motorhead.”

Freakwater, which also includes longtime bassist David Gay and ex-Wilco multi-instrumentalist Max Konrad, will tour the Midwest, East, and Southeast Feb. 4-24, then hit the West Coast March 1-9.
The "JBTY" display at the Crow's Nest Music store in Chicago. Pictured above is show host Jerry Bryant.

**LOCAL VID SHOWS PROVE SALES POTENTIAL**

(Continued from page 6a)

This week's stock review

*By Richard J. Paull* for Billboard

New video releases continue to provide a reliable source of promotional kicks for the record business. They're also helping to maintain the volume level of the cassette business, which is currently enjoying a 15% sales increase over last year at this time.

**Trends in Video Sales**

*By Jerry B. VanMeter* for Billboard

Sales of video tapes and VHS video games continue to be a big growth area for record companies, with sales of both categories up 10% for the first quarter of 1988 compared to the same period last year.

**Regarding the Video Scene**

*By Steve Warland* for Billboard

Video stores are more than just a place to rent films; they're also a place to buy music. Many video stores sell cassette tapes and VHS tapes, and some even offer DVD and Blu-ray discs for sale.

**Higher Sales for Video Tapes**

*By Kevin Fowle* for Billboard

The popularity of video tapes continues to grow, with sales increasing by 15% in the first quarter of 1988 compared to the same period last year.

**Video Sales and Promotions**

*By Tim Smith* for Billboard

Video sales are on the rise, with many stores offering special promotions to encourage customers to buy video tapes. These promotions can include discounts, buy-one-get-one-free offers, and special releases.

**Record Stores and Video Tapes**

*By John Berrocal* for Billboard

Video sales are a big factor in the growth of record stores, with many stores offering video tapes and cassette tapes in addition to their music selection.

**Video Tapes and Cassette Tapes**

*By Steve Warland* for Billboard

Video tapes and cassette tapes are two popular formats for music, with video tapes offering the advantage of motion pictures and music, while cassette tapes offer the portability of carrying music on the go.

**Video Sales and Cassette Sales**

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Video tapes and cassette tapes are two popular formats for music, with video tapes offering the advantage of motion pictures and music, while cassette tapes offer the portability of carrying music on the go.
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Johnson’s ‘Summer’ Teams Frisell, Metheny
Verve Set Explores Heartland Jazz Popularized By Guitarists

BY BRADLEY BAMBERGAR

NEW YORK—The heartland aesthetic so prominent in the work of Janis Ian, John Denver, and Pat Metheny has produced some albums of enduring popularity and influence, from "Have a Little Faith" and "Skyline" by "Frisell" to "New Chautauqua" and "Ballad of the Mississippi Sky" by Metheny. Inspired by the big-sky melancholy of such records, bassist Marc Johnson brought together the two guitarists for his own songful statement, "The Sound of Summer Running." For the Verve album, due Feb. 28, Johnson’s "New Chautauqua" and "Ballad of the Mississippi Sky"–inspired material specifically for Frisell and Metheny. The trio’s earlier collaboration is a story that goes back together before Frisell also contributed two characteristically bittersweet and laconic guitar riffs. "A single dancer could have been the drummer for the session," Joe Karsten, a longtime friend of both Frisell and Johnson.

"The Sound of Summer Running" was recorded in a single day in a studio in Johnson’s home. "The whole thing was done off the..." says his guitar partner, "and I’ve been listening to it ever since. I love the way that music has so much in common with the singer-songwriter tradition and in doing so...

Both Frisell and Metheny agree that the all-star quartet came together to "like a real hand" with a very strong, rather than any other super-singer-songwriter and with Pat and Bill’s personalities are so dominant. Metheny concurs: "I didn’t think this record, which complemented each other, was so surprising. Considering the fact that all of us are doing something of these every time, really singing the melodies. And Joe’s always, always singing, always singing.

Frisell and Metheny both acknowledge that the album’s melodies are based on a combination of "The Sound of Summer Running." But Frisell’s "John Cleese’s "Bish Bash Bosh, a day in the life of a family" [reminiscent of a "Frisell" song from his album "Down Home""] is a quotation on John Zorn’s "The Tidikill" label. It was also a feature of Marc Johnson’s newest supergroup on April 2, "I’m betting we shall have doubled Bill’s fan base.")

Johnson plans to put together a group for shows next summer and fall and will be releasing a second album of "The Sound of Summer Running." But Frisell contends that "Bill’s the king of the "Gulf Stream" and "Sarcastic Chicago."" A big breakthrough for Frisell was his 1980 release "Frisell's Birthday." He was a feature of Marc Johnson’s "New Chautauqua" and "Ballad of the Mississippi Sky"–inspired album on John Zorn’s "The Tidikill" label. It was also a feature of Marc Johnson’s newest supergroup on April 2, "I’m betting we shall have doubled Bill’s fan base."

Frisell’s album already advances copious "Got, Just Like A Train" to key media outlets, with full servicing to college radio, triple-A and都市化 music, and to be featured in the interactive games of "Got, Just Like A Train."

"Playing with people I don’t know has always been kind of hard for me, but I’ve been surprised. It’s been a big step forward," he explains. "Connecting with musicians like John Denver and Johnson making the music feel good—that’s the thrill of these records, the real success."
In case you're wondering: Hot 100 Singles Spotlight often gets e-mailed questions from chart watchers about various Billboard chart policies or changes. Since there are a couple anomalies that might wrinkle an eye-brow or two, I will try to anticipate a couple of your questions.

You are probably wondering why Janet Jackson's "Together Again" (Virgin) bows at No. 37 on Hot R&B Singles but is not on the Hot 100 this issue. In the past, if enough retail accounts broke street date to cause a single to appear on any Billboard sales chart, that title was mandated to debut on the Hot 100 or Hot R&B Singles. In an effort to mitigate the sensitive issue of early scans generating premature debut, Billboard made a chart policy revision in March that allows a single to be held off the Hot 100 unless enough street-date violations occur to place the title on the Hot 100 Singles Sales chart. In this case, "Together Again," which was scheduled to be in stores Dec. 2, scanned 1,900 pieces early to rank below the top 75-position Hot 100 Singles Sales. But it moved more than 700 copies in the R&B core store panel to bow at No. 53 on the R&B Singles Sales list. If Jackson had debuted on the Hot 100 this issue, the single would have entered at No. 31. If she scans 50,000 units in her first full week of sales, "Together Again" will likely debut in the top 10. In 1995, her last single, "Runaway," moved 40,000 units in its first week.

If you have a keen eye, you'll notice that at No. 53, the Notorious B.I.G.'s single "Sky's The Limit," which debuted last week, now reads "Going Back To Cali" (Bad Boy/Arista). Since the single is double-A-sided and both tracks appear above the top 75 of the Hot 100 Airplay list, Billboard policy states that the song with the most airplay will be considered the A-side. The second song will not be listed unless that song gets enough airplay to reach No. 75 on the Hot 100 Airplay chart. In this case, "Going Back To Cali" has 2.1 million listeners derived from airplay at 14 stations, while "Sky's The Limit" has only 145,000 listeners from airplay at seven stations. When the single debuted, "Sky's" had 365,000 audience impressions, and "Cali" had 118,000.

The imprint- and promotion-label listings of country singles now appear with "Nashville" in parentheses to indicate that Nashville-based sales staffs, rather than the same-named pop divisions, are working the product, as seen on Linda Davis's No. 1 country hit "Not Makein' Love Anymore," which through licenses have reached 25,000 in Poland, 14,000 in Hungary, and 4,000 in the Czech Republic, according to the edel.

Another change this week is that of "The Best Of The Best," a compilation of 35 hits from the hit album, "The Best Of The Best," and "The Best Of The Best II," will be released on Nov. 25 by Polygram. A精华 singles collection, the Blumchen sound was created. He attributes the self-confident young vocal style to "The Best Of The Best," which is the right chord with the young generation. Says Karsten, "He is the little sister from next door who preaches songs with great credibility and appeal."

Adds edel owner Michael Haentjes, "Blumchen has such international appeal. "The Best Of The Best" has established her as a top act not only in Asia but around the globe."

The title was originally slated for a fourth-quarter release, but director of radio promotion Dan Childs and Edel's international marketing program wasn't ready. "When you're dealing with animation, sometimes there are delays," he says.

According to a Warner source, was the original plan to have the video ready for a winter release. The song was not licensed by Warner Music Group, so Warner didn't have the video ready to go. The song was licensed by Warner Music Group, so the song was licensed by Warner Music Group.

Bubbling Under (Continued from page 11)

Mr. Freeze: Subzero, which arrives in stores Oct. 31, priced at $19.96. It carries a minimum advertised price of $19.96.

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While radio may prove hard to crack, these region-free music video channels are warming to the video. Channel V manager of music promotion Jeffrey Selamat says the video channel was being introduced slowly to Asia through a themed show on the channel. "We shot a video for Asia, beam, aimed at an influential bunch of tastemakers: Chinese Teens. "It makes a certain amount of sense for the northern [Chinese] beam," Selamat says. "In India, they generally want something more up-tempo."

Rather than extend the video, immediately, the Blossom cut is being tested with a few spins on the more sporadic teen-show slot. "Blossom has been a big hit in the '90s," says a member of the Blossom who changed her sound, and she's done it in a way that's probably good for her," Selamat says.

More video play will help expose the artist, says Alc's Wenceslao. "MTV exposure will really help...It's like the bible for young people at the moment," he says.

Long-term, there are plans for a wider marketing for Blossom, Peer & Edel, says Selamat. "It's only at the beginning of a successful career. The songs are all melodic and therefore appeal to a broad target group of buyers," he says.

The artist couldn't agree more but notes, "I need a lot more time and practice before I try America or the U.K."

"Still," she adds, "I've got time."

Shelf Talk (Continued from page 71)

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**THE BILLBOARD 200**

**THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS, COLLECTED, AND PROVIDED, BY December 13, 1997**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Garth Brooks</td>
<td>R History &amp; Numbers</td>
<td>Capitol/Reprise</td>
<td>$15.98/19.98</td>
</tr>
<tr>
<td>2</td>
<td>Oasis</td>
<td>Whatever</td>
<td>Creation</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>3</td>
<td>Matchbook 20</td>
<td>Law of the Land</td>
<td>Interscope</td>
<td>$15.98/19.98</td>
</tr>
<tr>
<td>4</td>
<td>The Black Keys</td>
<td>Rubber Factory</td>
<td>Warner Bros.</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>5</td>
<td>The Rolling Stones</td>
<td>Steel Wheels</td>
<td>Rolling Stones Records</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>6</td>
<td>The Eagles</td>
<td>Hell Freezes Over</td>
<td>Warner Bros.</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>7</td>
<td>The Beatles</td>
<td>Beatles</td>
<td>Capitol</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>8</td>
<td>Alice Cooper</td>
<td>Hey Stoopid</td>
<td>Elektra</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>9</td>
<td>Michael Jackson</td>
<td>Dangerous</td>
<td>Epic</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>10</td>
<td>U2</td>
<td>Achtung Baby</td>
<td>Island</td>
<td>$10.98/16.98</td>
</tr>
<tr>
<td>11</td>
<td>Classic Adidas</td>
<td>The Beastie Boys</td>
<td>Capitol</td>
<td>$10.98/16.98</td>
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<tr>
<td>12</td>
<td>Soundgarden</td>
<td>Superunknown</td>
<td>Reprise</td>
<td>$10.98/16.98</td>
</tr>
</tbody>
</table>

**GREATEST GAINER**

**NEW**

1. Garth Brooks | R History & Numbers | Capitol/Reprise | $15.98/19.98 |

2. Oasis | Whatever | Creation | $10.98/16.98 |

3. The Black Keys | Rubber Factory | Warner Bros. | $10.98/16.98 |

4. The Rolling Stones | Steel Wheels | Rolling Stones Records | $10.98/16.98 |

5. The Beatles | Beatles | Capitol | $10.98/16.98 |

6. Alice Cooper | Hey Stoopid | Elektra | $10.98/16.98 |

7. Michael Jackson | Dangerous | Epic | $10.98/16.98 |

8. U2 | Achtung Baby | Island | $10.98/16.98 |


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### Billboard 200 Chart (December 13, 1997)

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</thead>
<tbody>
<tr>
<td>108</td>
<td>Creed</td>
<td>My Own Prison</td>
<td>Wind-up</td>
<td>93</td>
</tr>
<tr>
<td>109</td>
<td>Various Artists</td>
<td>Celtic Christmas</td>
<td>Sure</td>
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<td>110</td>
<td>Luniz</td>
<td>No More 4,000 B.C.</td>
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<td>111</td>
<td>Wynonna</td>
<td>Curb My Love</td>
<td>Universal</td>
<td>18 (16.8%)</td>
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<tr>
<td>112</td>
<td>Foo Fighters</td>
<td>Everlong</td>
<td>Roswell/Epitaph</td>
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<td>113</td>
<td>Aerosmith</td>
<td>Comb the Fire</td>
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<td>114</td>
<td>Red</td>
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<td>Geffen</td>
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<td>115</td>
<td>Dave Matthews Band</td>
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<td>116</td>
<td>Bob Carlisle</td>
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<td>117</td>
<td>Sammy Kershaw</td>
<td>Mercury</td>
<td>Sony</td>
<td>9 (10.8%)</td>
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<tr>
<td>118</td>
<td>Bob Dylan</td>
<td>Time Out of Mind</td>
<td>Warner Bros.</td>
<td>10</td>
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<tr>
<td>119</td>
<td>Missy “Misdemeanor” Elliott</td>
<td>Super Rich</td>
<td>LaFace</td>
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<td>120</td>
<td>Lisa Loeb</td>
<td>Fijian Sun</td>
<td>EMI</td>
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<td>121</td>
<td>Loretta Mckennitt</td>
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<td>122</td>
<td>Toyo</td>
<td>Sonic Reducer</td>
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<tr>
<td>123</td>
<td>Alan Jackson</td>
<td>In The Name of Love</td>
<td>Warner Bros.</td>
<td>8 (10.8%)</td>
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<tr>
<td>124</td>
<td>Wyclef Jean</td>
<td>Feat. Refugee Allstars</td>
<td>Capitol</td>
<td>33</td>
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<tr>
<td>125</td>
<td>Various Artists</td>
<td>Sting: The Very Best of Sting &amp; The Police</td>
<td>PolyGram</td>
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<tr>
<td>126</td>
<td>Garth Brook</td>
<td>Feat. Ronnie Dunn</td>
<td>Capitol</td>
<td>15 (10.9%)</td>
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<tr>
<td>127</td>
<td>Luther Vandross</td>
<td>Give Me the Night</td>
<td>Warner Bros.</td>
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<td>Black &amp; White</td>
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<td>Soundtrack</td>
<td>A Moment In Time</td>
<td>MCA</td>
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<td>131</td>
<td>Black</td>
<td>Are We There Yet?</td>
<td>Columbia</td>
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<tr>
<td>132</td>
<td>Bryan White</td>
<td>With You All The Way</td>
<td>EMI</td>
<td>12 (10.9%)</td>
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<td>133</td>
<td>Metallica</td>
<td>Echoes...in Black</td>
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<tr>
<td>134</td>
<td>Elton John</td>
<td>Merry Christmas, Happy Holidays</td>
<td>MCA</td>
<td>188</td>
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<tr>
<td>136</td>
<td>Blink 182</td>
<td>#192</td>
<td>Capitol/EMI</td>
<td>135</td>
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<tr>
<td>137</td>
<td>Bryan White</td>
<td>The Right Place</td>
<td>Capitol</td>
<td>135</td>
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<tr>
<td>138</td>
<td>Blink 182</td>
<td>No. 1</td>
<td>Capitol/EMI</td>
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<td>Metallica</td>
<td>The Black Album</td>
<td>Elektra</td>
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<tr>
<td>140</td>
<td>John Denver</td>
<td>Christmas With John Denver</td>
<td>EMI</td>
<td>206</td>
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<tr>
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<td>John Denver</td>
<td>Christmas With John Denver</td>
<td>EMI</td>
<td>206</td>
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<tr>
<td>142</td>
<td>Barney</td>
<td>Barney's Great Big Movie</td>
<td>Columbia</td>
<td>150</td>
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<tr>
<td>143</td>
<td>Joe</td>
<td>I’m Joe</td>
<td>Set</td>
<td>133</td>
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<td>144</td>
<td>John Denver</td>
<td>Christmas With John Denver</td>
<td>EMI</td>
<td>206</td>
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<tr>
<td>145</td>
<td>Various Artists</td>
<td>Christmas For All Ages</td>
<td>Capitol</td>
<td>133</td>
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</table>

### Top Albums A-Z (Listed by Artists)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Sandler</td>
<td>Yorker Briggs</td>
<td>46.98</td>
<td>18</td>
</tr>
<tr>
<td>John Denver</td>
<td>River North</td>
<td>15.00</td>
<td>185</td>
</tr>
<tr>
<td>Moby</td>
<td>Play</td>
<td>Interscope</td>
<td>135</td>
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<tr>
<td>John Denver</td>
<td>Let's Celebrate the Life &amp; Times of John Denver</td>
<td>EMI</td>
<td>155</td>
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<tr>
<td>Mark &amp; Bono</td>
<td>Sooner or Later</td>
<td>Warner Bros.</td>
<td>188</td>
</tr>
<tr>
<td>Erykah Badu</td>
<td>K有序</td>
<td>Columbia</td>
<td>24</td>
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<tr>
<td>Alejandro Fernandez</td>
<td>Don Nuestro</td>
<td>Warner Bros.</td>
<td>125</td>
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<tr>
<td>Various Artists</td>
<td>Ultimate Hip Hop Party</td>
<td>Epic</td>
<td>96</td>
</tr>
<tr>
<td>Allure</td>
<td>True Masters</td>
<td>Motown</td>
<td>188</td>
</tr>
<tr>
<td>H-Town</td>
<td>Present: 1996</td>
<td>EMI</td>
<td>53</td>
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<tr>
<td>Keith Whitley</td>
<td>Beggar</td>
<td>EMI</td>
<td>174</td>
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<td>Neal McCoy</td>
<td>Atlantic</td>
<td>98</td>
<td></td>
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<tr>
<td>Various Artists</td>
<td>A Christmas Album</td>
<td>Capitol</td>
<td>170</td>
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<tr>
<td>Squirrel Nut Zippers</td>
<td>...Which Is What We Do</td>
<td>Elektra</td>
<td>27</td>
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<tr>
<td>Various Artists</td>
<td>A Celebration Of Life's Last Recordings</td>
<td>Epic</td>
<td>155</td>
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<td>Various Artists</td>
<td>A Greatest Hits</td>
<td>Atlantic</td>
<td>140</td>
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<tr>
<td>Michael McDonald</td>
<td>The Best Of Michael McDonald</td>
<td>Atlantic</td>
<td>53</td>
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<tr>
<td>Mickey &amp; Steve</td>
<td>cider</td>
<td>EMI</td>
<td>96</td>
</tr>
<tr>
<td>Poison Ivy</td>
<td>Greatest Hits</td>
<td>Atlantic</td>
<td>140</td>
</tr>
<tr>
<td>Various Artists</td>
<td>A Christmas Album</td>
<td>Capitol</td>
<td>170</td>
</tr>
<tr>
<td>Just Between You and Me</td>
<td>Various Artists</td>
<td>A&amp;M</td>
<td>193</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>My Own Prison</td>
<td>Creed</td>
<td>Wind-up</td>
<td>93</td>
</tr>
<tr>
<td>Celtic Christmas</td>
<td>Various Artists</td>
<td>Sure</td>
<td>109</td>
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<tr>
<td>No More 4,000 B.C.</td>
<td>Luniz</td>
<td>RCA</td>
<td>34</td>
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<tr>
<td>Curb My Love</td>
<td>Wynonna</td>
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<td>Everlong</td>
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</tr>
<tr>
<td>Comb the Fire</td>
<td>Aerosmith</td>
<td>Columbia</td>
<td>3</td>
</tr>
<tr>
<td>Sonic Reducer</td>
<td>Red</td>
<td>ATO</td>
<td>2</td>
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<td>Butterfly Kisses</td>
<td>Bob Carlisle</td>
<td>Universal</td>
<td>138</td>
</tr>
<tr>
<td>Mercury</td>
<td>Sammy Kershaw</td>
<td>Sony</td>
<td>9 (10.8%)</td>
</tr>
<tr>
<td>Time Out of Mind</td>
<td>Bob Dylan</td>
<td>Warner Bros.</td>
<td>10</td>
</tr>
<tr>
<td>Super Rich</td>
<td>Missy “Misdemeanor” Elliott</td>
<td>LaFace</td>
<td>3</td>
</tr>
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<td>Fijian Sun</td>
<td>Lisa Loeb</td>
<td>EMI</td>
<td>93</td>
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<tr>
<td>The Book of Secrets</td>
<td>Loretta Mckennitt</td>
<td>Warner Bros.</td>
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<td>Sonic Reducer</td>
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<td>Capitol</td>
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<tr>
<td>In the Name of Love</td>
<td>Alan Jackson</td>
<td>Warner Bros.</td>
<td>8 (10.8%)</td>
</tr>
<tr>
<td>That’s the Reason Why I Sing</td>
<td>Collin Raye</td>
<td>RCA</td>
<td>33</td>
</tr>
<tr>
<td>A Moment In Time</td>
<td>Soundtrack</td>
<td>MCA</td>
<td>6</td>
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<td>I Am Not the Only One</td>
<td>Various Artists</td>
<td>Capitol</td>
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<td>The Right Place</td>
<td>Blink 182</td>
<td>Capitol/EMI</td>
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<td>The Black Album</td>
<td>Metallica</td>
<td>Elektra</td>
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<td>Metallica</td>
<td>Elektra</td>
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<td>Christmas With John Denver</td>
<td>John Denver</td>
<td>EMI</td>
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<td>Christmas For All Ages</td>
<td>Various Artists</td>
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<td>Christmas With John Denver</td>
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<td>EMI</td>
<td>206</td>
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<tr>
<td>Barney's Great Big Movie</td>
<td>Barney</td>
<td>Columbia</td>
<td>150</td>
</tr>
<tr>
<td>I'm Joe</td>
<td>Joe</td>
<td>Set</td>
<td>133</td>
</tr>
</tbody>
</table>

### Billboard 200 (December 13, 1997)

- **1** | Adam Sandler | Yorker Briggs | 46.98 | 18 |
- **2** | Moby | Play | Interscope | 135 |
- **3** | John Denver | Let's Celebrate the Life & Times of John Denver | EMI | 155 |
- **4** | Mark & Bono | Sooner or Later | Warner Bros. | 188 |
- **5** | Erykah Badu | K有序 | Columbia | 24 |
- **6** | Alejandro Fernandez | Don Nuestro | Warner Bros. | 125 |
- **7** | Various Artists | Ultimate Hip Hop Party | Epic | 96 |
- **8** | Allure | True Masters | Motown | 188 |
- **9** | H-Town | Present: 1996 | EMI | 53 |
- **10** | Keith Whitley | Beggar | EMI | 174 |
- **11** | Neal McCoy | Atlantic | 98 |
- **12** | Various Artists | A Greatest Hits | Atlantic | 140 |
- **13** | Mickey & Steve | cider | EMI | 96 |
- **14** | Poison Ivy | Greatest Hits | Atlantic | 140 |
- **15** | Various Artists | A Christmas Album | Capitol | 170 |
- **16** | Just Between You and Me | Various Artists | A&M | 193 |
TEJANO MARKET HITS CREATIVE, COMMERCIAL LULL

(Continued from page 5)

an estimated $20 million two years ago, when the Tejano genre peaked.

“Tejano is cyclical, just like any other music market,” says Cameron Randle, VP/GM of
Arista/Texas in Austin, Texas. “And this genre is still in its infancy, so grow-
ing Tejano is a matter of course.”

“Couple this with two other factors—the industry reached a milestone with the [sales] success of Selena [fol-
lowers] in 1997, and Tejano fans are getting weary of the same old thing,” Randle says. “The changes of music-style prefer-
ences are just a cycle that we go through,” he says. “And I think it’s just a matter of time before Tejano makes a come-
back.” One [Tejano popularity] comes around, we’ll be fine again.

Across the state, top stations have switched formats from Tejano to more-
regionally/local/Mexican formats, including KCTR Dallas, KRX and KTXJ Houston, KYYX Corpus Christi and KZTV Laredo.

In San Antonio, Tejano station KXTN has run two separate stunts, or "play-offs" to bump up the operations manager Lee Woods calls "Tejano y más."

“We broadened the format to include Alejandro Fernandez and Luis Miguel as fringe artists, but the core [airplay] is still Tejano,” he says. “Tejano fans like to listen to more than just Tejano, music of a similar genre, like Grupo Limite or rancheras like Ana Gabriel, as much as the music is good.

However, Jim Gainer, formerly the No. 1 station in the city, has been steadily dropping in the ratings. Although it committed to what

M2 SIGNS CABLE DEAL

(Continued from page 10)

iously waiting for M2 to finally be on cable,” says Rejising VP of video pro-
gramming Greg Griffith. "We’ve never heard many people say M2 is what
MTV should be—a network that features non-KISS material.

In addition to its music video program-
mpling, M2 will feature local program-
ing three affiliate boards and provide local
information and on the local music scene. M2 also offers interactive capa-
cilities via computers equipped with Internet access.

Farber says, “Jacksonville is a fast-
growing market. They wanted M2 very badly, and they were very excited about getting it. We also got a lot of positive feedback about M2 having the local seg-
ments and the interactive element.”

The cable company was a huge step in the cable company’s process, which has been a popular method for new networks to get on cable sys-
tems. Farber declined to elaborate on whether its new partners were part of M2’s deal with MediaOne. “We can’t reveal the specific terms of the deal,” he says.

Farber also says that M2 will be the first of 10 planned cable systems. August 1, 1996, and remains a commer-
cial-free network. M2 has been active in promoting M2 by blocking of M2 in various cable systems.

The news about M2’s cable debut comes less than a week after MTV Net-
work launched its first three national and 11 other multiplex digital cable channels in July 1998, as part of the Suite From MTV and VH1 (Billboard, Dec. 6). M2 will be continued to be offered as a sep-

erate network in addition to being offered as part of the Suite.

PD J.D. "Bo" Lee Gonzalez calls a "mainstream Tejano" format, the station dropped in the last ratings to No. 5, according to Nielsen.

“One of the best things that ever happened to our industry was the ma-

They are currently among the top performers in the region.

The Tejano audience is increasing-
ly being wooed to a more diverse audience. "I see Arista/Texas’ Randle. "Also, the music business has always had an ebb and flow, a consistent number of fans that come and go. And Tejano is not going to leave. That is being compounded by the lack of any new artists with real star potential." The club scene is also undergoing a downsizing, with the Tejano Rodeo nightclubs in Fort Worth and Dallas having closed, as has the Far West in Houston.

El Dorado Ranch in Houston was re-
duced live music from three nights to one. Also in Houston, Hullabaloo’s has replaced its “Tejano nights” on Sun-

tuses Texas and Tejano Rodeo, the two remaining nightclubs with 2,000-plus capacities, are fighting each other for the $2-$3 covers and drink specials like 99-

cents all night.

The tough economic climate has been quite effective with Tejano artists. Even with the wave of industry veterans. Abraham Quintanilla Jr., owner of the Corpus Christi-based Q Productions, says that M2’s capital invest-

ions should not help Mexican groups because, he says, Tejano acts get vir-
tually no support from Mexican radio.

Q Productions also involves a new Tejano music is labeled regional/Mex-
ican, Mexican stations are reluctant to play music from such artists because the artists are from Texas.

Others, like PolyGram Latino’s Garrza, declare that “only groups that are fresh, original, and bring quality music to their audiences can break any barrier. If Tejano acts did not really get support from Mexican stations, then all the new acts, like Fito y su Novedades or Bobby Pulido would not have broken out internationally.”

Dallas-based booking agent/branch manager Sonny Flores says that the smart acts are already working both the regional/Mexican and Tejano mar-

kets. “There’s too many Tejano bands working Texas, that’s one reason I got into norteño and Noemí,” Flores says. “The Mexican market is much larger, and an artist can play in Cali-

ifornia, Florida, Chicago, Mexico, and then Texas.”

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

“Right now, Intocable, Bobby Pulido, the Tejano market is getting more over the border and the US market is hurting its performance. At least one key buyer thinks the lag might have contributed pent-up demand, but it is also possible that he lost some of the momentum that he had when that special took place. By now, HBO

R U N N E R-UP: In almost any other week, the $59,000 units moved by the posthumous 2Pac double-length set would have easily captured the top of The Billboard 200. Although impressive, this total is about 21% less than the opening week scored by his first posthumous offering, a single-

ly released set that came out a year ago under the name Makaveli (644,000 units). The new one also falls shy, by about 17,000 units, of the opener for his February 1996 title "All Eyez On Me," which, like the new one, was also a double-length album.

Grimm, this chart also shows a posthumous bow by another performer, singer Brad Nowell, as his band, Sublime, checks in at No. 28 with 73,500 units for "Second-Hand Smoke," which features new mixes of previous-

ly released material that was mostly recorded before Nowell’s much-delayed 1992 album. Nowell died in a car crash. The album entered the big chart at No. 3. His ’95 album, “Fresh Horses,” debuted with 480,000 units, but, shut out by the Beatles “Anthology,” it never reached the top of The Billboard 200’s rankings as the second-largest debut week in SoundScan history, the largest being the 900,000 units that Pearl Jam’s “Vs.” sold during its first week in 1991.

I am getting mixed opinions as to whether the delay that occurred between Brooks’ HBO special and the release of this record helps the album hurt its performance. At least one key buyer thinks the lag might have contributed pent-up demand, but it is also possible that he lost some of the momentum that he had when that special took place. By now, HBO

C O M I N G U P ROSIE: Regular readers of this column know that when it comes to television impact, Oprah Winfrey is on top. Indeed, but in less than two years, another daytimer, Rosie O’Donnell, has proved to be a serious force in daytime TV. The show, which has been on television since it

LO T S O F STUFFING: A healthy serving of Thanksgiving-weekend traf-

fice, a historic debut by the much-delayed Garth Brooks album, and a healthy dollop served up by a posthumous 2Pac album caused music business fans to make up for lost time over the holiday period. All three albums, in fact, are up dramatically over the prior week. More significant, album sales are up 19.5% over Thanksgiving weekend of last year (see page 9) Thanks, Wal-mart.

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

S EVEN STEPS TO HEAVEN: The 897,000 units rung up by Garth Brooks’ “Sevens” is not the highest single-week total by a country album; that distinction falls to Brooks’ “The Hits,” which exceeded 897,000 units during Christmas week of 1994, when that title jumped to the top of The Billboard 200. However, this is by far the largest opening week for a coun-
try act since Billboard began using SoundScan data in May 1991. Five days

STEVEN GAYER

by Jeff Mayfield

B I L L B O A R D D E C E M B E R 1 3, 1 9 9 7

86
seizure of an estimated 15,000 mix-tape compilations from Zed Music, a compa- ny based in Brooklyn, N.Y., and the confiscation of approximately 500 al- leged bootleg CDs from a New York company called Avalon. The Avalon seizure involved compact discs that were alleged to be pirated versions of copyrighted music videos, Creighton says.

“It’s a long-term, uphill battle, but we believe that the Zed action, in par- ticular, will have a deterrent effect on others who are involved in the manu- facture of pirate mixed cassettes,” says Creighton, adding that Zed Music had been issuing records to vendors near the East Coast and throughout much of the Midwest. “They were among the biggest suppliers, in terms of imports.”

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

Five prominent independent record artists are Eightball/dia Joel Cardwell, Epic pop star Gloria Estefan, Champi- on’s Randy L., Popular/crique artist France Joli, Astralwerks electroac- tive the Chemical Brothers, and Twist- ed America troupe Funky Green Dogs. Mix tapes have been widely available as gifts for years, but not for nearly as long as the 21 years that Creighton has been in the music biz. “When I was getting requests for it all weekend long. It would have been a huge seller.”

A Musicians’ spokesman says that some artists believe they are being denied a cut of the money in getting the title. “Overall distribution was here and there,” says the spokesman, “but all stores had it by the end of Thanksgiving week.”

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

In an interview with VP John Thrahber says that most locations were able to receive the title on time.

“For this reason, he says, “and we have to Universal and Trimax a lot of credit for being able to switch our orders over so fast.”

Thompson says the company hired 10 additional staffers to input orders and worked with Interscope and Universal to pinpoint priority accounts.

Interscope had set up advertising and midnight sales in New York, Clevel- and, and New Orleans, and those stores sold out the entire supply. In some cases, the title was shipped and received on the same day.

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

All the videos were packaged product by Disc. “It was a nightmare on the operations side,” adds Gold, “but it says a lot for this company to turn this around in a week.”

“Traditionally first worked with Inter- scope when it distributed “Natural Born Killers: The Director’s Cut.” The film’s soundtrack was produced by Nine Inch Nails’ Trent Reznor. Tri- mark and Interscope staged cross- promotions for the release of the video and the film.

Retailers may be left out in the cold again if Nothing/Interscope is forced to find another distributor for Marilyn Manson’s Dead To The World, which was originally scheduled for a Nov. 18 release but has not yet launched. A spokesperson indicated that the Manson video, which is drawn from concert per- formances, may also have to be dis- tributed outside of Universal due to contractual reasons.

Both Interscope and Manson’s man- ager, Tony Ciulla, however, say there are no plans to change distributors. “We have a standard distribution agreement with Universal,” says In- terscope’s head of merchandising, Candace Berry, “and to go outside would be the excep- tion rather than the rule.”

Ciulla says he is unaware of any potential bidding war. “We’re still under the assumption that the video will go through the normal dis- tribution that Marilyn Manson has,” he says, adding that he expects the title to be out before Christmas.

Although this is the first time Inters- cope has had to find a new distribu- tor for a video release, it has switched distribution on two recent music releases.

Early this year, Universal passed on distributing the soundtrack for the film Gang Related, which went to Priority Records through EMI Music Distribution. “We related,” said Priority. “The label featured the late rapper Tupac Shakur, is on the Death Row label, which is dist- ributed by Interscope (Billboard, Aug. 30). Death Row Greatest Hits” was also distributed by Priority.

MEETING LEAVES GERMAN RECORD BIZ UPBEAT

(Continued from page 10)

of classical music. His enthusiasm for this genre did not, though, prove a bar- rier in striking a rapport with the con- temporary German music world.

Maffay says that he was impressed by the president, commenting, “List- ening to each other means gaining an opportunity of understanding the other.” He adds that he is gratified that the disparate worlds of pop and symphony have played a role in the German government’s attitude toward the music industry.

Steffen was frequentender and his regular themes by suggesting that politicians can use music to engage young voters... (Continued from page 8)

FOR THE RECORD

The MarketWatch feature in the Dec. 6 issue of Billboard was incor- rect. The correct date for the week ending Nov. 29 can be found in the “Last Week” column in the Mar- ketWatch shown on page 88.

BROWN

NINE INCH NAILS VIDEO GETS 11TH-HOUR DISTRIBUTOR SWITCH

(Continued from page 10)

Two things you don’t skimp on

In audio manufacturing, less money doesn’t mean more value — it just means your project doesn’t look or sound as good, and takes longer to make. At Disc Makers, we guarantee your satisfaction or your money back.

We don’t skimp when it comes to your CDs. Neither should you.

FRANK CERAOLO, senior director of marketing and A&R at Epic Records (U.S.), has begun to take direct action.

“I’ve had enough of scummy people making money off the backs of my artists,” he says, noting that he has recently started actively monitoring record stores in New York that sell bootleg CDs and cassettes with Epic music on them. “I’ve gotten Epie’s legal department to start cracking down on them. I’ve noticed a big dif- ference in a short amount of time. Closing a store is easy and we have not wait for someone else to solve the problem for you.”

“We won’t have any choice for an if-you-can’t-beat’em-join’em policy and have begun to issue beat-mixed compilations of licensed tracks that are often shrouded in the copyright issues. A.L.A.-based In Da-Beats Records has four sets on the market. Its best seller, an electronic album of remixes, has sold 6,500 copies since its release in Sep- tember, according to SoundScan. This feels as a solid way of supporting DJ culture and small Montgomery, who runs the label.

Montgomery notes, however, that getting legal beat-mixed collections stocked at indie outlets can be difficult these days. “We’re competing with people who are willing to give their stuff to stores with little to no burn- lay. That makes even our relatively low consignment appear to be too pricey for some.”

A New York indie retailer agrees that he’s less interested in stocking legal compilations. “This is just easier, faster and more profit- able for us,” he says. “But I do fear that the tide may be turning. The whole Zeit Mother has freaked a lot of people out. As far as I’m concerned, people are going to be going out of business soon.

“The face of dance music at retail could be changing very soon if the crackdown does continue.”
It's Heaven On The 'Sevens' Floor

THERE WAS NO GUARANTEE that Garth Brooks would be No. 1 on The Billboard 200 this issue. His last album, "Fresh Horses," debuted two years ago this week at No. 2, its ultimate peak position. The last three albums all have top slots at the top. But the sales figures are in (see The Bullet's, page 89, and it's our Mr. Brooks in pole position with "Sevens" (Capitol Nashville). It's Brooks' first chart-topping album since "The Hits" went to No. 1 the first week of 1995. And it's the fifth No. 1 album of his career (including "Music To My Ears" and "The Hits," both more chart-topping albums than any other artist in this decade. "Ropin' The Wind" was his first in 1991, followed by "The Chase" in 1992 and "In Pieces" in 1993. His posthumous "R U Still Down? (Remember Me)?" (Capitol) enters at No. 2. If the set doesn't top the chart, it will be the lowest-charting album since "Strictly For My N.I.G.G.A.Z." peaked at No. 24 in March 1996. "Sevens" also enters Top Country Albums at No. 1, and Brooks has titles on Hot Country Singles & Tracks, including the No. 2 song, "Long Neck Bottle."

LIVE IT UP. No one could have been more surprised than LeAnn Rimes to find out the chart position of "How Do I Live" (Curb) on this issue's No. 1. Like most of "Music To My Ears," Rimes must have expected the single to move down this week. After all, it's in its 26th chart week and had been No. 3 for eight weeks. So you can understand if Rimes was shocked to find out that "Lose Me" moves to No. 2 with a bullet. That brings up the question, will Rimes be the one to succeed Elton John at No. 1? "Something About The Way You Look Tonight" (Candle In The Wind '97 (Roject) is on top for the 10th week. If it remains No. 1 for two more weeks, it will be the longest-charting song-topper of 1997, surpassing the 13-week run of "Un-Break My Heart" by Toni Braxton.

It was an impressive week for contemporary music with Garth Brooks' "Sevens," Prince, Michael Jackson, Donna Summer, Smokey Robinson, the Brazilian Compacto Disc, and the ASCAP - Deesee Taylor Award for excellence in music journalism. "Music To My Ears: The Billboard Essays — Portraits of Popular Music in The '90s" is published by Henry Holt & Company in the U.S. and Fitzhenry & Whiteside Ltd. in Canada and is available in book stores everywhere for holiday gift giving.

Or order a copy online at www.billboard.com. Other questions can be directed to Kelly Crowder of Henry Holt & Company at 212-886-6576.

Billboard Music Awards

1998 Edition Of 'Music To My Ears' Book Hits Stores

VIIBE Magazine called the book "a must-read for any music lover" and now it's back, bigger and more essential than ever! Widely acclaimed and recommended by the most erudite publications in the world as a vital resource for the future of music. "Music To My Ears: The Bill-
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**Billboard**

Worldwide Specials and DIRECTORIES

**SKA**

**Issue Date:** January 31 '98  **Ad Close:** January 6
**CONTACT:** Jill Carrigan - 213-525-2302

**LATIN MUSIC QUARTERLY #1**

**Issue Date:** January 24 '98  **Ad Close:** December 23
**CONTACT:** Gene Smith - 212-536-5001

**SOUND OF THE CITIES: BOSTON**

**Issue Date:** January 24 '98  **Ad Close:** December 23
**CONTACT:** Adam Waldman - 212-536-5172

**MIDEM & MUSIC LICENSING**

**Issue Date:** January 24 '98  **Ad Close:** December 23
**CONTACT:** Christine Chinetti - 44-171-323-6686

**ATLANTIC RECORDS 50th ANNIVERSARY/TRIBUTE TO AHMET ERTUGUN**

**Issue Date:** January 17 '98  **Ad Close:** December 18
**CONTACT:** Pat Rod Jennings - 212-536-5136

**YEAR IN VIDEO**

**Issue Date:** January 10 '98  **Ad Close:** December 9
**CONTACT:** Judy Yzquierdo - 213-525-2304

**CANADA**

**Issue Date:** January 10 '98  **Ad Close:** December 9
**CONTACT:** Adam Waldman - 212-536-5172
They blew the roof off the dump!

*LATE SHOW* with David Letterman

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“I know it’s great—I was there when it happened.”

—Dave Letterman

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