MTV Shows Spotlight Music, Musicians

By Carla Hay

New York—Underscoring its commitment to showcasing music and the people who make it, MTV is stepping up its longform music programming with a series of shows scheduled to premiere in 1999. More than a dozen new music-oriented programs are in development, and many of the programs will spotlight new and developing talent.

"These new shows will plant a flag for the music of the future," says MTV president Judy McGrath. "The music that our audience cares about will be highlighted, and we're going to try to get inside the heads of the artists more often."

MTV executive VP of programming Brian Graden notes, "Our goal wasn't necessarily to play more music videos. Our mandate was to make music better television. We had to find a way to get people more interested in music again."

The new shows in development range from "Web Riot" (an interactive game show) to "Dance Planet" to "Head Trip," which will explore artists' thoughts on topics such as current events, their bandmates, or their videos (see complete rundown of shows in development, page 68). Along with the programming additions, MTV is also unveiling new promotional packaging elements for its videos. The network currently has labels for selected videos—Spankin' New, Jam of the Week, and Buzzworthy—designed to spotlight videos MTV wants its viewers to particularly notice.

MTV's proposed new programming elements for videos include spotlighting videos from soundtracks by offering information about the soundtrack, the movie, and the artist before airing the clip, and offering pre-clip profiles of artists who seem

Creative Coalition Honors VH1's Sykes for 'Save the Music'

By Paul Verna

New York—The Creative Coalition, a New York-based nonprofit organization dedicated to supporting First Amendment rights, arts advocacy, and children's education, will honor VH1 president John Sykes and the music video channel's successful Save the Music program at a Nov. 30 gala.

The event—

The Radio Of The Future

By Chuck Taylor

New York—Imagine a radio that identifies the title and artist of every song you hear, allows you to navigate across town in the car, check stock quotes, or purchase CDs. One that even sounds as good as your home theater system.

These futuristic features are among a host of potential advances for auto, home, and portable radios that may ultimately change the face of the medium, according to broadcast industry technology gurus. And all are viewed as key in taking a thriving but mature analog technology to new heights with consumers who are already

Retailers Have Mixed Report Card On 'Super Tuesday'

By Don Jeffrey and Dylan Siegler

New York—Super Tuesday met the expectations of many music merchants, but there were some surprises in sales, as well as some disappointments. Many of the major labels released high-profile albums Nov. 17, and retailers report that titles by top-selling artists like Garth Brooks, Michael Jackson, and Jewel did as well as anticipated. Some say that early sales of Whitney Houston's new recording were disappointing but that the album should pick up steam throughout the holiday season.

In the News

Seagram Restructuring

Widens Bronfman's Role

Page 6

IN THE NEWS

Seagram Restructuring

Widens Bronfman's Role

Page 6
"★★★★...a feisty heartland artiste who is not merely coasting on the past."
Rolling Stone

John Mellencamp
The new album

...the album will enthral his fans...
The New York Times

...the best and most blistering artistic statement of his long, complex career.
Billboard

...heartland rock with experimental bravado and an instrumental range that leaps from high-tech tape loops to sitars and violins.
USA Today

...not only rocks, but reflects the honesty that is at the root of Mellencamp's best music.
Boston Globe

★★★★...a sharp, coherent summary of musical strengths and lyrical themes...a rock-solid piece of work from a feisty heartland artiste who is not merely coasting on the past.
Rolling Stone

"It's hard to think of many musicians who, 25 years into their careers, still make such serious, heartfelt records."
Entertainment Weekly

November Artist of the Month

Produced by John Mellencamp.
Co-Produced by Mike Wanchic and Paul Mahem.
Management: HOFFMAN.
www.mellencamp.com
www.columbia.com
In 1996, it has become the Internet’s largest music store with the following services:

- **Amazon.com**: Offers a wide range of music and videos through its site, Amazon.com, where you can buy and stream music online. It also provides a platform for independent musicians to sell their music directly to consumers.

- **Amazon Music**: This service offers a subscription-based music streaming and on-demand music download service. It allows users to listen to songs and albums from a variety of artists, both new and classic. Users can also create their own playlists and access music videos.

- **Amazon Prime Music**: An extension of Amazon Music, Prime Music offers a wide selection of music, including new releases and classic albums, with the added benefit of being included in the Amazon Prime membership package. It also allows streaming of music videos and podcasts.

- **Alexa**: Amazon's virtual assistant, Alexa, enables users to control music playback and access a variety of music services directly from their devices. It supports Amazon Music, Prime Music, and other external music apps.

- **Music Unlimited**: A service that offers unlimited access to a vast library of songs, allowing users to stream music on their devices, including those that don't have an internet connection.

These services have revolutionized the way people interact with music, offering convenience, accessibility, and a wide variety of options to suit different preferences and needs. As technology continues to evolve, these platforms are likely to integrate even more features and services, further enhancing the music listening experience for audiences worldwide.
Music/Vid Industry Vet Bill Gallagher Dies

BY IRV LICHTMAN

NEW YORK—Bill Gallagher, who helped shape the modern music and home video industries with deft distribution, sales, and marketing strategies over an almost 50-year career, died Nov. 14 of congestive heart failure at the VMA Hospice Unit of the Community General Hospital Center in Saranac, Pa. He was 77.

While at Columbia Records, Gallagher established the concept of major-label branch distribution to replace a network of independent distributors. He also played an important role in the creation of the Columbia Record Club, now known as Columbia House.

Regarded as a master salesman, Gallagher spent 18 years with Columbia Records, starting in 1960, in regional sales and national sales training, and held the posts of national sales manager and director of marketing, in 1967, he became VP of sales and marketing, and in 1986 he assumed full responsibility for the U.S. division of the label as VP/GM. At Columbia, his work included crafting sales and marketing plans for such artists as Andy Williams, Barbra Streisand, Bob Dylan, Simon & Garfunkel, and Johnny Cash.

In the early part of his career as a regional salesman, Gal- lagher was known for his keen and enthusiasm salesmanship, a skill he would later use to motivate his large Columbia sales and marketing force to put over a new strategy or a new album by a new or established artist.

In 1964, Gallagher joined MCA as president of a new division that consolidated the Decca, Kapp, and Uni labels. “Jesus Christ Superstar” and the Who’s “Tommy” were among the major releases he helped supervise for their debuts in the U.S.

In the early ’70s, he shifted to Gulf & Western Industries as head of its Paramount label and Famous Music publishing divisions. For several years in the ’70s, Gallagher headed up New York independent Audiophile Records, attempting with some success to gain pop recognition for a label that largely earned its revenue from catalog sales.

Gallagher moved into the then fledging home video business in 1981 as VP of sales and marketing at MGM/UA Home Entertainment Group. He was named VP of worldwide marketing at the company in 1982 and was later named president. At MGM/UA, he developed methods to simul- taneously release product in the U.S. and major markets abroad with a common packaging image. Among his major projects at MGM/UA were a 20th-anniversary video of “Gone With The Wind” and “The Compleat Beatles.”

“I was using a record industry model for (Continued on page 39)
MICA AND AHMET ERTEGUN

CHERYL AND RON HOWARD ∗ WILLOW BAY AND ROBERT A. IGER

MATHILDE KRAM, PH.D.

CO-CHAIRS

INVITE YOU TO CELEBRATE

SEASONS OF HOPE

A TRIBUTE TO

Clive Davis, Tom Hanks and Barbara Walters

TO BENEFIT THE

AMERICAN FOUNDATION FOR AIDS RESEARCH

MONDAY, NOVEMBER 30, 1998
THE WINTER GARDEN OF THE WORLD FINANCIAL CENTER
NEW YORK CITY

COCKTAIL RECEPTION AT 6:30 PM
DINNER AND ENTERTAINMENT AT 7:30 PM
Featuring Whitney Houston, Sean “Puffy” Combs...
and a Surprise Guest Star

BLACK TIE

∗

THIS EVENT IS PRESENTED IN ASSOCIATION WITH
CONCERNED PARENTS FOR AIDS RESEARCH

FOR ADDITIONAL INFORMATION, CALL LINDA K. BUCKLEY OR ANITA M. HALL AT (212) 573-6933
U.K.'s Mo' Wax Inks Joint Venture With XL

BY MICHAEL PAOLETTA
NEW YORK—Respected U.K. electronic/hip-hop independent Mo' Wax Records has inked a deal that will take its high-profile recordings to its new business partner.

“This couldn't have come at a better time,” says Steve Finan, who co-owns XL Recordings with Simon Cowell. “Our [three-year] deal with PolyGram [U.K.], which we signed through A&M, expired in March. Just as we were discussing a new deal, Seagram purchased PolyGram and closed A&M.

Finan was told that if Mo’ Wax continued its relationship with PolyGram, it would go through Island Records. “This was in September,” continues Finan. “Fortunately, XL came into the picture at the same time.”

Mo’ Wax hit the road in 1998, a very exciting year for the label. “We had much success with both the U.K.L.E. and Money Mark albums, but we also had something traumatic happen: A&M Records closed.”

He continues, “Due to circumstances beyond our control, some very difficult decisions had to be made. Having considered all the options, two things occurred to me. One was that going independent is definitely the future for the music we deal with. And two, XL was the company we believed would best represent us.”

Mo’ Wax’s joint venture with XL, which is co-owned by Beggars Banquet, allows the label to retain complete creative autonomy over all musical and visual areas. At the same time, Mo’ Wax will gain access to the formidable XL/Beggars international network, a network that enabled Prodigy’s album “The Fat Of The Land” to reach No. 1 in 27 countries. According to Richard Russell, co-owner of XL Recordings, the new deal allows Mo’ Wax to utilize XL/Beggars’ promotion and marketing.

(Continued on page 39)

Oz Chain Loses Bid To Eliminate CD Tax

Federal Court Dismisses Move To Classify Music CDs As Software

BY CHRISTIE ELIEZER
MELBOURNE—A Australian—An attempt by an Australian retail chain to get music CDs exempted from the country’s 22% sales tax has been dismissed by the Federal Court.

Kmart Australia argued that data on music CDs are computer software, which is exempt from tax. The company, which has 145 outlets, also asked for sales tax refunds to be backdated three years. The case drew much attention from other retailers, which previ

(Continued on page 39)

McDonald’s Looks To Latinos

Chain To Sponsor Enrique Iglesias U.S. Tour

BY JUDY CANTOR
MIAMI—With an eye toward selling more products and paper items to U.S. Latinos, McDonald’s has signed on as sponsor of the State-side leg of Enrique Iglesias’ worldwide Cosas Del Amor tour (Billboard Bulletin, Nov. 17).

The fast-food giant’s first commitment to the promotion of a concert tour is also part of the company’s new effort to reach its customers through musical promotions.

“McDonald’s was interested in furthering the emotional connection with our Hispanic customer,” says McDonald’s director of U.S. marketing Marta Gerdes, who adds that music provides “such a strong tie” to Latino consumers.

Gerdes, along with Iglesias, unveiled the tour details Nov. 16 at a Miami McDonald’s restaurant.

Fernando Martinez, Iglesias’ manager, lauds the chain’s sponsorship of the singer’s tour, telling Billboard that “it will be important for artists on the market that a company like McDonald’s is starting to support music.”

Gerdes declines to reveal how much money McDonald’s has committed to promoting the tour but terms the amount “aggressive.” In addition, she says, the alliance will serve as a test case for future sponsorship of artists’ tours by McDonald’s.

Deeming U.S. Hispanics “a key consumer segment,” for McDonald’s, Gerdes says the company has been a longtime leader in gearing advertising and marketing to the Latino public.

Gerdes says that McDonald’s inagural entrée into concert sponsorship is being done with Iglesias because “we felt it was important to join forces with a top Hispanic talent.” She also praises Iglesias as a role model for Latino youths.

During the tour, Iglesias, the 24-

(Continued on page 74)

Bronfman Role Widens

Music Group, will report directly to Bronfman. With the previous setup, Morris reported to Ron Meyer, president/COO of Universal Studios. The music group is now also a part of Universal Studios; it is now a separate operating company.

Neither Morris nor Bronfman was available for comment.

Meyer will keep his titles, overseeing the film, television, and theme park operations and reporting to Universal Studios president/COO Peter Chernin. Chernin, chairman of Universal Pictures, will report to Meyer, as before.

According to published reports, terminating Bronfman’s contract was third party Seagram’s $120 million acquisition of the company. Bronfman had a number of larger independent labels, such as Mushroom, Universal, and Shock—get tax breaks for the books which accompany CD packages. The disparity between 25.2% and 19.5% of a CD’s cost, depending on whether the release is full-price, midrange, or budget.

White is reluctant to talk on the record on the Kmart decision. “Aria was not party to the action,” he says, “and we have had no access to the paperwork.”

Bronfman, executive officer of the Australian Music Retailers Assn. (AMRA), also declined to comment, saying, “We want to see the result of the tax office’s appeal.”

This year, the government intends to introduce an across-the-board 10% goods and services tax (GST), which would replace the current tax. Its effects on retail are yet to be determined, given the vague outlines provided. According to Walker, it would reduce a CD’s selling price by 15%, assum

(Continued on page 68)

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(Continued on page 68)

Christmas Chart Makes Annual Return

Billboard’s annual Top Christmas Albums chart, one of the signs of the holiday selling season, has returned to the magazine in this issue (see page 50). Compiled weekly by SoundScan, the chart will appear in Billboard every other week through the Jan. 9 issue.

Top Christmas Albums will reappear in the Dec. 12, Dec. 26, and Jan. 9 issues. “Last year’s numbers, including those on this issue’s chart, reflect rankings from the previous published week.

The 50-position Top Christmas Albums list includes both new and catalog holiday titles. Hanukkah albums are also eligible to appear on the chart.

A seasonal album must be newly released in 1998, however, in order to qualify for current album charts, such as The Billboard 200, Top R&B Albums, and Top Country Albums. Otherwise, holiday albums released in any prior year, including 1997, are considered catalog titles.

(Continued on page 74)

RIAA Says Industry Will Join To Stop Net Piracy

BY BILL HOLLAND
WASHINGTON, D.C.—Member companies of the Recording Industry Assn. of America (RIAA) will soon join a forum to discuss a community system to prevent theft of sound recordings on the Internet, according to a Nov. 17 announcement by RIAA president/CEO Hilary Rosen (Billboard Bulletin, Nov. 19).

Rosen first told attendees at a European Institute conference on intellectual property protection at the Watergate Hotel here that the RIAA “is working to open a multi-industry dialogue to achieve consensus on a standardized approach to protecting musical content in digital form—whatever the delivery channel.”

The voice leaving from her prepared text, she said that “in the last 18 months, we have been looking closely at what other industries have been doing to protect their intellectual property, including the film industry, to take security off the table as a competitive issue.”

Rosen explained that labels “it’s very competitive when it comes to marketing their music for electronic commerce and authorized Internet

(Continued on page 74)
‘Red’ Leads SESAC’s Awards Ceremony

BY IRV LICHTMAN
NEW YORK—Fiancé/songwriter Jim Brickman has earned perfor-
mance right group SESAC’s 1996 songwriter of the year award,
while singer/songwriter Neil Di- 
atra has received the SESAC Legacy Award for his song “Red 
Ripe Wine.”

swimmer

Jim Brickman, the 
Brickman Arrangement; 
Multi-
song/BG/MG are the winners of SESAC’s 1998 publisher of the 
year honor.

These and other awards were handed out by SESAC at its third 
annual New York Music Awards, held Nov. 18 at the Supper 
Club here, with some 250 music industry 
figures in attendance.

Other awards were given to more than 60 songwriters and publishers 
in the fields of adult contemporary, rock, gospel, rap, R&B, and jazz. 
Performance activity awards were earned by Bob Dylan and Christian 
DeBarge. Dylan won for “To Make You Feel My Love,” recorded 
by Garth Brooks, Billy Joel, Trisha 
Yearwood, and Dylan himself, while 
R&B star DeBarge was awarded for his single “No Guarantee.”

Brickman wrote five of the top 
10 AC singles in the SESAC reperto-
ry during the September-December eligibility period, amassing more than 500,000 
performances as determined by Broadcast Data Systems (BDS).

He is also in the SESAC Hall of Fame, inducted into the song’s 
O. R&B trio Infinity.

Following is the complete list of 
1998 publisher of the year: 
Swimmer Music; Jim Brickman Arrangement, Multi-
song/10G.

Legacy Award—“Red Ripe Wine,” CBS, Neil Diatra

Performance activity, AC singles

(barometer: 100,000 BDS perfor-
Brickman, the Brickman Arrangement.

Performance activity, R&B singles

(received more than 100,000 BDS perfor-

“Red Ripe Wine,” received more than 100,000 BDS perfor-
mances: “The Gift,” Jim Brickman With Susan 
Ashton & Collin Ryan, Jim 
Brickman, the Brickman Arrangement.

Performance activity, R&B singles

(10 top singles): “D Street Night,” 
Jackie Jackson, the Street Band.

New age top five albums: “The Gift,” Jim 
Brickman With Susan Ashton & Collin Ryan, Jim 
Brickman, the Brickman Arrangement.

Devotional Music

“Malachi’s Manifestation Is the Death Of Desires,” 
Desiree, Jamespn Hunter Jr., 
Chris Norman, the Timeless Sound.

Choral Music

“We Take In Kids, We Get Out Kids,” 
the Stamps, the Legendary

Blues album top five singles: “Trouble Is 
Just A Name,” the Kenny Wayne Shepherd Band, Bob 
Lamar, the Legendary

Jazz (top five albums): “James Street,” 
James Hunter Jr., Chris Norman, the Timeless

Gospel (top five albums): “Integrity,” 
Jr., Collin Ryan, Jim 
Brickman, the Brickman Arrangement.

Jazz (top five albums): “Integrity,” 
Jr., Collin Ryan, Jim 
Brickman, the Brickman Arrangement.

Recording Companies: RCA Records in New York names Brett Wright VP of urban marketing/artist development. He was president of Yo! B Consulting.

Tim Pearson is named VP of sales and marketing at Sony Music Direct in New York. He was VA music business development at PolyGram Video/Media.

Melinda Kelly is named VP of video sales at the long defunct Liscom Records in New York. She was VP of creative services at Island Records.

Maverick Record Co. in Breve-
Ry Hills, Calif., names Heidi Ellen 
Kobright as VP of media relations. She was VP of media relations at American Recordings.

Mammoth Records in New York promotes Keith Hagan to VP of publicity. He was senior national director of publicity.

Elektra Entertainment Group in New York promotes John Berman to VP of national publicity, and Matt Wishnow to manager of marketing services/editorial. They were, respectively, director of creative editorial and a marketing coordinator.

Soraya Joy Burrell is promoted to A&R coordinator in the black music department at Columbia Records in New York. She was an administrative assistant.

Damon Moberly is named manager of Northeast regional promo-
tion at Mercury Nashville. He was assistant promotion director at WVLK Lex-
ington, Ky.

Virgin Records Nashville names Susan Levy VP of artist development and R&B division of MCA Nashville. She is manager of publicity and artist development. They were, respectively, VP of artist development and an executive assistant at Capitol Nashville.

Ray Gonzales is promoted to VP of business and legal affairs and Issey Monk is named senior direc-
tor of marketing at Warner Bros. Records in Burbank, Calif. They were, respectively, senior director of business and legal affairs and director of marketing at Columbia Records.

Universal Records in New York names Erin Yaskan director of market-
ing. She was national director of marketing at EMI Music Distribu-
tion.

Eric Kaysw is promoted to direc-
tor of promotion at Rhino Records in Los Angeles. He was associate national director of promotion.

Andrea Oken is promoted to associate director of talent analysis at Sony Music Entertainment in New York. She was manager of talent analysis.

Colleen Andersen is promoted to account manager at EMI Music Special Markets in Los Angeles. She was an account executive.

Ian Menze is named A&R man-
ger at Wicklow Records in Van-
coover. He was president of Mofunk Records.

BY DEBORAH EVANS PRICE
NASHVILLE—For the gospel music community, J.D. Sumner was a pioneer who used his shrewd business sense to help raise the visibility of the genre.

Sumner, 73, was found dead of a heart attack Nov. 16 in his hotel room in Myrtle Beach, S.C. Sumner and his Southern gospel quartet, the Stamps, had been performing at a three-day music festival there.

“TPressing and praying. This is a gospel music camp meeting,” Sumner would often say. “We are credited with changing the way the Southern gospel community operated. He’s said he was the first to introduce tour buses, and, at a time when the protocol called for one microphone onstage when a quartet was performing, he began using two. “The gospel music industry was forever changed and improved by the accomplishments of J.D. Sumner,” says NQC executive director Clarke Beasley. “His talent, his abilities, his vision, and his faith allowed him to produce monumental achievements that have left an indelible mark upon gospel music.” Adds GMA president Frank Breeden, “J.D. was truly a walking legend in our midst because of the tremendous visibility he brought to gospel music.”

Friends also remember Sumner for his generosity. Southern gospel artist Mark Lowry recalls eating dinner with Sumner in a Georgia steakhouse when Sumner gave the waitress a tip to remember. “J.D. pulled a wad of cash out of his pocket and was reaching for the bill. The waitress and I were in the middle of a conversation, and she mentioned she had cancer and was just working there for as long as she could,” recalls Lowry. “J.D. dropped the whole wad of cash on her tray instantly.”

Sumner’s funeral took place Nov. 19, which would have been his 74th birthday. He is survived by two daughters, Frances Dunn and Shirley Enoch; two grand-
children; and two great-grand-
children.

Sandow To Become Citizen

BY BILL HOLLAND
WASHINGTON, D.C.—Internation-
ally renowned jazz trumpeter Arturo 
Sandow has been granted U.S. citi-
zenship after a three-year struggle.

The Immigration and Naturaliza-
tion Service (INS) said Nov. 17 that Sandow, a three-time Grammy win-
er, would be sworn in at a ceremo-
ny Dec. 7 at Miami’s INS offices.

“I never, ever gave up faith in the jus-
tice system,” Sandow said.

Sandow has been living in the U.S. since 1990, when he defected from his native Cuba while tour with Dizzy Gillespie. The trumpeter, currently signed to N2K Encoded Music, has seven previous albums on GRP Records. He is also a tenured professor at Florida International University in Miami.

According to INS spokeswoman Elaine Korns, Sandow’s request for citizenship appeal was granted after an administrative review of his case this summer.

The trumpeter’s request for citi-
zenship had been rejected twice because he had signed papers upon leaving Cuba in which he stated that he was a member of the Communist Party. Sandow maintained that he was coerced into signing the papers by Cuban authorities, who, he said, would not otherwise have let his wife and children join him on the lengthy Gillespie tour.

Facing his struggle with the INS for citizenship, Sandow says, “I tes-
tified six times. They asked the same questions, put it on tape, put it on video. It was unfair.”

The INS action follows months of behind-the-scenes discussions between offi-
cials from the Recording Industry Assn. of America (RIAA)
City Of Hope Bash For Lander & White Raises $2.5 Mil.

Billboard president and publisher Howard Lander and editor in chief Timothy White were the co-recipients of the 1998 Spirit of Life Award, presented Nov. 4 at the annual City of Hope dinner benefiting the distinguished national medical and research center. Held at the Barker Hangar at Santa Monica (Calif.) Airport, the dinner drew a sold-out crowd of 1,300 and raised $2.5 million for City of Hope. The evening was capped by an all-star concert, One Night of Wonders, hosted by actor Bill Murray, in which artists BR5-49, Tracy Bonham, Deana Carter, Anita Cochran, Shawn Colvin, Sheryl Crow, Don Henley, Angélique Kidjo, John Mellencamp, Stevie Nicks, Anoushka Shankar, and James Taylor offered unique interpretations of "one-hit wonders" from the 40-year history of Billboard's Hot 100 Singles chart. Besides drawing the top echelon of the music industry, the evening attracted stars from Hollywood's film and TV communities, including Kelly Lynch, Mary Kay Place, Howard Shore, and Wendie Malick and Laura San Giacomo from the hit NBC-TV comedy "Just Shoot Me." (Photos: Chuck Pulin)

Shown at the Nov. 4 rehearsals, from left, are One Night of Wonders West Coast dinner chair Mitch Glazer, co-music directors Danny Kortchmar and Steve Jordan, and host Murray.

Artists Bonham, left, and Kidjo bond backstage at rehearsals.

Mellencamp and Taylor compare notes on the one-hit wonders they've selected for the show, while Crow takes time out from her run-through to lend an ear to aspiring hitmaker Alexander White, 6-year-old son of Billboard's editor in chief.

Don Passman, left, and Neil Portnow offer the keynote addresses at the City of Hope dinner.

White, left, and Lander accept the 1998 Spirit of Life Award trophy.

Colvin conveys a compelling reading of the Honey Cone's "Want Ads."

Lander's son Jared and daughter Aimee share a joke at rehearsals with Murray. Shown, from left, are Jared, Murray, and Aimee.

Columbia superstar Taylor kicks into a spirited take on Tommy Tucker's 1964 smash "Hi-Heel Sneakers."

Island Records alternative star Bonham fires up a fiddle-based reinvention of the Standells' 1966 hit "Dirty Water."

Judy Garlan White, left, enjoys the Spirit of Life event with husband/honoree Timothy.

Lander and his wife, Gail, admire the Billboard-like format of the One Night of Wonders program.

Top record industry brass gathered at the gala, Shown, from left, are Val Azcolli, co-chairman/co-CEO of the Atlantic Group, Mel Lewinter, vice chairman/CEO of Universal Music Group; Doug Morris, chairman/CEO of Universal Music Group; Don Passman, an attorney with Gang, Tyre, Ramer & Brown; Neil Portnow, West Coast operations VP for Zomba/JIVE; Richard Palmes, senior VP of promotion for Arista; Zach Horowitz, president of Universal Music Group, Ron Shapiro, executive VP/GM of Atlantic Records; White; Bruce Resnikoff, executive VP/GM of Universal Music Group Special Markets; Lander; Fredric D. Rosen, former president/CEO of Ticketmaster, John Frankenheimer, an attorney with Loeb & Loeb, Gil Schwartzberg, chairman/president/CEO of City of Hope; and Bruce Henton, chairman of MCA Nashville.

Warner Reprise Nashville artist Cochran stops the show with her transcendent rendition of Elvin Bishop's "Fooled Around And Fell In Love."

Angel artist Anoushka Shankar performs on sitar her exquisite suite of the public debut of the original three-movement "Hope" theme by her father, Ravi Shankar, and her instrumental version of the Beatles' "Here Comes The Sun," written by George Harrison.

One Night of Wonders concert production coordinator Ron Weisner of Ron Weisner Entertainment Inc. explains rehearsal details to Columbia singer Colvin.

Colvin conveys a compelling reading of the Honey Cone's "Want Ads."

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Murray belts out the 1972 Looking Glass hit “Brandy (You’re A Fine Girl).”

Mellencamp puts a blistering new edge on the Nashville Teens’ 1964 raver “Tobacco Road.”

Nicks admires Henley’s vocal passion on their version of Marvin Gaye & Kim Weston’s vintage hit “It Takes Two.”

West Coast dinner chair and noted screenwriter Mitch Glazer (“Scrooged,” “Great Expectations”), left, collaborates with Murray on the actor’s One Night of Wonders hosting script in their limo en route to the event. (Photo: Jennifer B. Murray)

Arista’s BR5-49 hold forth in the City of Hope’s One Hit Honky-Tonk. Shown, from left, are “Smilin’” Jay McDowell, Chuck Mead, “Hawk” Shaw Wilson, Gary Bennett, and Don Herron.

Warner Bros.’ Nicks provides a program highlight with her inspired performance of Alannah Myles’ 1990 hit “Black Velvet.”

Murray, left, introduces maestro Ravi Shankar, who announces that his daughter Anoushka will debut “Hope,” a three-movement piece he composed for the City of Hope and Spirit of Life co-honorees White and Lander.

City of Hope chairman/president/CEO Gil Schwartzberg, left, thanks Lander for the millions of dollars Billboard raised for the cause.

Don Herron, BPI Communications’ parent company.

Shown, from left, are Billboard managing editor Susan Nunziata, Jared Lander, Gail Lander, Billboard Los Angeles bureau chief Melinda Newman, and Jerry Hobbs, president/CEO of VNU USA, BPI Communications’ parent company.

Shown discussing their own favorite one-hit wonders, from left, are White, City of Hope VP Scott Goldman, Lander, and Atlantic Records publicity chief Patti Conte.

From left, Carter, Crow, Judy Garlan White, and Nicks harmonize on the Kingsmen’s immortal “Louie Louie.”

Shown during the grand finale of the Troggs’ “Wild Thing,” from left, are Bonham, Anoushka Shankar, Carter, White, Taylor, and Colvin. In the photo at right, Mellencamp drapes a jacket over White in the manner of James Brown circa “Please Please Please” as Cochran rips into a reprise of the concluding chorus of “Wild Thing.”
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CANADA
Canada’s fertile music scene is producing chart topping artists at record rates! This issue spotlights the chart veterans as well as those poised to make their mark in 1999 - including an interview with Celine Dion’s husband/manager Rene Angeli.

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MIDEM I
For five days in January, music professionals from across the globe will converge in Cannes for MIDEM ‘99- a music extravaganza! Find out who is going to be there and what they will be talking about in this preview issue!

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UPCOMING SPECIALS
VIVA 5TH ANNIVERSARY - Issue Date: Jan. 30 • Ad Close: Jan. 5
ASCAP 83rd ANNIVERSARY - Issue Date: Feb. 13 • Ad Close: Jan. 19
BRITS-UK - Issue Date: Feb. 13 • Ad Close: Jan. 19

CHILDREN’S ENTERTAINMENT - Issue Date: Feb. 20 • Ad Close: Jan. 26
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Righteous Babe’s DiFranco Moves ‘Up’

BY CARRIE BELL

LOS ANGELES—A few months after she wrapped recording on this past January’s “Little Plastic Castle,” punk/folk poetess Ani DiFranco knew there was nowhere to go but “Up Up Up Up Up.”

“I am beginning to have a much healthier relationship with work,” DiFranco says. “I realized I can’t please everyone, despite my endless, nauseating sincerity, and it’s only my damn bathroom mirror I have to contend with. So I do what makes me happy, and that’s music. I just try to change and grow with each album. And I feel like I learn a lot.”

Her latest bit of education is encapsulated in the 11 tracks on “Up Up Up Up Up,” which will be released Jan. 19, 1999, on the Buffalo, N.Y.-based Righteous Babe Records, owned and operated by DiFranco.

“It was a real eye-opener to make a live album (1997’s “Living In Clip”), because my old albums all seemed like hapazard documents of my concerts,” says DiFranco. “I wanted to start making albums in a more organic way.

“I’m starting to play around with the song before it goes to tape, as opposed to after,” she adds. “I’m also getting away from the verse-chorus-verse mode. This album has a lot of live jammimg. It’s not Grateful Dead by any means, but it is more improvisational. Performing is something I practice every other night, but recording is something I do once a year. It makes me feel constipated in the production sense.

This may seem odd coming from one of today’s most prolific rock musicians. DiFranco has followed a one-album-a-year rule since she began releasing records in 1990. Some years were even peppered with additional remix EPs or greatest-hits collections.

“I’m always looking ahead at what I want to accomplish tomorrow. I’m crazy, but it’s how I’m built,” she says, adding she isn’t concerned with overexposure. “Overexposure is a word that exists in the commercial model for making music. My experience has been that the more I do and change, the more interesting it is to my audience.”

Scott Fisher, Righteous Babe president and DiFranco’s manager, admits that the fast pace makes his life crazy, albeit interesting.

“It can sometimes be hard to see the positive side when you talk in money and marketing terms, but Ani owns her own label so that she can put out albums whenever she wants,” Fisher says. “One of the most attractive things about her is that she does what she wants creatively. We dive in to try to sell a few records.”

According to SoundScan—which doesn’t take into account mail-order sales or purchases at such DiFranco-carrying outlets as women’s bookstores—a “few” equals 244,000, the copies sold for “Little Plastic Castle,” which debuted at No. 22 on The Billboard 200 in March.

With numbers like this, Tim Ziegler, buyer at the San Francisco-based, 14-store Hear Music chain, says retailers welcome new material with open arms.

“We’ve carried her music since she started and sold directly to us,” he says. “We have seen her numbers grow continuously, and she has become one of our chain’s core artists. Many artists couldn’t handle this kind of release schedule; they wouldn’t be able to come up with enough good stuff. But Ani’s great, and the fans eat up her ubiquitiveness.”

Mainstream commercial radio has been less receptive to her confessional lyrics, forthright feminism, gridly stage presence, and strong voice, which goes effortlessly, and gorgeously, from whisper to scream.

“There is a prejudice against independents,” Fisher says. “After all the magazine covers, successful tours, and high sales, we are still getting a handful of arguments why Ani can’t get on MTV or why her single isn’t being added [at radio]. Ani’s music has a much broader base than the industry wants to admit, and they are starting to rave. This is mostly because the guy who programmed at his college station now has a job at a major station in Boston.”

Label manager Mary Begley says early response to the album’s first single, “Angry Anymore,” is promising. The single is being serviced to triple A and some modern rock stations, while the entire album will be shipped to select college and NPR stations, “Jukebox,” which DiFranco is currently remixing, will be the likely choice for a second single.

“Radio play grows from a little to medium with each release, with the last album gaining the most support,” Begley says. “We’ve already got some stations confirming adds the week of release for whom were reluctant to play Ani in the past. We’re wearing them down.”

Bruce Warren, PD at Philadelphia’s triple-A WXPN, says it’s a travesty that people need convincing.

“She isn’t immediately accessible, but she makes important music that is of our time yet rooted in the past,” he says. “Playing her is just being a chance, and commercial radio doesn’t take chances well.”

DiFranco doesn’t mind the resistance, admitting that “Angry Anymore” is a linchpin of his recording and touring band through the ’90s and ’00s, says to Billboard, “He’s irreplaceable, in terms of his spirit, his smile, his personality. Everything’s different now—it’s that much of a loss. I had 15 years with him, and I was blessed. He changed my life, and now he’s gone.”

Kenny Kirkland was a musical genius, but more importantly, he was my friend,” says saxophonist Branford Marsalis, who played with Kirkland in a variety of settings since the early ’80s. “He had a certain quality about him that made people want to love him. He was one of the kindest, most loving men I know. . . Music has lost a great thinker.”

In a statement, pianist Harry Connick Jr. called Kirkland “one of my first heroes. . . . I memorized his solos and dreamed of being as inventive and complex as he was. I will miss him, and I’ll always remember what a kind and gentle man he was.”

“Kenny Kirkland really embodied the essence of a generation of musicians, bridging the past and future while taking no bows,” guitarist Kevin Eubanks said in a statement.

Born Sept. 28, 1956, in Brooklyn, NY, Kirkland began playing piano at the age of 6 and studied at the Manhattan School of Music. Herbie Hancock and Bud Powell were his principal inspirations.

After recording his first sessions with such players as jazz violinist Michael Urbaniak, vocalist Ursula Dudziak (Urbaniak’s wife), bassist Miraslay Vitous, and drummer Elvin Jones, Kirkland signed on as the pianist in Wynton Marsalis’ quartet. He was a cornerstone of the Marsalis group, which also included the trumpeter’s brother Branford, from 1981-1985, appearing on such Columbia albums as the horn player’s self-titled debut, “Hot House Flowers,” and “Black Codes (From The Underground).”

In 1986, Kirkland was recruited for Sting’s jazz-oriented band. Over the years, he cut five bestselling A&M albums with the pop musician—“The Dream Of The Blue Turtles” (1985), which included the top five single “If You Love Somebody Set Them Free”; the live “Bring On The Night” (1980), “. . . Nothing Like The Sun” (1987), “The Soul Cages” (1991), which spawned the top five single “All This Time”; and “Mercury Falling” (1996). He toured extensively with
BY CHARLES R. BOULEY II
NEW YORK—It’s a common story. Two musicians meet by chance, become friends, start playing and writing together, and decide to form a band. It’s a formula that fills garages with noise and keeps recording studios in business. But when these two friends are former members of successful rock bands, the equation becomes a bit more extraordinary.

Former Alarm front man Mike Peters met the Cult’s key guitarist Billy Duffy by accident at a soccer game last year. They became fast friends and began jamming together. That led to a collaboration on Peters’ current solo disc, “Rise,” and the decision to combine their talents for the new group Colour Sound.

“I tried to actually avoid working with Mike for a while, because it could have been perceived as a bit predictable,” Duffy says. “But it just seemed to keep cropping up. It was an organic progression. The songs just came out of our friendship.”

COLOUR SOUND

“It’s very important that we’re ourselves,” Peters adds. “I said to Billy, ‘You do what people know you for, and I’ll do what people know me for—and if the two meet in perfect harmony and have a natural quality, that will excite people.’ It really has proven to be the best of the Alarm with the best of the Cult.”

The duo wrote and recorded 12 tunes together and put together a stage show, securing a label deal. Peters combined his promotional tour for “Rise” with laying the groundwork for Colour Sound. Duffy joined Peters for a gig in Austin, Texas, a gig that nailed Velvel’s interest in the band.

Velvel president Bob Frank views the signing of the band as a perfect marriage. “Colour Sound is a perfect fit with Velvel. We’re a company filled with ex-major-label executives who are now matched with a couple of artists that were key elements in

(Continued on page 16)

John Doelp Cites Artist Development As 550’s Focus

Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week’s subject, John Doelp, has been with the Sony-distributed 550 Music as its GM since its inception in 1992. He joined the label from Epic, where he was senior VP of marketing and was instrumental in the success of Pearl Jam, Spin Doctors, and Screaming Trees, among others.

Since moving to 550 Music, he has been elevated to executive VP/GM of the label, playing a key role in the development of acts that include Guinevere, Ben Folds Five, and most notably Celine Dion. In fact, he served as the executive producer of Dion’s Grammy-winning 1999 collection, “Falling Into You,” as well as 1997’s “Let’s Talk About Love.”

The interview was conducted by Billboard’s talent editor, Larry Flick.

What do you view as 550 Music’s primary strength at the moment?

I think our track record for breaking artists is pretty darn good. That’s a reflection of our ability to stick with something. Our strength lies within the belief we have in our artists—and our patience to stick with them and hang in on the roller-coaster ride.

The biggest artists are often the ones who are left-of-center—like Ben Folds Five, who are musically great but don’t intrude.

Smashing Pumpkins Part With Q Prime: Columbia Records Group To Form New Label

CH-CH-CHANGES: The Smashing Pumpkins and management company Q Prime have parted ways. Q Prime co-head Cliff Burnstein had no comment other than “We wish them well.” In other Q Prime news, the New York-based management company is getting ready to sign the Red Hot Chili Peppers… After parting with its previous managers several months ago, No Doubt has inked with Jim Guerinot’s Rebel Waltz Management.

COLUMBIA EXPANSION: Columbia Records Group will form a new entity in early 1999 that will supervise artists already on existing labels within the group (Billboard/Bulletin, Nov. 18). The new label will consist mainly of promotion and marketing staff who will cherry-pick projects to work. According to a source, the label will feature “a diverse roster of artists culled from the current ranks of the Columbia records Group on a project-by-project basis.” A label name and staff appointments will be announced in December.

SWEET AS SUGAR: Sugar Ray has just completed its third set for Lava/Atlantic. Set for a Jan. 12 release, “14/30” reunites the band with producer David Kahne. “He brings out vocal qualities in my voice I didn’t even know I had,” says lead singer Mark McGrath of Kahne. “This is the record we’ve been wanting to make. We’ve learned how to mix drum loops with melodies.” First single “Every Morning” goes to radio Dec. 1. The group’s last album, “Floored,” has been certified double-platinum.

GO WEST: The U.S. division of the International Managers Forum (IMF), an organization formed to protect the interests of managers and artists and to provide a forum to discuss issues concerning managers, is opening in West Coast branch. The inaugural meeting will be held Dec. 8.

According to Barry Bergman, president of IMF-U.S., the New York branch boasts more than 100 members. Among the issues the New York arm has addressed are digital performance rights and the bankruptcy reform bill. Of course, the U.K. division that founded the IMF, which founded the organization in 1992, is responsible for In the City, the annual convention in Manchester, England.

For more information, check out the IMF’s World Wide Web site at imf-us.org.

START ME UP: The Rolling Stones will kick off their 1999 tour Jan. 25 at the Oakland (Calif.) Coliseum (Billboard/Bulletin, Nov. 16). The arena tour will play 27 cities in North America before wrapping up in April. The tour is named No Security, the title of the band’s new live album on Virgin Records. Its last outing, the Bridges to Babylon tour, which concluded Sept. 19, raked in more than $250 million worldwide.

TV LAND: “Tony Bennett: An All-Star Tribute Live By Request” will air Dec. 7 on A&E. The special, which will include live and taped elements, will salute Bennett on his 50th anniversary in the music industry. An all-star lineup, including Billy Joel, George Benson, Seal, Paul Anka, Donna and Harrison Ford, will pay tribute to Bennett, as well as request songs… Artists appearing on the 57th consecutive “Dick Clark’s New Year’s Rockin’ Eve ’99” on ABC are Backstreet Boys, Barenaked Ladies, Cher, Poppin’ Daddies, Chicago, Fastball, and Monica… Gloria Estefan and Stevie Wonder have been nabbed for the half-time entertainment at Super Bowl XXXIII. The football game, watched by a potential worldwide audience of 800 million, airs Jan. 31.

WHAT A CROONER: Playing an industry charity event has to be a thankless task for artists. While they may support the cause or have warm feelings toward the event’s honorees, they know by the time they come on, most of the people have already left and the remaining ones are just going to stare at them in a rubber-chicken-induced gaze. Therefore, we have to hand it to Brian McKnight, who won himself quite a few fans at the T.J. Martell/Neil Bogart-dinner Nov. 14 at the Santa Monica (Calif.) Hangar. The evening’s theme was “L.A. Confidential,” so many of the participating artists performed songs with a standard or ’40s feel. McKnight turned in outstanding renditions of “When Sunny Gets Blue,” which packed the dancefloor, and “Route 66,” with his voice expressing a range that many in the room didn’t know he had. His next project should be an album of standards.

STUFF: Capitol Records has created a Frank Sinatra package for the holidays that bundles his last two studio albums, 1953’s “Duets” and 1994’s “Duets II,” with “Frank Sinatra Duets: The Radio Special,” a one-hour disc culled from two radio specials Sinatra did around the time of the albums’ releases. The set hits stores on Tuesday (24)… Julian Lennon will release his first album in seven years Feb. 23 on Fuel 2000/Universal Music. The disc, “Photograph Smile,” has already been released outside the U.S.
NEW ALBUM IN STORES NOVEMBER 24

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BY DEBORAH EVANS PRICE  
NASHVILLE—Moving away from a comfortable pattern is never easy. However, for an artist, the process often results in exciting music. That’s a lesson Brad Olsen, lead singer of the Waiting, says he learned while recording its new Sparrow album, “Unfazed,” due Dec. 29.

“It was really a big, big challenge,” he says. “There’s nothing we did in recording this album that we’d done in the past.”

According to Olsen, the group’s previous mode of operation was for he and his bandmates—guitarist Todd Olsen (his brother), bassist Clarke Leake, and drummer Brandon Thompson—to get together and write songs, usually in someone’s basement, and emerge with a collection of tunes for a new album. It’s a game plan that had worked on their previous albums—1991’s “Tillbury Town,” 1995’s “Blue Belly Sky,” and their self-titled 1997 Sparrow debut. (Sparrow also rereleased “Blue Belly Sky” earlier this year.)

However, as Brad points out, “Unfazed” is the first album from the Waiting to be guided from start to finish by a major Christian-label A&R department. He credits Sparrow A&R director Bill Baumgart with encouraging the band members to move beyond their comfort zone. “He really pushed us, and I’m not going to tell you it was always pleasant,” Olsen confesses with a laugh. “He wouldn’t put up with a lot of running home to Mama.”

Still, Olsen says, the experience produced many benefits. “I started co-writing, which I hadn’t done before. I went to L.A. and started writing with Brian MacCleod, who has written with Sheryl Crow. I did some writing with Joel Hanson, formerly of Casting Crowns.”

PPR . . . It was a very different experience and very humbling. You think you’ve got your act together and that you’ve got a couple of No. 1’s, then you get with someone else who has a different set of life experiences, and you find out you don’t know everything.”

Olsen says the recording process itself was different. The Waiting worked with three producers—MacCleod, Jim Cooper, and Brent Milligan—and recorded in various studios. “Unfazed” was cut in a mere 34 days, but Olsen is thrilled with the results. “I think it’s our job to push the envelope, to make every record the best we can make,” he says. “I learned an important lesson on this album. We have a responsibility to challenge ourselves.”

Baumgart says the band successfully met the challenge. “The growth this band has shown in the last year, and specifically in this record, has been truly amazing,” he says. “The songwriting process, which yielded more than 60 songs, provided a stronger batch of material than any of their previous releases. Surrounding them with mainstream talent, such as Brian MacCleod and mix engineer David Bianco [Semisonic, Tom Petty], elevated the production to that of a veteran band.”

The mainstream collaborations, however, didn’t produce any desire on the band’s part to pursue a strictly mainstream audience. “This is a very vertical record,” Olsen states. “Instead of singing about God, we wanted to do a record where we are singing to God. I’ve never had any aspirations to cross over. I want to sing about God and my relationship with God.”

The Waiting has been touring with the Newsboys this year on their 60-city Step Up to the Microphone tour. Olsen says the group has been performing the album’s title cut and—

(Continued on page 25)
HINT-BUTTERED SOUL: At a time when seemingly every act in R&B is beginning to be the next part of the '90s that was purely musical... the part that demanded knowing how to play instruments in order to be in a band.

The group is also trying to reemerge the format-numbed minds of R&B and pop listeners to the concept of stylistic experimentation. Despite the necessary radio accessibility of its material, there's also a refreshing, forward-reaching edge that the genre hasn't heard in years. "Heavy Load," for example, contrasts its staccato, almost break-beat, foundation with the sinewy, fingered guitar lines. Meanwhile, "They Don't Know" has some tasty slider guitar licks to go with its funktastic bassline, and "My Beloved" proudly emphasizes the influence of George Benson in its jazz keyboards and intricate melodies. At the center of each song is Dinky's voice, which has a tone and passion warmly reminiscent of Stevie Wonder.

"The idea is to widen the sensibilities of hip hop," Dinky says. "There is already a pretty keen sense of history in the genre. We're just saying that instead of copying the classics, you should interpret them and come up with your own ideas."

The label launched 13 years ago, when Dinky was the musical director of Guy's touring band and Schick was managing New York's famed Cafe L'Europe. An ongoing partnership grew from there—resulting in producing and writing material for a string of artists including Chaka Khan and Rhythm & Blues Patterson.

Schick and Dinky are planning to premiere their songs in an intimate New York showcase before the close of the year. Simultaneously, they are working with Khan and Paula Abdul on material for their respective forthcoming albums.

Contact: Scott at Functional Productions at 212-324-9550.

ROCK THE HOUSE: Universal has launched a nationwide talent competition targeted at college students, launched at www.animalhouse.com.

The winner of the competition, which is sponsored by Tommy Hilfiger and the Hard Rock Cafe, in association with Guitar Center and Tower Records, will receive a recording contract from the label. The final quarter of the competition will take place March 27, at the Hard Rock Cafe at Universal Studios in Orlando, Fla.

The Rock the House is not a typical battle-of-the-labels contest, as voting will take place solely online. Voters may vote once every day of the competition. Groups or duos may enroll through March 15 at www.animalhouse.com and available for visitors to listen to starting Dec. 31.

Voting at animalhouse.com begins Dec. 31 and continues through Jan. 24. The 10 finalists, from 10 regions of the U.S., will be announced Jan. 25. Regional competitions will take place Feb. 15-22 at the Hard Rock Cafes in Los Angeles, San Francisco, Dallas, Chicago, Atlanta, New York, Boston, Miami, Baltimore, and Nashville.

Fans may visit the Hard Rock Cafe to watch the bands live or view the groups' performances via cybercast.

On March 26, the 10 regional finalists will be flown to Universal Studios in Orlando to perform for a panel of celebrity judges. Those 10 will be narrowed down to five finalists for the nationally televised finals March 27. After the finalists perform March 27, voters will have 48 hours to cast their final votes online to select the live performance by the New Radicals from Universal Studios Florida or via cybercast.

Six Questions (Continued from page 14)

Artists & Music

SCHICK AND DINKY

adiately fit into the boxes inherent within the industry. But you hang in there, knowing that the people who actually pay for records—if given an opportunity to hear an act like this—will buy into them.

What does the new year hold for the label?

Looking at the first quarter of the calendar year, we'll focus on developing several new acts and building on the success of several others. For example, we've got a new Ginuwine record coming. He's a star. We're also going to have a Ben Folds Five album, planned for March.

Is there any concern over the fact that Celine Dion—550's biggest-selling act to date—is not planning to release a record next year?

No. You can't live and die by your superstars. The life's blood of this business is breaking new artists. Ultimately, every act we sign has the potential to be a superstar. It just comes down to when.

Do you put every record out with the intention of investing that much time?

You invest in their potential. Every artist has different levels of what you can deem successful. You identify the comfort factor with each record. We can sell 50,000 copies of something and view it as successful. It comes down to what you think an artist's appeal can ultimately be. Artist development never stops. It evolves from record to record. You do that at all levels. We do that with Celine. We always want to sell one more record than the last.

What's your greatest challenge in front of the label right now?

It's hard to say. We have a very special situation here. We're a tight-knit group of only about 17 people. There are very few walls here, from a departmental standpoint. It's a case of everyone pitching in to accomplish what we need to accomplish. We just have to continue to grow and identify the artists who will help us do that.

550 was designed to be artist-driven and small—but without forced or artificial growth. The key to the growth we desire it to be as far as the music as possible. We have what is the best A&R team in the business, so our growth has been at a fine, organic pace.

The recent PolkGram Seagram deal will likely dramatically change the complexion of the industry. How will it affect the concept of the Regional Markets?

To really examine changes in the industry, you have to look to the industry. At the end of the day, it's about the artists and the consumers—and finding a solid connection between the two. The real connection are based on what consumers and what their buying habits are. Whether they are majors or five, if people want the music we're making, that's all that matters.
GROUNDO ZERO: Can you say "sleeper"? DGC/Geffen act Remy Zero is creeping onto playlists at major-market modern rock radio stations with its debut single, "Prophecy," and in the board sister publication Rock Airplay Monitor listed "Prophecy" along with tracks from such artists as Alanis Morissette and the Beastie Boys for having gained new airplay at the most modern rock stations that week. Supporters include WQXR Chicago, WHFS Washington, D.C., KITS San Francisco, and WBCN Boston.

Ross Zapan, head of alternative promotion at Geffen, points out that baby bands fighting it out in the retail and airplay trenches of the star-filled fourth quarter often have a hard go of it. The label has been trying to build a radio story and capture the "second buy" from music consumers being seduced by new albums from Beck, U2, and others.

Fortunately, he says, Remy Zero has been able to win over some key tastemakers early on.

The problem at radio is that it has become more truck-driver, but programmers aren't judging this band on the single, but the whole album," says Zapan. "Sometimes you start with the smaller stations, but now we're in the position of building from the top down."

Meanwhile, the burgeoning profile of the group has been encouraging for Los Angeles-based Industry Entertainment, which will continue to chart the album on the Top 50, The Billboard Latin 50, and the Top World Music Albums lists.

Pressure Cooking. "Inner City Pressure," the latest from Mutant Sound System's resident dub/tribal/jungle amalgamator Dr. Israel, was released Nov. 17. The label is positioning it as "Coppers (Brooklyn Version)," a Dr. Israel collaboration with Rancid, to modern rock radio. The artist appeared on the band's "Life Won't Wait" album.

Genre Crossing. Ishtar, the lead vocalist for Astar Place Recordings act Albania, sings a mix of Spanish- and Arabic-language vocals over flamenco guitars to create an unusual kind of world pop music. The diversely has served the group well as "Albania: The Album." It continues to chart on the Billboard top 100 of The Billboard 200, The Heatseekers, and the Heatseekers headlining tour.

On The Road Again. Singer/songwriter Jeff Black, who has written songs for such country artists as Blackhawk and Waylon Jennings, will shift from an indie Coalition tour with James McMurtry to a solo tour next year. The tour dates include a Dec. 8 Toys for Tots benefit show with Son Volt and others. "Birmingham Road," the title track from Black's Arista/Austin debut, has been serviced to triple-A radio.

Agency goes by a stoppage Monday (23) before taking its Thanksgiving break.
Three years after the group's last "Love 112," Williams' name also a wonderful musical
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The young guys from new Jive Act in whose songs are a perfect B&R (for background and racism) that time around, with a jumping bass beat plus a stronger, more developed (cold), great swirling background voices, and some clever instrumental directives, including a piped-in, synthesized piano potential for this track to find a ready place at young-to-earning top 40 and B&R outlets. The height, the fresh, with an ear on eyes and an eye on mainstream appeal. Actin certainly deserves a shot at radio's ever-widening affair with young acts and flashy B&R sounds. It could be right up the alley of the times.

Marvin Humes

During his time with a war torn town of despair and division for nearly half a century, a town that has had the potential to find success singing her own songs. In the meantime, she’s been paying his partner for “Faith” (The Avenue, 2012). Really Byrd (“Keep On The Line”, Las Vegas”), Tracy Byrd (“We’re Gonna Be Alright”) are a couple of those who are taking on the role of Hill’s tour. Stanley has an intriguing voice, drenched in emotion, and it puts him a step up out of the poppy ballad about the life of a struggler. It’s a well-written song, the production is understated, and Stanley tosses in an appealing performance. The only problem is, will country radio really pay a song about a struggler? It’s great art, but it may be a little too gritty and really for hard, rough-hour music.

The Leverts (Eddie, Gerald & Sean) Where Would I Be (1:47)

Perry, 2:25 (singles) Lead

Lexus

The Stax of Stax

Trisha Yearwood is on a roll. September, she picked up her second consecutive female vocalist of the year honor from the Country Music Association. She’s been winning audiences bellwether, Northern Ireland, to England, but she’s found her performance on pal Garth Brook’s history-making third album, Out of the Very same year, her new release of classic songs would likely fare just as well at country radio as its predecessors. The lyric is slightly more wistful than the force of a driving wind/Hotter than a forest fire—but Yearwood manages to make the listener marvel at the voice and tons of personality. It’s upbeat, saucy, and should be a breath of fresh air for the genre’s winter playlists. You won’t give it a second thought.

Bob Dylan

Diane Warren

The Writings

St Gillian

Diane Warren

Cindy’s Song

The Eyes

Billboard

Pop

Rolling Stone

Billboard

COUNTRY:

Tina Arena

The rest is up to you to work out that kind of world. Throughout the late ‘90s and early ’00s, she was responsible for numerous dance hits, including a new hit, “Just Run,” which was a hit in Europe. When New York City was not enough, Arena returned to the U.S. and her new album, Get Lucky, was released last year. The song was nominated for an ASCAP award, which she won.

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BY ANITA M. SAMUELS

LOS ANGELES—The Rhythm & Blues Foundation has announced the 1998 performance grant awards. Twenty awards were granted to legendary artists around the U.S. in keeping with the foundation’s mission to help increase the appreciation of music and provide opportunities for legendary acts to continue working.

"Many of the youth I talk to don’t know that the Isley Brothers did a lot of the music you hear from R. Kelly,” says Janis D. Hazel, the foundation’s executive director. “That body of music had a history before now.

This year’s performance grants totaled $87,500. That tallies up is $79,000 last year. It is the third round of grants since the awards were established in October 1996. According to Hazel, the total of performance grants awarded since 1996 is $100,000.

Among the artists who have gigs or are scheduled to perform under the grants are Clarence “Gatemouth” Brown, Marvin Staples, David “Fathead” Newman, Clarence Carter, and Anne Williams.

In addition to the grants, the foundation’s other programs include the Sound Financial Assistance Program (which has provided more than $600,000 in emergency financial assistance and funding for emergency health-care services to R&B artists of the ’40s, ’50s, and ’60s); the Pioneer Awards Program (a celebration and recognition of the artists and their contributions to the music industry); and the Archival Project (an effort in conjunction with Indiana University aimed at educating the public about the wide-ranging historical impact of R&B music on world culture).

These programs have provided more than $81 million to artists since 1995.

Bobby Taylor, of the group Bobby Taylor & the Vancouvers, was awarded a grant to perform a concert at Coyote Grange Hall in San Jose, Calif. The concert, held in August, was free to all children in attendance and featured a Q&A with Taylor:

“The concert meant me getting back to work,” says Taylor. “It was the first job I had done in eight years. Instead of putting the money in my pocket, I gave the money to St Jude’s Children’s Hospital for a scholarship in my name. I used the remainder to pay the band. I did it to get more kids into the music program and get the message: I wanted to do something for the community where I got my start.”

Taylor says he has also been doing symposiums at schools in order to teach kids about the music of his time. “I’m not a spokesperson for the foundation, but I let them know what the foundation has done for me.”

The H&H Development Center in Concord, N.C., was awarded a grant for legendary guitarist Jimmy Dawkins to perform a concert at the center, which works with low-income families and provides youth training, as well as activities for senior citizens.

“We honored Jimmy Dawkins because he helped a lot of blues artists in the industry, such as Muddy Waters,” says the center’s executive director, Diane Brown.

For a list of the other Rhythm & Blues Foundation performance-grant winners:

- Black Liberated Arts Center, Oklahoma City, Okla. The award provided artist fees for an Oct. 10 concert and pre-performance Q&A by Bobby Blue Bland. The concert was part of the Centennial Homelessness Awareness Festival (in partnership with Langston University, a historically black college).


- Cammy Awards, Philadelphia, Pa. The Foundation provided artist fees for the 1998 Cammy Awards Show & Festival, Nov. 13-15 in Myrtle Beach, S.C. S. Pinky & the Drifters, Sonny Turner, Maurice Williams & the Zodiacs, and Jimmy Jones were among the show’s performers.

- Sam Willis Taylor, Bayside, N.Y. The foundation provided artist fees to support concerts by vocalist/guitarist Taylor for the Harrison Indian Tribe in Southampton, N.Y. The project included the training of tribe members in the production and making of an audio-visual film of the Tribe’s audiovisual program. The concerts, held in August and September, were open to tribe members, college students, and the general public.

- Anne (Margaret) Williams, Chesapeake, Va. The foundation provided artist fees to support a concert and workshop by Anne Williams, formerly of the Sweet Inspirations. Williams performed at the Virgin River Casino. The project included a Q&A on R&B music and her life as a member of the Sweet Inspirations, which were background vocalists for a variety of artists, including Elvis Presley.

- National Black Arts Festival, Atlanta. The foundation provided funds for a concert to be given in 1999.

- Philadelphia Clef Club for the Arts, Philadelphia. The foundation provided artist fees to support a concert that featured Clarence Carter. Oct. 5.

- Jazz Forum Arts, Dobbs Ferry, N.Y. The foundation provided artist fees to support a concert featuring David “Fathead” Newman and his quintet. The group performed Aug. 15.

(Continued on page 2)

Recovering Rick James Still Sees Performing In His Future; Rapsody Tour On Hold For Now

ON THE MEND: In his first interview since he suffered a stroke Nov. 9, Rick James says he won’t let his ill health stop him from pursuing his dreams.

“[Doctors] tell me I got this because I overexerted myself,” says James from his hospital bed at Cedars Sinai Medical Center in Los Angeles. “That’s the only way I know to do it; it’s the only thing I’ve ever done. If overexerting means that I’ll end up like this, then this is the way I’ll end up, because I’ve always put out 150% to fans. I think fans of Rick James know that when they see our shows...so it would be very difficult for me to stop.

James says he has already begun developing a medical therapy that will teach him to regain control over the functions he lost. At this time, the 59-year-old vocalist can’t walk but is not paralyzed. “I can move my legs while I’m lying down, but when I stand up, my brain doesn’t do what it’s supposed to do,” he says. James was rushed to Cedars Sinai Medical Center in Los Angeles. “At first, there were 99 doctors in my room...and they all wanted to do something,” says James.

James says he is learning to rework some of his songs. “I’m going to make it, but there’s going to be pain,” he says. “I’m lying in bed, and I get up, my legs are near to my medulla, the part of the brain that gives off those messages to the body...so those vessels developed a clot, and they [now] have to rework communication.”

James also says that unlike many stroke victims, he does not have a problem speaking. However, he does have other effects from the stroke. “I have vertigo all the time. I’m dizzy as we sit here,” James says. “They say the therapy will be about a month. I figure with the grace of God it will be less.”

The singer, who lost his younger brother to leukemia less than a week before the stroke, thought that his initial ill feelings were due to his sibling’s passing. “I figured that it was stress taking its toll; that’s what was on my mind,” says James. After a show Nov. 6 at the Mammoth Events Center in Denver, James says he was really tired and the crowd was calling for an encore. “I felt the left side of my body get tight,” he says. “My shoulders and then the right side went to sleep. I told my assistant to take me to the window to get some fresh air and he did. I just felt like the wind went out, and I couldn’t make it back [to the bed] on my own accord.”

At the hospital in Denver, James, says doctors there diagnosed him with gastritis. “They didn’t know what was wrong with me basically. They didn’t do a thorough check, or the doctors would have never let me leave.”

The singer’s wife, Tanya, is clearly incensed over that decision. “I’m mad because I feel he was misdiagnozed. Rick is not one to go to the hospital. I don’t care if he knows he’s on deathbed...he’s not trying to go to the hospital. And for him to voluntarily go to the hospital and get some treatment, that’s not cool,” says Tanya. “I don’t know how I’m going to deal with that yet, but believe me, something is going to be done.”

The remaining 10 dates for James’ national Urban Rapsody tour are on hold. “We won’t let us cancel them,” says Tanya. Slowing down, James, says, is not in his vocabulary as far as the stage is concerned. “I won’t slow down,” James says. “I will have to watch the way I shake my head. I think I still have some time left. I know I have to straighten my life out. I am going to have to stop smoking cigarettes; I was still doing that and I was still drinking, so all of that that has to subscribe—which I’m OK with.”

James’ wife says her husband has been enveloped by an outpouring of love from family, friends, and fans wishing him a speedy recovery. In addition to immediate family, such as his son Rick James Jr., friends who have visited him at his bedside include Cuba Gooding Jr., George Clinton, and Berry Gordy “Jermaine Jackson—all the Jacksons—came and prayed over him,” says Tanya. Martin Lawrence, Johnnie Taylor, and Johnny “Guitar” Watson were among those who sent flowers, while Stevie Wonder, Roberta Flack, and Bobby Womack called the vocalist as soon as they heard the news.

“When everybody thought they were going to lose him, people started screaming to get in touch with him,” she says.

That first night, when they didn’t know what the outcome would be, Tanya says, James started making his amends. “He started calling people that he hadn’t talked to in years because of disagreements; he was taking care of his business, getting his house in order,” she says. “He asked me to put out a press release just to let everyone know, ‘Hey, I’m here...I don’t know if I’m going to make it, but this is for all your support and your prayers.’ And that just started an avalanche. He’s been getting faxes and telegrams, and it’s wonderful.”

‘Just tell the fans that I love them,’ says James. ‘Tell them we did have a good time.’

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STAY TUNED: The Dec. 5 issue of Billboard will offer a number of highlights. First off, that issue’s charts will feature the No. 17 street date, considered by many as the biggest in modern music history. Some of the biggest selling singles are: No. 1 will include Whitney Houston’s new studio album, “My Love Is Your Love” (Arista); Mariah Carey’s “#1’s” (Columbia); Method Man’s sophomore album, “Tical 2000: Judgement Day” (Def Jam/Mercury); and Ice Cube’s “War & Peace—Vol. 1 (Wayz)” (RCA). Sources at retail indicate that Method Man could emerge as the big winner on Top R&B Albums.

Second, the issue will usher in a revamped R&B core panel, which is the sample section of stores that Hot R&B Singles, Top R&B Albums, and Hot Rap Singles use as indicators in defining the pulp of R&B sales trends. Those stores include a mix of independent and retail outlets across the country in SoundScan’s top 100 sales markets.

As a result, we will see slightly higher sales volumes for titles on the aforementioned charts and, it is hoped, a more accurate reflection of buying trends among consumers of R&B/rap music.

DON’T SEE NOTHING WRONG: The first-week numbers are in on R. Kelly’s fourth album, “R.” (Jive), and although his total of 216,000 units is a lower score than the opening-week figure for 1995’s “R. Kelly,” it’s still a healthy showing for a double-album. The sum earns the Hot Shot Debut on both Top R&B/Hip-Hop Albums, at No. 2, and Top R&B Albums, where it comes in at No. 1. Neither of the album’s first two tracks, “Half On A Baby” and “Home Alone,” were released commercially, so don’t look for them on Hot R&B Singles.

At the height of its success, “Half On A Baby” had an audience of 38.6 million and peaked at No. 7 on Hot R&B/Hip-Hop Airplay. His current track, “Home Alone,” featuring Keith Murray, puts up another 3 million listeners for a total of 20 million.

The noncommercial availability of Kelly’s recent radio hits and his subsequent absence from the Hot R&B Singles and Hot 100 are just one example of a larger trend by labels to bypass retail singles, a practice that ultimately led to Billboard’s decision to begin charting noncommercial songs. The introduction of that new methodology and chart will begin with the next issue’s Hot 100, since the Dec. 5 issue marks the beginning of the 1999 Billboard chart year. The Hot R&B Singles chart will now include noncommercially available retail singles in the first published chart of the new year, dated Jan. 9. In that issue, the chart will change its name to Hot R&B Singles & Tracks to reflect the inclusion of those noncommercially available entries.

ALL IN THE FAMILY: It’s not often that a label can boost several songs into the top 10 of Hot R&B Singles, but this issue Bad Boy has three of its acts there. The camp’s first lady, Faith Evans, holds at No. 4 with “Love Like This,” his Got Heart single, “Trip,” jumps 3-7, and male quartet 112s 10-9 with “Love Me.” 112’s sophomore album, “Room 112,” debuts at No. 6 on Top R&B Albums and No. 20 on The Billboard 200.

BUBBLING UNDER: LISTEN UP! The ‘99 Hot R&B Singles chart is ready for the listening. Check it out online at www.billboard.com. All charts are compiled by Billboard’s Research Department, which then compiles the results into a chart for publication.

R&B GRANT AWARDS (Continued from page 22)

GRANTS TO ARTISTS, MUSICIANS

30, with an educational component for children and their families that included workshops and demonstrations.

- Jazz in the City, San Francisco. The foundation will provide artist fees for a concert featuring Bobby Womack at the “Sounds Of Memphis” all-star celebration April 15, 1999, at the Oakland Coliseum. The concert will feature Rolling Stones drummer Charlie Watts, who turns 70 this year.

- Jefferson City Alumni Assn., Jefferson City, Mo. The foundation will provide artist fees for a concert featuring the Spaniels at Lincoln University’s Dwight T. Reed Stadium. The concert will open the staff, faculty, students, and alumni of Lincoln University as well as residents of central Missouri. Public workshops will also be provided.

- Johnny Keyes & the Magnificent 5, Chicago. The foundation will provide artist fees for a concert featuring the group. They also performed at the James Jordan Boys & Girls Club and Family Life Center No. 5 at elementary and junior high schools to help enhance students’ knowledge of R&B by providing its history.

- Sunflower River Blues and Gospel Festival, Clarksdale, Miss. The foundation provided artist fees to support a concert featuring Carla Thomas and her band Aug. 5. The 11th annual Sunflower River Blues and Gospel Festival also featured a Blues Education program.

- Chandler Cultural Foundation, Chandler, Ariz. The foundation will provide artist fees for a concert by Boyd Tinsley, featuring members of The String Cheese Incident and the Black Crowes. The concert will open the staff, faculty, students, and alumni of Chandler High School to help enhance students’ knowledge of R&B by providing its history.

- City Parks Foundation, New York. The foundation provided artist fees for a concert featuring Clarence “Gatemouth” Brown on Aug. 6 and Speedo & the Cadillacs on Aug. 18 at Linden Park in Brooklyn.

- Cuyahoga Community College, Cleveland. The foundation provided artist fees for a concert featuring Robert Lockwood Jr. and friends at the Center for Contemporary Music Sept. 4.

- Eastern Shore of Virginia Music Festival, Nottoway, Va. The foundation provided artist fees for a concert featuring Clarence “Gatemouth” Brown on Aug. 5 and Speedo & the Cadillacs on Aug. 18 at Linden Park in Brooklyn.

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Linda Clifford’s Vocal ‘Light’ Is Still Burning Bright

by Michael Paolotta

GIVE IT UP: Depending on one’s age, the name Linda Clifford will mean everything—or nothing. As for us, well, we were raised on a steady diet of late-70s disco nuggets fueled by the ferocious and lovely voice of Songs like “If My Friends Could See Me Now,” “Runaway Love,” “Don’t Give It Up,” and her remake of “Bridge Over Troubled Water” kept dancefloor temperatures at an all-time high. And in 1980, Clifford was featured on the “Fame” soundtrack, performing the highly infectious “Red Light.”

Unfortunately, Clifford scored a club hit with “Red Light” Just when disco went into a decline, and her recording career followed a similar path. Today, she’s back, looking and sounding as fierce as ever. With a four-song demo in hand, one of clubland’s true divas is looking for a label to call home.

“This is such an exciting chapter in my life,” says the singer, who was raised in Brooklyn, NY, and now lives in Chicago. “I’ve been writing and keeping a journal for the past 20 years. Quite honestly, I never stopped writing, I always kept the faith. The four featured songs—“Save This Love,” “Falling In Love Again,” “It’s Time To Face The Music,” and “Broken Heart”—are an exciting new direction for the singer.

If “The Children We Were” had been released then, it would’ve been a hit, co-produced by the band—Nigel Casey, Trevor Loveys, and Affie Yussuf—and Simon Bradshaw of Salt City Orchestra fame, would’ve been prominently featured during this musical resurgence. Overflowing with the emotion and honesty that house music was warned about, “The Children We Were” isn’t simply steeped in nostalgia. Instead, songs like “So Much Love 4 You,” “Story Telling Giants,” and “Our Love Infinite” reflect the past while keenly pushing forward. Already, a few tastemaking state-side labels are interested in signing this talented trio. We’ll keep our fingers crossed.

BUMPIN’ & JUMPIN’: New York’s venerable Nervous Records is gearing up for a busy holiday season. On Dec. 8, the label will issue remixes of Kim English’s “Tomorrow.” A major highlight of the singer’s essential album “Higher Than the Clouds,” this track Edwards-penned jam receives sassy disco-fied and rubbery underground treatments, courtesy of Mark Piech and DJ Spen, respectively. On the same day, Nervous will release “More Music” by Orang’e, which is actually a moniker for a production/remix team of Razor N’ Guido. Already a peak house in New York clubs, where it’s been floating around on acetate, this hard-nails track will please club punters who can’t get enough of the duo’s “Do It Again,” which peaked at No. 7 on Hot Dance Music/Club Play in the May 23 issue.

Two weeks later, on Dec. 15, Charlotte, who is signed to Parlophone U.K., makes her Nervous debut with the much-anticipated “Skin.” Originally a downtempo R&B track, “Skin” has received major reconstructive surgery by remixers KLM (Keith Littman) and M&M (Rickey Morrison and Franco Siodi). Club jocks Junior Vasquez, Victor Calderone, and Razor N’ Guido have been playing it since summer. Now it’s available for everyone else.

HMMM ... Did anyone else notice that Gloria Estefan’s “Don’t Let This Moment End” “Oye” was the Hot Shot Debut at No. 4 on last issue’s Hot Dance Music/Maxi-Singles Sales chart? In fact, it’s the Epic artist’s highest-debuting single on this chart to date. It beats her previous chart debut of No. 5 with “I’m Not Giving You Up.” Higher, coincidentally, occurred almost two years ago to the day. Congratulations, Ms. Glo (see Airwaves, page 60).

HOLIDAY CHEER: When it comes to throwing the perfect party, nobody does it better than New York’s WKTU. In the past, we’ve thrilled to such “KTU-sponsored events as 3 Divas on Broadway (featuring Gloria Estefan, Donna Summer, and Chaka Khan), the Last Dance at Studio 64, and the 20th anniversary of “Saturday Night Fever.” These days, we’re giddy with delight thinking about the station’s upcoming holiday bubble.

Credibly billed as “KTU’s Mystery on 34th Street,” it will take place Dec. 11 at the Hammerstein Ballroom, which just happens to be on West 34th Street. Confirmed performers include Cher, Bette Midler, Deborah Cox, Ace Of Base, and Jennifer Paige. How’s that for a lineup?
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</tr>
<tr>
<td>13</td>
<td>14</td>
<td>11 JUMP AROUND (2000 MINTO) (T) (X) TOPSY BOYE</td>
<td>HOUSE OF PAIN</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>18 STOP (T) (X) VISION 384/1</td>
<td>SPICE GILDS</td>
</tr>
<tr>
<td>15</td>
<td>19</td>
<td>27 BACK IN YOUR ARMS AGAIN (T) (X) THE MILLIONAIRE</td>
<td>JULIUS TORRES</td>
</tr>
<tr>
<td>16</td>
<td>21</td>
<td>24 SUAVEMENTE (T) (X) CUBIK98</td>
<td>ELVIS CREPS</td>
</tr>
<tr>
<td>17</td>
<td>22</td>
<td>13 THINKING BIT IT (T) (X) LONDON SPARK</td>
<td>GERALD LEVERT</td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>13 CLOSING TIME (T) (X) WARNER BROS.</td>
<td>DOWNTOWN</td>
</tr>
<tr>
<td>19</td>
<td>24</td>
<td>20 HOW DO I LIVE (T) (X) CUBE 2947</td>
<td>ILIANA RAMES</td>
</tr>
<tr>
<td>20</td>
<td>25</td>
<td>24 PLASTIC DREAMS (T) (X) E.P.S. 7/87/97/973</td>
<td>JAYDEC</td>
</tr>
<tr>
<td>21</td>
<td>19</td>
<td>13 FROZEN (T) (X) MUTE/REPRISE</td>
<td>MADONNA</td>
</tr>
<tr>
<td>22</td>
<td>26</td>
<td>28 LOVE OF A LIFETIME (T) (X) anetropolitan 4530</td>
<td>CALLIO</td>
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<tr>
<td>23</td>
<td>28</td>
<td>19 IT'S NO GOOD (T) (X) WARNER BROS.</td>
<td>DEEPEE MODE</td>
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<tr>
<td>24</td>
<td>26</td>
<td>25 SMACK MY BITCH UP (T) (X) MUTE/REPRISE/WARNER BROS.</td>
<td>PRODIGY</td>
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<td>25</td>
<td>32</td>
<td>MUSIK IS THE ANSWER (DANCEIN &amp; PRUNCA) (T) (X) 9954</td>
<td>DANNY TENDAL + CELE</td>
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<td>26</td>
<td>39</td>
<td>22 HOW DO I LOVE (T) (X) CUBE 9847</td>
<td>LILIANA RAMES</td>
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<td>27</td>
<td>30</td>
<td>29 DO IT AGAINNOW ADRENALIN (T) (X) MUTE/REPRISE</td>
<td>RAZOR N' QUID</td>
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<td>28</td>
<td>17</td>
<td>27 NEXT (T) (X) CLASSIFIED 1</td>
<td>BOBBY BONES</td>
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<td>29</td>
<td>11</td>
<td>32 TAKE ME AWAY (T) (X) SPIN GMT 9003</td>
<td>MIX FACTORY</td>
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<tr>
<td>30</td>
<td>13</td>
<td>26 FRIGHT TRAIN (T) (X) TOPSY 3324</td>
<td>ROBBIE TRONCO</td>
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<tr>
<td>31</td>
<td>28</td>
<td>37 LOOKING FOR THE PERFECT BEAT (T) (X) RY47 339</td>
<td>AFFRO BANBAN &amp; SOUL FORCE</td>
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<tr>
<td>32</td>
<td>35</td>
<td>30 I GET LONELY (T) (X) VISION 384/37</td>
<td>JAYDEC</td>
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<tr>
<td>33</td>
<td>44</td>
<td>38 RAIN IN (T) (X) GROOVINSE DIRECTIONN</td>
<td>BRAINBS</td>
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<tr>
<td>34</td>
<td>49</td>
<td>11 EVERYBODY DANCES (T) (X) STEEZY</td>
<td>BARBARA TUCKER</td>
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<tr>
<td>35</td>
<td>50</td>
<td>12 SUMMER OF LOVE (T) (X) REBEL 4557 WARNER BROS.</td>
<td>THE B 5'S</td>
</tr>
<tr>
<td>36</td>
<td>39</td>
<td>2 STILL I LOVE YOU (T) (X) VISION 384/1</td>
<td>LIL BUX</td>
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<tr>
<td>37</td>
<td>40</td>
<td>2 YESTERDAY (T) (X) BAD BOY BOWIEWALL KARAOKE</td>
<td>DEBEAH MORGAN</td>
</tr>
<tr>
<td>38</td>
<td>1</td>
<td>NEW</td>
<td>FIND ANOTHER WOMAN (T) (X) GROOVINSE DIRECTIONN</td>
</tr>
<tr>
<td>39</td>
<td>46</td>
<td>35 MY HEART WILL GO ON (T) (X) INTERNET SEDUCTION</td>
<td>DEEVA</td>
</tr>
</tbody>
</table>
Warren

Warren

**Top Country Catalog Albums**

**November 28, 1998**

**NEW**

1. **SHANIA TWAIN** - *Come On Over* (MCA/MCA 70050, 10.98/16.98)
2. **ALAN JACKSON** - *A River Rose* (MCA/MCA 70047, 10.98/16.98)
3. **ALEXANDRA ANDERSON** - *Ain't Nothin' Gonna Change My John* (Valory/Volga 0006, 10.98/16.98)
4. **DEANA CARTER** - *The Distance* (MCA/MCA 70038, 10.98/16.98)
5. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)

**ALBUMS...**

6. **DIXIE CHICKS** - *M metric* (MCA/MCA 47751, 10.98/16.98)
7. **SHANIA TWAIN** - *Come on Over* (MCA/MCA 70050, 10.98/16.98)
8. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
9. **DEANA CARTER** - *The Distance* (MCA/MCA 70038, 10.98/16.98)
10. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)

**TOP COUNTRY ARTISTS...**

11. **BILL ENGVALL** - *Worries* (Warner Bros./Warner Bros. 47097, 10.98/16.98)
12. **TIM MCGRAW** - *How Can I Make You Feel* (MCA/MCA 70043, 10.98/16.98)
13. **VINCE GILL** - *One Step At A Time* (MCA/MCA 70040, 10.98/16.98)
14. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
15. **REBA McEntire** - *The Best of Reba McEntire* (MCA/MCA 70044, 10.98/16.98)

**TOP COUNTRY SONGS...**

16. **T. G. PEARSON** - *Something* (MCA/MCA 70047, 10.98/16.98)
17. **GEORGE STRAIT** - *Yes* (MCA/MCA 70048, 10.98/16.98)
18. **SHANIA TWAIN** - *Come On Over* (MCA/MCA 70050, 10.98/16.98)
19. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
20. **DOLLY PARTON** - *Day By Day* (MCA/MCA 70049, 10.98/16.98)

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**Top Country Catalog Albums**

**November 28, 1998**

**SPECIAL RE-ENTRY**

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4. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
5. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)

**AWARDS**

1. **SHANIA TWAIN** - *Come On Over* (MCA/MCA 70050, 10.98/16.98)
2. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
3. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
4. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
5. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)

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**Compilation from a National Sample of Retail Stores and Rack Sales Reports Collected, Compiled, and Provided by SoundScan**

**November 28, 1998**

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3. **JOHN DENVER** - *A Song for All Seasons* (Epic/Epic 74696, 10.98/16.98)
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**Hot Shot Debut**

1. **MARTINA MCBRIDE** - *The Time of My Life* (Epic/Epic 74696, 10.98/16.98)
2. **VINCE GILL** - *One Step At A Time* (MCA/MCA 70040, 10.98/16.98)
3. **TIM MCGRAW** - *I Won't Let You Be Lonely* (RCA/RCA 82835, 10.98/16.98)
4. **GEORGE STRAIT** - *It's All Right* (MCA/MCA 70048, 10.98/16.98)
5. **LENNY LAMARR** - *Street Thang* (MCA/MCA 70041, 10.98/16.98)
Singer-songwriter Skye and her band’s se-forthright frieght, Boo Reiners, are featured performers at Greg Garing’s Alphabet City Opry, the highly publicized old-time country music jambozere held Monday nights at Manhattan’s East Village bistro 9C (Billboard, March 21). To celebrate the Garing-produced “One Dog Down,” Carlson ventured down to 9C—her first trip to New York in 20 years—and hosted an Oct. 26 record-release party featuring North Hollow Farms’ “Direct From The Farm.”

“Most impressed about Elizabeth was her renegade songwriting style—her way of taking serious lyrics about failed relationships and making the songs upbeat, rather than whining like a lot of women songwriters,” says Carlson. “She’s a unique person with a heart of gold that shines through her songs, but she’s gutsy and a really hard worker who gets out and plays, which is important for a small record company like ours.”

North Hollow Records’ own work ethic is similarly lauded by its California-based distributor, Hepcat Distribution. “The product is very good, and they’ve been very professional in terms of the distribution,” says Hepcat GM Mary Bricks.

LESLIE CARLSON AT NORTH HOLLOW FARM, home of North Hollow Records.

Next up on North Hollow’s plate is a forthcoming album from the Alan Estes Band, headed by the eldest Estes brother. Under consideration is an album from Celtic rock band Lezhan, though Carlson hopes to buy out Record Company of Vermont and then release Lezhan on that label, thereby releasing North Hollow Records for honky-tonk product.

Incidentally, North Hollow Farms also offers maple syrup and naturally grown Vermont pork and chickens, with a “Meat For A Month” special priced at $49.95.

COUNTRY ARTISTS & MUSIC

COUNTRY CORNER

by Wade Jessen

BENEDICT A PAINTED SKY: Dixie Chicks maintain control at the top of Billboard’s Hot Country Singles & Tracks chart for the fourth consecutive week, despite a deficit of 138 plays last from punch. “Wide Open Spaces” (Monument) gains 44 plays ahead of Lee Ann Womack’s “Little Pink Rock” (Decca) and John Michael Montgomery’s “I’ll Saw Us” (RCA) for an 88 plays. The remaining titles in the top 10 each post gains in excess of 100 spins, with Faith Hill’s “Let Me Let Go” (Warner Bros.) taking the most substantial increase, up 430 to rise 7-4.

Wade Hayes notches 22 weeks on our airplay chart as “How Do You Sleep At Night” (Columbia) gains 320 plays to rise 19-13. Hayes’ track has spent more than time on the chart as any other bulleting title issue. Airplay is detected at 160 monitored signals, including KVNO Tulsa; WDST Pittsfield, and KJYJ Des Moines, Iowa.

Joe Knows How To Live: Joe Diffie gives songwriter Kenny O’Dell an encore with his classic “Behind Closed Doors.” No. 1 for the late Charley Rich in 1973, as Diffie’s version bows at No. 60 on Hot Country Singles & Tracks. You might remember O’Dell from his brief ’70s recording career or as the composer of “Mama He’s Crazy.” The first No. 1, for the Judds in ’84. The updated reading is taken from Columbia’s “TrIBUTE To Tradition” set, which finishes at No. 71 on Top Country Albums. Despite the Columbia link, “Behind Closed Doors” was issued by Eric’s Nashville shop, Diffie’s label, which is also working at the song country stations. Incidently, Eric is also the imprint that issued Rich’s version 25 years ago.

WALTZ OF THE ANGELS: ’Touched By An Angel: The Album’ (500 Music/Epic), a companion package for the similarly titled CIBS TV show, opens at No. 8 on the Top Country Albums with approximately 17,000 sales. The lead single from the new compilation is the Kinleys’ “Somebody’s Out There Watching” (Epic), which rises 48-45 on Hot Country Singles & Tracks, up 136 plays. The accompanying videoclip arrived at video outlets No. 8. The Epic promotion VP Rob Dalton says a radio promo motion involving country stations in the top 50 radio markets is underway. The price package includes trips to Salt Lake City, where the show is taped on location, and a walk-on speaking role in an upcoming episode of the show.

Other country artists who appear on the set include Deana Carter, Martina McBride, Faith Hill, and Wynonna, who contributes two tracks and appeared on the TV show No. 15. The album stands at No. 106 on The Billboard 200 and at No. 3 on the unpublished Top Contemporary Christian albums chart.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

COUNTRY ARTISTS & MUSIC

COUNTRY CORNER

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VERMONT FARM’S NORTH HOLLOW RECORDS CULTIVATES HONKY-TONK

(Continued from page 30)

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**Billboard Top Country Singles Sales**

**Complied from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by**

- **Billboard**
- **SoundScan**

**NOVEMBER 28, 1998**

**NO. 1**

**The Tractors**

**SONG**

- "Honey, I'm Home" (B.B. King and Johnnie Taylor)

**ARTIST**

- **Billboard**

- **SoundScan**

**HOT COUNTRY SINGLES & TRACKS**

**COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY**

- **Broadcast Data Systems' Radio Track Service**

- **183 Country Stations are Electronically Monitored 24 Hours a Day, 3 Days a Week. Songs Ranked by Number of Detections.**

### Top 10 Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>No. of Weeks</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lynn Rimes</td>
<td>&quot;I Think That You Want Me&quot;</td>
<td>4</td>
<td>11</td>
<td>11/19/98</td>
</tr>
<tr>
<td>2</td>
<td>Alan Jackson</td>
<td>&quot;You've Got a Way&quot;</td>
<td>5</td>
<td>8</td>
<td>11/05/98</td>
</tr>
<tr>
<td>3</td>
<td>LeAnn Rimes</td>
<td>&quot;The Weight of the World&quot;</td>
<td>6</td>
<td>4</td>
<td>11/05/98</td>
</tr>
<tr>
<td>4</td>
<td>Garth Brooks</td>
<td>&quot;I Still Feel God&quot;</td>
<td>7</td>
<td>9</td>
<td>11/26/98</td>
</tr>
<tr>
<td>5</td>
<td>Tim McGraw</td>
<td>&quot;I Knew You When&quot;</td>
<td>8</td>
<td>11</td>
<td>12/04/98</td>
</tr>
<tr>
<td>6</td>
<td>George Strait</td>
<td>&quot;I Love This Feeling&quot;</td>
<td>9</td>
<td>11</td>
<td>12/04/98</td>
</tr>
<tr>
<td>7</td>
<td>Kenny Chesney</td>
<td>&quot;Without You&quot;</td>
<td>10</td>
<td>15</td>
<td>12/04/98</td>
</tr>
<tr>
<td>8</td>
<td>Reba McEntire</td>
<td>&quot;In This Moment&quot;</td>
<td>11</td>
<td>13</td>
<td>12/11/98</td>
</tr>
<tr>
<td>9</td>
<td>Shania Twain</td>
<td>&quot;Who's in Your Head&quot;</td>
<td>12</td>
<td>10</td>
<td>12/11/98</td>
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<tr>
<td>10</td>
<td>Vince Gill</td>
<td>&quot;The Other Side of the Story&quot;</td>
<td>13</td>
<td>8</td>
<td>12/11/98</td>
</tr>
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### Top 10 New Entries

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>No. of Weeks</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Travis Tritt</td>
<td>&quot;What's It Gonna Take Me&quot;</td>
<td>14</td>
<td>2</td>
<td>11/26/98</td>
</tr>
<tr>
<td>2</td>
<td>Sugarland</td>
<td>&quot;Redneck Woman&quot;</td>
<td>15</td>
<td>1</td>
<td>11/26/98</td>
</tr>
<tr>
<td>3</td>
<td>Tim McGraw</td>
<td>&quot;Have You Ever Loved a Woman&quot;</td>
<td>16</td>
<td>3</td>
<td>11/26/98</td>
</tr>
<tr>
<td>4</td>
<td>Alan Jackson</td>
<td>&quot;Rockin' With the Rhythm of the Rain&quot;</td>
<td>17</td>
<td>7</td>
<td>11/26/98</td>
</tr>
<tr>
<td>5</td>
<td>Faith Hill</td>
<td>&quot;Tell Me That You Love Me&quot;</td>
<td>18</td>
<td>5</td>
<td>11/26/98</td>
</tr>
<tr>
<td>6</td>
<td>Tracy Lawrence</td>
<td>&quot;She Doesn't Love Me&quot;</td>
<td>19</td>
<td>4</td>
<td>11/26/98</td>
</tr>
<tr>
<td>7</td>
<td>Garth Brooks</td>
<td>&quot;The Dance&quot;</td>
<td>20</td>
<td>6</td>
<td>11/26/98</td>
</tr>
<tr>
<td>8</td>
<td>George Strait</td>
<td>&quot;Alabama&quot;</td>
<td>21</td>
<td>5</td>
<td>11/26/98</td>
</tr>
<tr>
<td>9</td>
<td>Trisha Yearwood</td>
<td>&quot;I Will Always Love You&quot;</td>
<td>22</td>
<td>4</td>
<td>11/26/98</td>
</tr>
<tr>
<td>10</td>
<td>Faith Hill</td>
<td>&quot;Long Time Gone&quot;</td>
<td>23</td>
<td>3</td>
<td>11/26/98</td>
</tr>
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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay reported to these records which attain top 10 detections before the 30 week mark are listed in the chart for 20 weeks. 
- All records for the first ten are reported for the chart week. 
- *V* indicates a record is only of Airplay. 
- *S* indicates a record is also of SoundScan.

### Top 10 Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Peak Position</th>
<th>No. of Weeks</th>
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<tr>
<td>1</td>
<td>Garth Brooks</td>
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<td>14</td>
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<tr>
<td>2</td>
<td>Alan Jackson</td>
<td>2</td>
<td>8</td>
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<tr>
<td>3</td>
<td>George Strait</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Shania Twain</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>Faith Hill</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Reba McEntire</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>Kenny Chesney</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>Vince Gill</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>Tim McGraw</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>George Strait</td>
<td>10</td>
<td>1</td>
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</tbody>
</table>

**NOVEMBER 28, 1998**

**HOT SHOT DEBUTS**

- **Lavon Rimes**
- **Sami Wray**
- **Teddy G.**
- **Kenny Chesney**
- **Lee Ann Womack**
- **Gretchen Wilson**
- **Reba McEntire**
- **Travis Tritt**
- **Tim McGraw**
- **George Strait**

**NO. 1**

- **Kenny Chesney**
- "The Things That Matter" (B.B. King and Johnnie Taylor)

**NO. 2**

- **Lavon Rimes**
- "I Think That You Want Me" (B.B. King and Johnnie Taylor)

**NO. 3**

- **Sami Wray**
- "Can't Find My Way Home" (B.B. King and Johnnie Taylor)

**NO. 4**

- **Teddy G.**
- "You Never Really Get Over a Heartbreak" (B.B. King and Johnnie Taylor)

**NO. 5**

- **Kenny Chesney**
- "The Things That Matter" (B.B. King and Johnnie Taylor)

**NO. 6**

- **Lee Ann Womack**
- "I'll Be Your Baby Tonight" (B.B. King and Johnnie Taylor)

**NO. 7**

- **Gretchen Wilson**
- "Redneck Woman" (B.B. King and Johnnie Taylor)

**NO. 8**

- **Reba McEntire**
- "In This Moment" (B.B. King and Johnnie Taylor)

**NO. 9**

- **Travis Tritt**
- "What's It Gonna Take Me" (B.B. King and Johnnie Taylor)

**NO. 10**

- **Tim McGraw**
- "Have You Ever Loved a Woman" (B.B. King and Johnnie Taylor)
The Envelope Please: The Fifth annual Can- ness Classical Music Awards just announced the latest winner. The award, given in association with the New York Philharmonic, honors those who have made significant contributions to the classical music world.

The winners for 2002 were:
- **Best Recording of the Year**
  - "The Rewards of Magnificence" by Carolyn Braden
- **Best Debut Album**
  - "The Mozart Effect" by Yo-Yo Ma
- **Best Live Recording**
  - "A Night at the Met" by the Metropolitan Opera
- **Best Classical Showcase**
  - "Thomas Hampson: The Art of the Lieder" by the BBC Symphony Orchestra
- **Best Classical Composition**
  - "Mozart: Requiem in C Minor" by the London Symphony Orchestra
- **Best Classical Album**
  - "Bartok: The Complete Works" by the Boston Symphony Orchestra

The Envelope Please will continue to honor the best in classical music, recognizing excellence and innovation in the field.
"GTR OBLQI" Features 3 Guitarists' Interplay

OBLIQUE TRIO: "It's one of those hyper-organic, why didn't we do this before kind of things," says Dave Torn, referring to Guitar Oblique, his experimental trio with fellow guitarists Vernon Reid and Elliott Sharp. "We've known and played with another, individually, for some time. Elliott suggested the trio, it was my idea that there should be no rehearsals and no written material. From the start, this was to be purely improvised music."

The ambient soundscapes on the group's self-titled debut, "GTR OBLQI" (Malpasso, Nov. 17 on Knitting Factory Records), are culled from a single performance at the Knitting Factory, the downtown New York club. "There are no maps at all," says Torn. "Elliott did his fractured rhythm stuff, and Vernon brought a couple of samples that Elliott and I don't hear until we start playing, it's a wild ride and very flavorful."

According to Reid, "GTR OBLQI" is "the sound of three people listening to one another and reacting in the moment. It's a real give-and-take situation, where no one personality dominates. I walked in looking forward to listening to David and Elliott as much as playing with them. It's a synergy that comes from listening to and respecting one another."

Performed solely by Torn, Reid, and Sharp with a host of electronigear, "GTR OBLQI" provides a fascinating look into an exceptionally rich musical dialogue. The perceptive observer can detect a conversational ebb and flow in the music, as the three guitarists spontaneously react to one another and to the sound samples that weave in and out of their collective tapestry.

Torn describes the trio's pastiche as being "not unlike Dixieland, which of course has structure but where everyone is kind of independent, everyone is talking at the same time. There are gaps where you hear everyone touch on something in common. It reminds me of a certain style of graphical design, where so much text is used that you can't possibly see every little detail, but the effect of all that text woven together creates a tangible whole."

"We were building a scene," says Reid. "It could have moved in any direction. The trio calls on each of us to be really versatile, to be a part of a collective, as opposed to just charging in with our individual parts. On a given night, I could do a lot of things. Guitar Oblique and not solo at all and be very satisfied, or solo on everything and be very satisfied."

According to Torn, the trio's first set that night, performed exclusively on acoustic guitars, was recorded and may be released. "This acoustical music is both pretentious and ugly," he says.) Not surprisingly, the guitarist's sets are set on the future, which includes a December date at the Knitting Factory and possible European festival dates.

Torn anticipates that the next Guitar Oblique album may be created in the studio by cutting, pasting, and adding to tapes of the trio's live performances. "That's what I love most," he says, satisfaction creeping into his voice. "A thoughtful compositional approach to stuff that was already improvised. The possibilities are endless."

GOOD WORKS: At the age of 12, guitarist Craig Chaquico was involved in an auto accident that changed his life. "I had two broken wrists, a broken thumb and a busted arm," says the former Jefferson Starship guitarist. "I also do things where I didn't expect to grow."

"One of the few things I could do was quickly learn the therapeutic benefits of music."

With four acoustic guitar-based albums to his name, Chaquico recently teamed with Rippingtons guitarist Russ Freeman on "From The Redwoods To The Rockies" (Polygram/Windham Hill). Most important for Chaquico, the duo is working closely with the nonprofit American Music Therapy Assoc., performing in hospitals for injured children and their parents.

"It's been proven that music can help people with head injuries, as well as Alzheimer's patients," says the guitarist. "Music helps re- fuse those parts of the brain that are damaged; it helps develop alternate neurological pathways."

"I want other musicians to know what can happen when you finally get a chance to perform in hospital."
**Stage Scores Preserved And Revived**

London’s Jay Label Does Cast Albums And New Versions Of Old Shows

BY IRV LICHTMAN

NEW YORK—To John Yap, there are at least three compelling reasons to go to the considerable expense of recording a venerable show score that often has an undesirably memorable Broadway or London original-cast version.

One of course, would be the worthiness of the score itself. Second is the scholarly motivation to record the entire score, sometimes turning to material that did not make the final cut in the studio or on the Broadway or London stages.

The third reason is to dress up the orchestrations—the originals, to be sure—with the sonic splendor of the digital era and to add even more sonic impact by recording the show in Dolby Surround Sound so that those with four- or five-speaker sound systems can envelop themselves in the score’s glories.

Yap has gone on to record dozens of scores in this manner as part of what he dub the “Original Masterworks Edition” series, whose releases are generally in the two-CD format. Yap is the London-based producer/owner of Jay Records, which was established in 1998 when he recorded a “fringe review” titled “Nashville, New York” with songs by composers Kurt Weill and Vernon Duke and lyricist Ogden Nash.

Not only does Yap record original-stage scores, but he is also known for being a London label—his goods are released in the U.S. through Portland, Ore.-based wholesaler Allegra—which does Broadway as well as London cast albums.

It is not unusual for American labels to put out cast albums of London productions, especially London versions of Broadway hits. Yap’s Broadway efforts include the just released “Triumph Of Love” and “Peter Pan,” and earlier albums such as the revivals of “On Your Toes” and “Gershwin’s News!” plus “The Rink,” “Babe,” “Jerry’s Girls,” “Three Guys Naked From The Waist Down,” “Olympus On My Mind,” “Grind,” and others.

Yap’s love of Broadway shows—second only to his love for opera and operetta—he’s completing the process of recording all the works of Gilbert and Sullivan—shows remarkable attention to the Broadway stage of the late ’40s to the early ’70s. The shows are performed by recognized show music personalities such as Christine Andreas, Len Carion, Kim Criswell, Gregg Edelman, George S. Irving, Rebecca Luker, and Judy Kaye, plus dozens of others. In addition to performing on show re-creations, many others have made solo recordings for the label.

The label’s big break remains Broadway and the London musical stage, which, in one form or another, amounts to some 200 recordings.

“I’ve been delighted that while opera recordings have been taken seriously, musical theater recordings are not,” says Yap. “There are over 20 recordings of “Tosca”—complete or otherwise—in the catalog at the moment, and every one is accepted and appreciated on its own merits, and yet each new recording is welcomed.

It is generally accepted that the world needs only one recording of each musical score, and somehow all new recordings can never be legitimate. Much as I have loved the cast albums of the late ’60s, ’70s, and ’80s, I have more often than not been frustrated not by the recorded items but by the unrecorded one.

As an example, Yap says, he always wanted to have a recording of the original “The Embassy Waltz” from “My Fair Lady.” “It wasn’t on the cast albums or the film soundtrack, although a Percy Faith pop version is on a new Sony release of the cast album. In fact, until Yap’s complete recording of the show was released (Continued on page 39)
Steve Albini Expands Electrical Audio With A Neotek Elite II

CHICAGO-BASED RECORDIST Steve Albini has purchased a Neotek Elite II mixing console for his Electrical Audio recording studio, where it will join a Neotek Series II in the B room. The Elite II will be configured with 48 mono and eight stereo modules and fitted with 56 channels of Martinsound's proprietary Flying Faders automation. Custom features include a machine control system for the studio's analog tape recorders.

Albini—who shuns the word "producer" in favor of a "recorded by" credit—says, "I have a long association with Neotek. I've lived in Chicago for 20 years, and I've owned a Neotek Series II for 10 years. Neotek consoles are everywhere in Chicago; I've used them in many studios, and I think they're fantastic. Albini adds that he had the choice of "an old, discrete console or any currently produced console," but he selected the Elite because "it's the best sounding and most versatile." He also cites its "asynchronous" and "convolution" features as key benefits.

Neotek Corp. was based in Chicago until 1996, when it was acquired by Martineng and relocated to Southern California. Albini is best known for fronting the noise-rock bands Big Black and Rapeman and for recording PJ Harvey's "Rid Of Me," several albums by the Jesus Lizard, and Nirvana's studio swan song, "In Utero."

PRO PEOPLE ON THE MOVE: JBL Professional promotes Michael Macdonald to president; he reports to former JBL president Mark Terry, who was recently promoted to CEO of JBL. Professional and president of the newly formed Harman Pro Group. Macdonald joined JBL in 1996 as VP of installed sound following stints as VP of sales and marketing at TimeLine Inc. and marketing manager at Yamaha Corp. As Harman Pro Group president, Terry oversees the dbx, DigiTech, DOD, JBL Professional, Johnson, and Lexicon brands. Both Macdonald and Terry are based at JBL Professional's headquarters in Northridge, Calif.

Ron Bosstand joins CMS Mastering as chief engineer, succeeding Robert Vogsern, who recently left the Pasadena facility to join Capitol Studios' mastering unit. Bosstand was most recently the No. 2 engineer at Precision Mastering.

Kelly Irwin is named studio manager at Allen Sides' Ocean Way and Record One recording studios in Los Angeles, succeeding 12-year Ocean Way veteran Claris Joyadian, who has left the operation to pursue other career objectives. For the past six years, Irwin has been assistant to Ocean Way/Record One GM Jack Waltz.

Mike Franklin is promoted to Central Region sales manager at Euphonix Inc. Based in Nashville, Franklin—who was service engineer—will oversee sales and installation of Euphonix's Pro Tools 6.3 and console in that area... Hunter MacDonald joins Miller & Kreisel Sound Corp. (MKS) as director of sales; he was most recently at Denon Electronics... Henry Miller, a 13-year veteran of M-K's sales staff, is promoted to vice president of sales and marketing.

TASCAM and SONIC Solutions have announced a compatibility agreement that will let users of Tascam's MD Series units—the MD-8, MD-10, and MD-1000—use the MD-800, the MD-9000, and the MD-10000 in digital audio workstations. Besides being able to play SONIC Studio audio files and edit decision lists (EDLs), the MMR-8 and MMP-16 will be able to convert audio and EDL files directly from Tascam's MD-800, MD-9000, and MD-10000 to Tascam's MD-8000, MD-90000, and MD-100000.

INVESTMENT GROUP Legal & General Ventures Ltd. (LGV) has completed its purchase of EMTEC Holding GmbH from Korean industrial firm KIHAP Group, which purchased EMTEC in 1996. Effective Sept. 15, the sale was attributed to KIHAP to a need to restructure the company in light of the ongoing Asian financial crisis. Among EMTEC's brands are BASF, audio, video, and digital tapes.

BITS: Shape Global Technology Inc. has relocated its CD-Jewel box manufacturing operation to Kennewick, Wash., according to a Shape statement. The move merges the company's Jewel-box manufacturing with its custom molding, assembly, packaging, and distribution center. Independent Audio of Portland, Ore., is appointed exclusive distributor for U.K. high-end manufacturer Digital Conversion Systems (DCS Ltd.). Otari Corp. has relocated from its former headquarters in Foster City, Calif., to Canoga Park in the Los Angeles metropolitan area, according to a statement from Otari president Paul Ito. The move was prompted by the company's need to be closer to its customer base."

The Morales of The Story. Latin pop star Jon Secada worked on a project for Estefan Enterprises/S550 Music with producers Steve Morales and Emilio Estefan at the latter's Crescent Moon studios in Miami. Shown, from left, are Morales, Estefan, and Secada.

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**PRODUCTION CREDITS**

**BILLYBOAD'S NO. 1 SINGLES (NOVEMBER 21, 1998)**

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>RECORDING STUDIOS</th>
<th>MIX DOWNS</th>
<th>CONSOLERA</th>
<th>MASTER TAPE</th>
<th>RECOREROS</th>
<th>MASTERS</th>
<th>COCASSET MANUFACTURER</th>
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<tr>
<td>JBL PROFESSIONAL</td>
<td>MDRS/2</td>
<td>300/200</td>
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© 1998 Billboard/RRI Communications, Hot 100, R&B & Country anger in this feature each time. Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Mix, and Dance Songs are weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-382-9561. www.americanradiohistory.com
Artists

By John Lannert

VICENTE GETS HIS STAR: Though he has been shamelessly overlooked by Grammy voters year after year, Sony Discos ranchero king Vicente Fernández recently snared the prestigious award that he can share with his legion of fans.

On Nov. 11, Fernández received a star on the Hollywood Walk of Fame, before the best-attended ceremony ever, according to Johnny Grant, honorary mayor of Hollywood, who presided over the proceedings.

Fernández dedicated the star to his three sons, along with a special dedication to his oldest son, Vicente Jr., who was recently released by kidnappers. Fernández then struck a pose for "El Hijo Del Pueblo" (The People’s Son) to the screams and applause of the overflow crowd on hand.

Among the music notables attending the ceremony were Fernández’s son, Alejandro, Juan Gabriel, and Alberto Vázquez.

Alejandro also sang at an evening soiree at Universal Studios’ Stage 6 as part of a musical tribute to "El Rey" (The King). Other performers were Marco Antonio Solís, Graciela Beltrán, and Tatiana Bolaños.

Fernández capped the musical set with renditions of "Las Mañanas," which was sung to Vicente Jr., and his current hit "Me Voy A Quitar De El Medio."

MARCO ELVIS ARE GOLDEN: The Recording Industry Assn. of America (RIAA) has certified gold Marco Antonio Solís’ 1997 album, "Marco” (Fonovisa). Solís now has four gold records as a solo artist and one gold disc as a member of Los Bukis.

Solís’ forthcoming album for Fonovisa, originally slated for release in the fourth quarter, has been re-scheduled for shipment in the first quarter of 1999.

In addition, the RIAA has certified gold Elvis Crespo’s "Suavemente" (Sony Discos), the first album by a merengue artist to receive a gold record.

A remix of the title track of "Suavemente," a former chart-topper on Hot Latin Tracks, entered the Hot 100 last issue at No. 90. The re-mix also has spent 12 weeks on the Hot Dance Music/Mixes Singles chart.

In MEMORIAM: Deep condolences go to the family and friends of William Castillo, vocalist with J&N Sony merengue act Zafra Negra, who died Nov. 11 in San Juan, Puerto Rico, from a gunshot wound in the stomach. He was 82. The Dominican Republic native was shot at close range Oct. 23 at a cafe in Carolina, Puerto Rico. Castillo is survived by his wife and two daughters.

ROCKARAMA IN D.F.: More than 40 rock bands from Latin American and Spain are booked to perform at Vive Latino, a two-day rock en español festival slated to take place Friday (27) and Saturday (28) at Mexico City’s $50,000-sq.-ft. Auditorio Nacional.

Among the big names set to play Friday are Café Tucuba, Molotov, Malvina Vecindad, Ilyá Yurkay & The Valderramas, Plastilina Mosh, Control (Continued on next page.)
Machete, and Illegales.

On Saturday, well-known acts scheduled to appear are Aterciopelados, El Tri, Azul Violeta, Francisco Carbonell, Los Conquistadores, and Los Temerarios. The concert will be broadcast live on Hot Latin Tracks for the second week in a row on the strength of 18.2 million audience impressions.

“Ciego, Sordomuda” scored 13.5 million audience impressions from stations reporting to the pop genre chart, where the pounding hit stays at No. 1 for the second week, and “HMS Pinafore” with 12.4 million impressions, jumps 15-10 with a bullet.

While both of Aguilas’ tracks are registering the majority of their audience impressions from regional Mexican stations reporting to Hot Latin Tracks, a significant number of big-cume pop stations playing the two songs has helped push them into the upper echelons of the chart.

“Por Mujeres Como Tú” rang up 3.2 million audience impressions from pop reporters this issue. The song’s total audience is 4.1 million impressions. “Director Al Corazón” came in with 2.4 million audience impressions from pop reporters. That tune’s total count was 5.2 million audience impressions.

Likewise, Sony Discos’ regional Mexican group Timaros Del Norte makes its Hot Shot Debut at No. 14 with “Creí,” thanks to 4,127 in audience impressions from pop stations.

“Dónde Estás Los Ladrones?,” on the second issue of the saga, “El Amor,” has 1.71 million audience impressions, while “Mujeres Para El Fin” has 1.68 million.

All involved. (Questa’s second week.

The Billboard Latin 50 is unpublicized.

Topping The Billboard Latin 50 for the first time is Shakira’s “Dónde Estás Los Ladrones? (Sony Discos).” Shakira’s hit album reached No. 1 last week, selling 115,000 units. This week’s tally is 8,175. That’s down 12.5% from its debut.

After seven weeks of decreasing sales, Enrique Iglesias’ “No” album, “Cosas del Amor,” remains unchanged at No. 5. Sales of Olga Tañón’s “Te Acordarás De Mi” (WEA Latina), down 1-3, plunged 53% to 8,000 units.

“A” Nicols’ fourth single, “The Final Hour,” has 1,000 units. The song is the lead single from his upcoming album, “The Final Hour.”

Music/photo

On this week’s issue, the cover story is on the upcoming release of the movie “Machete.” The movie is set to hit theaters on September 17.

The Hot Shot charts this week include:

1. “Let’s Go Back to Bed” (Jive/Motown)
2. “Where Is The Love?” (Interscope)
3. “Bailar” (Sony Discos)
4. “Do It Again” (Innumerous)
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Asia’s Channel V Gears Up For New Initiative

Under New Director, Music Network Plans Revamps To Hold Court Against MTV

BY ANN TSANG
HONG KONG—In Asia, the music industry is set to reap the dividends of a new round in the battle for viewers of music TV. A new level of competition between Channel V and MTV here means more opportunities for both international and domestic repertoire and more aggressive marketing of both.

This new intensity in the market is being fueled by Channel V managing director Steve Smith. After winning three months in the job, he is preparing to make major changes to his station, which is distributed through Rupert Murdoch’s STAR TV platform. Those changes are specifically aimed at strengthening its position in the marketplace. The former head of the now-closed MGM Global movie channel, Smith is quick to acknowledge the market competition his channel faces.

“When I walked into this job, I immediately realized that we were in a real dogfight with our primary competitor, MTV, especially in India, where we’re completely neck-and-neck,” he says. “From a consumer point of view, if you cover up the bugs, you can’t tell which channel you’re watching.”

In India, Channel V and MTV have both harnessed close to 9 million subscribers. In terms of ratings, that works out to each having a share of approximately 1%.

“Amy Winehouse could probably survive on a 1% share if they really operate efficiently, but it’s difficult to make money on that kind of share in India today,” notes Smith.

Smith’s key issues include an impending change in the ownership structure for Channel V, an extensive identity overhaul, major programming restructuring, and the further development of separate feeds for Taiwan and mainland China.

Negotiations are close to completion that will see parent STAR TV increase its stake in the channel from 50% to 60%, which means taking back equity from Warner Music and BMG, which will retain an 8% each, compared with the 12.5% each currently holds.

Other label partners, EMI and Sony Music, are expected to increase their equity stakes in the channel from 12.5% to about 14%. The shareholding figures are subject to adjustment in accordance with capital input over a two-year period from each partner. With this restructuring, the channel’s annual operating costs will stand at about $30 million, with an average advertising revenue of approximately $25 million.

“As a channel, we have been going through a real soul-searching period since I started,” says Smith.

Warner/Chappell Gets Russian Affiliate

BY ERKIN TOUZMOHAMED
MOSCOW—Warner/Chappell Music has inked a deal with Russian publisher Soyuz Music Publishing to set up a Russian Warner/Chappell affiliate.

Warner/Chappell Music Russia Ltd. is to be registered by the end of this month, Jurgen Grunewald, head of Warner/Chappell Music in Germany, who will oversee Russian operations, has already informed Russian authors’ body RAO that all copyrights will be registered under that name.

However, it is doubtful the company will receive royalty income in the near future. Unlike the Western practice of quarterly payments, RAO pays foreign authors only once a year. RAO has announced that it plans to collect about $2 million for the bulk of foreign repertoire used in 1998.

RAO makes its payments in rubles, and its $2 million figure is based on a rate of six rubles to the dollar. However, the Russian economic collapse of Aug. 17 took the ruble to 20 per dollar. The currency is now at about 10 to the dollar.

The situation is further aggravated by the fact that RAO has had its accounts in the Rossiski Kredit bank, formerly one of the top 10 Russian banking institutions. The bank has now collapsed, taking its clients’ deposits with it.

These factors combine to make Russian record companies worry about whether RAO is capable of making payments of any sort. Warner/Chappell Russia is in the process of registering 1.2 million titles here. The company says its catalog represents about 28% of all Western music performed in Russia; RAO puts the figure at more than 50%.

The central issue, though, is identification of works, since a lot of stations and other paying users only report the performer and the title. In this way, a large amount of authors remain unidentified, and RAO currently holds a substantial amount of undistributed royalties.

Warner/Chappell’s new company also faces another financial challenge. Boris Tizman, head of EMI Music Publishing Russia, notes that “RAO pays us royalties without VAT [value-added tax].”

Alexei Safirin, who has been appointed managing director of Warner/Chappell Russia, says, “According to the Russian Law on Authors’ and Neighboring Rights, authors are freed from paying taxes on royalties, but when a non-VAT’d payment from RAO comes to our account, we have to pay a 20% VAT on it.”

“Currently, we are trying to convince our head office to break the pattern of working with national authors’ societies and make an exception for Russia, at least for mechanical royalties, and manage rights and sell licenses directly without the intermediacy of RAO,” he adds.

Safirin continues, “We can make our users transfer to us royalties with VAT paid on it, and we have both [Western] currency and ruble accounts, so we will not lose our authors’ money on rate fluctuations and conversion.

Safirin adds, “All in all, the losses from all of these transactions from RAO via us to our German company will almost reach 29%-50% in VAT and other taxes and commissions when we receive ruble payments, get them converted, and send them to our German company.”

Schlager Sees Boom On-Air, At Retail

BY WOLFGANG SPAHR
HAMBURG—Germany’s retailers, labels, and broadcasters are seeing a renaissance in the market for German schlager as the simple, sing-along music is embraced by a new generation. Clubs are hosting sing-along shows, while a schlager “rave” on the streets of Hamburg attracted more than 1,000 people this summer. Radio stations such as WDR 4 Cologne and NDR 1 Kiel are achieving high ratings with schlager programs. At the same time, schlager TV shows, including “ZDF-Hitparade,” “Musik Fur Millionen” (Music For Millions), “Musik Liegt In Der Luft” (Music Is In The Air), and “Hitparade Der Volksmusik” are watched by up to 7 million viewers.

Earlier this year, EMI singer Giulio Diorn became a cult figure with his song “Piep, Piep, Ich Hab’ Euch Lieb” (BEEP BEEP, I LOVE YOU), which was the 1998 German entry for the Eurovision Song Contest in Ireland. Although he finished only seventh, he was celebrated as a victor.

His album “Dablek” (Thank You) has sold more than 500,000 copies, according to the label, hitting No. 3 on the album chart. Dieter Thomas Kuhn’s “Mach Schlager Mit!” was also achieving great success. The WEA artist put his own humorous spin on German schlager songs, achieving album sales of 250,000 copies and going to No. 3 on the charts with “Wer Leibe Sucht” (Whoever Is Looking For Love).

His tour, with 50 arena dates and 15 open-air appearances, was sold out. BMG’s Wolfgang Petrty has hit No. 1 on the album chart with his new release, “Einfach Gel” (Simply Great), selling more than 500,000 units. Along with his second album, “Alles” (Everything), and first, “Nie Genug” (Never Enough), those three titles have achieved total sales of more than 3.5 million units, says Petrty.

MTV Italy Seen Making Strides In Its 1st Year

BY MARK DEZZANI
MILAN—The choice of this city as the venue for the fifth annual MTV Europe Music Awards Nov. 12 underscores the growing importance of MTV Italy, which launched as a 24-hour-a-day terrestrial service just over a year ago.

Two years ago, MTV Europe split into four autonomous regions, with separate services for the U.K. and Ireland, and for the Germany/Switzerland/Austria/USA (GSA) region; a “Northern” feed for Scandinavia, Benelux, France, and Benelux; and a new MTV South region covering just Italy.

In September 1997, MTV Italy rebranded as a 24-hour-a-day, free-to-air service via national commercial TV network Rete A. According to MTV Italy and local record company executives, the change has made a difference in the music channel’s reach and its impact on record buyers.

Massimo Giuliano, president of MTV Networks International, says MTV Italy is among the top performers of any MTV region.

“In one year it has made tremendous progress. [Sales are] 100% up on last year, and according to our own research, viewing is among the top regional services,” says Roedy. He adds that research results are available for internal use only.

WEA Italy managing director Massimo Giuliano says MTV Italy has provided an essential promotional outlet missing on Italian TV since domestic music channel VideoMusic changed from music-only programming in 1996.

“Finally, there is a promotional space to break new artists, such as Mirchea and Shola Ama, who have both sold platinum [100,000 copies] of their debut albums,” Giuliano says. “This would have been impossible without MTV, which works as well for establishing domestic artists such as our signings SottoTatto (a rap act) and singer Neil, whose breakthrough internationally was helped by total support from MTV.”

Fabrizio Intra, managing director of Sony Music Italy’s Epic (Continued on next page)
Alfa, Pioneer Announce Staff Cuts

BY STEVE MCCLEURE

TOKYO—Further evidence of the impact Japan’s current recession has on the music industry here has arrived with announcements of staff reductions by two Tokyo-based labels. Alfa Music Inc., confronted with declining sales, announced that it is laying off its 17 remaining employees as of Nov. 30. The label was taken over in 1994 by Ray Music Publishing, which has concentrated on promoting jazz and domestic catalog product by such artists as singer/songwriter Yumi Arii (now Yumi Matsuyama), techno-pop pioneer Yellow Magic Orchestra, and jazz fusion group Casiopea.

The label’s current distribution agreement with Toshiba-EMI will end in December. Alfa spokesman Koki Saga says the company has not yet decided what distributor will handle its product after that date and emphasizes that Alfa will continue to operate with a skeleton staff from its parent company to handle accounting and copyright-related matters.

Alfa’s March-September sales totaled 350 million yen ($2.9 million), compared with 400 million yen ($3.3 million) in March-September 1997. Pioneer LDC, the software arm of home-entertainment retailer Pioneer Electronics Corp., is the latest Japanese label to announce the introduction of an early-retirement policy. A company source confirms that older employees are being asked to leave the company in return for cash payments. He refuses to comment on reports that as many as 100 of Pioneer LDC’s 230 employees will be asked to leave, but stresses that no one will be forced to leave the company. Earlier this year, Pioneer LDC lost its biggest-selling artist, female vocalist Tomomi Kahala, to Warner Music Japan.

3 Japanese Record Cos. To Limit Retail-Pricing

BY STEVE MCCLEURE

TOKYO—Three Japanese record companies have dealt the country’s continuing music market recession a major blow by shortening the period in which they will set retail prices.

The company head of Japan’s sales, a total of two years from the release date, is now five months. The policy will be extended to classical albums as of Feb. 20.

“It’s still premature to introduce the new system for domestic albums,” says a Sony spokesman. “It would have too much impact on the market, and we don’t want to create a new tradition.”

Nippon Columbia will shorten the fixed-price period on all singles to one year starting Jan. 21. The label will continue to set album prices for two years from their release date.

The labels’ moves come in the wake of a report released earlier this year by the Japanese government’s Fair Trade Commission (FTC). The report found that while the record industry has been forced to abolish the system, such as the need to increase competition, its immediate abolition would cause problems (Billboard, Feb. 25). More time is needed study the effects of doing away with the system, known as saiban in Japanese, the FTC concluded.

While granting the system a reprieve, the FTC urged the music and publishing industries to be more flexible in applying saiban.

MTV ITALY SEEN MAKING STRIDES IN ITS 1ST YEAR

(Continued from preceding page)

Europe Music Awards. A survey by Audite gave it a 17% share in the targeted 15-24-year-old audience in Italy, with 6 million young viewers during the awards show.

MTV’s own survey by the Abacus market research company, using a sample of 100,000 interviews during the week, found that 39% of all viewers in Italy, with an average audience of 1.5 million viewers.

Key awards were won by viewers in MTV Europe’s four regions. Madonna picked up two awards (female and new album for “Ray Of Light”), and two awards each went to the Spice Girls (best group, new pop act and Natalie Imbruglia (breakthrough song for “Torn”).

Further awards at the show went to Robbie Williams (male act), Aurosmith (rock act), Beasties Boys (rap act), Prodigy (dance act), and Massive Attack (video for “Teardrop”).

Regional Select Awards went to Kingfisher’s van of JVC (U.K.).

Italian trumpeter Ornella Turchi, winner of the 41st Premios Ondas Corner in the best instrumental or orchestral category, said: “The TV band is now a reality.”

MTV Italy also announced that the channel will produce a series of music videos shot in Italy’s scenic locations. The channel says it will continue to focus on the Italian market. The Italian operation started up six years ago, with relays several hours each afternoon on a patchwork of local and regional TV stations. IC-owned video network launched in 1995. In that year, the channel was launched in a sim-}
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GERMANY: Under the alias Die Roten Rosen, punk band Die Toten Hosen climbs two places to No. 4 this issue with the album "Wir Warten Auf’s Christkind" (Waiting For The Christ Child) on its own Düsseldorf-based label, JRP (Jochen's Kleines Plattformen), distributed by Universal. The album includes 20 punk versions of holiday favorites such as a head-banging ska rendition of "White Christmas," pop songs such as "Merry Christmas Everybody," and several German-language Christmas songs, including a hard-driving "Stille Nacht" (Silent Night). A TV special for the group's 11-city December tour is being aired on the German music channel Viva and on youth-oriented radio stations. A concert in Oberhausen is scheduled for live radio broadcast on the Cologne-based show "Eins Live.

NIEL WILLIAMSON

MALAYSIA (RM): 1/11/98

SWEDEN (GLF): 1/11/98

SINGAPORE/GERMANY: The German pop band Fool's Garden is slated to perform a free open-air concert Sunday (22) in Singapore. The band's song "Lemon Tree" was a huge hit in Southeast Asia and was translated into Mandarin, Cantonese, and Malay. The five-man German band will perform at the German Cultural Days Festival organized by the German embassy in Singapore. The performance is sponsored by the tune of $100,000 Singapore ($80,000) by the German car and truck manufacturer Daimler-Benz, which is headquartered in Stuttgart, where Fool's Garden formed.

NAZIR HASAN

ITALY: Brit-rock sounds are percolating into Italian pop through new singer/songwriter Daniele Groff, who on Nov. 11 won the Sanremo Famosi talent contest. The winner was chosen by telephone voting from viewers of the live show on the national public-service TV network RAI1NO. The contest's winner was automatically selected to appear in the newcomers section of the main Sanremo Festival, which will be televised live next February. Groff beat many promising new acts, although record companies complained to RAI1NO and Telecom Italia that telephone voting lines for two major contenders, Max Gazzé and Irene La Medica, were not working. Groff, from the northeastern Italian region of Trento, embraces the Brit-pop sounds of bands like Oasis on his RCA/EMI Records debut album, "Varisto 22" (22nd Variety), released this month. The video for his first single, "Daisy," was filmed among the tower blocks of London's Notting Hill Gate for extra Brit authenticity.

MARK DEZZANI

THE PHILIPPINES: Sony Music Philippines' acclaimed metal outfit Wolfgang won artist of the year and listener's choice awards at the 1998 NU107 Rock Awards, held Nov. 12 in Pasig City near Manila. Wolfgang members Basti Artadi and Wolf Gemora won vocalist and drummer of the year, respectively. Veteran rock act The Jerks won album of the year for their debut studio release, "The Jerks" (Star Recordings). The final judging was split among a panel of seven judges (30%), five from the NU107 radio station (30%), and 10 votes from fans (30%).

DAVID GONZALEZ

TURKEY/CANADA: Given Turkey's strong national pride, it was ironic that radio stations should feature a Canadian-produced album during the weeks leading up to the 75th anniversary of the Turkish Republic on Oct. 29. "Atatiirkie"—which references Atatürk, the founder of the Turkish Republic, and Türkiye, "Turkey" in Turkish—is a song from the world's rodeo capital, Calgary. Oktay Kesebi, a Canadian of Turkish parents, and his partner, Cameron Wenas, formed a Canadian-Canadian music company to produce this Eurodance pop homage to Atatürk. The song features Josse D'Ambrosia's jazzy vocals offset by restrained instrumentation. Broadcasters played the song after the duet distributed 250 promo CDs to Turkish radio and TV stations. The two have yet to conclude a distribution deal. The full album, also called "Atatiirkie," is due for release on Kesebi and Wenas's label, Blade Entertainment, late this year; it includes three original works as well as covers and remixes.

ADRIAN HIGGS
**International**

**CHANNEL V GEARS UP FOR NEW INITIATIVE**

(Continued from page 40)

conversation,” he says. “Unpredictability is something that we’re striving for, because it has reached a point where we are very formulaic.”

Once the results of Smith’s revamp will be major programming changes that will be implemented over the next few months.

“Clearly the channel is much more interesting, more watchable, and more fun, he says. “Part and parcel of the changes will be to focus on our target audience and show them why we exist.”

V’s current ratings reflect a demographic of 15- to 49-year-olds, particularly in India. Smith believes that even if the channel fails to be successful in the 12-29 demographic, with the core being 12-25-year-olds.

‘International music will always have a visibility’

“We’re going to be talking a lot more to kids and addressing issues that are relevant in the past to do because of political sensitivities. I believe that there are issues—as we do hove down to a younger demographic audience—we have a responsibility to give information on that are paramount to youth.”

Smith says this issues will present the channel in a more positive light and that it will be more watchable and汨 acceptable. “We don’t want to preach; we want to offer information.”

Smith says that he is receiving strong support from the channel’s partners on his strategy, and he expects enthusiasm support. The only downside he envisions is a potential downturn in ratings, but he says that this can be reduced by an increase in promotional spending.

Labels say that they see the value of V and of Smith’s initiative.

“Channel V is clearly a valuable marketing tool, and it’s good to see competent new management coming in,” says David Crow, senior VP of Warner Music South East Asia. “I hope that we’re going to be able to look at music—television broadcasting in a long-term way, because the Asian music industry needs that kind of coverage and respect that channels like VH1’s and E!’s brokering professional, which is good for all of us.”

Vijay Singh, managing director of Sony Music India, adds, “Channel V has demonstrated a very positive commitment to the rotation of international music. However, with the likely change in skew toward local programming, it is possible that it will be making new international acts more difficult.”

“International music will always will always have a visibility,” Smith says. “We’re going to be doing more to promote the channel’s revenue.”

Smith says that this can be done by creating particular programming that is clearly skewed toward the 20-30 plus age group. He has also determined that many other advertisers are focusing more on the 12-29 demographic, and overall he looks at the template as a new advertising base as a result of the new programming.

The cash investment, in addition to increasing the money on a program revamp and related promotions, Smith states that he will be spending funds on the maintenance of separate fees for Taiwan and mainland China.

V operates a digitally encrypted, Taiwan-specific feed and an analog free-to-air feed that runs on a transponder next to STAR’s Phoenix channel feed; this is advantageous in terms of audience, with the estimated is to have access to 48 million homes in China, with V in approximately 24 million. Smith says that this will be the foundation on which to build.

In addition to being available through satellite distribution, V is currently being broadcast in 12 local channels, which combined offer a potential 350 million viewers.

Smith says that he will continue to put assets into China with the ultimate objective of creating a separate operation there. One of the first steps in this process will be the relocation in 1999 of one of V’s signature events shows—the Chinese Music Awards—from Taipei, Taiwan, to Shanghai.

The event will be held in February in the coming year on the television channel Shanghai Oriental TV.

In terms of the channel’s influence over regional record sales, Smith says that there is strong evidence of an anecdotal. He cites an example of the channel’s cooperation with Warner Music in Thailand over the barter arrangement that has allowed Warner to broadcast nightly on the channel to which date has sold an unprecedented 500,000 units in that country.

Smith says that record companies are also actively working with Channel V in terms of acts they should be trying to break.

BY LARRY LEBLANC

TORONTO—Ten English-language AC/Pop-styled radio stations in two major markets in Canada face coming changes in the Billboard Hot 100 chart methodology to significantly affect their playlists.

The new Hot 100 chart is based on U.S. data, its information is used by the Canadian Radio-television and Telecommunications Commission (CRTC) to determine what qualifies as a “hit record.” This is intended to maintain ratios of “hits” to “non-hits” for stations in the Montreal and Ottawa/ Hull markets, which collectively serve 1.25 million English-language listeners.

According to CRTC rules, only 40% of the songs on these stations’ playlists can be non-hits, the remainder must be hit non-hits.

“All of the stations will be affected by the new rules,” says LarryScott, manager of top 40 CJFM Montreal, notes that with the Hot 100’s previous mix of sales and airplay, and its domination by R&B singles, programmers in these two markets haven’t had to be as vigilant about monitoring the Hot 100 rankings. Furthermore, he says, most programmers in these markets say little R&B music and know that, under the old Hot 100, it took some time for singles to reach the Hot 100.

Scott says, “I’ll now have to monitor the Hot 100 closer to make sure we’re playing enough non-hits.”

The CRTC has not announced if it will be releasing the new R&B chart, but says the Hot 100 is the only hit chart and that the Hot 100 indicator for the Montreal and Ottawa/Hull markets.

In May 1997, the CRTC redefined the Hot 100 and area-rank radio stations outside of the Montreal and Ottawa/Hull markets. The benefit of the new rules has been that new stations have been able to maximize the use of post-1980 and current hits within their formats.

The new hit rules, however, did not apply to old stations’ playlists or the English-language stations in the Montreal and Ottawa/Hull markets.

“If we’ve converted to the new system today, we’re playing 11 songs [previously] considered non-hits which would now be considered hits,” says Scott.

Adds Lawrence, “With more airplay [sources] now being factored in, there are eight or nine records that are big enough to make the Hot 100.”

“I don’t think it’s going to be a problem,” says Scott. “I’m sure that the charts will be adjusted to reflect the new rules.”

“FM ‘Hit’ Rules Arose For AM Support”

TORONTO—The Canadian government’s FM “hits” regulation was one of several measures implemented in 1975 to ensure that music programming on FM stations in Canada complemented rather than competed with AM. The regulations requiring FM stations to restrict their use of hits to less than 50% of popular music broadcast each week, the regulations stipulated that selections could not be repeated more than eight times per week. With these measures, the Canadian Radio-television and Telecommunications Commission (CRTC) sought to allow the AM radio market while limiting FM hits.

The results have been positive, as the old AM stations stay commercially viable.

From 1976 to 1991, the basic FM regulations remained in place, effectively preventing FM stations from airing much music hit.

In 1991, the CRTC streamlined its FM radio regulations. Canadian radio station records were excluded from its hits policy, and the 49% limit on hits for French-language FM stations was dropped. Also dropped for French-language stations were limits on how many times songs could be played in the course of a week and requirements as how to broad a playlist had to be, English-language FM outlets, which had sought similar gains, did not get them.

“French broadcasters made a case that the English stations were severely taking away their young listeners, and a straight hits format would make [English-language stations] even more attractive,” says Michael Andras, president of the RCA Sound of Canada’s manager of applications review.

The CRTC’s hits policy remained intact until 1997, when, at the request of English-language station owners and listeners, the commission deregulated hits, except for oldies stations nationwide and for the English-language stations operating in the Montreal and Ottawa/Hull markets.
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BEAUTIFUL LOSERS

Billboard's 30th Anniversary Tribute

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All over the world, musicians share the tradition of covering Cohen's songs. More than 400 known recordings represent the artist's intelligent lyrics and hauntingly simple melodies in a dozen languages. And the songs' best singer may be their writer himself.

BY DYLAN SIEGEL

Six years have passed since Columbia released Leonard Cohen's "The Future," whose gruff-voiced irony, audacious jazz-rock instrumentals and gospel-style vocal backings slid easily into North America's musical subconscious. The album, Cohen's most recent effort, sold 225,000 copies in the U.S., according to SoundScan, and quietly confirmed his place alongside artists like Joni Mitchell, Bob Dylan and Lou Reed in the 20th-century musical canon.

Since "Songs Of Leonard Cohen," the artist's first Columbia album in 1968, he has been well-loved in his native Canada, where he is a member of the Hall Of Fame and a regular Juno Award winner. He also enjoys a loyal following among mature audiences Stateside. But the slurring cynicism found on "The Future" clinched for Cohen a godfatherly, semi-cult reverence from younger Americans, who heard two of its tracks in the Quentin Tarantino-produced "Natural Born Killers" (1994) and songs from "I'm Your Man" (1988) and "Various Positions" (1984) in the alt-rock-oriented film "Pump Up The Volume" (1990). Some theorize that Cohen's intellectual, poetic lyrics and unconventional folk/rock aesthetic hold him back from mass acceptance in the pop-soaked U.S.


"He really was one of the starting points for a personal, confessional, literary kind of songwriting," says Columbia Records president Don Lenner. "Cohen is certainly one of the pivotal singer-songwriters of his generation."

While Cohen's devoted U.S. fans are arguably exceptions to the country's lighthearted-music rule, an enormous community of Cohen enthusiasts exists in Europe. Meetings of Cohen fans occur regularly in the U.K and the Netherlands, and, according to Sony Canada, Cohen's albums consistently outsell Michael Jackson's in Poland.

Dea de Koning, co-editor of the Netherlands-based Leonard Cohen fanzine Intensity, who also co-organizes one of the many international Cohen fan meetings that occur regularly, maintains that "Cohen's music, especially his early work, is very European. It fits in a European music tradition like the French chansons. The songs are about life—it's all there: the pain, the loneliness, love and humor."

All over the world, musicians share the tradition of covering Cohen's songs. More than 400 known recordings represent the artist's intensely well-wrought lyrics and hauntingly simple melodies in a dozen languages, from English to Hebrew, Polish and Swedish—by acts as diverse as Joan Baez, the Jesus & Mary Chain, Jeff Buckley, Palace Brothers, Buffy Sainte-Marie and longtime Cohen backup singer Jennifer Warnes. Judy Collins recorded Cohen's songs even before Cohen himself.

Cohen has repeatedly expressed joy at this phenomenon, though the type and quality of these three decades of covers varies even more widely than his own inimitable work. While Cohen is often said to have begun as a poet and discovered music later—since the publication of his early books of poetry, 1956's "Let Us Compare Mythologies" and 1961's "The Spice Box Of Earth"—preceded his recordings—Cohen maintains that his inclinations toward music came first. As a teen in Montreal, Continued on page LC-11
LOS ANGELES—In the 30 years since Leonard Cohen, already an accomplished poet and novelist, released his first recording on Columbia Records, popular music has undergone myriad changes in style and substance. Although his career has ebbed and flowed in that time, Cohen's songwriting has remained steadfast, tapping with each release into that place in each of us where sorrow and joy meet, giving generations of listeners the chance to discover the consolation and healing that can be found in facing head-on.

His timeless recordings have been like ripples in a lake, spanning out through the years to touch millions around the globe. His 13 albums have sold a combined total of 12 million units worldwide in the CD era alone, according to Columbia, and his fans range in age from 11 to well beyond his own 64 years.

While he has developed a devoted core audience in North America, Cohen can boast his strongest followings in France, Norway, Denmark, Finland and Sweden, and he is, in fact, beloved by many throughout Europe and Australia. His most popular release, the career-reviving "I'm Your Man," sold 1.8 million units worldwide. He is the subject of a range of Web sites and newsgroups, as well as annual meetings.

Cohen's work has spawned a formidable assortment of covers in a variety of languages, including six tribute albums.
First we take MANHATTAN...
Dear Leonard,

We can’t wait to see you back on the road.

Love, Flemming, Steen & your European promoters.
yield for the same effort. You can’t fault a guy for that. Yes, he could sell my work in America, but selling other work brings him a great deal more profit.

It sounds like you are disappointed. But not enough to compel you to find an indie or create your own label.

Other disappointments register much more deeply on my heart. I know this world, I know the world of business, and I know a little bit about the marketplace. For me to have been able to live and work and bring up my family and help out a few friends here and there, that’s been an incredible privilege. So when those feelings of disappointment or resentment, or even hatred, arise—when they sometimes do, and I feel that I’ve gotten a raw deal, and the very audience I wanted to address in English is the very audience that fate denied to me—even when those feeling arise, they dissipate very quickly. I won’t say they don’t arise, but they hardly register.

There are certain things that still must hold a place of resentment for you. The experiences you had with producer Phil Spector in working on “Death Of A Ladies’ Man” have been well-publicized. Do you ever think about rerecording that material on your own terms?

Sometimes I think about homicide [laughs]. You know, the curious thing is that, in some of the mail I’ve received, people have begun to praise this record! And there seems to be uniformly the same process: they hate it when they hear it, as I did, and then somehow they listen to it over and come back a year later or five years later, and it becomes their favorite record.

I haven’t gone that far. But I do recognize there’s a certain mad energy to the thing. And rather than re-record that record, I’ve often thought about working again with Phil. I’d know what to do now.

You’ve worked with a lot of producers. Tell me about Bob Johnston, who produced “Songs Of Love And Hate” and “Songs From A Room.”

He was one of the most interesting men I’ve ever met. At a certain point, he had Marty Robbins, Johnny Cash, Simon & Garfunkel, The Byrds, Dylan, Roy Orbison. It’s only now that I begin to understand what he did in the studio with all these incredible artists. What he would do is dance while you sang. You’d be singing some dumb song that you knew wasn’t finished and would never get recorded, and you’d see Bob moving his body to this thing as if it were the breath of life that was animating his entire being. And it made you feel so good.

And I dared to dream that he meant that I had the same goods as Billie Holiday and Benny Goodman and Dylan and all the people he’d found. But I would have accepted the interpretation that he’d just meant a contract, which is what I got.

He started the record; he was the producer. And he got the basic tracks of “Suzanne,” “The Stranger Song” and “Master Song,” which were powerful songs on that particular album. He allowed me leeway. I asked for a full-length mirror to be brought in. All my life, I’d practiced in front of a mirror so I could see my hands. So I could see myself and gather some kind of presentable image both to myself and the world. And he brought in a beautiful full-length mirror. Then I had to have incense, because I loved incense and still do—it’s one of the reasons I’m at the monastery. And I was trying to find, I wanted a kind of “found sound” background to a lot of my tunes. What I wanted running through the “Stranger Song” was the sound of a tire on wet pavement. A kind of harmonic hum.

He was almost ready to let me take a recording device into a car. He let me do the next best thing. I got in touch with mad scientists around New York who had devices that would create sounds. Unfortunately, he got sick in the middle of this operation and had a heart attack, and John Simon took over.

You’ve told me it took you two solid years to focus solely on—and finish—“A Thousand Kisses Deep.” So, at two years per song, we can expect another album 20 years from now?

I’m hoping this song was the cork, hard to get out; maybe there’s wine on the other side, if I could just pour it. That would be nice. I would really like to tour with something else.

Would you tour again if you don’t have another album?

That’s tricky to say because, when you finish an album, it’s like falling in love; you do a lot of silly things.

When I go out on tour, I drink enormously, I drink enormous amounts of wine. And there’s a certain point in your life where that becomes life-threatening.

I don’t go out like Frank Sinatra [laughs], where the orchestra’s waiting for me and I go out and sing some hits. Not to say that his performance was not stellar, if not immortal. But I rehearse with a band, and I travel on the bus with the
ARTIST. MUSICIAN. POET.

LEONARD COHEN

ESSENTIAL.

SONY MUSIC.
There are certain songs of yours that bring forth an intricate simplicity. A song like "Anthem" from the album "The Future" says so much...

"Anthem" is a good song. But it took me 10 years to write that song. And I recorded it three times. Fully recorded it, with chords and strings. I never thought I'd notice it until this time. I must thank Rebecca De Mornay, who everybody thinks was credited as a producer because we were going out together or because she was a movie star or something. But she's a very, very commanding intellect, and if it weren't for her on that song, I would have recorded it a fourth time and not gotten it. She really helped me bring that to completion. Also, she [brought forth] my best video I ever made, of "Closing Time."

Would you ever engage her creatively again?
I thought of it. She's very busy now with her baby, but it has crossed my mind. There's a lot of women I've worked with, Sharon Robinson, with whom I wrote "Everybody Knows" [on "I'm Your Man"] and "Waiting For The Miracle" [on "The Future"], who sang with me and is a close friend. She has also a remarkable gift of simplicity in her own songs.

Jennifer Warnes (co-writer on "Song Of Bernadette") practically revived me from the dead in America by putting out "Famous Blue Raincoat." Jennifer was laughed out of executive office after executive office for making the proposition that she do a record of my songs. She's been an invaluable help to my life.

[There are] a lot of women that I go to in certain points of my life for help.

Beauty is a constant theme in your work, almost a palpable entity. It's an oppressor or a thing to be worshiped.

How do you define beauty?
It's a good question. What is that great song, "Can't Take My Eyes Off Of You"? That explains the whole thing. "Can't take my eyes off of you! You're just too good to be true! Can't take my eyes off of you!" That's the way that I feel.

As my teacher said, "The older you get, the less you become the more the love you need." As you get older, you become more cautious about presenting yourself as anyone who might remotely address this beauty from a personal or intimate sense. But the impact of this beauty becomes more and more intense. It represents everything, from longing to an indication that this dance is going to continue forever.

I just look out in the street, and I say to myself, "Are they falling for that again?" After all the evidence, after all the songs, the books, the divorces, the statistics, are they going for it again? And there they are, looking at each other with longing, and walking with each other, so peaceful and proud in each other's arms. God, I mean it's enough to bring you to tears.

Caution is reflected in your recent music. You've gone from singing of parting and breaking hearts to your pleas in songs on "The Future" to stay with you "Always" [Irving Berlin] and to "Be For Real" [Frederick Knight] because you don't want to be "hurt by love again."

Your life becomes careful. I don't mean by that upright or restrained or restrictive. But the kind of care that you have when you set something fragile down on the table, something that you know you can break. And with that, also, a willingness to be authentically angered by something, and not waste time on that. Where it's legitimate to cut something off that's not going anywhere or going somewhere toxic, where you have the guts now to cut it off without letting it linger for two years. Those things seem to go hand-in-hand. That care, and that careful scrutiny of a predicament to the best of your ability.

I don't mean to indicate remotely that I'm there, that I'm doing all these things that I'm praising. Not at all. I blow it a lot. I find myself just massacring the opportunities that come to me. Just choosing to play in the shallows instead of diving.

What were the lessons you learned from losing the copyrights to "Suzanne"? How did that happen?
I put them back 20 years ago. I don't really know what happened, so the verb I use is "pilfered." I say they were pilfered from me rather than stolen. I was fortunate to recover the songs, unfortunately at a time when they weren't worth anything, and my career wasn't either. But I just wanted, on principle, to get them back.

Leonard Cohen has always been a Renaissance man. His artistry, his poetry, his songs pierce your heart and your mind and stay with you always.

—Clive Davis, president, Arista Records

In matters of the heart, in the investigation of the day's mysteries of the spirit, I've never known anyone with more courage than Leonard to go where all of us are afraid to go. Nor have I known anyone more articulate at describing what he finds there. He is our generation's sacred poet, like Lorca, like Rumi.

—Jennifer Warnes

We cut "Always" as a live track. Leonard brought tequila and cranberry juice and got everybody bowled. After doing multiple takes, we finally got the take we thought was really great. Leonard went in to do his vocals. He cut out during the solo, but when the solo was over he never came back in. I found him laying on the floor in Capitol Studios' bathroom. He wanted me to get the janitor, so he could thank him for cleaning up after him.

—Steve Lindsey, producer
Buddhist Adept
Lover of Women
Leonard, you’re our man.

I long to hold some lady
For my love is far away,
And will not come tomorrow.
And was not here today.
There is no flesh so perfect
As on my lady’s bone.
What did that teach you?

I got ripped off again. I got taken many, many times. I know it’s a common story, but I really did. It’s only this last round, when I’ve convinced myself somehow, got some more money together, that I set things up. I found Kelley [lynch] and set my house in order, and I’ve been making a living ever since.

Are you getting royalties from the hundreds of covers of your songs?

I am now. The thing has worked out very well. It’s almost exclusively because of Kelley. We completely reorganized. Kelley, bless her heart, organized me and my son.

Did you get involved with Adam’s record creatively?

Not at all. He would phone me from time to time or come over and rant into a tape, just tell me that he didn’t feel so quite right. I’m always giving him scraps of stuff. Sometimes, he can find something to do with them. So I gave him “Lullaby In Blue.” It’s just one of those songs I’d been working on for years, and I knew I’d never get around to doing it. In about a day, he had it.

He offered me a piece of the song, and I said no, I couldn’t finish the song, I gave him just a line and a hook. But I said, “If you make a lot of money on it, just give me a gift or something.”

Some have said that his work might lead a younger generation to discovery yours. Do you feel that is true?

The vote is never in. For me, 10, 12 years of oblivion, and then somehow a generation arose that understood “I’m Your Man,” and spoke to people. Where that will go in the future, I know no idea. As long as I’m fond of saying, I’m very happy that my work has lasted as long as a Volvo, 30 years.

But does it perform as well in an accident?

I think so. That’s what it’s for.

You’ve not brought a lot of people onstage with you over the years.

I can’t do it. A performance isn’t like a get-together for me. To me, it’s a very solemn occasion. It’s an intimate association that I’ve developed with people. To make that into a sort of goodtime jamboree I think is very counterproductive.

Is it partly the need to feel in control of the situation?

Well, control in the sense that you don’t want to dissipate the intensity of the intimacy that is possible. You want to go a thousand kisses deep. You don’t want to go 789 kisses deep. Also, you don’t want them to steal the show.

What are the tools of your trade, and how have they changed?

You’ve moved from guitars to keyboards, you use computers now. What helps you in your creative process?

I’ve forgotten how to play guitar. I can do my chop, I only have one chop. I haven’t forgotten it. But I’ve forgotten, first of all, the chords of some of my songs on guitar. My guitar is all out of tune.

I was always interested in electronic keyboards from the beginning, when there weren’t any synthesizers. I was always trying to find, always trying to hook up something with a rhythm machine. It isn’t like I just switched, but I did. I just pick up a guitar and play, but somehow I can envision a song a lot more completely when I’ve got some kind of dinky factory rhythm going on behind.

And I often keep that dinky factory rhythm, because that seems to be the soundtrack to so much of my life, something cheap and tawdry and insistent and poignant. So I’ve kept those rhythms in my work.

But I’ve never been sure what my work is. I just know that there is a certain urgency. I had a tremendous urgency to finish “A Thousand Kisses Deep.” I don’t know why. I have no idea how I’ll go out, and tour again. I have no idea if I’ll have the energy to actually record it.

I just know that I had to finish it. I think I had to let a few people know that it was finished, that it stands for something accurate and even precise about a certain position. Sometimes it looks to me like doggerel. Sometimes it looks to me like post-post-modernist, that anybody would dare to write a poem where every single line is either “ee,” “tique” or “eep.” And it goes on for 11 verses like that. I learned every single rhyme in the English language that rhymed well and made rhyme “a” and “e.” I actually did write 44 rhymes for that sound. So I don’t know where it stands.

When I want to flatten myself—or when I want to just myself—I sometimes think that I’m again ahead of the pack. That I’m writing something that will define another kind of consciousness. When I want to really confront myself and rescue myself from the usual oblivion to which I consign my work, from time to time, I come up with this thing that I’m really running far ahead of the pack.
Leonard Cohen is one of the greatest poets of our time. He has repeatedly defined the landscape of music with his searing intellect and confessional tales. We’re honored to work with Leonard Cohen, both as a Sony Music Recording artist and as a Sony/ATV songwriter. His body of work is both timeless and one of the towering creative achievements of our era.

—Michele Anthony, executive VP, Sony Music Entertainment, Inc.

SONGS OF LOVE AND HATE
Continued from page LC-2

he played in a country act called the Buckskin Boys, which specialized in barn dances.

If music was Cohen’s first love, it was never his only talent. Born in Montreal in 1934, he graduated from McGill University in 1955 with his first published book of poetry and a creative-writing award under his belt. Other books of poetry, his novel “Beautiful Losers” (soon to be made into a feature film) and various poetry collections followed throughout the 1960s and intermittently until today.

FAMOUS FILM SOUNDTRACK

After travelling in his early 20s to New York, London and Greece, Cohen came back to North America to pursue music in 1965, first performing his songs live at New York’s Town Hall theater in 1967. He was recruited at a Newport Folk Festival gig that year by legendary Columbia A&R rep John Hammond and soon delivered his memorable first album, including tracks “So Long, Marianne,” “Suzanne” and “Sisters Of Mercy.” The melodic “Songs From A Room,” laden with religious imagery, was Cohen’s sophomore effort in 1969, followed by “Songs Of Love And Hate” in 1971, which included the signature Cohen anthem, “Famous Blue Raincoat.”


“Death Of A Ladies’ Man,” a 1977 project Cohen embarked upon with producer Phil Spector, is a now-legendary anomaly in the discography. After initial recording sessions, Cohen literally abandoned the work to Spector, in whose hands Cohen’s notoriously sparse songs took on a wall-of-sound feel.

The artist closed out the decade with 1979’s “Recent Songs,” which introduced the concept of Cohen’s soulful female backup vocalists, then resurfaced on the music scene in 1985 with the comparable “Various Positions.” In the meantime, his “Book Of Mercy,” a book of meditations, prayers and contemplative texts, was published in 1984, foreshadowing his embrace of Zen spirituality.

SEXUAL DIGNITY

“I’m Your Man,” from 1988, is an unabashedly sexy foray into lounge synthesizer and rock percussion, but Cohen’s dignified composure remains intact. The aforementioned album “The Future” followed (with incidental arrangement and co-production by Cohen’s then-companion, actor Rebecca DeMornay), with 1994’s “Cohen Live” and 1997’s “More Best Of” close behind.

These two records pacified fans temporarily in their quest for new work from Cohen, but his devotees are again clamoring for new original material. While his label is quick to refute rumors of his retirement, today Cohen is a practicing monk at Mount Baldy Zen Center outside Los Angeles, where he is known as Jakup, which ironically translates as “Silent One.” A less prolific writer now, he has recently completed the song “A Thousand Kisses Deep,” whose development his fans have been witnessing since Cohen recited its beginnings during interviews two years ago. He is fine-tuning a book titled “Book Of Longing,” and, according to Sony Canada A&R rep Richard Zuckerman, is under a continuing recording contract with the label.

Leonard Cohen album for the company, worldwide, is a special event in a way that’s reserved for Leonard. Zuckerman maintains that it’s time for a “thorough and comprehensive career retrospective, covering his 30 years at Columbia,” but adds that “his next step is, logically, whatever inspires him.”
With love from your family;
Suzanne, Lorca, Adam and Esther
LEONARD COHEN
HE TREADS HIS OWN PATH.
AND THE WORLD FOLLOWS.

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WE'RE PROUD TO WORK WITH AN ARTIST OF SUCH PROFOUND AND PROLIFIC TALENT.
After her success in the U.S. and Latin America, pop superstar Thalia reaches out to the rest of the world, conquering the European charts with “Amor a la Mexicana” and breaking in countries like Belgium, France, Greece, Italy, Turkey and Spain.

Smash hit singles: “Amor a la Mexicana”, “Por Amor”, and “Mujer Latina”.  

Executive Producer Emilio Estefan
in October of this year, Hot Latin Tracks turned 10 years old.

To those observers and industries connected to the Stateside Latin industry's foremost radio chart, the past 10 years have been a wild ride, at times, as Hot Latin Tracks underwent several groundbreaking changes in tabulation methodology.

Hot Latin Tracks initially was compiled based on playlists that were phoned or faxed from program directors to Billboard's Latin chart department.

Then, in November 1994, Broadcast Data Systems (BDS) began measuring airplay detections from stations reporting to Hot Latin Tracks. Those detections were then used to compile the first detection-based Hot Latin Tracks chart, which debuted in the Nov. 12, 1994, issue.

Also appearing with Hot Latin Tracks for the first time in that issue were three 15-title genre charts: pop, tropical/salsa and regional Mexican.

In 1995, songwriter and producer credits were added to Hot Latin Tracks as part of Billboard's attempt to encourage the U.S. Latino record labels to list accurate credits in their label copies. The A-Z list of publishers and performance societies bowed that same year.

By September 1997, Hot Latin Tracks morphed once again, from a detection chart into a chart based on audience impressions as measured by BDS.

Throughout its 10-year history, Hot Latin Tracks has weathered numerous bumps—and even storms, including Hurricane Georges, which temporarily suspended the chart's publication in October.

Some artists, such as Ariola/BMG superstar Juan Gabriel, have held on to the top echelons of Hot Latin Tracks. Indeed, the Mexican idol is the lone artist to chart songs on the annual Hot Latin Tracks recap list from both 1988 and 1997. He likely will snare another top-10 entry in 1998, as well. Another artist, Sony Discos' Mexican diva Ana Gabriel, who scored the No. 1 Hot Latin Track in 1988 with "Ay Amor," is still a force on Hot Latin Tracks.

MAKING AN IMPRESSION

Now based on audience impressions collected by BDS from 95 stations in the U.S. and Puerto Rico, Hot Latin Tracks reflects the popularity of a song as determined by the number of listeners, not merely the song's number of detections.

A station's number of audience impressions is determined by its album as measured by Arbitron. A listener audience is the station's total number of listeners in any given week.

However, Arbitron's ratings books show that a station's listenership varies during the day and, therefore, so does its cume. That is why many record companies strive to secure airplay for their songs during periods of the day (known as dayparts) in which there are many listeners.

Since the introduction of BDS to Hot Latin Tracks, Billboard has utilized Arbitron's ratings books as a source for adding or deleting stations from the panel of reporters in the U.S. radio markets.

In November, in yet another methodology modification designed to improve the Hot Latin Tracks, Billboard began employing Arbitron's cume data from its first-ever ratings book on Puerto Rico—Arbitron's 11th-largest market overall and the domestic Latin market's second biggest.

STRATEGIC CHANGES

Looking back, each change in methodology has caused a seismic shift in the fortunes of artists and labels, as record executives scrambled to adjust strategies to maximize the potential of their artists on Hot Latin Tracks.

For example, after Hot Latin Tracks switched to a detection-based chart, Fonovisa gradually imprinted its label and emerged as the top Hot Latin Tracks chart. In 1998, as well, another artist, Sony Discos' Mexican diva Ana Gabriel, who scored the No. 1 Hot Latin Track in 1988 with "Ay Amor," is still a force on Hot Latin Tracks.

Top Spot Isn't A Place For One-Hit Wonders

Does time fly? It sure does, especially in the record industry. Indeed, it is hard to believe that it has been 10 years since Marisela notched her only No. 1 song on Hot Latin Tracks (so far) with "Yo No" (Ariola). In a business that seldom examines its history, it is always enlightening and entertaining to take a peak in the rearview mirror to see the roads traveled.

The roads, in this case, are the titles that have scaled the Hot Latin Tracks chart since 1988, when the chart was reinstated. Perhaps most surprising from this list of chart-toppers is the impressive pool of artists who were charting in the late '80s and early '90s—such as Gloria Estefan, Luis Miguel, Ana Gabriel and Chayanne—who are still landing top-10 hits.

Following are lists of all the songs that have reached the No. 1 spot since October 1988, the year each song charted, and the number of weeks it remained atop Hot Latin Tracks. Please note that the number of weeks listed is for each year and is not carried from one year to the next.

1988
"Yo No" Marisela (Ariola) 1 week.
"Marina" Franco (Peerless) 2 weeks.
"Boca Roja" Angela Carrasco (EMI) 4 weeks.
"El Amor Se Va" Roberto Carlos (CBS) 3 weeks.
"Como Te Masona" Rocío Dúrcal (Ariola) 3 weeks.

1989
"Como Te Masona" Rocío Dúrcal (Ariola) 7 weeks.
"Homenaje Al Baile De Un Aunque De Celos" Yuri (CBS) 4 weeks.
"Como Te Masona" José José (Ariola) 10 weeks.
"La Incondicional" Luis Miguel (WEA Latina) 7 weeks.
"Baila Mi Rueda" José Luis Rodríguez (Mercury) 7 weeks.
CHAYANNE
ATADO A TU AMOR

Includes "You Are My Home," the hit duet with Vanessa Williams.

IN STORES NOW

Vanessa Williams appears courtesy of Mercury Records.

Sony Music International
### Latin Music Charts Year By Year

#### 1988

**HOT LATIN TRACKS**

1. **AY AMOR** — Ana Gabriel — CBS
2. **QUE TE PASA** — Yuri — EMI
3. **Y TU TAMBIEN LLORAS** — José Luis Rodríguez — CBS
4. **MARIA** — Franco — Peerless
5. **DEBO HACERLO** — Juan Gabriel — Ariola
6. **TOCO MADERA** — Raphael — CBS
7. **SOY ASI** — José José — Ariola
8. **ES UN ALMA EN PENA** — Lulu Méndez — Ariola
9. **LA ULTIMA LUNA** — Emmanuel — RCA
10. **NEGRA** — Roberto Carlos — CBS

#### 1989

**HOT LATIN TRACKS**

1. **COME TU MUJE** — Rocio Durcal — Ariola
2. **BAILA MI RUMBA** — José Luis Rodríguez — Mercury
3. **LA INCONDICIONAL** — Luis Miguel — WEA Latina
4. **COME TU** — José José — Ariola
5. **ASI FUE** — Isabel Pantoja — RCA
6. **SIMPLEMENTE AMIGOS** — Ana Gabriel — CBS
7. **MALA SUERTE** — Vikki Carr — CBS
8. **TE AMO** — Frando de Vida — CBS
9. **HOMBRES AL BORDE DE UN ATACO DE CELOS** — Yuri — CBS
10. **UN DONDE VAYAS** — Los Bukis — Melody

#### 1990

**HOT LATIN TRACKS**

1. **EL CARINO ES COMO UNA FLOR** — Rudy La Scala — Fonovisa
2. **TENGO TODO EXCEPTO A TI** — Luis Miguel — WEA Latina
3. **COME FUI A ENAMORARME DE TI** — Los Bukis — Fonovisa
4. **QUIERO AMANECER CON ALGUIEN** — Daniela Romo — Capitol-EMI Latin
5. **LA CIMA DEL CIELO** — Ricardo Montaner — TH-Rodven
6. **QUIEN COMO TU** — Ana Gabriel — CBS.
7. **LAMABADA** — Kama — Epic
8. **BUBUJAS DE AMOR** — Juan Luis Guerra Y 440 — Karen
9. **AMNESIA** — José José — Ariola
10. **ME VA A EXTRAÑAR** — Ricardo Montaner — TH-Rodven

**HOT LATIN TRACK ARTISTS**

1. **ANA GABRIEL (7)** — CBS
2. **DANIELA ROMO (3)** — Capitol-EMI Latin
3. **LUIS MIGUEL (6)** — WEA Latina
4. **RICARDO MONTANER (3)** — TH-Rodven
5. **ROBERTO CARLOS (3)** — CBS
6. **CHAYANNE (4)** — CBS
7. **KAOMA (2)** — Epic
8. **RUDY LA SCALA (2)** — Fonovisa
9. **LOS BUKIS (1)** — Melody, (2) Fonovisa
10. **JUAN LUIS GUERRA Y 440 (4)** — Karen

**HOT LATIN TRACKS IMPRINTS**

1. **SONY DISCOS (66)**
2. **EMI LATIN (26)**
3. **TH-RODVEN (17)**
4. **ARIOLA (16)**
5. **FONOVISA (16)**

**HOT LATIN TRACKS LABELS**

1. **CBS (65)**
2. **EMI LATIN (23)**
3. **TH-RODVEN (15)**

#### 1991

**HOT LATIN TRACKS**

1. **DESAMASIO TARDE** — Ana Gabriel — Sony
2. **TODO TODO TODO** — Daniela Romo — Capitol-EMI Latin
3. **MI DESEO** — Los Bukis — Fonovisa
4. **COSES DEL AMOR** — Vikki Carr Y Ana Gabriel — Sony
5. **SOPA DE CARACOL** — Banda Blanca — Sonotone
6. **TE PARECES TANTO A EL** — Myriam Hernandez — Capitol-EMI Latin
7. **DEJAME LLORAR** — Ricardo Montaner — TH-Rodven
8. **NO BASTA** — Frando De Vita — Sony
9. **AHORA** — Ana Gabriel — Sony
10. **NO HE PODIDO VERTE** — Emmanuel — Sony

**HOT LATIN TRACK ARTISTS**

1. **ANA GABRIEL (6)** — Sony
2. **JUAN LUIS GUERRA Y 440 (5)** — Karen
3. **BANDA BLANCA (2)** — Sonotone
4. **DANIELA ROMO (4)** — Capitol-EMI Latin
5. **LOS BUKIS (3)** — Fonovisa
6. **MYRIAM HERNANDEZ (3)** — Capitol-EMI Latin
7. **EMMANUEL (2)** — Sony
8. **RICARDO MONTANER (2)** — TH-Rodven
9. **RUDY LA SCALA (4)** — Sonotone
10. **MARISELA (3)** — Ariola

**HOT LATIN TRACKS IMPRINTS**

1. **SONY (50)**
2. **EMI LATIN (48)**
3. **WEA LATIN (12)**
4. **FONOVISA (22)**
5. **DISCO INTERNATIONAL (21)**

**HOT LATIN TRACKS LABELS**

1. **SONY (78)**
2. **CAPITOL-EMI LATIN (51)**
3. **FONOVISA (26)**
4. **WEA LATIN (13)**
5. **TH-RODVEN (22)**

#### 1992

**HOT LATIN TRACKS**

1. **EVIDENCIAS** — Ana Gabriel — Sony
2. **NO SE TU** — Luis Miguel — WEA Latina
3. **INOLVIDABLE** — Luis Miguel — WEA Latina
4. **OTRO DIA MAS SIN VERTE** — Jon Secada — SBK

**HOT LATIN TRACK ARTISTS**

1. **RICARDO MONTANER (5)** — Rodven
2. **LA MAFIA (4)** — Sony Discos
3. **EDNITA NAZARIO (5)** — EMI Latin
4. **JON SECADA (4)** — SBK
5. **LOS FANTASMAS DEL CARIBE (3)** — Rodven
6. **JUAN LUIS GUERRA Y 440 (5)** — Karen
7. **CHAYANNE (4)** — Sony Latin
8. **LUIS MIGUEL (3)** — WEA Latina
9. **GLORIA ESTEFAN (2)** — Epic
10. **DANIELA ROMO (4)** — EMI Latin

**HOT LATIN TRACKS IMPRINTS**

1. **EMI LATIN (46)**
2. **SONY LATIN (40)**
3. **RODVEN (26)**
4. **SONY DISCOS (13)**
5. **FONOVISA (23)**

**HOT LATIN TRACKS LABELS**

1. **SONY (83)**
2. **EMI LATIN (51)**
3. **RODVEN (27)**
4. **FONOVISA (37)**
5. **BMG (21)**
1994
HOT LATIN TRACKS
1. AMOR PROHIBIDO—Selena—EMI Latin
2. VIDA—La Mafia—Sony
3. LUNA—Ana Gabriel—Sony
4. PERO QUE NECESIDAD—Juan Gabriel—Ariola
5. SI TE VAS—Jon Secada—SBK
6. DONDE QUIERA QUE ESTES—The Barrio Boyzz
7. BIDI BIDDY BOM BOM—Selena—EMI Latin
8. QUIESCIA—Emmanuel—Sony
9. DETRAS DE MI VENTANA—Yuri—Sony
10. EL DIA QUE ME QUIERAS—Luis Miguel—WEA Latina

HOT LATIN TRACKS ARTISTS
1. LUIS MIGUEL (6) WEA Latina
2. SELENA (4) EMI Latin
3. ANA GABRIEL (4) Sony
4. LA MAFIA (4) Sony
5. GLORIA ESTEFAN (3) Epic
6. LOS FANTASMAS DEL CARIBE (4) Rodven
7. PIMPINELA (4) PolyGram Latino
8. LOS FUGITIVOS (4) Rodven
9. CRISTIAN (4) Melody
10. THE BARRIO BOYZZ (3) SBK

HOT LATIN TRACKS IMPRINTS
1. SONY (61)
2. EMI LATIN (39)
3. RODVEN (27)
4. FONOVISA (33)
5. WEA LATIN (22)

HOT LATIN TRACKS LABELS
1. SONY (79)
2. EMI LATIN (46)
3. FONOVISA (50)
4. RODVEN (27)
5. WEA LATINA (23)

1995
HOT LATIN TRACKS
1. NO ME QUEDA MAS—Selena—EMI Latin
2. FOTOS Y RECUERDOS—Selena—EMI Latin
3. TU SOLO TU—Selena—EMI Latin
4. QUE NO ME OLVIDE—Bronco—Fonovisa
5. I COULD FALL IN LOVE—Selena—EMI Latin
6. UNA MUJER COMO TU—Marco Antonio Solis Y Los Bukis—Fonovisa
7. NADIE—La Mafia—Sony
8. MI FORMA DE SENTIR—Pedro Fernandez—PolyGram Latino
9. TOMA MI AMOR—La Mafia—Sony
10. LA MEDIA VUELTAS—Luis Miguel—WEA Latina

HOT LATIN TRACKS ARTISTS
1. SELENA (7) EMI Latin
2. LA MAFIA (5) Sony
3. LUIS MIGUEL (4) WEA Latina
4. MARCO ANTONIO SOLIS Y LOS BUKIS (5) Fonovisa
5. BRONCO (9) Fonovisa
6. LOS TIGRES DEL NORTE (5) Fonovisa
7. CRISTIAN (4) Melody
8. LIBERACION (4) Fonovisa
9. SPARK (3) Fonovisa
10. FITO OLIVARES (3) Fonovisa

HOT LATIN TRACKS IMPRINTS
1. FONOVISA (81)
2. EMI LATIN (37)
3. SONY (48)

1996
HOT LATIN TRACKS
1. UN MILLON DE ROSAS—La Mafia—Sony
2. AMOR—Cristian—Fonovisa
3. POR AMARTE—Enrique Iglesias—Fonovisa
4. QUE PENA ME DAS—Marco Antonio Solis—Fonovisa
5. COMO TE EXTRAÑO—Pete Astudillo—EMI Latin
6. SI TE VAS—Enrique Iglesias—Fonovisa
7. NO TE VAYAS—Intocable—EMI Latin
8. AMARTE A TI—Cristian—Fonovisa
9. NO LORES POR MI—Enrique Iglesias—Fonovisa

HOT LATIN TRACKS IMPRINTS
1. FONOVISA (104)
2. SONY (64)
3. EMI LATIN (42)
4. WEA LATINA (18)
5. BMG (17)

1997
HOT LATIN TRACKS
1. TE SIGO AMANDO—Juan Gabriel—Ariola
2. EL DESTINO—Juan Gabriel/Rocio Durcal—Ariola
3. YA ME VOY PARA SIEMPRE—Los Tecomeros—Fonovisa
4. ENAMORADO POR PRIMERA VEZ—Enrique Iglesias—Fonovisa
5. PIENSA EN MI—Grupo Majo—Fonovisa
6. SOLO EN TI—Enrique Iglesias—Fonovisa
7. ASI COMO TE CONOCI—Marco Antonio Solis—Fonovisa
8. POR DEBAJO DE LA MESA—Luis Miguel—WEA Latina
9. DESESPERADAMENTE ENAMORADO—Jordi—Fonovisa
10. JUGUETE—Grupo Limite—PolyGram Latino

HOT LATIN TRACKS ARTISTS
1. ENRIQUE IGLESIAS (5) Fonovisa
2. CRISTIAN (4) Fonovisa
3. LA MAFIA (4) Sony
4. LOS TIGRES DEL NORTE (7) Fonovisa
5. LUIS MIGUEL (4) WEA Latina
6. GRUPO LIMITE (3) PolyGram Latino
7. JUAN GABRIEL (3) Ariola
8. LOS TUCANESES DE TIJUANA (4) EMI Latin
9. ALEJANDRO FERNANDEZ (4) Sony Discos
10. BRONCO (4) Fonovisa

HOT LATIN TRACKS IMPRINTS
1. FONOVISA (79)
2. EMI LATIN (42)
3. ARIOLA (11)
4. WEA LATINA (19)
5. POLYGRAM LATINO (16)

HOT LATIN TRACKS LABELS
1. ENRIQUE IGLESIAS (5)
2. CRISTIAN (4)
3. LA MAFIA (4)
4. LOS TIGRES DEL NORTE (7)
5. LUIS MIGUEL (4)
6. GRUPO LIMITE (3)
7. JUAN GABRIEL (3)
8. LOS TUCANESES DE TIJUANA (4)
9. ALEJANDRO FERNANDEZ (4)
10. BRONCO (4)
With a beginning like this, how can you forget her

#1 Debut Heatseekers (first ever by a Latin artist)

#1 on Soundscan

300,000 units sold Triple Platinum!

#1 on Latin 50 chart
WHO WAS NO. 1
Continued from page LMQ-1

“Simplemente Amigos” Ana Gabriel (CBS) 2 weeks
“Si Te Fui Perderte” Gloria Estefan (Epic) 5 weeks
“Viet To Como El Viento” Luis Miguel (WEA Latina) 3 weeks
“Puedo Un Tajo De Hielo En Tu” Chayanne (CBS) 4 weeks
“Como Fui A Enamorarme De Ti” Los Bukis (Fonovisa) 4 weeks

1990
“La Chica De Humo” Emmanuel (CBS) 1 week
“Como Fui A Enamorarme De Ti” Los Bukis (Fonovisa) 2 weeks
“La Cama Del Cielo” Ricardo Montaner (TH-Rodven) 2 weeks
“Lambada” Kaoma (CBS) 7 weeks
“Volver” Luis Ventura Del Amor” Roberto Carlos (CBS) 3 weeks
“Inolvidable” Gipsy Kings (Elektra) 2 weeks
“Quien Como Ti” Ana Gabriel (CBS) 7 weeks
“El Cariocio Es Como Una Flor” Rudy La Scala (Sonotone) 4 weeks
“Tengo Todo Excepto A Ti” Luis Miguel (WEA Latina) 8 weeks
“Quieres Que Oigas Lo Que Te Digo?” José Feliciano (Capitol-EMI Latin) 2 weeks

1991
“Telluris” José José (Ariola) 1 week
“Religioso” Myriam Hernández (Capitol-EMI) 1 week
“Sopa De Caracol” Banda Blanca (Sonotone) 2 weeks

1992
“Te Perreces Tanta A El” Myriam Hernández (Capitol-EMI Latin) 1 week
“No Basta” Franco De Vita (Sony Discos) 6 weeks
“Mientras Que Ellos” Los Bukis (Fonovisa) 6 weeks

1993
“I Siemnas, Si Quieres” Roberto Carlos y Rocío Durcal (Sony Discos) 1 week
“Nadia Se Compare Conmigo” Álvaro Torres (Capitol-EMI Latin) 2 weeks
“Mi Mayor Necesidad” Los Bukis (Fonovisa) 4 weeks
“Amor” Luis Miguel (WEA Latina) 5 weeks
“Buenos Amigos” Selena y Álvaro Torres (Capitol-EMI Latin) 1 week
“Verano” José Luis Rodríguez y Julio Iglesias (Sony Discos) 2 weeks
“Desde El Día Que Te Fueste” Pandora (EMI Latin) 1 week
“Otros Días Más Sin Ti” Jon Secada (SBK) 5 weeks
“Evidencia” Ana Gabriel (Sony Discos) 10 weeks
“El Canto De Mi Corazón” Chayanne (Sony Discos) 2 weeks
“Amor” Jon Secada (SBK) 6 weeks
“Pasa Que Te Queedes” Daniela Romo (Capitol-EMI Latin) 1 week
“Castillo Atal” Ricardo Montaner (TH-Rodven) 2 weeks

1994
“Castillo Atal” Ricardo Montaner (TH-Rodven) 7 weeks

Continued on page LMQ-8

'TIS THE SEASON TO BE JOLLY

with New Hot Releases

ILEGALES En La Mira (BMG)
Over 100,000 units shipped in its first week.
Mixes by John McKenna and Beroni & Hamm
(’N Sync, Backstreet Boys). BMG Songs looks
forward to a continuing relationship with our
first Latin signing Vladimir Dotel.

Both ILEGALES and MARTA SANCHEZ
have over 1 million units in career sales!

MARTA SANCHEZ
Desconocida
(Mercury)

BMG Songs is proud to
be represented on her
new album through our
exclusive BMG Spain
writer/artist Pedro
Guerra with Christian
de Walden and his
writers team.
LA ELECCION DE LOS COMPOSITORES
MÁS EXITOSOS DEL MUNDO

SELENA
CARLOS
SANTANA
LOS TIGRES
DEL NORTE
LA LEY (SCD)
GILBERTO GIL
EROS
RAMAZZOTTI (SIAE)
GLORIA & EMILIO
ESTEFAN
RAFAEL
HERNÁNDEZ
JON
SECADA
GUERRA

Para más información contactar a Diane Almodovar, Directora de Música Latina
320 W. 57th Street, New York, New York 10019
TEL (212) 830-2573 FAX (212) 245-8986
E-mail: Dalmodovar@bmi.com
Visite BMI en el Internet al http://bmi.com

www.americanradiohistory.com
<table>
<thead>
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<th>Year</th>
<th>Single</th>
<th>Artist</th>
<th>Weeks</th>
<th>Label</th>
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<tr>
<td>1994</td>
<td>&quot;Cerca De Ti&quot; The Barrio Boyzz</td>
<td>(EMI Latin)</td>
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<td>&quot;Luna&quot; Ana Gabriel (Sony Latin)</td>
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<td>&quot;Mi Buen Amor&quot; Gloria Estefan</td>
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<td>&quot;Dondores que Estas&quot; the Barrio Boyzz</td>
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<td>&quot;No Me Quedo Más&quot; Selena</td>
<td>(EMI Latin)</td>
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<td>&quot;Me Doy Esta Soledad&quot; La Mafia</td>
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<td>&quot;Fiestas Y Recuerdos&quot; Selena</td>
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<td>&quot;El Polo&quot; Juan Gabriel (Ariola)</td>
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<td>&quot;Tú Soledad Tú&quot; Selena</td>
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<td>&quot;Si Nos Desvanecen&quot; Luis Miguel</td>
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<td>&quot;Fierro Fantástico&quot; Gloria Estefan</td>
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<td>&quot;No Me Olvido&quot; Enamorado Por Primera Vez&quot;</td>
<td>Gloria Estefan</td>
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<td>(Sony Discos)</td>
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<td>&quot;Ayer Me Lloraste&quot; Antonio Solís</td>
<td>(Sony Discos)</td>
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<td>Gloria Estefan</td>
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<td>&quot;Se Acabó el Tiempo&quot; Antonio Solís</td>
<td>(Sony Discos)</td>
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**1996**

- "Si Te Vas" Enrique Iglesias (Sony Discos) 3 weeks
- "Bajo el Sol" Gloria Estefan (Sony Discos) 12 weeks
- "Experiencia Religiosa" Enrique Iglesias (Sony Discos) 2 weeks
- "El Cielo" Los Tigres Del Norte (Sony Discos) 1 week
- "Basta Ya" Olga Tañón (WEA Latina) 1 week
- "Amor A Ti" Cristian (Melody) 1 week
- "Por Amarre" Enrique Iglesias (EMI Latin) 3 weeks
- "Qué Faltas Me Darás" Marco Antonio Solís (Sony Discos) 10 weeks
- "No Me Olvido" Enrique Iglesias (Sony Discos) 1 week
- "Recuerdos, Tristeza, Y Soledad" Marco Antonio Solís (Sony Discos) 8 weeks
- "Trägerina" Enrique Iglesias (Sony Discos) 4 weeks

**1997**

- "Te Amo" Los Temerarios (Sony Discos) 1 week
- "Lo Sólo Soy Yo" Los Temerarios (Sony Discos) 1 week
- "Corre, Corre, Corre" Los Temerarios (Sony Discos) 1 week
- "Contra la Decisión" Los Temerarios (Sony Discos) 1 week
- "Te Quiero" Los Temerarios (Sony Discos) 1 week
- "Ya No Llorar" Los Temerarios (Sony Discos) 1 week
- "Te Quiero" Los Temerarios (Sony Discos) 1 week
- "No Me Olvido" Enamorado Por Primera Vez" Gloria Estefan (Ariola) 10 weeks
- "Neither Nor" Olga Tañón (Sony Discos) 1 week
- "Si Tu Te Vas" Enrique Iglesias (Sony Discos) 1 week
- "Te Amo" Antonio Solís (Sony Discos) 8 weeks
- "Qué Faltas Me Darás" Marco Antonio Solís (Sony Discos) 8 weeks
- "No Me Olvido" Enrique Iglesias (Sony Discos) 1 week
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**1998**

- "En El Estudio" Alejandro Fernández y Gloria Estefan (Sony Discos) 1 week
- "Lo Sólo Soy Yo" Los Temerarios (Sony Discos) 1 week
- "Corre, Corre, Corre" Los Temerarios (Sony Discos) 1 week
- "Contra la Decisión" Los Temerarios (Sony Discos) 1 week
- "Neither Nor" Olga Tañón (Sony Discos) 1 week
- "Si Tu Te Vas" Enrique Iglesias (Sony Discos) 1 week
- "Te Amo" Antonio Solís (Sony Discos) 8 weeks
- "Qué Faltas Me Darás" Marco Antonio Solís (Sony Discos) 8 weeks
- "No Me Olvido" Enrique Iglesias (Sony Discos) 1 week
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- "Recuerdos, Tristeza, Y Soledad" Marco Antonio Solís (Sony Discos) 8 weeks
- "Trägerina" Enrique Iglesias (Sony Discos) 4 weeks
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1999 RELEASE:
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Management: Emilio Estefan Jr.
This month, Sony Mexico was expected to issue new product by two of its hottest pop acts: Fey and Onda Valentina.

Joan Manuel Serrat's album on BMG-Argentina "Sombras De La China" was certified platinum (60,000 units) in Argentina only six days after its September release. The album features Spanish troubadour, who always has enjoyed great success in Argentina, is booked on a short tour of the country in December. A more extensive swing through Argentina is planned for June 1999.

Executives at Mexican imprint Azteca Music are jazzed about Gallo Negro, a funk and rock act discovered at a local radio contest in Mexico City. The band's "peculiar, funky style conquered us, and we are sure it will be a success," says José Luis Villareal, director of Azteca, who once made similar comments about a bolero group from Colombia called Los Tri-O. The trio went on to sell more than 200,000 units of its eponymous 1998 disc, according to the label. Gallo Negro is currently working on its label debut.

Fat Family sold 100,000 copies of its eponymous debut within 10 days of its release in September, thereby earning the R&B group signed to EMI-Odeon Brasil a gold disc on its first try. Fat Family, consisting of five brothers and two brothers of ample physical persuasion, opened a concert Sept. 16 by U.S. vocal group Take 6. The septet began its career in the rural Sao Paulo state in 1996. The group's disc, produced by Guto Graça Mello, features Portuguese-language covers of English R&B tunes by Babyface, Diana King and Rod Temperton, along with original material authored by well-known Brazilian singers Ed Motta, Paula Toller and Herbert Vianna.

Fourth-quarter releases from BMG Mexico feature product from the label's big-name artists, such as Juan Gabriel, Rocío Dúrcal, José José and Guadalupe Pineda. Meanwhile, pop balladeer Cristian is preparing his first rock album for early 1999. Likewise, BMG rockstress Alejandra Guzmán is recording her new album, slated to be dropped in 1999.

Max Music Mexico is set to drop a series of compilations for the holiday season, including a compendium from '70s disco act Silver Convention, plus multi-artist sets "Cumbia Total," "Rock 'N' Roll Mix 2," and "Banda Mix," a collection of material from such notables as Banda El Recodo, Zorro and Arkaangel R-15.

Continued on page LMQ-16

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Three consecutive hit singles on Billboard’s Hot Latin Tracks Chart
Currently on tour throughout the U.S., Puerto Rico and Latin America
MTV Motors, Buenos Aires Beauty And Format Futures

In a move aimed at the 20-to-30-year-old consumers in Argentina, automaker Renault and MTV Latin America have teamed to introduce a limited edition of 1,000 of Renault's Clio model with the service, based in Sao Paulo, was equally owned by brothers Roberto and Isaac Hems and brothers Sergio and David Alhadelfi. The capital influx is expected to help Microservice build a second plant in Sao Paulo, expand its operations in Manaus, pursue investment opportunities in DVD and CD-ROM, and market new products in graphic arts, photography and medical-imaging technologies.

Mexico's prominent distributor, La Feria Del Disco, is now handing out a monthly award for the bestselling title as determined by an independent accounting firm. The first honoree in October was Colombian ballad act Los Tri-O, whose Artega Music album "Nuestro Amor" has sold 200,000 units, according to Mexico's record trade group Ampromus.

Reader's Digest Brasil, a subsidiary of the U.S.-based publisher, was awarded a platinum disc in October by Brazilian recording trade group ABPD for sales of 250,000 units of "The Nat King Cole Collection." The live-CD set of

Renault's Clio Sport

MTV logo displayed on the cars. Each comes complete with a tailor-made Philips sound system and a selection of "MTV Unplugged" CDs. The advertising plan for the Clio MTV auto includes billboards, as well as radio and television ad spots.

Reina De Corazones is a new import recently formed in Argentina with distribution by Universal Music. Among the label's initial releases is "Tercer Album" by rock artist Carca, produced by Babasónicos members Adrián Dargelos and Uma-T.

The opening of the Walt Disney musical "Beauty And The Beast," was slated to take place Thursday (29) at the rebuilt Opera Theater in Buenos Aires. While maintaining its art-deco style, the theater now sports the modern technology required to produce complex musical numbers. The cast includes 2,200 actors, singers and dancers led by the production's stars, Juan Rodó and Marisol Otero.

U.S.: BancBoston Capital, the private equity arm of BankBoston Corporation, has made a $12 million investment in Microservice Tecnologia Digital S.A., one of the largest CD replicators in Brazil. Prior to the investment, Microservice...
EMI Spain & EMI International Latin Congratulate ELLA BAILA SOLA
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First album “ELLA BAILA SOLA”
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Second album “e.b.s” released September ‘98:
2X Platinum in Spain
Gold in Argentina, Uruguay and Chile
During its annual convention Oct. 6-7 in Mexico City, Mexico's radio and television organization CIRT invited Mexican record trade group Amiprofon to the confab for a first-ever product presentation by its member labels. The nine participating record companies were Azteca Music, BMG, Fonovisa, EML, Musart, PolyGram, Sony, Universal and Warner:

Radio Colonia, an AM Spanish pop-music station located in Colonia, Uruguay, near Buenos Aires, has begun operating FM Mágica, thanks to a 20-year-old agreement between Argentina and Uruguay that authorizes two radio stations from Uruguay the right to broadcast in Argentina. Owned by former Microfon and Fonovisa Argentina president Mario Kaminski, who has proudly announced the installation of a transmitter that covers 100 kilometers around Buenos Aires, FM Mágica will feature an all-Spanish music format, a format that previously did not exist in Buenos Aires. Kaminski has struck a deal with Argentine satellite firm TDH to broadcast FM Mágica throughout Argentina. In addition, Kaminski has secured a contract with Buenos Aires supermarkets and malls to feature FM Mágica in their outlets.

The last important radio-sponsored music festival in Mexico City of 1998 took place Nov. 7-8 at Palacio De Los Deportes, where pop radio station XEDA-FM ("Pulsar 90.3") hosted its sixth annual gig, formerly a one-day event, the radiofest, produced by Arturo Forzán, was extended to two days and was expected to draw 40,000. Featured performances were expected from a laundry list of noted Latino artists, including Laura Pausini, Fely, Plastilina Mosh, Shakira, Ovela Vaselina, Yuri, Kabah, Carlos Ponce, Moenia, Sentidos Opuestos, Ricardo Arjona, Chayanne, Francisco Céspedes, Molotov, Los Sacados, Sergio Blas, Caló, Regales, David Summers, Jeans, Kairo, Yvonne Avela and Tierra Cero.

Spanish-language radio is more popular than ever in New York and Los Angeles—the country's two largest radio markets. According to Arbitron's summer '98 book, the No. 1 station in New York was WSKQ-FM, a tropical station owned by Spanish Broadcasting System (SBS). It marked the first time a Spanish station earned sole possession of first place in the New York market. The station's ratings ratcheted up 5.9 to 6. In Los Angeles, two Spanish-language stations, KLVE-FM and KSCA-FM, tied for the first time in L.A. Moreover, both stations were owned by the same company—Heliot Pop station KLVE-FM ("K-Love") and regional Mexican KSCA-FM ("La Nueva") had run first and second for two of the past three ratings books.
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promotional ties with the numerous regional-Mexican reporters. When Hot Latin Tracks later changed to an audience-based chart in 1997, Sony Discos became the dominant player, because its artists were heavily played on stations with big audiences in Los Angeles, Puerto Rico, Miami and New York.

Hot Latin Tracks had become a chart no longer based on detections from many stations with small currencies, but rather one based on audience impressions taken from stations with large currencies.

In 1998, Sony has emerged once again as a dominant radio imprint whose current chart success harkens back to the late 1980s, when the company was riding high as CBS Discos. From 1990 to 1994, Sony was the top Hot Latin Tracks label, and from 1990 to 1993, Sony was the top Hot Latin Tracks imprint. Hot Latin Tracks imprint

LA SERIE CON MÁS DE... UN MILLÓN DE COPIAS VENDIDAS

ARTISTS & MUSIC

Continued from page LMAQ-10

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ABPD has awarded Continental's samba group Molejo a diamond disc for sales in excess of 1 million units of the band's fourth album, "Brincadera De Crianza."

Quillapayún, one of Chile's leading folkloric bands, has just released on CD 10 of the most significant titles in the group's 50-year history. Warner Music Chile has shipped the 10 CDs, along with a double-CD anthology that contains 32 of the group's most popular songs. Exiled to France after Augusto Pinochet assumed power in 1973, Quillapayún was part of the Nueva Canción Chilena movement that provoked the country's socio-political ailments. In April, Warner is slated to drop an album of previously unreleased material by Quillapayún.

The Sept. 28 release of "Bar Imperio" by Miguel Mateos signaled a heavy bet by Universal Music Argentina on the successful comeback of an Argentine pop-rock hero from the 1980s who had been absent from the music scene for five years. "In my country," says Mateos, "people embrace rock music with enthusiasm and seem to be afraid of pop. But I have decided to defend the format and give new breath to the three-to-four-minute song with melodic hooks and tunes you can hum."

Indeed, "Bar Imperio" boasts a formidably display of pop songs with a distinctive style from the 1980s that is Mateos' trademark sound. "Bar Imperio" is the first album delivered by Mateos to Universal, which signed him to a reported million-dollar contract last May. A pioneer of the rock en español movement of the mid- and late 1980s, Mateos first gained national fame in Argentina, where he began his recording career in 1981 as a singer and songwriter with the hit pop-rock band Zas. Upon breaking into Mexico as Miguel Mateos/Zas with such hits as "Cuando Seas Grande" and "Atrás Un Sentimiento," Mateos kicked off his solo career in 1990 with "Obsesión," produced by noted U.S. studio whiz Miguel Sembello. Mateos subsequently tried to regain his popularity in Argentina. "Bar Imperio" represents his latest effort to win back the admiration of his homegrown fans. ■

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"LA TARJETA PARA EL MIEMBRO DE ASCAP" (ASCAP MEMBER CARD) — DONDE TU ÉXITO COMIENZA.
Audible Inc. Capitalizes On Providing Content On The Net

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Many companies are promising Internet magic, but when it comes to Audible Inc., hearing is believing.

The Wayne, N.J.-based company is revolutionizing the distribution of content by enabling users for a fee to download material from its World Wide Web site that they can play back with the portable Audible player.

Privately held Audible—which has received funding from venture capital firm Kleiner Perkins, Caufield & Byers; Intel; A.T.&T.; and Company—started life three years ago to provide a new distribution channel for audiobooks and quickly segued into other spoken-word content. Its library currently numbers 10,000 pieces of content, which will more than double in a year, based on existing deals alone. The encoded material is available for download from the Audible Web site (www.audible.com) to the player two hours at a time.

Because the carrier carries a price tag of $199 and is designed for people on the move, Audible is targeting the mobile professional. That group includes the 84 million people who drive to work alone, focusing specifically on 30- to 50-year-olds who have middle-class or higher incomes and are Internet savvy, says Audible founder Don Katz.

To support its first revenue stream, the delivery of audiobooks over the Internet, Audible has deals with more than 80 audiobook publishers whose works it compresses and encodes for release at the same time the books hit retail shelves.

Because book publishers fear cannibalization of sales, Katz says, Audible often encounters "some kind of momentary pause" when it first approaches them. But he adds that the company has made great strides with publishers and is pursuing co-promotional avenues with them, such as posting on its Web site portions of books before publication date.

The second content area has time-sensitive information that may or may not have existed previously in audio form. It is this category—audio versions of newspapers, magazines, and journals, and radio broadcasts that can be listened to according to the user's schedule—that Katz and Audible president/CEO Andy Huffman believe will become the cornerstone of their business.

Because the period of Audible's business is contracts with corporations that want to communicate proprietary messages through the Audible system. Audible will encode the corporation's audio content and secure it on Audible's servers. Huffman says Audible is targeting the financial, technology, and pharmaceutical industries and adds that several Fortune 500 companies are testing the concept.

With Audible's addition of the time-sensitive material comes a move toward more unique content that Katz likens to cable channel HBO's segue from being a distributor of feature films to a producer of original programming.

Audible has deals with a variety of

Heavy Computer Users Are More Inclined To Buy Music

S THERE A correlation between computer usage and music buying? The research suggests that there definitely is.

People who are most likely to use computers are those who also tend to be frequent buyers of music.

That's the principal conclusion that can be drawn from research on technology usage by consumers.

Strategic Record Research, a unit of the West Hollywood-based Left Bank Organization, polled 10,000 people across the U.S. in random phone calls over the summer and asked them about their music-buying habits and their use of technology. The sample obtained represents the general population from ages 12 to 54.

One striking result of the study is that while 47% of all persons polled said they had access to a personal computer in the home or office, 54% of active buyers—those who had purchased at least six recordings in the previous six months—had used a PC. The spread of seven percentage points is significant and indicates that the most devoted purchasers of recorded music are the most plugged-in.

A similar result was found with the use of the Internet and online services. Of the total population surveyed, 31% said they were online. But 38% of active buyers were online.

These were not casual or occasional Internet users, either. The average amount of time spent online by the active buyers was 8.9 hours a week, or more than an hour a day on average.

CD-ROM usage was also greater among those who were the most passionate about purchasing music. Of all persons surveyed, 29% said they used the multimedia format. But of the active buyers, 46% were

Audible Inc. Capitalizes On Providing Content On The Net

BY DON JEFFREY
NEW YORK—A young artist from eastern Canada's Cape Breton Island named Mary Jane Lamond, whose album, "Suas el," was released on Wicklow Records in June, presents a unique problem for U.S. marketers. She doesn't sing in English. In addition, the Scots-Gaelic-singing artist's music does not conveniently fit into the readily available categories of music, like world beat or pop or rock. She's a little of all three.

But the pairing of a major record company and a nonaffiliated independent label—companies that generally do not find many reasons to work together—has heartened executives at both companies and increased the odds of having Lamond's music reach American audiences.

Wicklow—a joint venture between BMG Classics and Chiefline Records executives—has teamed with Putumayo World Music, which has made its reputation selling compilations of world music in nontraditional ways, to promote Lamond's album and a Putumayo compilation released in September, "Celtic Tides," on which she appears. Wicklow and Putumayo are co-sponsoring a national tour by Lamond that began Sept. 20 in Nevada City, Calif., and ends Dec. 5, including a stop Saturday (21) at the Bottom Line in New York. In addition to those dates, Lamond will perform at 16 Borders & Music stores around the country.

Besides selling Lamond's album, says Wicklow label manager John Voigtmann, the campaign is designed to create awareness of the artist and build an audience for her next album, planned for next year.

This is the first time that Wicklow, 50%-owned by BMG, has worked with an independent label. For Putumayo, this is its first marketing effort with a major record company.

Executives at both companies admit to being "terrified" when they began...
WICKLOW, PUTUMAYO TEAM UP FOR LAMOND
(Continued from preceding page)

This unusual collaboration and delight-
ed when things turned out well. Voigt-
amann recalls that some executives at
his company were initially averse to the idea of joint advertising. "Saying we
wanted to put Putumayo in the ads was
like speaking in tongues," he says.
Add David Rich, president of CMG of mar-
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nite number of possibilities for some-
thing to go terribly wrong."

The effort began at a Borders con-
vention in June in Ann Arbor, Mich.
The retailer had asked Putumayo, whose releases are often featured in
the book and music superstores,
to provide some music. The label, pro-
ming "Celtic Tides," asked Lamond to
perform.

"My first reaction was negative," says Voigtmann, recalling Putumayo's request not only for one of his artists but for him to pay half the costs of the per-
formance. But he went to the Bor-
ders convention and said that "she blew me away."

"I realized she's a great artist. It's
rock'n'roll, this music," he continues. "She doesn't think of herself as a world music artist. She makes mod-
ern music based on traditional themes."

He also realized that he could work with Putumayo to groom an artist to
promote the compilation, and I needed a bigger context to place
Mary Jane in," he says.

At about the same time, Lamond
received a grant from the Factor Or-
ganization in Canada to subsidize a
U.S. tour.

Voigtmann says that plans for the label's cooperation in tandem with the
tour were drawn up on a napkin at
a New York restaurant, Noho Star.

What Wicklow and BMG provide are
major-label savvy, touring, and a national distribution; Putumayo provides
access to nontraditional markets.

Voigtmann says he hired an inde-
pendent publicist to get Lamond's
music on noncommercial radio and an
independent publicist for tour cover-
age. Posters and point-of-purchase
materials promote both labels' releas-
es.

Wicklow lined up cooperative advertising support with retailers. In addi-
ton to Borders' support, the labels
have programs with Tower Rec-
ords and independent retailers like
Waterloo, Millennium, and Electric Fetus.

In all, Wicklow committed between
$50,000 and $75,000 to the project.
Putumayo provided the kind of
grooves-marketing support that
other labels a major distributor. For
instance, Putumayo made available a database of 9,000 Celtic music lovers
in the San Francisco area. "We can
goto lists that other companies dubs-
ty," says Voigtmann. "And they don't
come cheap. Putumayo's lists have
more value."

Putumayo printed postcards pro-
viding both albums, and BMG mailed
them. Under the direction of VP of
promotion Tom Frouge, Putumayo coor-
dinated the tour and promotions.

Executives have seen some en-
couraging early results. BMG has shipped 11,000 units of "Suan e! to
retail and concert venues, and Voigt-
mann says sales are "growing." Putum-
ayo says that it shipped 60,000 units of "Celtic Tides." Radio stations in
major markets—such as noncom-
mercial KUT Austin, Texas—are
playing Lamond's music. In March, a
longform video for "Celtic Tides" will be aired on the Bravo cable channel.

Lamond came to the attention of
Wicklow through her vocal work on
a popular track, "Sleepy Maggie," by
Canadian Celtic rock fiddler Ashley
MacIsaac. At Wicklow's urging, Put-
umayo asked her to perform on an
album he was producing for his new label, "Fire In The Kitchen," that features
musicians from Nova Scotia's Cape Breton Island.

A&M Records has the rights to
market Lamond's music in Canada,
but Wicklow acquired the rights else-
where. She is a popular artist in Cana-
dia, having been nominated for a Juno Award in 22% of her albums, released
there in 1997, has sold more
than 35,000 units in Canada. Anyone
who likes Sarah McLachlan would like Mary Jane Lamond," he says.

"Celtic Tides" features "Sleepy Mag-
gie," as well as tracks by such artists as the ChiefTains, Mary Black, and Clannad. But the title will not be
distributed through the BMG sys-
tem, according to Hazan. Putumayo distributes its own product to non-
traditional accounts and uses Distrub-
ution North America for traditional
music retail.

Putumayo has been primarily
known as a compilation label, but it
has formed an imprint, Putumayo Ar-
tists, and signed its first act, Ricardio Lemvo. Unlike most other labels, Hazan says, the label will be
"brand-based," as, say, Windham Hill is.

Putumayo's reach extends into more than 2,000 nontraditional ac-
counts, including gift stores, cyber-
stores, and coffee shops, says Hazan. About 50% of its sales are at traditional record stores.

Would the two labels work together in the future? "If the right situation
arose," says Voigtmann. "The key is
to have the right artist. It wouldn't
work with every artist."

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(Continued from preceding page)

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other labels a major distributor. For
instance, Putumayo made available a database of 9,000 Celtic music lovers
in the San Francisco area. "We can
goto lists that other companies dubs-
ty," says Voigtmann. "And they don't
come cheap. Putumayo's lists have
more value."

Putumayo printed postcards pro-
viding both albums, and BMG mailed
them. Under the direction of VP of
promotion Tom Frouge, Putumayo coor-
dinated the tour and promotions.

Executives have seen some en-
couraging early results. BMG has shipped 11,000 units of "Suan e! to
retail and concert venues, and Voigt-
mann says sales are "growing." Putum-
ayo says that it shipped 60,000 units of "Celtic Tides." Radio stations in
major markets—such as noncom-
mercial KUT Austin, Texas—are
playing Lamond's music. In March, a
longform video for "Celtic Tides" will be aired on the Bravo cable channel.

Lamond came to the attention of
Wicklow through her vocal work on
a popular track, "Sleepy Maggie," by
Canadian Celtic rock fiddler Ashley
MacIsaac. At Wicklow's urging, Put-
umayo asked her to perform on an
album he was producing for his new label, "Fire In The Kitchen," that features
musicians from Nova Scotia's Cape Breton Island.

A&M Records has the rights to
market Lamond's music in Canada,
**Top Pop Catalog Albums**

<table>
<thead>
<tr>
<th>NO.</th>
<th>ARTIST</th>
<th>GRP</th>
<th>TITLE</th>
<th>NOVEMBER 28, 1998</th>
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<tbody>
<tr>
<td>1</td>
<td>GARTH BROOKS</td>
<td>A</td>
<td>THE HITS</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>BEASTIE BOYS</td>
<td>A</td>
<td>LICENSED TO ILL</td>
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<tr>
<td>3</td>
<td>METALLICA</td>
<td>A</td>
<td>METALLICA</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ALANIS MORISSETTE</td>
<td>A</td>
<td>JAGGED LITTLE PILL</td>
<td></td>
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<tr>
<td>5</td>
<td>SHANIA TWAIN</td>
<td>A</td>
<td>THE WOMAN IN ME</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>PINK FLOYD</td>
<td>A</td>
<td>A COLLECTION OF GREAT DANCE SONGS</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>KENNY G</td>
<td>A</td>
<td>MIRACLES - THE HOLIDAY ALBUM</td>
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<tr>
<td>8</td>
<td>SOUNDRACK</td>
<td>A</td>
<td>GREASE</td>
<td></td>
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<tr>
<td>9</td>
<td>Robert Segers &amp; The Yellow Bullet Band</td>
<td>A</td>
<td>GREATEST HITS</td>
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<tr>
<td>10</td>
<td>Celine Dion</td>
<td>A</td>
<td>FALLING INTO YOU</td>
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<td>11</td>
<td>JEWEL</td>
<td>A</td>
<td>PIECES OF YOU</td>
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<td>12</td>
<td>PINK FLOYD</td>
<td>A</td>
<td>DARK SIDE OF THE MOON</td>
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<tr>
<td>13</td>
<td>CARRIE UNDERWOOD</td>
<td>A</td>
<td>CHRISTMAS ALIVE</td>
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<tr>
<td>14</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>A</td>
<td>LEGEND</td>
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<tr>
<td>15</td>
<td>MANNEFJHam STORMER</td>
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<td>A FRESH AIR CHRISTMAS</td>
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<td>16</td>
<td>THE NETHERLANDS PHILHARMONIC</td>
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<td>KIDS IN SPACE (LIVE)</td>
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<tr>
<td>17</td>
<td>Sublime</td>
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<td>SUBLIME</td>
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<td>18</td>
<td>Mannefjam Stormer</td>
<td>A</td>
<td>CHRISTMAS</td>
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<tr>
<td>19</td>
<td>Guns N' Roses</td>
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<td>APPETITE FOR DESTRUCTION</td>
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<td>20</td>
<td>Jimmy Buffett</td>
<td>A</td>
<td>SONGS YOU KNOW BY HEART</td>
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<tr>
<td>21</td>
<td>Dave Matthews Band</td>
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<td>CRASH</td>
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<td>22</td>
<td>Tool</td>
<td>A</td>
<td>VAULT - GREATEST HITS 1980-1995</td>
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<td>23</td>
<td>Alanis Morissette</td>
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<tr>
<td>24</td>
<td>HANSELKIN</td>
<td>A</td>
<td>KORN</td>
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<td>25</td>
<td>JAY-Z</td>
<td>A</td>
<td>REASONABLE DOUBT</td>
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<td>26</td>
<td>Lynyrd Skynyrd</td>
<td>A</td>
<td>SKYNRD'S INN/VIOUS/GREATEST HITS</td>
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<td>27</td>
<td>Pink Floyd</td>
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<td>THE WALL</td>
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<td>Fleetwood Mac</td>
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<td>29</td>
<td>Metallica</td>
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<td>JUSTICE FOR ALL</td>
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<td>30</td>
<td>aerosmith</td>
<td>A</td>
<td>BIG ONES</td>
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<td>James Taylor</td>
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<td>GREATEST HITS</td>
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<td>32</td>
<td>2Pac</td>
<td>A</td>
<td>ALL EYES ON ME</td>
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<td>33</td>
<td>Creedence Clearwater Revival</td>
<td>A</td>
<td>CHRONICLE VOL. 1</td>
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<td>34</td>
<td>Korn</td>
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<td>LIFES A BEACH</td>
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<td>35</td>
<td>Sarah McLachlan</td>
<td>A</td>
<td>FUMBING TOWARDS ECSTASY</td>
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<td>36</td>
<td>Alan Jackson</td>
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<td>THE GREATEST HITS COLLECTION</td>
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<td>Various Artists</td>
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<td>ESPN PRESENTS: JOSHDUB VOL 1</td>
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<td>38</td>
<td>The Temptations</td>
<td>A</td>
<td>GREAT SONGS AND PERFORMANCES</td>
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<td>39</td>
<td>AC/DC</td>
<td>A</td>
<td>BACK IN BLACK</td>
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<td>Mariah Carey</td>
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<td>41</td>
<td>Various Artists</td>
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<td>THE GREATEST HITS</td>
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<td>Tom Petty and the Heartbreakers</td>
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<td>MERRY CHRISTMAS</td>
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<td>43</td>
<td>Various Artists</td>
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<td>VEGETABLES</td>
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<td>Hanson</td>
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<td>SNOWED IN</td>
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<td>Eagles</td>
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<td>Various Artists</td>
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<td>Lemmy Kilmister</td>
<td>A</td>
<td>BLUE</td>
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<td>48</td>
<td>Queen</td>
<td>A</td>
<td>A VERY SPECIAL CHRISTMAS 3</td>
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<td>49</td>
<td>Jimi Hendrix</td>
<td>A</td>
<td>THE GIFT</td>
<td></td>
</tr>
</tbody>
</table>

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks columns reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. A Recording Industry Association of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, titles are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are predicted from wholesale price. (Continued on page 51)
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Trans World Shows How To Stand Out As Online Retailer

LIKE A NUMBER of other music chains, Trans World Entertainment Corp. has thrown its hat into the Internet ring, opening up an online store at twec.com. On the front end, the site uses graphics well and is easy to navigate, offering up to 250,000 music and video titles.

For the back end, Trans World is using Valley Media as its supplier and fulfillment agent for music titles. Baker & Taylor fills those roles for video titles.

And there's the rub. With the exception of Amazon.com and Tower Records/Video, practically every major online merchant uses the same suppliers. To date, Valley Media has been the dominant back-end supplier for virtual retailers. Shoppers may not realize it, but since practically everyone uses the same supplier, the consumer is getting the same inventory choice and service at most of the music sites visited.

In the short run, consumers haven't noticed, since they're likely to be caught up in the newness of the online shopping experience. But in the long run, how is an Internet merchant to distinguish itself to the discerning consumer?

Well, for starters, more suppliers are stepping forward. Alliance Entertainment Corp., fresh from emerging successfully from Chapter 11, is gearing up to make its mark in Internet fulfillment. Also, as already mentioned, Baker & Taylor is targeting Internet fulfillment. And the new owners of Northeast One-Stop hope to step up to the plate as well.

So far, other ways used by online music merchants to stand out include price, consumer contests, and spending millions of dollars through linkage to drive traffic to their sites. Consumer contests and sweepstakes are fine, but don't get me started on the folly of losing money to build sales volume—or the wisdom behind spending $20 million to drive traffic to an online site.

All of which brings me back to Trans World. Instead of paying $20 million to drive shoppers to its site, Trans World, like other chains, will use its stores to promote the site. This will only work if chains are more aggressive in touting their online sites in their

(Continued on page 56)

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• New store specialists.
• Sales-driven marketing with WebAmi.
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www.allmusic.com — AMIC
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Buckwheat Zydeco Forms Tomorrow Label; Hail The Dictators

Bon Temps Roulez: Zydeco star Buckwheat Zydeco (real name Stanley Dural) will kick off 1999—-the 20th anniversary of the beginning of his recording career—with the formation of a new label, Tomorrow Recordings. He is partnered in the new venture with his manager and co-producer, Ted Fox.

Singer/accordionist Dural—a former member of the legendary Clifton Chenier’s band—became the first zydeco performer to ink a major-label pact when he signed to Island Records in 1987. He is among the most infectious practitioners of Louisiana’s buoyant bayou dance music.

Tomorrow will be inaugurated on Jan. 12 with the release of Dural’s 1997 album “Trouble.” The set was originally issued by Mosaic/Atlantic, but bumpy times at Mela led to a soft release of the album, so Dural and Fox successfully petitioned Atlantic for rights to the recording. The Alternative Distribution Alliance will handle distribution. (The album will also be sold via Dural’s World Wide Web site, www.buckwheatzydeco.com.)

Buckwheat Zydeco will support the release with a national tour beginning in January. Further plans for Tomorrow tentatively call for a 20th-anniversary rerelease of “The Daily Squeeze,” Zydeco Story,” and a concert video.

In the interim, Buckwheat’s nisty sweatsuit and the soundtrack to the current Adam Sandler comedy hit, “The Waterboy,” which features the track “Hard Charger.”

Time for Tators: During the mid-70s, in the dark days before punk rock arrived to save the rock’n’roll bacon, there were a handful of American bands that labored to keep rock’s flame burning bright. Pre-eminent among these was New York’s mighty Dictators.

The Tators’ first album, “Go Girl Crazy!,” arrived in 1975, in the face of the rise of disco and the chart pre-eminent of a host of bands—such as Blondie, Blondie/Blondie—singers/songwriters. For starving rockers weary of these trends, the band’s music—loud, self-consciously stupid-smart, aggressive, and funny—was the audio equivalent of the (scuzzy pre-World Wrestling Federation) professional wrestling. Small wonder that the band’s “secret weapon” and lead singer-to-be, Handsome Dick Manitoba, was captured preening before a locker in grappling tugs on the debut album’s cover.

Despite the release of three major-label albums, the Dictators have remained a cult taste. Happily, two indie labels have simultaneously released some of the group’s best music on CD.

“Bloodbrothers,” the Tators’ punk-influenced third album, originally issued by Elektra in 1978, has been brought back by the band’s own Dictators Multi/Media imprint, which is distributed by New York-based Norton Records. This no-nonsense collection is probably the band’s finest; it features such raucous classics as “Faster & Louder” (featuring Bruce Springsteen on backup vocals!), “Baby, Let’s Twist,” “The Minnesota Strip,” “I Stand Tall,” and an unforgettable cover of the Flamin’ Groovies’ anti-dope anthem “Slow Death.” Rhythm guitarist Scott “Top Ten” Kempner contributes hilarious liner notes.

Meanwhile, ROIR in New York has brought its 1981 live Dictators cassette to CD as “New York New York.” Expanded with three bonus tracks, the set includes lots of goofy Mantoba stage palaver, righteous versions of the group’s originals, and stirring covers of the Velvet Underground’s “What Goes On,” Mott The Hoople’s “The Moon Upstairs,” and The Stooges’ “Search And Destroy.” The package includes both Richard Meltzer’s original notes and fresh thoughts from the band’s bassist/songwriter, Andy Shernoff.

These records will meet your minimum daily rock’n’roll requirement.

Flag Waving: Guitar experimentalists Loren MazzaCane Conners (Billboard, Dec. 27, 1997) and Alan Licht have been partnered in intimate duo recordings on the Roadcore and New World of Sound labels. But their new pairing for Chicago’s Drag City, “Hoffman Estates,” is their most ambitious and unusual collaboration to date.

The album, recorded at Sound in the titular Illinois city utilizes a number of cutting-edge Windy City musicians who will be familiar to faithful readers. Producer/musicians Jim O’Rourke helmed the production, and recent Flag Waver Rob Mazurek is featured prominently on trumpet.

Other players include guitarist Rick Rizzo of Eleventh Dream Day and peripatetic saxophonist Ken Vandermark.

According to Licht, O’Rourke kept him and Conners in the dark about his approach for the record before sessions began: “It was really Jim’s concept from beginning to end. I didn’t really know what it was going to be until I got foot in the studio.”

The sound O’Rourke had in mind was dictated by some classic jazz recordings of the past. “Mid 70s Miles [Davis] was kind of a touchstone,” says Licht, who points to “He Loved Him Madly,” the amorphous 42-minute tribute to Duke Ellington on Dave’s 1975 album “Get Up With It,” as a major model. Ornette Coleman’s “Chappappa Suite” served as a blueprint for the free-loving tracks on the record.

Though Licht apparently found the making of “Hoffman Estates” to be an unusual recording experience, he praises the Chicago players’ lack of prejudice regarding different kinds of musical formats. “They all have a really open attitude— I think much more than some of the people in New York.”

Licht himself evidences the same kind of attitude, which he makes clear in the lucid and fascinating booklet of notes that came with his 1997 solo album “The Evan Dando Of Noise!,” released by the New Zealand label Corpus Hermeticum.

A proposition, for the interrelationship between free improvisation and pop music (not unlike his mentor Henry Kaiser), Licht has himself played with noise-monger Rudolph Grey and with the New York rock band Run On. The latter group has now formally dissolved, though Licht says it might continue as a recording project. He says he probably won’t pursue work in another band, “unless I get asked to join the Pretenders.”

He adds, “I want to do different kinds of projects, rather than a band. Run On took up so much of my time … Since I’ve been free, I’ve been able to make connections to do other things.”

Licht will soon be visible in a variety of live and recorded configurations. On Saturday (21), he is scheduled to play a “Hoffman Estates” gig with Conners at the Mercury Lounge in New York. He will appear with Sasha Frehe-Jones of Ui and Tim Barnes for a Dec. 7 date at Maxwell’s in Hoboken, N.J. Forthcoming records include an album of overdubbed solo pieces, “Rabbi Sky,” for Siltbreeze Records, and a split 7-inch with DJ Spooky on Manifold.

Distributors. K-Tel International Inc. in Calabasas, Calif., names Lawrence Kieves president. He was managing director of EWK Associates.

Home Video. Passport Entertainment Group in North Hollywood names Gary W. Davis VP of sales, Eastern region. He was regional sales manager at Best Film & Video.

411 Video Information in Monterey, Calif., promotes Stacey Charleston-Randolph to director of business development and Lorna Randolph to director of media relations and appoints Wendy Bluhm accounts payable and receivable manager and Lorene Turek marketing and sales account representative.

NEW MEDIA. Harmony House Online in Troy, Mich., names Paul Yee director of operations and Lori Smith customer service manager. They were, respectively, store regional manager and manager of Harmony House in Rochester Hills, Mich.
Arguably the most successful campaign for German schlager music was launched by PolyGram marketing company Polymedia and Euro's largest tabloid Bild, which has a readership of more than 3 million. Polymedia released a compilation of the most popular German schlager songs on a double CD titled "Schlager Bild—Die 50 Grotesten Schlagerhits," which racked up sales of more than 500,000 copies and went to No. 2 on the compilation chart. Says Polymedia marketing director Wolf Urban, "The Germans have rediscovered their own songs, giving schlager a new status in the German music market." He adds that it was possible to convince other companies to contribute albums to this double CD. Polymedia and Bild are continuing their schlager campaign with a new idea: Bild will publish the lyrics to schlager songs in 24 issues, asking readers to call a phone number and sing along over the phone. A jury will select the best recordings, which will then be played on German radio.

Urban is planning another Bild schlager compilation in 1999. Another Urban's schlager releases, "Fetenhits" (Party Hits), has also been very successful, with sales at date in excess of 400,000, it says. This means that Polymedia has achieved total sales of more than 1 million with German schlager.

Urban says the schlager campaign has rediscovered a target group that had not felt at ease in record stores for many years due to the lack of schlager repertoire. He considers one of the secrets underlying the genre's success the fact that schlager compilations provide nonstop sing-along enjoyment. "Even the kids love it," says one retailer.

Heike Maniac, purchaser for retailer Montanus Aktiengellschaft in Hagen, reports very strong business with German schlager, attributing this to the great success of Horn and Kuhn, who have been the driving force behind compilation sales. Dirk Petersen, purchaser for wholesaler JPC in Bremen, also says that German schlager sales have been strong. This has prompted JPC to set up an extensive schlager department. Even songs from the '30s and '40s are being sought.

Adds Petersen, "German schlager music is being bought by people in their mid-30s and upwards. However, more and more kids are also requesting this music."

Volker Croll from Lorsche Schlappelten in Stuttgart says that German schlager was selling well even before Horn arrived on the scene. "The target group is aged between 8 and 80. The original fans of Hanna/BMG Berlin veteran crooner Marianne Rosenoergen are still buying her albums and are now being joined by a younger audience."

Many German radio stations are also capturing an audience by playing more German schlager. Holger Theise, head of the DDR Wolfe Nordrhein-Westfalen confirms the appeal: "Germans no longer want to hear complicated songs and lyrics. They want to be able to sing along again and be merry. Schlager music, particularly from the '70s, is ideal for this. The economic situation is also playing a major role. Listening to this music is relaxing and helps you forget your worries."

Up to 70% of the music being played on Welle Nord is now German schlager, particularly tracks by such artists as Udo Juergens, Howard Carpendale, Kuhn, Juergen Drews, Rosenoloh, Karel Ball, Wolfgang Petry, Die Flippers, Brunner & Brunner, and Andreas Martin.

### RETAIL TRACK

(Continued from page 54)

stores. To date, chains appear to be passively promoting those sites and seem to prefer keeping the consumer in the habit of singing at stores.

But online retailing is more than competition for brick-and-mortar stores. Bob Higgins, chairman/CEO of Traktor, has it right when he says he sees it as a complement to store sales. "I feel very strongly that the music business should be larger than just a $12 billion business," says Higgins. "And with the help of the Internet, we will change that."

He says the Internet will "enhance customers' knowledge," making them more familiar with music through sampling and reading reviews about albums.

Trans World appears to have an agreement with Reuters, as a number of the albums I looked up were also accompanied by reviews from that wire service.

Another interesting area on the Trans World site was the events section. Recently, the site offered an online chat with Jewel on the eve of street date for her new album, "Spirit."

This type of event appears to be one area where chains with the clout of Trans World will have an advantage over virtual retailers. At the Trans World conference in September, Higgins told staff that the chain would use its relationships with the labels to get preference in presenting their artists in the online environment. For example, he said that Trans World had an exclusive deal with a particular site presenting Atlantic Records artists online.

Higgins said that eventually he hoped the Trans World site would be just like a television station, presenting a steady stream of online programming. Meanwhile, most virtual retailers do not have relationships with the labels yet. And when they do, none will match the clout that Trans World will carry once it completes the Camelot acquisition and has $1.2 billion in sales.
**‘Titanic’ Rolls Over Big U.K. Sales**

**Title Could Set A Record, But Price-Cutting Is An Issue**

*By Sam Andrews*

**London**—The unsinkable has become the unimaginably successful. The British arm of 20th Century Fox Home Entertainment believes it's well on its way to beating the record for a sell-through release in the U.K. Fox has sold 2.6 million copies of “Titanic” since its release four weeks ago.

First-week sales of “Titanic” hit the 1.3-million-unit mark, nearly double the pre-book orders of 700,000 units. Currently, Disney’s “The Jungle Book” holds the U.K. all-time No. 1 spot, with a total of 4.6 million units. Runner-up “The Lion King,” also from Disney, sold 3.9 million copies.

“Titanic” marks the second major hit of the year for Fox Home Entertainment, following in the wake of “Full Monty,” which delivered approximately 2 million cassettes in the year to date. Its first-day total was 650,000 for the U.K. and the Irish Republic.

In what was probably the biggest campaign for a video release in the U.K., the studio organized a series of special midnight store openings for “Titanic” with five key retailers around the country, to back up a massive TV campaign.

Actors and actresses dressed in period costume and Irish jigs and bandas were brought in to help sales at the HMV Trocadero store in London; WHSmith in Liverpool; Woolworths in Glasgow, Scotland, and Southampton; and Virgin in Dublin.

“It completely exceeded our expectations,” said a spokesman for HMV. “We had people queuing from 3 a.m. in the very cold night, which we didn’t expect.”

“The store was completely designed and dressed in the style of “Titanic,” with staff and actors serving champagne; and all the staff and customers got into the swing of the evening and enjoyed themselves,” she continues. “We did over 5,000 units in midnight sales across the country for the HMV U.K. chain, which is phenomenal.”

Woolworths’ spokesman Mike McGann said the “Titanic” release was “almost certainly bigger than anything we’ve ever sold before, including ‘The Jungle Book’ and ‘Lion King’.” He said the video release was also an unbelievable, with one store alone taking 2,500 advance-copy orders.

The chain had 100 of its 800 U.K. stores participating in in-store promotions. Caroline Wentworth, WHSmith spokesman, says 38 stores opened throughout the U.K., and its Liverpool branch had more than 200 people queuing outside in anticipation of the release.

However, many independent dealers claim that the huge volume of “Titanic” cassettes had been undermined by a rash of unnecessary price-cutting by the large food chains.

Adrian Rondeau of Adrian’s in Wickford in Essex says the release had sold very well, but “it didn’t stop prices being dropped drastically within the minutes of shops opening.”

The retail price was “agreed upon” at 14.99 pounds ($24.88), but one of the big supermarkets cut the price to 12.99 pounds ($21) and within an hour the whole country had followed.

Garry Elwood, sales director at wholesaler Golds, agrees, despite the huge opportunity. “The biggest problem was the cut-price war going on—I am aware of stores in Southern and Northern Ireland selling ‘Titanic’ for just 9.99 pounds ($16.38)—as far as I am concerned, the 1 million units sold at 12.99 pounds meant that the industry lost 2 million pounds (approximately $3.5 million),” he notes.

The problem, he says, is that “everyone is concerned with market share over how much money they actually make. If we (Gold) worked like that, we wouldn’t make a profit and wouldn’t be able to invest in the future of our business.”

However, Steven Moore, Fox Home Entertainment worldwide president, notes that cut-pricing is a fact of retailing life and that the real issue is the huge demand from consumers.

“We have no influence over the retail price, and our observation is that there is competitive pricing in the marketplace, as there is for any major video release,” Moore said. “Not just in the U.K. but in every territory we have launched ‘Titanic’, everything is going to plan. We are very happy with the results.”

Video dealers also voiced concern that the direct-to-sell-through policy missed a huge opportunity not just for rental revenue but also for the drive to bring lapsed renters back into stores. One retailer complained in the trade press that Fox’s decision to bypass rental showed how sidelined that business has become.

“The jack-dawr here has to do with the sheer scale and stature of the title and how in the big scheme of things the rental dealer didn’t even come into the equation. How very vulnerable we are,” the retailer says.

Elsewhere, figures from the rest of Europe have borne out Fox’s massive sales projections.

“Titanic” sold more than 2 million units in Germany and 1.9 million in France in the first week. Italian buyers picked up 435,000 double-cassette packages in the first three days. At 660,000, the movie broke all first-day records in Spain.
Jane Miller Exits Universal Lickety-Split; A DVD Empire

Thanks, but no thanks: With the ink barely dry on her press release, Universal Studios Home Video's newly minted senior VP of retail marketing, Jane Miller, has quit, according to a studio spokeswoman.

A Colorado native, Miller apparently wasn't impressed with Los Angeles and didn't want to make a drastic lifestyle change. She was named to the Universal job just one week ago, one of several executive rejiggerings in the marketing department (Billboard, Nov. 21).

A search is under way to find a replacement, the spokeswoman says. Miller could not be reached for comment.

Claiming an empire: The numerous DVD online sites are beginning to compete for publicity as well as for sales.

Until now, Netflix, DVD Express, and Reel.com have been at the head of the online publicity pack. Now you can add a fourth: DVD Empire wants its day in the sun.

In business for just over a year, DVD Empire, like its competitors, is already making some big claims about sales and selection. The Maine, Pa.-based online retailer says it has more than 2,500 titles available, including "every adult title ever made," according to its 25-year-old president, Jeff Rix.

Rix says the titles make up 25% of his business, mainstream movies the rest. Overall, the site takes orders a day with an average order of 2.5 discs. DVD Empire claims a worldwide customer list of 30,000-40,000 names.

The company is working on direct-shipping deals with the majors. In the meantime, DVD Empire uses wholesalers Valley Media and California Audio & Video to source product, shipped from its own 6,000-square-foot warehouse.

"Our business has been growing so fast we didn't need to advertise," says Rix, "but our competitors have staked their market share, and it's time to let people know about us." Rix also wants people to know about two features that he says distinguishes DVD Empire from the rest of the pack.

One is the company's separate used-DVD site (usedDVD.com). Consumers can E-mail a list of titles they'd like to unload. DVD Empire tells them which ones it will take, mails a package for the returns, and later issues a check. Hot releases can fetch as much as $5-$8, but as the inventory of used discs rises, the price drops.

Recipes calls the company hasn't started reselling the titles and won't until used discs account for 10% of its total inventory.

A second feature is DVD Empire's extensive review section. Three critics have been hired to supply nearly 1,000 evaluations that delve into a disc's technical qualities, as well as its content.

The critics already have their own World Wide Web sites, which are now linked to DVD Empire's. "When it comes down to choosing a title, consumers want to read a review," says Rix. "The best example is Amazon.com, which has a review for nearly every book. A review just gives consumers a better way to make a decision."

JingleVideo: From the folks who brought you "The Jingle Cats" audio comes "Jingle Babies" on videocassette and DVD.

Like "The Jingle Cats" audio, which featured cats meowing Christmas classics, "Jingle Babies" features babies crying and cooing holiday songs. The tape is priced at $19.98, the DVD at $25.98.

Jingle Cat Music says the video contains more than 500 individual baby sounds that have been edited into 12 complete songs. The 40-minute program features "Silent Night," "Oh, Christmas Tree," "Dance Of The Sugarplum Fairies," "What Child Is This," "Carol Of The Bells," and "Jingle Bells."

The DVD also contains a number of features, including learning tools and behind-the-scenes footage. Call 800-802-7228 for information.

Walk this way: Sony Music Video has joined with K-Swiss athletic shoes for an exercise cross-promotion.

Consumers purchasing a pair of K-Swiss shoes will receive a coupon for a free copy of Sony Music's "Road Rules Travel Guide: Tripping The Americas," marketed on the MTV Home Video label.

The promotion extends to Sony Music's "Grind Workout: Dance Club Aerobics," in stores now Nov. 3. A coupon packaged with the cassette alerts buyers to the offer. Another notice will be included in copies of "The Real World You Never Saw: Boston Atlanta Seattle," K-Swiss, which has its shoes featured in "Dance Club Aerobics," will advertise the "Road Rules" in Teen magazine during the first and second quarters of 1999.
"Animorphs’ Take Spin Onto Video"

by Moira McCormick

"Valentine’s Day" runs 25 minutes and carries a suggested retail price of $9.98.


Aimed at children ages 10-14, Planned Parenthood’s “Talking About Sex: A Guide For Families” includes a video with music and animation; a 60-page parents’ guide; and a 16-page children’s activity workbook. Designed to help parents and kids navigate the world of sex and relationships, the $29.95 package can be ordered from Planned Parenthood’s New York-based marketing group.

"It’s Animorphs TIME!" The popular “twelve”-targeted book series Animorphs, which has already spun off into a Nickelodeon TV show of the same name, makes its home video debut Feb. 25 on Columbia TriStar Home Video. “Animorphs: The Invasion Begins,” a three-part program running 79 minutes, will sell for a minimum advertised price of $9.95.

“The Invasion Begins” features exclusive video-only footage, according to Columbia executive director of marketing Suzanne Bouchard. She adds that the extra footage is part of the marketing effort.

“There’s not a lot of [home video releases] out there aimed at the ‘twelve’ audience of 8- to 12-year-olds,” Bouchard observes. The Scholastic books, which debuted in 1996, have connected in a big way with that age group, with more than 15 million books in print.

Columbia placed the bonus footage at the beginning of the program, in which one of its teen stars explains how he and four friends became supersoldiers defenders of Earth, via the ability to change themselves into any animal they touch. (It comes in handy when the kids are saving the planet from an insidious alien scourge.)

The studio will launch a major advertising campaign on TV and the Internet and in print beginning in early February. Bouchard also expects “The Invasion Begins” to benefit from the release of licensed Animorphs products, including Transformers action figures from Hasbro, electronic games from Tiger, and party goods from Hallmark.

Currently under way is a large-scale fast-food restaurant promotion involving the Animorphs property. Taco Bell, KFC, and Pizza Hut are taking part.

A LULU OF A VIDEO: Golden Books Family Entertainment’s release of “The Little Lulu Show: Valentine’s Day” is enjoying a two-pronged cross-promotion. It has support from CD-ROM producer Create Wonders, which is also backing Golden Books’ "Madeline" series (Child’s Play, Billboard, Nov. 14), and from another merchandiser, Golden Books. New licensing division struck deals with Eden Toys for plush dolls, Changes for sportsware, Swat Frame for girls’ apparel, and Tim Box for lunch boxes.

Also part of the merchandise combination is “The Little Lulu Joke Book,” issued recently by Golden Books. This publishing division.

All cassette boxes feature Golden Book’s signature gold-spine design, and all come with a color burst on the back panel reading, “As seen on HBO.” As with this collection’s previous two releases, "Potato Kids" and "Bogeyman,"
The Billboard Music Video Conference celebrated its 20th anniversary Nov. 4-6 at the Sheraton Universal in Universal City, Calif.

Panel discussions focused on the past, present, and future of the music video industry, and the conference parties—sponsored by Motown Records, the Box, Columbia Records, and Interscope Records—attracted hundreds of industry notables. The grand finale of the conference was the 1998 Billboard Music Video Awards, also held at the Sheraton Universal.

The awards show, hosted by Quest recording artist Tevin Campbell, featured a video retrospective of the last 20 years of the conference.

(Photos: Shawn O'Grady)

Music videos online was the hot topic of one panel. Shown, from left, are Atlantic Records' Nikke Slight, David Badagliacca (formerly of Maverick), RealNetworks' Brett Atwood, MusicVideos.com's Greg Morrow, SonicNet's Nicholas Butterworth, and panel moderator Doug Reece of Billboard.

Billboard's Timothy White, center, congratulates Capitol's Kate Miller, left, and Bonnie Burxert on the Beastie Boys' "Intergalactic" (best clip) and Sean Lennon's "Home" (best new artist clip) sweeping the alternative/modern rock category.

Billboard's Susan Nunez, left, congratulates Mercury Nashville's Retta Harvey on Shania Twain's winning the best country clip award for "You're Still The One."

Gotee recording artist Jennifer Knapp, left, is congratulated by Billboard's Ken Schiager on winning the award for best contemporary Christian new artist clip for "Undo Me."

The differences between independent promoters and record label promoters made for a lively panel discussion. Pictured, from left, are panel moderator Gregg Dogs of BET, David Saslow of Interscope Records, Bruce Rabinowitz of Feedback!, Gary Fisher of Columbia Records, Laurie Nocerito of MVP Video Promotion & Marketing, and Stefan Goldby of "Music Link."


RCA Records won a number of awards, including all those in the dance clip category with 'N Sync's "I Want You Back (Big Red Remix)." Pictured, from left, are RCA's Glennia McIntosh, Jeannine Panaccione, and Lou Robinson.

Country artist Dwight Yoakam, who was given a video salute during the 1998 Billboard Music Video Awards, presents an award at the ceremony.

Phil Quartararo, president of Warner Bros. Records Inc., gives the conference's keynote speech.

Motown recording artist Brian McKnight belts out a tune during the opening-night party.

Mike Drumm, left, and Stefan Goldby celebrate after winning in the local/regional show categories for alternative/modern rock ("Music Link") and hard rock/metal ("Punk TV").

Columbia Records picked up multiple awards during the ceremony, including best pop clip for Will Smith's "Just The Two Of Us." Shown, from left, are Columbia's Lisa Rowe and Courtney Anderson.

Elektra's Diane Valensky and Larry Max celebrate after Busta Rhymes wins best rap clip for "Dangerous."
Celebrating at the awards show, from left, are Billboard’s Anita M. Samuels and Melinda Newman, host Tevin Campbell, Montell Jordan, Vera Kelly of “The Breeze Video Program” (winner of best local/regional jazz/AC show), and Kenny Lattimore.

The crew from New York’s “Video Undaground” is all smiles after winning the award for best local/regional rap show.

Best R&B clip honors went to Brandy & Monica’s “The Boy Is Mine.” Shown celebrating, from left, are Atlantic’s Anthony Ko and Marybeth Kammerer and Arista’s Andrew Berkowitz.

R&B group Dru Hill presents the awards in the hard rock/metal category.

Picture at the opening-night Motown party, from left, are Billboard’s Carla Hay, Motown’s Anne-Marie Stripling, Brian McKnight, and Motown’s Eric Burns.

The Nov. 5 party/showcase at Los Angeles’ Conga Room—sponsored by the Box, Columbia Records, and Interscope Records—featured, clockwise from above, blistering performances by alternative rock band Unwritten Law, Kid Capri (who was the party’s DJ), and rap act Cypress Hill.

The “Local Heroes” panel focused on marketing strategies for local music video shows. Pictured, from left, are Larry Guzy of “Top 40 Videos” and “Urban Nights,” Nick Schittone of College Television Network, Paul Carichidi of “Rage,” panel moderator Steve Leudes of Universal Records, Stephanie Ardrey of Ardrey Associates International, and Willie Young of “FM Video.”

Shown after the keynote speech, from left, are Billboard’s Ken Schlager, Warner Bros. Records Inc.’s Phil Ouvararo, and Billboard’s Carla Hay and Susan Nunziata.

The artist panel discussed such issues as creative control and double standards in videos. Shown, from left, are panel moderator Melinda Newman of Billboard, R&B/pop singer Jon B., contemporary Christian artist Jennifer Knapp, R&B singer Montell Jordan, and country singer Heather Myles.

Congratulations abound for more winners in the country category. Pictured, from left, are Billboard’s Ken Schlager, AristaMedia’s Craig Bann (who picked up the best new artist clip award for Dixie Chicks’ “Wide Open Spaces”), Tani Tritasavit of San Francisco’s “Country Music Channel” (best local/regional show), and Billboard’s Susan Nunziata.
Music Up” clip was directed by Jenni Simpson’s “Ticket Out Of Kansas.”

Beside Me” with director Jim Shen.

Adolfo Doring directed Jenni Simpson’s “Ticket Out Of Kansas.”

Newspaper

Jeffery Lee Resigns From BET; The Eye Spotlights Local Shows

CHANGES AT BET: Jefferey Lee, a 16-year veteran of BET, has resigned as executive VP of technology.

Lee held various positions at BET, including senior executive posts in its network operations department. He also served as BET’s head of programming, and he was instrumental in launching new BET ventures, including BET on Jazz: the Cable Jazz Channel and BET International. Lee will officially leave BET Dec. 4. At press time, no replacement had been named.

Lee says he plans to “take some time off and spend more time with my family.” He adds that he will act as a “consultant” to BET and “pursue other business opportunities.”

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“This is an opportunity for local shows to broaden their resources and promote their services in an array of industries,” says Johnson, who is the executive producer/host of the Raleigh, N.C.-based R&B show “Positive Progression.”

Johnson says that shows in I.M.A.G.E. can expect to reach advertisers in a variety of fields, including multimedia, entertainment, fashion, sports, food, beverages, tourism, higher education, and the auto industry.

Among the programs that are charter members of I.M.A.G.E. so far are Philadelphia-based “Urban X-stressions,” St. Louis-based “Hip-Hop Half-Hour,” and Omaha, Neb.-based “Video Diver-

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newsline...

ADAMS AND CHANCELLOR FORM MARKETING ALLIANCE. In the Oct. 30 issue of the Billboard satele publication Top 40 Airplay Monitor, Bryan Adams’ “On A Day Like Today” showed simultaneous new airplay on several Chancellor mainstream top 40s: KDWB Minneapolis, KHKS (Kiss 106.1) Dallas, and WHTZ (Z100) New York. Now, Chancellor con-

certs and interviews on their morning shows and the recording of cus-

tomized spots for the holiday season. Tilden says the program isn’t tied to a specific number of plays for “On A Day Like Today” and that part-

ticipating PAs said that they’d be playing the song regardless. Adams single peaked without making Monitor’s mainstream top 40 chart three weeks ago, posting 401 spins on the Oct. 30 Impact! page.

WNEW DUSTS HERMAN AND MUNI. It was the end of an era in New York as album rock WNEW released two veteran air talents: morning man Dave Herman and midday Scott Muni. At press time, mornings were being covered by Matt Devoti, with Lisa Garvey in for middays. The lat-

ter shift had been split between Muni and Carol Miller, who now holds down nights. Opie and Anthony remain in afternoons. PD Garry Wall stresses that the Herman and Muni replacements are temporary and goes on to deny speculation of a format change. “We’re going to rock, and classic rock will continue to be a component of what we play,” he says, adding that the station is “not going active rock. We’re going to be a mainstream rock station for New York.”

Do Multiple Top 40s Help Or Hurt?

This story was prepared by Jeff Sil-

Berger, managing editor of Top 40 Airplay Monitor.

It’s a cruel irony: Top 40, enjoying a renaissance of quality hit music, has seen its numbers grow, with new stations moving in to fill the top 40 holes in most major markets. Unfortu-
nately for some stations, the growth isn’t ending there. A new wave of outlets is bringing a second Top 40 to many markets that only recently proved they could support one such outlet. If their audiences come from the incum-

bent Top 40s, rather than from new listeners, the top 40 bandwagon could derail its own momentum.

Ten years ago, when many mar-

kets got second and third country stations, the consensus was that those stations helped build the format’s audience. But in the few recent cases where a second top 40 made a substantial dent 12-plus, it has usu-

ally been at the expense of a rival station. WHTZ (Hot 107.9) Syracuse, N.Y., trails heritage rival WNTQ (1200) 6.7 to 7.2. That’s one-tenth of a share ahead of the 12-plus number it had a year ago, but 30K is off by 1.5 shares from last summer.

In Tampa, Fla., WILD (Wild 98.7)’s 21-39 summer rise accompa-
nied a 9.0-6.4 drop at heritage top 40 WPAL. In Austin, Texas, new rhyth-

mic top 40 QKTQ (The Beat) overtook format powerhouse KHFI in one book.

Most of the PDs we spoke to who are in format battles view the “sec-

ond top 40” dynamic as cannibalistic, not complementary.

“It depends on the market,” states KCHX (Power 106.7) Odessa, Texas, PD Brent Henslee, who’s up against new rival KBTE (105), which signed on with much of KCHX’s staff. “When you’re talking about a main-

stream top 40 going after a rhythmic, there’s room for growth. However, if they mirror each other musically, they’ll pull the same listeners in each direction. There might be growth in the overall audience for the format’s music, but I don’t think that growth will ever make up for what’s being cannibalized.” To that end, KCHX is leaning more toward the pop side than before.

Seconding Henslee are WJET (102) Erie, Pa., PD Dino Robatilla, who is going up against relative newcomers WITS (Star 104) and KYLYZ (Wild 100) Albuquerque, N.M., PD MC Scrapp, who’s taking on heritage rhythmic KSKS (Kiss FM).

“When we signed on, Kiss had an 8.4,” Scrappy notes. “Now, a year later; they have a 4.1, and we have a 4.5, so it’s about the same-sized audi-

cence. Once a station kills its competi-
tor, it can grow its audience and go after less-direct rivals. But until then, it’s definitely a cannibal existence.”

However, WKSZ Green Bay, Wis., PD Miles Ryker, who’s battling heri-
tage top 40 WIXX (as well as adult top 40 WQLI), believes that both WIXX and WKSZ have generated more exposure for top 40 hits, which has increased the top 40 share of the market’s audience. WHTZ PD J.J. Rice agrees when, as in his case, the stations carve out their own musical turf and target demos.

Yet KQAR (Q100) Little Rock, Ark., PD Gary Johnson, whose station, like KCHX, is a relative newcomer to the market, asserts that while it’s possible for a mainstream and rhythmic top 40 to

successfully coexist, in real-life Little

Rock, “it’s still a dogfight.”

KBBE Houston’ PD John Peake is fac-
ing a relatively new mainstream top 40 rival, KHYS (Kiss 98.5), which, from the beginning, was intended pri-
marily as a spoiler.

“If looks like Kiss was designed to take a bit off us to create some dis-

tance between us and [KHYSS R&B sister KBBX], the B,” he says.

KBBE was off 6.7-6.4 in the summer book, but KHYS didn’t reap much of that, rising only 1.7-1.8. “Kiss has a small share, but it’s not coming at our expense. Whether that’s enough to survive on, that’s Clear Channel’s decision.”

STAKING YOUR TURF

When it comes to direct-format warfare, far more often than not a rival tries to own a specific music or target-deme niche. For rhythmic

KYLYZ, which started out more R&B-

driven than KKSX, Scrappy elimi-
nated the non-mainstream rap hits and concentrated on pop from ‘N Sync and the Backstreet Boys. Having an in-format rival, he says, “forces us to choose a hill we can defend and own.”

WNTQ PD Tom Mitchell notes that his station “focuses on 25-34 women, and all of our music and mar-

keting is aimed squarely at them.”

Concurrently, rival WWTPT’s Bire says his station “owns the rhythmic top 40 hill.”

But music isn’t the only way to stake your turf. While KBTE PD Leo Caro goes after the rhythmic audi-

cence, rival KCHX’s Henslee says he has “the luxury of programming an established heritage station. KCHX will do what it does best and should win by having a tighter, more consist-
tent playlist.”

Heritage is also a weapon for WJET’s Robatilla, “let 102 has been playing top 40 for 47 years,” he says.

“Why give up our heritage to any...

(Continued on next page)
DO MULTIPLE TOP 40 HELP OR HURT?

(Continued from preceding page)

THEMOKINGDOM FOCUSE TSL

Obviously, more direct competition in a market can have a negative impact on an older station's tune and time spent listening (TSL). Nevertheless, the affected programmers take aggressive approaches to retaining their numbers, including:

- Music content. "We point out the differences musically between us and our hot top 40 Scrappy. Not only do we define our station, we define theirs, too. I spend most of my time developing curve by pointing out the differences and their weaknesses. As someone once said, 'Find out their differences, and beat on those differences with a tire iron.'"
- Entertaining contests. "Our contesting is based on curve and TSL," WJET's Robsten says. "Our $1,000-a-day mystery song is played at any time, which forces day-listening. All our efforts are built on the

- Fun with teens. "We're a lot more fun and upbeat than our competition," WKSZ's Ryker says. "Even though our core is 18-34 women, we go after the teens as well, because when they're in the car with their parents, they control the radio. We just have to entertain the parents as well."
- Ignore your rivals. "Historically, the slow station usually isn't taken over by its next one," Peake says. "Often the station does something to beat itself that leads to its own demise. All we do is focus our energy on KRD, make sure the music is right on target, our scoreboard is performing well, and that we're consistently entertaining."
The City of Angels theme is evident on the second single, "Matlab," which is being readied for radio. "It's a bit song (that's Skin). It sounds like top 40, but the lyrics push you to think. It's a great driving song. In places where there are subways, people might not get it, but in places with ocean and cars it goes over well. It is a bit strange to have about beaches and sun coming out when it's getting cold and raining."

On the positive side, it won't have much competition from other light-hearted summer songs. As the lone guy in Hole, Erlandsson is used to being the odd man out. "I can relate in ways that some men can't, and I can say many things that I can tell those demons. Courtyard surrounds herself with strong women and wants to start a zine planet. She's smart enough to understand that she must have a zine planet as well. Since we got along since day one, I'm the viking."
Gloria Estefan's Format Crossover Has Lasted Longer Than A Red-Hot 'Moment'

The particulars of the station's music have fluctuated a few times, but, says PD Mike Preston, the game plan for KBKS (Kiss 100) has remained essentially the same since the station flipped from rhythmic AC to mainstream top 40 18 months ago. Kiss 100, he says, was once again filled with the kind of modern adult acts without being locked into it, giving Preston flexibility to cover all the turf between adult top 40 KPLZ, and R&B-leaning heritage top 40 KUBE.

KBKS, relaunched on Memorial Day weekend ’97, quickly found itself locked in what some thought was another competition, as if a modern AC war of attrition with Kiss. But in recent months, KBKS seems to have refocused on the ’80s franchise, with Kiss 100 moving significantly more rhythmic.

In the just-released summer Arbitron survey, KBKS had its best book to date, hitting 43-44, and tied for fifth in the market. (KUBE was up 6-2.6, KPLZ was flat at 4.2.)

Preston, who programmed top 40 KWSK San Jose, Calif., and KSJU-O-FM Sacramento during the ’80s, returned to the West Coast last year after eight years as assistant PD/music director of WPLJ New York. KBKS had been intended as a low-maintenance flanker outlet by original owner EZ Communications. Subsequent owner American Radio Systems “wanted to see it competing on the level of all the stations in the market.”

To that end, Preston knew that “the basis of the music could be similar to what people were starting to call modern AC at the time. But the goal was not to be all the way pigeonholed as that,” he says. “We wanted to keep our feet a little more in the middle of things.”

Although there are times, particularly during the Kiss Top 40, and we think we have a texture that is harder than many of the modern ACs. Our appetite in this marketplace for pop/alternative music is voracious,” Preston adds. “We’ve seen that confirmed on a regular basis by the music we’ve played, that’s reacting extremely quickly—and not just from the actives but all the way down to call-out.

The net effect is that KBKS looks like the inverse of most large-market top 40, save WXKS-FM Boston, one of the stations watched by Preston. Records that don’t become big-city hits elsewhere until their call-out kicks in become KBKS hits almost immediately. “Songs like Natalie Imbruglia’s ‘Wishing I Was There’ that don’t come home nationally receiving significant airplay, but the PDs have on moved, R&B product is added late, if at all. The rhythmic records that do best for KBKS, according to Preston, are the pop/rhythmic titles that KUBE no longer plays: All Saints, Backstreet Boys, Madonna, Rohyn, ‘N Sync, etc.

These titles, which were staples on KBSL to some extent but that are more prominent now at KBKS distinguish itself from KPLZ, which, Preston says, was a good job of trying to block our entry into the market.

Now, Preston says, KPLZ has “done a better job than KBSL, Kiss 80’s than almost any station I’ve ever seen.” KBBS doesn’t play any ’80s titles, billing itself initially as “the ’80s music station.” In October, Preston and creative director Mike Hansen changed the station’s positioning to “Your music for the new millennium.”


KBKS has already been through a second merger, as well as a GM change from Fred Schumacher to CBS cluster GM Lisa Decker. (That may be a reference to the GM named after Jan. 1.) The American/CBS merger, Preston says, “hasn’t been a huge change.”

Throughout these changes, it’s been several months, the usually very public Preston kept a low profile in the industry, to the bewilderment of his peers. “I think it’s extremely important to be focused on my job as much as possible,” he says. “I wanted to show people that I could make a change that was being done and make it work. I just felt like the most important thing was to focus on those two [tasks] and wait until we got things solidified before we jumped back into the fray.”
THE RADIO OF THE FUTURE: SIGNPOSTS POINT TO DIGITAL EVOLUTION
(Continued from page 1)

entrenched in digital technologies like CD, DVD, and, soon, high-definition TV. But, "Like everything else in electronics, the radio of the future will be software-driven, with more programming choices available to the user. Every radio will come with its own microprocessor, just like a computer," says Tom McGinley, a keen industry observer, director of engineering for KDKA Radio in Pittsburgh, D.C., and a member of numerous committees for the National Assn. of Broadcasters.

"I think you're putting your head in the sand if you don't think radio is going digital," adds Mike Chrysochou, an engineer with the advanced multimedia sub-system division of Visteon, which develops electronics (among other things) for Ford Motor Co. "Customer expectations are moving past CD-quality. Many people have home theaters and now understand the benefits of multi-channel audio."

But just how soon these or any number of other suggested upgrades are likely to become as commonplace as preset buttons is a question perhaps only the late Jeanie Dixon could answer. Despite engineering enthusiasm among FM and AM manufacturers, many consumers seem to view current-day analog radios as a product that consumers are satisfied with. The future, they argue, will come when—or if—radio is able to jump into the digital age.

One thing is clear: Radio listening has maintained undaunted popularity in this country. According to Arbitron, between 95% and 98% of all Americans 12 and older listen to radio every week, while 79% listen daily. People listen most in the morning (41% of the time); in the home, 37%; and at work, 22%, according to the Radio Advertising Bureau. No one believes listeners are going away anytime soon, although the forms that they may take as they evolve are still open to debate.

RESISTANCE TO CHANGE

Evolution on both the analog and digital sides faces the challenge of winning over an industry that has proved itself resistant to change. The medium's biggest blow came in the late '80s when the introduction of AM stereo—an innovation that listeners couldn't perceive and was being abandoned by music-driven formats—got caught up in factors including political wrangling at the Federal Communications Commission (FCC), manufacturer reluctance to back a consumer standard, and poor marketing. AM stereo never took off. Radio listeners still listen most in the morning, 41% of the time; in the home, 37%; and at work, 22%, according to the Radio Advertising Bureau. No one believes listeners are going away anytime soon, although the forms that they may take as they evolve are still open to debate.

THE DIGITAL DIAL

There has also been less-than-stellar reception for Digital DJ, a home and auto radio system developed in the early '90s that offers consumers an alarm clock, a monthly calendar, and text/graphic capabilities that include stock quotes, sports scores, traffic information, news, weather, and local city information. While the $290 radio seems to offer practical tools and has gained manufacturer support from the likes of Sony, Sanyo, and Sharp, like RDSS, it requires the participation of not only a manufacturer but a receiver from the company, then broadcast it with its audio programming. Few outlets were willing to participate and only a couple of subscriber fee, which may have made it a tough sell to consumers. Despite its best efforts, the Digital DJ has never been installed outside of the San Francisco market.

With such marketplace misses serving as case studies, and with bigger and better cars and car audio systems on the horizon, manufacturers admit that they are hesitant to spend a lot of research and development dollars on improving current AM-FM radios. "It's very high risk," says John Fennelly, who can offer pretty satisfying quality. As well, why tamper with a mature product that shows few signs of getting old in the radio market? "We get a lot of E-mails and phone calls to our customer service line, and it's extremely rare that anyone actually returns a radio," he says. "It's pretty much a non-issue," says Tom Graham, national director of marketing for Yamaha Corp. "I'm not aware of too many consumers between CDs becoming expensive and popular, that radio is even the format of choice for musical entertainment anymore, at least in the major markets."

"Unless radio responds with at least equivalent sound to CD, it's going to lose out," echoes Gary Shapiro, president of the Consumer Electronics Association (CEA). "I think that the world is switching to digital, and radio is in danger of being left behind.

"There's no evidence that analog radio has gone as far as it can, FM and AM are going to be around for a long time, no matter what happens," says Marion Bottoni, digital signal processing specialist with Visi- teen. "Our goal is to improve the performance of AM/FM receivers and market them as close to CD-quality as possible."

The company, like some of its counterparts, is employing technologies developed for military radios; new cellular phones and applying it to automobiles. "We're looking to develop an intelligent radio that will improve weaker stations and make advances to reject all kinds of interference signals," Whitacre adds. "Certainly, the audio-quality improvements are justified, based on the continuing consumer interest in radio. According to CEMA, 2.5 million more home radios have been sold in 1996 than in 1995. Dollar sales of radios, the average unit price of which has remained fixed at $17 for digital signals, grew to a third of $355 million in 1996, up from $284 million in 1995.

THE REAL FUTURE

Where new applications will really prosper is with radios that offer digital system, the company has two competitors, Digital Radio Express (DRE) and Lucent Technologies, manufacturers that aren't as willing to let USARD lead the way without a challenge. Each of the companies utilizes basically the same technology, but each appears to have a definitive standard between USARD, DRE, and Lucent could become politically entangled, time-consuming, and, ultimately, seeing WADE, a third think to reach $355 million in 1996, up from $284 million in 1995.

Lucent Technologies, which will allow digital signal to enjoy stereo, FM, and AM, and digital signal will be broadcast on the "XM" satellite band. "We're going to end up licensing our technology to manufactures so that the transition of radio goes forward in a seamless fashion," says Lucent Technologies.

USARD expects a 12-year transition period, during which radios will offer both traditional AM/FM bands. At that point, broadcasts would stop broadcasting in AM and FM, and the nation's radio standard would become DAB-only.

THE BEST SYSTEM FOR CONSUMERS

Ford's Visteon has been involved on the development of a working digital system from the very beginning. They have simultaneously embraced the potential of the technology. "We want the best system for our customers," says John L. Mease, president of CEMA. "I expect it will be huge."

The larger vision behind digital audio is that it will allow the introduction of digital broadcast (DAB), which for the last decade has been regarded as the natural successor to today's analog radio and, to some extent, digital technology to broadcasting relevant in a digital society.

Three companies are now developing a system that would offer FM stereo, AM/FM features, and AM service that rivals today's FM stereo. Technically speaking, with the systems now being developed, stereo broadcasting on the DAB platform would be position over current AM and FM signals, on what is known as an in-band, on-channel (IBOC) system. This allows consumers to enjoy the same station programming at the same dial location, only with higher audio quality.

DAB: THE QUESTION OF WHEN

The question of when DAB will actually hit American airwaves, however, is significantly less than scientific. While USA Digital Radio (USARD) recently filed a 400-page petition asking the FCC to help evaluate proposals for an IBOC DAB Two systems that won an FCC spectrum auction to launch such a service: Digital Radio Handset (formerly American Mobile Radio Corp.)—intend to establish the new technology in the U.S. by the end of 2000.

THE XM BAND

The coast-to-coast, subscription-based technology will contain AM, FM, and a satellite-based digital audio service—XM Satellite Radio has already coined the term "XM" for its satellite band service.

Both systems intend to offer 100 channels of music, news, and entertainment to listeners in digital-quality audio—and many channels will have no commercials.

For approximately $200, consumers of CD and satellite radio will be able to equip car tape decks with an adapter to receive its coast-to-coast music, talk, and entertainment programming.

Certainly, the "XM" package is looking at a great leap forward here in terms of digital technology on the hardware side," says David Margoles, chairman of CD Radio, which has received total outside investments of $300 million. "I think the new technology is represented by the service itself, to have a great variety of sources with a high degree of fidelity. But on the receiver side of it, there's just an extra button."

XM Satellite has just signed agreements with Alpine, Pioneer, and Sharp to manufacture and distribute X-M capable radios and audio systems in the U.S. "Tuning in XM requires no change to your existing car radio," says Hugh Panero, president/CEO of the company, following the Nov. 18 announcement. "This is our most significant announcement to date."

While much concrete and crystal-ball-gazing accompanies the forecast for the radio of the future, there are at least a couple of certainties. Foremost, if radio does not advance into a digital realm, there are consequences waiting in the wings.

"If it's not satellite radio, plenty of potential remains for Internet media services, which are expected to grow from a $6.1 billion business in 2001 to $20 billion by 2007, according to Paul Kagan Associates. Wireless services will be more triple, from $33.4 billion to $111.6 billion, while cable will grow from $33.8 billion to $91.9 billion."

"The whole idea of mobile multi- media has a lot of potential," says Delphi's Beach. "We're probably looking at bringing computer communications into the car with a virtual radio where you have a flat panel display that looks like a radio, but is actually downloading music from the Internet. That's down the road a piece, but that's what's really futuristic."

WPGC-AM
MTV SHOWS FOCUS ON MUSIC, MUSICIANS

MTV's 1999 Music Shows In Development

- "Diary": A program in which MTV will give a video cameo to an artist to record his or her life over the course of several days.
- "The List Show": This program will take a look at milestone events in music history. According to MTV, an example of a "List Show" theme would be "nine days that rocked the '50s."  
- "Web Riot!": An interactive music-based game show, with viewers selecting songs to be played by the band on the spot.
- "Rocks Off!": A show that gives the next generation of Headbangers Ball preview.
- "Dance Planet": The show will spotlight dance clubs and dance music around the world. MTV is proposing that five dance clubs around the world get the same seed from MTV's New York studio, and viewers will get to watch what happens in each club.
- "The Real Deal": A programming feature in which the latest artist information—news updates, tour schedules, album releases, etc.—will be scrolled onscreen with the artist's video.
- "The Creek" (Creech): A show that takes a look at what happens when a group of strangers is forced to watch videos 24 hours a day in a small, confined space.
- "Head Trip": This show will explore the thoughts of artists, such as what they think of current events, their bandmates, or their videos.

"Video Cleats" is a program about past and current music video stereotypes. "Parking Lot" is a video chronicle of an artist's experience. "100%" is an as-yet-untitled show styled like "Top of The Pops" the long-running UK series. "MTV is working on the idea for this show," says MTV president Judy McGrath.

CARLA HAY

BUZZ BIN PLANS

MTV is also planning a Buzz Bin countdown, which will premiere Dec. 19. The countdown will take a look back at all the videos that were selected for MTV's Buzz Bin rotation. MTV has now renamed its Buzz Bin videos Buzzworthy videos.

McGrath explains MTV's criteria in choosing a Buzzworthy video: "The only requirements are that it be one of our artists and that it be from a video whose video has been played on MTV before. It has to be an artist that we're really excited about and who we consider the 'next big thing' at MTV.

Current MTV Buzzworthy artists include Everlast and New Radicals.

Music video networks often compete with each other in claiming that they were the first to "discover" or "support" an artist. McGrath says that the difference between MTV and its competitors in this regard is that "if MTV liaison artists and producers thought we didn't play the video, they wouldn't send the audience over to that video and even put a message on the screen telling the viewers that this is an artist we should be listening to. We would actually include detailed information and tell our viewers it's important to notice that artist.

In the "Music Video future," McGrath adds, "Our job at MTV is to keep being creative. We're not a radio station, and we need to keep having a dialogue with the music industry on how music is presented on MTV."

There are indications that MTV might even expand its music programming to include some country music, which has long been excluded from MTV's playlist.

McGrath says that one proposed MTV programming idea is the concept the network tentatively calls "Cringle"—a play on the words "country" and "fringe"—which she describes as "new wave country," and will feature a variety of artists with ties to American roots music, ranging from BR5-49 to The Screamin' Cheeta Wheelies. Although "Cringle" is not in the current plans, McGrath says, "We may see little pockets of 'Cringle' on MTV in special programming."

Kenny Kirkland Dies

Kenny Kirkland, a member of The Real Roxanne, a contemporary R&B band, was killed in a car accident on Nov. 16. Kirkland was one of the most promising young talents in the music industry, having recorded with such artists as Whitney Houston, Mariah Carey, and Motown, among others. Kirkland's death was a shock to the music industry, and his fans mourned his loss.

LeFonque.

Sting, in a band that also featured Branford Marsalis, bassist Daryl "Thump" Jones (who later joined the Red Hot Chili Peppers), and drummer Omar Hakim (of Weather Report).

Through the '80s and '90s, Kirkland would prove to be one of the most innovative and influential saxophonists of his generation. He appeared on producer Hai Willner's eclectic Thelonious Munk and Kurt Weill tributes; backed rockers' touring lineups, from David Crosby to Dionne Reaves; played jazz dates with Michael Brecker, Stanley Jordan, Tom Scott, Kenny Kirkland, Branford Marsalis, and Steve Coleman; and recorded with Branford Marsalis, in straight-ahead sessions and with the sax man's funk unit, Buckshot LeFonque. He also toured with Crosby, Stills & Nash.

COUNTRY MUSICgrowth of non-music shows, such as "The Real World" and "Road Rules," are often criticized by people who believe MTV has strayed too far from music programming. He contends that this nons music programming becomes more prevalent "when there's a Real World or a Road Rules season finale. But the number of non-music shows marathons has been dramatically reduced from a year ago," he says. "Since this year, we've introduced about 10 new music videos and had about 20 different music-based weekend programming [specials]."

Gladen notes that MTV's new music shows, such as "Total Request Live," have helped MTV increase its music shows. "What surprised me most was how available our audience was to the new programming. The ratings moved beyond our expectations. We don't have to play the video. We just get the audience over to that video and even put a message on the screen telling the viewers that this is an artist we should be listening to. We would actually include detailed information and tell our viewers it's important to notice that artist.

In the "Music Video future," McGrath adds, "Our job at MTV is to keep being creative. We're not a radio station, and we need to keep having a dialogue with the music industry on how music is presented on MTV."
### CREATIVE COALITION HONORS VH1'S SYKES FOR SAVE THE MUSIC

(Continued from page 1)

Atlantic Records' Jewel, who has just released her second album, "Spirit," Sykes' award will be presented to her at the Creative Coalition's 8th annual "Save the Music" Awards Dinner in Washington, D.C., on May 15. Sykes has been a vocal advocate for music education and a strong supporter of the Creative Coalition's efforts to raise awareness about the importance of music in our schools.

### RIAA SAYS INDUSTRY WILL JOIN TO STOP INTERNET PIRACY

(Continued from page 6)

use, but she added that on the issue of security, the companies must draw together much as the credit card issuers did in their fight to protect their customers. "We're in a race against time," she said. "We have to be faster than the pirates." RIAA has also reached out to the tech community for help in developing new technologies to combat piracy. RIAA has also announced plans to sue four Internet service providers for allowing their users to download and distribute copyrighted music without permission. The companies are accused of ignoring RIAA's requests to block access to unauthorized music sites. RIAA has also reached out to the tech community for help in developing new technologies to combat piracy. RIAA has also announced plans to sue four Internet service providers for allowing their users to download and distribute copyrighted music without permission. The companies are accused of ignoring RIAA's requests to block access to unauthorized music sites.

### Billboards

**NEW NO. 1:** After two short weeks atop the Hot 100, Lauryn Hill’s “Do You Want This?” (Ruffhouse/Columbia) slips to make room for Divine’s “Ladies Night” (Verve), which is now No. 1. This first No. 1 Hot 100 single for both the group and the label. Singles sales are available for 14 of the group’s chart spots. "Lately," is the single-priced at selected accounts. Sales figures are for Jan. 30, 50,000 units, a 1% decline from last issue. At radio, the song is beginning to cross into rhythmic programming and on the Billboard Hot 100 list. "Lately" has 27 million American airplay impressions on a daily basis. The track jumps 37-32 on the Hot 100 Airplay list due to a 10% increase in audience.

**ONE TO WATCH:** There is a busy buzz humming among radio programmers about the new Radics! "You Get What You Give" (MCA). The song has all the right ingredients: a sing-along hook, big production elements, snide lyrical snipes at music icons Marilyn Manson and Courtney Love, and an up-tempo beat. The record is an obvious choice for radio right now. What's not to like? After less than 3 weeks at radio and two weeks on the chart, the song is now No. 46 on the Hot 100 Airplay list, with 21 million audience impressions. Among the early supporters is WDCG Raleigh, NC., which has already spun the track 300 times. This is one of the first stations to research the song with its core listeners. Kip Taylor, PD at WDCG, says, "The song is No. 11 out of 35 songs being tested among males 18-35. 'You Get What You Give' is one of the most universal pop sounding records of the year. People who like dance music and people who like rock music both like it."

**HOT 100 HAPPENINGS:** When Billboard users in the new and improved Hot 100 in the Dec. 5 issue, there will be a couple other changes in the magazine. Bubbling Under will no longer print but will appear exclusively on Billboard Online and the Billboard Information Network. A new top 40 airplay chart will debut at Dick Clark's American Bandstand, combining Broadcast Data Systems-monitored airplay of mainsteam top 40, rhythmic top 40, and adult top 40 stations, will debut in the Programming section. Unlike the other radio charts that appear in the Programming section, this chart will rank titles by audience impressions, not sales.

**BUBBLING UNDER**

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**RIAA SAYS INDUSTRY WILL JOIN TO STOP INTERNET PIRACY**

(Continued from page 6)

with the American Oceanic Cam- paign and Mary Steenburgen for her dedication to the Elizabeth Glaser AIDS Foundation. In addition, the Creative Coalition will present its Cristo- Reeve First Amendment Award to a celebrity, to be announced later. This year’s honoree is the Arts chairwoman Jane Alexander. Highlighted by Jewell’s, the star-studded event will be hosted by Nathan Lane and include pre- sentations by Jewell, Roberts Kennedy Jr., and Jonathan Demme.

Wittlin says the Creative Coalition’s celebrity orientation is the key to its success on many fronts, ranging from First Amendment rights and advocacy for children’s education and environmental issues. Recently, Kennedy praised the Coalition for its role in the passage of the New York Watershed Agreement, a clean-water act. "There’s a tremendous opportu- nity to be celebrated," says Baldwin. "Doctors, lawyers, teachers, politicians, and artists all used to be held in high regard 50 years ago, and now that’s not the case. All the credi- bility and respect for those professions are in the toilet. But let’s acknowledge that money is given a disproportional amount of emphasis. It’s a sad reality and a sad commentary on the times we live in. But let’s acknowledge this, let’s harness it, and let’s turn it around and use it con- structively.”

Popular entertainment figures have been on the front line of the Creative Coalitions since its inception nine years ago—past p re s i d e n t s include co- founder Alec Baldwin (William’s older brother), Reeve, Blair, Brown, and Ron Silver—yet the organization also includes behind-the-scenes professionals. "We work both sides of the road,” says Rap star Chuck D, who is on the advisory board of the Creative Coalition and recently participated in a Coalition-sponsored election event, says, “Guys like the Baldwins come to the table to be active, and they can influence people at the high- est level of society a lot quicker than other organizations can. The Baldwins are something else. They actually roll up their sleeves.”

On tap for the Coalition’s 10th anniversary next year are a party at the Tony Awards in June and a star-studded concert in November. Then, in 2002, the Coalition will host televised forums and debates at the Democratic and Republican national conventions, as well as panels at the Clinton administra- tion’s White House Conference on the Creative Coalition’s agenda include campaign-finance reform. Baldwin says, “We believe that public funds provide the influence of money in our political system represents one of the biggest threats to the demo- cratic process.”
and the White House as recently as this summer, according to Hilary Rosen, RIAA president/CEO.

Intercession efforts began last May, when former RIAA chairman/CEO Jay Berman and Rosen went directly to President Clinton to "express both our personal astonishment and that of the U.S. recording industry" that Sandoval's citizenship application had been delayed 148 days by the INS. They asked the president to "do everything in your power to remedy this outrage." Clinton's response was a similar letter to the Justice Department's INS commissioner, Doris Meissner, and met with key legislators on Capitol Hill to rally support for the recording artist (Billboard, May 17, 1997).

Rosen, commenting on the success of Sandoval's appeal, says, "It's wonderful. Great news. He's a terrific guy." INS' Komis declines to comment on whether White House intercession influenced the decision. "I can't be any more specific, because Mr. Sandoval is covered under the privacy laws," she says.

A spokesman for the National Security Agency, which handles White House foreign affairs matters, says, "We wouldn't say the phone wasn't a phone call or two." He added that overall, the White House "of course was in touch with the details of the case, but it was handled by the appropriate agency, and we are pleased with the outcome."

"I want to thank everyone who has been so helpful and so grateful for the solidarity. I didn't deserve the problems. All I've done since I came here is work hard."

After defecting, Sandoval took refuge in the U.S. embassy in Rome. He then called Gillespie, who contacted the White House. Former Vice President Dan Quayle helped facilitate the defection, and the U.S. soon granted Sandoval political asylum.

The Cuban jazz star, who plays all the major U.S. and international jazz festivals, is well-known in official Washington circles, especially when playing at the White House, the Kennedy Center for the Performing Arts, and at a Democratic National Committee meeting here.

SANDOVAL GAINS U.S. CITIZENSHIP

Continued from page 7)

MCDONALD'S

(Continued from page 6)

SFX, TICKETMASTER STRIKE LONG-TERM DEAL

(Continued from page 3)

As big as this deal may be, immediate impact on the industry would appear hard to detect, according to some observers.

"If anything, it shows that SFX probably isn't going to rule the world as some people have thought," says Peter Luukko, president of Comcast-Spectacor Faculties, which includes Philadelphia's First Union Center. "I think the ticketing business isn't easy to get into; there is a lot of overhead and upfront costs," he adds. "SFX controls the venues, but it's the half-empty percentage of the venues in the country. SFX paranoica has been a little overrated."

Amazon.com starts selling VHS, DVD titles on Internet

(Continued from page 3)

says the DVD prices will remain standard. "It's not a [start-up] teaser," he says.

The pricing approach is consistent with the company's music and book businesses.

Amazon.com's video and DVD store will offer many of the same titles, and all R-rated product will carry warning stickers. Fulfillment will be handled by Amazon.com's two in-house warehouses financially.

Amazon.com's entry into the video and DVD online market is reason for concern to some online retailers, who offer many of the same titles, but have not yet secured huge profits.

"We're all concerned because Amazon is the largest," says DVD Empire president Jeff Nick. "They're going to take some of the market, but they're more focused on VHS and they don't carry adult DVD, so they won't affect us because of that." Nick says that although only 25% of DVD Empire's unit shipments are adult, half of its profits come from adult titles.

Reel.com CEO Julie Wainwright says that Amazon.com's move into video comes as no surprise.

"The reality is we don't want them as a competitor, because in the short term they have 4.5 million customers," she says. "But in the long term they have to attract adult customers through Hollywood Video."

Hollywood Video, the second-largest video chain in the U.S., with more than 1,100 stores, acquired Reel.com in August (Billboard, Aug. 15).

Wainwright says Reel.com has a "long-term advantage" and will start an E-mail campaign, among other initiatives, in Hollywood's stores this fourth quarter in an effort to sign up more customers.

In addition to offering competitive pricing and wide selection, Amazon.com's video area features hundreds of sub-categories to easily pinpoint titles. Information on each title is compiled by the Internet Movie Database (IMDb), which Amazon.com acquired in April. Considered one of the leading informational services on the World Wide Web, IMDb has a database of more than 160,000 movies.

"Since acquiring IMDb, we've been working to bring as much of its content as possible," says Payne. "We want our customers to know this is the best site to find and buy videos, and launching in the fourth quarter is the perfect time."

In addition to adding video, Amazon.com has opened a gift section offering everything from Barbie dolls to high-tech gadgets such as a global positioning system.

The gift items will also be stocked in Amazon.com's two fulfillment warehouses to combine multiple-item orders across the book, video, and music categories.

In the wake of the news about these business initiatives, Amazon.com's Nasdaq-traded stock jumped $22.25 to close at $148.50 Nov. 17.

F Indies have acquired the rights to release Michael Jackson's new single, "You are Not Alone," at Billboard, Oct. 24.

Brooks played "The Tonight Show With Jay Leno" Nov. 16, did a chain-wide closed-circuit show for Wal-Mart on the release date, and turned up in three-hour shows for NBC during prime time Nov. 18.

Sources say that first-day numbers from five national music retail chains put Brooks in the neighborhood of 52,000 units, but he is expected to fetch a bulk of his sales from mass merchants, where, aside from 26,000 units attributed to Target Stores, opening-day data were sketchy at press time. While Brooks will easily carry racked stores, look for Wu-Tang Clan's Method Man to be the top gun among music retailers. At a sample of six chains (including Target), the rapper wrapped up opening-day sales exceeding 45,000 copies, which could put him in the range of 500,000 for the week.

The folky Jewel and rockers the Offspring are in line for the third- and fourth-highest debuts, respectively. Combined first-day sales from Bell, Bloomie, Camelot, the Midwest, Hanes, and Trans World Entertainment were about 50,200 for the former and more than 33,000 for the latter, suggesting that Jewel could start at 250,000 or more for the week, with the Offspring looking at possibly 200,000 or more.

In the battle of the divas, opening-day sales put Mariah Carey's collection above the newly Whitney Houston album. At the above-mentioned chains, Carey had first-day sales of around 25,000, with Houston fetching about 16,000. Both figure to debut with totals in excess of 150,000.

Each of these six albums figures to debut in the top 10, which would tie the all-time Billboard 200 record set in this year's Oct. 17 issue.

TIMES TWO: A second-week decline of 43% still leaves Alanis Morisette with a handsome sum of 268,000 units, more than enough to retain the top spot on The Billboard 200. Entering at No. 2, trailing Morisette by a little more than 50,000 units, is R. Kelly (216,000 units). If you add up the numbers of the top three, you get a grand total of 690,000 units, which is more than twice the total of 2,850,000 units that was set by The Weeknd's "After Hours" album during its second week last February. The perfect time.

By comparison, there were no Christmas albums in the top 10 during the comparable weeks of 1997 and '96. Mannheim Steamroller's "Christmas Live" held the highest placement among holiday albums, at No. 11 in the Dec. 11, 1996, issue (52,000 units). Since the May 1991 switch to Soundscan data, the grandaddy of all boxes comes from the man who figures to dominate next issue's chart, Garth Brooks. In this year's May 23 issue, his "Limited edition" sold more than 372,000 units in one week, joining 1989's "Bruce Springsteen & The E Street Band Live '75-76" as the only boxed sets in Billboard 200 history to bow at No. 1.

EARLY ORNAMENTS: At a time when most consumers haven't even purchased their Thanksgiving turkeys, we find two Christmas albums in The Billboard 200's top 10. Celine Dion's seasonal offering, which bowed last week, wins this year's Gainer as it jumps 4-3 (163,000 units, 29% more than the prior issue), while 'N Sync starts at No. 7 (11,500 units, just shy of its debut album's rank (129,000, a 22% gain).

By comparison, there were no Christmas albums in the top 10 during the comparative weeks of 1997 and '96. Mannheim Steamroller's "Christmas Live" held the highest placement among holiday albums, at No. 11 in the Dec. 11, 1996, issue (52,000 units). Since the May 1991 switch to Soundscan data, the grandaddy of all boxes comes from the man who figures to dominate next issue's chart, Garth Brooks. In this year's May 23 issue, his "Limited Edition" sold more than 372,000 units in one week, joining 1989's "Bruce Springsteen & The E Street Band Live '75-76" as the only boxed sets in Billboard 200 history to bow at No. 1.

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A few merchants admit that they were disappointed with the results because all the Super Tuesday hoopla had led them to expect 20%–30% sales increases over last year. Some retailers were estimating that first-week sales of Brooks’ two-CD live set, “Garth Brooks: Double Live” (Capitol Nashville), could reach 1.2 million units in the U.S., which would be a record for a debut week. At the mass merchandisers like Kmart and Wal-Mart, Brooks’ title clearly was the winner. But many specialty retailers report that rapper Method Man’s “Tical 2000: Judgment Day” (Def Jam) far outsold the other new releases.

Although SoundScan figures for the week’s sales will not be available until Wednesday (25), many retailers gave estimates of first-week unit numbers. Their projections were as follows: Method Man, 500,000–700,000; Brooks, 850,000–1.2 million; Jewel’s “Spirit” (Atlantic), 300,000; Mariah Carey’s “#1’s” (Columbia), 150,000–200,000; Houston’s “My Love Is Your Love” (Arista), 100,000–200,000.

Some surprises on Tuesday, according to retailers, were the new titles by Seal, “Human Being” (Warn-er Bros.), and the Offspring release. The Offspring’s album was at $17.98 (Ari- cara) (Columbia). Retailers estimated first-week sales of 250,000–300,000 for the Offspring release.

A few merchants say that the range of new albums from hot acts across various genres bodes well for a healthy holiday season.

Marcia Appel, senior VP of cor- porate relations and communications for the Musicland Group, the largest specialty music retailer in the U.S., with more than 1,000 stores selling music, says, “So many of these titles were released throughout the holi-days. It’s going to be a long Tuesday.”

Retailers reported no shortages of product on so-called Super Tuesday, a tribute to the early-morning main stores and buying prac-tices at most chains.

Jim Litwak, executive VP of mer- chandising and marketing for Trans World Entertainment, says, “We’re delighted to see that our inventory was absolutely terrific. We weren’t on the phone Wednesday morning trying to look for product.”

And, except for the Brooks title, there were no reports of low-ball pricing. Most new albums were offered at a sale price of $13.99 for a $16.98 list. But some merchants were selling the Brooks set for less than $14, even though its list price was about $36.

Some chains say they did not sell as much of Brooks’ set as they could have because they were unwilling to match the mass merchants’ price, which was just one cent below the whole sale cost.

Len Cosimano, VP of merchandising at the 249-unit Borders Books & Music, says, “We took a price stand and will run the ‘Double Live’ No. 3 at Borders.”

Cliff Gerken, music buyer for the Nashville-based Ernest Tubb Record Shop, says he sold ex-clusively country, so of course the Garth was our No. 1 for [Tuesday].”

The retailer priced it at $24.98. “We’re more of a tourist-oriented company, and we don’t sell new albums in our stores and we would tuck them in a music mecca, so we’re not in a position to give it away.”

**GANGRANTH GARTH**

As expected, Brooks’ album cleaned up at Wal-Mart, sparked by a Nov. 17 concert headlined by sale of the double-CD set to the chain’s stores around the country.

“We’re right on track for a million records the first week,” says Pat Quigley, president of Capital’s Nashville division. “But a lot of things still have to go our way for that to hap-pen.”

The figure would establish a new first-week sales record for the country craze, surpassing the No. 1 country was.

Quigley adds that he’s “not at all disappointed” that Wal-Mart did not sell 1 million records the first day an aim the mass market retailer reportedly ofter$s 1 million. “We’ve never intended to sell that many the first day,” says Quigley, “but they were right in tune with our goals.”

A representative from Anderson Merchandisers, which racks about two-thirds of Wal-Mart’s 2,400 stores, declined to give sales figures, but Wal-Mart spokesman said that the Brooks title set the mark for “the largest single-day music sales in the history of our company.”

Peter Cline, president of Handle-mer Entertainment, which racks more than 4,400 stores in the U.S., including Wal-Mart and Kmart, says, “Clearly Garth had a great day. We had our people in 90% of our stores [Tuesday] to make sure the new releases were out there.”

Dennis Winget, director of inter- nal communications at Kmart, says, “Garth met expectations, but barely. Our thinking is that a wider group of people will discover this record and spread more of the sales out.”

Some retailers point out that Brooks’ sales would likely get a boost over the weekend method for his prime-time TV special on Nov. 18.

John Grandoni, VP of purchasing for the 169-store National Record Mart, says overall sales were expecta-tions of the previous year’s by “low double digits.”

But, Grandoni adds, “in all honesty, we were not expecting much.” He says sales of new acts Def Jam and Russ-ell’s anticipated because many of the new releases were “adult records” that do not necessarily sell in big numbers on the first day.

At National Record Mart, for example, the top-selling album was by Method Man. Grandoni says the release was “unnecessarily spaced Brooks’ by a 2-1 to 1 margin.

Eric Keil, VP of purchasing for the 10-store, South Plainfield, N.J.-based Compact Disc World, says, “Out of the three chains, we had the widest margin. We’ve seen with the hot rap acts. They come out of the box really heavy. We were taken by sur-prise by the demand. We had to react quickly. PolyGram had the stock, we got it quickly, and the stores are really ready to go. We didn’t run out.”

**JEWEL SHINES**

Jewel was the top seller at a num-ber of chains on Tuesday, including Border’s. Grammies was not sur-prised. “We were one of the retailers who broke her first record. Jewel’s been someone special for us.”

Chris Westen, head buyer of the Minneapolis-based Down in the Valley, also says that Jewel was the best seller on Tuesday. “As a chain, we kind of underestimated it. I didn’t think with this release that it would carry the weight that the new album did throughout the entire day and spread more of the sales out.”

Some retailers point out that Brooks’ sales would likely get a boost over the weekend method for his prime-time TV special on Nov. 18.

At Trans World, which operates more than 600 music stores, Method Man was the top seller, followed by Jewel and Brooks.

Commenting on Houston’s album, Trans World’s Litwak says, “Whitney was a little soft, but it still could be a No. 1 album for Christmas. Arista’s a very strong marketing machine. They are marketing its product. It’s an album that’s going to have a lot of legs.”

At Trans World, the biggest sur-prise was the 1980s reissue albums of the week.

At Borders, the No. 2 title on Nov. 17 was by Seal. “I think we’ll be talking about Jewel and Seal next year,” says Cosimano.

Keil adds, “Seal was ahead of Whitney. In fact, he was in the top 10 for us. We’ve always done well with Seal, and we were very happy to be appointed with the Whitney. We’ll have to see what happens for the week after that.”

**OFFSPRING SURPRISES**

Musicland says that the top sellers on Tuesday (though declining to say in what order) were Jewel, Method Man, Brooks, Offspring, and Ice Cube.

“The Offspring and Ice Cube didn’t get a lot of coverage in the media, and people forgot about them, but they performed well,” says Mu-sicland’s Appel.

Keil says, “We’re more of a rock-based account, so the Offspring came out really strong. I’ve got to hand it to them, the label and distributor for their setup.”

Bob Say, VP at the six-store, Los Angeles-based Moby Disc, says, “Our Super Tuesday was two weeks ago (Nov. 5) with Alanis and Beck. It was so much bigger than yesterday’s; it was the biggest Tuesday we ever had. That’s indicative of our stores, too. Our big hits [Nov. 17] were Jewel and Method Man. We had a little hit with Garth... Offspring was our No. 3, Seal was our No. 4.”

The notion of Tuesday not being so super was also advanced by Jewel’s Internet music retailer Amazon.com. A spokesperson for the Seattle-based company says, “Sales were up from the day before, but they were lower than the Tuesday prior.”

On the hourly updated 24-hour sales list that Amazon.com publishes online, Jewel’s album was the top seller on Tuesday and Wednesday. On Nov. 2 and 3 were two No. 3 releases, U2’s “The Best Of 1980-1990” (Island) and Marissote’s “Supposed Former Informaton Junkie” (Maverick/Reprise), respectively. The Internet merchants was selling the top titles at 30% or off list price.

As for independent stores, most do not depend on the latest pop, rock, or country hits for survival. John Kunz, owner of Waterloo Records in Austin, Texas, says, “We’ve had an average day. But nothing exceeded a box worth of sales.”

Waterloo’s best seller on Tuesday was Jewel; at 27 units. Brooks sold only seven, which was, according to Kunz says he ordered six times as many of Jewel’s album (900 units) as Brooks’.

**RIGHTeous BABe’S DiFRANCO MOVES ‘UP’**

(Returned from page 13)

“Righteous Babe’s DiFranco moves ‘up’”

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**In the Studio?**

News Updates Twice Daily
Hot Product Predicts Every Monday

A new Billboard Challenge begins every Thursday. This week’s champ is repeat winner Doug Casey from Cangary, Alberta, Canada.

News contact: Julie Taranko jtaranko@billboard.com

http://www.billboard.com

Exclusive Album Reviews
Hozel Dickens, Carol Elizabeth Jones, Giny Hawker

"Heart Of A Stripper” (Round

Greg Osby “Sonn of New York” (Blue Note)

Various Artists

"Hip Hop Independence Day: The Sequel” (Narcolepsy)

"Keeping in touch..." (Progressive)

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Billboard November 28, 1998

75

www.americanradiohistory.com
Billboard Gearing Up For Latin Music Conference

With Latin music growing twice as fast as the overall music industry, the size and importance of the Billboard International Latin Music Conference has been growing too! Plans for the 1999 conference are well under way, and it promises to be the biggest and best yet.

Now in its 10th year, the conference will be held April 20-22 at the Fontainebleau Hilton in Miami Beach. This year's event, which brings together over 400 prominent Latin music industry professionals, including record label executives, publishers, producers, distributors, retailers, artists, agents, and managers, is expected to be the biggest and most successful yet.

The conference will be enhanced by an expanded slate of panels and a non-stop schedule of showcases throughout Miami Beach, with new talent performing each evening. An invaluable part of Billboard's Latin Music Conference is the visibility it provides for performing acts. Artists benefit from the international press coverage as well as the conference's reputation for launching careers.

Capping the event will be Billboard's sixth annual Latin Music Awards honoring the year's top Latin acts. The awards show annually attracts an audience of close to 1,000 people and receives broad international press coverage. Top-name performers and award recipients have always made the show a memorable event; previous winners and performers include Gloria & Emilio Estefan, Jon Secada, Joe Feli

Madonna To Bring Up Curtain At Billboard Music Awards

Madonna has joined the roster of superstar performers scheduled for the 1998 Billboard Music Awards.

Aired live Dec. 7 from the MGM Grand Hotel in Las Vegas, the show will open with Madonna singing "The Power of Goodbye" from her triple-platinum album "Ray of Light."

"Other scheduled performers include Bette Midler, who will appear with the Royal Crown Revue from the Hard Rock Hotel, Hole, Natalie Imbruglia, Laury

Personnel Directions

Jason Zasky has been named the managing editor of Musician. Zasky's career in the music industry dates back to 1965 when he held an editorial/print licensing position with Cherry Lane Music's magazine division. Since then, he has written for several national and international music publications, as well as a number of sports and general interest magazines.

Billboard Music Awards

MGM Grand Hotel & Casino • Las Vegas • Dec. 7, 1998
For more information, contact Suzie Siris at 212-536-5173

Billboard International Latin Music Conference & Awards
Fontainebleau Hilton • Miami Beach • April 20-22, 1999
Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999
Billboard Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • Oct. 7-9, 1999
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 / 800-411-1402.
E-mail: sbl@billboard.com

Pendulum Takes A Divine Swing To Top

When The Members of Divine acknowledged they liked being compared to the most successful girl group of the rock era, the Supremes (AirWaves, Billboard, Oct. 17), they weren't far off the mark. Like that legendary Motown trio often did, the three teens in Divine find themselves on top of the Hot 100, as "Lately" moves 2-1, depositing Laury

Angel Flight: For the second time this year, the same Celine Dion track appears on two of the top three albums on The Billboard 200. "I'm Your Angel" by R. Kelly and Dion is on Kelly's "R." album (Jive), which debuts at No. 2, and Dion's "Three Are Special Times" (650 Music), which bulleted 4-3. Earlier, "My Heart Will Go On" appeared on both the "Titanic" soundtrack and Dion's "Let's Talk About Love."

Start of Something Big? After seven weeks at No. 1, Emilia's "Big Big World" (Rostov/Universal) yields the top of the Swedish singles chart to E-Type's "Here I Go Again" (Stockholm). But Emilia should be acknowledged for making her U.S. debut at No. 92 on the Hot 100. The pan-Scandinavian hit also moves to No. 1 in Norway and holds at No. 2 in Denmark.

Alyce's Believe-R. Cher extends her album chart span to 33 years and three months, with the debut of "Believe" (Warner Bros.) at No. 139 on The Billboard 200. "Look At Us" by Sonny & Cher debuts at the week of Aug. 21, 1963. The "Believe" single is No. 1 in the U.K. for a fourth week.

CHART BEAT

by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

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<th>YEAR</th>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES THIS WEEK

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ALBUM SALES THIS WEEK

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SINGLES SALES THIS WEEK

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TOTAL

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WEEK 1997

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DOWN 10.2%

DOWN 5.1%

DOWN 30.7%

COMPARED TO A WEEK ENDING 11/16/98

For more information, contact Mike Keneally at 212-536-5002.

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Platinum
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Norway, Portugal, Switzerland, Thailand

Gold
Germany, Japan, Mexico, Greece,
Central America, Finland, Czechoslovakia

• Three international smash singles:
  I Want You, Truly Madly Deeply
  and To The Moon And Back

• 2 #1 singles in the U.S.
  I Want You and Truly Madly Deeply

• Truly Madly Deeply
  Biggest Top 40 Mainstream hit
  of the past 5 years

• Album certified 5 times Platinum
  in the U.S.

• Sold Out World Tour

Originally recorded for JWM Productions.
Original Publisher Rough Cut Music Pty Ltd. Produced by Charles Fisler.
Mixed by Chris Lord-Alge and Mike Pab.
Management: Rebecca Mayes for Third Rail.
Larry Tollin for Larry Tollin Entertainment.

www.savagegarden.com

Truly a smash. Madly irresistible. Deeply rooted.

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monica mancini

In her debut album for PBS Records, Monica Mancini—daughter of the legendary Oscar and Grammy-winning Henry Mancini—brings her remarkable vocal style to a collection of her father's best-loved songs.

Be sure to watch Monica Mancini in her PBS television special which begins airing in late November.

Monica Mancini The self-titled debut album