First-Half Stats Underscore Int’l Turmoil

BY JEFF CLARK-MEADS

LONDON—A small number of large successes is masking some regional crises for the global record industry.

Figures released Oct. 6 by the International Federation of the Phonographic Industry (IFPI) indicate that the world record market increased by 3% in unit terms during the first half of the year, compared with the same period in 1997 (Billboard/Boll-

etin, Oct. 7). Fueled mainly by a strong rise in the U.S., which was up 8% in volume and 12% in value, this increase was produced despite a 7% volume fall in Germany, the world’s third-largest market; a loss of 15% of volume in the rising Latin giant of Brazil; and commercial carnage across Asia (see chart of top 10 markets, page 108).

Worst hit in the Asian region was South Korea, which lost 54% of volume, followed by Indonesia (down 45%), Hong Kong (down 33%), Malaysia (down 27%), Singapore (down 24%), and the Philippines (down 19%).

Says an IFPI statement, “Asian markets have been hit by the economic turmoil, and overall sales fell 30% in units and 11% in dollar value across the region, excluding Japan.”

Of all the countries affected by the regional economic crisis, only Japan, the world’s biggest market outside the U.S., showed an increase in volume—6%—but even this figure has been brought into question.

IFPI calculates market volume and retail value based on figures from the local labels group, in this case the Recording Industry Assn. of Japan (RIAJ). The RIAJ, founded by hardware companies, has always based its measurement of the market on the volume of discs pressed.

(Continued on page 108)

Sony’s Dion Builds On Success

BY CHUCK TAYLOR

NEW YORK—Call her an industry unto herself. In just the past year, Celine Dion has released her fifth English-language album, "Let’s Talk About Love"; sung duets on projects with the Bee Gees, R. Kelly, Paul Anka, George Martin, and Luciano Pavarotti; performed at VH1’s Divas Live concert; and recorded a new French-language project and a Christmas album. Next month, she’ll host her own CBS holiday special.

That’s all in addition to her latest world tour, currently working its way across the U.S. before heading to Canada, Europe, and beyond. It ends January 2000.

The payoff has to do with an astounding statistic: Dion can add to her bulging cache of superstardom. In the past 30 months, she has sold 60 million albums worldwide, according to her label. That amounts to one sale every 1.2 seconds, her Sony family notes. Add in “Titanic” soundtrack sales of 25 (Continued on page 99)

Exclusive: Jewel Showcases Growth On 2nd Atlantic Set

PAGE 16

12 New Recordings Of CLASSIC BEATLES SONGS From Their Legendary Producer

George Martin

with a little help
from his friends...

CELINE DION Here, There & Everywhere
PHIL COLLINS Golden Slumbers, Carry That Weight, The End
ROBIN WILLIAMS & BOBBY McFERRIN Come Together
JIM CARREY I Am The Walrus
GOLDIE HAWN A Hard Day’s Night
JOHN WILLIAMS Here Comes The Sun
JEFF BECK A Day In The Life

AND MORE

George Martin In My Life

IN STORES OCTOBER 20

See The “In My Life” Television Special Exclusively
On Bravo, The Film And Arts Network.
The new M coupe. You see landscape as a vast swath of motion. Lines blur. Rubber fuses with road. This is precisely where automotive clichés end. And ecstasy begins. This is the new M coupe. There is nothing else like it. Nothing. 1-800-334-4BMW. Or www.bmwusa.com
It's a lot like nothing else.
the perfect beats

NEW YORK ELECTRO HIP-HOP + UNDERGROUND DANCE CLASSICS
1980-1985 / VOLUMES 1-4

from breakdancing at the funhouse to after hours sweating at the paradise garage, these are the classics that defined one of the greatest eras in the history of new york clubs. available on cd, cassette and limited edition 12" triple pack vinyl sets specially mastered for dj use

in stores october 6, 1998

compiled and produced for release by joey gardner
www.timberrecords.com
Imbruglia Leads Billboard Vid Nominees
Parr, Usher, ’N Sync Follow Australian Newcomer With 3 Nods Each

BY CARLA HAY
NEW YORK—Natalie Imbruglia tops the list of nominees for the 1998 Billboard Music Video Awards, which will be presented Nov. 6 at the Sheraton Universal in Universal City, Calif. The Australian singer received four nominations for her debut video, “Torn”; best pop clip; best new artist clip; the Maximum Vision Award, which will honor the performer of the year; and the Fan.Tastic Video Award, which is voted on by the public.

The Billboard Music Video Awards show award nominations for two videos in the best R&B/Urban clip category, “My Way” and “Nice & Slow,” which was also nominated for the Maximum Vision Award. Meanwhile, RCA group N Sync also earned nods for two videos, but in the dance category: “I Want You Back” (Big Red Remix) was nominated for best head-wining video, and “Cherish/Up My Heart” got a nod for best new artist clip.


Winners in all other categories are chosen by a broad array of music video industry professionals and a team of independent music videos also receive honors at the Billboard Music Video Awards. The show submit air check tapes for consideration; final voting takes place at the conference.

For additional information about the conference and awards, call 212-566-5002.

Following is the complete list of nominees and finalists:

Maximum Vision Award: Barenaked Ladies, “One Week” (Reprise/Warner Bros.); John Lurnan, “True” (Sony Music Nashville); Natalie Imbruglia, “Torn” (RCA); Marilyn Manson, “The Dope (Continued on page 103)

Clear Channel To Acquire Jacor

BY CHUCK TAYLOR
NEW YORK—Less than two months after two of the biggest U.S. radio group ownership deals in history were announced, there is another: the announcement of the sale of Jacor Broadcasting to Clear Channel Communications.

The deal, valued at $4.4 billion, will give the combined company 454 radio stations in 101 U.S. markets.

This latest mega-acquisition follows the $4.1 billion merger of Capstar and Chancellor Media, announced Aug. 17. That entity will command 463 stations across the nation. The same day, CBS spun off its broadcast division and changed its name to Infinity Broadcasting.

The joining of Clear Channel, the nation’s fourth-largest radio group with 1997 revenue of $575.8 million, and Jacor, No. 5 with $675.7 million, would make the combined company the second-largest broadcaster behind Chancellor, based on the number of stations, and third based on revenue, behind CBS and Chancellor.

The $4.4 billion figure is based on the closing price of Clear Channel common stock at $57 a share, for a tax-free, stock-for-stock pact, including Clear Channel’s assumption of Jacor’s debt.

There has been much speculation within the broadcasting industry about where Jacor would end up amid the years-long rush of group mergers, especially since the Justice Department’s Aug. 10 approval of the $620 million sale of Nationwide Communications to Jacor. Justice initially had concerns that the merge of the two companies would make it an independent broadcaster, which is expected to close by Sept. 30, 1999.

Congress Extends C’rTerm’ Right; WP00 Passage Seen

BY BILL HOLLAND
WASHINGTON, D.C.—As the 106th Congress neared adjournment, lawmakers passed a bill to extend the Copyright Term Extension Act and appeared poised to approve the Digital Millennium Copyright Act, which enables the U.S. to ratify an international intellectual property organization (WIPO) digital-era copyright treaties.

The bills are two of the music industry’s top legislative priorities. They will be sent the White House for President Clinton’s certain signing.

If the Senate does not have time to ratify the WIPO treaties themselves before member adjournment, then the music community and cybersez are concerned that ratification will be the first order of business when Congress returns in January.

Officials at the Recording Industry Assn. of America (RIAA) were pleased with the imminent passage of the WIPO-enabling bill after so many legislative holdups.

Says Hilary Rosen, the RIAA’s president/CEO, “I’m incredibly grateful that a very hard-working group of members of Congress, music industry advocates, and our copyright allies have worked together to produce this outcome. It’s the legislation that will really promote the next generation of progress of music on the Internet.”

And negotiators at ASCAP and BMI were not as happy about the outcome of the copyright-term-extension bill, which passed late on the night of Oct. 7, since it was passed with what they see as an onerous music-licensing exemption, which grants small-apartment entities not only to restauranteurs but also to certain retail stores as well.

The two bills, both entangled in debate and delay on Capitol Hill for so many months that they became years, were the most expensive and hardest-fought battles that the RIAA and the performing rights societies, music publishers, and songwriter interests had faced in recent times.

The Digital Millennium Copyright Act, championed by the RIAA, Hollywood inter-
ests, and computer software companies, serves as an Internet copyright-protection blueprint for the U.S. and the rest of the world.

The Intellectual property rights are an increasingly sizable and important part of the U.S. economy, both the private sector and the administration have argued that the U.S. must be a signatory to the WIPO treaties to take advantage of the extended protection and rights they offer.

Thirty member nations must ratify the treaties before they go into effect. So far, France, Germany, and Moldova—have done so.

One WIPO treaty strengthens the current Berne Convention copyright treaty to the extent that it provides creators with a new rights term beyond the life of the author.

The other specifically introduces digital-age protections for electronic phonograph (sound recording) performances.

The WIPO treaties’ main provisions update copyright protections for creators and spell out the illegality of encryption violations and circumvention of copyright pro- (Continued on page 109)
Tejano Trade Groups Battle Over Awards Show

BY RAMIRO BURR
SAN ANTONIO—Two industry trade organizations are fighting in state district court here over who has proprietary rights to produce a Tejano music awards show. The legal battle is unfolding as the 1998-99 Tejano Music Awards season gets under way with a series of preliminary events, including kickoff parties and a music conference next month.

The Texas Talent Musicans Assn. (TTMA), producer of the annual Tejano Music Awards, filed a lawsuit Aug. 25 in 150th State District Court here against Rudy Trevino and the new Tejano Entertainers and Music Assn. (TEMA).

In its lawsuit, TTMA alleged that TEMA is creating confusion due to the similarity of the organizations’ names. Complicating the matter is the fact that Trevino was a co-founder of the TTMA and the Tejano Music Awards, which recognize the best Tejano artists in a people’s choice-trophies division.

Top of the News


Artists & Music

12 Executive Turntable: Frank Fray is named CFO of Kedar Entertainment.
16 Jewel’s sophomore album marks a new level of maturity for the singer/songwriter.
18 Inverse: Jerry Butler sells out the MSG in Grand in Las Vegas.
22 Continental Drift: Virginia tito Genghis Angus brings substance back to songwriting.
24 Popular Upstarts: Houston’s Andrea Martin trades her pen for a mule on her Anista debut, “The Best Of Me.”

NEWS & PREVIEWS

26 Reviews & previews: Joni Mitchell & Kirk Franklin share the spotlight this week.
30 R&B: The cancellation of a number of TV talk shows means less exposure for developing R&B and hip-hop acts.
31 Rhythm Section: Dru Hill displaces Monica at the top of Hot R&B Singles.
36 Words & Deeds: Is New York’s best hip-hop party online?

INTERNATIONAL

60 Norway’s Mari Boine keeps rights to her music on Antilles album.
62 Hits of the World: More than a year after its initial release, Elton John’s “Can’t Help Myself” runs on to the top spot in Canada.
63 Global Music Pulse: The German four-piece heavy metal band J.B.O. continues to buck trends with “Mester Der Musik.”
64 Canada: Tom Cochrane’s “Hey Baby” may face an uphill battle for airplay.

TRADE NEWS

75 WEA and Sony Music battle for market-share supremacy.
75 Buying Trends: Location is key in luring many music customers.
78 Retail Trends: Retailers must major labels’ commitment to minimum advertised prices.

FEATURES

86 Update/Lifelines: Sam Ash Musical Instrument’s is selling Grandpa Sam dolls for VH-1’s Save the Music.
103 Hot 100 Singles Spotlight: Barenaked Ladies rise to No. 1 with “One Week.”
108 Between the Bullets: Joyz & Outkast keep a Trule Called Quest out of the No. 1 slot.
109 This Week’s Billboard Online.
72 Classified.
110 Market Watch.
110 Chart Beat: Barenaked Ladies join Celine Dion as the only Canadian acts to top the Hot 100 this year.
110 Homefront: Bob Boin signs deal with BMI Communications to executive-produce the Billboard Music Awards through 2003.

BY RAMIRO BURR
SAN ANTONIO—Two industry trade organizations are fighting in state district court here over who has proprietary rights to produce a Tejano music awards show. The legal battle is unfolding as the 1998-99 Tejano Music Awards season gets under way with a series of preliminary events, including kickoff parties and a music conference next month.

The Texas Talent Musicans Assn. (TTMA), producer of the annual Tejano Music Awards, filed a lawsuit Aug. 25 in 150th State District Court here against Rudy Trevino and the new Tejano Entertainers and Music Assn. (TEMA).

In its lawsuit, TTMA alleged that TEMA is creating confusion due to the similarity of the organizations’ names. Complicating the matter is the fact that Trevino was a co-founder of the TTMA and the Tejano Music Awards, which recognize the best Tejano artists in a people’s choice-trophies division. He served as TTMA’s executive director for 18 years until last July, when he resigned his post. He immediately formed TEMA with the stated goal of recognizing “Hispanic entertainers and musicians in the entertainment industry.”

However, the TTMA is alleging that Trevino and TEMA are trying to produce a mirror awards program and are unfairly using the confusion in group names and what the TTMA considers proprietary business approach to information sponsors and other clients.

“A lot of people in the music industry, from record labels and main managers, got back to us, telling us they didn’t know who was calling,” says Robert Arellano, TTMA board president. “When you hear TEMA or TTMA, you have confusion right away; that was very obvious. We wanted to put things in perspective. We are the original TTMA, and we didn’t want someone competing against us using the same name.”

When TTMA filed its Aug. 26 lawsuit, it also sought and obtained a temporary restraining order to prevent Trevino from contacting any TTMA sponsors or utilizing any marketing techniques, mailing lists, or other proprietary information owned by the TTMA. The restraining order was later reduced in scope and eventually dismissed Sept. 7.

The next day, Trevino’s attorney, Riccardo Navarro, filed a counterclaim, stating that the TTMA was unfairly trying to stop Trevino and his enterprise, as well as damaging his reputation.

“We are denying all [TTMA] claims,” Navarro says. “We are arguing that Trevino has the right, like any individual, to earn a livelihood.”

The litigation awaits a court date, but both parties say they expect to resolve the differences in out-of-court negotiations.

The Tejano Music Awards show was scheduled for March 28, 1999, while the Tejano Awards show is scheduled for Feb. 26, 1999.
The man who set the standard for smooth urban sax!

NAJEE morning tenderness

R&B and Smooth Jazz sensation NAJEE returns with his signature romantic saxophone and vocal stylings on Morning Tenderness, the first collection of new Najee material in nearly four years, and his debut release for Verve Forecast!

Featuring the singles "Room to Breathe" (NAC) and "Sapphire" (UAC).

In store: Tuesday, November 3rd
314 559 062
Available on CD and Cassette

Produced by Fareed and Najee for FAN Entertainment Group Inc.
Trisha Yearwood

CONGRATULATIONS on your CMA awards Female Vocalist Of The Year 1997 AND 1998

1997 1998

back
CONGRATULATIONS on your CMA awards Male Vocalist Of The Year 1997 AND 1998
**Australian Biz Assesses The Impact Of Elections**

BY CHRISTIE ELIZER

MELBOURNE, Australia—In the wake of this country’s Oct. 3 elections, the music business is playing a waiting game. The return of the ruling Liberal/National coalition means that cheaper CDs from Asia and an increase in piracy—a legal one—due to the government’s July change to the Copyright Act—remain as industry vexations.

---

**Sony/ATV Links With Catalogs**

BY IRV LICHTMAN

NEW YORK—Sony/ATV Music Publishing has added a considerable number of classic pop, rock, and blues favorites to its repertoire in two separate deals with U.S.- and U.K.-based publishing companies (Billboard/Bulletin, Oct. 6). In one deal, for an undisclosed amount, the company has acquired the U.S.-based Buddy Kaye’s Budd Music Corp. catalog operated by the veteran songwriter who, at 80, is still active. His catalog includes rights to such evergreens as “You’re Adorable,” “Speedy Gonzales,” and “Till The End Of Time,” among hundreds of others.

In the other deal, Sony/ATV has obtained administration rights in North America for the U.K.-based Kassner Music Group. The company’s roster of song rights includes such early Ray Davies/Kinks materials as “You Really Got Me,” “All Day And All Of The Night” and “Tired Of Waiting For You.” The Kassner Group also boasts rights to compositions by R&B/rock singer Chuck Willis, including “C.C. Rider” and “It’s Too Late,” and such rock’n’roll and Tin Pan Alley favorites as “Rock Around The Clock” and “Button Up Your Overcoat.”

The company was formed by the late U.K. music man Edward Kassner. His son, David, serves as managing director. According to Richard Rowe, president of Sony/ATV Music, both deals (Continued on page 98)

---

**Amazon.com Buys Direct From A Major**

BY ED CHRISTMAN

NEW YORK—With the launch of its “What’s That Song” promotion with Capitol Records, Amazon.com has become the first dedicated online retailer to buy direct from a major record company (Billboard/Bulletin).

---

**Magic Johnson Forms Label, Pacts With MCA**

BY ANITA M. SAMUELS

LOS ANGELES—Magic Johnson has expanded his growing corporate empire with the formation of Magic 32 Records (Billboard/Bulletin, Oct. 6). The MCA-distributed label takes its name from Johnson’s retired Lakers jersey.

That name, however, has caught the attention of Sony ATV Music, who is said to be interested in the label. Johnson’s company plans to release an album of material that he has recorded with his band, Magic 32.

---

**Perez Out In Reader’s Digest Restructuring**

NEW YORK—In a move apparently reflecting his parent company’s financial woes, Jose Perez was let go Oct. 2 as VP of global product development for direct-mail label Reader’s Digest Music (Billboard/Bulletin, Oct. 5). Four other staffers based here were also casualties of a previously stated plan to cut back personnel on a company-wide basis.

An official announcement noted that Perez’s departure was “part of a corporate restructuring and consolidation of business functions,” largely centering on difficult financial periods for parent Reader’s Digest’ other interests, mainly its venerable monthly magazine.

Reader’s Digest Music has worldwide annual sales totalling more than $400 million, about $150 million of which is generated in the U.S. Of a New York-based staff of 17, four others have left the division, including executive staff director Mary Kelller.

To many remaining staffers, Perez’s departure came as a surprise. One staffer, who asked to remain anonymous, describes him as “a brilliant marketing man.”

Perez’s responsibilities have been assumed by music marketing director Donna Espesito, who reports to Rob Raymond, VP/GM of music, video, and special channels.

Perez, who joined the company in 1996 as director of U.S. recorded music product development, was impressed by the potential to offer product with a more contemplative musical and packaging setting, while still keeping intact its successful core, to retailers as a public business. He had also started developing a strategy of bringing the Reader’s Digest compilation concept to retail via a new unit called RD Music Records (Billboard, April 13, 1996).

Although it has an extensive, wide-ranging catalog of some 30,000 masters, Reader’s Digest Music is also a prime source for labels seeking to license their own masters for Reader’s Digest Music.

A month before the official announcement of the RD logo, Perez and a contingent of Reader’s Digest Music officers attended the annual convention of the National Assn. of Recording Merchandisers (NARM), the first time that the 39-year-old company had made an appearance at a NARM gathering.

Last year, Reader’s Digest Music supplied two Christmas albums for distribution through Christian music stores and is believed to have a deal in place with Delta/Laserlight.

Perez joined Reader’s Digest Music with a background in direct-mail (Continued on page 98)

---

**Latin Imprint Formed**

**New Venture Owned by Disney**

BY JOHN LANNO

The buoyant stateside Latino music sector has attracted another U.S. player. The Buena Vista Music Group has established a Latin music imprint—Hollywood Records Latin—to tap into the exploding sales of Latin music, according to Buena Vista chairman Bob Cavallo, who announced the new venture Oct. 2 (Billboard/Bulletin, Oct. 5).

According to the Recording Industry Assn. of America’s midyear sales report, the U.S. Latino record market shipped 22.9 million units from January to June 1998, a 17% increase over the 19.5 million units shipped in the corresponding period in 1997 (Billboard, Sept. 5). SoundScan’s 1998 half-year report showed that the U.S. Latino market sold 6.9 million units in the period (Billboard, Aug. 15).

Overseeing the new Disney-owned label is Joe Treviño, V.P./Latin, who formerly was director of promotion and artist development at the now-defunct Arista/Latin.

Treviño says the label is dedicated to exploiting Hispanic artists who can be successfully promoted and marketed in both the Latino and non-Latino markets.

“There are a lot of Latinos in the U.S. that will go out and buy an Enrique Iglesias record or a Ricky Martin record and who will also buy a Celine Dion album, a Garth Brooks album,” says Treviño. “So you are going to see more and more labels attempting to cross their Latin acts over into the mainstream, even as those acts stay true to their Latin base.”

Additional advantages enjoyed by Hollywood Records Latin includes the marketing firepower of Disney and the label’s operating budget, says Treviño, who are “the cross-promotional opportunities with Hollywood’s film and TV sister companies.”

The label’s first release will be a compilation of Sony [Discos] or EMi [Latin] or a Fonovisa, where we would have 100 acts on the label,” says Treviño. “What (Continued on page 18)

---

**Amazon.com Buys Direct From A Major**

NEW YORK—With the launch of its “What’s That Song” promotion with Capitol Records, Amazon.com has become the first dedicated online retailer to buy direct from a major record company (Billboard/Bulletin).

---

**CDnow, N2K In Possible Merger Talks**

BY DON JEFFREY

NEW YORK—Confirming that the two rival online record retailers’ talk of a possible merger, CDnow and N2K are on the verge of creating an online store that would have nearly half of the Internet music market.

But the World Wide Web companies—which operate the two biggest players in electronic commerce for recorded music—warned in a joint statement Oct. 7, that “no agreement has been reached and there can be no assurance” that one will be made (Billboard/Bulletin, Oct. 8).

Newspapers and investors believed that a deal was likely boosted both companies’ stocks, which had been languishing near their all-time lows, on the day of the report. Shares of N2K (Continued on page 108)

---

**BMG Owner Investing In Book Net Site**

NEW YORK—In agreeing to pay $200 million to buy 50% of Barnes & Noble’s online unit, Bertelsmann AG, the owner of BMG, will have a stake in a retail operation that soon will be offering music in its product line.

Barnesandnoble.com is planning to add music, confirms Thomas McDellhoff, chairman/CEO designate of Bertelsmann AG, the largest book publisher in the world.

Music and book merchants have mixed reactions to the prospect of having one of their vendors investing (Continued on page 101)
REBECCA ST. JAMES

PRAY

PRAY the new album in stores 10/20

THE FOLLOW UP RELEASE TO THE GRAMMY NOMINATED GOD ALBUM

ON TOUR NOW

10/01/98 Austin, TX
10/03/98 Ft. Worth, TX
10/05/98 Tulsa, OK
10/06/98 Des Moines, IA
10/08/98 Detroit, MI
10/10/98 Nashville, TN
10/12/98 South Bend, IN
10/14/98 Cleveland, OH
10/16/98 Eugene, OR
10/17/98 Lexington, KY
10/19/98 Kansas City, MO
10/20/98 Kansas City, MO
10/21/98 Nashville, TN
10/22/98 Dallas, TX
10/23/98 Columbus, OH
10/24/98 Cleveland, OH
10/26/98 Fayetteville, AR
10/27/98 Columbia, SC
10/28/98 Richmond, VA
10/29/98 Roanoke, VA
10/30/98 Columbus, OH
10/31/98 Cleveland, OH
11/01/98 Williamsport, PA
11/02/98 Harrisburg, PA
11/03/98 Harrisburg, PA
11/04/98 Jacksonville, FL
11/05/98 Pembroke, FL
11/06/98 Pembroke, FL
11/07/98 Pembroke, FL
11/08/98 West Palm Beach, FL
11/09/98 West Palm Beach, FL
11/10/98 West Palm Beach, FL
11/11/98 West Palm Beach, FL
11/12/98 West Palm Beach, FL
11/13/98 West Palm Beach, FL
11/14/98 West Palm Beach, FL
11/15/98 West Palm Beach, FL
11/16/98 West Palm Beach, FL
11/17/98 West Palm Beach, FL
11/18/98 West Palm Beach, FL
11/19/98 West Palm Beach, FL
11/20/98 West Palm Beach, FL
11/21/98 West Palm Beach, FL
11/22/98 West Palm Beach, FL
11/23/98 West Palm Beach, FL
11/24/98 West Palm Beach, FL
11/25/98 West Palm Beach, FL
11/26/98 West Palm Beach, FL
11/27/98 West Palm Beach, FL
11/28/98 West Palm Beach, FL
11/29/98 West Palm Beach, FL
11/30/98 West Palm Beach, FL
12/01/98 West Palm Beach, FL
12/02/98 West Palm Beach, FL
12/03/98 West Palm Beach, FL
12/04/98 West Palm Beach, FL
12/05/98 West Palm Beach, FL
12/06/98 West Palm Beach, FL
12/07/98 West Palm Beach, FL
12/08/98 West Palm Beach, FL
12/09/98 West Palm Beach, FL
12/10/98 West Palm Beach, FL
12/11/98 West Palm Beach, FL
12/12/98 West Palm Beach, FL
12/13/98 West Palm Beach, FL
12/14/98 West Palm Beach, FL
12/15/98 West Palm Beach, FL
12/16/98 West Palm Beach, FL
12/17/98 West Palm Beach, FL
12/18/98 West Palm Beach, FL
12/19/98 West Palm Beach, FL
12/20/98 West Palm Beach, FL
12/21/98 West Palm Beach, FL
12/22/98 West Palm Beach, FL
12/23/98 West Palm Beach, FL
12/24/98 West Palm Beach, FL
12/25/98 West Palm Beach, FL
12/26/98 West Palm Beach, FL
12/27/98 West Palm Beach, FL
12/28/98 West Palm Beach, FL
12/29/98 West Palm Beach, FL
12/30/98 West Palm Beach, FL
12/31/98 West Palm Beach, FL

www.forefrontarts.com

AM. Keyword: FareFront
BY RÉMI BOUTON
PARIS—The conflict between French techno duo Daft Punk and performing right society SACEM has reached a new level with the decision by the authors' rights body to deprive the duo of the performing right income collected for the band's works in France.

At the heart of the conflict is the status of the group's membership in SACEM (Billboard, May 9). The band's members, Thomas Bangalter and Guy-Manuel de Homem Christo, are both members of the U.K.'s Performing Right Society (PRS) for the world outside North America and France. The duo had asked SACEM to administer some but not all of their rights in France.

However, SACEM declined to accept the two musicians' membership, saying it would do so only if all the two musicians' rights were assigned to it. The society has always denied that it is simply being obstructive because the two French nationals had used European free-trade rules to sign to the London-based PRS.

In an Aug. 4 letter to Daft Punk's co-publishers Delabel Editions, only now made public by the band's lawyer, Jean-Claude Zyberstein, SACEM president Jean-Loup Tournier wrote that considering that Bangalter and de Homem Christo are not members of SACEM, as they refuse to accept the membership rules as written in its statutes, it is appropriate to draw the consequences of this exceptional situation.

Consequently, Tournier informed Delabel that, according to SACEM statutes, all the performing right income collected on behalf of Bangalter and de Homem Christo for the use of their works and "likely to be due" to the authors, will be allocated to SACEM's general expenses account.

SACEM's decision applies to the recordings of Daft Punk, as well as other works that involve one of the authors, such as Stardust's hit single "Music Sounds Better With You."

In a statement, Zyberstein explained that both artists decided not to become members of SACEM because they wanted to be selective in the territories and the categories of rights they grant the society to collect on their behalf. Said Zyberstein, "These limitations are in accordance with the European Commission (EC) decisions, and France is the only country in the world where the performing rights of Daft Punk's authors/composers are collected and controlled by an organization not qualified by an authors' society."

Zyberstein says SACEM accepts limitations on the rights it administers, but only in accordance with EU agreements.

According to SACEM, the group was planning to take legal action against SACEM. According to a SACEM spokesman, "Currently there is no court action" involving Daft Punk on this issue. Zyberstein confirms that no legal action has been started, but he says he does not rule out further legal developments.

"A source close to the band says that SACEM's decision equates to a "confiscation of rights,"" he said.

Meanwhile, Tournier admitted during SACEM's congress last month that "this is a regrettable affair, but we can't act otherwise. Our statutes haven't changed. If they were approved by the European Commission, and we will stand firmly on this attitude because otherwise authors' rights are in danger."

Senior SACEM officials told Billboard during the congress in Marseille that SACEM will not give up in its conflict with Daft Punk, unless the group asks for an out of court settlement. Speaking at the congress, deputy GM Thierry Desormont said the whole issue was about the selective rights Daft Punk wanted.

(Continued on page 18)

Lloyd Webber Suit Continues

WASHINGTON, D.C.—Without comment, the Supreme Court on Oct. 5 refused to review a case charging that Sir Andrew Lloyd Webber copied another songwriter's work in "The Phantom Song," the story from the score to his worldwide musical hit "The Phantom Of The Opera." The court rejected Lloyd Webber's argument in the lawsuit involving litigation songwriter Ray Repp that there was no evidence that he had ever heard and allegedly Repp's 1978 song "Tell You." Instead, the federal judge dismissed Repp's 1990 lawsuit, but the 2nd U.S. Circuit Court of Appeals reinstated it, finding the two songs so "strikingly similar" that a conclusion could be reached without such direct evidence.

Lloyd Webber's lawyers argued that he had used the melody of one of his earlier songs predating Repp's song for the famous " Phantom Song." The case will now be remanded to the appeals court.

The court also refused to hear an appeal brought by Pia Astaire's widow, who claimed unauthorized use of Astaire's image in movie excerpts in a dance instruction video. The 9th U.S. Circuit Court of Appeals overturned a 1983 turn that public performance of a celebrity's copyright rights had been violated, deciding that the use was no different than in a documentary about dance in film.

BY BILL HOLLAND

Micha Taub is named director of publicity at Trauma Records in Los Angeles. He was associate director of publicity at RCA Records.

PUBLISHERS. BMI in New York apps Robert Prisaman director of online communications/Webmaster. He was president of the Wed- ding Central World Wide Web site. BMI in Nashville promotes Carolee Easterling to director of performing rights. She was director of TV operations.
GERMANY'S GLOBAL REACH

Our annual spotlight on Europe's largest market surveys the global strength of the German repertoire as seen by its trading partners worldwide. We'll also provide the German fact file, loaded with pertinent information on the hottest artists in Germany. Reserve a place in this international extravaganza today!

Contact:
Christine Chinetti
Tel: 44-171-323-6686

FM FORUM

The FM Forum brings together Japan's top radio programmers and record executives to discuss the joint promotion of music, especially foreign product, in Japan. Position your product to these industry executives as they settle key decisions for the coming year by advertising in this special!

ISSUE DATE: NOV 14
AD CLOSE: OCT 20
Aki Kaneko
Tel Japan: 010-269-7276
Tel LA: 323-650-3171

SPAIN

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

ISSUE DATE: NOV 21
AD CLOSE: OCT 27
Christine Chinetti
Tel: 44-171-323-6686

SOUNDS OF THE CITY: MINNEAPOLIS

Mark your calendars, this special promises to be the industry's inside guide to the hottest talent and hippest venues electrifying the Minneapolis scene. Call today to advertise in this Minneapolis must-read. It's a city-wide celebration you can't afford to miss!

ISSUE DATE: NOV 21
AD CLOSE: OCT 27
Greg Longstreet
323-525-2299

UPCOMING SPECIALS

LATIN MUSIC QUARTERLY 4 - Issue Date: Nov. 28 • Ad Close: Nov. 3
LEONARD COHEN 30 YRS. - Issue Date: Nov. 28 • Ad Close: Nov. 3
RAP/HIP HOP - Issue Date: Dec. 5 • Ad Close: Nov. 10
LYNRYD SKYNYRD 25TH ANNIV. - Issue Date: Dec. 5 • Ad Close: Nov. 10
SOUNDS OF THE CITY: NASHVILLE - Issue Date: Dec. 5 • Ad Close: Nov. 10
WALTER AFANASIEFF 10TH ANNIV. - Issue Date: Dec. 12 • Ad Close: Nov. 17

New York 212.536.5004
Los Angeles 213.525.2307
Nashville 615.321.4297
London 44.171.323.6686
JOHN COLTRANE:
THE CLASSIC QUARTET
COMPLETE IMPULSE!
STUDIO RECORDINGS

JOHN COLTRANE WAS PERHAPS THE MOST PROFOUND AND INFLUENTIAL JAZZ MUSICIAN EVER. OUR NEW 8-CD SET CHRONICLES THE EVOLUTION OF HIS GREAT '60S QUARTET WITH MCCOY TYNER, JIMMY GARRISON, AND ELVIN JONES. THE INCOMPARABLE LEGACY OF THE BAND IS DOCUMENTED AS NEVER BEFORE:

• 66 TRACKS FROM 18 DIFFERENT ALBUMS — NEARLY 10 HOURS OF MUSIC
• SEVEN PREVIOUSLY UNRELEASED TRACKS
• 20-BIT REMASTERING FOR OPTIMAL SONIC QUALITY
• 100-PAGE BOOKLET WITH EXTENSIVE LINER NOTES AND RARE PHOTOS
• HOUSED IN A SUBLIME METAL SLIPCASE

JOHN COLTRANE: THE CLASSIC QUARTET — IN STORES NOVEMBER 17TH
CALL YOUR UMVD REP FOR P.O.P.

www.impulserecords.com

© 1998 GRP Records, Inc. All rights reserved. A Universal Music Company.
Rhino Plans Definitive Survey Of Gang Of Four

BY LARRY FICK

NEW YORK—Long before bands like the Red Hot Chili Peppers and Rage Against The Machine gained prominence for their rebellious rock/funk sounds, Gang Of Four was paving the way with an innovative blend of post-punk aggressive and dance-intensive soul. The band’s undeniable influence is deftly chronicled on Rhino’s “A Hundred Flowers Bloom,” due in stores Nov. 3.

Consisting of 40 tracks on two CDs, the set is the definitive statement of the now-defunct band. Among its key cuts are the underground classics “I Love A Man In Uniform,” “Paralyzed,” “Damaged Goods,” and “Anthrax.” Additionally, the project offers previously unreleased live recordings, as well as song demos of “Contract,” “He’d Send In The Army,” “Call Me Up,” and “I Will Be A Good Boy.”

According to Rick Brody, the project’s executive producer and Rhino’s director of pre-production, “A Hundred Flowers Bloom” was a labor of love that took four years to complete. “It was definitely draining,” he says, noting the arduous task of unearth rare rarities—some of which were found on tattered cassettes tucked away in drummer Hugo Burnham’s garage. “In the end, it was exhilarating to really examine the tracks and discover that they still sounded so fresh. A lot of these tracks could have their first release tomorrow and still sound radical.”

Some retailers also believe that the band could actually score greater sales success if it was first penetrating the scene now. “It’s almost a shame to have to rack this as a catalog item,” says Marlon Creaton, manager of Record Kitchen, a San Francisco indie. “I’d be curious to see how the same kids who buy Korn and Beastie Boys would react to some of this music. We’re planning to experiment with a lot of in-store play to see how it flies.”

Formed in Leeds, England, in 1977 and named after the leaders of the ominous Chinese Cultural Revolution, Gang Of Four was formed by guitarist/vocalist Andy Gill, vocalist Jon King, bassist Dave Allen, and drummer Hugo Burnham. Rising from a musical scene fraught with angst-ridden bands, Gang Of Four stood apart with its apocalyptic sense of humor and subversive approach to anarchistic politics. And while the act never garnered sales to match its acclaim, it remains an active acknowledged influence by such successful acts as R.E.M. and Massive Attack.

The liner notes for “A Hundred Flowers Bloom” were written by Jon Savage, author of the revered “England’s Dreaming,” regarded as the quintessential chronicle of the punk movement. “What you get with Gang Of Four records is nothing less than a world-class hard rock/funk band (Continued on page 20)".

Yungchen Lhamo Expands Sonic ‘Home’
Tibetan Uses Western Sounds On Real World Set

BY EILEEN FITZPATRICK and DOMINIC PRIDE

LO SERAGE—While many developing artists welcome the opportunity to work with well-known producers, Tibetan singer Yungchen Lhamo was more than a bit suspicious about combining her a cappella chants with Western influences.

In fact, Lhamo consulted a Tibetan monk before teaming with Hector Zazou, producer of Bjork and Suzanne Vega, for her new album, “Coming Home,” due in Peter Gabriel’s Real World label on Oct. 20. In the U.S. Real World is licensed for U.S. distribution by Narada Productions, which is owned by Virgin Records America.

“When I saw Hector perform, I had a great feeling for him, and our first meeting was encouraging,” says Lhamo through her interpreter, her band, and manager, Sam Doherty. “But because I’m [one of the] first Tibetan women to step into music, if I made a mistake it would make it harder for others. If there was an unhealthy mixture, that would have been a disadvantage.”

The two met through Gabriel, and with the monk’s approval, Lhamo and the French composer/musician began their collaboration on “Coming Home.”

The result is a soothing blend of Lhamo’s graceful vocals backed by a non-intrusive orchestra of acoustic and electric guitars, cellos, percussion, and voices. It’s a combination that’s getting rave reviews from new age retail and radio.

“It’s a breathtaking record,” says Borders Books & Music world music buyer Randi Mayrent. “When I heard it, I immediately decided to put it in our listening posts, chainwide. Once you listen to it, you’re hooked.”

John Diliberto, host/producer of the two-hour syndicated daily radio show “Echoes,” and a billboard album reviews contributor, agrees: “Her last album was a bit too straight,” he says, “but this one puts her in a more contemporary framework and softens her music. This one will be in fairly heavy rotation.”

Her first album, “Tibet, Tibet,” an a cappella recording—her preferred way to perform—was released by Real World/Caroline in 1996. The album has sold 4,800 units in the U.S., according to SoundScan.

“Coming Home” has been available outside North America since June and has sold 30,000 units, according to Real World, to which the artist is signed worldwide.

Switching from the stark style of “Tibet, Tibet” to a fully orchestrat-
ed album wasn’t easy for Lhamo or for Zazou.

“From what I understood, she was traumatized by working on her first album,” says the Paris-based Zazou. “She had obviously been hurt; she had not been understood. It was like dealing with a wild animal, and she was very suspicious of producers in general.”

She was also suspicious of Western music. “Living in Asia, you don’t hear the best quality of Western music,” she says, “but when I played Lilith Fair [in 1997] and met people like Sarah McLachlan, Jewel, and Michael Stipe, I started to believe that it was appropriate to make the connection with Western music.”

In addition to producing, Zazou plays loops and sound effects on the (Continued on page 20)

Semenal Singing Cowboy
Gene Autry Leaves Legacy

BY CHRIS MORRIS

LOS ANGELES—Singer Michael Martin Murphey, who bears the torch for cowboy music with his touring West Post, notes the almost-inestimable impact that Gene Autry had on fans and musicians alike.

“The baby boomers and their parents are still carrying around a man-sized boot print on [their] brain from guys like Gene Autry... [And] Gene Autry is never gonna be forgotten by the people who sing cowboy music. He is a measuring stick for us that will probably never be equaled in our lifetimes.”

Autry, who established the image of the singing cowboy for two generations of American listeners, movie fans, and TV audiences, died Oct. 2 in Studio City, Calif., after a long illness. He was 91. His death came just three months after the passing of his longtime friend and cinematic rival Roy Rogers (Billboard, July 18).

Columbia/Legacy producer Lawrence Cohn, who has assembled several compilations of Autry’s classic western music, says that the actor/musician’s influence (Continued on page 74)
Jewel Refines Her Musical ‘Spirit’

BY CHUCK TAYLOR

NEW YORK—When Jewel’s “Pieces Of You” was quietly released by Atlantic Records four years ago, both the label and the artist regarded it as a “little” project to support her endless stream of promotional touring. That was 10 million albums ago. And for Jewel, a seeming lifetime past.

With the Nov. 17 release of her sophomore set “Spirit,” the 24-year-old artist at last has the chance to show off the way she wants, after a set of projects which have made it seem like “Pieces” might just go on forever. The album spawned three teen-averse hits, “Who Will Save Your Soul,” “You Were Meant For Me,” and “Foolish Games.” By the time the latter two singles were released, Jewel was so displeased with the girlish vocals she’d first recorded that she insisted—tastefully, it’s been suggested—on re-singing them for the radio versions.

It was like that for nearly two years, as if Jewel felt she had to cover her tracks to prove that she’d grown as a musician and singer who had walked far down the road since recording “Pieces” when she was just 19.

“Pieces Of You” was recorded incidentally. I didn’t think it was anything,” she says. “I wasn’t comfortable with myself as a writer or as a musician. Now after I’ve been out for four or five years, I’ve sort of mellowed out. I’m not as scared as I used to be.”

Adds Val Azzoli, co-chairman/co-CEO of Atlantic Group, “The first album was one of those ‘let’s make an album and capture the essence of you?’ It wasn’t so much about sales. And all the while, it just kept selling. With her second effort, the singer/songwriter teamed with Madonna production maestro Patrick Leonard, the only one of 15 proposed producers whom Jewel green-lighted. His mission: expand into new territories while incorporating the right blend of instrumentation to make her music more melodically ample and better suited to the demands of playing large live venues.

The 13-track result is a divine marriage of smart, enterprising sounds that cradle Jewel’s impressionable emotional base while broadening her modern-tipped pop savvy. Lyrically, the album demonstrates the difference between a girl and a woman. There’s a unity not found on “Pieces,” and while the artist remains fraught with vulnerability and sometimes unceasing satisfaction, this time she’s not content to wallow in it.

“I knew exactly what I wanted to do,” says Jewel. “I wanted to love and let it go. I wanted it to do to people, says the artist, who is now managed by Nedra Carroll (her mother). “I’ve felt tremendously lonely and afraid and all the things we feel, rational or irrational. There’s no use for it. I wanted to write a record that was an antidote to all the things that make me worry in the world, so that’s comforting somehow.”

Atlantic executive VP/GM Ron Shapiro says the album demonstrates a natural progression from the girlish achievement and Jewel’s perception of where she belongs in the world.

“First, her voice is a human wonder. (Continued on page 21)

Manilow Channels Sinatra
On Arista Tribute Album

BY DOUG REECE

LOS ANGELES—It was with reverence and trepidation that Barry Manilow worked through his rendition of “All The Way” for the self-explanatory “Manilow Sings Sinatra” tribute album, due Nov. 10 on Arista.

Though extremely confident in his ability to conjure up the sounds of a legendary producer: Phil Ramone; arrangers Patrick Williams, Johnny Mandel, and Don Zubenek; and a backing orchestra made up of several Frank Sinatra associates recruited by Ramone—the accomplished artist, at least for a moment, felt the weight of Ol’ Blue Eyes’ legacy.

“Walking behind that mike and beginning to sing ‘All The Way,’ there’s a little voice inside that says, ‘Who do you think you are?’” Manilow says.

“But I have to ignore that voice and do it to the best of my abilities, knowing that I am just paying tribute and not trying to imitate or copy. Nobody could, and I would be foolish to try.”

What he did hope to accomplish was to create an homage to the songwriters behind such celebrated, or chatedrated chestnuts as “Come Fly With Me,” “Angel Eyes,” “My Kind Of Town,” “In The Wee Small Hours Of The Morning,” and “Saturday Night In The Loneliest Night Of The Week” and the artist who brought those songs to the public.

Though Manilow’s contact with Sinatra was minimal, it was a sense of melancholy after the crooner’s death that propelled him toward the project.

Manilow, who is in the midst of recording his next album, “The Mayflower,” petitioned work on that project to start the Sinatra tribute. “The Mayflower,” which will be Manilow’s first original pop collection in several years, is due next year.

“It occurred to me that with my passing we were losing a style of music that had influenced me so much and I loved so much,” says Manilow. “This is my way of saying goodbye and thank you to a guy who introduced me and the public to such great songs and styles and stood for a kind of music that doesn’t seem to be around any more. It’s a tribute to the music and the style that meant so much to him.”

While preparing to record “Manilow Sings Sinatra,” which was being mixed at press time, the artist wrestled with the material and solicited the opinions of album arrangers.

“I tortured them,” Manilow jokes. “I was on the phone every other day with other writers, scrutinizing chord—changes and tempos and stuff. I don’t know how I know, but I know exactly how to do this. I know when it turns into nightclub cheese, and I know when it’s authentic.

“I know me nuts because each song is filled with such minefields,” he adds. “We know this kind of material has been imitated for years, but you just need to find an original take on it and yet not strap too far from what we all love about this style of music.”

Manilow also took considerable time selecting the tracks for the album, beginning with an Internet search that brought up 750 songs.

Brian McClears, music buyer for the 230-store, Ann Arbor, Mich.-based Borders Books & Music, says the album, from a conceptual point of view, could become a success.

“The track selection I’m seeing here is very thoughtful,” says McClears. “I can see him working several of the songs very successfully, but it’s really going to be hearing the album that will make the difference for me. There’s a lot of competition for adult consumers for us, so sound is very important.”

Arista senior VP of marketing Jay Krugman says the label hopes to develop the project with starting (Continued on page 21)

Ravenous’ Boyzone Hungry For U.S. Success

BY PAUL SEXTON

LONDON—It’s taken four years to happen, but red-hot Irish pop quintet Boyzone is finally getting at times the U.S. target with a reconfigured version of its current album, “Where We Belong.”

Signed to PolyGram worldwide via a deal with Polydor U.K. and released everywhere outside North America by Polydor companies, the group is now set for a concerted U.S. launch by Jim Steinman’s new Mercury-distributed label, Ravenous.

The label took the Desmond Child-penned single “All The Time In The World” to top 40 and hot AC radio Oct. 5, with the new version of “Where We Belong” set for Nov. 17 retail release.

Ravenous/Mercury has some catching up to do, as the act’s Dublin-based War Management puts international sales of Boyzone’s three albums at roughly 7 million units.

The act recently scored its fourth U.K. No. 1, and that straight-top five hit: “No Matter What,” written by Andrew Lloyd Webber and Stephen for their current London stage production of “Whistle Down The Wind.”

The single has taken Boyzone to new peaks in the U.K., where it sold more than 900,000 copies in its first month, according to the label “Where We Belong,” which debuted at the top of the British charts in June, soared back to No. 1 last month in a new edition containing “No Matter What.”

Yet for all its success in most of Europe and across Asia, Boyzone’s U.S. career to date has amounted to precisely one single, “Mystical Experience”—and that was issued on PolyGram Latino. Lead singer Ronan Keating is unsurprisingly disappointed that other so-called “boy bands” have jumped the queue to state success.

“It is frustrating. Especially when you see bands that started after us having top 10 hits, and you think, ‘We were there before them,’” he says, referring to RCA U.K.’s teen-orientated group Five and its current U.S. hit on Arista, “When The Lights Go Out.”

Boyzone’s “All The Time In The World” is one of three new songs on the U.S. edition of “Where We Belong,” which will also sport the Diane Warren composition “I’ll Never Not Love You” and “Walk On (So They Told Me),” penned by Mercurys senior VP/head of A&R Steve Greenberg with Mark Hasson.

Boyzone signed to PolyGram in 1994. Following the demise of Take That in 1996, it inherited that act’s crown in the U.K.’s crowded boy-band market.

The act’s debut hit was a cover of the Osmonds’ “Love Me For A Reason,” which was a smash hit.

TO OUR READERS

The Beat will return next week.

(Continued on page 19)

SHURE MICROPHONES

A GRAMMY PERFORMER DESERVES ANOTHER.

SHURE
THE SOUND OF PROFESSIONAL... WORLDWIDE.

Jason Schiff of Chicago

BILBOARD OCTOBER 17, 1996
THE MARK OF EXCELLENCE!

Number

1

4 Straight Years!

Consultant of the Year, Top 40 & A/C

Lorrin Palagi   John Clay   Pat Paxton   Steve Wyrostok
Steve Davis   Mark St. John   Guy Zapoleon

ZAPOLEON
MEDIA STRATEGIES

281.980.3665
SACEM DECIDES NOT TO PAY DAFT PUNK

SACEM to deal with.
SACEM's way of working, he said, "is more about taking 'le menu' rather than having an 'a la carte' diet. "To function, SACEM needs to exercise the exclusivity and the globality of authors' rights."

Desurmont cited three main reasons for that. The first is that "if we allow creators to deal their rights for certain territories or according to the type of use, the users [broadcasters, etc.] will put pressure to have better conditions directly from the authors. Therefore, how could we negotiate with powerful groups in these conditions?"

Second, Desurmont argued that if SACEM is granted the selective use of its repertoire by some of its members, "it will impoverish our catalog," which will lose value. "Users need an authorization as wide as possible."

For example, it is easier and cheaper to collect mechanical rights from a few majors than performing rights from 250,000 users. So if we accept this situation, our administrative expenses will increase, with bad consequences for those of our members who would give us all their rights."

However, Zylberstein says one of the key points highlighted by the Daft Punk case is SACEM's capacity to deal with "modernity" and adapt its structure and way of functioning to the digital era.

Desurmont confirmed that Daft Punk's performing right income "likely to be due" to Bangalter and de Homem Christo has indeed been allocated to SACEM's general expenses account. He added, "Our problem is that Daft Punk are not members, but their co-publisher Delabel Editions is a member.

"So we have paid the mechanical royalties to Delabel [both the publisher's share and the author's share], and Delabel has been able to pay the authors the mechanical rights. However, when it gets to performing rights, our status forbids us to pay authors via their publishers."

Added Desurmont, "During the summer, we understood that the Daft Punk problem would not be solved quickly. Thus, according to our statutes, we have paid the authors' part of the performing rights into our general account, but as Delabel is a member of SACEM, we have paid them the publisher's share."

Desurmont noted that "if the authors join SACEM today, they will be paid tomorrow, but they have to act quickly."

A source at SACEM admits that "this problem has been handled badly." Adds the source, who asked not to be identified, "Before sending legal papers, SACEM had to understand why Daft Punk didn't want to give SACEM the right to collect television and new-technology rights. Has it become a personal question because of the authors [Bangalter] is the son of Daniel Vangarde, with whom SACEM already has court cases pending? If such was the case, an effort could be made to resolve the situation. Is it because those authors think that SACEM doesn't manage those rights well? Then we should talk with them and find solutions. Or is it really because they want to deal those rights individually? And this, we can't accept."

LATIN IMPRINT FORMED

(Continued from page 10)

separates us is the synergy here at Disney among the different companies, either with Touchstone Pictures or with ESPN. The opportunities to cross promote are incredible, and that in itself will set us apart."

Signed to Hollywood Latin, thus far, are rock veterans Los Lobos, upstart rock group Chris Perez Band, and mariachi vocalist Nydia Rojas, who was signed to Arista/Latin when Treviño was there.

Working with Treviño on the Latino label project are Cameron Randle, senior VP of A&R, Latin, at Hollywood Records (who was the former VP/GM of Arista/Latin and Arista/Austin), and Renato López, director of music and records, Latin America, for Walt Disney Records.

Treviño and Randle were on board at Arista/Latin when that label closed its doors in April after a five-year run (Billboard, May 2). Saying Cameron will sign Hollywood Latin's artists, Treviño adds that the label's first release will be a second-quarter album from the Chris Perez Band. The album will contain eight tracks in Spanish and four in English.

Treviño says that Hollywood Records will work English-language singles and Hollywood Latin will work Spanish singles. Also appointed to Hollywood Latin's staff is Cary Frince, director of media, Latin; Fabiolo Patino, coordinator of music and records, Latin America; Julieta García, promotion and marketing assistant; and Claudia García, A&R assistant.
other carefully chosen covers, including Cat Stevens' "Father & Son" and the Bee Gees' "Words."

"We've broken all the rules as regards boy bands," says War Management's Louise Walsh. "When we started, Take That were there, East 17... We've seen groups like MNS come and go. We've been defying everybody and getting on with it."

"Everything they touch turns to gold," says Liz Laskowski, London-based director of programming for music video channel the Box. "And they have as many older viewers as younger ones; they're right across the 12-34 range. It isn't the Spice Girls fans, who are 10-12. They've already got themselves across as men, whereas Five are still seen as boys."

Simon Winter, spokesman for HMV's 108-store U.K. chain, notes the "dramatic effect" on sales of the addition of "No Matter What" to the U.K. edition of "Where We Belong." He adds that the group's followers are among the most ardent: "I get calls and letters from their fan club quite regularly," he says.

Keating is confident that Boyzone now has ammunition for the U.S. campaign. "Pop music has never been as big in the U.S. as it is at the moment," he says, noting Greenberg's support.

Greenberg himself reports that early reaction to the U.S. album is strong, thanks in part to a promotional trip by the group in August. "People have really connected to this music," he says. "I've played it to some of the biggest PDs in the country, and they've pounced on these songs as potential hits."

"When I heard they were available for the States, I jumped at the opportunity," the Mercury executive continues. "One of the things that'll help them a lot in America is how accessible and friendly they are. When they were here, they handled themselves with tremendous grace."

"They have the most hectic schedule I've ever known," says Polydor U.K. A&R manager Colin Barlow. "If they weren't so together, they would never have been able to make this album. They don't take success for granted; they're still young guys willing to listen and learn."

Walsh says his only problem regarding the U.S. is the group's seemingly endless international commitments. A British arena tour started Sept. 26, booked by Concorde International Artists. Another domestic single is planned for the autumn, a version of John Michael Montgomery's "I Love The Way You Love Me." Germany is the only other major European market where the act has "not really clicked big time," according to Walsh. A greatest-hits album is planned for next March, probably including the addition of U.S. tracks, and writing has started for the next studio album.

Keating is much in demand for TV work, and Walsh says a film vehicle for the group is also under consideration. He describes it as "somewhere between 'The Commitments,' 'The Full Monty,' and 'A Hard Day's Night,' with lots of Irish humor."
ELEGANT SECLUDED ESTATE - BEDFORD, NY

Enjoy the celebrated Bedford lifestyle at this delightfully relaxed country retreat built by a noted film producer. Truly a world of its own on 6.5 private acres near the scenic Mianus River Gorge, a protected nature sanctuary. Showcase interiors with 5 Bedrooms, 5.5 Baths and 3 fireplaces. Lovely heated Pool and wraparound entertaining terrace. Potential Guest Cottage. Extensive equestrian facilities..........$1.5M

Pound Ridge Office - (914) 764-5762
WWW.HOULIHANLAWRENCE.COM
Trust. Integrity. For Over 100 Years. The Area’s Largest Realtor

Artists & Music

RHINO SET HONORS POST-PUNK ICON GANG OF FOUR (Continued from page 13)
capable of inspiring audiences and musicians alike,” he says. “There are four moments in rock more thrilling than the distorted, lengthy introduction to ‘Antarax’ or the uplifting, viscerally urgent of At Home He’s A Tourist,”
Rough Trade Management’s Geoff Travis echoes Savage regarding the band’s relevance, recalling the great importance to Rough Trade’s retail operations.

“They meant a lot because they were such an important part of Bob Last’s Past label, more than in the EMI days,” he says. “They were kind spirits of some of our bands, like the Raincoats and Scritti Politti. They used to play together. There was a lot of camaraderie then, and they were exciting times.”

Similar to its U.S. track record, the band’s U.K. sales history was relatively modest. Climbing to No. 45, 1979’s “Entertainment!” was the highest placed of the group’s three U.K. chart albums. That same year, “At Home He’s A Tourist” gave Gang Of Four its best single placing on the U.K. singles chart, at No.58.

When King and Gill revived the band name in the early ’90s, they encountered a radically different industry climate: the group’s 1991 album for Polydor U.S., “Wall”, wasn’t even issued in its home country. 1990’s “Shrinkingwapped”, released on Castle in the U.K.,
received critical praise.

Away from his work in the band, Gill has become a respected producer, with credits including the self-titled 1984 debut album by the Red Hot Chilli Peppers. Another fan of the group was INXS’ late lead singer, Michael Hutchence. In 1986, before the release of his last album with the Australian group, “Elegantly Wasted,” Hutchence was working on a solo project produced by Gill. During the time the two were in the studio, Hutchence expressed his admiration of the group.

“Not many people would know Gang Of Four,” he said, “but they’re just one of those seminal bands. I remember hearing ‘Antarax’ and I thought it was just extraordinary. I’d never heard anything like it. So I rang him up early last year and said, ‘How do you get all those incredible guitar sounds?’”

Hutchence and Gill went on to work on the still-unreleased material in France and Dublin.

The other members of Gang Of Four have also maintained active industry profiles. Allen owns and operates World Domination Records in Los Angeles, while King is involved in sound and light production. Burnham runs Huge & Jolly Management, which handles the career of Capricee’s heavy band, Death Ray.

“In my wildest dreams, I’d love to see us back together and on the road,” Burnham says. “But then I want to work with and realize that not everyone involved thinks as I do. Then I find contentment in the fact that we made a difference—and that somewhere out there, there’s another group of kids ready to make the same kind of history we did. And like us, they’ll do it on their own unique terms.”

Assistance in preparing this story was provided by Paul Sexton and Dominic Pride in London.

YUNGCHEH LHAMO EXPANDS HER SONIC HOME (Continued from page 15)
album, arranged cello orchestrations, and served as recording engineer on several tracks.

“Sonic Home” represents a new alliance between Real World and Millhouse-based Narada, which took over the licensing of Real World releases in the U.S. from Caroline Records earlier this year (Billboard, Sept. 19).

What Narada brings is the ability to service those nontraditional outlets in the U.S.,” says Real World (U.K.) marketing manager Guy Hayden.

Narada president Wesley Van Linda says the company will target Buddhist organizations and publications throughout the U.S. to market “Coming Home.”

“It’s an obvious place to start,” says Van Linda.

“There is a lot of media interest and great sympathy for Tibet and the Dalai Lama. That’s the start, and if we can develop a nice buzz among the tastemakers in the core market, we can expand beyond the new age audience.”

In addition to the Buddhist community, Van Linda says the album will be serviced to 170 new age radio stations across the country. There will be no single.

Touring will also play a major role in the marketing strategy. Plans are under way to organize a U.S. tour for next year. “We’d like to talk to her about having a tour co-sponsored by Burning Man.”

Lhamo has already toured extensively in Europe and Australia, where she won an Australian Record Industry Award for best new world music album for her debut disc, “Tibetan Prayer,” which was re-released and released as “Tibet, Tibet” by Real World after she signed with the label. That year, she also performed at the WOMAD festival, which is co-sponsored by Real World. The performance began with association with Gabriel and the label.

She is scheduled to return to Europe in December for gigs in Germany, Switzerland, and Luxemborg before embarking on a U.S. tour. She is booked by the International Music Network.

Lhamo escaped to India from Tibet in 1968 and later migrated to Australia in 1993. Having freedom means much more to her than landing a record deal.

“Growing up in Tibet, I had no ambition except to survive,” she says, “But now I see what it means to have freedom, and seeing so many women in music who have unlocked something inside me that I couldn’t have ever expressed living in Tibet.”

BILLBOARD / OCTOBER 17, 1998

20
JEWEL
(Continued from page 16)

The songwriting is provocative and inspirational, and her collaboration with Pat. Leonard shows that she absolutely wants an album that is sonically sound and pleasing," he says.

"The second part is that on the last record, she spoke to your heart with hints of spirituality. On this record, that comes out so much stronger. We get a sense that this is an artist who wants to use her art to make the world a better place."

The first single, "Hands," demonstrates that will to empathize. The midtempo, piano-driven track offers a call for hope in seemingly desperate times: "If I could tell the world just one thing/I'd tell you that we're all OK/And not to worry 'cause worry is wasteful/And useless in times like these/I won't be made useless/I won't be idle with despair/I will gather myself around my faith/For light does the darkness most fear." Jewel's songs are published by Warner Bros./Wiggl Tooth (ASCAP).

A video, directed by Nick Brandt, is being shot for the song Sunday-Monday (11-12) in Los Angeles. The song arrives at radio Friday (16). There are no current plans for a commercial single.

"We've been waiting for this for so long," says J.R. Ammons, music director of mainstream top 40 WSTR (Star 94) Atlanta. "I'm sure it's going to get a bunch of airplay quick. We have yet to play anything from Jewel that didn't end up being an X for us. This is going to be an enormous release."

Other tracks on the album are also radio-friendly: Atlantic is already pointing toward four potential singles, including "Jupiter," an organic tone to steadfast love ("You make me so crazy/baby/Cloud swallow the moon"); "Innocence Maintained," on protecting purity in a harsh world; and "What's Simple Is True," a beautiful back-porch yarn of true love.

With saturation certain across the board at top 40, adult top 40, AC, and modern rock radio, retailers are practically dancing in hand in hand over the potential of their fourth-quarter Jewel. "Obviously, her first album was terrific, and we think this will be huge," says Jim Litvak, executive VP of merchandising for Trans World Entertainment. "We're looking at Alanis Morissette, Celine Dion, R. Kelly, Garth Brooks, and Jewel as being our top five through the year end."

To up the ante, the label is blanketting the nation with Jewel, including cover stories in Rolling Stone and Vogue and appearances on "Saturday Night Live" Nov. 14, "The Rosie O'Donnell Show" Nov. 16, "The Tonight Show With Jay Leno" Nov. 19, and "Late Show With David Letterman" by early December. She'll also perform at the lighting of the Christmas tree at New York's Rockefeller Center, which NBC airs live across the country Dec. 2.

In addition, her schedule includes European promotion in January, Australia and New Zealand in February, then a short U.S. tour that leads up to

(Continued on next page)
The best of the best: Like so many songwriters before her, Andrea Martin is putting down the pen and picking up the mike to strut her stuff on her Aristas Records debut, "The Best Of Me." Few, however, have the attention-demanding résumé of hitmaker Martin. Working with partner Ivan Matias, Martin has made a habit of collecting platinum records with such singles as "Before You Walk Out Of My Life," "Don't Let Go (Love)," and "You're The One," songs made famous by Monica, En Vogue, and SWV, respectively. The artist also has written material with Braxton, Lil' Kim, and Junior M.A.F.I.A., and changing faces. Why not save some of those songs to record on her own? ""The thing that you have to ask is, 'Is it a good song for me?'" says Martin. "It's a problem that is there are songs that just don't fit your style. 'Don't Let Go (Love)' needed the vocal harmony of En Vogue and was a better song for them." On "The Best Of Me," Martin strikes out in a new direction that she says was inspired by a hunger to try something different from what she had achieved in her earlier works.

With the support of label president Clive Davis, Martin—working again with Matias—decided to flavor the album with a reggae tip most fully realized on album cut "The Breaking of My Heart," "The Best Of Me" comes out Tuesday (13).

All hail: Frank Padelaro, bassist for the disbanded Scud Mountain Boys, is back fronting new band King Radio. Stations playing the band's new album, "Mr. K Is Dead, Good Home," due out Oct. 20—include KRVM Eugene, Ore.; WMNF Tampa, Fla.; and WRSI Springfield, Mass. The group, which is booked by Oz Booking & Management in Northampton, Mass., begins a string of dates Nov. 7 in Chicago.

With the support of label president Clive Davis, Martin—working again with Matias—decided to flavor the album with a reggae tip most fully realized on album cut "The Breaking of My Heart," "The Best Of Me" comes out Tuesday (13).

All hail: Frank Padelaro, bassist for the disbanded Scud Mountain Boys, is back fronting new band King Radio. Stations playing the band's new album, "Mr. K Is Dead, Good Home," due out Oct. 20—include KRVM Eugene, Ore.; WMNF Tampa, Fla.; and WRSI Springfield, Mass. The group, which is booked by Oz Booking & Management in Northampton, Mass., begins a string of dates Nov. 7 in Chicago.

With the support of label president Clive Davis, Martin—working again with Matias—decided to flavor the album with a reggae tip most fully realized on album cut "The Breaking of My Heart," "The Best Of Me" comes out Tuesday (13).

All hail: Frank Padelaro, bassist for the disbanded Scud Mountain Boys, is back fronting new band King Radio. Stations playing the band's new album, "Mr. K Is Dead, Good Home," due out Oct. 20—include KRVM Eugene, Ore.; WMNF Tampa, Fla.; and WRSI Springfield, Mass. The group, which is booked by Oz Booking & Management in Northampton, Mass., begins a string of dates Nov. 7 in Chicago.
THE FIFTH ANNUAL T.J. MARTELL
WINE & MUSIC AFICIONADO DINNER

"Where wine people who love music rub shoulders with music people who love wine."

Thursday, October 29th

Black Tie
Champagne Reception at 6:30 PM
Dinner will be served at 8 o'clock sharp

The Burden Mansion
1-7 East 91st Street
New York City

A reception featuring sparkling wine from Iron Horse Vineyards followed by a very special culinary addition to our evening: Drew Nieporent’s Myriad Restaurant Group will be providing five courses from “Montrachet” Executive Chef Remi Lauvand, “Layla” Executive Chef Mina Newman, “Berkeley Bar & Grill” Chef/Partner Jonathan Waxman and the culinary wizards from “Nobu.” Myriad’s Wine Director Daniel Johnnes and Sommelier Tim Kopec will be with us to ensure impeccable wine service for this year’s outstanding wines from Domaine Comte Georges De Vogue from Burgundy, Chateau Lynch-Bages from Bordeaux, Shafer, Far Niente, Steeple, Parker, Fred Peterson and Niebaum Coppola from California, Tokaji Aszu dessert wine from Hungary and California’s Germaine-Robin Brandy.

In accordance with the tradition of the Aficionado Dinner, the winemakers will be in attendance to talk about their wines.

A Grand Auction led by Joe Smith promises exotic wines and killer prizes.

Niki Singer and Tom Matthews, our friends from Wine Spectator, will again be our special guests to give the evening a perfect score of 100!

If you haven’t been to the dinner before, remember that a knowledge of fine wine is not a prerequisite. We drink great wine but the emphasis for the evening is on fun!

Attendance is limited to 150. Tickets are priced at $750 per person.
Contact Muriel Max at the TJ Martell Foundation for Leukemia, Cancer and AIDS Research at 212.245.1818 for availability.
JACK PARR, A I WAS SAYING... 

The first two videos contain Parr's PBS special, and the third contains 60 minutes of original programming, including favorite moments handpicked by the former “Tonight Show” host. The anthology box set includes interviews with a slew of celebrities ranging from John F. Kennedy to Judy Garland to Woody Allen. Parr also does some reminiscing about his career, including his infamous off “The Tonight Show” set when he thought his material would be censored.

VOICES! AMERICA’S GREAT CHORUSES 

This set features interviews with some of the most talented and close-harmony choruses. This program gets inside these distinctively American art forms, which began in the late 19th century when singers gathered on street corners to erode and have grown into the family sing-along and sing-around productions of today. This tape focuses on the 150-year-old Major Capp, the renowned Dallas-based chorus, as it prepares to compete for the vaunted International Gold Medal. Just as singing is made up of a patchwork of individual voices, interviews with some of its sires reveal a rainbow of styles, and philosophies regarding membership in the ensemble. An interesting peek into a harmonic world. Contact: WHT-250-8700.

GRIND WORKOUT: DANCE CLUB AEROBICS

Sunny Music Video

30 minutes $12.98

Sony Music Video

Sunny Music Video

30 minutes $12.98

Sony Music Video

Sunny Music Video

30 minutes $12.98

Sunny Music Video

Sunny Music Video

30 minutes $12.98

But what’s so great about this for the MTV generation is that it provides an excellent aerobic workout without really seeming like a workout. The entire portion is followed by a training session designed to tone hips and thighs.

THE GRAND JURY TESTIMONY OF WILLIAM JERALD JENKINS

MPT Home Video

220 minutes, $14.98

The question here is: Why? After it was shown in its complete, cumbersome form on CNN and recapped on “The Today Show,” the radio stations too numerous too mention, the uncut, unedited four-hour video of the 1982 Warren Commission interview with the band and manager Brian Epstein.

In the U.S., that figure was whit- 
ed, but the cast of “The Profit” was required reading for all new audiences to keep an eye on.

THEY FORSAW THE FUTURE: ROCK MUSIC GOES TO COURT

By Stan Sochor

Schiffer Books

256 pages $25

Anyone doubting that the music industry can be a treacherous place for artists will have their worst fears confirmed by this book.

Like “Hit Men” and “The Mansion On The Hill,” Sochor’s book details the sordid side of the biz, a side that comes with dishonesty, chicanery, and, in some cases, outright fraud. Band members, unsigned acts, and budding musicians of all genres would do well to read this book and learn from the mistakes of their more famous predecessors.

Beginning with the battles over the rights to Elvis Presley’s likeness and that of the Rolling Stones in the late 60s, the book chronicles the more remarkable business decisions artists have made over this act, given its feuding popularity. In 1999, Jack Thompson, the Florida crusader who vowed to fight the Group’s endless use of his image,lawsuit against Janet Reno for Dave County 

state attorney and lost miserably. Her apparent refusal to prosecute the band was a big hit on his list of complaints against her.

After many trials and appeals, 2 Live Crew was eventually acquitted, though that may have been too little, too late for some of the principals involved.

Luther Campbell, the group’s leader and owner of Luke Records, filed for bankruptcy, and Charles Freeman, who defended the band members who defied the law by openly selling the album “As Nasty As They Wanna Be,” is serving an 18-year sentence for dealing drugs.

Also worth a mention is the chapter on the marketing of Presley after his death in August 1977. The book chronicles the horrible business advice the singer received over the years from Colonel Tom Parker, including waiving his royalty rights in 1973 for $8.4 million in a deal that turned out to be a $1.2 million loss and Parker’s cut.

In the wake of numerous lawsuits over the years, Presley’s estate has managed to gain the upper hand in the right to license products bearing the King’s image. Those rights have proved beneficial to the estates of other celebrities regarding control over what can and cannot be marketed bearing the deceased’s likeness.

Sooner, an attorney and former Billboard contributor, is a decent work and the most intriguing book in a style that won’t alienate or confuse non-lawyers. In some cases, basic legal concepts are explained in a manner that anyone can understand.

At the very least, the chapters on Joel, the Beatles, the Shirelles, and the Rolling Stones are required reading for all new artists to keep an eye on.

MICHAEL VILLANO

bounced its “Nasdaq” series with a new set of drivers, tracks, and car physics. Also, the look of the game has been updated with some slick graphics, as well as some very fluid sets of cars and scenery that are seen in most of this year’s games. Perhaps one of the biggest prob- 

lems is some with real-life racing games on the market is that they are generally a mix of racing and shoot-em-up action games. The one that steals the potential niche by users choosing between arcades and simulation modes. This is a factor in a straightforward, but still good, game that lets you enjoy racing and simulation at the same time. A great game to play if you are a veteran of this genre, and I’m sure that the new features will add something to the experience.

WALT DISNEY: AN INTIMATE HISTORY OF THE MAN AND HIS MAGIC

Per PETRAS

PC CD-ROM

As suggested by its title, this is an expan-

sive, wonderful, and rare collection of the man who spawned the modern entertainment conglomerate. Short of a tour of Disneyland or Disneyworld, this book—assembled by�eniane Disney Miller—goes deep into the family albums, as well as into the inner workings of the company to bring clearer vision to the history. This is a wonderful book for all fans of the man and his legacy.

NASCAR ’99

Electronic Arts

3 NORTHEAST

$18


Humorist Dave Barry shows us an unexpected and colorful side of our nation’s 

back at the baby boomer years of 1947 to 1974, and on the eve of the millennium, the 1990s. He’s a master of the comic turn through this chapter of American history. As always, most of Barry’s observations are delivered with a deep, funny voice. His prose is as original as his draft and of Elvis Presley and images of the King of Rock ’n’ Roll from the government sending, say, The Artist Formerly Known As Prince overseas and putting him in the fringe line of defense at the controls of a tank? I say go for it! Let’s get some entertainment for our military dollars! But mixed with the humor is a surprising amount of insight. For example, he notes that baby boomers were Critically for not respecting authority, but has also noted that they could be otherwise, and that their informal way of talking was what got the government to like them, and that they are all the way up to the bone. Barry’s insights are also mixed with one-liners and jokes. Recalling the mid-’70s shift from a product-oriented world to a style that won’t alienate or confuse non-lawyers. In some cases, basic legal concepts are explained in a manner that anyone can understand.

At the very least, the chapters on Joel, the Beatles, the Shirelles, and the Rolling Stones are required reading for all new artists to keep an eye on.
YES! I need the freshest music industry news every day! Please start my daily fax service for one year as indicated:

- US/Canada $445
- UK/Europe £350
- Asia/Other $700
- Bill me
- Payment enclosed (US$ only except Europe)
- Amex
- Visa
- Mastercard/Eurocard

Card No. Exp.Date
Signature (required)

Name
Title
Company
Address
City/State/Country/Code
Phone No.
Fax No.
e-mail address

FOR FASTEST SERVICE FAX TO (212) 536-5294 or mail to Billboard Bulletin, Attn: J. Schulties, 1515 Broadway, NY, NY 10036. In Europe, Fax to 44-171-631-0428 or mail to Billboard Bulletin, Attn: Trevor, 21 Ridgmount St, London WC1E 7AH, UK. (Please note: Delivery time will vary depending on local time zone.)

Billboard Bulletin has become the essential quick read for industry news. This is where top music executives around the world learn about label deals, executive moves, artist signings, retail activity and more. Get the news first from a name you trust. Our stories are guaranteed fresh and picked just for you. Available via fax or internet.

Call (212) 536-5261 to subscribe or e-mail: jschulties@billboard.com You can also subscribe via our website at www.billboard.com or fill out and mail/fax the attached coupon.

get all the JUICE you need in the morning

a daily concentrate of essential industry news
Developing Acts Seek TV Outlets
Lack Of Programs Provides Marketing Challenge For Labels

BY TRACY E. HOPKINS
LOS ANGELES—With the cancel-lation of “The Keenen Ivory Way-ans Show,” the Sinbad-hosted “Vibe” (both of which debuted in syndication in late August 1997 and went off the air this summer), and, most recently, Magic Johnson’s widely panned “Magic Hour,” R&B and hip-hop artists are once again left without a nightly national venue to showcase their talents.

Record labels, which faced a similar dilemma after “The Arsenio Hall Show” left the airwaves in 1994, are relying on such support-ers of R&B and hip-hop as BET and new syndicated programs like “Motown Live” and “Russell Sim-mons’ One World Music Beat” to sustain TV viewers’ interest in R&B entertainment.

Brett Wright, VP of marketing and music development for RCA Records, says the recording indus-try will miss the exposure artists gained by appearing on these now-cancelled shows. “In any business, the more television exposure you get, the bigger the results,” Wright says.

However, Wright also views the demise of these shows as a chal-lenge to labels “to come up with creative ways to expose their art-ists and find new markets for the music. It’s a shrinking national medium but fertile entrepreneurial cli-mate.”

In the short term, however, he expects that they will rely on the usual suspects. “[Marketing executives] will depend more heavily on BET to implement special pro-gramming to develop artists,” he says. “‘Motown Live’ will offer artists an opportunity to perform ... with a real band.” Wright says, as opposed to performing to pre-recorded backing tracks. He adds that MTV and “The Jenny Jones Show” also offer a forum for many breaking R&B acts.

While Wendy Washington, VP of media relations for Universal Rec-ords, agrees that programs such as “Motown Live” and “One World Music Beat” offer opportunities for charting R&B and hip-hop acts, she says there is a lack of venues for developing rap acts. Although the rapper C-Note is scheduled to perform on “Late Night With Conan O’Brien” in Oct. 6, Washington says that most mainstream talk shows do not embrace up-and-com-ing rap artists.

“Without the steady stream of exposure those shows offered [to new artists], both the artists and the fans miss out,” adds Washington. “[‘The Tonight Show’] and ‘Late Show With David Letterman’ have always paid attention to the rap charts. They are interested in [booking] charting artists, and their policy has not changed since ‘Keenen’ and ‘Vibe’ went off the air.”

Representatives for “The To-night Show” and “Late Show With David Letterman” confirm that their booking policies remain chart-driven, while a spokesperson for “Conan” says O’Brien has always been “open to what’s going on in music.”

However, Gee Street recording artist Olu doesn’t feel that shows like “Conan” reach out enough to R&B and hip-hop acts. The former member of the Boys Choir of (Continued on next page)

Melba Moore Starts New Leg Of Musical Journey’; Chrome Dome, Tommy Boy Split

MOORE’S ‘JOURNEY’; The legendary Melba Moore is set to resurface as the true diva she has always been. The vocalist says her new album, “Solitary Journey,” is slated to drop Nov. 24 on EMI Music Group Inc., a new indie label owned by songwriter/producer Andre Wallace. Moore is the first artist signed to the self-distributed label.

The Grammy-nominated vocalist recorded her last album, “Soul Express” (1991) and has spent sever-al years reviving her career after a series of highly pub-licized personal setbacks. Wallace, she adds, is a close friend who “watched her back and worked with her when no one else was there.”

Moore co-wrote “Every-body,” the first single from the 14-track set. In addition, she shares executive produc-er credits with Wallace.

“Everybody” was dropped to club DJs and to R&B, top 40, and dance radio Sept. 8. The single will feature several remixes that not only keep her sound current but also showcase her Broad-way-honed pipes. The remixes include a club mix by Eddie Perez, a dub version by Eliz Pacheco, and an R&B mix by Frankie Cutlass.

“The single has been very well-received,” says Moore. “I’m very pleased. [The song is] about fighting for one’s rights, and it has a universal appeal.”

Moore’s music career began in the early ’70s, and the vocalist went on to record 14 albums, among them “Look What You’re Doing To The Man” (1971), “Peach Melba” (1975), “This Is It” (1976), “Read My Lips” (1985), and “A Lot Of Love” (1986). “Falling” and “You Stepped Into My Life” were among the many hit sin-gles she garnered throughout her singing career.

In addition to working on the album, Moore has been touring nationally, performing her autobiographical, one-woman show, “A Swell Party: The Cole Porter Songbook.” On Oct. 23, Moore’s performances at the Norva Theater in Rolling Hills, Calif., drew the singer a standing ovation.

No stranger to the stage, Moore began her acting career on Broadway in the musical “Hair” and later appeared in “Tribal” and “Purlie.” The latter show garnered her a Tony Award, a New York Drama Crit-ics Award, and a Drama Desk Award. Moore also appeared in Broadway’s “Les Miserables.”

Prior to the album’s release, Moore will take her show to Nassau, Bahamas; Jackson, Miss.; Orlando, Fla.; and Louisville, Ky.

DOME ON ITS OWN; According to Robert James, CEO of New York-based Chrome Dome Records, the label is no longer being distributed by Tommy Boy Records. James, who was also head of urban radio promotion and a member of Tommy Boy’s A&R committee, says that his contract with Tommy Boy is up in January but that he has already left the label because Tommy Boy had no “strategic plan to develop artists in any genre of music.” Nor, he claims, was the company financially equipped to help sell and promote R&B and hip-hop.

Mark Davies, head of market-ing for Tommy Boy, says, “The acts that Robert brought in were signed to ‘Chrome Dome.’ We dis-cussed with Robert what support he needed from Tommy Boy and what we were able to provide for him. We mutually agreed he would look for another part-ner... We’re actively helping to get the support he needs, with a label that can give him the resources he needs. It’s a very amicable [agreement]. He’s signed some great acts, and they need support.”

Although James recently signed former Uptown Records male quartet Soul IV Real to Chrome Dome, James says he realized that he wasn’t getting any help from Tommy Boy in promoting his artists. James has now pulled the group’s album, which was due for Octo-ber release on Chrome Dome/Tommy Boy. Two sin-gles, “I Want You” and “Come See Me Part II,” have already been serviced to radio via Chrome Dome/ Tommy Boy.

Chrome Dome, says James, is now in “discussions” with other labels regarding distribution. Soul IV Real, he adds, is in the studio recording new tracks for the album, which James plans to release next year. The Chrome Dome roster includes hip-hop acts Phatty Banks, Inner City Misfits, and Midwest Mafia, which have been released from their Tommy Boy con-tracts.

In addition to James, the label is run by GM Tom Kasulitis, senior VP Matt “Pint” Davis, and senior VP of publicity and marketing Tatiana “ Mouth Al-mighty” Sampson.
DEVELOPING ACTS SEEK TV OUTLETS
(Continued from preceding page)

Harlem says he misses having a "forum for discussing black issues" and finds it peculiar that in many mainstream outlets (Island, Def Jam/Mercury) ends that reign, earning the foursome its third chart-topper. The song, which jumps 3-1, is the first retail-available release from Def Jam's "Rush Hour" soundtrack. At R&B core stores, the song grew from a single to a core single in the core. The single's release has also surfaced on YouTube, and the title also posted the largest audience gain in the chart's top five, 2.5 million listeners. At the same time, "These Are The Times," which is the first track from Dru Hill's forthcoming sophomore set, "Enter The Drum Island," racks up 6.6 million listeners. The new Dru album is scheduled to hit retail Oct. 27.

JIGGA NAUT: Several years ago, Jay-Z got his introduction into the rap game via the Jay on the track "The Originators" (EMI), which peaked at No. 13 on the Hot Rap Singles chart in the fall of 1990. His first solo outing, 1995's "Reasonable Doubt" (Roc-A-Fella/Def Jam/Mercury), went on to gold certification and scanned 45,000 units in its first week. Earlier this year, the artist's sophomore set, "In My Lifetime," (Roc-A-Fella/Def Jam/Mercury), hits sales of 58,000 units, although many fans thought it was more radio-friendly than his previous works because the first single featured vocal group BLACKstreet.

Now, with his harder edge and an expanded fan base via his starring role in his direct-to-retail film "Shade Is Watching," Vol. 1 ... Hard Knock Life," which has been touted as his last solo album, scans 352,000 units at the full SoundScan panel. That sum was enough to secure No. 1 placement on both Top R&B Albums and The Billboard 200. The song peaked at No. 31 and debuted the album nearly two weeks earlier via street-date violations. Two cuts from the album are achieving significant airplay: the title track, which has 11 million listeners, and "Can I Get A . . ." which spins 29-20 on Hot R&B Singles. The latter would have won the Greatest Gainer Airplay prize for its increase of 5.8 million in audience, but it forfeits that prize because only titles ranked below No. 20 are eligible for the award.

CAN'T WE ALL JUST GET ALONG: Several years ago, R&B radio stations renewed today's top 40 that they played a variety of hits from various genres, although the primary focus was on R&B. Unfortunately, those days are gone, and the scope of R&B playlists has become more narrow. Every song now and the same songs may play records from other genres if they are monumental hits, such as "My Heart Will Go On," or a novelty record like "Macarena." Recently, WCGI Chicago played "I'll Never Break Your Heart" (Jive) by the Backstreet Boys, a mediocre pop hit, under the alias of the "rhythm record."

BUBBLING UNDER R&B: Hits entering the Bubbling Under Hot R&B chart in the last 12 weeks include the following titles:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>SONG</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'M YOUR ANGEL</td>
<td>P. SCOTT FLEMING</td>
<td>&quot;I'M YOUR ANGEL&quot;</td>
<td>4</td>
</tr>
<tr>
<td>MONEY MAKIN' ARTHEM</td>
<td>GLENN FOWLER</td>
<td>&quot;MONEY MAKIN' ARTHEM&quot;</td>
<td>21</td>
</tr>
<tr>
<td>GIVE A LITTLE LIVING</td>
<td>JAMIE BAULCH</td>
<td>&quot;GIVE A LITTLE LIVING&quot;</td>
<td>6</td>
</tr>
<tr>
<td>BULLSH*T TELL THE TRUTH</td>
<td>TONY FAYE MRS DUDLEY</td>
<td>&quot;BULLSH*T TELL THE TRUTH&quot;</td>
<td>4</td>
</tr>
<tr>
<td>FOLK CATS</td>
<td>MR. J</td>
<td>&quot;Kool G Rap Down Low Tel&quot;</td>
<td>3</td>
</tr>
<tr>
<td>CURSE ON YOU</td>
<td>TUNE MILLS BISHOP</td>
<td>&quot;CURSE ON YOU&quot;</td>
<td>3</td>
</tr>
<tr>
<td>LADY OF THE NIGHT</td>
<td>NILSON SIMMS</td>
<td>&quot;LADY OF THE NIGHT&quot;</td>
<td>3</td>
</tr>
<tr>
<td>SPOOT</td>
<td>STEVE SPOOT</td>
<td>&quot;SPOOT&quot;</td>
<td>3</td>
</tr>
<tr>
<td>DOUBLE DUTCH DANCE</td>
<td>STRIPED</td>
<td>&quot;DRIP (RNB)&quot;</td>
<td>3</td>
</tr>
<tr>
<td>IMPACT ME</td>
<td>SCORPION AZTEC</td>
<td>&quot;IMPACT ME&quot;</td>
<td>3</td>
</tr>
<tr>
<td>8-TRACKS AND CADILLACS</td>
<td>TROY PATTERSON</td>
<td>&quot;8-TRACKS AND CADILLACS&quot;</td>
<td>3</td>
</tr>
<tr>
<td>GHETTO STAR</td>
<td>GEORGE ROSE</td>
<td>&quot;GHETTO STAR&quot;</td>
<td>3</td>
</tr>
</tbody>
</table>

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

Shaqille Holds Court: Basketball star/rapper Shaquille O'Neal celebrates the release of "Respect," his new album on A&M Records, at Club Soho in Los Angeles. Pictured, from left, are O'Neal and Rick "Dutch" Cousin.
"Good Love."

Everyone is looking for that.

Shiro's first single from the long awaited debut album "LIFE GOES ON." Single in stores November 17.
Y'all Wanna Floss Wit Us?

PLATINUM

- Jermaine Dupri “Life in 1472”
- Usher “My Way” & “You Make Me Wanna”
- Usher “Nice Slow” & “My Way”
- Xscape “Traces of My Lipstick”
- Monica “The First Night”

Coming In January 1999...

Mase Presents... Harlem World “The Movement” • Da Brat
**R&B Singles A-Z**

**R&B Publisher** - Licensing Corp. (ASCAP/Mercury, BMG/RCA, Sony/Warner Bros., etc.)

**No. 1**

1. LOST LOVES
2. BUSTA RHYMES FEATURING LIL' FLO "YOU" (WHATCHA DO WITH THAT?) (WHATCHA DEEP SHOCKER, BMG/RCA)
3. MONICA "DENTAL CARE" (ARISTA)
4. MARY J. BLIGE "WHO'S LOVE (YOU THINK SHE'S HAVING)" (MCA, ASCAP)
5. KENNY LUCAS & THE TRIBE "OH OH OH (THAT'S WHAT YOU SAID)" (COLUMBIA)
6. MASE "WE`RE Gonna GET IT BACK TO YOU" (BAD LUCK, ASCAP/Iiit)
7. FAYE BLACKWOOD & THE CRIMSON KINGS "THAT LADY (THAT SOMEBODY ELSE WILL HAVE)" (VERONICA, ASCAP/Casa)
8. PUFF DADDY & MASE "YOU'RE NICE" (BAD LUCK, ASCAP/Iiit)
9. MARTHA WASHINGTON "THA' WAY YOU MAKE ME FEEL (THAT'S THE WAY)" (BAD LUCK, ASCAP/Iiit)
10. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)

**No. 2**

1. STILL THE ONE
2. KENNY LUCAS & THE TRIBE "OH OH OH (THAT'S WHAT YOU SAID)" (COLUMBIA)
3. FAYE BLACKWOOD & THE CRIMSON KINGS "THAT LADY (THAT SOMEBODY ELSE WILL HAVE)" (VERONICA, ASCAP/Casa)
4. PUFF DADDY & MASE "YOU'RE NICE" (BAD LUCK, ASCAP/Iiit)
5. MARTHA WASHINGTON "THA' WAY YOU MAKE ME FEEL (THAT'S THE WAY)" (BAD LUCK, ASCAP/Iiit)
6. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)
7. KENNY LUCAS & THE TRIBE "YOU`RE Gonna GET IT BACK TO YOU" (BAD LUCK, ASCAP/Iiit)
8. FAYE BLACKWOOD & THE CRIMSON KINGS "THAT LADY (THAT SOMEBODY ELSE WILL HAVE)" (VERONICA, ASCAP/Casa)
9. MARIAH CAREY "ANOTHER HITS" (BAD LUCK, ASCAP/Iiit)
10. MARTHA WASHINGTON "THA' WAY YOU MAKE ME FEEL (THAT'S THE WAY)" (BAD LUCK, ASCAP/Iiit)

**No. 3**

1. STILL THE ONE
2. PUFF DADDY & MASE "YOU'RE NICE" (BAD LUCK, ASCAP/Iiit)
3. MARTHA WASHINGTON "THA' WAY YOU MAKE ME FEEL (THAT'S THE WAY)" (BAD LUCK, ASCAP/Iiit)
4. KENNY LUCAS & THE TRIBE "OH OH OH (THAT'S WHAT YOU SAID)" (COLUMBIA)
5. FAYE BLACKWOOD & THE CRIMSON KINGS "THAT LADY (THAT SOMEBODY ELSE WILL HAVE)" (VERONICA, ASCAP/Casa)
6. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)
7. KENNY LUCAS & THE TRIBE "YOU`RE Gonna GET IT BACK TO YOU" (BAD LUCK, ASCAP/Iiit)
8. MARIAH CAREY "THAT'S THE WAY I FEEL" (BAD LUCK, ASCAP/Iiit)
9. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)
10. MARTHA WASHINGTON "THA' WAY YOU MAKE ME FEEL (THAT'S THE WAY)" (BAD LUCK, ASCAP/Iiit)

**No. 4**

1. STILL THE ONE
2. MARTHA WASHINGTON "THA' WAY YOU MAKE ME FEEL (THAT'S THE WAY)" (BAD LUCK, ASCAP/Iiit)
3. KENNY LUCAS & THE TRIBE "OH OH OH (THAT'S WHAT YOU SAID)" (COLUMBIA)
4. PUFF DADDY & MASE "YOU'RE NICE" (BAD LUCK, ASCAP/Iiit)
5. FAYE BLACKWOOD & THE CRIMSON KINGS "THAT LADY (THAT SOMEBODY ELSE WILL HAVE)" (VERONICA, ASCAP/Casa)
6. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)
7. KENNY LUCAS & THE TRIBE "YOU`RE Gonna GET IT BACK TO YOU" (BAD LUCK, ASCAP/Iiit)
8. MARIAH CAREY "THAT'S THE WAY I FEEL" (BAD LUCK, ASCAP/Iiit)
9. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)
10. MARIAH CAREY "THAT'S THE WAY I FEEL" (BAD LUCK, ASCAP/Iiit)

**No. 5**

1. STILL THE ONE
2. MARTHA WASHINGTON "THA' WAY YOU MAKE ME FEEL (THAT'S THE WAY)" (BAD LUCK, ASCAP/Iiit)
3. KENNY LUCAS & THE TRIBE "OH OH OH (THAT'S WHAT YOU SAID)" (COLUMBIA)
4. FAYE BLACKWOOD & THE CRIMSON KINGS "THAT LADY (THAT SOMEBODY ELSE WILL HAVE)" (VERONICA, ASCAP/Casa)
5. PUFF DADDY & MASE "YOU'RE NICE" (BAD LUCK, ASCAP/Iiit)
6. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)
7. KENNY LUCAS & THE TRIBE "YOU`RE Gonna GET IT BACK TO YOU" (BAD LUCK, ASCAP/Iiit)
8. MARIAH CAREY "THAT'S THE WAY I FEEL" (BAD LUCK, ASCAP/Iiit)
9. MARY J. BLIGE "MARIAH ANTHEM" (BAD LUCK, ASCAP/Iiit)
10. MARIAH CAREY "THAT'S THE WAY I FEEL" (BAD LUCK, ASCAP/Iiit)

Records with the greatest weekly airplay gains. © 1998 Billboard/GPI Communications and SoundScan, Inc.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/17/1998</td>
<td><strong>FAST TRACK</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>1</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>AVENGED</strong></td>
<td><strong>TANYA TAYLOR</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>2</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>3</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>4</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>5</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>6</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>7</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>8</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>9</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>10</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>11</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>12</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>13</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>14</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>15</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>16</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>17</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>18</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>19</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>HOT R&amp;B SINGLES</strong></td>
<td><strong>THE NEWS</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>20</td>
</tr>
</tbody>
</table>

**Greatest R&B/Airplay:®**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>1</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>2</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>3</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>4</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>5</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>6</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>7</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>8</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>9</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>10</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>11</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>12</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>13</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>14</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>15</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>16</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>17</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>18</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>19</td>
</tr>
<tr>
<td>10/17/1998</td>
<td><strong>BEST SINGERS</strong></td>
<td><strong>DARRELL WILSON</strong></td>
<td><strong>BETTIE PAGE</strong></td>
<td>20</td>
</tr>
</tbody>
</table>
NET-HOP LIVE: By 9:45 p.m., the cavernous sixth-floor reception area at Pseudo Online Network (located at 600 Broadway in the heart of downtown Manhattan’s “Silicon Alley”) is packed stem to stem with young men in skullcaps and bobo turbans.

They’re waiting for the 10 p.m. Wednesday live Netcast of “88HIPHOP.com,” the best hip-hop party in town. According to Randy Nkowksi, Ward, co-founder and co-producer (with Mark Kotlianski) of the international, online, and interactive hip-hop video show, “150,000–200,000 people log on each month and growing.” Ward says the show was launched in January 1996 in Ward’s 20-by-25-foot Brooklyn N.Y., bedroom as “the first national hip-hop radio 900 line.” Listeners called to request tracks and comment on show segments—“Upclose Interview” with Biggie’s mom, “Two Minutes Of Fame,” “MC Battle,” and “Hip-Hop History”—all of which are still in place today.

“We prerecorded from 7 p.m. to 9 p.m. with about 40 people in my bedroom,” Ward says, “and when people really started kicking it, it could go past 11 p.m. Going to Pseudo’s was a relief.”

Relief came swiftly, immediately after Pseudo heard a tape of the show.

The computer users with Progressive Networks’ Internet audio software RealAudio (which can be downloaded at no cost from Pseudo’s site) first people log on to “88HIPHOP.com” via www.pseudo.com on May 8 that same year (Billboard, May 2, 1996). Among Pseudo’s other live cyber-program segments are world music shows; “88HIPHOP.com” also presents the weekly “Two Minutes Of Fame,” “MC Battle,” and “Hip-Hop History.”

Tonight’s show is hosted by DJ Mecca, who also hosts “Queendom” (Billboard, May 16). Push, the regular “Hip-Hop History” host, leads a discussion of the underground hip-hop scene in NYC, featuring the names of “B-town” MCs and DJs who are pressing up their own wax and are about to blow up,” then interviews rapper RockaKo, former Michael Jackson imitator and employee, now in Italy, where he’s “the first black artist represented by Top 40 hit, the day before, I broke a track—outro—names from Brooklyn to Anchorage, Alaska, are called—the boys in the reception area crowd around the studio’s giant screen, and the master Diggyo (who also raps, as does his alternate, Mr. Miracle) monitors a broken-down in the studio. “SHIFTHOP.com” also adds the video component. “First, we created international hip-hop radio,” says Kotlianski. “Then, we added a ‘Conversation’ vision.” The show is partially financed by commercial blocks that run during the show, as well as banner (or interactive) ads on the site. “SHIFTHOP.com” is also made possible by a genial volunteer crew of hip-hop scholars/devotes (and Ward) and, behind-the-scenes, a staff. The payroll for work donated is riding the wave of a future that’s sure to yield real profits someday soon.

Two contributions also come in the form of after-hours, like the time “we met Fab Five Freddie standing on the line to get into a Thurs-day-night party,” Kotlianski says. “He was walking from one party to another, actually led to label signings. Tonight’s hopeful is 18-year-old Rich Low, accompanied by his writer/producer, DeeJay Cap-E, a genius brother who drops a little pre-air-time science about vegetarianism. What would it take to put the spotlight on the underground rap scene? Breez asks Low. “I think it should stay on the low,” the 18-year-old Brooklynnite cannily puts. “It’s more commercial, it’ll be harder to get on.”

His two a cappella minutes display a staccato, stuttered flow and bio-based bragadocio. Another “In The Mix” segment, then the outro, is midnight, and the party’s over...until next week.

SOMETIMES CLOTHE S can make more than a fashion statement. The Oct. 22 Coalition, which includes such groups as the Artists Network of Refuge & Refuse and Stolen Lives Project, is calling for all citizens to wear black on Oct. 22 in protest of police brutality. Rallies and marches will take place on that day in 50 cities, from New York to Los Angeles. Among Stolen Lives Project’s many activities is gathering and publishing the names and stories of those allegedly murdered by the police and U.S. Border Patrol since 1990. Last year’s booklet listed 500 names; this year’s will have 2,500.

The coalition is negotiating with MTV and BET for free air time to run any of the group’s 17 expertly crafted public service announcements. (Paid slots have already been booked at BET, and national cable syndicate Free Speech TV, which goes out to 7 million homes, has already donated air time.)

The expertly crafted video pieces announced for the Oct. 22 event are to dramatize a growing problem; they feature hip-hop luminaries Wyclef Jean, Reggie Gaines (writer of “Bring In Da Noise, Bring In Da Funk”), actor Danny Hoch (whose one-man theater piece features hip-hop characters), and rap group Goodie Mob, as well as parents of children killed. Call 800-729-7892 for event and organization information.

FOR THE RECORD: Mug, Almighty artist Beia Sia was incorrectly identified in this column in the Oct. 3 issue.

A Lennon/RZA Production. Wu-Tang front man RZA, right, and Sean Lennon ham it up at the opening of the Virgin Megastore on New York’s Union Square. The two performed together at the event. RZA’s solo project, “RZA As Bobby Digital In Stereo,” is due to be released Nov. 24 on Gee Street Records.
Are you among the 200,000 entertainment industry executives who read Billboard every week? (Or are we confusing you with your competitors?)

Don't miss a beat—Get Billboard delivered to your office or home every week.

☐ YES! I need Billboard’s complete industry coverage and chart information delivered every week at big savings off the newsstand price! Start my subscription for one year (51 issues) as indicated:

☐ U.S./Canada $279 ☐ Latin America $510
☐ Europe* £220 ☐ Japan Y109,000
☐ Australia/N. Zealand $445 ☐ Asia/Africa/Others $555
☐ Central America/Caribbean/Mexico $440

Name
Title
Company
Address
City/State/Zip
The primary nature (record, radio, retail etc) of my business is:
☐ Payment enclosed (U.S. except Europe/Japan.) ☐ Bill me ☐ AMEX ☐ Visa ☐ MC
Card #
Exp. Date
Signature (required)

FOR FASTEST SERVICE CALL 1-800-745-8922
FAX YOUR ORDER TO 740-382-5866.
OUTSIDE USA CALL +740-382-3322.
For group subscription information call 212-536-5261.
* European Orders: Call +44 (0) 1858 435326, fax +44 (0) 1858 434958, or mail to Billboard Subscriptions, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF.

Subscribe to Billboard Bulletin and get DAILY music industry news via fax. Call 212-536-5261 or fax 212-536-5294.
BUSINESS REPLY MAIL
FIRST-CLASS MAIL    PERMIT NO. 642    MARION, OH

POSTAGE WILL BE PAID BY ADDRESSEE:

Billboard
SUBSCRIPTION DEPT
PO BOX 2011
MARION OH 43306-4111

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES
Ariola Dance’s Jones ‘Rises’ To The Occasion

BY CHARLES R. BOULEY II
LOS ANGELES—Delicately labeled. Superstar producers. Two No. 1 dance records on Billboard’s Hot Dance Music/Club Play chart. What’s missing from this equation? Well, the artist.

Divia Hannah Jones may have recently delivered her debut album, “Rise,” to Ariola Dance/BMG, but what she couldn’t deliver was her physical presence. And for Marvin Howell, GM of the label, that was a real letdown.

“We were very concerned,” says Howell. “We had done a lot of work on the project, and it becomes difficult fielding calls when the artist can’t play the govern.”

The problem was not a temperamental artist: Jones came down with severe bronchitis and pleurisy just when the label needed her most—at the launch of “Rise.”

“The illnesses arrived at once,” says Jones, who is signed to EMI’s Republican Records. “Simply was worn out—physically and emotionally. I had been on the road for 15 years with various bands, promoting various records. In the process, I lost myself, and I believe my boy knew it. It just broke down. But now I’m recharged and ready to work.”

Two weeks ago, Jones embarked on a state-side tour that will keep her busy through January. Her first stop was in New York, where, according to Howell, “she played electrifying, and the word for her tour across the U.S., Jones will perform in numerous gay and lesbian clubs.

“That’s a core audience for us right now,” says Jones. “We must be sure to get her to the people that have been supporting her from the beginning—and then expand from there.”

Though Jones is a seasoned performer, she knows the U.S. will be a new experience.

Says the singer, “Of course, it will be different from Europe, and the changes won’t be that different. Once they let go of their inhibitions, people are people—regardless of where they live.”

The music on “Rise” has a universal appeal. The set features collaborations with many dance heavyweights, including producers Ralph Rosario, Love To Infinity, and Tony Moran.

It also includes her two No. 1 Hot Dance Music/Club Play tracks—“No One Can Love You More Than Me” and “You Only Have To Say You Love Me”—as well as her current hit, “What The Child Needs,” which is receiving heavy Turntable action.

But the album goes beyond the dancefloor. A cover of the Phyllis Nelson classic “Move Closer” and the Babyface-penned “Two Occasions” will help establish the artist at R&B and AC levels.

“Doing one kind of music is very limiting,” says the singer. “I like to try it all—musically, that is.”

Such remarks bring a smile to Howell’s face.

“I wanted to position the album a little better for the American market,” he says. “You know, some pop, some R&B, some dance. But I must confess, the song ‘Move Closer’ was done specifically for the U.K. market. We thought that since it was a hit 20 years ago, it could be a hit all over again. We think it will help Hannah get a hold in that market.”

As for the U.S., once the label completes its work on the indefatigable, “You Only Have To Say You Love Me,” which continues to do well at radio and retail, and “What The Child Needs,” it will release the Moran-produced “Love On.”

Howell adds, “There is already discussion of following with the urban ‘Two Occasions.’

All of this, said Howell is most inspired by the singer on American soil. There is no doubt that it will make his job a whole lot easier. Yet one question remains: Can he keep the momentum?

“We’re hoping to do a video for You Only Have To Say You Love Me,” explains Howell. “But that will rely heavily on what is going on in Europe. Let’s be honest, it would not be very easy to break the record, or the artist, with a video, because of the limited outlets for dance videos. MTV is not going to play a Hannah Jones video at this point, even if we spend over $300,000 on it. It just ain’t gonna happen.”

“Unfortunately, people in the industry don’t respect dance music for what it is. If it’s not urban or rock, the video stations aren’t interested. Fortunately, Hannah abhors the product. She is a great performer. Her vibrant live shows are more than a single video could. That’s why, right now, support is more important to us than other expenses.”

As for Jones, she’s just happy to be in America, giving her fans the kinetic experience brought by live interaction.

F INALLY: Simon Dunmore, label head of A&M’s U.K. dance imprint AM:PM, has resigned effective Dec. 31 (Billboard Bulletin, Oct. 1). Unsure of the label’s future in the wake of PolyGram’s closure of A&M in the U.K., Dunmore says he thought it best to go his own way. But don’t fret. He adds, “I will be launching a few labels in the states. It will be called Defected Records.” (His Defected Management counts Jazz & Groove and Full Intention among its first-announcements.)

Under Dunmore’s guidance, AM:PM will best be remembered for breaking Ultra Naté’s “Free” in the U.K. and for bringing mighty tracks like Voices Of Life Featuring Sharon Pass’ “The Word Is Love,” the Absolute Featuring Suzanne Palmer’s “I Believe,” and Andrea Menendez’s “Bring Me Love” to dancefloors around the world. It will be interesting to see what the man comes up with next.
GLOBAL DANCE PULSE

Dance Music News From Around The Planet

LONDON: If one man can be credited with putting the fun back into the post-punk British dance scene, then it would be Norman Cook, aka Fatboy Slim. With big, bold, fat beats, Cook’s production and DJ work has more or less defined the neighboring district of the Great British underground. The funkadelic, loopy,iswaing, and acid-humored part of the dancefloor, offering an antidote to the dragged-up beats of techno or the scientific, jazzy approach of the drum’n’bass crowd. To date, his most visible achievement has been turning the acoustic, loopy single “Triggerfish” by British-American band Cornershop into a searing pop radio and dancefloor hit. Freak Power, Pizzaman, and Beats International are some of the acts that have benefited from his band at the production controls. Following the Oct. 5 release of the single “Gangster Trippin’,” his solo album, “You’ve Come A Long Way, Baby,” comes out on the hip, Brighton-based Skirt label in the U.K. and through Sony Independent Records’ U.S. branch on Oct. 19.

TOKYO: Female dance/pop acts Namie Amuro and Max (both signed to Avex Trax) and Speed’s Factory, which have taken the Japanese music world by storm in the past few years, are all products of the Okinawa Actor’s School (OAS). A major source of Japanese shows talent and located in this country’s southernmost prefecture, the OAS is the brainchild of Masayuki Okino, who believes in letting his young charges express themselves freely and without inhibition, in contrast to the rigidly routine imposed by Japanese production agencies on their entertainers-in-training. “Okinawan children are superior to children from other prefectures,” he has said. (Continued on page 10)

GLOBAL EYES LOOK TO U.K. INNOVATORS

BY MARK SOLOMONS

LONDON—The international dance industry has often viewed the U.K. as the cradle of new subgenres. Goldie’s drum’n’bass (ffrr/London Records), Prodigy’s techno-rock (XL Recordings/Beggars Banquet), and the house music mutations of the Chemical Brothers (Freestyle Dust/Virgin) and Underworld (G/Mond) have traveled well. These acts have become viable album artists, and their music is, in each case, a daring new take on established but stagnating—and mostly American—styles. And each has captured the Holy Grail of significant U.S. sales.

Goldie, Prodigy, and the like seem to keep their global cool credentials through their common roots in 12-inch U.K. singles and on British dancefloors. They are living proof of the maxim that a few club smashers and/or an underground following can start an album career—although it should be noted that Prodigy’s career began almost 10 years ago, well before the band’s Maverick breakthrough in the U.S.

In fact, many of the British dance acts that have gained attention of late—such as freestyle-based Fatboy Slim, aka Norman Cook—have been career musicians for years. Some have found new credibility in the dance genre, through the long-established ability of British musicians to reinterpret American dance styles for a global audience. And many have been aided in their creative efforts, notably, by the British welfare system. It’s understood in the U.K. that welfare assistance has provided a base of economic support for many British musicians—dance and otherwise—to learn their craft. That view received official recognition earlier this year in amendments to U.K. social security reforms that ensured that struggling British musicians, including those in the dance genre, could continue to qualify for welfare checks.

Citing the importance of dance exports, as well as pop hits, to the U.K.’s overseas earnings, music industry leaders like Creation Records chairman Alan McGee have urged the government to let youth pursue popular music as a career, aided by government assistance linked to industry-approved training schemes. With or without such support, music once made in American bedrooms and garages in Detroit, Chicago, and New York has been finding new life in British squares and cheap studies of London, Manchester, and Bristol. Remixed and reinterpreted, it then finds its way back to American dance fans. But if A&R execs around the world are looking toward the U.K. for a dance act with album potential who they can tout as “the next big thing,” they may get eyestrain. In Britain, house music seems to be retreating back to its hardcore following. New subgenres such as speed garage—an uptempo, heavily swung, reggae-influenced style—have achieved only limited crossover success. Meanwhile, none of the U.K. dance market’s existing segments—drum’n’bass, the various incantations of garage, house, big beat, and so on—is showing signs of giving birth to a new mass movement to rival the now-dissipated rave scene.

“What’s lacking in the British music industry at the moment is an industry to genres which are going to change people’s lives,” says Nick Halke, label head of Positiva, EMI’s London-based dance imprint. “There is nothing to compare with punk or the original rave explosion. The underground creative stream doesn’t exist at a level which is going to reach hundreds of thousands of people.”

A few progressive artists have generated mainstream critical acclaim, some have collected awards, and all have undoubtedly influenced others. But whether their sales figures have been sufficient to sway major-label bosses to initiate big-budget promo and marketing campaigns, especially overseas, remains to be seen. Many artists whose names become tradable seem to spend much of their creative energies on remixes for more mainstream pop acts, racking some of their magic on bigger acts’ releases.

In the last year, multinational record companies in the U.K. have consolidated labels; the strength of the pound on the foreign currency exchange has affected exports; and the mercurial habits of British clubbers, wholesalers, and radio programmers have made the market increasingly difficult for U.K. dance labels to reach. The U.K. dance singles market grew slightly in value in 1997, according to the British Phonographic Industry, from 28.8 million....
Networking Is Key To Amsterdam Dance Event

AMSTERDAM—In its third year, the Amsterdam Dance Event (ADE) has become an established gathering for the European dance music community. Organized by Conamus, the foundation that promotes Dutch music at home and abroad, the ADE will be held Oct. 22-24.

“It’s the only event in Europe which is entirely focused on dance,” says Anna Knaap, who is the project manager for dance at Conamus and GM for the ADE. The debut program is dedicated to various panels tackling topics of concern to the dance music business, as in previous years. But in recognition of the value of informal meetups at the event, most of the company booths and stands have been eliminated in favor of a larger Network Lounge.

“Networking is really everything this event is all about,” says Knaap. “It’s good to see that we’re on people’s agendas by now, along with other trade fairs, such as Pop-Komm.”

With some 800 people expected to attend this year’s ADE, including dance music professionals from throughout Europe and other international markets, the event is growing each year.

Early supporters of the event include Play It Again Sam label manager Marcel Mertens. “For me it’s the best way we know to create a distinct profile for Dutch product on the international market,” he says. “Besides, foreign labels come to meet with Dutch label executives. It’s more than sightseeing in Amsterdam.”

Keynote speakers will include dance diva Jocelyn Brown and legendary dance aficionado Lil Louis. To increase networking opportunities, nightly live performances are scheduled in only three clubs: the Paradiso, De Melkweg, and Escape. A Dutch DJ night, including Erick E. and Mark van Dalen, is planned for Oct. 23. The next day, the so-called Freeze Flight Festival is to take place in the city’s Decklands area, featuring live shows by Moodymann, Natural Born Chililers, and Rotterdam’s Postmen, V2’s first local act to boast a bona fide chart hit with “Cocktail.” An R&B showcase will be staged by Dutch-language music-TV station TMF.

Further information about the ADE is available through its World Wide Web site at www.amsterdamanlnce.nl.

ROBERT TILLI

GLOBAL DANCE PULSE

(Continued from page 39)

MUNICH: Germany’s Mousse T. (whose real name is Mustafa Güngördü) has an international reputation as one of the best remixers around, through work on tracks by Simply Red, Fine Young Cannibals, Gloria Estefan, and D’Influence, among others. With partner Erol Rennals, Mousse T. 31, who was born in Hannover, set up his own Peppermint Jam label through the edel co. His credits as a producer include the hit single “It’s Raining” by Bootsy Collins, the American funk master who is signed directly to WEA Germany. Mousse T. has now stepped into the limelight as an artist with the single “Horny 98,” credited to Mousse T. Vs. Hot ‘N’ Juicy (edel). The track has peaked at No. 28 on the German chart and has reached No. 1 in Italy and No. 2 in the U.K. It has also gained chart positions in Austria, Switzerland, Denmark, Sweden, and Spain. While continuing to remix tracks by other artists (his version of Randy Crawford’s “Wishing On A Star” entered the German singles chart last month at No. 90), he is now at work on a solo album as an artist, with featured guests including Collins and Daft Punk.

ELLIE WEINERT

PARIS: Although “Music Sounds Better With You” by Stardust (Roule/Virgin) is sung in English by Benjamin Diamond Cohen, the project has a French origin. Behind the gtittery name hides Thomas Bangalter, half of the electronica duo Daft Punk, whose album “Homework” peaked at No. 150 on The Billboard 200. “Music Sounds Better With You” has a disco crossover vibe that has gained fans from dance/lovers to record stores. The single has sold 700,000 units worldwide, according to Virgin, including 150,000 in France and 500,000 in the U.K. A video directed by Michel Gondry is gaining exposure on MTV Europe, France’s M6, and Germany’s Viva. Despite the success of the single, Stardust is expected to be a one-off project, with no single planned. “Music Sounds Better With You” was released Sept. 22 by Virgin in the U.S.

CÉCILE TESSEYRE

LONDON: “History Repeating,” a No. 19 hit in the U.K. in December 1997, refuses to fade away. Boasting a bravura performance by Welsh cabaret diva Shirley Bassey, this enthralling song is the centerpiece of Propellerheads’ debut album, “Decksandrumsandrock’n’roll” (Wall of Sound), one of 12 albums short-listed for this year’s Technics Mercury Music Prize. With its stirring horns ‘n decks-driven riff, “History Repeating” has also become naggingly familiar as the theme of Britain’s weekly Channel 4 TV chart show “Sco Graham Norton” and is featured on the soundtrack to the Cameron Diaz/Ben Stiller film “There’s Something About Mary,” on DreamWorks in the U.S.

DAVID SINCLAIR

AMSTERDAM: “Ride The Pony,” not to be confused with the ‘60s Lee Dorsey soul stomper with a similar name, is an equally powerful floor filler for the ‘90s on Peplab. Tipped a year ago by former Billboard dance editor Larry Flick as “a super catchy loutner slathered with aggressive guitars and a hook that demands immediate radio airplay,” the track, released by the Proudly label, has since been picked up for release on Sony Music for the Germany/Switzerland/Austria territories, Australia, and Scandinavia; Aex for Asia; and Sheer Sound for South Africa. Given that producers Ferry & Garnefski, of “Doop” and “Hocus Pocus” fame, are mastering this project along with co-producers Hans Weekhout and Edward B., pop radio in Europe should seriously tune in by now. A remix of the track also has been cut by Britain’s dance producer of the moment, Fatboy Slim.

ROBERT TILLI

ROME: Not content with scoring two entries in the top 10 of Italy’s Musica e Dischi chart of most-played dance singles in September, Italian DJ-producer Maurizio Moleta has a busy autumn ahead. As a producer, Moleta has scaled the charts across Europe this summer with the hit single “Suddenly” by the set Gala on his Do It Yourself (DIY) label; it peaked at No. 44 on Music & Media’s Eurochart. He is taking aim at the U.S. in November by releasing on DIY the single “Imagination,” fronted by an American model named Rebecca. He is also working on a new rapidance track for the Italian market on his club label Nitelight. Meanwhile, Moleta still hosts a show on RadioDeejay, where he debuted in 1996 with singer Jovanotti on the afternoon show “1,2,3, Casino!” (RadioDeejay is Italy’s most-listened-to radio outlet, according to Audiradio’s quarterly survey of the most-listened-to radio networks.) Since topping the dance singles chart in Italy in 1992 with “Revolution,” the Italian DJ has produced a string of hits in Italy and Europe, selling more than 5 million singles to date, according to his record label.

ELENA PINARDI

MELBOURNE, AUSTRALIA: Adelaide dance producer Groove Terminator still refuses to part with the kidde-popp Wombles record he bought as a kid. But his musical tastes have matured somewhat. A one-time Wunderkind of Aussie dance—he says he started as a DJ at 13 after realizing that “putting records on a turntable was easier than learning guitar”—Groove Terminator has become a sought-after DJ/remixer. His ‘96 remix of “You Spin Me Round” by the British band Dead Or Alive revived that

ELENA PINARDI

(Continued on page 44)
HOME OF

Mousse T.
Roger S.
David Morales
Black & White Brothers
Mark van Dale with Enrico
Brooklyn Bounce
Byron Stingily
Steve `Silk´ Hurley
Robbie Tronco
Michael Lange
Bobby D´Ambrosio
Jestofunk
Joe Smooth

http://www.edel.com

A PROJECT OF edel
Cure," Strictly Rhythm is able to gamble on intriguing newcomers like Reina and Amare, while Nervous continues to groom enduring house music legend Byron Stingily for a long-deserved pop crossover.

Beyond the highly influential New York scene, clubland is benefiting from the shrewd—and nicely varied—efforts of labels and acts on the West Coast. Moonshine remains among the primary purveyors of all things electronic, thanks to a sterling roster headed by Cyrus and superstar DJ Keoki. The former trio is gathering ample critical praise for its fine second collection, "Back On A Mission." Meanwhile, Keoki is dividing his time between turntable gigs around the world and laying down tracks for his second album, due in mid-1999. He's also among the club-rooted contributors to a Madonna tribute album that Cleopatra Records is planning for early next year.

Also increasingly influential is City of Angels Records, which focuses a bit more on the grittier, DJ-driven acts of the drum 'n' bass movement. "City of Angels is the label when it comes to the real hard stuff," says DJ Bobby J. "They also seem to have a grip on what sound is going to click a year down the line." In terms of West Coast profile, both labels are getting a serious run for the money from 4-Play Records, a promising outlet that's made a serious dent in the market in its first year, largely on the basis of Shawn Christopher's recent house-happy interpretation of Michael McDonald's "Sweet Freedom."

Despite the musical dominance of the East and West Coast scenes, Midwestern entities are getting their licks in, too. Detroit remains true to its heritage as the birthplace of techno, thanks largely to the sub-genre's pioneering DJ-producer Carl Cox, whose steadfast loyalty to the city and its earthy, low-key club scene is proved by the local Planet E Communications. Despite the attractive overtures by large distributors to move the label to Los Angeles, he refuses to give up his home base. "Music relies as much on intangible texture as it does on anything else," he says. "You can't re-create a vibe where you don't feel it. The vibe of this city is all over our records, and I want it to stay that way."

Planet E Communications is also home base to another techno forefather, Kevin Sauderson, who released a well-received album on the label earlier this year.

Finally, no view of the stateside dance scene would be complete without a pit stop in Chicago, the true home of house music. While it suffered a creative drought several years ago, the rise of indie labels like Guidance and the endurance of labels like Cajual provide many reasons to be optimistic.

"The scene here is also getting better about keeping in touch with the veterans, which is important," says producer/mixer Charlie Previtt. "Where would we be without the masters like Steve 'Silk' Hurley or old-school singers like Darryl Pandy? They're getting props now that are long overdue. In the end, that's what's going to get us over with this whole pop thing. You can't get to the next level until you're solid on where you've come from.

"
"A solid offering well worth investigating."

-Billboard (Pop Singles Reviews - Aug. 1, 1998)

Zierra
Careless Whisper

As the lead singer of international dance/pop group EuroGroove, Zierra has achieved multi-platinum success with hit songs such as "Move Your Body." Now experience her stunning solo debut single "Careless Whisper," featuring several club and radio mixes.

**IMPACT DATE: 10/15/98**
**STREET DATE: 10/27/98**

Worldwide Licensing Info:
Jim Mueller at CHARTMAKER MUSIC GROUP
6255 Sunset Blvd., Suite 1024, Hollywood, CA 90028
Tel (323) 993-6544 • Fax (323) 993-6545
e-mail: chartmaker@earthlink.net

Booking:
PYRAMID ENTERTAINMENT GROUP INC.
Tel (212) 242-7274 • Fax (212) 242-6832

Produced and Arranged by
Nubar Brooks for Drama! Music
featuring mixes by
HypnoGaja for Drama! Music
Excel & Astasio for Crossover Music
Diamond for IN-D-POCKET Productions

**EXECUTIVE PRODUCERS:**
Jim Mueller and Kingsley Smith

Available on
**12” vinyl CMR4511-1**
**CD Maxi-single CMR45112**

Available through City Hall Records, PaulStarr Dist., Rock Bottom and all major one-stops

www.chartmakerrecords.com
Zierra Fan Club Info
(800) 385-3160
GLOBAL EYES LOOK TO U.K. FOR INNOVATORS

(Continued from page 39)

pounds ($46 million) to 30.4 million pounds ($51 million). However, its share of the total market fell from 24% to 21.7% in the same period. Dance albums took up some of the slack, moving from less than 10% to 11.8% of all album sales, with a value of 108 million pounds ($180 million). Compilations are thought to have accounted for most of the growth.

At the street level, meanwhile, club promoters have found it harder to create DJ loyalty and are increasing-ly resisting the high fees charged by the top spinners. Radio has become more important to dance sales but more conservative. Labels complain that bulk buyers of their dance product are increasingly hard to impress without a good airplay story.

“It’s harder to get into the top 10 and stay there without radio support,” says Halke. “And buyers like E.U.K. [which services Woolworth, the U.K.’s biggest music vendor]. HMV, and Virgin are looking for an impressive plot. They are much more likely to take [a record] if it’s got a significant amount of [BBC] Radio 1 play and not just specialist shows.”

“When it comes to the more underground stuff, it’s almost impossible to get it on radio,” notes Guy Brulez, London-based VP of Sony’s multi-continental Dance Pool division. “But the dance world can only survive if we can develop acts in different genres.”

Meanwhile, some of the biggest recent dance acts in both the U.K. and in the rest of Europe have been coming from the mainland—or at least see their first chart action across the English Channel. And not all the conventional Europop-dance mold set in the early '80s by Sweden’s Ace Of Base or Belgium’s 2 Unlimited.

GLOBAL DANCE PULSE

(Continued from page 40)

The career. His debut single this year for EMI Australia’s IntErDiANCE label, the trance/techno/hip-hop “ Losing Ground,” reached the top 10 in the Australian Music Report’s dance chart and last month crossed into the Austral-ian Record Industry Assn.'s Hot 100. His debut album, which includes live instruments and vocal performances, is due in early 1999.

CHRISTIE ELIEZER

MADRID: If one artist has put Spain on the European dance map this summer, it is producer/composer/DJ Oriel Crespo, whose current stage name is O.R.G.A.N. His summer hit “To The World” was No. 1 on the Spanish and Mexican singles charts and entered charts in the U.K., France, and Germany. “In fact, it was licensed to more than 30 coun-
tries, something unprecedented for Spain, which, until now, has been more of a consumer of dance music than a player,” says Matthew Tal-lon, international A&R director at Max Music, Spain’s leading dance compilation label, where O.R.G.A.N. works as an in-house producer. The 28-year-old was described as “the new Sash!” by Max Music. His new A&R director at Britain’s Multiply label, which licensed “To The World” for the U.K. after a bidding war among British dance labels. “He has certainly opened doors for other Spanish dance music makers,” says Tal-lon. “To The World” was recorded by O.R.G.A.N at Max Music’s Barce-

lona studios using synthesizers and samplers, and the artist is now working on a follow-up single. The track can now be found on at least 50 compilation albums around the globe and has been remixed by several leading dance producers, says Tallon.

HOWELL LLEWELLYN

LONDON: Karl “K-Gee” Gordon, formerly half of Gee Street/Island rap duo Outlaw Posse, is another of U.K.’s hottest producers/remixers. He has pro-
duced chart hits for the recent U.K. chart-topper “Bootie Call” (London), as well as R&B group Keeshay’s debut top 40 British hit, “ Rea-
sons” (Jerv/Epic). Gordon is producing much-touted WEA-signed reggae

rapper Gami Kid. His recent remixing clients include Pras ( “ Blue Angles”), George Michael (“Where Do I Begin”), and East 17 (“Each Time You Say Good-bye, My Love”). Gordon’s favorite remix job to date is Gang Starr’s ” You Know My Steez,” says Gordon. “I grew up listening to groups like Gang Starr, so it was a double honor that they liked my remix.”

KWAKU

STOCKHOLM: E-Type, one of Sweden’s most durable dance personalities, is gaining a higher profile in the Nordic region, raising expectations for his as-yet-untitled third album, set for release next month. The first single, an infectious amalgam of heavy, pulsating Eurodance and hi-NRG beats called “Angels Crying” (Stockholm Records/PolyGram), has gone platinum in Sweden with sales of 30,000 units, platinum in Norway (60,000 units), and gold in Denmark (25,000 units). E-Type’s new album has been licensed for release by Jive/Zomba in Holland and Germany and by Polydor in France.

KAI R. LOFTUS

ANTWERP BELGIUM: This country’s ARS Productions continues to “pump it up.” Nine years after ARS act Technohronic hit No. 2 on Billboard’s Hot 100 with “ Pump Up The Jam,” German dance act D.O.N.S. has entered the German singles chart with a revamped version of the track. Meanwhile, the new Flemish music TV channel the Music Factory launched Oct. 3 by showcasing a new ARS signing, the Vaguer featuring Di Lara. Another priority for ARS is C-Jay, whose debut single, “ Love Of Your Life,” has been on playlists at both private and public radio stations in Belgium one week after its Sep. 18 release. “The fact that public stations have the track on their lists opens the gate to a broad audience,” says ARS spokesman Patric Busschots. “C-Jay is definitely one of our long-term projects.”

MARCO MAES

example of a British dance artist reinterpreting Asian dance styles, once again with the aim of putting a U.K. touch on dance music for the world.
Karen Ramirez  Todd Terry
Byron Stingly    David Morales
Space Brothers  Da Hool

- 9 Number 1 club hits so far in '98
- Manifesto Records (UK) - Music Week / RM label of the year '96,'97
- Looking for a top label for your artist? Contact the label that's at the top!

Manifesto A&R (UK) Tel: +181 910 5000

---

HOME OF DANCE HITS

NATURAL BORN DEEJAYS
DJ DA RICK
ABSOLOM
ASTROLINE
MACKENZIE feat. JESSY
ZOHRA
DJ BART
MX PROJECT feat. STEFAN EVERTS
2 FABIOLA
FIocco
PAT KRIMSON
DJ VISAGE
PRAGA KHAN
LORDS OF ACID

Call +32(0)16/55 13 50  Fax +32(0)16/56 76 70 • Antler-Subway Records • Leuvensestraat 87 • B-3200 Aarschot • Belgium  e-mail: info@antler-subway.be
Warner Is Home to Harms’ ‘Dreams’

BY DEBORAH EVANS PRICE

NASHVILLE—Art is best when it imitates life. That premise is readily evident on Joni Harms’ upcoming Warner Western album, “Cowgirl Dreams.” After stints on MCA/Universal and Capitol, Harms is back in the saddle with an album of some more reflective of her ranching roots and western lifestyle.

“It’s definitely country music—real country music. It’s a breath of fresh air and so nice to hear it.” says Schuerer, music director at KRT, Albany, Ore. “Joni’s music is definitely her real life. Real-life stuff is coming right through, and it’s very impressive. I think her voice has even sweeter-sounding over the years.”

“This is really the kind of music I’ve always wanted to make,” says Harms. “We’re so far getting pretty good, positive reviews.”

The real-life experiences that shaped Joni Harms’ music come from growing up on a ranch in Canby, Ore. She still lives on the ranch that was homesteaded by her great-grandfather over a century ago. A former Miss Northwest Rodeo Queen, Harms began writing songs in her teens and won a Future Farmers of America talent contest in high school. Soon after, she began making trips to Nashville to pursue a career in country music. She connected with publisher/producer Byron Billing, and they recorded a four-song demo that featured Larry McFadden playing for Jimmy Bowen, who helmed MCA/Universal at the time.

“That was December, right around the holidays,” recalls Harms. “I flew in and visited with Bowen. He went to Hawaii for the holidays, and around the first of February I got a call and they offered me a deal.

That led to two singles—“I Need A Wife,” which peaked at No. 34 on Hot Country Singles & Tracks, and “The Only Thing Bluer Than His Eyes,” which climbed as high as No. 54. Shortly after, Bowen left the label, and her album never came out. When Bowen took over as head of Capitol Nashville, he signed Harms again. Her album, “Hometown Girl,” was released in 1991, but shortly after the label began trimming the roster, and she was cut.

Harms says that good things, however, came from those tumultuous times. “One of my favorite things that ever came out of that deal was meeting all the songwriters—like I still write with,” she says, citing such collaborators as Pat McMans, Dan Tyler, Buck Moore, and Wodd Newton.

After leaving Capitol, Harms

(Continued on page 50)

From Radio To Publishing, Monk Knows Country From Inside Out

BY CHET FLIPPO

NASHVILLE—Charlie Monk is perhaps best known here as the honorary mayor of Music Row. He’s also known as a speaker and always has a portfolio of up-to-date, pointed, and pungent jokes as he’

himself admits, though. “Most people don’t have any idea of what the hell I do.”

Monk’s career has taken him from country radio to publishing, and along the way he has won the publisher of the year award from both BMI and ASCAP. In September of this year, he added SESAC to the trophy count. His Monkids Music was honored as publisher of the year for 1998 by SESAC (Billboard, Oct. 3). Monkids writer Tony Marty, who co-wrote “Country,” for LeAnn Rimes, was named country songwriter of the year.

In addition to Monkids Music, Monk also has an ASCAP-affiliated publisher Charlie Monk Music and BMI-linked publisher Monk Family Music.

Monk’s publishing career has always been marked by an insistence on searching out and nurturing young talent. His signings of newcomers include Randy Travis (before he had changed his name from Randy Travis), Keith Stegall, Holly Dunn, Jim Weatherly, Dean Dillon, Jim McBride, Aaron Tippin, Chris Waters, and Kenny Chesney.

Developing young writing talent is, as Monk says, no longer a No. 1 priority in a Nashville where the bottom line is increasingly dictated by record companies and conglomerate owners.

Monk began his musical career at age 15 by sweeping floors for WGEA Geneva, Ala. He worked through college at WTBF Troy, Ala., and then spent years in Alabama at WKRG Mobile, WACT Tuscaloosa, and as PD at WJUN Mobile.

He ended up at WMTS Murfreesboro, Tenn., and broadcast his free-form music and talk show from Music Row in nearby Nashville. “Everybody credits WSM (Nashville) with being the mother church of country radio,” says Monk, “but they weren’t playing country music in the daytime then. They were playing MOR. So I did an afternoon interview show on country and kind of treated it like a magazine. That’s how I got there.” He says he had to be in show business, and songwriting is what really attracted me.

Monk’s career started from there he was recruited to ASCAP, where he learned the nuts and bolts of publishing from the ground up. “I had a chance to work with the writers directly, signing them up, literally meeting them when they got off the bus in Nashville.

In 1977 he was tapped as the first National Office Manager for ASCAP’s Western Regional Office. “At CBS I signed young unknown writers like Keith Stegall, Roger Murrah, Jim McBride, Jerry Foster and Bill Rice, and others,” Monk says.

(Continued on page 50)

Mercury Nashville Snags Local Jenny Simpson; Johnny Cash Recovering From Pneumonia

WATCH THIS VOICE: Jenny Simpson is Mercury Nashville’s first new act since Mark Wills, and she’s turning more than a few heads with her upcoming single, “Ticket Out Of Kansas,” and her self-titled debut album, which is due Nov. 3.

That rarity, a Nashville native, Simpson has a clear, pure, main-stream voice reminiscent of the young Trisha Yearwood. In fact, she’s co-produced by former Yearwood producer Garth Fundis.

Simpson was signed by Mercury Nashville president Luke Lewis on the strength of a boardroom acoustic set.

“It sounds a bit fairy-tale-ish,” says Mercury sales/marketing senior VP John Grady, “Luke had seen her perform and had her come and play a marketing meeting. It was magic. He signed her the next day” Simpson has no manager and no booking agent. However, Lewis and Simpson see no rush to get either Mercury is planning a gradual launch, with acoustic performances at radio and retail her only appearances through at least early next year.

“Radio is still king,” says Lewis. “Concerts are not as essential as they used to be.” Shania (Twain) taught us some things about that.”

“That works with the right artist,” says Grady, “and we think that she’s that artist.”

Simpson is named senior VP/programming. He continues as co-executive producer of TNN’s “Prime Time Country.” That show’s host, Gary Chapman, signs with DreamWorks Music Publishing/Nashville.

At Mercury Nashville, Michael Powers is named national promotion VP, and the following promotion senior directors are named: Chris Stuy (national promotion/artistic development), Pat Surnesse (West Coast), John Edward Rocco (Midwest/Northeast), and Rocco Cosco (Southeast).

Atlanta’s Friends of Bill Lowery organization will hold a fund-raising tribute dinner Nov. 19 at the Four Seasons Hotel in Atlanta. Members will go to the Bill Lowery Scholarship Endowment Fund at the Georgia State University School of Music.

The planned Tammy Wynette tribute show, originally set for Oct. 7, has been rescheduled for Nov. 11 at the Ryman Auditorium. Wynonna and Mickey Gilley have committed to the show.

On the Row:

Thrasher Shiver has broken up. The duo was on Asylum and was nominated for Country Music Assn. Awards for vocal duo 1997 and 1998. Neil Thrasher plans to write full time, and Kelly Shiver plans to continue performing. Both are signed to Major Bob Music.

In partnership with their tour sponsor—Private Issue by Discover, a series of celebrity-art credit cards—Randy Travis is planning some discounted concerts. He’ll play Oct. 29 at San Diego’s Coors Amphitheater at a total ticket price of $14 and Oct. 30 at the Blockbuster Pavilion in San Bernardino, Calif., with tickets at $9.50. (TicketMaster fees are additional.)

On Oct. 8, the Nashville Songwriters Assn. International presented its White Hat Award to Tennessee Gov. Don Sundquist in recognition of his efforts on behalf of songwriters’ rights. The last recipient of the award was Sonny Bono’s widow, Mary Bono.
Dear CMA Voters,

Everyone at Capitol Records in Nashville would like to thank you for your support of Garth Brooks and Steve Wariner. Garth’s selection as “Entertainer of the Year” is a thrilling conclusion to a Mark McGwire kind of year: 5,000,000 fans on tour and the #1 country album Sevens with over 6,000,000 albums sold.

Steve Wariner’s return to the top has been confirmed by your choice of “Holes In The Floor of Heaven” as song and single of the year.

Finally, it is always rewarding to share success with the people we work with. We celebrate not only the success of our business partners, but the success of our friends.

I thank you in the name of everyone at Capitol Records in Nashville.

Pat Quigley
President
Hamstein Publishing Congratulates

Billy Kirsch

On His CMA Award for

Song of the Year

"Holes in the Floor of Heaven"

Congratulations also to BMI winners—

Tony Martin

*Just To See You Smile
* Places I've Never Been

Chuck Jones

* Count Me In
* Places I've Never Been

Reese Wilson

And Gerry House - On The Side of Angels

Hamstein Publishing • 614 Eighteenth Avenue South • Nashville, TN 37212 • (615) 220-9071 • Fax (615) 222-9288
WARNER IS HOME TO HARM'S 'DREAMS' (Continued from page 46)

Talked to other labels and came close to a deal with BNA. There were changes at the executive level at the label, and Harm's recorded one of his two independently released albums.

She signed a publishing agreement with Balmur Entertainment, where she co-writes with Kim Teurkel, Cyril Rawson, and Hobo Jim Varsos. Balmur VP of publishing Tom Long approached Warner Western with Harm's new tunes, and the company signed her.

"Coggid Dreams," due Nov. 17, is a traditional country album with lots of western flair. "I think it has more of a 30's feel than I did in the early '90's," Harm's says of her style of music, "because [the predominant style] was country/pop then. I'm hearing from some folks in Nashville that more traditional country music is starting to be accepted again. I really know from playing as much as I do that people are hungry for it."

For her Warner Western debut, Harm's went into the studio with producer Biff Watson and recorded an album of songs she either wrote or co-wrote. "It's a mix of traditional country," Harm's says of the album. "I love songs they are all my favorite songs. I would have put 10 of them on, if I could. I love message songs."

The songs run the gamut, from the frisky "Belle Star," which she wrote with Newton, about the bandit queen of the West, to the sweetly nostalgic "Coggid Dreams" to the solid ballad "A Woman Knows" to the aptly titled "Swing."

"That's The Way I Feel" got my feet tapping, with KKRT's Schuler, "and there's something about 'Blue Montana Moon.' I don't know if it's radio-proof, but there's something about that one that I liked."

Warner Western will debut the album Nov. 10 with a release party at Douglass Corner Cafe in Nashville. Warner Western GM Jeff Skillen has high expectations for "Harm's. "It's totally fresh sounding," he says. "It's so positive, and when you get to know Joni, that's absolutely her."

Skillen says the label plans to release "Two Steppin' Texas Blue" to mainstream country radio via CDX.

MONK KNOWS COUNTRY FROM THE INSIDE OUT (Continued from page 46)

says, "Then, when I went on my own [he formed his first publishing company in 1988]. I signed Randy Travis. "At the time, the era of the pure country songwriter was kind of drifting away," he continues, "So, we liter-

ally pitched Randy to everybody. Every company here had the chance one or two times to sign Randy Travis. Warner Bros. passed on him four times before finally signing him. They only projected sales of 20,000 copies for that first album. I think it sold 2 million. In fact, we had to put out a single "On The Other Hand" twice before it hit. I don't know why it got so much better the second time around."

Monk also helped build the Opryland Music Group into its current publishing prominence. And he was one of the founders of the Country Radio Seminar and currently hosts a syndicated radio show, "Charlie Monk's Classic Country."

As a longtime industry watch, Monk laments that the emphasis on the song is sometimes neglected. "I love the purity of a musical form. I want to work with someone who is doing the absolute best job at whatever they're doing. In country music, I really do think that what people do try to work with remain true to the form. My emphasis is not on making deals, it's on working with good writers."

COUNTRY ARTISTS & MUSIC
TOP CLASSICAL ALBUMS

1. LONDON SYMPHONY ORCHESTRA (HORNOR) - BACK TO TITANIC
2. SONY CLASSICAL
3. THOMAS DAVY - THE CATHOLIC ALBUM
4. NAXOS - PHILIPS 87598 CD
5. ARDEURO GUARDIANI - NAXOS 87598 CD
6. RED-ENTRY - NAXOS 87598 CD
7. DON CAMPBELL - NAXOS 87598 CD
8. ANDRE RIEU - NAXOS 87598 CD

TOP CLASSICAL CROSSOVER

1. LONDON SYMPHONY ORCHESTRA (HORNOR) - BACK TO TITANIC
2. SONY CLASSICAL
3. THOMAS DAVY - THE CATHOLIC ALBUM
4. NAXOS - PHILIPS 87598 CD
5. ARDEURO GUARDIANI - NAXOS 87598 CD
6. RED-ENTRY - NAXOS 87598 CD
7. DON CAMPBELL - NAXOS 87598 CD
8. ANDRE RIEU - NAXOS 87598 CD

TOP CLASSICAL MILENDE

1. VARIOUS MOZART FOR YOUR MIND PHILIPS
2. VARIOUS THE SPIRIT OF THE TITANIC STCLAIR
3. VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC LOW CLARICAL
4. VARIOUS MOZART FOR MEDITATION PHILIPS
5. VARIOUS GERSHWIN-GREATEN HITS CD 80302
6. VARIOUS MOZART-GREATEN HITS SONY CLASSICAL
7. VARIOUS GERSHWIN-GREATEN HITS CD 80302
8. VARIOUS GERSHWIN-GREATEN HITS CD 80302
9. VARIOUS THE ENOCH MARKS - SONY CLASSICAL
10. VARIOUS MOZART FOR MOTHERS TO BE PHILIPS
11. VARIOUS MELODY GERSHWIN-GREATEN HITS CD 80302
12. VARIOUS THE ENOCH MARKS - SONY CLASSICAL
13. VARIOUS MOZART FOR MOTHERS TO BE PHILIPS
14. VARIOUS MELODY GERSHWIN-GREATEN HITS CD 80302
15. VARIOUS THE ENOCH MARKS - SONY CLASSICAL

TOP CLASSICAL BLUDEAL

1. VARIOUS MOZART-GREATEN HITS REFEREENCE GOLD
2. VARIOUS BEETHOVEN'S GREATEST HITS REFERENCE GOLD
3. VARIOUS GERSHWIN-GREATEN HITS CD 80302
4. VARIOUS MOZART-GREATEN HITS SONY CLASSICAL
5. VARIOUS MELODY GERSHWIN-GREATEN HITS CD 80302
6. VARIOUS THE ENOCH MARKS - SONY CLASSICAL
7. VARIOUS THE ENOCH MARKS - SONY CLASSICAL
8. VARIOUS MELODY GERSHWIN-GREATEN HITS CD 80302
9. VARIOUS THE ENOCH MARKS - SONY CLASSICAL
10. VARIOUS MELODY GERSHWIN-GREATEN HITS CD 80302
11. VARIOUS THE ENOCH MARKS - SONY CLASSICAL
12. VARIOUS MELODY GERSHWIN-GREATEN HITS CD 80302
13. VARIOUS THE ENOCH MARKS - SONY CLASSICAL
14. VARIOUS MELODY GERSHWIN-GREATEN HITS CD 80302
15. VARIOUS THE ENOCH MARKS - SONY CLASSICAL

THE ARTISTS & MUSIC

NEW WORLD VIEW: Since the U.S. can’t seem to support its own classical monthly, it comes as good news that a new magazine is enshirning its stateside presence. The London-based publication has stationed Christopher Payton in the New York offices of BBC Worldwide Americas as associate publisher of its North American edition, to work along with operations of Heather Maloney and new North American advertising director Lisa Roberts. According to editor Graeme Kay, the editorial shifts will be limited, simply including a few more stateside listings in the calendar section and some extra news stories from the magazine’s U.S. correspondents. But he and Payton both trumpet BBC Music’s plans to become a fixture at various classical events throughout the U.S. and Canada. As the newly announced BBC Music Awards will debut in New York, in spring 2000.

Founded in 1992, BBC Music magazine has a worldwide circulation of about 118,000, with nearly 50,000 of that number coming from North America, according to the Audit Bureau of Circulation. (The same source puts the circulation of BBC Music’s prime competitors, Gramophone and Classic CD, at 50,000 and 36,000, respectively.) The magazine mixes entertainment and classical recordings in its pages, with not only extensive review and artful profile sections but also in-depth genre features and special issues that connect classical music to other areas of entertainment.

Many record companies and retailers bemoan BBC Music’s cover-mount CD, which is generally drawn from the BBC’s matchless archive. (In fact, Polarity and EMI have lost money by refusing to advertise in the magazine.) But the cover disc doesn’t really seem to inhibit collecting: An independent readership survey conducted in the U.K. last summer revealed that BBC Music readers buy about 34 classical recordings per year, with their consumption increasing every year with what they’re reading. In another impressive statistic, the study gives BBC Music 4.3 readers per copy, with the pass-along readership younger and more female than the magazine’s male, middle-aged core audience.

The commercial division of the publicly-funded British Broadcasting Corporation—BBC Worldwide publishes 21 magazines as part of its various multimedia pursuits—with profits plunged back into the BBC’s broadcasting operations. BBC Music has had a North American edition—distinguished by its different advertisements—for the past five years, first managed by the defunct Warner Music Enterprises and then by the London office. The move to U.S.-based BBC management of the magazine is part of efforts to further the venerable BBC brand internationally. In March, the launched a dedicated U.S. outlet for its TV productions—BBC America—that’s seen in some 900,000 homes via Discovery; the BBC Music awards should air on the channel eventually.

So how will BBC Music succeed in America, where so many indigenous classical magazines have failed? The answer lies in the BBC brand and the support of BBC Worldwide, Kay says. "In a perfect world, the U.S. would have access to BBC Radio 3 and all its offers. But if the States can’t tune in quite yet, then the next best thing is what our magazine offers—real enthusiasm and expertise, an international perspective, and the classic BBC performances on the cover disc." He adds that niche magazines "can easily go to hell in a handbasket churning after vastly bigger circulation," and that is why BBC Music aims for gradual growth and will stick to an editorial mandate that precludes dumbed-down rock and roll.

The imperative for BBC Music’s stateside staff is the development of long-term relationships “that could never blossom 3,000 miles away,” Payton says. “There really is no other way to find a true ground.” Payton and company plan to hook up with U.S. orchestras, opera companies, concert halls, educational institutions, radio stations, retailers (stickers for five-star reviews), and record labels—with the latter partnership entailing co-productions for the cover CD. Associate publisher/covert producer Jessica Gibson says such joint efforts should allow labels to record repertoire that they might not otherwise; the deals may also enable the labels to issue distinct retail-oriented discs taken from the same sessions that yield the cover set. BBC Music plans to showcase some artists on its own as well. Next spring, the Boston Artists Ensemble will be featured on a disc of trios by Arensky and Beethoven.

According to Payton, BBC Music hopes to help sponsor festivals and concert series, with the magazine’s staff already introducing itself to the American scene at such events as the recent “Day of Music” at Chicago’s Symphony Center. Next summer, 1 million copies of a 16-page sample BBC Music magazine will be distributed at festivals like Tanglewood. Kay says OPERA America and the American Symphony Orchestra League are potential partners for future co-promotions and education initiatives. BBC Music’s multimedia “Music Course” series and its wonderfully illustrative special issues—quarterlies devoted to such genres as the string quartet and musical movements like French Impressionism—are especially apt for such efforts (Billboard, Aug 9, 1998). Among those in the North American who welcome BBC Music’s investment is René Goffin, president of the Los Angeles-based Harmonia Mundi USA. “We need the BBC Music magazine here,” he says. “In France, there’s no question that magazines like Dauphine and Le Monde De La Musique not only help guide the public but create a sense of community for the classical audience. And the BBC does seem to want to be directly involved here, which means dropping a few calls trying to sell advertising. They must have patience, though. Everything in classical music has to be viewed in the long term.”
Marienthal Drops Cannonball-Inspired Set

CANNONBALL TRIBUTE: Eric Marienthal was in high school in 1975, the year 1955’s ‘‘Walk-Tall’’ by Cannonball Adderley died. ‘‘I had the opportunity to see him live, not long before he passed away,’’ says Marienthal. ‘‘We all have points early on in our lives that lead us in a certain direction, and seeing Cannonball perform was a true inspiration for me. Technically, he was amazing, but the effect that he had on the audience made a huge impression on me. He was real open and positive; his warmth touched everyone there.’’

In the years since that revelatory concert, Marienthal himself has become a saxophonist of some note, having performed with the likes of Lee Ritenour and David Benoit, in addition to recording and touring under his own name. ‘‘Walk-Tall’’ (i.e. music/Verse, Sept. 22), the latest entry in Marienthal’s solo discography, is a tribute to Adderley, reflecting both Adderley’s upbeat soul/jazz excursions and the positive message that the saxophonist brought to his music.

To conjure up Adderley’s universal spirit, Marienthal begins ‘‘Walk Tall’’ with a sample of the late saxophonist introducing his own reading of John Zawinul’s ‘‘Mercy, Mercy, Mercy,’’ before Marienthal’s Ritonour-arranged version kicks in. While most of the album mines the contemporary urban grooves that are Marienthal’s calling card, ‘‘Walk Tall’’ features several straight-ahead pieces.

‘‘Unit 7 just felt right for me, as did ‘The Way You Look Tonight,’’ says Marienthal, noting that both are pieces of Adderley’s repertoire. ‘‘We also wanted to include one of the great ballads that Cannonball was known for, and we chose ‘Skyler,’ which he did with Nancy Wilson.’’

Marienthal also included several non-Cannonball compositions, noting that ‘‘everything was written specifically with this project in mind. Not to present what Cannonball might be doing if he was at this point of his career, in the late 1970s.’’

With arrangements by Harvey Mason, Ritenour, Jeff Lorber, and keyboardists Rob Mullins, Russell Ferrante, and John Beasley, Marienthal’s incorporation of new and old is seamless, paying tribute to the jazz giant without mimicry and placing Adderley’s influence within a wholly personal framework.

While he stops short of declaring Adderley a forerunner of today’s contemporary jazz sound, Marienthal is quick to acknowledge the genre’s debt to the late saxophonist. ‘‘Much of what Cannonball is known for is more in the straight-ahead realm,’’ says Marienthal. ‘‘But at times, he could lean towards what we call contemporary. If you look at tunes like ‘‘Mercy, Mercy, Mercy’’ and ‘‘Walk Tall,’’ he was experimenting with R&B rhythms, deviating into a more popular or accessible sound. He wasn’t afraid to experiment.’’

For a quick and satisfying glance into the music and the man who inspired ‘‘Walk Tall,’’ look no further than ‘‘Cannonball Adderley’s Greatest Hits—The Riverside Years.’’ Originally released in 1962 and recently reissued on Milestone, this collection features several live cuts, which include Adderley’s amiable spoken introductions. New liner notes by producer Orrin Keepnews provide historical insight into the set.

AND: The latest installment of Ray Brown’s ‘‘Some Of My Best Friends Are...’’ series (Telarc, Sept. 22) finds the bassist in the company of some of the jazz world’s most popular singers. Featured vocalist include Dee Dee Bridgewater, Island Krall, Marlena Shaw, and Kevin Mahogany, along with Brown’s trio members—pianist Gregory Hutchinson and pianist Geoff Keezer.

Saxophonists Antonio Hart and Ralph Moore make appearances, as does guitar great Russell Malone. Brown knows a thing or two about great vocalists; he was married to Ella Fitzgerald from 1948 to 1962... 32 Jazz released its third and final Ramsey Roland Kirk set Sept. 15. Titled ‘‘Standing Eight,’’ the two-disc package includes the last three albums the enigmatic instrumentalist recorded: ‘‘The Return Of The 5000 Lb. Man,’’ ‘‘Kirckaton,’’ and ‘‘Boogie-Woogie String Along For Real.’’

Last before the current swing revival, New England-based Roomful Of Blues was burning up concert stages around the country with its patented mix of swing, blues, and rock’n’roll. Currently entering its third decade as an entity, the band is on the road behind its latest disc, ‘‘There Goes The Neighborhood’’ (Ballisye Blues & Jazz).

by Steve Graybow
BMI, ASCAP Toast EMI Music Nashville

Co. Unique In Winning Groups' Awards For 2nd Time In Single Year

By Deborah Evans Price

NASHVILLE—The week surrounding the Country Music Assn. (CMA) Awards is always a festive time in Nashville as multiple award banquets recognize Music Row's top writers and publishers.

EMI Music Nashville executive VP/GM Gary Overton and his staff had plenty to celebrate this year. The company won publisher of the year at both the BMI and ASCAP award ceremonies, making it the only publishing company to win top honors from both organizations in the same year. It was a feat the company had achieved in 1990. (Among other accolades, the company renamed its Country Music Publisher of the Year in 1997.)

Overton, who assumed the company's reins three years ago, credits its success to hard work and an overall entrepreneurial spirit.

"It didn't just fall into place," he says. "And I don't mean this backhanded, but we didn't buy a catalog. . .it was just a lot of hard work by a lot of people. It was like you pick a path, and you just put your shoulder to it and work hard. Then at the end of the day, you look and say, 'Wow, look at all that we did!'"


"Gary and his staff epitomize the mentality that is EMI Music Publishing all through the world," he says. "And he has successfully integrated that into Nashville, which was no small task. And he has been there for a relatively short period of time."

EMI Nashville's roster of songwriters includes Walt Aldridge, Charlie Black, Tony Haselden, Robert Ellis Orrall, Dann Huff, Will Robinson, Frank Rogers, Mark Alan Springer, and Stephony Smith. EMI's VP/GM credits and songwriters rare songs by artists on both sides of the Atlantic, adjacent to its existing offices.

"At a time when other people are cutting back, we've spent millions of dollars and now have 12 new writers' rooms and a rehearsal room," he says. "We're very proud of that."

In addition to honoring the publishing company, Overton began overseeing the production area of EMI Music Nashville when Jimmy Gilmer went into management full time. Overton also worked with EMI's East Coast and West Coast offices on securing cuts in other markets and setting up co-write situations.

Overton has high hopes for the company's future.

"I want EMI to be a dynasty," he says. "I would really like this company to follow the footsteps of EMI Music Inc. They've been the top Billboard publisher in pop and R&B forever. I'd like to see us do that—just consistently year in and year out be the top publisher in that. If we're doing great, the reason we're winning those kinds of awards is because our writers and writers' groups are being recorded and being hits. That's really the goal here—enjoy what we do, and make great music."

During CMA Week, EMI Nashville opened a new writers' building at 39 Music Square East, adjacent to its existing offices.

"But, we've got to do it right," he says. "And we've got to be ready to do it right."

songwriters & publishers

artists & music

BMI FEES AFFIRMED: BMI says the Librarian of Congress has affirmed license fees set earlier this year by his Copyright Royalty Panel (CARP) between the performance right group and public broadcasting (FPB and NPR). The new company, which went into effect from 1998 to 2002, reflects a hike of almost 300% over previous fees, to about $2.1 million a year.

"According to a BMI statement, the librarian's affirming of the CARP decision reflects the growth of public broadcasting's revenue between 1978 and 1996 and an unjustifiably large gap between license fees paid by commercial broadcasters and noncommercial broadcasters."

"The action noted that there are substantial differences between the economic structures of the entities and fixed the license fees accordingly," BMI says.

BMI'S WEINSTEIN RETIRES: Songwriter Bobby Weinstein, who has been an executive with BMI for the last 23 years, says that he has retired from the performance right group, where he served as assistant VP of writer/publisher relations (Billboard/Billboard, Oct. 6). Weinstein, who has co-written such hits as "Goin' Out Of My Head" and "Hurt So Bad,” says he'll be intensifying his goal "to get a few more hits under my belt."

Weinstein continues as president of the Songwriters' Hall of Fame, at which he is directing a mission to create a Songwriters' Hall of Fame Museum in New York.

ASCAP MEMBER CARD BENEFITS: ASCAP has expanded the benefits available through its ASCAP member card, including agreements with Europakid Ltd., Valle Music Reproduction, and TSR Wireless. For orders of 50 or more CDs, cassettes, or vinyl records, Europakid will provide ASCAP members with a discount of 10% (for single format) or 15% (multiple format); Valle Music gives cardholders an exclusive 15% discount on its line of music paper and supplies, as well as on the company's music photocopying and reproduction; ASCAP provides a 15% discount on any page or two-way radio and a 10% discount on any cellular phone.

PARADISE WON: A “wish you were here” postcard from publisher Mickey Golden, visiting Tahiti: “I hear my island music—room plugs, radio, TV all logged by the local society SPACEM. It’s the only place in the world where my company is bigger than Warner Bros., Columbia, or Diane Warren. I love it here.”

PROMO CDS: Williamson Music, the publishing company formed by Richard Rodgers and Oscar Hammerstein II at the birth of their Broadway partnership with "Oklahoma!," has bowed a four-CD, 81-track promo CD that covers the music of BMI and Loren Harms; the Chrysalis Music has also released a 15-song promo CD, featuring songs by Deborah Harry, Billy Idol, Pat Benatar, Jack Lee, David Bowie, Frankie Miller, Dave Edmunds, and Robin Trower.

THE DREADED QUESTION: After years of covering the pro audio industry, even one's own mind as I return from last month's Audio Engineering Society (AES) Convention in San Francisco. With apologies to those who posed the question to me at the show—only to get a vague, stammering response—following is a (hopefully) more eloquent assessment of a few of my favorite things, AES-wise.

ALAN PARSONS on women in the industry: The famous producer, engineer, and bandleader opened his keynote speech by noting that he had observed increasing numbers of women in creative and technical positions in studios. An encouraging trend, to be sure, but still only the tip of the iceberg in an industry overwhelmingly dominated by men.

The AES has been ahead of the curve in appointing women to prominent posts in its ranks. In the past three years, the association has been headed by Elizabeth Cohen (president for the 1996-1997 term) and DTS VP of technology standards Marina Bossi, whose term as president began at this year's show.

Among independent producers/engineers, notable names include Sylvia Massy, who has produced Tool, the Red Hot Chili Peppers, and tracks on the “Tribute Freedom Concert” live album; Judith Sherman, who has worked on the bulk of the Kronos Quartet’s recordings; Gail Davies, a country recording artist who worked as Liberty Records’ staff producer for several years; Nashville newcomer Stephonny Smith, who collaborated with Byron Gallimore on a Melodie Crittenden project; and Let’s Be Bees, a career producer who has worked at ABC and Capitol in Los Angeles and Automation in San Francisco; she is currently scouting managing engineer at Skywalker Sound in San Rafael, Calif., and ambassador at large of the Music Producers Guild of the Americas (MPGA).

As more women seek careers in production and engineering, female recording artists are also taking studio matters into their own hands. Recent self-produced albums by Sheryl Crow, Madonna, Mariah Carey, Tori Amos, Joni Mitchell, and Jane Siberry demonstrate a mastery of the recording craft that transcends those artists’ brilliance as performers and songwriters.

THE MPGA: At the 1997 AES show, the MPGA was launched with great fanfare and an ambitious mission statement. In the year since, then, the music producers’ organization has lived up to its billing, with a membership of approximately 150 (including some of the industry’s brightest lights) and a schedule of workshops, events, seminars, and technical sessions so vast and so impressive that it’s hard to imagine how the industry ever did without it.

Kudos to founder and departing president Ed Cherney for shepherding the MPGA through its critical first year, and props to Nile Rodgers for picking up the ball for the second term.

COMPATIBILITY: More and more manufacturers are heeding the call for compatibility by introducing gear that interfaces with other presumably incompatible boxes. Hats off to this department at Sonic Solutions, which is bridging the gap between the PCM and Direct Stream Digital (DSD) formats by offering a software platform that addresses both, and Tascam, which has finally recognized the existence of its arch-rival, AES, by offering compatibility with the Adat format in the TM-D4000 console and the IF-TAD format converter. Maybe we are all connected after all.

**PRODUCTION CREDITS**

**BILLBOARD’S NO. 1 SINGLES (OCTOBER 10, 1998)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MAINSTREAM ROCK</th>
<th>ADULT TOP 40</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE/Recorded Artist(s)</td>
<td>THE FIRST NIGHT</td>
<td>THE FIRST NIGHT</td>
<td>WHERE THE GREEN GRASS GROWS</td>
<td>WHAT'S THIS LIFE FOR?</td>
<td></td>
</tr>
<tr>
<td>(Label)</td>
<td>(Monica/Remington)</td>
<td>(Monica/Remington)</td>
<td>(HNGR/Yara)</td>
<td>(Credited)/John Curran (Wind-Up)</td>
<td></td>
</tr>
<tr>
<td>RECORDING ENGINEER(S)</td>
<td>KROOKS</td>
<td>KROOKS</td>
<td>LOUD</td>
<td>THE KITCHEN</td>
<td></td>
</tr>
<tr>
<td>(Studios)</td>
<td>(Atlanta, GA)</td>
<td>(Atlanta, GA)</td>
<td>(Nashville, TN)</td>
<td>(Nashville, TN)</td>
<td></td>
</tr>
<tr>
<td>MASTERING ENGINEER(S)</td>
<td>DDA AMR 12</td>
<td>DDA AMR 12</td>
<td>SSSL 4000E/ML</td>
<td>APS/Mackie</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sony APRO 24</td>
<td>Sony APRO 24</td>
<td>SSSL 4000E/ML</td>
<td>SSSL 9000e/Ultimation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quantaqy 499</td>
<td>Quantaqy 499</td>
<td>Quantaqy 467</td>
<td>ADAT</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TDK Super VHS</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BASF 900</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIX DOWN ENGINEER(S)</td>
<td>SILENT SOUND</td>
<td>SILENT SOUND</td>
<td>LONG VIEW FARM</td>
<td>CUSTOM OCEANMAY FOCUSRITE W/GML Automation</td>
<td></td>
</tr>
<tr>
<td>(Studios)</td>
<td>(Atlanta, GA)</td>
<td>(Atlanta, GA)</td>
<td>(Nashville, TN)</td>
<td>CENA/A</td>
<td></td>
</tr>
<tr>
<td>MASTERING ENGINEER(S)</td>
<td>SSL 4064G</td>
<td>SSL 4064G</td>
<td>SSSL 4000E/ML</td>
<td>Shuler</td>
<td></td>
</tr>
<tr>
<td>CONSOLES</td>
<td>Mitsubishi X850</td>
<td>Mitsubishi X850</td>
<td></td>
<td>Ampi ATR 102</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECORDER(S)</td>
<td>Studer A820</td>
<td>Studer A820</td>
<td>Quantepy 499</td>
<td>Quantepy 499</td>
<td></td>
</tr>
<tr>
<td>CD CASSETTE MANUFACTURER</td>
<td>UNI BMG</td>
<td>UNI BMG</td>
<td>UNI BMG</td>
<td>BMG</td>
<td></td>
</tr>
</tbody>
</table>

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature every two months: Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Danceacks rotate weekly. Please submit material for Production Credits to Steve Grey, Billboard, 212-526-5361, Fax 212-382-6004, sbgrey@billboard.com

**HI MAKER’S FORMULA:**

499 467 456

**TOP OF THE CHARTS**

ENGINEERING EXCELLENCE www.quan tengy.com

**BILBOARD** OCTOBER 17, 1998

55
"TE ACORDARAS DE MI"

Produced by: Rudy Pérez

The Past:
Tropical Music's Most Successful Female Artist of our Time
Over 2.5 Million Records Sold
Grammy Nominee
Billboard Latin Music Award Winner
Premio Lo Nuestro Award Winner

The Present:
The Unforgettable Queen of Merengue Goes POP

The Future:
The Most Anticipated Release

October 27, 1998
3rd-Quarter Boom Continues Stellar '98


According to SoundScan, state-side sales of titles appearing on The Billboard Latin 50 from Dec. 30, 1997, to Sept. 29 were 4,016,000 units, a 22% jump from the same period last year; when sales were 3,287,500 pieces.

Boosting the numbers was a booming third quarter in which sales vaulted 30% over the same quarter in 1997. Third-quarter sales in 1998 were 1,472,000 units, compared with 1,130,000 pieces tallied in the third quarter of 1997.

Giving a mighty boost to The Billboard Latin 50 was the robust third-quarter sales performance of the soundtrack to “Dance With Me” (Epic/Sony), which moved 117,600 units in just seven weeks.

Also keeping the U.S. Latino sector buoyant in the third quarter were the consistently strong sales of top 10 product by star acts, including Sony Discos' Ricky Martin and Elvis Crespo, Sony/Lucy artist Charlie Zaa, WEA Latina's Maná, and World Circuit/Nonesuch's John Leguizamo/Buena Vista Social Club. The 21,560 units sold by Enrique Iglesias' Fonovisa album “Cosas Del Amor” added a dramatic punctuation mark to the final week of the measuring period.

“Dance With Me” also helped maintain the record-setting sales pace of albums appearing in the tropical/salsa genre. Sales of tropical/salsa product through the three quarters was 1,357,000 units, an 89% pop-up 1498% spike compared with the same period in 1997, when 558,000 units were sold.

Indeed, the wide sales differential in tropical product between 1997 and 1998 has provided most of the sales gains realized this year. The addition of more than 60 indie retailers selling tropical/salsa product to the panel of retailers reporting to The Billboard Latin 50 certainly jump-started tropical product, along with crossover albums like BVSC's self-titled disc and the “Dance With Me” soundtrack.

By contrast, titles appearing on Billboard's pop and regional Mexican genre charts haven't fared as well as tropical/salsa product. Sales of pop product through the three quarters (1,733,500 units) remained essentially flat when matched up with last year's numbers (1,784,000 units).

Sales of regional Mexican product through the three quarters dropped 8%, from 1,135,000 units last year to 1,051,000 pieces this year.

But sales of both pop and regional Mexican titles in the third quarter were up compared with last year's third-quarter figures.

And with the traditionally strong fourth quarter on the horizon—Hurricane Georges notwithstanding—there's little reason to doubt that titles of songs appearing on The Billboard Latin 50 will set a record mark in 1998.

Following is a third-quarter recap.

The Billboard Latin 50: Third quarter 1998: 1,472,000 units; third quarter 1997: 1,130,600 units.

Pop genre chart: Third quarter 1998: 548,500 units; third quarter 1997: 546,000 units.

Tropical/salsa genre chart: Third quarter 1998: 520,500 units; third quarter 1997: 192,000 units.

Regional Mexican genre chart: Third quarter 1998: 331,000 units; Third quarter 1997: 325,500 units.

EASING GEORGE'S PAIN: Fundraising efforts for victims of Hurricane Georges are picking up steam as two more benefit concerts have been announced.

Mystic/Big Beat/Atlantic rap artist Pat Joe was slated to headline a dinner/concert fund-raiser Oct. 6 at Jimmy's Bronx Cafe in New York. Proceeds were to benefit victims of Hurricane Georges throughout the Caribbean.

Producing the event were Fat Joe, restaurant owner Jimmy Rodriguez, WQHT (Hot 97) New York, and the Hip-Hop Has Heart Foundation.

Booked to appear were Latino and hip-hop acts, including Oro Solido, Tito Puente, Jose El Canario, Tito Nieves, Big Junior, Norteas, Cam'Ron, and Peter Gunz & Lord Tariq.

Meanwhile, MCA rock act Puya is scheduled to perform a benefit concert in November in New York with opening act Deconstruction. Proceeds will go to the Red Cross relief fund and the Hispanic Federation's Hurricane Relief Fund.

VICENTE'S FAMILY ORDEAL: In the past several months, Sony Discos' ranchero king Vicente Fernandez has endured family travails as painful as his professional career has been successful.

First, Vicente had to fend off aggressive media inquiries regarding the marital storms navigated by one of his sons, singing star Alejandro Fernandez. Shortly after Alejandro divorced, Vicente's son Vicente Fernandez Abarca disappeared May 18.

While rumors swirled about the younger Vicente had been kidnapped, they were denied by his father, for—as it was later revealed—security reasons.

It was not until Sept. 11, when Vicente's son reappeared, that it was learned that kidnappers had indeed nabbed him. The kidnappers had asked for $10 million and sent two of the younger Vicente's severed fingers indicating the gravity of their request. The negotiated ransom later came to $3 million. That has financed a getaway that, so far, has eluded Mexican authorities.

The Fernandez family reportedly has since left its beloved Los Potriles ranch in Mexico for a Texas hacienda.

In the meantime, Vicente's storied professional career is adding new chapters. His latest single, “Me Voy A Quitar De El Medio,” topped Billboard's regional Mexican radio chart and is featured on the runaway Mexican telemundo hit “La Mentira.”

In April, Vicente appeared at Billboard's fifth annual Latin Music Awards, where he was inducted into Billboard's Latin Music Hall of Fame.

L.A. SPICES S.F. JAZZFEST: Always rich in Latin American musical talent, the San Francisco Jazz Festival will boast more than a dozen Latin and Brazilian acts during its 18th edition, slated to run Oct. 29-Nov. 8 at various venues in the city.

Among the big-name artists booked to appear are salsa superstar Marc Anthony, Brazilian troubadour Ivan Lins, Irieker founder Chuco Valdes, esteemed pianist Ruben Gonzalez, and Latin jazz notable Pancho Sanchez.

Following is a schedule of Latin American artists set to perform at (Continued on next page)
Artists & Music

Salsa, Merengue Stars Hold Georges Benefit

BY JUDY CANTOR

NEW YORK—In an explosive display of Caribbean solidarity, New York salsa and merengue artists gave a benefit performance Oct. 3 for Puerto Rican and Dominican victims of Hurricane Georges. The show helped raise $412,000, according to event organizer the Hispanic Federation.

“Money for our Caribbean brothers—your family and mine,” shouted headliner Celia Cruz, who took the stage at Hostos Community College in New York’s Bronx borough before a dancing crowd that totaled 3,000 during the daylong concert, Ayuda a Los Pueblos.

The salsa diva was supported by the orchestra of salsa artist José “El Canario” Alberto and legendary flutist Johnny Pacheco. The concert lineup also included Latin jazz acts Dave Valentine, Cuco Trierary & Timbalaye, and Hilton Ruiz; the pop group the Barrio Boyzz; salsa singer Frankie Negron; merengue singer Milly Quezada; and in a house dance groups Oro Sólido and Fulanito.

Actor Jimmy Smits and local Hispanic officials mingled with the crowd, which packed the 1,000-seat venue throughout the day.

A $10 entrance fee, plus money raised by the telephone hotline during the concert, will be donated to hurricane victims under the auspices of the Hispanic Foundation. In addition, Anheuser-Busch donated $25,000, topped by Heineken, which sent a $50,000 check.

Puerto Rican and Dominican fans cheered and danced as Cruz, dressed as El toro, took that for gold again and gave the crowd a rousing “Bamba Colora.” As she shimmied across the stage, Cruz substituted her trademark cry of “azúcar!” for a more pertinent call: “dónero, dónero, dónero!”

NOTAS

(Continued from preceding page)

the festival.

Oct. 30: Lins, Claudia Villela & Ricardo Peixoto Duo, Herbst Theatre

Oct. 31: Sánchez, Ghurardiell Square.

Nov. 2: Rubén González & His Band Featuring Ibrahim Ferrer, Chasecabo, Vallen Quarter, Dave Symphony Hall.

Nov. 7: Anthony, El Gran Combo, John Santos & the Machete Ensemble, Bill Graham Civic Auditorium.

Nov. 8: David Sánchez Quintet with a chamber orchestra, Rebeca Mauleón Quartet Featuring Orestes Viláto, Herbst Theatre.

HONORING JIMÉNEZ: On Nov. 25, BMG U.S. Latin is slated to issue an as-yet-unnamed, multi-artist tribute album marking the 55th anniversary of the death of legendary Mexican singer/songwriter José Alfredo Jiménez.

Concerts to confirm to “Unforgettable”-style duets with Jiménez on this double album is a standout cast, including BMG notable Juan Gabriel, Rocio Durcal, and Cristian; Fher, lead singer of WEA Latina rock supergroup Maná; Fonovisa stars Enrique Iglesias and Lucero; and Sony Discos idols Vicente Fernandez, Julio Iglesias, and José Luis Rodríguez.

One disc will contain the duet renditions, including a previously unreleased duet with Jiménez and ranchero luminary Jorge Negrete. The other disc features remastered versions of Jiménez hits. Producing most of the tracks on the double album is Juan Carlos Calderón. Also producing several cuts is Rudy Pérez.

HARDWARE UPDATE: Maná’s 1995 disc “Cuando Los Angeles Llora” (WEA Latina) has been certified gold by the Recording Industry Assn. of America. It is Maná’s third gold disc.

Also certified gold is Marc Anthony’s 1997 release “Contra La Corriente” (RMM), his second gold disc. Anthony, by the way, is currently filming “Bringing Out The Dead.” The Paramount Pictures film, directed by Martin Scorsese, stars Nicolas Cage, Patricia Arquette, and John Goodman. The movie is scheduled for release in the last quarter of 1999.

GETTING CAUGHT UP: EMI Latin’s hot grupo Los Tucanes De Tijuana are set to embark on an unusual promotional trip for a regional Mexican act. The band is slated to visit Chile and Spain, beginning Wednesday (14) in Santiago, Chile. While Chile has a history of embracing some regional Mexican artists, Spain has yet to open its arms to Jimenez’s regional sounds.

Fonovisa recording star Lucero is slated to host Televisa’s Teletón ‘97 Dec. 4-5. More than 100 merengue stars are expected to participate in the telethon fund-raisers, whose proceeds will benefit physically incapacitated children.

The 19th Tejano Music Awards is slated to take place March 20, 1999, at the Alamodome in San Antonio.

Los Angeles’ massive block party Festa Broadway is slated to commemorate the 10th anniversary April 25, 1999, in downtown L.A. Producing the event is All Access Entertainment, which bought the rights to the event in 1994.

Carlos Sarli is in the studio producing the upcoming album by KC & the Sunshine Band. Harry “KC” Casey is negotiating with two labels for release of the disc in the first half of 1999. Sarli, a Miami mega-mix specialist, recently co-produced a fine bilingual pop/dance debut by the quintet’s eponymous keyboardist on Max contains two can’t-miss English tracks: “Call Me” and “I Close My Eyes.”

One of Latin’s really lucky Mexican techno-rock group Plastilina Mosh kicked off a 25-date club tour Oct. 5 at New York’s Irving Plaza with support act DJ Spooky. The bioelectro swing is slated to conclude Nov. 16 in Atlanta.

CHART NOTES, RADIO: Hot Latin Tracks is not being published this issue because of the damage caused by Hurricane Georges to Broadcast Data Systems’ monitors in Puerto Rico. Those monitors are unable to accurately measure radio airplay of Puerto Rico’s reporting stations to Hot Latin Tracks.

CHART NOTES, RETAIL: Despite the extensive damage dealt to Puerto Rico by Hurricane Georges, the island’s music enthusiasts returned in droves to their favorite retailers and helped boost sales of titles on The Billboard Latin 50 this issue to a sales count of 177,350 units.

Up a stratospheric 75% this issue is Shakira’s “Dónde Estás Los Ladrones?” (Sony Discos), which sold 10,500 units and moved up a bullet. The album enters The Billboard 200 at No. 141.

Sales of the chart’s front-running album, Enrique Iglesias’ “Cosas Del Amor” (Fonovisa), slipped 11% to 19,000 units. A No. 1 disc on the pop genre chart for the second straight week, “Cosas Del Amor” drops 6-8 on The Billboard 200.

Also sliding this issue on The Billboard 200, from No. 117 to No. 162, is the soundtrack to the film “Dance With Me” (Epic/Sony), which nonetheless leads the tropical/serga genre chart for the eighth week in a row with 9,500 units.

And for the third issue running, Los Super Seven’s eponymous disc retains at No. 1 the tropical/salsa genre chart with sales of 7,000 units.

SALES STATFILE: The Billboard Latin 50: this issue 117,500 units; last issue 115,500 units; similar issue last year 100,500 units.

Pop genre chart: this issue 55,500 units; last issue 53,500 units; similar issue last year 55,500 units.

Tropical/salsa genre chart: this issue 34,000 units; last issue 32,000 units; similar issue last year 20,000 units.

Regional Mexican genre chart: this issue 23,000 units; last issue 24,000 units; similar issue last year 21,000 units.

Assistance in preparing this column was provided by Teresa Aguiler in Mexico City.

When the show hits the road, the music industry turns to the premier reference guide... The International Talent & Touring Directory.

New 1999 Edition Now Available!

Over 17,000 listings in the U.S. and 22 worlds worldwide complete with key names, addresses, phone numbers, e-mail addresses, and web sites!

• Agents & Managers • Sound & Lighting Services • Venues • Clubs • Hotels • Instrument Rentals
• Book & Agents • Staging & Special Effects • Security Services • Charter Transportation • Merchandisers

WEB ADDRESS

www.billboard.com

YES! Please send me Billboard’s 1999 International Talent & Touring Directory. I am enclosing $79.99 per copy plus $5 shipping and handling (S14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

# of copies

Charge $ to my: American Express MasterCard Visa

Card #

Exp. Date

Signature (required)

Cardholder (please print)

Name

Company

Address

City, State, Zip

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

Mail coupon to: Billboard Directories, P.O. Box 1600, Lakewood, NJ 08701

For fastest service call 1-800-344-7115. Outside the U.S. call 732-363-4156. Or fax your order to 732-363-0338.

Now available on diskette and mailing labels for rates call Mike Sisto at (212) 536-5017.

Advertise in the Directory — call Jill Carrigan at 323-525-2302.

www.billboard.com

BDTT5169

BILBOARD OCTOBER 17, 1998

59
German Indies Get Louder Voice
IFPI Group And BPW Follow France And Italy

BY WOLFGANG SPAHR

HAMBURG—The rise to power of indie labels across Europe has spread to Germany. Following similar initiatives in France and Italy, the two leading industry bodies in this country have now agreed that indie companies will in the future hold one-third of the seats on the board. The move represents a comprehensive reform of the statutes of both the German group of the International Federation of the Phonographic Industry (IFPI) and its sister organization, BPW.

As a result, the BPW board will now have four indie members, as opposed to three at present, and the indie sector’s representation on the IFPI group board will rise from three to five.

The increased representation echoes steps taken by SNEP in France (Billboard, July 4) and Italian major-labels body FIMI (Billboard, July 11). Both those bodies changed their constitutions to ensure that indies had the same voting power as the majors.

In Germany, Kurt Thielten (Rough Trade) has been elected to the BPW board, where he joins existing members Jochen Leuschner (Sony Music) and Gerd Gebhardt (Warner Music) under the chairmanship of Thomas M. Stein (BMG).

The German IFPI group has elected Michael Haentjes (edel) as a new indie member of the board, and, as a result of the constitutional changes, he is joined on the board by another new indie representative, Helmut Koenig (Thirdway).

Among the majors, the board seat vacated by former EMI Electrola managing director Helmut Fest has been filled by his successor at the company, Rüdiger Fleige. Under the chairmanship of Wolf-D. Gramatke (PolyGram), the new five-man IFPI group board is completed by Heinz Canibol (Universal).

Gramatke and Stein have welcomed the changes to their respective boards giving indies a louder voice. Says Stein, “Against the background of technological developments, the indies and the majors not only have to work together more closely, we must also coordinate our topics relating to the association even better.”

Peter Zombik and Martin Schaefer, managing directors of BPW and the IFPI group, respectively, echo Stein’s view. “It was always the strength of the associations that they can speak for the whole market.”

(Continued on page 65)

JASRAC Struggles To Replace President

BY STEVE MCCLURE

TOKYO—Finding someone to replace Moriyuki Kato, the outgoing president of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), is proving difficult.

Following the expiration of Kato’s three-year term, the performance/mechanical rights society’s general assembly was scheduled to choose a replacement Oct. 8. But the vote for a new president has been postponed until Nov. 4, as behind-the-scenes negotiations over Kato’s successor continue.

The problem, according to industry sources, is finding someone with as much political clout and savvy as Kato, a former Cultural Affairs Agency official who played a major role in drafting Japan’s current Copyright Law. Industry sources speculate that Kato’s successor will be another “old boy” from the agency.

Media reports here say Kato intends to run for the governorship of western Japan’s Ehime Prefecture.

(Continued on page 64)

Laplander Boine Retains Independence

BY KAI R. LOFTUS

KARASJOK, Norway—The female Sami vocalist Mari Boine, currently touring Europe, is among those who have not acceded to the demands of the music industry.

Boine’s current album, “Båltavoslatjå” (Room Of Worship), her sixth album to get an international release, came out in September in European territories on Antilles, the experimental label owned by PolyGram/Verve. But the rights to her own recordings are retained by her privately owned company, Lean.

She has previously had identical deals with Real World and Verve World. “I presume that if I give away the control over my recordings, anything could happen,” she says. “I have to stand for what I do and work with people who respect my work.”

Wulf Müller, the London-based VP of jazz at PolyGram International, is among those whom Boine counts as having that respect.

Müller says, “She is an artist with a strong personality, and if she wants to keep control of her work, that’s fine by us. Of course, as a record company, we generally would like to own the rights to the music we work with, but it’s OK, because it’s good that an artist is involved with that side of the business. It makes them understand how the industry works.”

Says Boine, “That respect for my work is essential for me if I want to be a part of this business. My strong opinions automatically exclude commercial deals with people who want the terms to be different from what I want.”

Despite Boine’s strong principles, she tries to stay clear of the business side of the music industry and admits that she has never heard of Billboard. She was born in the Norwegian/Lapp village of Gámeleis-njárga, outside of Karasjok, near the border with Finland.

Boine is part of the Sami community (more commonly called Lapps), a minority people with their own language and culture who reside in the northern parts of Norway, Finland, Russia, and Sweden.

The Lapp culture and language, which have similarities with those of Americans, are significantly different from the countries where the Sami live. The surroundings where Boine grew up have had a substantial effect on the way she looks at herself. Recently, Boine has started receiving a number of requests to have her work remixed, including one from the Sony Music France label Saint.

Boine intends to run for the governorship of western Japan’s Ehime Prefecture.

(Continued on page 64)

NEW TALENT SPOTLIGHT

ROOTJOOSE

Pop-rock band ROOTJOOSE spawns potential pop classics with their highly commercial blend of three-part harmony combined with funk and sliver guitar riffs. They have sold over 15,000 albums in the UK, had three Top 60 selling singles and their recently released new EP on the Airfield label has already sold 3,500 on mail order alone. They have a fan base of 10,000+ and are presently one of the most promising gigging new bands in the UK.


FOR DETAILS ABOUT THIS AND OTHER UP AND COMING ARTISTS VISIT US AT www.billboardtalentnet.com
Australasia’s Copyright Tribunal has upheld the Australasian Performing Rights Association’s (APRA) recent increase in royalty fees payable by gym and aerobic classes. Following consultation with the fitness industry, APRA last year announced a new royalty fee of $0.72 Australian ($0.43) per aerobic class and $0.36 Australian ($0.22) per gym class. An action brought subsequently by the Fair Performance Music Association, representing more than 140 operators, led by Van Rizos of Adelaide’s Body Workshop, claimed that the fees were excessive. Handing down judgment, Judge Burchett says that fees similar to those set by APRA are “generally accepted in comparable Australian U.S. and European contexts” and are reasonable. The case will proceed to trial on Oct. 6. The 600,000-share issue, which was sold-managed by Daiwa Securities, brings APRA’s total number of shares to just over 7.9 million.

“Are we very keen to have more private investors [owning stock in the company],” says AVex chairman Tom Yoda. The rest of AVex’s stock is held mainly by company directors such as Yoda, as well as institutional investors. The issue’s timing could hardly have been propitious: On Oct. 6, Japan’s bellwether 225-issu stock Nikkei stock average fell below 13,000 yen for the first time since

BY STEVE McLURE

Tokyo—Despite the depressed state of both Japan’s equity market and its music industry, AVex Inc. made a respectable showing in its Oct. 1 stock market debut.

After opening at a price of 6,500 yen ($48.20) per share on Japan’s over-the-counter stock market, AVex stock was selling for 5,500 yen ($44.20) a share by close of business on Oct. 6. The 600,000-share issue, which was lead-managed by Daiwa Securities, brings AVex’s total number of shares to just over 7.9 million.

“Are we very keen to have more private investors [owning stock in the company],” says AVex chairman Tom Yoda. The rest of AVex’s stock is held mainly by company directors such as Yoda, as well as institutional investors. The issue’s timing could hardly have been propitious: On Oct. 6, Japan’s bellwether 225-issue stock Nikkei stock average fell below 13,000 yen for the first time since

BY BRADLEY BAMBARGER

Reinforcing the fact that the old ways are yielding diminished returns, the 21st annual Gramophone Awards rewarded a number of artists and labels that explored the new and unusual in classical music over the past year. The editors and critics of Gramophone magazine—which is celebrating its 75th anniversary this year—also did much to honor a younger generation. This year’s ceremony, held Oct. 5 at London’s Royal Festival Hall.

The relatively intrepid character of this year’s Gramophone Awards is reflected in the choice for record of the year: Frank Martin’s Mass for Double Choir paired with Iberian and Spanish Dances by Decca/Oakland conductor Christopher Hogwood, accompanied by the Tanglewood Festival Chorus and a group of 200 children and adults. The recording features performances by the London Symphony Orchestra, conducted by Daniel Barenboim, and the London Philharmonic Orchestra, conducted by Previn. The result is a remarkable achievement that captures the spirit of Edward Said’s celebrated libretto, which features music by Martin and the Berlin Philharmonic Orchestra.

Other winners: tenor phenomenon Ian Bostridge in the solo vocal category for his acclaimed Schubert recital on EMI; Rinaldo Alessandrini and Concerto Italiano on Hyperion for their Opus 111 set of Monteverdi madrigals; Dominique Visse and Ensemble Clément Janequin for their recording of Madrigals by Verdi; and Paul Freeman and the Boston Symphony Orchestra for their recording of Mahler’s Symphony No. 10.
<table>
<thead>
<tr>
<th>Country</th>
<th>Week 10/05/98</th>
<th>Week 10/12/98</th>
<th>Week 10/19/98</th>
<th>周 10/26/98</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAPAN</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEK 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GERMANY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LIVE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CANADA</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LIVE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NETHERLANDS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LIVE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>UK</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LIVE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FRANCE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LIVE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- **NEW** indicates new releases.
- **LIVE** indicates live albums.
- **RE** indicates reissues.
- **WEEK** indicates the week of release.
- **ALBUMS** indicates album releases.
- **SINGLES** indicates single releases.
- **JAPAN**, **GERMANY**, **CANADA**, **NETHERLANDS**, **UK**, **FRANCE** indicate the countries for which the releases are applicable.

**Additional Information:**
- The document contains a list of releases for the week ending 10/05/98, including singles and albums across various countries.
- The format includes columns for week number, release type, artist, title, and genre.
- It appears to be a chart from a publication, possibly a music magazine or industry publication, listing new releases for the specified week.
- The text is in a combination of English and Japanese, indicating the international nature of the music industry.
GERMANY: With its album "Meister Der Musik" (Masters of Music) rising to No. 10 here this issue, four-piece heavy metal band J.B.O. is turning the genre's seriousness on its head. The band's frontman is sing-along, hard-rock songs packed with outrageous, tongue-in-cheek, explicit lyrics—capped by union and harmony male vocals. Members Vito C. (vocals, guitar), Hannes Holzmann (vocals, guitar), Thomas Schmitt vocals, bass, and Patrick Firi drums. J.B.O.

AUSTRALIA: Marie Wilson's high-achieving year has been capped off with the news that her debut album, "Real Life," will be released in the U.S. in early '99 on Atlantic. The album will be released Monday, June 14, and distributed to more than 5,500 independent retailers. Wilson's Los Angeles-based label, 4010, a division of Warner Bros, will be released on July 12. The album features the single "Real Life," which was recorded in London in 1997 and produced by Timbaland. Wilson, who has been touring extensively in the U.S. and Europe, has been working with some of the top producers in the industry, including RedOne, maxi, and David Torn. The album features songs by Timbaland, Dr. Dre, Tha Dogg Pound, and Snoop Dogg, among others.

MALAYSIA: The Search and Wings are Malaysia's pioneering rock band, both acts have never recovered the popularity they experienced when fronted by their lead singers, Ait and Ait, both of whom left for solo careers. In a somewhat surprising switch, Wings ex-singer Ait is now singing lead for the Search on a one-off album, "Bikin Wilamy" (Making Teritory), released by BMG Malaysia. The label says it has shipped gold (250,000 copies). The album, currently No. 5, includes contributions by singer/songwriter M. Nasir.

GLOBAL MUSIC PULSE

EDITED BY DOMINIC PRIDE

GERMANY: With its album "Meister Der Musik" (Masters of Music) rising to No. 10 here this issue, four-piece heavy metal band J.B.O. is turning the genre's seriousness on its head. The band's frontman is sing-along, hard-rock songs packed with outrageous, tongue-in-cheek, explicit lyrics—capped by union and harmony male vocals. Members Vito C. (vocals, guitar), Hannes Holzmann (vocals, guitar), Thomas Schmitt vocals, bass, and Patrick Firi drums. J.B.O.

AUSTRALIA: Marie Wilson's high-achieving year has been capped off with the news that her debut album, "Real Life," will be released in the U.S. in early '99 on Atlantic. The album will be released Monday, June 14, and distributed to more than 5,500 independent retailers. Wilson's Los Angeles-based label, 4010, a division of Warner Bros, will be released on July 12. The album features the single "Real Life," which was recorded in London in 1997 and produced by Timbaland. Wilson, who has been touring extensively in the U.S. and Europe, has been working with some of the top producers in the industry, including RedOne, maxi, and David Torn. The album features songs by Timbaland, Dr. Dre, Tha Dogg Pound, and Snoop Dogg, among others.

MALAYSIA: The Search and Wings are Malaysia's pioneering rock band, both acts have never recovered the popularity they experienced when fronted by their lead singers, Ait and Ait, both of whom left for solo careers. In a somewhat surprising switch, Wings ex-singer Ait is now singing lead for the Search on a one-off album, "Bikin Wilamy" (Making Teritory), released by BMG Malaysia. The label says it has shipped gold (250,000 copies). The album, currently No. 5, includes contributions by singer/songwriter M. Nasir.

GLOBAL MUSIC PULSE

EDITED BY DOMINIC PRIDE

GERMANY: With its album "Meister Der Musik" (Masters of Music) rising to No. 10 here this issue, four-piece heavy metal band J.B.O. is turning the genre's seriousness on its head. The band's frontman is sing-along, hard-rock songs packed with outrageous, tongue-in-cheek, explicit lyrics—capped by union and harmony male vocals. Members Vito C. (vocals, guitar), Hannes Holzmann (vocals, guitar), Thomas Schmitt vocals, bass, and Patrick Firi drums. J.B.O.

AUSTRALIA: Marie Wilson's high-achieving year has been capped off with the news that her debut album, "Real Life," will be released in the U.S. in early '99 on Atlantic. The album will be released Monday, June 14, and distributed to more than 5,500 independent retailers. Wilson's Los Angeles-based label, 4010, a division of Warner Bros, will be released on July 12. The album features the single "Real Life," which was recorded in London in 1997 and produced by Timbaland. Wilson, who has been touring extensively in the U.S. and Europe, has been working with some of the top producers in the industry, including RedOne, maxi, and David Torn. The album features songs by Timbaland, Dr. Dre, Tha Dogg Pound, and Snoop Dogg, among others.

MALAYSIA: The Search and Wings are Malaysia's pioneering rock band, both acts have never recovered the popularity they experienced when fronted by their lead singers, Ait and Ait, both of whom left for solo careers. In a somewhat surprising switch, Wings ex-singer Ait is now singing lead for the Search on a one-off album, "Bikin Wilamy" (Making Teritory), released by BMG Malaysia. The label says it has shipped gold (250,000 copies). The album, currently No. 5, includes contributions by singer/songwriter M. Nasir.
they said in a joint statement. “With the extension of the board and the anchoring of independent companies on the board, this move to integrate the companies and form a group has formally completed. It is a step which has always had a high priority.”

The statement continues, “Solvency is an agreement within the market, as seen now in our associations, serve as an example worldwide and constitute the prerequisite for effectively representing our common interests.”

The annual meeting of the two organizations also substantially increased the bodies’ budgets. For the IFPI group, additional funds were made available for combating piracy internationally, a measure that is part of IFPI’s global strategy (Billboard, July 11).

The German IFPI body and BPW have also established a working unit to monitor technological developments. “We must be more aggressive than in the past,” he adds that he is gratified despite the current difficult market conditions, the member companies have been prepared to pay the additional costs of the working unit.

As representatives of the record industry here, IFPI Germany and BPW are closely linked but retain separate functions. The IFPI group concentrates on international relations, while BPW is occupied with improving copyright law, and fighting recording piracy.

BPW—fully, the Böhrenversuch der grafikographischen Wirtschaft e.V. (German Federal Assn. of the Phonographic Industry)—which was established in 1961, lobbies for the record industry on a wide front, collects market information, and maintains close contacts with the media, public institutions, and other organizations. Virtually all German record manufacturers are organized in these associations, and all the leading companies are members of both organizations. The ties between the two groups are reflected in their joint management and offices.

U.K. INDIES STILL LOBBYING FOR BODY (Continued from page 60)

and BPIF chairman Rob Dickens.

The BPI is known to have offered space within its London offices to accommodate a new indie unit that would remain under the BPI flag. The indie representatives are believed, though, to be pressing for a stand-alone operation with its own chief executive.

The pace of change has, however, been slow. The indie-sector leaders are known to have raised the subject at least 18 months ago. Since then, Dickens and Deacon have repeatedly stressed their view that the record industry is an”emerging collective entity” and represented if it speaks with one voice. Both men have also keen to show the BPI being sensitive to issues of particular concern to the indie sector.

JEFF CLARK-MEADS

JASRAC (Continued from page 60)

ture with the backing of the ruling Liberal Democratic Party and other political parties.

He became JASRAC’s president in late 1986, when the society was split over a controversial decision by previous JASRAC executives to lend the Koga Music Foundation 7.77 billion yen interest-free over 30 years toward construction of Koga’s new headquarters. Kato was instrumental in working out a compromise between JASRAC and the foundation, and the two bodies now share a new office building in Tokyo’s western suburbs.

During Kato’s term in office, JASRAC reached a long-sought agreement with Japan’s online karaoke business operators. The deal is the most important ever made in the country and has been expected to result in a large increase in the number of karaoke businesses across Japan. Indeed, the industry is currently facing a challenge to its decades-long monopoly on collection and distribution of music copyright royalties from a private company called Music Copyright Agency.

The latter has applied to the Cultural Affairs Agency, which oversees copyright-related matters, for a license to collect and distribute royalty payments for usage in new media such as CD-ROMs, DVDs, and the Internet.

BY LARRY LEBLANC

TORONTO—With “XRay Sierra,” his first album of new songs in four years, Tom Cochrane makes the transition from heartland rocker to mature rock artist and finds it’s not as hard as his last hit single “Highway.”

“XRay Sierra” is being released Nov. 3 here by EMI Music Canada.

“I know I’ve made a great record,” says the Toronto-based Cochrane. “Several (EMI Canada) executives were shocked” because it’s not a rock album. “But it’s what [fans might] expect from a creative Tom Cochrane touch.”

Deane Cameron, president of EMI Music Canada, says he is ecstatic about Cochrane’s recording. “Tom has recorded an album with great story songs, singing melodies, and fabulous vocals,” he says. “For years, he tried to be a rocker. I kept telling him, Just be the poet you are. This album goes against a lot of conventions.”

The album features striking narrative songs such as “Northern Frontier,” “Stonecutter’s Arms,” “Maritime Songs,” “Coyote” and “Willie Dixon Said” and hook-laden pop tracks like “I Wonder” and “Heartbreak Girl.”

The album’s pop-style lead single, “XRay Sierra,” is being promoted on rock and hot AC radio formats Sept. 9 and to Canadian top 40 Sept. 16. In the Oct. 12 issue of The Record, the album is No. 46 on the Billboard Data Systems-based top 40 chart and No. 37 on the rock radio chart.

A video of “I Wonder” was shot recently in Toronto with director Paul Fairhall. The album is being promoted nationally Oct. 29 with a 90-minute acoustic performance by Cochrane on his band on the Sound Stage show on CBC.

“We went to all three [radio] formats because [Tom’s] audience spans three age groups,” says Peter Dicken, head of EMI Music Canada. “There’s a longstanding history at [Canadian] radio with Tom. Programmers know his work in the marketplace.”

“When you first hear the record ["I Wonder"], you might not recognize it as being Tom Cochrane, but it’s a real good song,” says Wayne Wheel-

New Album Awaits U.S. Release

TORONTO—Despite being a major artist in Canada for 18 years and having a successful string of hit records, Tom Cochrane continues to be that familiar, friendly voice. His new album “XRay Sierra” has been released, and he’s been going on tour with it.

The album, which was produced by famous producer Michael Brauer, has been well received by fans and critics alike. It features 12 tracks, including the lead single “XRay Sierra,” which has been getting a lot of airplay on both radio and TV.

The album marks a new chapter in Cochrane’s career, as he continues to explore new sounds and musical directions. The album includes a mix of rock, pop, and country influences, and the sound is more mature and refined than his previous releases.

Cochrane is very excited about the album and has been promoting it hard. He’s been touring extensively to support the album, and he’s also been doing interviews and radio shows to talk about it.

In the fall, Cochrane will be releasing a new single, “Life Is A Highway,” which is sure to be a big hit. The single is expected to be one of the most popular tracks on the album, and it’s sure to get a lot of airplay and radio play.

The album is a must-listen for fans of Tom Cochrane and anyone who appreciates good music. It’s a personal and intimate look at Cochrane’s life and career, and it’s sure to be a hit. So get ready to rock out with Cochrane and his new album “XRay Sierra.”
A MARKET ON THE EDGE

Despite Asia’s Turmoil Abroad And Corporate Surprises At Home, Oz Still Nurtures New Talent For The World

BY CHRISTIE ELIEZER

other fellow is doing better this month.”

Brian Harris, chairman of Warner Music, asks rhetorically, “How do you judge a leader? You can always expand your share by buying up licenses. What’s impressive is operating income and profit.”

Wilson, expanded their fan base. Epic Records, under new MD John Sackson, gave Ben Folds Five its strongest sales outside the U.S., and local signing Jebediah (on Sony’s Murmur label) went platinum. CDB’s gold-level sales of 35,000 units attracted U.S. interest, and Tommy Emmanuel relocated to Europe to further his career there. Columbia had a strong year with domestic sales of Midnight Oil, Tina Arena and Human Nature.

PolyGram’s market share remained unchanged from 1997, but its share of ARIA top-40 singles was bolstered by breaking Shania Twain, All Saints, Tonic and Mighty Mighty Bosstones outside their respective home territories. On the domestic roster front, PolyGram broke the Faves, enjoyed a No. 1 debut with Powderfinger’s “Internationalist” album, brought Happyland into the chart at No. 18, saw The Cruel Sea return to the charts after a lengthy absence and supported Robyn Loau’s reach into Indonesia, where her “Sick With Love” single went to No. 2 on the singles chart. At new sister company Universal, Aqua sold 35,000 copies of its current album and scored two No. 1 singles.

BMG’s market share went up to 12.5%, says managing director Tim Prescott, adding that this figure does not include the success of Natalie Imbruglia, who is signed to BMG’s U.K. company. John Farnham’s three-part anthology series shifted 360,000 units. You Am I’s “No. 6 Record” debuted at No. 1, sold 45,000 copies and has been signed for U.S. release with Wasabi/RCA. Cordrazine, through BMG licensee Rubber Records, debuted in the top 10, while new pop duo Bachelor Girl’s debut single on Gotham went platinum and drew the interest of Arista Records in the U.S.

EMI, under new MD Tony Harlow, anticipates its current Triple J compilation to exceed 250,000 units. From EMI’s local roster, dance producer Groove Terminator cracked the top 40; Ben Lee continued to penetrate the U.S. college market with releases on the Beatsteaks Boys’ Grand Royale imprint, while Rani and Alex Lloyd received overseas interest.

OZ INDEPENDENTS

The past year proved to be a healthy one for independent music. Shock Records’ sales went up by 20%, says co-managing director David Williams, while achieving gold status for the Angels and a Wild FM compilation.

Mushroom Distribution Services (MDS) reported a 44% growth, to $6.7 million (6.7 million U.S.) in sales, scored three top-20 singles and two top-10 albums in the Australian Music Report. Continued on page 71

SYDNEY—What a year. The Australian government lifted restrictions on parallel imports, which opened the door to cheaper Asian CDs and threatened the local major labels. The Australian dollar fell to an all-time low on foreign exchanges. The economic downturn in Asia brought a loss of key export markets and partners, while, at home, retail sales have been flat.

Yet changes in the Australian music industry suggest 1999 will be even more volatile.

Recent developments in the executive suites of Australia’s top record companies have prompted speculation about which company will be the country’s market leader at this time next year. Will it be Sony Music, the perennial front-runner, which intends to maintain its aggressive stance? Will it be the new amalgam of PolyGram and Universal, which, according to the Australian Record Industry Association (ARIA), now has a 24.8% total market share?

Former PolyGram Australia managing director Paul Dickson, before announcing last month that he was leaving to join independent Mushroom Records as its new chief executive, was pushing PolyGram into the role of market leader, particularly in fighting to get business back from retailers who have been importing CDs from Indonesia. “Sony is in decline,” said Dickson, taking a shot at his toughest competitor.

Sony Australia chairman Denis Handlin shoots back: “Last year was the second-most-profitable in our history, and we’ve maintained our share in a volatile market. The splitting of the company into two label divisions with Epic and Columbia took a while to beam, which was to be expected, because it was quite a change to the culture of the local label. But things have settled down, and I’m very proud of the company’s efforts and the team.”

And now the independent Festival group of companies is repositioned to be a more significant player in the market as well, with new management under chairman Roger Grierson, a new artist roster and an estimated AUS$10 million ($5.8 million U.S.) injection from its owner, Rupert Murdoch’s News Ltd. When News Ltd., which already owned 50% of Mushroom Records, bought the other half of the company last month and added it to the Festival group, it brought Festival’s market share to 11%, its highest in a decade.

Such talk of market shares leaves some executives unimpressed. “There will be a change in the pecking order,” agrees Grierson at Festival. “But, ultimately, that is irrelevant in a small country with a small pool of executives, I’m more excited by the prospect of launching great new Australian talent than worrying if the
AUSTRALIA

NEWS IN REVIEW

Here's a recap of key developments in the Australian music business during the previous 12 months.

- In October 1997, the government revised plans to relax parallel-import restrictions, ignoring protests from the music industry and retail sector, as well as French government. Public broadcaster Radio National (Rna) rebranded as Rna Australia. The Australian Record Industry Association (ARIA) relaunched with a TV campaign using such high-profile stars as John Farnham, Tina Arena and Jimmy Barnes.

- Nov. 22 saw the industry in mourning after the suicide of INXS singer Michael Hutchence in a Sydney hotel room, on the eve of the band's tour.

- Through December, Polydor Restructured before an onslaught of Australian releases through '98, while Shock Records launched Double Happiness Records as a new branch of Universal. The ARIA charted as high as #1 with '98

- ARIA Recording Industry Awards were held on November 20, with the biggest winner of the night being Nine Inch Nails, who won the '98

- In January, Roger Grierson was named CEO of Festival Records and revamped the operation. Sony Music appointed John Jackson managing director of Epic Records, while Niel Milne, CEO of Australian Radio Network, was replaced by Neil Mount.

- Senate committee investigations into parallel-imports continued through February. Australian Broadcasting Authority figures showed that $181 free-to-air commercial-radio licences were sold for $34.7 million (US$34.7 million), while homegrown stations (up $322.6 million). The 100-year-old Brashs Chain went into receivership.

- The Whitlams' "Eternal Nightcap" (Phantom) was the first Australian independent release in 20 years to go platinum, while Grinpoorn's "A Guide To Better Living" (Gudge, Universal) also turned platinum without mainstream airplay in March.

- Brian Harris began as VP of Warner Music Australia on April 1. PRS Review Weekly cited Savage Garden as the biggest-selling catalog act, while the group's eponymous debut album spent its 52nd week in the Australian Top 20.

- An early release of July 13, the parallel-imports restrictions were lifted, creating a new chapter for the local music industry. BMG's success with local acts was accentuated by sales of 4 million for Natalie Imbruglia's "Left Of The Middle" debut. EMI signed Stephen Pavlovic's new Modular imprint, which teamed The Living End, who had been signed to Reprise in the U.S.

- The Association of Independent Record labels (AIR) launched its own chart Aug. 3, while the official ARIA chart was overturned. Denis Clendlin, chairman of the magazine's leading Sony Music Australia, announced he is reducing his workload due to health reasons.

- In September, Rupert Murdoch's News Ltd., which owns half of Mushroom Records, bought the remaining 50% of the Festival Group. Mushroom founder Michael Gudinski was replaced by Polygon's Paul Dickson as Mushroom's chief executive.

Artists To Watch

Billboard correspondents Christie Eliezer and Glenn A. Baker highlight some of the most notable new acts on the Australian music scene.

Act: The Living End Album: "The Living End" Label: Modular (Australia), Reprise (U.S.) Distributor: EMI Manager: Ray Harvey at Sideline Booking Agent: Stormy Shepherd at Leave Home Bookings (U.S.), Gerard Schlagehette at Premier Artists (Australia)

The Living End is one of the year's success stories. The four-year-old Melbourne trio found an audience with a rockabilly-punk mix and onstage double-bass acrobatics. The group quickly crossed over to more mainstream acclaim as the "Second Solution/Prisoner Of Society" EP (Rapido/MDS) reached No. 3 on the ARIA chart and No. 4 on the AC/DC and INXS, Melbourne- and Los Angeles-based Marie Wilson recorded her debut album over three months in Memphis with producer Joe Hardy (ZZ Top, Tom Cochrane), Earthy, gutsy, instinctive and real, Wilson wrote her first single and Australian hit, "Next Time," with Jim Vallance and Mark Hudson at Miles Copeland's 1997 French chateau songwriting workshop. On the way to Memphis, where she jammed and wrote with two former members of the Goo Goo, she wrote in Nashville with Desmond Child. Back in Australia, Wilson toured nationally with k.d. lang and the Corrs in acoustic mode (which she also used for radio-studio promotional performances). But she has since hit the road with a hard-rockin' brand of three years standing that now includes guitar whiz Stuart Fraser (Newzealand, John Farnham Band). Her debut album was released after a second single, "Won't Keep A Good Girl Down," which charted moderate-ly. Her cited influences include Crowded House, Indigo Girls and Bryan Adams.

Act: Marie Wilson Album: "Real Life" Label: EastWest/Warner Manager: Joanne Thompson Booking Agent: Tradin Post Agency

The first Australian act to sign with Atlantic Records in the U.S. since AC/DC and INXS, Melbourne- and Los Angeles-based Marie Wilson recorded her debut album over three months in Memphis with producer Joe Hardy (ZZ Top, Tom Cochrane), Earthy, gutsy, instinctive and real, Wilson wrote her first single and Australian hit, "Next Time," with Jim Vallance and Mark Hudson at Miles Copeland's 1997 French chateau songwriting workshop. On the way to Memphis, where she jammed and wrote with two former members of the Goo Goo, she wrote in Nashville with Desmond Child. Back in Australia, Wilson toured nationally with k.d. lang and the Corrs in acoustic mode (which she also used for radio-studio promotional performances). But she has since hit the road with a hard-rockin' brand of three years standing that now includes guitar whiz Stuart Fraser (Newzealand, John Farnham Band). Her debut album was released after a second single, "Won't Keep A Good Girl Down," which charted moderate-ly. Her cited influences include Crowded House, Indigo Girls and Bryan Adams.

Act: Cactus Child Album: "Earth Girl" Label: Grudge Manager: Paul Cussen Booking Agent: Harbour Agency

Cactus Child is a group comprised of Simon Henderson (guitars), Gemma Deacon (vocals), Angus Diggs (drums), Christopher Paul Miller (bass) and Carolyn Shillingford (keyboard). Their acoustic sounds are not dissimilar to those of close friends Leonardo's Bride, although "Earth Girl" has snatches of everything from Wes Montgomery to big-band jazz to Afro-Cuban sounds. Houston-Shader, who is finishing a PhD in fine arts, met Deacon through an ad seeking a collaborator. "The friendship is foremost; everything we do creatively expresses that," says the guitarist, whose open-tuning style was shaped by an 18-month hitchhiking stint through Europe, where he played street performances for food money.

Act: Josh Abrahams Album: "Sweet Distorted Holiday" Label: Prozacac Booking Agent: Black Pig Manager: None

Josh Abrahams, who won an ARIA award as one-third of the act FSOM, Abrahams is known in Europe through his album "The Satyricon," released by the Worldwide Ultimatim label set up by U.S. Carl Cox. He has received some U.S. airplay for "Everybody's Free To Wear Sunscreen," which appeared on the "Something For Somebody" CD compiled by Australian filmmaker Baz Luhrmann. Abrahams keeps himself busy in his Fitzhtank. Stuntworks in Britain have a variety of receiving setups, including Edison Project, Bassliner, extensive remixes and, currently, a soundtrack with Luhmann. The track "Thrillseeker" from "Sweet Distorted Holiday" has gained hit status on the national alternative-radio outlet Triple J radio.
The stars in Australia's most VITAL local roster!

Since the release of the Australian film "Shine", David Helfgott has become one of Australia's most talked about musicians. Sales in excess of 500,000 units worldwide. Winner of Billboard's highest honors as Top Classical Artist.

Cordrazine

2 ARIA Nominations - Best Australian Debut Album, Best Australian Engineer. Debut album, "From Here To Wherever".
- Top 10 ARIA Chart debut.
Performed to critical acclaim and industry enthusiasm at the 1998 SXSW Conference
- Austin, Texas.

Bachelor Girl

Bachelor Girl's second album, "Waiting For The Day" will be released in late 1998.

Stanley Del

1 ARIA Nomination - Best Australian Country Release. Stanley Del is one of the leading country music performers in Australia. Current album, "My Own Sweet Time", is one of the most nominated at this year's ARIA Awards. A career highlight for Stanley was performing at the Grand Ole Opry and Fan Fair in Nashville earlier in 1998.

You Am I

2 ARIA Nominations - Best Australian Group, Best Alternative Album.
- ARIA Chart debut. The only band EVER to debut three consecutive albums at #1 on the ARIA chart.
You Am I are currently touring their #4 Record throughout Europe and the USA.
You Am I's #4 Record was produced by George Drakoulias (Primal Scream, Black Crowes) with engineer Jim Scott (The Rolling Stones, Jewel, Neil Young).

Merv Bainbridge

Debut album, "The Gutter" - Top 5 double platinum in Australia and gold in excess of 75,000 units worldwide. "Between the Days" is set for release in 1998. "Between the Days" will be the third single from the debut album. "Between the Days" includes the hit single "Lonely" and "I Don't Think of You".
Merv Bainbridge is also the lead vocalist for the band "Giraffe.

Missing


David Helfgott

Brave New World

www.bmg.com.au
fiercely independent...

Australia's largest independent music publisher remains 100% owned by Michael Gudinski. And that's all the news you need to know.

Mushroom Music • 9 Dundas Lane, Albert Park Vic 3206
Tel: 61 3 9695 7832 Fax: 61 3 9695 7806
Web: www.mushroommusic.com

The Australian Record Industry Association will present the 12th annual ARIA Awards on Oct. 20. Here is a look at the nominees in key categories.

SONG OF THE YEAR

“Cry,” (Barry Palmer/Matt Thomas), The Mavis’s (White/Mushroom)
“No Aphrodisiac” (Tim Freedman), The Whitlams (Phantom/MDS)
“Prisoner Of Society,” (The Living End), The Living End (Rapido/MDS)
“Surf City Limits.” (Cox/Lenard/Newey/Dyer), The Fauves (Polydor)
“The Change In Me,” (Monique Brumby), Monique Brumby (Columbia/Sony)

BEST ALBUM

Natalie Imbruglia, “Left Of The Middle” (RCA/BMG)
Kylie Minogue, “Impossible Princess” (Mushroom)
Regurgitator, “Unit” (EastWest/Warning)
The Whitlams, “Eternal Nightcap” (Phantom/MDS)
You Am I, “You Am Ts It 84 Record” (Ra/BMG)

BEST SINGLE

Natalie Imbruglia, “Form” (RCA/BMG)
The Living End, “Second Solution/Prisoner Of Society” (Rapido/MDS)
The Mavis’s, “Cry” (White/Mushroom)
The Whitlams, “No Aphrodisiac” (Phantom/MDS)

BEST GROUP

Regurgitator (EastWest/Warning)
Savage Garden (Roadshow)
The Superjesus (EastWest/Warning)
The Whitlams (Phantom/MDS)
You Am I (Ra/BMG)

BEST FEMALE ARTIST

Tina Arena (Columbia/Sony)
Monique Brumby (Columbia/Sony)
Kate Ceberano (Mushroom)
Natalie Imbruglia (RCA/BMG)
Kylie Minogue (Mushroom)

BEST MALE ARTIST

Paul Kelly (White/Mushroom)
Ed Kuepper (Hot)
Mark Seymour (Mushroom)
Matt Walker (Shock)
Chris Wilson (Aurora/Mushroom)

BEST NEW TALENT

diana ah naid (Origin/MDS)
Bachelor Girl (Gotham/BMG)
Groove Terminator (EMI)
Natalie Imbruglia (RCA/BMG)
Marie Wilson (EastWest/Warning)
BEST DEBUT ALBUM

Cordrazine, “From Here To Wherewhene” (BMG)
Grinspoon, “Guide To Better Living” (Grudge/Universal)
Natalie Imbruglia, “Left Of The Middle” (RCA/BMG)
Jebediah, “Slightly Odway” (Murmur/Epic/Sony)
The Superjesus, “Sumo” (EastWest/Warner)

BEST DEBUT SINGLE

diana ah naid, “I Go Off” (Origin/MDS)
Hot Rollers, “Rickshaw Shoes” (Polydor)
Natalie Imbruglia, “Torn” (RCA/BMG)

BEST INDIGENOUS RELEASE

Gondwana, “Xenophon” (Shock)
Archie Roach, “Looking For Butter Boy” (Aurora/Mushroom)
Singers For The Red Black And Gold, “Yil Lul” (White/Mushroom)
John Williamson & Warren H. Williams, “Raining On The Rock” (EMI)
Bart Willoughby, “Pathways” (CAAMA)

BEST INDEPENDENT RELEASE

Blackeyed Susans, “Spin The Bottle” (HI Gloss/MDS)
Karma County, “Olanu” (TWA)
The Living End, “Prisoner Of Society/Second Solution” (Rapido/MDS)
TISM, “www.tism.wanker.com” (Shock)
The Whitlams, “Eternal Nightcap” (Phantom/MDS)

BEST DANCE RELEASE

Endorphin, “Embrace” (Columbia/Sony)
Peewee Ferris, “Social Narcotic” (Dancepool/Columbia/Sony)
Friendly, “Hello Bellybutton” (Gulp)
Frontside, “Dammerung/Mind Distortion” (Abducted/MDS)
Sgt. Slick, “White Treble Blass Bass” (Vicious Groove/MDS)

BEST VIDEO

Chris Bently for “Losing Ground” (EMI) by Groove Terminator
Mark Hartley for “Takin’ All Day” (Polydor) by The Cruel Sea
Jeremy Hyndas/George Pinn for “Polyester Girl” (EastWest/Warner) by Regurgitator
Baz Lurhman for “Now Until The Break Of Day” (EMI) by Christine Anu & Dave Hubman with Royce O’Doherty
Quan Yeomans for “Black Bugs” (EastWest/Warner) by Regurgitator

AWARDS ALREADY ANNOUNCED

Savage Garden, for global sales of 8 million

OUTSTANDING ACHIEVEMENT

Savage Garden

PRODUCER OF THE YEAR

Magoo/Regurgitator

ENGINEER OF THE YEAR

Magoo

COVER ART

The Shits

For more information connect to http://www.sonymusic.com.au

Sony Music Entertainment

Australia

Ammonia
Angie
Tina Arena
Automatic
Monique Brumby
Troy Cassar-Daley
CDB
Cherry
Andrew De Silva
Tommy Emmanuel
Endorphin
Danielle Greenwood
Slava Grigoryan
Human Nature
Felicity Hunter
Jebediah
Leah
Midnight Oil
Rick Price
Silverchair
Something For Kate

Moving to a Global Beat
AUSTRALIA

ARTISTS TO WATCH
Continued from page 66

Artist: Frontside
Album: "Frontside"
Label: Abducted
Distributor: MDS (Australia), TVT (U.S.)
Publisher: Mushroom Music
Manager: Shadows Productions
Booking Agent: Agent Mad, Harbour Agency

Frontside is the collaborative effort of producer/DJs Chris Ashley-Smith and Scott Simon. Both emerged from Melbourne's mid-'90s ska/hardcore scene, forming Frontside in 1995 after Simon returned from a stay in Germany spent DJing in underground clubs. Frontside is a live drawcard, and its debut album cuts a swathe through every late-'90s style. The act intends to tour internationally after an upcoming North American album release through TVT Records.

Artist: Happyland
Album: "Welcome To Happyland"
Label: Polydor
Distributor: PolyGram
Publisher: Sony Music/Warner Chappell
Manager: Loog Management
Booking Agent: Loog Management/Consumer Management

Happyland emerged from the romantic liaison between two self-confessed geeks, Quan Yeomans of Regurgitator (Warner) and Janet English, bassist with Spiderbait (Polydor). The resulting creative collaboration is a power-pop beast. Their debut single, "Don't You Know Who I Am?", was a top-20 hit, yielding chart success for their album, "Welcome To Happyland," released in late August. Some of the songs are digs at the music indus-
y's culture ("Another dumb radio song/Let's turn it up and all sing along," they suggest on "Softly Contemporary"), but Yeomans insists it's strictly upbeat and humorous.

Artist: Brielle
Album: "Brielle"
Label: LGM/Columbia
Distributor: Sony Music Australia
Publisher: Unsigned
Manager: Mark Bryan, LGM
Management
Booking Agent: LGM Management

The voice of 14-year-old Brielle Davis has been compared to that of a young Mania Mulpaur, an expressive mix of country and pop and a penchant for narrative songs. A year ago, she says, "I was just singing to myself while we were looking at clothes in a dress shop. A lady outside heard me and said she had a friend in a record company who would love to meet me." She was inked by LGM Records. Her mid-winter debut album, a joint venture with Columbia, has received strong regional support. Brielle's challenges as a teen singer are confined to fitting in her career between playing netball (an Australian variation on women's basketball) and jazz dancing, while also finding songs that are not too old for her. But Brielle's mom sought advice from an appropriate source—the parents of teen-rock sensations silverchair.

Contact: David Lawrence
e-mail: david_lawrence@roadshow.com.au
phone: 61 2 9552 8600  fax: 61 2 9552 2510

Piracy level: under 10% of units
CDs as percentage of total units: 94%
Platinum album award: 70,000 units
Gold album award: 35,000 units

MEDIA WATCH (key promotional outlets)

"Hey, Hey It's Saturday" (Channel 9)—5 million viewers
Austereo radio network—3.1 million listeners daily
Triple M network—2.9 million listeners daily
Triple J network—1.4 million listeners daily
Hit (Melbourne Herald Sun)—circulation 558,500
The Metro (Sydney Morning Herald)—circulation 240,400

RETAIL WATCH (key retail outlets)
Sanity—150 stores
HMV—21 stores
Central Station Records—7 stores

REPERTOIRE BREAKDOWN

CLASSICAL 1%
DOMESTIC 87%
INTERNATIONAL 12%

TRADE CONTACTS
IFPI national group: ARIA
Mechanical-rights society: AMICOS
Performing-rights society: APRA
Music-publishers associations: AMPAL

Source: IFPI, ARIA, and Billboard research

Billboard Spotlight
chart and scored the highest tally of nominations (23) for this year's ARIA awards. Much of this success has resulted from the crossover platinum sales of the Whitlams (Phantom/MDS) and the Living End. Williams at Shock says radio has discovered the indie sector as a source of hits. "For too long, radio has been of the opinion that independent music doesn't count," he says.

Adds Scott Murphy, MD of MDS, "By and large, it's been a maturity thing for the independents. We've got the respect of retail because we've learned how to do business properly—in things such as stock control and delivery. We've got our act together. Our sales and marketing people are fantastic. A year ago, we'd have sold only 30% of what we've done this year with the same records."

In recent years, the mainstream and independent sectors have learned to coexist and, indeed, converge—proof that the Australian industry is maturing as it pursues greater global impact. Yet, this year, the indies demanded a more distinct identity—leading to the creation of the Association of Independent Record labels (AIR) chart.

"This is inevitable for a number of reasons," says Sebastian Chase, MD of Phantom Records. "Independent music best reflects the Australian experience. In recent times, we've seen that internationally acknowledged acts as Savage Garden, the Superjesus, Splendid and Regurgitator have come from outside the traditional Sydney/Melbourne source of repertoire. These cities, therefore, stress their individuality, which only adds to the diversity and energy pockets in the music scene.

"Indies have recently formed themselves into associations around managers, independent retailers or labels," says Chase. "It's given them a voice they're determined to use."

TO IMPORT OR NOT TO IMPORT

But the division between major and indie was most pointed during this year's heated debate over parallel imports. The Australian government defined the issue in terms of breaking the monopoly of the multinationals, ignoring other considerations, such as artists' copyright and royalty streams, and the threat of opening Australia's doors to more pirated product. When the government relaxed parallel-import restrictions in mid-winter, it was independent stores that imported cheaper CDs while the retail chains continued long-term partnerships with labels.

However, while concerns about the product are rising, the falling value of the Australian dollar has prevented the parallel-import decision from having as much impact as anticipated. "With the Australian dollar going from 70 cents to between 55 and 60 cents, importing records from the U.S. and Europe was not cheaper," says Rob Walker, executive director of the Australian Music Retailers Association. "Some Asian product has come in, but there isn't the range the government anticipated. Besides, most independent retailers are not inclined to want to lose the service and in-store support of the wholesalers."

The falling dollar, however, affected record labels in making promotional tours and use of overseas producers. Independent producers have been hard-hit with imports, with MDS cutting its imports back by 15%. This year, the exchange rate also has affected retail—July and August recorded a 15% drop—as well as the tour scene.

Aussie promoters don't want to take risks in this climate, and international acts figure they can earn more money for fewer dates in other territories. At least three arena tours were cancelled, according to newspaper reports, while two acts booked for Brisbane's Livid Festival pulled out, says Tim Pittman of Feel Tour Coordination.

Frontier Touring announced a tour by Bob Dylan and Patti Smith in June, and, by the time the performances took place in August, the decline in the value of the Australian dollar cost the company AUS$550,000 ($290,000 U.S.), says Frontier general manager Michael Chugg.

"A lot of acts won't come, because we'd be offering only 50% or 60% of what we would have otherwise offered them," says Chugg. "Concert prices are sure to rise by between $5 and $10, says promoters.

TUNING IN TO THE FUTURE

What else will the Australian music business confront in the coming year?

Expect the radio-quota issue to boil over in 1999. "Exposing new music remains a fundamental problem," says Phil Mortlock, managing director of Origin Records. "We have the talent but no outlet for it." Moves are afoot to raise the voluntary quota of domestic repertoire on Australian radio from 25% to 30%, but most record-label executives want to discuss the idea further.

"It's important it doesn't become a war situation; it should be a win-win situation for both," says Handlin at Sony. Columbia Records managing director Chris Moss observes, "The market will change significantly as new licenses are granted over the next few years to small stations. That, and the growth of pay-TV, are things to keep an eye on."

The rise of the superchains and the diminishing role of small retail is an issue to watch. So is the dearth of the live scene in some cities, again linked to support of local artists from radio. "Touring doesn't make any money," says Michael Lynch of Smartartists. "More than ever, you tour behind a record. That's true of the baby bands as well. Bands release records now so they can get to play. Once upon a time, that wasn't the case. It was a word-of-mouth thing."

For those Australian artists who do garner such word-of-mouth and progress from national to international success, global prospects have never been greater. As long as the Australian music business survives all the turmoil at home.
SINGING COWBOY GENE AUTRY, 91, DIES  
(Continued from page 15)  
was all-pervasive.  
“Gene Autry was a consummate entertainer,” Cohn says. “He suc-
cceeded in so many aspects of the enter-
tainment world. Not only was he a 
beloved film star and radio entertainer, 
but he also covered an amazing 
amount of stylistic terrain in his 
recordings, making music from his 
songs of his day, movie music, chil-
dren’s music.”  
Autry rose to superstardom and 
became a multimedia tycoon by the 
combination of personal style, hard 
work, charisma, and sheer grit.  
Born Orvon Gene Autry on Sept. 29, 
1907, the son of a farm family, 
Autry became a major star in the 
world of radio, where he was 
employed as a railroad telegra-
pher in Oklahoma.  
It was in a railroad office in 
Cedar, Okla., that Autry met the 
celebrated humorist and entertainer 
Will Rogers, who heard him play and 
encouraged him to pursue a career in 
music that fateful encounter led 
Autry’s traveling to New York in 1928 
in search of a record contract. 
That did not visit bear fruit, and he 
retired to Oklahoma, where his 
discography was limited to 
Tulsa radio and made pub-
lic appearances.  
A second trip to New York in 
October 1929 resulted in his first 
recording session.  
Autry initially recorded nonex-
clusively for a host of labels (before 
cutting a string of hits for OKeh and 
Columbia). His first sides bore the 
deep influence of Jimmie Rodgers, “Singing Brakeman” and father 
of modern country. Columbia/Legacy’s 1996 compilation “Blue 
Singer 1929–1931—Boogie Rooster 
Saturday Night” collects some of 
these early records, which found Autry singing and yodeling in Rodgers’ 
bluegrass style.  
In 1931, Autry scored his first 
major national hit, a sentimental 
sault with Jimmy Long, “That Silver-
Haired Daddy Of Mine.” He beamed 
tailor his western image with ap-
pearances on WLS Chicago’s “Na-
tional Barn Dance” as Oklahoma’s 
Singing Cowboy.”  
Autry’s movie breakthrough 
that set his career on fire. He was 
no means the first cowboy to 
swag on. But Autry was the first 
to achieve stardom as a “singing cowboy” in a series of Hollywood “horsem 
operas” in which the music counted 
as much as the film.  
A world of songwriters, producers, 
and singing style proved immedi-
ately popular onscreen. After 
up-staging Ken Maynard in the 1924 
feature “My Son Is a Farmer” he beamed 
with new confidence. With the 
concert tours and radio shows 
that followed the release of his movies, 
regaled the popularity of the hard-
riding, sweet-singing “sagebrush 
troubadour.”  
Though Autry would operate his 
Republic label through the ‘70s, he 
began winding down his recording 
career in the late ‘50s to concentrate 
on other business ventures; by the 
mid-’90s, his personal wealth was 
estimated at $320 million. In 1961, he 
founded Major League Baseball’s Los 
Angeles Angels. Today known as the 
Anaheim Angels; the team, now 25% 
owned by the Walt Disney Co., never 
succeeded in making it to the World 
Series during Autry’s lifetime.  
His most enduring contribution to 
Los Angeles may be the Autry 
Museum of Western Heritage, which 
opened in the city’s Griffith Park in 
November 1980. The museum houses 
Autry’s large personal collection of 
western memorabilia and several ex-
hibits devoted to the celluloid glorifi-
cation of the Old West, in which his 
patron played such a pivotal role.  
Autry is survived by his second 
wife, Jackie, and his sister, Veda.
## WEA Keeps The No. 1 Spot In Total Album Market Share

### Sony Leads The Pack In Current Album Share

**BY ED CHRISTMAN**

New York—WEA and Sony Music Distribution continue to battle for market supremacy in the U.S., with the former holding down the No. 1 spot in total album market share and the latter No. 1 in current album market share.

RMG Distribution retains its hold on the No. 1 spot in singles market share; its 24.6% gives it a comfortable lead over WEA's No. 2 share of 19.9% for the configuration.

The market-share figures are for the first nine months of the year.

After seeing Sony snare its traditional No. 1 spot in total album market share in the first quarter of the year, WEA battled back in the second quarter to reclaim the top spot for the first half of the year and set about widening its lead in the third quarter to 1.7 percentage points, up from the eight-tenths of one percentage point lead it had at the halfway point.

The spread between the two competitors is due to WEA picking up one-tenth of a percentage point and Sony losing six-tenths of a percentage point during the third quarter.

WEA also is the No. 1 distributor in country albums, while EMI Music Distribution (EMD) claims the top spot in R&B albums.

The market-share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts for all formats and configurations. The accounts that provide the data generate 95% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configurations. The market shares for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

The share totals are for the period beginning Dec. 27, 1996, and ending Sept. 27. In calculating current market share, SoundScan only counts those 1998 album sales that have occurred within the first 15 months of a title's release (12 months for classical and jazz albums).

While WEA has shown improvement in successive quarters this year, the company is still off the pace it had in 1997, when after three quarters it had 19% in total album market share. In addition to being the No. 1 distributor in country albums, WEA holds on No. 1 position with a hooded by strong showings in alternative rock, hard rock, jazz, and catalog product, where it was the top distributor in each category.

Although Sony slipped in total album market share to 17.5% at the end of the year's first half to 16.9% at the end of the first nine months, the latter total is still almost four percentage points better than the 13.1% the company had in the corresponding period in 1997. In addition to being No. 1 in current album market share, Sony was the top distributor in 1997, 1996, and 1995, according to SoundScan. (Continued on next page)

### What Makes Customers Buy At A Particular Music Store?

Location, location, location may be the mantra for much of retail. But for music stores, it's location, price, and selection.

Why do people purchase music at particular record stores or departments, choosing, say, Best Buy over Camelot, Tower over Walmart, or Trans World over Circuit City? It seems that each music merchant has its own special quality that gives it standing with certain consumers.

### Strategic Record Research

The research arm of talent management firm Left Bank Associates, surveyed 10,000 consumers through random phone calls over the summer. People were asked if they bought music, where they did so, and what factor was most critical in their decision to shop at that store.

Of all those surveyed, 30% said selection was the key factor. But that element wasn't significantly ahead of price, which was cited by 25% of respondents. And not too far behind was location, at 20%.

Service, store organization, and environment scored only 9%-4% of replies.

A mong active buyers—those who had bought at least six recordings in the previous six months—the percentages weren't much different. Selection, though, scored higher—35%-39% of respondents. Price was pointed out by 29% and location by 24%.

The researchers also provided detailed breakdowns according to individual retailers.

For instance, only 13% of Wal-Mart music shoppers cited selection as their most motivating factor. Location was specified by 52%. The most important element was price, indicated by 44%. But that shouldn't surprise anyone, since Wal-Mart made its reputation on low prices.

Wal-Mart did not receive the highest percentage of price replies. (Continued on page 77)

---

### Table: Total U.S. Album Market Share By Distributor

<table>
<thead>
<tr>
<th>Distributor</th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony</td>
<td>18.4%</td>
<td>19.0%</td>
</tr>
<tr>
<td>WEA</td>
<td>16.9%</td>
<td>17.4%</td>
</tr>
<tr>
<td>EMD</td>
<td>15.7%</td>
<td>15.8%</td>
</tr>
<tr>
<td>Sony</td>
<td>13.7%</td>
<td>13.7%</td>
</tr>
<tr>
<td>BMI</td>
<td>13.7%</td>
<td>13.0%</td>
</tr>
<tr>
<td>BMG</td>
<td>12.9%</td>
<td>12.7%</td>
</tr>
<tr>
<td>PCD</td>
<td>12.4%</td>
<td>12.3%</td>
</tr>
<tr>
<td>INDIES</td>
<td>11.7%</td>
<td>11.6%</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>10.7%</td>
<td>11.1%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>18.1%</td>
<td>17.4%</td>
</tr>
</tbody>
</table>

**Note:** Excludes titles considered to be catalog

### Table: Total "Current" U.S. Album Market Share By Distributor

<table>
<thead>
<tr>
<th>Distributor</th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony</td>
<td>18.4%</td>
<td>19.0%</td>
</tr>
<tr>
<td>WEA</td>
<td>16.9%</td>
<td>17.4%</td>
</tr>
<tr>
<td>EMD</td>
<td>15.7%</td>
<td>15.8%</td>
</tr>
<tr>
<td>Sony</td>
<td>13.7%</td>
<td>13.7%</td>
</tr>
<tr>
<td>BMI</td>
<td>13.7%</td>
<td>13.0%</td>
</tr>
<tr>
<td>BMG</td>
<td>12.9%</td>
<td>12.7%</td>
</tr>
<tr>
<td>PCD</td>
<td>12.4%</td>
<td>12.3%</td>
</tr>
<tr>
<td>INDIES</td>
<td>11.7%</td>
<td>11.6%</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>10.7%</td>
<td>11.1%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>18.1%</td>
<td>17.4%</td>
</tr>
</tbody>
</table>

**Note:** Excludes titles considered to be catalog

### Table: Total U.S. Singles Market Share By Distributor

<table>
<thead>
<tr>
<th>Distributor</th>
<th>1998</th>
<th>1997</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony</td>
<td>24.6%</td>
<td>28.9%</td>
</tr>
<tr>
<td>EMD</td>
<td>19.3%</td>
<td>21.2%</td>
</tr>
<tr>
<td>Sony</td>
<td>18.2%</td>
<td>21.2%</td>
</tr>
<tr>
<td>PCD</td>
<td>8.4%</td>
<td>17.9%</td>
</tr>
<tr>
<td>BMG</td>
<td>7.6%</td>
<td>18.0%</td>
</tr>
<tr>
<td>EMD</td>
<td>6.5%</td>
<td>16.9%</td>
</tr>
<tr>
<td>PCD</td>
<td>5.9%</td>
<td>7.1%</td>
</tr>
<tr>
<td>INDIES</td>
<td>5.9%</td>
<td>7.5%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>18.1%</td>
<td>21.2%</td>
</tr>
</tbody>
</table>

**Note:** Excludes titles considered to be catalog

---

### aec Delivers Advanced Consumer Direct Fulfillment Solutions

**"The Real-Link between the Web Retailer and the Consumer"**

- Extensive product catalog with over 265,000 skus available
- Your shopping catalog fueled by the All-Music Guide™ & the All-Movie Guide™
- We Pick-Pack-Ship orders direct to your consumer under your retail identity

**Contact:** Natalia at 1-800-329-7664 ext. 4303
e-mail: cdf@amec.com
www.amec.com/cdf

---

**BILBOARD OCTOBER 17, 1998**
PLATINUM ENTERTAINMENT has launched a music retail site on the World Wide Web and formed a strategic and equity partnership with the custom-compilation firm Music Connection. Downers Grove, Ill.-based Platinum has acquired a 10% stake in Music Connection in exchange for stock. The deal will let visitors to Platinum's Web site create custom CDs; they can be shipped by mail or downloaded directly into customers' computers. Platinum's Web store (www.platinumCD.com) launched Oct. 1. Customers can create custom CDs from Platinum's 13,000-track catalog, as well as from Music Connection's (www.musicmaker.com) 180,000 tracks. Platinum also has a partnership with Amazon.com, which provides a link to purchase non-Platinum recordings.

TICKETMASTER ONLINE-CITYSEARCH has filed with the Securities and Exchange Commission for an initial public offering of stock worth $92 million. The company operates an Internet service that provides tickets to musical performances and other events, a guide to entertainment activities in various cities, and electronic commerce. Recently formed in a merger between Ticketmaster Multi-media Holdings and CitySearch, the new company is a subsidiary of USA Networks, which will own 69.5% of it after the offering. The number of shares to be offered and their price were not disclosed. According to the filing, $51 million of the proceeds will be used to repay a loan to USA Networks.

BLOCKBUSTER ENTERTAINMENT reports that rental revenue from domestic stores opened at least one year increased 18% during the third quarter, which ended Sept. 30, from the same period a year ago. During the second quarter, same-store revenue was up 13%. During last year's third quarter, same-store rental revenue declined 2%. Block- buster's parent, Viacom, attributes the gains to its new video-rental-sharing programs.

HASTINGS ENTERTAINMENT, an entertainment retailer, says it will offer DVDs for sale and rental in about 90% of its 125 supermarkets before Thanksgiving and the remainder before the post-Christmas rush. Rental of DVD players will be part of the plan. The Amarillo, Texas-based chain will initially stock about 360 titles for sale and 250 for rental. The company has also added more than 900 DVD titles for sale on its World Wide Web site.

CDNOW has launched its first consumer-incentive program, Fast Forward Rewards, through which customers can earn points for each dollar spent at the online music store. Rewards, selected from a catalog, include CDs, carrying cases, head- phones, T-shirts, folding concert chairs, and other music-related items.

JONI MITCHELL has signed a deal with USSB and Viewer's Choice for her pay-per-view TV show on Friday, Nov. 6. The show will feature a two-hour concert filmed in May at the Warner Bros. studio lot in Burbank; it's titled "Taming The Tiger: An Evening With Joni Mitchell." Mitchell and the TV consulting firm Eagle Rock Entertain- ment are the event's executive producers.

POLYGRAM GROUP DISTRIBUTION (PGD) says it plans to join JobDirect.com, an Internet database that matches entry-level job seekers with employers. PGD will become the exclusive label partner for JobDirect's online site, which will promote PGD's contests and giveaways.

WEA KEEPS NO. 1 SPOT IN TOTAL ALBUM MARKET SHARE
(Underlined text created by the model)

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEA</strong></td>
<td><strong>EMD</strong></td>
</tr>
<tr>
<td>Universal</td>
<td>22.5%</td>
</tr>
<tr>
<td>EMD</td>
<td>17.8%</td>
</tr>
<tr>
<td>BMG</td>
<td>16%</td>
</tr>
<tr>
<td>SONY</td>
<td>16.9%</td>
</tr>
<tr>
<td>INDIES</td>
<td>10%</td>
</tr>
<tr>
<td>Universal</td>
<td>11.5%</td>
</tr>
</tbody>
</table>

Are you among the 200,000 entertainment industry executives who read Billboard every week? (Or are we confusing you with your competitors?)

Don't miss a beat—Get Billboard delivered to your office or home every week.

✔ YES! I need Billboard's complete industry coverage and chart information delivered every week at big savings off the newsstand price! Start my subscription for one year (51 issues) as indicated:

- U.S./Canada $279  ■ Latin America $510
- Europe* £220  ■ Japan Y109,000
- Australia/N. Zealand $445  ■ Asia/Africa/Others $555
- Central America/Caribbean/Mexico $440

Name
Title
Company
Address
City/State/Zip

The primary nature (record, radio, retail etc) of my business is:

- Payment enclosed (U.S.$ except Europe/Japan.)  ■ Bill me  ■ AMEX  ■ Visa  ■ MC

Card #  Exp. Date

Signature (required)

FOR FASTEST SERVICE CALL 1-800-745-8922
FAX YOUR ORDER TO 740-382-5866. OUTSIDE USA CALL +740-382-3322.
For group subscription information call 212-536-5261.
*European Orders: Call +44 (0) 1858 435326, fax +44 (0) 1858 434958, or mail to Billboard Subscriptions, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF.

www.billboard.com
BUSINESS REPLY MAIL
FIRST-CLASS MAIL   PERMIT NO. 642  MARION, OH

POSTAGE WILL BE PAID BY ADDRESSEE:

Billboard
SUBSCRIPTION DEPT
PO BOX 2011
MARION OH 43306-4111
### BILLBOARD Top Pop/Chart Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKLY CATALOGS</th>
<th>SELLER</th>
<th>WEEKLY CATALOGS</th>
<th>SELLER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BILLBOARD**

**October 17, 1998**

**Top Pop/Chart Albums**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKLY CATALOGS</th>
<th>SELLER</th>
<th>WEEKLY CATALOGS</th>
<th>SELLER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**B e s t s e l l i n g T r e n d s**

**End Table**

**Buying Trends**

(Continued from page 75)

---

**Distributors**

Allegro Corp. in Portland, Ore., promotes Joseph Micallef to chairman/CEO; Vincent Micallef to president/COO;
Tiffany Miller to VP of sales and marketing, and Kevin Richardson to VP of finance/administration. They were, respectively, president, executive VP of operations/finance, national marketing manager, and ﬁnance manager/deputy CFO.

**Home Video**

Passport Entertainment Group in Roslyn, N.Y., appoints Gary W. Davis VP of sales, Eastern region. He was regional sales manager at Best Film & Video.

New Line Home Video in Los Angeles names Steve Ramirez VP of marketing, sell-through; Matt Lason as VP of promotions and publicity; Beth Gunderman executive director of marketing, rental; Michele Bell VP of creative services; and Cristina Mancini manager of creative services. They were, respectively, director of international theatrical marketing at Warner Bros.; director of cartoon brand marketing at Buena Vista Home Entertainment Worldwide; director of marketing, sell-through; VP of Rental Marketing; and supervisor of creative services at Warner Home Video.

---

**Merchandising**

Renée Dossick is promoting to senior VP of business and legal affairs at PolyGram Merchandising Inc. in New York. She was VP of business and legal affairs.

---

**Heavyweight**

High Level Interactive Systems have proven to be the only systems available that can take a punch from high volume consumer use and abuse. We continue to answer the bell round after round with: Solid P-O-P Fixtures Rock-Solid Hardware Incredible Customer Service

Our 99% reliability rating makes us the Heavyweight Champion of in-store interactive systems. If you are still struggling with inferior systems, give us a call today for our latest catalogue.

- New Lower Prices
- Flexible Financing
- Credit Cards Now Accepted

V: 818-769-7700
F: 818-769-7133

---

**MVD**

Best selection of dance videos including legendary X-MIX series

**Music Video Distributors**

N-1410 E. Circle Dr. 422 Bus.Ctr.Oaks Pa 19456

CALL NOW 800-888-0486 VHS - LASERDISCS OVER 6000 TITLES
Retailers Are Apprehensive About Majors’ Resolve On MAP

RECENTLY, a few isolated incidents have music specialty retailers worried that the majors’ resolve on maintaining minimum advertised price (MAP) policies is weakening. For the upcoming Garth Brooks double live album, Capitol Nashville is once again going with a low MAP. That album, which has a Nov. 17 street date, is listed at $29.88, with a boxlot cost of $17.42. After a 20% buy-in discount, the cost nets down to $13.93. The album’s MAP is $19.99, which makes discounts happen but is unpopular with most music specialty merchants. Brooks and Capitol Nashville apparently want the low price because Brooks’ goal is said to be an initial shipment of 7 million units and first-day sales of 1 million units.

But before the Brooks album hits the street, Geffen Records will issue a double live album from Aerosmith. Titled “A Little South Of Sanity,” it will street Oct. 20. It carries a $21.98 list price, with a boxlot cost of $13.85. There’s no MAP for the album.

At the recent National Assn. of Recording Merchandisers (NARM) fall conference, or mini-NARM, sources said that EMI Music Distribution (EMD) executives privately broached the subject of MAP to a few merchants in such a way that the retailers became wary that the company may be considering moving away from the concept.

Some might call them paranoid, but retailers see these separate events and read the writing on the wall. “These are ominous signs,” says the head of one large chain. “If you don’t have MAP then we are going to get a replay of the implication that occurred.” He is, of course, referring to the numerous Chapter 11s that hit the industry from 1995 to 1997.

The merchant complains that as soon as times get good, labels seem to forget the pain they endured due to the turmoil at the account-base level. And that merchant isn’t alone; the head of another chain says that he’s annoyed at these developments and hopes it doesn’t become a trend.

Label executives, however, say that these are indeed isolated incidents. But since the Federal Trade Commission (FTC) is still doing an inquiry on industry MAP practices, most executives were contented refused to comment.

In fact, some label and distribution executives say that in light of the fact that the FTC is investigating the music industry, they in turn were annoyed during mini-NARM. (Continued on page 80)
Cargo on the Ropes: The problems at Chicago-based independent distributor Cargo Records America appear to be worse than first imagined.

In August, BMG's indie sales arm, Vahl Music Group moved to part company with Cargo, which was enlisted last year as part of a network of indie distributors selling Wasabi's labels; after the Windy City firm had fallen behind in its payments to Wasabi (Billboard, Sept. 12).

The full extent of Cargo's troubles became very apparent on Sept. 25, when the company informed employees that it would lay off nearly half of its staff of 26 (Billboard Bulletin, Oct. 1).

Declarations of Independents has secured a copy of a letter sent to terminated employees on that date by Cargo VP/GM Dirk van den Heuvel.

"As you may have already concluded on your own Cargo is in bad financial shape," van den Heuvel wrote. "There is a very real possibility that Cargo may close in the near future. In an attempt to save the company profitable again and stay in business we must drastically reduce our payroll."

Eight employees were terminated immediately, with their jobs eliminated or consolidated with those of the remaining staffers. According to van den Heuvel, a second group of employees would be laid off within three weeks.

"[... ] Our immediate concern is to reduce costs to the point where we can simply stay in business," the letter said. "Today's layoffs are a last ditch effort to do just that."

Van den Heuvel tells Declarations of Independents that the layoffs are tied to "a combination of sales being in a slump and having huge cash-flow problems." (Cargo president Eric Goodis, who also heads the firm's San Diego-based label, had previously acknowledged that a large return from Caroline Records had negatively affected the company's cash flow.)

The Sept. 25 firings targeted "extraneous employees," according to van den Heuvel—"new reps who were not making their numbers." The next wave of layoffs will, he hopes, be temporary, van den Heuvel says.

He adds that he doesn't foresee Cargo filing for bankruptcy protection and that the company is seeking outside investors.

"We're still here selling records. We're still bringing stuff in. We have problems, which is no news to anybody in this business, and we're trying to solve the problems ourselves," van den Heuvel says.

Groove, Children: Since Declarations of Independents just returned from a music-filled weekend in Memphis, we would be remiss if we failed to highlight Fantasy's splendid new anthology devoted to Booker T. & the MG's, architects of the Bluff City's fabled Stax sound. The three-CD, 65-track set "Time Is Tight" covers the group's history in depth from 1962, when it landed with "Green Onions," through its '90s incarnation.

In his typically astute liner notes, Rob Bowman (who co-compiled the set with Fantasy's Bill Belmont and authored the essential Stax history, "Soulsville U.S.A.") states that the MG's—Booker T. Jones, Steve Cropper, Donald "Duck" Dunn, and the late Al Jackson Jr.—"all but single-handedly set the course for a whole genre of music."

After listening to the nearly four hours of golden Southern soul instrumental grooves on "Time Is Tight," you will not disagree. Any store that fails to stock this set isn't doing its job.

Flag Waving: It's like Old McDonald's farm—here the Bassholes, there the Bassholes, everywhere the Bassholes.

The Columbus, Ohio-bred duo fronted by guitarist Don Howland has had three records hit the market this year. On Oct. 20, Los Angeles-based In the Red Records will release "When My Blue Moon Turns Red Again" as a single CD and a two-LP set. This summer, Matador Records in New York issued "Long Way Blues/1996-1998." And early in the year, Revenant Records in Nashville reissued "Blue Roots," the group's 1993 debut, which originally appeared as In the Red LP.

Howland, who formed the Bassholes after co-leading the influential blues/punk unit the Gibson Brothers, says "Blue Moon" is an attempt to document the raging live sound he fashions in concert with drummer Rim Thomas.

"We put out [records] that are tweaked, and then people are surprised when they get to see us live," Howland says. "[In the Red owner] Larry [Hardy] got that audio vérité sound."

The 21 jumbo tracks on "Blue Moon" feature several numbers the band recorded early in its career, when the drum chair was filled by Rick Lilash. The album includes scaringly new versions of "Cockroach Blues," "Hell Blues," and the group's cover of Furry Lewis' "Judge Harsh Blues."

"It wasn't to fill up space," Howland explains. "The songs have changed a lot. We wanted to do them the way we play 'em live, which is really whoppin'."

The album also includes a number of ravishing, ravaging new songs, as well as idiosyncratic, virtually unrecognizable covers of Joy Division's "Interzone" and ESG's "Moody." The two-man band's full-bore sound is lifted on the set by Clawhammer's Jon Wahl, who guests on saxophone, harmonica, and organ.

"We were mutual fans," Howland says of Wahl. "It was a nice, very pleasant meeting—I met him the night he came into the studio."

"Blue Moon" was actually recorded before "Long Way Blues," which was designed as a one-off release. The Matador record features some of Howland's most striking and harrowing writing, including the somber "Kicked Out On My Lawn" and the terrifying "Angel Of Death." Another guest performer shines here: guitarist Derek DiCenzo, who plays fierce lead guitar on "Turpentine" (a rewrite of the Sonics' garage-punk classic "Stychnine") and the hidden track "Changes Had To Come."

"He's a really hardcore jazz player in Columbus," Howland says of DiCenzo. "He was in the Bassholes at the very, very outset."

"Blue Roots" will be of interest to anyone curious about the band's earliest work. The CD was mastered from a vinyl copy of the record. Howland explains, "It was originally released on a four-track cassette. The tape had just degenerated over the years."

Though his music is much in the public eye right now, Howland implies his musical future is up in the air. He recently left his job as an inner-city schoolteacher in Columbus for another teaching job at a school where he could teach "broken children" in Asheville, N.C.

"["Blue Moon"] seems like a nice kind of turn around a death mask," Howland says. "I don't know what I'm going to do from now on."
when some merchants suggested higher MAP prices at one-on-one meetings.

One of those who will comment on MAP is Danny Yarbrough, chairman of Sony Music Distribution. He says, “We support MAP as a company and enforce our policies.”

Also, Jim Caparro, president/CEO of PolyGram Group Distribution, says, “My resolve is very strong on the issue,” he says. “To look away makes a fallacy of our policies. I am steadfast on enforcing our policies.”

At Capitol Nashville, label president/CEO Pat Quigley says the Brooks album shouldn’t be included in the current discussion since it does carry a MAP.

Some specialty merchants, however, are complaining that the Brooks MAP is too low. Quigley won’t comment on general MAP issues, but he says, “That retailers deserve margin is something that I am a firm believer in.”

Although he refuses to discuss the issue further, others say that Capitol Nashville is being very generous with cooperative advertising funds to merchants that are aggressively supporting the Brooks album.

As for the Aerosmith album, executives in the Goffen and Universal Music and Video Distribution camps were unavailable for comment. But sources familiar with the situation claim that the lack of a MAP on the Aerosmith album was an oversight due to the fact that the album is coming out at a new price point for the company. Further, they said, they can’t apply a MAP to the album now, as some accounts have already picked a selling price for the album and have booked advertising and made marketing plans based on that price.

In the case of EMD, company president Richard Cottrell is said to have raised the possibility at mini-NARM of eliminating MAP with a couple of accounts. Those retailers are said to not have been affected by that possibility. Retail Track was unable to contact Cottrell, who was out of the country at press time.

Those familiar with EMD, however, say the company is not abandoning MAP; it is exploring the issue in case the FTC rules against the industry on MAP. If that’s the case, then it sounds to Retail Track like Cottrell and EMD are acting prudently. It’s already better to have contingency plans ready should circumstances change.

SOAPBOX: In recent conversations with some readers, I realized that some may have misunderstood my stance on minimum advertised price and loss-leader pricing. I think loss-leader pricing is a fine marketing tool to generate traffic into a store. There is nothing wrong with it, provided it’s applied to a limited number of titles. What I object to is mass merchants using the entire category of music as a loss leader to generate traffic for—and profit from—other product lines. Labels that cater to such merchants may enjoy short-term results in the way of huge sales on hit records, but the industry suffers long-term consequences.

Ray Milianese, WEA regional VP Philadelphia branch, was named regional VP of the year by Dave Mount, chairman/CEO of WEA Inc. Pictured, from left, are Fran Albright, executive VP of sales, WEA Inc.; George Ross, GM, WEA Inc.; Mount; Milianese; Larry Weiss, executive VP of operations and information services, WEA Inc.; David Hendler, executive VP/CFO, WEA Inc.; and Mike White, executive VP of administration and general counsel, WEA Inc.

The Goo Goo Dolls are congratulated by record executives after a performance. Shown, from left, are Bob “Pens” Emmer, senior VP of WMG; band member Robby Takac; John Leahy, Warner Bros. Records senior VP of marketing; Dave Mount, chairman/CEO of WEA Inc.; Phil Quartararo, president of Warner Bros. Records; David Altschul, vice chairman/general counsel of Warner Bros. Records; band member Johnny Rzeznik; Russ Thyret, chairman/CEO of Warner Bros. Records; and band member Mike Malinin.

Atlantic Records celebrates its 50th anniversary and the 75th birthday of founder and co-chairman/co-CEO Ahmet Ertegun. Pictured after a set by two Atlantic artists, from left, are Dave Mount, chairman/CEO of WEA Inc.; Ron Shapiro, executive VP/GM of Atlantic Records; artist Duncan Sheik; WMG co-chairman/co-CEO Robert Daly; artist Rick Braun; Terry Semel, co-chairman/co-CEO of WMG; Ertegun; and Val Azzoli, co-chairman/co-CEO of the Atlantic Group.

Recording artists and executives of Elektra gather together. Shown, from left, are Robert Daly, co-chairman/co-CEO of WMG; Missy Elliot, Lars Ulrich of Metallica; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Busta Rhymes; Dave Mount, chairman/CEO of WEA Inc.; and Terry Semel, co-chairman/co-CEO of WMG.

Top WMG executives pictured in the first row, from left, are Jerry Gold, executive VP/CFO of WMG; Terry Semel, co-chairman/co-CEO of WMG; Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; Phil Quartararo, president of Warner Bros. Records; and Russ Thyret, chairman/CEO of Warner Bros. Records. In the second row, from left, are Stephen Shrimpton, president of Warner Music International; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Dave Mount, chairman/CEO of WEA Inc.; and Les Bider, chairman/CEO of Warner/Chappell Music. In the third row, from left, are Robert Daly, co-chairman/co-CEO of WMG; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; and Fred Wisotw, executive VP/general counsel of WMG.
HBO Goes 'To The Moon' With DVD Exclusive; AIM To Support Nontheatrical Companies

MOONSTRUCK: Forget VHS (except mail order). HBO Home Video's "Frem The Earth To The Moon" is blasting off Nov. 10 as a DVD exclusive, a four-disc set that HBO is suggesting a price of $19.95. President Henry McGee anticipated a strong retail response a week before the Oct. 13 pre-order deadline. But don't expect "Moon" to lead to DVD lynch. Picking massive growth in the player population, this is one of wind deal. McGee says he's deliberately holding back the cassette edition until next summer, which marks the 30th anniversary of the first month landing. Only members of Columbia House's direct-response club will have the chance, for $98.98, to buy the tapes between now and then.

The anniversary has caught the eye of many, says McGee. "Needed by attention given to Sen. John Glenn's space jaunt, he says, "we get the best of both worlds." Even the Columbia House exclusive is part of a carefully formed plan, including a cross-promotion with Omega watches that gets DVD signage in an additional 560 outlets. ("Moon" producer Tom Hans and the NASA astronauts aren't participating.) DVD retailers will also be offered four empty cases for customers who want to rent the discs.

HBO has an overall strategy for the format as well. McGee expects DVD to have "measurable impact" on revenues in 1999, when the 10 Warner subsidiary plans to begin shipping two titles a month, a mix of catalog (Daniel Day Lewis in "My Left Foot," Barbara Stanwyck in "Stella Dallas") and current titles (the made-for-pay-TV "Earthly Possessions" and "Meyer Lansky," starring Richard Dysart). McGee adds that the 27 discs released over the past 18 months "continue to sell month in and month out," led by "Turbulence" and "Spun.""DVD's arrival is well-timed. Like other independents, HBO has been hurt by the studios' copy-depth campaigns. While McGee says his rental titles are holding their own, he acknowledges that revenue-sharing plans have affected "the whole market. It's a challenge for us." On the other hand, "sell-through has been extremely strong for us this year," thanks to "Jeff Foxworthy" and the kid-vis series "Happily Ever After." "That's a major plus," he says.

Meanwhile, Warner Home Video's U.K. arm has followed PolyGram Video's lead with a special DVD rental dealer package containing two players and two copies of each of Warner titles, including "Conspira-" by Michael Crichton, "The Machine Gun Attacker," and "Bullit." The cost to store is 700 pounds ($1,200). Warner is also back- ing a major rental promotion with retailer HMV in the run-up to Christmas. Warner is stocking 100 DVD titles in all of its 89 stores as a gesture of its commitment, particularly in the face of the threat from digital ter- restrial and satellite TV, which will bow this fall. Garry Blackman, Vir gin's senior product manager for video, says the rollout underscores the fact that the format's success depends on retailer support.

"We are very serious about this," says Blackman. "If we let this DVD opportunity pass, then it plays into the hands of digital television. People could go off the idea of collecting movies and having visual entertainment if digital TV provides programs of demand of good quality at the push of a button.

"We have got to make this work, because VHS can't be around forever," he adds. "It's already a tired sys tem, and DVD provides a digital alternative with a new level of quality benefits. Plus, it's easy to use. It's video on demand, and you get to keep it.""Blackman says Virgin's increased DVD title range has had an electrifying effect.

The first week of sales with the new offering has been tremendous," he says. "We are finding that people have been starved of titles. Now that we are able to offer strong product like "Tomorrow Never Dies," it's really taking off.
The only concern was that the studios needed to come up with a significant consumer push to sustain interest in the post-Christi full. Elsewhere, Simon Lee, new media controller of MVC, says the chain has nearly doubled its DVD list to 70 titles in all 54 stores, following a successful 16 outlet test this summer.

"It's going stormingly well, really," Lee says. He notes that one title, "Tomorrow Never Dies" and "Contact," both of which have been released ahead of the tape editions, outsold the top VHS releases. "Although the VHS releases aren't..." (Continued on page 83)
W H A T ' S N E W ? Columbia Tri-Star Home Video executive VP Paul Culberg describes the idea for "Video This Week," a new supplement designed to spur cassette rentals, as follows.

"You're driving home from work on a Friday night, and you call your significant other, your mother, or your dog and say, 'Let's go see a movie tonight. What's playing?' They go right to the Calendar section [of the Los Angeles Times], see the ad, and you've made a decision," he says. "Video does not have a vehicle that makes it easy to make an entertainment choice."

A four-page newspaper insert, "Video This Week" lists everything new in stores that week. Featured titles for the Oct. 4 edition include "Lost In Space," "A Perfect Murder," "The Spanish Prisoner," and "The Object Of My Affection." The insert will get a four-week test run this month in the Sacramento (Calif.) Bee. The same day, the backcover players are Columbia, Buena Vista Home Entertainment, New Line Home Video, 20th Century Fox Home Entertainment, Universal Studios Home Video, and Warner Home Video. "Video This Week" is produced and distributed by Los Angeles-based P&N Marketing.

Seventy locations in Sacramento will be given copies to distribute to consumers during the first two weeks of the test. The retailers involved included Blockbuster Video, Hollywood Video, 49er Video, and Bel Air and Raley's supermarkets.

The insert includes a trivia contest, in which consumers can answer a question about one of the movies featured in "Video This Week" and either drop off the entry at a participating store or post it on the Bee's World Wide Web site. The studios provide weekly prizes, with the grand prize, a Sony DVD player, to be awarded at the end of the test.

During the Sacramento test, P&N will conduct a phone survey in Salt Lake City to compare rental frequency in Salt Lake City, which lacks the guide, and determine rental impact. Culberg says the city was chosen because the participating retailers have Salt Lake City outlets.

Studio Video Software Dealers Assn. has attempted, and failed, to get the studios together for some kind of cooperative marketing effort. Culberg says the association is being kept apprised of "Video This Week," but it won't administer the project. "This ain't cheap," he adds, without disclosing a figure.

Home Sweet Home: Newcomer Where We Live Productions has signed a deal with Scholastic Books to bring "The Jewel Kingdom" series to video. Where We Live is now producing the first title from the series, "The Ruby Princess Runs Away," which should be in stores in mid-1998.

The live-action program stars Harvey Korman and Michelle Horn from "The Lion King II: Simba's Pride" as the Ruby Princess. Based in Ashland, Ore., Where We Live also acquired licensing rights to 12 other titles in the "Jewel Kingdom" series, which has sold 1.2 million copies this year, according to the company. Where We Live is seeking a video distribution deal and plans to develop licensed merchandise based on "Jewel Kingdom" characters.
Say "I Do" to the most profitable wedding of the year!
New to sell-thru at $14.98!
An $80 Million Box Office Bash!

PLATINUM AND GOLD SOUNDTRACKS!
Featuring 80's hits from CULTURE CLUB, DAVID BOWIE and THE POLICE.

CROSS PROMOTIONAL PARTNERS!
• $5 rebate coupon and a free Biore Pore Perfect Strip inside every package! Plus announcements in national print ads, ActMedia Shelf Talkers.
• National "Honeymoon in Tahiti" consumer sweepstakes sponsored by MODERN BRIDE magazine with major market bridal expo events.

GRAND PRIZE
Win a honeymoon in Tahiti from Pleasant Holidays including round-trip airfare from Los Angeles!

100 FIRST PRIZES
THE WEDDING SINGER video plus movie poster

150 SECOND PRIZES
THE WEDDING SINGER video

$5 REBATE FROM MAVERICK RECORDS!
• When consumers purchase the video and 1 of the 2 soundtracks!

KARAOKE SONGS!
• Each cassette contains 3 Karaoke songs including "Rappers Delight," "Do You Really Want To Hurt Me," and "White Wedding."

ENGAGING NATIONAL ADVERTISING CAMPAIGN!
• The video release is supported by a wildly romantic 3-month national ad campaign! OVER 150 MILLION CONSUMER IMPRESSIONS!

Street Date: 12/01/98
color/Approx. 97 mins. VHS #N4702V ISBN #0-7806-2447-5 DVD#N4660

18-piece display TAN N5937V
ISBN#0-7806-2448-3
17" x 10" x 52" Shop Weight: 17 lbs.

24-piece display TAN N5934V
ISBN #0-7806-2449-1
17" x 10" x 52" Shop Weight: 17 lbs.

48-piece display TAN N5938V
ISBN #0-7806-2450-5
17" x 10" x 68" Shop Weight: 35 lbs.

NEW LINE CINEMA • ROBERT SIMONDS/BRAD GREY • ADAM SANDLER • DREW BARRYMORE • "THE WEDDING SINGER" CHRISTINE TAYLOR
MICHAEL DILBECK • PERRY BLAKE • TIM SUHRSTEDT, A.S.C. • JEF SHUMAN • BRIAN WITTEN • RICHARD BREWER • BRAD GREY • SANDY WERNICK
" ROBERT SIMONDS/JACK GARRAPUTO • TIM HERLIHY • FRANK COPAC
© 1998 NEW LINE PRODUCTIONS, INC. ALL RIGHTS RESERVED. © 1998 NEW LINE HOME VIDEO. INC. ALL RIGHTS RESERVED. PROMOTIONAL MATERIALS SUPPLIED BY MANUFACTURER.
www.newline.com
Promotional materials subject to change.
"Madeline" Graduates To Video

IN AN OLD HOUSE IN PARIS, "Madeline," the first live-action feature film based on Ludwig Bemelmans' beloved books about an irritable Parisian schoolgirl, makes its home video debut Dec. 15. Columbia TriStar Home Video is offering the title at a minimum advertised price of $15.95 for the tape and $24.95 for the DVD.

Starring Oscar winner Frances McDormand ("Fargo") as schoolmistress Miss Clavel and newcomer Hatty Jones in the title role, "Madeline" will benefit from a pre- and post-date TV ad campaign, plus radio, print, direct mail, and Internet exposure. The title is cross-promoted across Columbia titles, including "Spiceworld," "Oliver," "Swan Princess III," "Slappy & The Stinkers," and "3 Ninjas: High Noon At Mega Mountain."

Point-of-purchase materials include a 15-unit counter display; 30-, 45-, and 60-unit floor displays; and 160- and 288-unit pallet towers.

Playing a major part in the campaign is an in-school pitch featuring a "Madeline"-themed educational kit. It's going to be sent out to 10,000 elementary schools across the country by the beginning of November," says Suzanne Bouchard, director of marketing for Columbia.

The kit features activities and games based on "Madeline," as well as a calendar and poster. An accompanying teachers' guide, according to Columbia, will help teachers reach out to their students. "Ivanca Pandurovic, will help them extract "educational opportunities from the film's themes. Kids can learn about Paris, for instance, or see how important it is to be thoughtful and caring of each other." Meanwhile, Columbia has acquired worldwide video distribution rights to the upcoming preschool TV series "Dragon Tales," a joint production of the Children's Television Workshop (CTW) and Columbia TriStar Television Group. The half-hour animated series will debut in the U.S. on NBC next fall.

We look forward to collaborating with Columbia TriStar Home Video on the video release of CTW's feature film projects as well," said CTW executive VP of operations Gary Kellin in a prepared statement.


Golden Books Family Entertainment has signed a deal with animation house Varga tv Ltd. to produce the videos. Varga was formed by John Coates, founder of TV Caravan, Ltd. A British animator whose credits include "Yellow Submarine" and the 1997 Oscar-nominated short "Famous Fred," and Andreas Erkel of Hungarian special effects company Varga Studio.

"We wanted to put careful thought into who would bring these characters to life for the first time," says concrete titles. *1A platinum certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **1A platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.
the hottest, it shows the latent demand out there and the number of players already in the market," he says.

Despite the fact that few titles are available, Lee says, MVC’s 30-to-one software-to-hardware sales ratio has been way in front of U.S. numbers.

"It proves that this business is going to be bigger than anyone predicted," he says.

One cloud on the horizon, says Lee, is the increasing availability of DVDs made to the U.S. NTSC television standard, which he attributes to a much wider base of American

OVER 16,000 CURRENT AND UPDATED LISTINGS WORLDWIDE - COMPLETE WITH KEY CONTACTS, PHONE & FAX NUMBERS, ADDRESSES, E-MAIL ADDRESSES AND WEB SITE LISTINGS.

- Record labels * Music distribution companies
- Wholesalers & Distributors * Video companies
- Music publishers * CD, CD-ROM & Video disc manufacturers * Equipment manufacturers
- Accessory companies * PR companies
- International listings * Associations and professional organizations
- Performing and mechanical rights organizations
- Music libraries * Entertainment attorneys
- Importers/Exporters * Replicators * Duplicators
- And much more!

To order send payment for $139 plus $6 S&H ($14 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

FOR FASTEST SERVICE CALL (800) 344-7119. Outside the U.S. (732) 636-4156. Or fax your order to (732) 363-0338.

Now available on diskette and mailing labels. For rates call Mike Sisto at (212) 536-5017. To advertise call Jill Carrigan at (213) 525-2302.

www.billboard.com

BDBG3169

NEW FOR 1999
DOLL PARTS: To celebrate the 101st birthday of Sam Ash Musical Instruments founder Samuel Ash and raise money for VH1 Save the Music and Mr. Holland's Opus Foundation, the company will sell $5 Grandpa Sam dolls in stores nationwide for the next few months. Contact: Lisa Youtz at 212-774-4159.

COUNTRY CRUSADE: Vince Gill was slated to host the ninth annual Celebrity Basketball Game and Concert to benefit Belmont University's athletics and music business program Oct. 6. Other scheduled participants included Bryan White, Diamond Rio, Matracca Berg, Lee Ann WOMACK, AMY GRANT, PAUL BRANDT, and LONESTAR. Contact: Hannah Sanford at 615-460-6518.

HURRICANE HELPERS: A number of Spanish Broadcasting System radio stations (WSKQ and WFTM-FM New York; WYDI, WCMQ-FM, and WTMQ Miami) raised $47,000 in several truckloads of clothes and canned food for those affected by Hurricane Georges in the Dominican Republic and Puerto Rico with benefit concerts Oct. 3-4. Performers included CUBERO Y ALMA, FRANKIE NEGRON, MI MIORO, CELIA CRUZ, EMILIO ESTEFAN, and FERNANDO VILLALONA. Contact: Amanda Duga-Carroll at 212-849-8066.

ANOTHER BENEFIT for Hurricane Georges victims was slated to be held Oct. 6 at Jimmy's Bistro Cafe in Manhattan. The event, planned by Pat Joe in association with WQHT New York and the Hip-Hop Has Heart Foundation, was to raise money for food, water, and medical supplies. The first part of the evening was to include dinner and performances by TITO PUENTE, Handa Loca, ORO SORNO, and TITO NIEVES. The post-dinner show was to feature Fat Joe, Big Pun, Noreaga, Cam'Ron, and Lord Tariq & Guru. Contact: Phil Moniz at 718-728-2000.

Girl, Conley to Kiffon Sobsak and Bryan Beck. Child, Alena, 22. Los Angeles. Father is the vocalist for seven-time Grammy Award-winning gospel group Take 6.

Girl, Laura Louise, to Sidney and Mike White, Sept. 30 in Los Angeles. Mother is a business representative for the American Federation of Television and Radio Artists. Father is drummer for Warner Bros. recording act Frankie Beverly & Maze.

MARRIAGES
Lesa Morse to Robert A. Gherroff, Sept. 6 in Santa Monica, Calif. Bride is a former manager of artist contract administration at Warner Special Productions.

Bijgi Tallmann to Jeff van Gelder, Sept. 10 in Westport, Conn. Bride is former promoter for BMG Arista, Germany. Groom is head of TV/radio promotion for Virgin Records, Germany.

Linda Medley to Robert Ford Jr., Sept. 18 in Brooklyn, N.Y. Bride is an independent publicist who works with the Jackie Robinson Foundation, AT&T, and the YMCA. Groom is a writer, a former Billboard staffers and co-produced albums for Kurtis Blow.

Laura Hyenes to Robert Leiter, Sept. 26 on Kiawah Island, S.C. Bride is VP of artist/media relations at Velvel Records.

Michele Vice to Harry Maslin, Oct. 10 in Marina Del Rey, Calif. Bride was a singer/songwriter/producer and owner of Sweetersongs Music Publishing. Groom is a producer/engineer/music consultant and owner of Image Recording Studios.

DEATHS
Don Welker, 52, of undisclosed causes, in Honolulu. Welker was a music writer for Billboard and wrote album reviews for the Honolulu Star-Bulletin. He formerly taught broadcasting at the University of Hawaii. He also ran an audio equipment company, Auditech, and Soundscapes Designs. He is survived by his brother.

FOR THE RECORD
An article on an upcoming U2 retrospective (Billboard, Sept. 19), misidentified the group's U.K. publicist. Regina Moyett of RPM represents the band. Coalition PR represents Island Records.

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION
(Required by 39 U.S.C. 3689)
1. Title of Publication: Billboard
2. Publication No. 606-100
3. Date of Filing: Oct., 1, 1998
4. Frequency of Issue: Weekly except for the first week in January
5. No. of Issues Published Annually: 52
6. Annual Subscription Price: $879
7. Complete Mailing Address of Known Office of Publication: 1516 Broadway, New York, N.Y. 10036
8. Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: 1516 Broadway, New York, N.Y. 10036
9. Publisher, Editor, and Managing Editor: Howard Landar, BPI Communications Inc., 1516 Broadway, New York, N.Y. 10036
10. Owner: BPI Communications Inc., 1516 Broadway, New York, N.Y. 10036
11. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Howard Landar, BPI Communications Inc., 1516 Broadway, New York, N.Y. 10036
12. Printed at: BPI Communications Inc., 1516 Broadway, New York, N.Y. 10036
13. Known bondholders, mortgagees, and other security holders owning or holding 1% or more of total amount of bonds, mortgages, or other securities: None
14. N/A
15. Name, Publication Date: Billboard
17. Extent and Nature of Circulation
Average No. Copies Each Issue During Preceding 12 months
Net Copies Published Nearest to Piling Date
A. Total No. Copies (net press run) 58,011 52,088
B. Paid Circulation
1. Sales Through Dealers and Carriers, Street Vendors, and Counter Sales 10,858 11,017
2. Mail Subscriptions 6,863 6,863
C. Total Paid Circulation (Sum of 1 and 2) 17,721 17,880
D. Free Distribution by Mail, Carrier, or Other Means
1. Samples, Complimentary, and Other Free Copies 1,275 796
2. Total Distribution Outside the Mail 17
3. Total Free Distribution (Sum of 1 and 2) 1,275 796
4. Total Paid Distribution (Sum of 3 and 4) 18,096 18,676
H. Copies Distributed Excluding the Mail 41,079 39,992
I. Copies Distributed Excluding the Mail
1. Offered Use, Leftover, Spooled 11,339 11,339
2. Returns from Newsagencies (RIP, 10) 1,117 1,117
I. TOTAL (Sum of 5, 6, and 7) 53,591 52,088
L. Paid and/or requested circulation 56,266 56,081
M. Circulation of this publication is required and will be printed in the Oct. 17, 1998, issue of this publication.
17. I certify that the statements made by me are correct and complete.

Billboard October 17, 1998
Programming

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

Mancow’s Move Shakes Up Chicago

By Steve Knopper

CHICAGO—When Eric Muller packed up and moved his “Mancow’s Morning Madhouse” from this city’s WRX (Rock 103.5) to crosstown modern rocker WRQX (Q101) in late July, he did more than line his pockets with cash.

Muller, who reportedly signed a three-year deal for $3 million a year, also threw the hugely competitive rock radio market here into disarray.

Morning listeners of Q101, accustomed to six hours of Pearl Jam, Jewel, and Smashing Pumpkins every day, now hear men shouting about the most sordid subjects imaginable. A few Saturdays ago, one of these men successively swallowed a penny, a nickel, a dime, and a quarter, Muller and his on-air crew bet on which coin would come out first.

Morning listeners of other Chicago rock stations hear desperation. To replace Muller, WRX hired Indianapolis-based morning team Bob and Tom. Reports have older Chicago personalities, from Kevin Matthews to Robert Murphy, returning to Chicago morning slots for other stations.

“I think he’s shaken up the entire market,” says Greg Sok, programming VP at WLUW, a Chicago rock station famous for morning personalities like Jonathan Brandmeier.

“We’re going to be the rock’n’roll music morning show in the market,” says Sok, but adding defeat on the morning battleground, “and let the four other heavyweights battle it out for a similar [talk] audience.”

In hiring Muller, Q101 established itself as the rock station to beat in Chicago. (The station had attempted for years to build its own morning show, including one by a local rock band called the Lupins, whose members made Beavis and Butt-head sound like Einstein and Freud.)

Because Muller didn’t sign on until late July, his presence probably won’t be felt until the fall Arbitron book.

“Everyone else always looks to radio as a step to another place. No, I love radio. It’s the greatest thing on planet Earth’

Tasty Brownie. KXTE Las Vegas PD Mike Stern recently held a shindig in the form of the Big One Number Two Concert, where Brownie Mary performed for some 10,000 people. Shown, from left, are Sire West Coast regional rep Gary Nuel, Blackbird Records senior VP Cathy Burke, the band’s Mark Rajcovic, Stern, and the band’s Rich Jaques and Ron Bissell. Shown in front are the band’s Kelsey Barber, left, and KXTE music director Chris Ripley.

(Continued on page 90)

Sun Up. The Southern California Broadcasters Assn. recently hosted the ninth annual Radiofest for advertisers, agency planners, buyers, and the like. Some 3,000 partied under the Equestrian Center Equidome in Burbank, Calif., with 35 area radio stations sponsoring game booths, rides, a dunking booth, bumper cars, magicians, and more. It’s all good for Pat Duffy, GM of KRTL Los Angeles, left, and Trip Reeb, GM of crosstown KROQ.

newsline...

WLJ/WRRK EMPLOYEE SUES STATIONS. The Pittsburgh Post-Gazette reports that Theressa Sullivan-Hoban, former general sales manager at AC/classic rock combo WLJ/WRRK Pittsburgh, has sued owner WPNT Inc., charging gender discrimination and wrongful discharge. According to the Post-Gazette, Sullivan-Hoban claims that when former WRRK staffer Ron Chavis filed an Equal Employment Opportunity Commission complaint (and subsequent lawsuit) against the station, she was pressured by her employers to sign a sworn statement that Chavis had sexually harassed her. She refused, instead signing a statement saying only that she had seen Chavis arrive at work late. A month later, she was fired. The complaint also charges that her statement was altered before it was submitted in Chavis’ lawsuit. Neither party would comment.

WESTWOOD ONE ANNOUNCES NEW NETWORKS. Westwood One has launched two news-intensive networks, one focused on adult listeners, the other on youth. CNN Max will reach 240 affiliates and provide coverage in each of the top 100 radio markets, effective immediately. Source Max, to be launched in January, will be aimed at a younger audience, with affiliates including WXRX New York, KROQ Los Angeles, WYSP Philadelphia, and KOME San Jose, Calif.

SCOTT AND TODD SHOW ENDS TWO-YEAR SYNDICATED RUN. WPLJ New York morning team Scott Shannon and Todd Pettengill have been told by PD Tom Cuddy to focus on New York. The show, which airs on six stations in Albany, N.Y.; Nashville; Tallahassee, Fla.; Fayetteville, N.C.; Florence, S.C.; and Cape Cod, Mass., will end its syndicated run Friday (16).

The 1999 Radio Power Book contains all the
information to make your job easier.

Locate Thousands of Listings in a Snap:
Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants: Complete Label Promotion Directory • Arbitron Ratings and History for Top 100 Markets • BDS and How It Works

Order your copy now for $95 (plus $6 shipping and handling) by calling 1-800-344-7119. Fax your order to (732) 363-0338 or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise call Alyse Zigan (323) 525-2308

www.billboard.com
Radio Industry Gathers For Fifth Billboard/Monitor Confab

The fifth annual Billboard/Airplay Monitor Radio Seminar and Awards, held Sept. 17-19 at the Pointe Hilton Resort at Tapatio Cliffs in Phoenix, drew a record number of attendees—850—for a host of sessions, showcases, parties, and other events. The awards dinner, which capped the three-day event, was hosted by Dick Clark and attended by 1,000. (Photos: Steve Weight, except where noted otherwise)

Mainstream top 40's finest programmers prepare for their panel. Shown, from left, are WZJM Cleveland PD Big Dave Eubanks; KBBE Houston PD John Peake; KMXV Kansas City, Mo., PD Jon Zellner; consultant Dan Vallie; WHFZ New York PD Tom Poleman; Airplay Monitor editor Sean Ross; consultant Bill Richards; and KLIS-FM Los Angeles PD Dan Kiely.


"International Programmers Forum" panelist Paul Cantler of Essex Radio Group in the U.K., left, cozies up to awards host and broadcasting legend Dick Clark.

Offering their insight on increasing radio's label revenue during the "Dialing For Dollars" panel, from left, are A&M Records' Max Tolkoff, KFMB-FM San Diego GM/operations manager Tracy Johnson, WRZX Indianapolis PD Scott Jamieson, KNX-FM Los Angeles promotion/marketing director Von Freeman, Geffen Records' Bob Catania, MusicAmerica Promotions' Bill Rusch, veteran programmer Paul Drew, and McVay Media consultant Bob Moody.

Billboard Music Group president Howard Lander, left, presents Dick Clark with the 1998 Alston Steele Lifetime Achievement Award at the awards show. (Photo: Jorge Castaneda)

Country Airplay Monitor managing editor Phyllis Stark congratulates KNX Phoenix VP/GM Larry Daniels, left, and WSM-FM Nashville music director Kevin Anderson on their wins. Daniels collected trophies for station and PD of the year. Anderson took home the prize for music director of the year.

At the panel "You Hired Me, Now Just Let Me Program!" PDs discussed the challenges in retaining the programming integrity of their stations. Pictured, from left, are Stratford Research VP Ken Johnson; moderator and WDAS Philadelphia assistant PD/music director Daisy Davis; WJBT/WSOL Jacksonville, Fla., PD Doc Wyrter; WVWZ Montgomery, Ala., PD Deidre "D-Rock" Williams; WFXE Columbus, Ga., PD Phillip David March; and R&B Airplay Monitor managing editor Dana Hail.
The “Country Programming Ethics” session discussed abuses of power on the radio and record sides of the industry and tried to find positive solutions. The panelists, from left, included Monument Records VP of promotion Larry Pareigis, KMLE Phoenix PD Jeff Garrison, Insight Management’s Maria Cooper Brunner, and WESC Greenville, S.C., operations manager Ron Brooks.

Rock Airplay Monitor managing editor Marc Schiffman, left, congratulates Capitol’s Brian Corona, who represented the label as it swept the inaugural mainstream and modern rock label of the year categories.

Minutes before the all-format air personality supergroup panel, a ham was found in the room. Shown, from left, are KDKA Dallas morning man Skip Murphy, KNIX Phoenix morning co-host Willy D. Loon, KLOS Los Angeles evening talent Jim Ladd, KNIX morning co-host Tim Hattrick, and WKSS Hartford, Conn., morning man Ross Britain.

The “Money, Power, Respect” panel brought together a number of industry professionals, including, from left, A&M regional David Kuti; WBHU Birmingham, Ala., PD Mickey Johnson; Billboard R&B chart manager Datu Faison; Columbia senior national Cynthia Johnson-Harris; WPHI Philadelphia PD Mic Fox; and moderator and MCA national Azim Raish.

The KMLE Phoenix morning hosts Ben Campbell, left, and Brian Egan, right, served as presenters at the awards dinner, prior to coming to Nashville to accept the Country Music Assn. air personality of the year trophy. They are pictured with Billboard radio editor Chuck Taylor and Country Airplay Monitor managing editor Phyllis Stark.

SW Networks’ John Loscalzo returns to the podium for the third time as moderator of the modern rock panel. Shown giving the format a healthy thumbs up, from left, are KTEG Albuquerque, N.M., PD Skip Isley; KROX Austin, Texas, PD Sara Trexler; former KITS San Francisco assistant PD Roland West; KZQN Phoenix PD Paul Peterson; Loscalzo; Jacobs Media modern consultant Dave Beasing; KRAD Corpus Christi/KHLR Bryan, Texas, group PD Mark McKenzie; and Rock Airplay Monitor’s Mark Marone.

Superadio once again brought its troops to the seminar to broadcast live from the awards ceremony. Host John Garabedian, second from left, is shown hanging at the remote studio with the Goo Goo Dolls.

Looking for a ride to the rhythmic top 40 panel, from left, are KYLD San Francisco PD Michael Martin; KQKS Denver PD Cat Collins; Epic Records Group’s Michael Ellis; WJMN Boston PD Cadillac Jack McCartney; Billboard Hot 100 chart director Theda Sandiford-Waller; WKSS Hartford, Conn., PD Jay Beau Jones; KKFR Phoenix PD Bruce St. James; and WBBM Chicago music director Erik Bradley.

Speaking at the adult top 40 panel, from left, are WQAL Cleveland PD Mary Ellen Kachinsky; KAMX Austin, Texas, PD Dusty Hayes; Zapoleon Media Strategies consultant Pat Paxton; KHMX Houston PD-turned-Zapoleon consultant Lorni Palagi; Billboard chart manager Steve Graybow; and WBAM Montgomery, Ala., PD Trish Carpenter.

At the awards ceremony, music director winners share their victory with Billboard radio editor Chuck Taylor. Pictured, from left, are Greg Lawley of Lawman Promotions, Tamia, KKFR PD Bruce St. James, and KPWR Los Angeles assistant PD Damon Young.

Among those performing during KKFR Phoenix’s Tha Bomb concert, to which all seminar attendees were invited, was Tamia. Pictured, from left, are Greg Lawley of Lawman Promotions, Tamia, KKFR PD Bruce St. James, and KPWR Los Angeles assistant PD Damon Young.

The album panel brought together representatives from the label and radio worlds to talk about such topics as station shows and keeping relationships alive in a consolidating business. Shown, from left, are Epic’s Scott Douglas; WHJY Providence, R.I., music director Sharon Schil- mo; KUPD Phoenix PD J.J. Jeffries; Rock Airplay Monitor managing director Marc Schiffman; WDHA Morristown/ WRAT Asbury Park, N.J., director of programming Lenny Bloch; WRWX Chicago assistant PD/music director Jo Robinson; WFTX/WQMF Louisville, Ky., operations manager Michael Lee; Rock Airplay Monitor’s Anthony Colombo; WLAV/WKLG Grand Rapids, Mich., OM Tony Gates; and Wind-Up’s Joanne Grand.
When which emphasizing “radio, in real poison. There Heat, strong estate.” I love TV in thing CONGRATULATIONS. Who’s on.” And Muller’s critiques acknowledge his ratings power, they wonder if the blue content will deter potential advertisers.

Says Marty Zevin, president of the Hoffman Estates, Ill.-based broadcast consultancy Zecom Communications, “Advertisers want to put up a positive image. When somebody gets outlandish, they don’t want to be associated with something that’s an act.”

But Zevin praises Q101’s business savvy for hiring Muller and says large ratings numbers will almost certainly transcend advertisers’ content concerns. He wonders, though, how much impact Muller will have beyond the morning rock slots. Zevin says Muller, which also owns two Chicago powerhouse, AC WLIT and R&B WGCI, won’t reap much from Muller’s exit. And he says the jock’s popularity among males ages 18-34 won’t have much impact on the exalted 25-54 demographic—especially women.

Q101’s Hillier acknowledges Muller’s downsides. “We looked at this with a very sound, solid business plan and knew exactly what the risks were,” he says. “We sold against this guy for three years. We knew who was buying him. In some categories [before Muller came to the station], Q101 wasn’t doing so well—beer businesses, automotive, and countless new categories [were missing at] this radio station, because of its anemic ratings in the mornings, even though we were ‘noncontroversial’ then.

I can honestly tell you I’ve lost track of the number of morning shows we’ve had over the past decade. We have tried every conceivable way to be safe and consistent and compliant and cute—and none of it has worked,” he says. “We came away the winner in, really, a historic talent raid.”

Goatees Required. K-RITH (K-Earth 101) Los Angeles recently gathered staff to celebrate Charlie Van Dyke’s first day on the air. Principals include morning co-host/news director Joni Caryl (front, third from left), Van Dyke (to her left), and station GM Pat Duffy (to Van Dyke’s left).
WE'RE HONORED!

Rick Dees
Weekly
Top 40

Billboard & Monitor
double
Radio Award Winner

Local
Air Personality
Of the Year
Top 40 - Major

Network/Syndicated
Program of the Year
Adult

Thank You!

For more information, call Tom Shovan or Ramona Rideout at ABC Radio Today (212) 581-3962
By Chuck Taylor

Children’s Broadcasting Corp. (CBC) has won a judgment against ABC/Disney that will make your ears stand up.

The onetime kids’ radio network was awarded $40 million following a verdict in U.S. District Court in St. Paul, Minn.—home of ABC—for ABC/Disney’s alleged breach of contract and misappropriation of trade secrets with its own children’s network, Radio Disney.

ABC Radio has asked for a mistrial, claiming, “Although we are disappointed in the jury’s finding that ABC committed a non-material breach of contract with CBC and misappropriated one trade secret, we are pleased with the rejection of the bulk of CBC’s claims.”

ABC said that only one of 85 trade secrets was found misappropriated by the jury.

The suit, filed in October 1996, claimed that ABC/Disney fostered a strategic relationship with the network in 1995 in order to “obtain confidential business information of CBC,” which CBC claimed was being used by ABC/Disney to develop its competing children’s network. CBC asked for “injunctive relief and significant damages.”

CBC has since been all walked away from its kids’ venture, selling off a nonappearance of FCC Chairman Bill Kennard, a bit of drama ensued around the NAB’s front-lawn flagpole when a woman took down the NAB’s flag and substituted a black skull-and-crossbones flag.

“Who are the broadcasters?” the marchers chanted. One marcher was arrested for shouting an obscenity at an officer. A NAB source commented, “Things got a little tense for a moment. I thought it might be the ‘60s all over again.”

Bill Holland

drawn of the AM outlets that aired its programming to John Lynch’s Catholic Radio Network and Global Broadcasting. Those stations were in Dallas, Phoenix, Denver, Los Angeles, Chicago, New York, Philadelphia, Minneapolis, Milwaukee, and Kansas City, Mo.

Radio

Children’s Broadcasting Corp. Wins ABC/Disney Ruling

Low-Power ‘Pirates’ March On FCC, NAB

‘Afropop Worldwide’ Marks Its 10th Year Of Radio Syndication
Soul Coughing's M. Doughty used to think he was a prolific songwriter: "When I was young, I would write songs upon songs upon songs before I'd look at a notebook," he says. "Like 10 songs a day. Then it occurred to me that in 20 songs, there'd be two good lines.

So he did what any sensible writer would do—crammed lines. It's a technique supplied to 'Circles,' at No. 23 on this issue's Modern Rock Tracks. 'Circles' took me, like, four years to write. The third verse is in another song from years ago when I lived in New York, in 1985. The chord was a '9 thing in London. First couple of verses were written while I was living in Florida. The actual package was finished back in New York during the second recording session for "El Oso." Once completed, the song revisited the common Soul Coughing theme of the longing of love. I tend to cast my romantic difficulties in the most dramatic light possible, even going so far as to talk of the supernatural," Doughty says. "I'm not really a believer, but I find it interesting. Maybe it's a subject best not broached in a pop song.

The first line refers to a San Jose, Calif., tourist trap, the Winchester Mystery House. It's a 100-room, 85.5 million Victorian mansion built by a woman who was trying to please the spirit that supposedly haunted her and to find the key to eternal life. "We're not that deep," says the New Yorker. "But I would like to go there. I was a big 'Ripley's Believe It Or Not' fan in my youth.

Truth be told, Doughty says the song, despite rumors, is to make a living at music. "I could buy a 4-track and be Emily Dickinson about it. I could even write a song, put it in a drawer, and after death they will auction it off at Sotheby's for a million dollars. But I want to deal with the culture and society of now."
Red Ant's Teen-Diva Trio Divine Finds Inspiration In Classic R&B Sounds

DIVINE INSPIRATION. To see them, you might think SWV or Allure. But the young ladies of the new R&B/pop trio Divine would rather you regard them as Diana, Xscape, and TLC.

“We have our own style and our own sound, and we want to be original,” says member Kia Thornton.

“But we have a lot of comparisons to En Vogue, and some say the Supremes. We like those best, because they both made their mark in the business.”

One would assume so, at least more than say, Spice Girls: “Nuh-uh, we are not Spice Girls,” asserts Nikki Bratcher.

For all the fuss about who or what Divine resembles, the group (including third member Tonia Tash) has dashed up both Hot R&B Singles and the R&B chart with its debut track, “Lately,” a song credited as being so unto itself that it stands apart from the current abundance of sound-alike hip-hop-based tunes and slow-jam female ballads. This issue, it climbs to No. 5 on Hot R&B Singles and to No. 13 on the Hot 100.

“Then we certain songs you hear once, and you know. They’re just no-brainers,” says Randy Phillips, president of Divine’s label, Red Ant Entertainment. “This is like Otis Redding’s ‘Try a Little Tenderness’ on The Dock Of The Bay’ for 1999.”

“When I heard ‘Lately,’ two seconds in, I knew it was special,” echoesRuben Rodriguez. He signed and manages the band as founder/president of Pendulum Records, which has merged with Divine, Red Ant where the act is based.

“Too often in business, records are put out there to sound just like everything else on the radio,” he says. “You’re now looking for a better lunch, and I want people to say, ‘Who’s that? I want them to separate this from every other female group.”

“The song’s feeling comes first, from its lyric, a mournful lament of love come and gone much too soon: ‘Baby I’m on my knees/Praying God, help me please/Bring my baby back/Light back to me.”

“If you listen to that, you see it’s a really good love song,” Phillips says. “The best love songs are those that have a simple message.”

The track was recorded live, utilizing the classic R&B sound of a Harmon B3 organ. “It’s soulful and it’s real, it’s not like that one that’s on the radio,” says Rodriguez.

Tash says the organ reminds her of church. “There’s a warm, inspirational feeling.”

Then there’s the Divine youth of the group, whose members are only 17 and 18. “There’s definitely a youthful feel, and we’re their age. So lyrically it’s a mature sound, Phillips says. “That combination seems to appeal to a lot of people.”

The track got its premiere exposure of the video, set in lath Ewe’s Bayou, La., BET picked up the clip nearly a month before Red Ant took the single to radio.

“I think good videos always help radio, and theirs worked in this case,” says producer/guitarist, on its rhythmic top 40 KLUC Las Vegas.

by Chuck Taylor

“It’s a very mass-appeal song aimed at women. You hear it, and it makes you emotional.”

“Lately” is the station’s No. 1 most-requested song, testing No. 1 with teens and with females 18-24.

Bobby Nichols, PD of mainstream R&B/WZI August, Ga., where the song has tested No. 1 for three weeks, says it has great Southern appeal. “It’s a great ladies’ song,” he says. “We play it, and they light up our phone lines. Those three ladies in the

Divine

have good harmonies, and they touch the button here in the South.”

The station started “Lately” on its evening quiet storm programming, but, Nichols says, it “just blew up. For a group that’s never had a hit song, it’s amazing to see it do that and then cross over. This is a legitimate song.”

Divine hopes to show that it’s more than a one-trick pony with the release of its album, “Fairy Tales,” due Oct. 27. The group worked with Trauma Unit, the label’s A&R team responsible for the hot all-female R&B outfit Total.

PEOPLE.

Gary Leigh, most recently PD of ABC Radio Networks’ adult top 40 format, is the new PD/p.m. driver at AC KBFB (987) Dallas, replacing Pat Mahan, who exits.

John Thomas, PD of Goodrich’s WSXN Grand Rapids, Mich., is the new PD at heritage top 40 WBLI Long Island, N.Y.

KHTS (Channel 93-3) San Diego PD Todd Shannon segues to the PD post at sister Jacor outlet WNCI Columbus, Ohio.

EXECUTIVE TURNTABLE

Radio Programming

Hyatt’s ‘X-treme’ Top 40 Thrives By Targeting Honolulu’s Teens

THE LATE RICK Carroll’s slogan for KROI [Los Angeles] was “Rock Of The Southwest,” notes KXME (X-Treme Radio) Honolulu PD Jamie Hyatt. “We believe X-treme is the top 40 of the next millennium.”

What makes X-treme cutting edge? Start with an adventurous music mix—a blend of rhythm, rap, reggae, and modern hits, with an emphasis on reaction records, whose powers spin more than 100 times a week. Its full-core recruitment of teens (and males at that) contrasts with the horde of most conservative top 40 guns for adult females.

Originally hired as music director, Hyatt became interim PD when Byx was gunned left, eventually becoming co-PD with Kid Leo Baldwin. “We’re both on the air every day, and we have a lot of proactive stuff to do, with a lot of promotions,” Hyatt notes. “I’m not quite sure one guy could handle such a program.”

X-treme. It’s a special station with an incredible vibe.”

Hyatt didn’t really know what he was getting into when consultant/ owner Jerry Clifton and New Planet Radio’s Jay Stone called him after he was cut loose from rival RKO.

“When it signed on, I like everyone else, thought X-treme would be rhythmic,” he says. “Once I got here, I caught on pretty fast. We’re doing something really different—a teen-oriented mainstream top 40 that doesn’t sound like an AC station. I mean, even my rhythmic top 40s are playing AC ballads.”

In the spring Arbitron, KXME was up 5.0 to 6.5 plus, just inches behind rhythmic KHH (104), which was off 8.8-6.6, and ahead of former rhythmic outlet KQMO, which was off 5.7-5.4 and has since switched to a more mainstream top 40 format.

Some pundits look at X-treme and see Channel X, the short-lived monster hip-hop format pioneered by Keith Clark more than five years ago. Hyatt cites one big difference: “We only play the hits, and we turn them over a lot faster.”

One type of hit music not heard on KXME: “bubbling gum” product by Spice Girls, Backstreet Boys, and bay and the cast of X-treme with our X-treme image,” Hyatt says. “Our listeners want to hear music that their parents don’t like.”

Heavy on reaction records, KXME’s list includes reggae and some novelties that aren’t always found on its Beat Street station. Top 40s or reported playlist, including “Cartman’s Mom’s A Big Fat Bitch” from ‘South Park.’ A sample hour on the air indicates that spin counts, this could be used for almost every hour: Chaka Demus, “Witness Stand”; Nicole, “Make It Hot”; Beastie Boys, “In The Pocket”.


The high frequency of spins provides the ore of burning. “I haven’t seen it,” Hyatt says. “The high rotations are helping people find us. If they punch us in on the dial, odds are they’ll hear a big hit. It has built our cure up to 140,000 without using TV or billboards. It has just been straight street marketing and playing the hits.

Hyatt’s reference to Carroll brings up a complaint lodged against X-treme during Carroll’s heyday: “People say our unique blend of music could only work in this market, but the idea of playing anything but mainstream music is as old as top 40 radio.”

X-treme is an idea brought back again. Someone always takes advantage of that when top 40 becomes too safe and bland and caters too much to adults.”

So much for worrying about not attracting the coveted 25-49 female demo. “We’re targeting youth, which is what top 40 is supposed to be,” Hyatt says. “A lot of people have forgotten that; look at the mainstream top 40 chart next to the adult top 40 and AC charts. It’s hard to tell the difference. What’s even more ironic about all this is that the same people who claim that our ‘radical playlist’ shouldn’t be part of the top 40 panel are bashing that top 40 isn’t breaking their artists.”

“Id’d like to see X-treme radio spread all over America,” Hyatt adds. “No one thought rhythm- and blues would get very big in the mid-80s: now they have 40-50 stations. X-treme could work, too, as long as it’s tailored for the market.”

JEFF SILBERMAN

FORMATS.

Jaco unveils a new format for KLZD San Jose, Calif. Touted as “Channel 104.9, music for the rest of us,” the ‘lockless and spotless sound consists of hits with dramatic flair, including New Order, R.E.M., Modern English, and Psychedelic Furs. After several weeks as a rhythmic top 40 format, the heavily concentrated of old-school titles, KHZZ (Z104) Sacramento, Calif., segues to R&B oldies, along the lines of KCMG (Mega 100.3) Los Angeles. Steve Trejo remains on PD.
RESEARCH SERVICES

The Ultimate Source
Answers any questions you might have regarding Billboard charts, news articles and features, music and home entertainment issues.

Extensive Archives
Reproductions are available of all past charts (B&W & color). Resources include chart data and articles dating back to the early 1900's.

Fast Turn-Around
Billboard can research your questions and provide the information you need, when you need it.

Individualized Service
Discuss your needs directly with knowledgeable experts who have handled hundreds of requests regarding Billboard charts, statistics and industry news.

Whatever your needs--
business or personal,
Billboard Research Services offers fast,
friendly access to
an unsurpassed
wealth of industry
information.

For immediate results and rate information
call (212) 536-5054 • fax (212) 536-5286 • e-mail: research@billboard.com
Ask about our Chart Packages. Charts from all genres and decades available.

Let Billboard do the work for you!
Music Video Programming

MuchMusic USA Branches Out; Arista Taps Kelly for VP Post

Changes at MuchMusic USA: Ever since it launched in 1994 as a sister channel to Canada's MuchMusic, MuchMusic USA has been aiming to increase its profile among US TV viewers. MuchMusic USA, which reaches about 12 million U.S. households, is now in the midst of restructuring as it prepares to venture into the pay-per-view business (Billboard Bulletin, Oct. 1).

Cablevision's Rainbow Media Holdings Inc., the parent company of MuchMusic USA, has formed Radio City Networks, a live TV event-production network that will telecast pay-per-view events from a new Radio City Music Hall in Madison Square Garden. Radio City Networks, consisting of MuchMusic USA and Radio City Television, will be headed by president David Klein. The initial Radio City Networks events are scheduled to be televised in early 1999.

In other news, MuchMusic USA and Rainbow Media have relocated their offices in Westbury, N.Y., from the Bethpage, N.Y., Meanwhile, Dennis Patton has left his post as Mehr Music USA GM/senior VP to become Rainbow Media senior VP of new business development. Sources at MuchMusic USA say there are no immediate plans to replace Patton, but according to one MuchMusic USA senior executive, "whoever replaces [Patton] should have a love of experience in the pay-per-view field."

Leonard has also left his post as MuchMusic USA director of marketing; he's now VP of affiliate marketing at American Movie Classics. No replacement for Leonard has yet been named.

On the Move: Arista Records has named Melinda Kelly VP of video production, replacing Elizabeth Bailey, who has exited the label. Kelly, previously VP of creative services at Island Records, will relocate from L.A. to New York; she assumes her new duties in mid-October. According to insiders, there are no plans to replace Kelly, and New York-based creative services VP Sonia Ives will oversee the departures.

College Television Network has moved its New York offices. The new address is 32 W 57th St., 11th Floor, New York, N.Y. 10019...

Much Music has relocated from New York to L.A. The new address is 566 N. Gardner St., Los Angeles, Calif. 90006.

Daniele Cagazan has exited Satellite Films as executive producer and is now head of creative services at MCA Records. Cagazan has been replaced by Clare Crespo, former head of production at the Director's Bureau. MCA has reassigned Mihai Kidway as video promotion coordinator at Virgin Urban/No Trye Records.

LOCAL SHOW NEWS: R&B/hip-hop show “Peep Dibs” has relocated from Atlanta to Los Angeles. The half-hour show can be seen Thursdays at 4 p.m. and midnight on KSCI-TV Los Angeles, beginning Thursday on The Dance Factory. The show's electronics show "Groove TV" is now being broadcast live on Fridays from 5-8 p.m. on KNLX-TV Los Angeles.

Music Video Confab: We're gearing up for another exciting Billboard Music Video Conference, which will take place Nov. 6 at the Sheraton Universal in Universal City, Calif. The nominees for this year's Billboard Music Video Awards have been announced (see page 2D). Anyone who registers for the conference by Friday (15) is eligible to vote for the awards; registration is now available online at www.billboard.com.

For more information on conference registration or sponsorship, contact Michelle McGuire at 212-536-5002 or by E-mail at m McGuire@billboard.com.

Production Notes

Los Angeles

Bill Yulick and Paul Hunter directed Joby's"Beautiful." Paul Hunter directed "Ladida! I've Been Done" by Doug Atkin.

Dave Meyers directed Made Men's "You Could Be the One," Magic featuring Carl Murder's "No Hope," and Reel Big Fish's "The Setup."
NOW IN ITS 20TH YEAR!

Billboard MUSIC 20th VIDEO
conference + awards

NOVEMBER 4-6, 1998
SHERATON UNIVERSAL
UNIVERSAL CITY, CA

VOTE
Register by October 16th and become eligible to vote for this year’s Billboard Music Video Award winners! Winners will be announced at the 20th Annual Billboard Music Video Awards to be held Friday evening, November 6th in the Sheraton Universal Ballroom.

GREAT SPONSORSHIP OPPORTUNITIES!
CONTACT PHYLLIS DEMO
212-536-8299

FOR MORE INFORMATION
MICHELE QUIGLEY: 212-536-6002
CARLA HAY: 212-536-5019
www.billboard.com

DISCOUNT AIRLINE INFORMATION
1-800-877-9770
SHERATON UNIVERSAL
333 Universal Terrace Pkwy, Universal City, CA 91608
RESERVATIONS 1-800-325-3535

Fill out form and mail with payment to: Billboard Music Video Conference, attn: Michele Quigley, 1515 Broadway, NY, NY 10036 or fax: 212.536.1400

Make all payments to Billboard Magazine. Please allow 10 business days for confirmation of receipt. This form may be duplicated. Please type or print clearly.

☑ $449 - Pre-Registration - payment received by October 9
☑ $499 - Full Registration - after October 9 and Walk up

FIRST NAME: ______________________ LAST NAME: ______________________ TITLE: ______________________
COMPANY: ______________________ ADDRESS: ______________________ CITY: __________ STATE: __________ ZIP: __________
PHONE: ______________________ FAX: ______________________ E-MAIL: ______________________
I'M PAYING BY: ☐ CHECK ☐ VISA/MC ☐ AMEX ☐ MONEY ORDER

CREDIT CARD #: ______________________ EXP. DATE: __________
CARDHOLDER'S NAME: ______________________ SIGNATURE: ______________________
(charges not valid without signature)

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received by October 9 are subject to a $175 administrative fee. No refunds will be issued after October 9.

(Continued from page 1)

tion Society/Publishing Right Society. Using a British phrase referring to two means of keeping one’s pants in place, he states, “This is belt-and- braces stuff.”

Global authors’ body CISAC and its European affiliate BIEM have advocated a slow and cautious approach to the euro. As the European countries are not expected to ensure that the euro is ready for the day when the euro becomes real, even though only 11 of the 15 EU countries are joining the euro from day one (see Euro primer, this page).

“CISAC has agreed that because of the size of the impact of the euro the worm would not bring about a real impact on competition,” says Rathbone.

“The rights societies have to work together. Such an attitude is contrary to the attitude of the European Commission’s DG4 antitrust department, Rathbone argues, as EC staff understand the need for close liaisons during the euro’s introductory period.”

Even with the fullest cooperation between rights societies, publishers and composers may still lose out. Their fate is allied to what the euro does to the price of music across the EU.

In the record and retail sectors, significant price reductions will lead to a harmonization of prices within the EU (Billboard, Aug. 8, Sept. 19). “The question is whether that will be a harmonization up or down,” says Terry Foster-Key, senior VP of continental European affairs at EMI Music Publishing. Such harmony, the EU would hope, would not have the notes, because mechanical royalty rates are based on a percentage of publisher price to dealer.

The impact would still be felt even if the manufacturers move to actualized prices, as the labels are advocating.

“The effect on the price of music will be an impact on our revenue,” states Foster-Key, “and that’s the most important issue.”

THE EURO: A PRIMER

The euro is being introduced in 11 of the 15 European Union member nations: Germany, France, Spain, Italy, Portugal, the Netherlands, Belgium, Finland, Ireland, Austria, and Luxembourg. The remaining states—England, the U.K., Sweden, Greece, and Denmark—have left the political door open to join at a later date. In the U.K., neither a change of status in the first wave, exchange rates of their national currencies will be irrevocably fixed Jan. 1, 1999. From that point onwards, national currencies of the euro will co-exist until Jan. 1, 2002, when the first set of euro notes and coins will be issued. Six months later, national currencies in the participating states will cease to be legal tender.

A positive effect on publishers’ income should be the fact that the euro will simplify transactions between continental European collecting societies. “This will save a lot of time,” says Geyer. “And that saving should be passed on to the members,” says Foster-Key. “If it isn’t, we’re sure we’ll increase our fees.”

“Says Jean-Loup Tournier, president of French society SACEM/SDRM, “the euro represents an opportunity for the European collectives.”

He says, “With the euro, it will be easier to compare the European societies, and people will see that SACEM/SDRM leads the major territories in terms of income given to authors per capita.”

But the greatest advantage of the euro, only adds, will be “the suppression of the exchange charges and of the exchange-rate risks for the European authors’ societies.”

All the societies are approaching that point without haste. Hans Herwig Geyer, spokesman for German guilds, explains, “In January 1999, and Dec. 31, 2001, every member is free to become accustomed to the euro as quickly or as slowly as they wish.”

GEMA is committed to using the euro as a tool to minimize its own administrative costs and to maximize distributions, says Geyer. In the short term, though, there are costs to be met. “It goes without saying that the euro cannot be had for nothing, but the costs of converting everything will only be a fraction of 1% of income,” he says.

In the longer term, Geyer, like Tournier, envisages savings because of the greater simplicity in international dealings the new currency will produce.

GEMA will begin issuing member accounts in euros Jan. 1, 2000. SACEM/SDRM is also prepared for the switch. Board member Claude Gaillard says, “We have been working on this issue for a long time, and we are ready to switch from francs to euro—but the question is:”

“If we switch from Jan. 1, 1999, it will mean a change for us and our users, because we are individual authors and composers and for our users who are often small companies. So we will probably wait until Jan. 1, 2001, to make the big switch. However, we are ready if a company pays us in euros next year.”

As with the other societies, the conversion of systems to accommodate the euro will not have an immediate cost for SACEM/SDRM. Gaillard says, though, that the organization was obliged to upgrade systems to be year 2000-compliant and that it is not possible to separate this cost from that produced by the euro.

Possibly Europe’s most complex systems are at pan-Scandinavian body the Nordic Copyright Bureau (NDB), which works in much the same way. It uses Norwegian kroner, Swedish kronor, Danish kroner, Icelandic krona, Estonian kroon, Finnish markka, and Lithuanian litas. When income generated from the world in the local currency of the society that sends it, NCB converts it to the local currency of the Scandinavian organization receiving it.

Thorkil Emborg, NCB’s Copenhagen-based managing director, says, “So far it is only Finland [of the Nordic countries] that have agreed to join the euro system from day one. Already today, the Finnish legislation says that if a producer demands it, the reimbursements can be made in euro if they want.”

Emborg adds, “We are used to handling various currencies, including the euro. As a multi-currency organization, we have established procedures for this. NCB is probably one of the few companies that have established systems for this to such a great extent. It is in our advantage with only one currency and not having to continue dealing with various currencies that we have admitted thus far.”

NCB has not calculated how much time or money it might save from a possible trip-down of administration systems that the euro will eventually produce. Says Emborg, “It will not be any substantial amount, but it will certainly be a relief.”

Emborg sees future possibilities for international alliances with the EU that the euro will facilitate. “It’s going to be easier to establish joint administrations of the countries and it will certainly promote the interest in alliances for the organizations.”

THE INTANGIBLES

Conny Roth, director of finance at Swedish body STIM, notes, that, unlike in the retail and record sectors, not all of the effects of the euro are tangible in the intangible world of rights—particularly so when it comes to collecting societies and the large sums of money they administer.

“The Swedish government has taken a financial advantage of differences in the interest rates in Europe,” says Roth.

“If we knew we would receive 5 million kronor a year from our member and there was a higher interest rate in Sweden than in Germany, we would take up a loan in the bank which would equal the expected payment from Germany. That would be a benefit from currency fluctuations. That is not a common practice anywhere.”

On Jan. 1, 1999, STIM will be implementing a “number of innovations that will accommodate the euro.” No decisions have been made whether it wants to upgrade its existing system or purchase an entirely new system, so no cost estimates are available.

Roth agrees with Emborg that the euro could stimulate cooperation between the societies. “In all businesses, the currencies are a difference that can be a little restrictive when it comes to international cooperation. Obviously the introduction of the euro can increase the willingness to cooperate, especially in financial aspects.”

He adds, “Another positive aspect is that we get a better tool to compare the various rights societies in Europe. We’re constantly doing these comparisons to see how we function in relation to the other societies. It will be of great advantage for the entire business and will stimulate a better development.”

EMI’s Foster-Key argues, though, that publishers do not require one currency to work out which society is performing best. He echoes the view of record and retail executives earlier in this series that the music industry is sophisticated enough to be able to readily compare prices in between the societies.”

“With the euro, it will be easier to compare the European societies, and people will see that SACEM/SDRM leads the major territories in terms of income given to authors per capita.”

But the greatest advantage of the euro, only adds, will be “the suppression of the exchange charges and of the exchange-rate risks for the Euro-

various currencies and work out which one is cheaper. Preliminary issues remain, though, at the core of the euro’s impact. “In a lot of cases, our users have to pay a set price,” says SACEM/SDRM’s Gaillard. “Actually it is a round value in francs, and when we will have to fix the price in euro, we will have to lower the cost in order to find a round amount and to explain to our users that we are not using the euro to increase our prices.”

EXTRA CHARGES?

Another issue for collecting societies and publishers is the attitude of banks and financial institutions. In the U.K., Rathbone says, he believes his organization should not incur extra bank charges if and when overseas income arrives in euros. “It should not happen automatically at the other foreign currency,” he states.

“The euro will definitely work wonders in Europe, but there are some currencies—such as the Swiss francs or the Belgians and the French—where we have to send money across borders. People might charge us for the transfer of the euro.”

The solution, he adds, is that the organization should send the money in their own currency. “We shouldn’t have to pay for the transfer of the euro.”

“Euro pay should be done on an in-house basis,” he adds.

“Says Foster-Key: “I can’t say it is a problem. We are the only one in the U.K. to believe it, but we are the only one to handle the other one.”

“Eventually there will be one rate,” says Foster-Key. “I can’t say it is a problem for us. We handle the other one, but another one entirely, but there will be one rate.”

Assistance in preparing this story was provided by Kari R. Lofthouse in Oslo, Rémi Bontin in Paris, Wolfgang Spahr in Hamburg, and Robert Tulli in Amsterdam.
CELINE DION TAKES STOCK OF SUCCESS
(Continued from page 1)

million, and the rate is into nanoseconds.) Meanwhile, her current tour, covering 29 dates, has grossed $335 million.

“She never stops growing and trying new things and amazing us every step of the way. This has been another year of that,” says John L. Waples, executive VP/GM of 505 Music. The proof: “Let’s Talk About Love” has raked up worldwide sales of 24 million; 9 million of those were in the U.S. When Dion showed up at political jabs and is seen by some as grossly overexposed, the fact remains that no other current artist in the world—perhaps ever—has scored. “It’s like having the Joplin vault—appears to have as broad a fan base, with the ability to seize the charts and retail racks and sell out venue after venue. In the seven years that the people wanted to party with us again, too. Then came the Christmas album and the tour.

“In shikishi, singing is the most important thing,” she adds. “I’ve been trying to find a break for years, but it could wait. There’s just been no perfect romantic partner.

For Sony, Dion is held up as an artist who can do all this, excelling at anything she takes on. 

“She has the quality and talent to go into any genre, like Andrea Bocelli, the next,” says Sony Music Entertainment president/CEO Thomas D. Mottola. “There’s no one coming close.”

“Celine always takes herself to the next level,” adds Epic Records/505 Music president Polly Anthony. “She’s better than anyone at raising the bar for herself. We’re all here to support her like a giant brain trust, but she is really in control of her destiny at this point. I can’t imagine trusting anyone more than her.”

RetaiL SUPPORT

Retail, not surprisingly, is 100% behind Dion. “Her following is just amazing,” says Jim Litwak, executive VP of merchandising for Trans World Entertainment. “It seems like anything she touches to the right now does absolutely spectacular.”

Her latest French-language album, “S’il Suffisait d’Aimer,” released Sept. 7, reportedly sold 2.2 million copies in its first three weeks, with 700,000 units moved so far in France alone, Sony says. Her As album, 1995’s “Deux” (“The French Album” in the U.S.)—the world’s best-selling French-language album of all time—was reissued in France last November, with a new song, “I want You More Than You,” that became an immediate hit.

Because of her schedule, the new album was ultra-efficiently recorded—in less than a week.

“Celine’s mind was singing to a song once, and if she loves it, it records itself in her brain,” says Vita Luragina, VP of A&R for Sony Music Canada and Sony Music Canada and Quebec label president. “When we showed her her demo, he planted is in her soul, and it just grows. By the time she goes into the studio, she knows how the song needs to be. That’s why working with Jacques, it’s an incredible marriage of two incredibly talented people.”

The album hit the racks quietly in the U.S. (Oct. 13) with no marketing fanfare from Sony.

“We make that available here for the hardcore Celine Dion fan,” says Doep. “We don’t want to mislead a Celine fan by thinking this is her next English album.”

That’s because very album is just around the corner. “These Are Special Times,” a 16-track holiday project, is a big-ticket item for Sony’s fourth quarter; it’s due worldwide Nov. 12-13. It contains inspired arrangements of standards like “O Holy Night,” “Blue Christmas,” “O Come All Ye Faithful,” and “Ave Maria,” new versions of the modern classics “My Heart Will Go On” (War Is Over) and “Feliz Navidad,” and a half-dozen original songs.

Among them is a signature Dion ballad, “Don’t Save It All For Christmas Day,” a trick about sharing goodwill and love throughout the year, not just during the holiday season. Dion co-wrote the song; it’s her only such contribution ever, aside from the reggae- fortified “Let’s Talk About Love” track “Treat Her Like A Lady,” likely to be a single next year.

“I had this melody in my head for two years,” she says, “don’t save it for me.”

“I had never pushed myself to finish it; maybe I was afraid of the reaction. Rene suggested I sing it to [frequent Dion producer] Ric Wake, that maybe he could help. One night, after the Divas Live show, we were all at some great Italian restaurant, and great food, and Ric and I talked about it. And he called his home, and I left the tune on his [answering] machine. Maybe it was the wine, but I went for it. I sang my idea for the melody and a verse and the chorus. Not long after that, he came to me and said, “Here is your song.”

CELINE SATURATION

No one is more aware of the danger of Celine saturation than Angell.

“When we were asked [by Sony] to do another album after ‘Falling Into You,’ we thought that was madness,” he says. “The deal was that we would try and record an album, but if we didn’t think it was a great album, we wouldn’t release it. We couldn’t have done another album, though, we thought it was wonderful, especially when the ‘Titanic’ song came to us.

Point is that the material is consistent, fans will be there for it.

“When Elvis Presley and the Beatles, you couldn’t get enough of their records, and they were always great,” he says. “The Beatles were sometimes coming out with two and three albums a year. You always have to give the public more.”

Richard Zuckermand, Sony Music Canada’s VP of international marketing and A&R, adds that “the public certainly seems to love Celine. As long as we’re selling records, meeting our sales targets like this, and as long as the artist is willing to do this, I think we’re fine. But after the release, when Celine takes a well-needed rest, there will be no major records [new to the marketplace].”

Artale of National Record Mart notes that the overexposure factor is always difficult to define. Where is that ripe point where an artist falls into overexposure? Right now, we say Celine’s season has crossed it,” he says. “But with the release of this Christmas record and the ensuing press, the snippets in Entertainment Weekly, and the coverage on every cable TV show in the world, anything can be overexposed in a week.

The most effective way to avoid overexposure is, of course, to take a break. For a while. When her current tour expires at the dawn of 2000, Dion and Angell intend to make it known that her time on the road is done and on a well-needed break, at least for the following year, or maybe two or three years.

“After the tour, the plan is to stop for a long, long time, for a few years,” he says. “That’s been working out for a few years. I’m on vacation from working all over the place, anywhere at any time, and we’re using the term ‘semi-retirement.’

Yes, Dion is still interested in doing an English-language film, playing a secondary role to the lead, perhaps.

“We’ve gotten scripts and offers and stories, but there’s nothing she can work on now, nothing that we can even talk about,” Angell says.

The couple is still intent on having a baby, too, once things slow down.

“That’s the biggest project of them all,” Angell says, chuckling.

“I started working when I was 13,” notes Dion, “and now I’m 30, and the longest I’ve ever stopped is a month. I need to have a normal life for a while, to spend some time with Rene while we’re both young at heart. I want to cook at home, to picnic, to sweat the big stuff out of me, to feel sick and time to recover, to take a car and listen to music when I am going nowhere.”

“On the other hand,” she adds, “I don’t ever want to be bored with show business and going onstage. I need time to miss it. And I don’t want people to get tired of me.”

For now, though, she plags onward, flying from city to city, awaiting the next cycle of promotion for her French album, her Christmas album, or her TV special—whatever the moment holds as a priority.

“Time goes very fast,” Dion says in stride. “I can’t even imagine myself all the things I’ve done in the last year.”

BANKRUPTCv BILL

(Continued from page 12)

legislators looked it over and reject- ed it, according to sources in the offices of Sens. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, and Patrick Leahy, D-Vt., the ranking minority member. Instead, the RIAA agreed “in principle” to invest $1 million in legal and craft substitute language that does not specifically mention record- ing artists. That language was inserted in the already-written 707 B (2) of the reform bill which deals with “bad faith and inappropriate filings” and advises a judge to weigh the “totality of circumstances” of a bankruptcy filing.

The added sentence now states that the totality of circumstances includes whether “an individual debtor seeks to reject a personal services contract and the financial need for such rejec- tion as sought by the debtor.”

RIAA president/CEO Hilary Rosen, an attorney and former report lawyer, Bruce York, and APM president Steve Young issued a joint release Oct. 6 on the resolution of the record- ing artist provision conflict. “We are pleased to announce that we have agreed upon a fair and work- able solution to this problem facing the music community,” the release stated. “The [statutory] language has agreed to that address this issue more specifically in the ‘bad faith’ provisions of the reform legislation, yet it would do so without creating a special rule for recording artists. This is in, our view, the best solution for everyone.”

BILLBOARD OCTOBER 17, 1998
BY DOMINIC PRIDE

LONDON—American audiences know them as a country act, signed as a country act, signed to A&M Nashville.

Their release from that contract in 1997 was the start of their career rather than the final page. U.S. audiences will be reacquainted with the band when Capitol releases its album "Chapter 1—Backstreet Boys," due in the coming second quarter of 1999 (Billboard-Bulletin, Sept. 3).

"We'll never forget playing country music, but pop/rock is much more universal. People in Asia and Europe can understand it. Country's not a well-known music everywhere."

The change in musical style is reflected in the album title, says Moffatt. "One of the reasons we called it 'A New Beginning' is because of that."

The third U.S. case comes after EMI Recorded Music U.K. signed Ken Berry designated the Moffatts a world priority. But the journey from their British Columbia home to their U.S. label in Los Angeles took them via the Cologne, Germany, offices of EMI Electrola. Last summer, the company's then president Helmut Fest (see story, this page) was alerted to them by German TV producer Jürgen Hohmann, who had seen a video of the band.

"He called me, and I signed them in five minutes," U.S. EMI Europe's senior VP of artist acquisition, Fest says. "I thought it was brilliant and fairly had at the same time," he says.

"The reason we signed them was for their strong, young voice(s) and their unique sound," says Moffatt. "Major became their mentor," says Robert Williams of Nashville-based management company Williams-Bell and Associates, who praises the German "mother company" for its creative input and for its determination in working the band on the interna-

"It was always natural that our American and English product should be 60%-70% of our sales," he continues. "(With the lack of product, it) gave us breathing space."

"That was one consequence of that extra room. The development of international acts for the German market—and their world counterparts—was the highlight of 1998 and early 1999 for the German market."

"From the start of the '90s, the shortage of U.S. talent that could be exploited in this region meant that Fest had a gap to fill," Fest says.

And the gap meant the band could have had more suitable product, namely pop records.

"We had a larger problem than with other companies," he notes, pointing to the concentration of EMI's U.S. labels on urban, country, and alternative rock product. "With our North American situation we could have had more suitable product, namely pop records."

As EMI’s Roaming A&R Head, Fest Seeks Pop For The Globe

BY DOMINIC PRIDE

COLONIE, New York—With the unusual title of senior VP, artist acquisition, EMI Europe, it was clear from the outset that the role Helmut Fest took on in February (Billboard, March 20) would be something the industry had seen before.

"I'm probably the only A&R guy who doesn't have a label," quips the former chairman of the German and Austrian region. He has been with the company almost three decades, including a stint at Capitol in the 1970s.

Fest has been given the green light to roam the planet, picking up acts and developing them for European and international exploitation. It's a job he feels ready to accept as some time via his involvement with such acts as World's Apart, Supertocumented Joe Cock- er, Chumbawamba, Helmut Lotz, the Kingfield Family and more recently, Credit To The Nation from the U.K.

Fest believes he can score by working with pop acts, especially those that national A&R executives wouldn't pick up on for their own territories.

"Supertrooper could not get a deal in America," he notes. "So I said, 'If you're not going to sign it, then I will.'" After signing Chrysalis France, the band has sold more than 1 million copies of its 1997 album, "Some Things Never Change," in Europe, says Fest.

Fest says his work is complementary to the A&R work of national companies.

Fest says he is still working on getting American acts that I sign are not the ones that bring me into competition with American A&R," he explains. "I will be finding niche areas where we can achieve our objectives."

The classic case in point is the British alt-rock band Chum- bawamba. It is signed to EMI Germany for the world outside North America, though no British A&R staffer would pick the group up.

The Moffatts, an EMI Germany signing, is ready to take the U.S. by storm with a new release (see story, this page), and Fest is developing an act, Risqué, made up of three young American women.

As EMI’s Roaming A&R Head, Fest Seeks Pop For The Globe

"It's a real opportunity to find those acts that are different for us in Europe and the U.S."

"It's a very different role," Fest says. "I'm not responsible for the specific A&R and X factor of the various U.K. labels, but for EMI."

Fest was previously senior VP of EMI’s U.S. label, Capitol Records, and his involvement with females acts is a trend he has noticed in recent years.

"We had the alternative music boom in 1994, and we have girls again. But we need new bands coming up," he says.

"I am looking for girls who are doing something new, something different," Fest says.

"It's a real opportunity to find those acts that are different for us in Europe and the U.S."

Fest says as of this writing, he is working with about 15 acts throughout Europe, the Middle East, and parts of Latin America.

"I have the freedom to work with all the labels and companies,” says Fest. "As long as they are good acts, I can work with them."

As EMI’s Roaming A&R Head, Fest Seeks Pop For The Globe

"I am not a country singer," says Moffatt. "I mean, not necessarily."

The Moffatts' new single comes after EMI Recorded Music U.S. signed Ken Berry designated the Moffatts a world priority. But the journey from their British Columbia home to their U.S. label in Los Angeles took them via the Cologne, Germany, offices of EMI Electrola. Last summer, the company’s then president Helmut Fest (see story, this page) was alerted to them by German TV producer Jürgen Hohmann, who had seen a video of the band.

"He called me, and I signed them in five minutes," U.S. EMI Europe’s senior VP of artist acquisition, Fest says. "I thought it was brilliant and fairly had at the same time," he says.

"The reason we signed them was for their strong, young voice(s) and their unique sound," says Moffatt. "Major became their mentor," says Robert Williams of Nashville-based management company Williams-Bell and Associates, who praises the German “mother company” for its creative input and for its determination in working the band on the interna-

"It was always natural that our American and English product should be 60%-70% of our sales," he continues. "(With the lack of product, it) gave us breathing space."

"That was one consequence of that extra room. The development of international acts for the German market—and their world counterparts—was the highlight of 1998 and early 1999 for the German market."

Fest says his work is complementary to the A&R work of national companies.

Fest says he is still working on getting American acts that I sign are not the ones that bring me into competition with American A&R," he explains. "I will be finding niche areas where we can achieve our objectives."

The classic case in point is the British alt-rock band Chumbawamba. It is signed to EMI Germany for the world outside North America, though no British A&R staffer would pick the group up.

The Moffatts, an EMI Germany signing, is ready to take the U.S. by storm with a new release (see story, this page), and Fest is developing an act, Risqué, made up of three young American women.
Internet retailers, Alliance One-Step Group, or Baker & Taylor. Seattle-based Amazon.com was the first online merchant to pursue a strategy of buying direct and using its own infrastructure for fulfillment. But it initially hit an obstacle: Amazon's own distribution execs at the six major said they were reluctant to do business with online retailers (Billboard, Aug. 14).

Their reluctance stemmed from two reasons. In the view of the majors, online merchants export product to the masses, in other countries, a violation of majors' policies. And because the majors have yet to define what constitutes advertising on the Internet, they are unable to determine if online merchants are abiding by their minimum advertised price (MAP) policies.

Amazon has approached all six majors about buying direct. While EMD is now doing business with the merchant, the other five majors say they are still wrestling with the issues posed by electronic commerce.

With the launching of its "What's That Song" contest, Amazon.com has also achieved another first. It becomes the first pure online music merchant to partner with a label in the billboard promotion. Previously, most labels limited their participation in online promotions to an album-by-album basis and, in some instances, took a hands-off approach.

Amazon.com, which is the premier book merchant on the Internet, entered the music business June 11. The "What's That Song" contest, which began Oct. 6, runs through Nov. 2, allows customers and visitors to the site to enter a competition—with no purchase necessary—that offers $50,000 in prizes and $3,000 in artist memorabilia. The contest will be advertised online and on the radio.

Each day during the contest, artists—mainly from the Capitol family of labels and a few from the Virgin Records family—will be asked a question about their musical tastes. Fans will be given a chance to guess the song that was chosen by listening to a three-second sample via RealNetworks technology. The 20 acts featured in the campaign include the Beach Boys, Bonnie Raitt, Rod Stewart, Lenny Kravitz, Liz Phair, the Beach Boys, Deana Carter, Big Bad Voodoo Daddy, John Lee Hooker, Ben Harper, Robbie Robertson, Robert Plant and the band Fleetwood Mac, Meredith Brooks, Sean Lennon, Dr. John and Medeski, Martin & Wood.

"It's believed to be the first time a major has worked in this close a fashion with us," says Bob Douglas, director of music merchandising at Amazon.com. "We are delighted to be teaming up with Capitol in launching a promotion with a major that will be a lot of fun for the visitors to our site. Capitol is showing the lead in breaking operation.""Lou Mann, senior VP/GM of Capitol, says the contest provides artists with great exposure. "Look at the sheer number of daily visitors to this site," he adds. "How can any label not want this kind of exposure for its artists?" Amazon.com declines to provide traffic volume to its site.

Jennifer Cast, GM of music at Amazon.com, says the fans will gain insight into the music industry because of the contest. Each artist will be asked 10 questions, of which one will be featured in the contest. A question can reference a featured artist or include "What song do you wish you had written?" and "What song would you play to get people to dance at a party?"

On the day an artist is featured, contestants will be able to link to a page containing the answers that the artist has given to the other questions not featured in the contest.

In addition to providing $200 million for its ownership stake, Bertelsmann will contribute $100 million of capital to the joint venture, as will Barnes & Noble. The deal is expected to close in six weeks. Barnes & Noble was unavailable for comment.

With the announcement of this deal, says Dick Nolte, the firm's chairman and CEO, "it is an initial public offering for its online business.

Barnesandnoble.com has been in business since May 1999 and has had sales of $22 million in the first six months of its current fiscal year. It is trailing behind Amazon.com in the battle for website visits, but Barnes & Noble has been growing at a rate of 25% per month.

In key markets, TV and radio have been the keys to breaking the music, and Williams says the fact that the consumers who buy the CDs have their own songs gives them the edge.

"You have to remember that the Moffs had done 1,100 live shows before they even signed to EMI Germany," says Williams. "EMI Music TV was especially useful in raising the Moffs' profile in Asia: Regional channels, including MTV and Channel V in the Philippines, also provided the band's videos and put them on talk shows.

The region also has given the act itself an export boost. The band's"10-minute Asia" single has moved close to half a million copies of the album in eight key markets since May. In November, VP of marketing for EMI Music Asia, says, "Their music is very simple, and it's easy to cross over into the national markets," pointing out the band's appeal to buyers who may not normally get into the band's Indonesian pop. "The memorable hook lines have been the key," she notes, adding, "There was a genuine warmth to the song that makes it appealing to me. It's a big pop star appeal."

Playing live also marked the Moffs as being different from the floor of American and British teen acts that flooded the region this year. "When kids discover they are real, they really realize they are the real deal," says Williams. Thailand has been the band's biggest market, with 167,000 sales, followed by the Philippines following at 125,000, according to IFPI Malaysia. EMI has also done well, with some 54,000 sales and the album staying in the top 10 since its release (this number is not accurate). The way the band worked the market was a model for its regional success. Beh Suat Pheng, senior VP of EMI Asia, says, "Firstly, the act was really cooperative and easy to work with. That is very important." Timing and getting the basics right are key, she says: "Building support with radio is really important before consolidating it with TV ads."

EMI Malaysia employed TV advertising only when sales reached 40,000. Besides doing the usual Kuala Lumpur stopover, the Moffs did promo visits in Perak and Kota Kinabalu, in east Malaysia. For further information, contact EMI's international marketing manager of EMI Malaysia, observes that "a substantial" amount of the Moffs' sales come from East Malaysia, whereas "international acts very rarely stop there. Total worldwide sales are close to 700,000, according to EMI Germany, and the band is only just beginning to make inroads into the U.K., where it completed a school tour in September. Says Neirmeijer, "America and Russia are back to the extent that I've never seen."

The final step back into America next year will see the group supported for the first time by a tour bus. The band has also been positioned as a pop/rock crossover act and one with worldwide multi-platinum success under its belt.

Ironically, breaking into the U.S. market could give the Moffs a vital fillip at home, says one dealer there. Laura Bartlett, VP of marketing for EMI Music Canada and the U.S., says, "EMI Music Canada has been doing well in Indonesia to this year. However, it would give EMI a hand-up if more was happening for the group in the U.S."

Assistance in preparing this story was provided by Larry LeBlanc and Alexander Niewich in Kuala Lumpur, Malaysia.
**IMBRUGLIA LEADS BILLBOARD MUSIC VID NOMINATIONS**

(Continued from page 5)

**R&B/URBAN**

Best clip: Brandy & Monica, "The Boy Is Mine" (Atlantic); Lavenrynn, "Doo Wop (That Thing)" (Ruffhouse/Columbia); Wyclef Jean, "Gone Till November" (Ruffhouse/Columbia); Usher, "My Way" (Interscope); Next, "Too Close (Arista); Pras Featuring O’ Dirty Bastard And Introducing Mya, "Ghetto Superstar (That Is What You Are)" (Interscope).

**Best local/regional show:** 2-0-3 Music Clipage (Bridgeport, Conn.); "Avant Garde" (New York/New York); "Just Pass" (Hayward, Calif.); "Feel The Vibe" (New York); "Hot Videos" (St. Louis); "JRS Video Zone (All That City)" (Seattle); "Night Best TV" (Los Angeles); "That Phat & All That" (New Orleans); "Rhythm & Burns" (St. Louis); "Urban X-pressions" (Philadelphia); "Video Diversity" (Omaha, Neb.); "Video Radio" (Detroit); "Video Underground" (New York); "JVTJ The Visual Radio Network" (Oakland, Calif.).

**RAP**

Best clip: Busta Rhymes, "Dangerous" (Elektra); Master P Featuring Snoop Dogg, "I Ain’t Hard Core (I Love Ya Baby)" (Ruff Daddy & The Family Featuring The Lox, Lil’ Kim, The Notorious B.I.G & Fuzzbubble, "It’s All In There" (Atlantic); "Rapuff Daddy & The Family Featuring The Lox, "I Ain’t Hard Core (I Love Ya Baby)" (Bad Boy/Arista); A Tribe Called Quest, "Find A Way" (Jive).

**Best new artist clip:** Black Eyed Peas, "Jo Jo" (Interscope); Fat Joe Featuring Puff Daddy, "Don Cartagna" (Mystic/Atlantic); John Forte, "Nothing Nine (Flash The Message)" (Ruffhouse/Columbia); Mase, "Feel So Good" (Bad Boy/Arista); Pras Featuring O’ Dirty Bastard And Introducing Mya, "Ghetto Superstar (That Is What You Are)" (Interscope).

**Best local/regional show:** California Music Channel (San Francisco); "Funkees V’s" (St. Louis); "JRS Video Zone" (Richmond, Va.); "Night Life (San Francisco); "Rap Central" (San Francisco); "Rhythm & Blues With A Touch Of Jazz" (St. Louis); "Urban Nightlife" (St. Louis); "Urban X-pressions" (Philadelphia); "Video Underground" (New York); "JVTJ The Visual Radio Network" (Oakland, Calif.).

There are no local/regional show finalists in the dance and contemporary Christian categories.

---

**BUBBLING UNDER HOT 100**

**COUNTRY**

Best clip: Faith Hill, "This Kiss" (Warner Bros. Nashville); Alan Jackson, "I’ll Go On Loving You" (Arista Nashville; Rodney Kershaw, "Matches" (Mercury Nashville); Pam Tillis, "I Said A Prayer" (Arista Nashville); Shawna Thompson, "This Love" (Mercury Nashville).

**Best new artist clip:** Sherrid Austin, "Put Your Heart Into It" (Atlantic); "The Sun Don’t Shine" (Columbia); "Wide Open Spaces" (Sony Music Nashville); Allison Moorer, "Set You Free" (MCA Nashville); Thompson Brothers Band, "Hand On The Faucet" (RCA); The Wilkinsons, "26 Cents" (Giant/Reprise).

**Best local/regional show:** Area Country Music Channel (Pleasant Grove, Utah); "Country Music Channel" (San Francisco); "Country Music Profiles" (Nashville); "Pioneer Hotel Country Music Show" (Laughlin, Nev.).

**POP**

Best clip: D'Arcy, "Father Of Mine" (Capitol); Fastball, "The Way" (Hollywood); Goo Goo Dolls, "Iris" (Warner Sunset/Reprise); Natalie Imbruglia, "Torn" (RCA); "I Just The Two Of Us" (Columbia).

**Best new artist clip:** Imani Coppola, "Legend Of A Cowgirl" (Columbia); Fastball, "The Way" (Hollywood); Natalie Imbruglia, "Torn" (RCA); Marcy Playground, "Sex And Candy" (Capitol); Pras Featuring O’ Dirty Bastard And Introducing Mya, "Ghetto Supastar (That Is What You Are)" (Interscope).

**Best local/regional show:** California Music Channel (San Francisco); "Funkees V’s" (St. Louis); "JRS Video Zone" (Richmond, Va.); "Rap Central" (San Francisco); "Rhythm & Blues With A Touch Of Jazz" (St. Louis); "Urban Nightlife" (St. Louis); "Urban X-pressions" (Philadelphia); "Video Underground" (New York); "JVTJ The Visual Radio Network" (Oakland, Calif.).
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PROMOTIONAL LABEL</th>
<th>RANK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW #1</strong></td>
<td>THE POWER OF A GOOD BYE</td>
<td>MADONNA (MADC, M.PEAT, J.DEAN)</td>
<td>1</td>
</tr>
<tr>
<td><strong>NEW #2</strong></td>
<td>NOBODY'S SUPPOSED TO BE HERE</td>
<td>DEBORAH COX (D.JEFFERSON, J.DEAN)</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW #3</strong></td>
<td>SUPERFANTHASTIC (WHAT'S THAT SMELL?)</td>
<td>MADONNA feat. MISSY &quot;MISEDUCATION&quot; ELTÓN &amp; MICHAEL-TIMBERLAND (M.DELUXE)</td>
<td>3</td>
</tr>
<tr>
<td><strong>NEW #4</strong></td>
<td>ALL THE PLACES I WILL KISS YOU</td>
<td>AARON HALL (HALL, A.DINAM, R.TAYLOR, E.KIN)</td>
<td>4</td>
</tr>
<tr>
<td><strong>NEW #5</strong></td>
<td>CRUEL SUMMER</td>
<td>ACES OF BASE (A.JONES, A.JONES, T.DEAN)</td>
<td>5</td>
</tr>
<tr>
<td><strong>NEW #6</strong></td>
<td>STILL NOT A PLAYER</td>
<td>BIG PUNISHER FEATURING JOE SLEDGE (B.P.JORDAN, B.Roy, T.DEAN)</td>
<td>6</td>
</tr>
<tr>
<td><strong>NEW #7</strong></td>
<td>SAY IT</td>
<td>CHAKA KHAN, DAISY BOWIE, L.MOROZOFF, M.MOTLEY</td>
<td>7</td>
</tr>
<tr>
<td><strong>NEW #8</strong></td>
<td>LITTLE SINGING MAN THAT PUSHED THE BUTTON</td>
<td>S.JAEQUIN, V.HENDERSON, J.HENDERSON, J.A.JONES</td>
<td>8</td>
</tr>
<tr>
<td><strong>NEW #9</strong></td>
<td>NOBODY ELSE</td>
<td>S.YOOSE (S.YOOSE, D.NEWTON, R.RUSSELL, R.Brad)</td>
<td>9</td>
</tr>
<tr>
<td><strong>NEW #10</strong></td>
<td>INTERGALACTIC</td>
<td>BEASTIE BOYS feat. J.TRISTAN, J.DADDY GERONE (J.RILEY, J.MCCARTER, J.RILEY)</td>
<td>10</td>
</tr>
<tr>
<td><strong>NEW #11</strong></td>
<td>I HAD NO RIGHT</td>
<td>P.M. DAW (P.DAW, J.DEAN, J.MILES)</td>
<td>11</td>
</tr>
<tr>
<td><strong>NEW #12</strong></td>
<td>HOW'S IT GOING TO BE</td>
<td>PAUL COLE (PAUL COLE)</td>
<td>12</td>
</tr>
<tr>
<td><strong>NEW #13</strong></td>
<td>GOOD TIMES</td>
<td>GAYE BROTHERS (GAYE BROTHERS)</td>
<td>13</td>
</tr>
<tr>
<td><strong>NEW #14</strong></td>
<td>RAY OF LIGHT</td>
<td>MADONNA (MADC, M.PEAT, J.DEAN)</td>
<td>14</td>
</tr>
</tbody>
</table>

**GREATEST GAINER/AIRPLAY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PROMOTIONAL LABEL</th>
<th>RANK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW #1</strong></td>
<td>CAN I GET A TIP</td>
<td>Juran FEATING MAJOR (AND CO)</td>
<td>1</td>
</tr>
<tr>
<td><strong>NEW #2</strong></td>
<td>BARENA LADIES (I)</td>
<td>BARENA LADIES</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW #3</strong></td>
<td>I'M GONNA BE ALRIGHT</td>
<td>BARRY WHITE</td>
<td>3</td>
</tr>
<tr>
<td><strong>NEW #4</strong></td>
<td>DADDY</td>
<td>MASE</td>
<td>4</td>
</tr>
<tr>
<td><strong>NEW #5</strong></td>
<td>COME WITH ME</td>
<td>BUDDY DADDY FEATING JIMMY PAGE</td>
<td>5</td>
</tr>
<tr>
<td><strong>NEW #6</strong></td>
<td>26 CENT</td>
<td>THE WILKINSONS</td>
<td>6</td>
</tr>
<tr>
<td><strong>NEW #7</strong></td>
<td>NO FOOL Kidding</td>
<td>RAFAEL J. RUSCIO</td>
<td>7</td>
</tr>
<tr>
<td><strong>NEW #8</strong></td>
<td>WHERE DO YOU GO</td>
<td>STARRING ON 54: ULTRA NATURE</td>
<td>8</td>
</tr>
</tbody>
</table>

**GREATEST GAINER/SALSA**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PROMOTIONAL LABEL</th>
<th>RANK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW #1</strong></td>
<td>FOR YOU I WILL</td>
<td>Phaedra PH</td>
<td>1</td>
</tr>
<tr>
<td><strong>NEW #2</strong></td>
<td>THE 69 BOY LITTLE BLUES</td>
<td>Phaedra PH</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW #3</strong></td>
<td>LU LOUBE</td>
<td>Phaedra PH</td>
<td>3</td>
</tr>
</tbody>
</table>

**GREATEST GAINER/POP**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PROMOTIONAL LABEL</th>
<th>RANK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW #1</strong></td>
<td>I DON'T WANT TO MISS A THING</td>
<td>JERMAINE JOHNSON</td>
<td>1</td>
</tr>
</tbody>
</table>

**GREATEST GAINER/R&B**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PROMOTIONAL LABEL</th>
<th>RANK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW #1</strong></td>
<td>IF YOU CAN'T BE FOOLISH</td>
<td>ON-THE-SPOT</td>
<td>1</td>
</tr>
</tbody>
</table>

**GREATEST GAINER/ROCK**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PROMOTIONAL LABEL</th>
<th>RANK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW #1</strong></td>
<td>VENOM</td>
<td>NOTORIOUS B.I.G.</td>
<td>1</td>
</tr>
</tbody>
</table>

**GREATEST GAINER/HIP-HOP**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PROMOTIONAL LABEL</th>
<th>RANK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW #1</strong></td>
<td>GOIN'</td>
<td>D.OCTOR'S ALL STARS</td>
<td>1</td>
</tr>
</tbody>
</table>
TOP TEN RINGS...
For those deserving recognition of their Artistic Achievement.

The Billboard Top Ten Ring is available for any Billboard charted Top Ten artist, musician, song writer, producer or arranger, in any category past or present. Verification of achievement and identity is necessary. Please call toll free, 1-888-545-0088, or fax 1-760-737-5164.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
<td>1</td>
<td>8-7</td>
<td>JAY-Z</td>
<td>LAGAFEE 2005</td>
<td>VOL. 2, HARD KNOCK LIFE</td>
</tr>
<tr>
<td>NEW</td>
<td>2</td>
<td></td>
<td>ATRIUM</td>
<td>2 2</td>
<td>ATRIUM</td>
</tr>
<tr>
<td>NEW</td>
<td>3</td>
<td></td>
<td>THE LOVE MOVEMENT</td>
<td>19683</td>
<td>THE LOVE MOVEMENT</td>
</tr>
<tr>
<td>NEW</td>
<td>4</td>
<td>1-2</td>
<td>SHERYL CROW</td>
<td>COLUMBIA</td>
<td>THE GLOBE SESSIONS</td>
</tr>
<tr>
<td>NEW</td>
<td>5</td>
<td>2-5</td>
<td>‘N SYNC</td>
<td>RCA</td>
<td>‘N SYNC</td>
</tr>
<tr>
<td>NEW</td>
<td>6</td>
<td></td>
<td>THE NATION PROJECT</td>
<td>LEGACY</td>
<td>THE NATION PROJECT</td>
</tr>
<tr>
<td>NEW</td>
<td>7</td>
<td>10-12</td>
<td>SHAHNA TWAIN &amp; MERCURY</td>
<td>NASHVILLE</td>
<td>COME ON OVER</td>
</tr>
<tr>
<td>NEW</td>
<td>8</td>
<td>9-6</td>
<td>VARIOUS ARTISTS</td>
<td>NO LIMIT 2555</td>
<td>VICTORY</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BARENADE LADIES</td>
<td>REPRISE</td>
<td>STUNT</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>8-3</td>
<td>SOUNDTRACK</td>
<td>DEF JAM</td>
<td>RUSH HOUR</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6-2</td>
<td>KEITH SWEET</td>
<td>ELECTRA</td>
<td>STILL IN THE GAME</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>11-86</td>
<td>BACKSTREET BOYS</td>
<td>JIVE</td>
<td>BACKSTREET BOYS</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>7-13</td>
<td>BEASTIE BOYS</td>
<td>GRAND ROYAL</td>
<td>HELLO NASTY</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>5-1</td>
<td>MARILYN MANSON</td>
<td>NOTHING</td>
<td>MECHANICAL ANIMALS</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>16-9</td>
<td>THE BRIAN SETZER ORCHESTRA</td>
<td>IMPERIAL</td>
<td>THE DIRTY BOOGIE</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>27-26</td>
<td>DIXIE CHICKS</td>
<td>CAPITOL</td>
<td>OPEN WIDE SPACES</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>16-16</td>
<td>SOUNDTRACK</td>
<td>CAPITOL</td>
<td>SHRINE OF THE ALMIGHTY, ORLEANS</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>11-15</td>
<td>COLUMBIA</td>
<td>ARMS &amp; LEGS</td>
<td>THE ALBUM</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>10-2</td>
<td>GOO GOS DOLLS</td>
<td>WARNER BROS</td>
<td>DIZZY GIRL</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>4-3</td>
<td>HOOTIE &amp; THE BLOWFISH</td>
<td>ATLANTIC</td>
<td>MUSICAL CHAIRS</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>27-2</td>
<td>SOUNDTRACK</td>
<td>WARNER BROS</td>
<td>CITY OF ANGELS</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>19-9</td>
<td>KORN</td>
<td>_raise your hands</td>
<td>FOLLOW THE LEADER</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>10-4</td>
<td>HOLE</td>
<td>SIGMA</td>
<td>CELEBRITY SUN</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>29-20</td>
<td>DMX</td>
<td>SURF &amp; TURF</td>
<td>IT'S DARK AND HOT IS LAND</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>17-6</td>
<td>ROB ZOMBIE</td>
<td>EUPHORIA</td>
<td>HELLBILLY DELUXE</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>18-5</td>
<td>ALAN JACKSON</td>
<td>ARISTA</td>
<td>HIGH MILEAGE</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>23-16</td>
<td>SNOOP DOGG</td>
<td>KING OF THE WEST</td>
<td>NO LIMIT RECORDS</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>20-3</td>
<td>SPICE GIRLS</td>
<td>REPRISE</td>
<td>SPICE GIRLS</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>57-50</td>
<td>TATANNA</td>
<td>KELOWNA</td>
<td>THE TEMPTATIONS</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>75-72</td>
<td>EVERLAST</td>
<td>CAPITOL</td>
<td>SYLVESTER</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>70-53</td>
<td>JANET</td>
<td>EMI</td>
<td>THE FUNKY TOWN HEROES</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>50-25</td>
<td>NORTHERN PAPILLION</td>
<td>WARNER BROS</td>
<td>THE PANDORA'S BOX</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>37-24</td>
<td>BRIGADE</td>
<td>ATLANTIC</td>
<td>THE WATERSTONES</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>13-5</td>
<td>FLIPMODE SAM</td>
<td>PHATBOY</td>
<td>THE KID MALIK</td>
</tr>
<tr>
<td></td>
<td>33</td>
<td>3-2</td>
<td>D.C. TALK</td>
<td>FRONTLINE</td>
<td>THE EMPIRE</td>
</tr>
<tr>
<td></td>
<td>34</td>
<td>10-8</td>
<td>KELLY PRICE</td>
<td>DEF JAM</td>
<td>OUR CHANCE</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>3-2</td>
<td>KISS MURDER</td>
<td>SONY</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td>36</td>
<td>29-23</td>
<td>MATCHBOX 20</td>
<td>Capri</td>
<td>I'M OKAY</td>
</tr>
<tr>
<td></td>
<td>37</td>
<td>31-53</td>
<td>CREED</td>
<td>LOST</td>
<td>MY OWN PRIDE</td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>28-25</td>
<td>WILL SMITH</td>
<td>CAPITOL</td>
<td>BIG WILLIE STYLE</td>
</tr>
<tr>
<td></td>
<td>39</td>
<td>30-6</td>
<td>VARIOUS ARTISTS</td>
<td>ESPN PRESENTS: JOCK JAMES</td>
<td>AIN'T NO REASON</td>
</tr>
<tr>
<td></td>
<td>40</td>
<td>38-12</td>
<td>MADONNA</td>
<td>46537-7</td>
<td>RAY OF LIGHT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>35-4</td>
<td>CELINE DION</td>
<td>RCA</td>
<td>LET'S TALK ABOUT LOVE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>44-31</td>
<td>ALABAMA</td>
<td>RCA</td>
<td>TO BE #1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>49-24</td>
<td>FAT TURING</td>
<td>WARNER BROS</td>
<td>THE CHRISTMAS ALBUM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>31-53</td>
<td>HERMAN'S HERMITS</td>
<td>SONY</td>
<td>I'M NOT SURE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>48-24</td>
<td>MYA</td>
<td>EMI</td>
<td>THE COUNTRY LIFE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>44-24</td>
<td>NEW</td>
<td>WARNER BROS</td>
<td>THE GIRLS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>50-27</td>
<td>SOUL SOULING</td>
<td>WARNER BROS</td>
<td>THE BOYS IS MINE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>51-17</td>
<td>ALL SAINTS</td>
<td>EMI</td>
<td>ALL SAINTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>53-27</td>
<td>EYE</td>
<td>SONY</td>
<td>EYE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>55-37</td>
<td>SAVAGE GARDEN</td>
<td>CAPITOL</td>
<td>SAVAGE GARDEN</td>
</tr>
</tbody>
</table>

**NEW** indicates new release
**No. 1/Hot Shot Debut**

**33 Greatest Gainer**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td></td>
<td>108</td>
<td>REBA MCENTIRE</td>
<td>MCA</td>
<td>IF YOU SEE HIM</td>
</tr>
<tr>
<td>34</td>
<td>33-2</td>
<td></td>
<td>KELLY PRICE</td>
<td>T-STAR</td>
<td>OUR CHANCE</td>
</tr>
<tr>
<td>35</td>
<td>3-2</td>
<td></td>
<td>KISS MURDER</td>
<td>SONY</td>
<td>SONGS</td>
</tr>
<tr>
<td>29</td>
<td>29-26</td>
<td>MATCHBOX 20</td>
<td>JIVE</td>
<td>I'M OKAY</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>31-53</td>
<td>CREED</td>
<td>EUPHORIA</td>
<td>MY OWN PRIDE</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>48-24</td>
<td>MYA</td>
<td>EMI</td>
<td>THE COUNTRY LIFE</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>50-27</td>
<td>SOUL SOULING</td>
<td>WARNER BROS</td>
<td>THE BOYS IS MINE</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>51-17</td>
<td>ALL SAINTS</td>
<td>EMI</td>
<td>ALL SAINTS</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>53-27</td>
<td>EYE</td>
<td>SONY</td>
<td>EYE</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>35-4</td>
<td>CELINE DION</td>
<td>RCA</td>
<td>LET'S TALK ABOUT LOVE</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>44-31</td>
<td>ALABAMA</td>
<td>RCA</td>
<td>TO BE #1</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>49-24</td>
<td>FAT TURING</td>
<td>WARNER BROS</td>
<td>THE CHRISTMAS ALBUM</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>31-53</td>
<td>HERMAN'S HERMITS</td>
<td>SONY</td>
<td>I'M NOT SURE</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>48-24</td>
<td>MYA</td>
<td>EMI</td>
<td>THE COUNTRY LIFE</td>
<td></td>
</tr>
</tbody>
</table>

**NEW** indicates new release

THE TOP-SELLING ALBUMS COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS, COLLECTED, COMPILED, AND PROVIDED BY SoundScan

OCTOBER 17, 1998
This week’s compilation features a variety of artists and songs from different genres. On the top of the chart,_EPSATTER_ leads with their song "This Is Alice Music Volume 2," followed by_KEVIN WAYNE SHEPHERD BAND_ with "The Element of Surprise." Other notable entries include_104 WIDOWS_ with "Burnin’ the Roadhouse Down,"_MAXWELL_ with "The Rhythm Of Love," and_2PAC_ with "Me Against the World." The chart also includes a diverse range of artists from_2PAC_ to_KEVIN WAYNE SHEPHERD BAND_, showcasing the breadth of music available.
IFPI 1ST-HALF STATS UNDERSCORE INT'L TURMOIL

(Continued from page 1)

IFPI has extrapolated the production data to calculate that the market during the first half of the year posted a 6% increase in volume and a 4% increase in value to $2.8 billion at retail prices. However, sources in Japan suggest that the economic slowdown there means record labels are holding large volumes of unsold and returned stock. Such stock has been added to market totals because it was in the production figures. Labels also benefit to labels because they can find no one to buy it.

The latest IFPI figures indicate that Latin regions where the organization has regularly identified potential, Asia and Latin America, suffered reverses during the first half. In addition to Brazil losing 15% in volume and 16% in dollar value to $422.2 million at retail prices, Chile lost an estimated 7% of volume, and Bolivia and Colombia were down 1%.

A market that has been significant, though, as its market is worth more than all the others south of Mexico combined. The Brazilian decline points to increased piracy, a reason for the country's economy has also been in recession.

LATIN STATS

The IFPI statement says the Latin region as a whole fell 7% in value and 1% in dollar value. However, the organization tracked the dollar volume growth in Argentina and 2% in Mexico.

The Latin region also accounted for the first half’s most spectacular figures. IFPI calculates that Uruguay's music sales grew by 76% in volume terms and 50% in dollar terms to finish the period with a market worth $7.8 million at retail value. In contrast, the tiny Paraguayan market, plagued by piracy and poor local economics, lost 60% of its sales.

In the developed markets, Sweden was a spectacular success, with 18% unit growth. This compensated for other European declines in Germany, France, Italy and the Netherlands, which lost 10% each.

Of the Swedish success, Thomas Hedstrom, CEO of PolyGram Sweden, says, “CD sales were at a very low level last year, so this is partly an abnormal effect. But consumers are also more interested in spending their money.”

CDNOW, N2K IN POSSIBLE MERGER TALKS

(Continued from page 4)

which is expected to be the acquired company, rose 22.5% to $5.85, giving it a market value of $78.2 million. Shares of CDnow went up 2.3% to $8.125, giving it a value of $132.2 million. CDnow’s stock had been as high as $50 billion. This advance about concerns before questions about competition in the marketplace brought them down.

Analysts say they didn’t think that the run-up in the stocks after the talks were disclosed signaled a bidding war for either of the companies. “It makes no sense to further fragment the music market,” says Steven Horen, senior analyst with NationsBank Montgomery Securities.

The market activity followed reports that CDNow and N2K were in talks and The Wall Street Journal about a possible merger.

“It makes enormous sense,” says Horen of the possible deal. “I think that having one powerful destination music-buying source on the Web will make for a very strong opportunity.”

He cautions that both companies become formidable “from a strategic and an operating-leverage point of view.”

Executives at CDNow and N2K declined to comment beyond the meeting.

Some analysts believed that the merger talks were precipitated by the June entry of Amazon.com into the online music business. A successful seller of books over the Internet, Amazon said it had attracted 3.1 million total customers so far.

“We’re focusing our attention on our customers, not our competitors,” says Greg Hart, product manager for Amazon.com, of the possible pact.

But news of the potential CDNow-N2K merger was one of two blows yesterday to music retailers who had expected to stake in Amazon’s biggest competitor, Barnesandnoble.com, the online site of the Barnes & Noble chain (see story, page 30).

CDNow’s founder and CEO, Bob Schiano, says, “CDNow is opening a new chapter in the music industry.”

N2K will be a very strong player, say experts, who believe the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic娜, N2K, a popular online music retailer—CDNow’s online store—a potential 45% of the market. Last year, according to the research firm Jupiter Communications, Internet music sales were $9.6 billion. Jupiter projects online sales will be $87.8 billion this year, but many observers believe they’ll be higher.

For some time, industry observers have been predicting the consolidation of the online music market. In addition to the Internet companies, all the major bricks-and-mortar music retailers, including Borders, are planning to launch online services or personal websites. The major record companies are also planning to sell their music online.

Because of competition from Amazon.com and other players, investment bank Bear Stearns said it lowered its rating on N2K’s stock to “neutral” from “buy.”

“Thats reflected in the middle-of-the-road repertoire like ‘Titanic,’ Andrea Bocelli, and Sarah Brightman. We have been able to reach a wider audience, and not just the kids, which is very positive for the business.

Indeed, IFPI now stresses the need to achieve greater penetration in established markets. In announcing annual world figures in the spring (Billboard, May 9), Sony Music Europe president Paul Russell, speaking on IFPI’s behalf, said labels should provide a wider range of more accessible formats to better target a broader audience in Europe and North America.

IRISH RISE

The only established market to grow faster than Sweden in the first half of this year was Ireland, where, IFPI says, volume rose 27% and value 14% would be taken on.

Globaly, IFPI says, the record market increased 5% in local currency value. The organization decreed, however, that the numbers are not a figure market value at this interim stage.

The figures cover 45 of the 70 countries included in IFPI’s annual study. Those 45 countries produce a total of $15.6 billion.

Assistance in preparing this story was provided by Kai R. Lofthus in Oslo and Ken Stewart in Dublin.

CDNOW's founder, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

A source who was not asked to be identified said that N2K had approached CDNow about a buyout to produce a CDNow Spanish operatic

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairman, Lawrence Rosen, would have the undefined role in the new concern.

One published report said that CDNow’s founders, Jason and another of its founders, Bob Schiano, tell the combined company after the merger and that N2K’s founder/ chairma
A handful of independent stores that have bought imports have lost direct accounts with major labels.

Meanwhile, the Music Piracy Investigation Unit announced that piracy had doubled since July (Billboard, Oct. 3).

White House music chairman Brian Harris believes major retailers won’t change tack on imports.

“Our trading partners have stayed with us always,” says, “because, let’s face it, we drive the harbor and offer them excellent trading terms. That’s an element [in the relationship] that the government never considered.”

Other labels have responded by speculation of a post-election Cabinet shuffle that would see Alston promoted out of his arts and communications portfolio. His refusal to negotiate and his vendetta-like approach strained relations with the music industry to the breaking point.

At first, few months, says Jeremy Fabinyi, managing director of Festival Records, “it has been obvious that the result of changes to the Copright Act was that piracy rates were no longer as high as previously.”

The bill, proposed by Greens Senator John Richardson, has been declared and already incorporation of the U.S. blueprint for intellectual property protection and rights for decades to come (Billboard, Aug. 15). The Biel’s Song Copywright Extension Act increases the U.S. copyright term to the international standard of life of the author plus 70 years, current term provision in the U.S. Copyright Act is life plus 50 years. It does come as hollow victory to the U.S. performing right societies, because it contains an amendment put forward by the National Restaurant Assn. (NRA) that demands exemptions from music-licensing fees for restaurateurs and clubs that play background music.

The performing right societies fought the NRA’s music-licensing exemption legislation tooth and nail as a stand-alone bill for two years to prevent its passage, saying such exemptions would deplete general licensing revenues. But this supports the NRA bill supporters basically took the copyright-term-extension bill hostage, declaring that it would not be passed unless the other was also passed. This proved to be the case. ASCAP and BMI, among other music organizations, were able to chip away at some of the demands, but not the music-licensing-exemption amendment. Early on, the Australian government, and other exporting countries, were allowed to continue granting licensing exemptions to religious broadcasters was defeated. The final amendment gives bar owners the choice of either ASCAP and BMI—on the bill that would have required local arbitration of fee disputes. Instead, a compromise plan was adopted that gives restaurateurs a less expensive alternative than taking their complaints only to the U.S. District Court of New York, as required under current law; but stop short of unlicensing local arbitration.

In the compromise language, grievances can be scheduled to be heard in 12 courts nationwide, but all who allow unlicensed music to be played by third parties in establishments under the current ASCAP/BMI Justice Department consent decrees.

Further, the societies also were able to defeat a provision that would have jettisoned a provision on “vicarious infringement liability” of those who allowed unlicensed music to be played by third parties in establishments, such as conventions.

However, what has emerged officially from the Senate debate makes no provision of music deals, which is the inclusion of language added to the spring that granted retail operations of less than 2,000 square feet, such as mall clothing stores, the exemption for background music.

Ed Murphy, president/CEO of the National Music Publishers Assn., has said that the retail and music-exemption allows the government will not change. Ogden has also added to the copyright-term extension but “disheartened” by the provisions that give commercial and non-commercial music privileges that will evade the income of songwriters and music.

ASCAP and BMI, however, issued a joint statement that all but ignored the passage of provision.

ASCAP president/board chairman Marilyn Bergman and BMI president/CEO Frances Preston, both expressed deep disappointment that the “Rap” has been found in the agreement amendment-music-licensing-exemption.

“Vicarious infringement liability” will create a “safe harbor” for those who choose to license music.

SSEAC president/CEO Bill Velez called the term-extension passage “unfair” but found the amendment “remediable.”

Whatever it’s on sales volume.

The Australian Music Retailers Assn. is compiling a report on the GST’s effects on retail, particularly on smaller outlets.

“Will this make it more of a level playing field,” says the group’s chief exec, Rob Walker, “in that by gaining a 12 percent, they can compete with sales of CDs through the Internet. But what stores save might be absorbed in rises in the new tax on administration, equipment, and rental.” He adds, “If a GST was going to result in cheaper CDs, why go through the whole rigmarole of changing the lawsuit in July.”

Michael McCardell, chairman of the Australian branch of the International Management Forum, points out, “Young bands will have to pay new taxes for agents, commissions, and instruments. We don’t expect an exemption from the GST, heaven forbid. But we do ask for special considerations in granting grants. This is, after all, an industry that makes $230 million [$135.7 million] in exports each year.”

The humiliating defeat of right-wing taskforce on 1989’s anti-Australian immigration One Nation party prompted sighs of relief.

“Surely the GST was an embarrassment to us,” adds Darren Clarke, director of international promotion for Mushroom Records, which provides Australian pop. “If they had been returned, it would have affected business relations.”

**CONGRESS EXTENDS COPYRIGHT TERM; WIPO PASSAGE SEEN**

(Continued from page 10)

---

**BILLBOARD**

http://www.billboard.com

Exclusive Album Reviews
Choka Khan
“Come 2 My House” (NPG)
Lucky Strikes
“Song And Dance” (Lucky SoB)
Barbara Manning
“In New Zealand” (Gramavision)
UNKLE
“Psyence Fiction” (Mow/Wax/London)

News Updates Twice Daily
Hot Product Previews Every Monday

A new Billboard Challenge begins every Thursday. This week’s champ is Craig Brass of Newark, Del.

News contact: Julie Taraska
jtaraska@billboard.com

---

**FREE Guide Saves You Time & Money!**

No matter where you record or manufacture your project, you need this FREE 48-page booklet before leaving the studio.

Call Today: 1-800-468-9353
discmakers.com

---

**The Authorizations/Entertainment Industries**

Contact: David D. Witts, President & CEO John B. Bakke Jr. Executive Vice President Marc Opgenorth, Howard Leader, Vice President George Chafei, Paul Carlin, Ann Marie, Rose Lenetti, Craig Mega, Vice President: Glenn Helfman, Membership Agreement Office, W.D. 90090-000-5818, 111 Broadway, New York, NY 10288. Copyright © 1997 by BPI Communications Inc. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any medium, by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN: 0006-3275) is published every Friday by a media company.

---

**In The Studio**

**Billboard’s 2000 Hall of Fame Inductees**

12:15-12:30: Dennis Rodman (Chicago, Ill.)
12:30-1:00: The Who (London, U.K.)
1:00-1:15: Bruce Springsteen (Springsteen, N.J.)
1:15-1:30: The Beatles (Liverpool, England)
1:30-1:45: The Beach Boys (Los Angeles)
1:45-2:00: The Ultimate Mix Tape (New York)
2:00-2:15: The Eagles (Los Angeles)
2:15-2:30: Michael Jackson (Los Angeles)
2:30-2:45: The Bee Gees (London, U.K.)
2:45-3:00: Stevie Wonder (Detroit, Mich.)
3:00-3:15: The Temptations (Detroit, Mich.)
3:15-3:30: The Jackson Five (Toledo, Ohio)
3:30-3:45: Daft Punk (Paris, France)
3:45-4:00: The Jemaine Clement Show (Toronto, Ont., Canada)
4:00-4:15: The Smiths (London, England)
4:30-4:45: The Cranberries (Limerick, Ireland)
4:45-5:00: The Stone Roses (Manchester, England)
5:00-5:15: The Stone Roses (Manchester, England)
5:30-5:45: The Cure (London, England)
5:45-6:00: The Cranberries (Limerick, Ireland)
6:00-6:15: The Stone Roses (Manchester, England)
6:30-6:45: The Cure (London, England)
6:45-7:00: The Cranberries (Limerick, Ireland)
7:00-7:15: The Stone Roses (Manchester, England)
7:30-7:45: The Cure (London, England)
7:45-8:00: The Cranberries (Limerick, Ireland)
8:00-8:15: The Stone Roses (Manchester, England)
8:30-8:45: The Cure (London, England)
8:45-9:00: The Cranberries (Limerick, Ireland)
9:00-9:15: The Stone Roses (Manchester, England)
9:45-10:00: The Cranberries (Limerick, Ireland)
10:00-10:15: The Stone Roses (Manchester, England)
10:30-10:45: The Cure (London, England)
Ladies Welcome Back Reprise To No. 1

BARENaked Ladies rack up "One Week" at No. 1 on the Hot 100, the second Canadian set to top the chart in 1998 after Celine Dion, who had a two-week run at the end of February with "My Heart Will Go On."

It’s the first year since 1994 that two Canadian acts have reached pole position in the same calendar year. “All For Love” by the triumvirate of Bryan Adams/ Rod Stewart/Sting and “The Power Of Love” by Dion were the first two No. 1 titles that year. "One Week" is the first Canadian No. 1 since Dion’s "Because You Loved Me" in 1996. Our friends from north of the border were shut out of the chart pinnacle last year, the first time since 1992.

"One Week" is the first single on Reprise to hit No. 1 on the Hot 100 in the ’90s. The last chart-topping hit on the Burbank, Calif.-based label was Chicago’s "Look Away" in December 1988. Before that, you’d have to go back to John Sebastian’s "Welcome Back" in May 1976 to find a Reprise single sitting on top of the chart.

"One Week” is the label’s ninth No. 1; the very first Reprise title to reach the summit was Dean Martin’s “Everybody Loves Somebody” in August 1964.

"One Week" is the 12th single to advance to No. 1 this calendar year. It’s only October, and that is already more No. 1 titles than we’ve had in any year since 1998. You’d have to go back to 1992 to find 12 No. 1 titles in a year, and 1998 is sure to surpass that. It’s impossible, however, to top the 27 No. 1s we had in the pre-SoundScan year of 1961.

HELLO ‘GOOD-BYE’. The third single from Madonna’s “Ray Of Light” set enters the Hot 100 at No. 24. "The Power Of Good-Bye (Mancow Mix)" is the 16th Madonna single to debut in the top 40 and is her 38th top 40 hit out of 41 chart entries. It’s the seventh-highest debut of her career and the fifth consecutive title to debut in the top 30.

If "Good-Bye" has the power to reach the top 10, it will be Madonna’s 33rd single to do so, and if it can go all the way, it will be her 12th No. 1 and her first since “Take A Bow” in 1995.

BACH TO BASICS: No question who the most senior songwriter is on the Hot 100. Earning a credit on "Everything’s Gonna Be Alright" by Sweetbox (RCA) is one J.S. Bach. That’s because the song is partially based on Bach’s composition “Air.”

BACHARACH TO BASICS: Elvish Costello’s Mercury label debut lands him on The Billboard 200, along with special guest Burt Bacharach. "Painted From Memory" opens at No. 78. That gives Costello a chart span of 20 years, 10 months, dating back to "My Aim Is True" in December 1977. Bacharach’s chart span is a decade longer, going back to his A&M classic "Reach Out," which bowed in October 1967.

Advertising Opportunity

Billboard Classifieds Go Online

Billboard classifieds have always been a great vehicle to get your message seen by the right people, and now our service has gotten better! Starting this week, when you place a classified advertisement with your Billboard representative, you will receive a free classified listing on Billboard Online. With more than 5 million monthly page views, you are sure to reach even more of your target audience.

Buyers, sellers and browsers alike will find the Billboard classifieds easily accessible through the Billboard website at www.billboard.com. Advertisers are sure to find that the increased exposure connects them with even greater numbers of potential buyers, qualified job candidates and customers seeking their services.

Best of all, the online listing is free! Call your Billboard representative today for more information on how to get online. Contact Tracy Walker at 212-536-5568 or 1-800-536-1400; fax: 212-536-8868; email: twalker@billboard.com; address: 1515 Broadway, New York, NY 10036.

Personnel Directions

Julie LeVitus-Francesco has been named the western advertising director for Billboard and Musician magazines. LeVitus-Francesco has a long history with the Music Group, previously serving as a national advertising manager - video & interactive for Billboard and the western advertising director for Musician. Her industry experience also stems from time spent at WorldNow Online and Child’s Video Play. A graduate of the University of Illinois, LeVitus-Francesco is based in Billboard’s Los Angeles office.

Billboard Music Awards
Las Vegas • Dec. 7, 1998

The 30th Annual Billboard Music Awards is set for Sunday, December 7. The event will be telecast live on NBC. 

For more information, contact Michele Jacangelo Quigley at 212-536-5002.

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: shell@billboard.com
THE NEW ARTIST BREAKTHROUGH STORY OF THE YEAR!

Butta Love - #1 Platinum Hit.
Too Close - #1 Double Platinum. The top selling single for more than half of '98.
Their debut album Rated Next is beyond Platinum.

And now their Platinum bound hit “I Still Love You” is the #1 Most Added Pop Record.
Next is Undeniably the Biggest New Artist Story of the Year.

And It's Only Just The Beginning.

Album Executive Producers: KayGee & Clive Davis
Music From the Motion Picture

PRACTICAL MAGIC

Featuring two new recordings by Stevie Nicks
"If You Ever Did Believe" and "Crystal."

Produced by Sheryl Crow
Mixed by Chris Lord-Alge

Stevie Nicks • Faith Hill • Marvin Gaye • Lisa Hall • Nick Drake • Joni Mitchell
Michelle Lewis • Elvis Presley • Bran Van 3000 • Harry Nilsson

Soundtrack Produced by Danny Bramson

www.repriserec.com