Classical Buffs Explore Alternative Outlets
Consumers Find Record Clubs A Resource

BY BRADLEY BAMBARGER
NEW YORK—For many classical buffs, nothing quite beats the well-stocked, aptly designed classical room of a big-city retailer like Tower Records or Virgin Megastore. Yet an increasing number of both hardcore and budding classical fans get their fix via alternative avenues. Record clubs and online outlets count the classical buyer as a greater percentage of their markets than traditional shops do in theirs.

According to the Recording Industry Assn. of America (RIAA), the percentage of classical customers in the total $12.2 billion recorded-music marketplace last year was 2%, down from 3.7% in 1997. Conversely, BMG Direct reports that more than 6% of the revenue of its various record clubs tends to come from classical.

BMG Bows Buddha Imprint To Focus On Deep Catalog
BY MELINDA NEWMAN
LOS ANGELES—In an effort to further exploit its deep catalog, BMG is launching Buddha Records, a new imprint that will serve as a retail component of BMG's Special Products division.

“BMG’s catalog is a true treasure trove of music that has not had a proper home,” says Jeanine Strauss Zelnick, president/CEO of BMG Entertainment. “We have artists in our catalog that don’t have an imprint of their own, and with this new label we can expose them.”

“We have an archive that’s nearly 100 years old, much of which hasn’t seen the light of day,” says Strauss Zelnick, president/CEO of BMG Entertainment. “We also have never heard artists that don’t have an appro-

Retailers Have Mostly Positive Report Card For Thanksgiving

BY DON JEFFREY
NEW YORK—Some U.S. music retailers are hoping for a typically win-
dy December and not an extended spell of the Indian summer that put a crimp in what many expected to be a prosperous Thanksgiving weekend.

According to the National Music Merchants Assn., holiday sales were up 25% over the same period last year, and label president René Goiffon thinks increased online sales are a key reason.

Most online retailers trumpet 4.5% or more as the classical share of their business, with some—such as ZK’s Music Boulevard—going as high as 8%.

And online retailers’ best sellers include a fair percentage of connoiseruant titles along with the blockbuster items; next to the Three Tenors and Andrea Bocelli in Amazon.com’s list of top sellers are Handel’s “Lammas Ladymass,” by Anonymous 4 and Handel’s Concerti Grossi by the Academy Of Ancient Music.

“We support the online idea very strongly and have invested in our re-

(Continued on page 82)

DVD Sees Holiday Surge

BY SETH GOLDSTEIN
NEW YORK—On foot and online, U.S. consumers snapped up DVD software and hardware over the Thanksgiving break, giving the new format a holiday-season sendoff that finally lives up to expectations.

Prerecorded cassettes held their own, too, with titles like Harmonia Mundi’s “A Mysteries” and “Bocelli’s Christmas” selling strongly.

(Continued on page 76)

After Quiet Build, Jive’s Teen Star Spears Breaks Out

BY LARRY FICK
NEW YORK—At a time of year that brings a tidal wave of superstar acts vying for consumer attention, the breakout success of Britney Spears may seem a left-field surprise.

It is, however, the result of a meticulous six-month marketing setup designed to transform the Jive artist into a teen sensation.

(Continued on page 23)
Jim,

Thank you for your leadership, vision and inspiration. You have touched our lives over the past 9 years in a way that is immeasurable.

Love,

Your family
BY IRV LIECHTMAN

NEW YORK—The latest offer to digital downloading of music via the Internet comes from peermusic, the giant independent music publisher.

The company, led by Los Angeles-based chairman/CEO Ralph Feer II, has launched a service that offers for sale direct downloads of master recordings from its worldwide catalog (Billboard-Bulletin, Dec. 1). The consumer World Wide Web site is said to be the first in an international music publisher.

The site, digitalpressure.com, offers full-length singles for $1.49. The material will be initially available for downloading in the Liquid Audio format. Available will be contemporary acts such as the Butterelcub, Insanity Wave, and Paul Quinn, along with vault material such as Walter Becker and Donald Fagen’s soundtrack to “Walk It Like You Talk It” and music from Kim Fowley and Venus & the Razor Blades.

Dublin-based Darragh Kettle, European manager of peermusic’s Digital Distribution Group, which oversees the Web site, says, “Fans can download recordings of new talent we’re working with worldwide and have their material before it reaches traditional distribution channels.”

To broaden its music exposure even further, peermusic plans also to create specialty sites, including launchings next year of Spanish- and Chinese-language sites.

While peermusic claims a first as a publisher with its site, U.K. authors’ body Music Alliance—parent of the Performing Right Society and the Mechanical Copyright Protection Society—launched on Sept. 4 a Web site, www.MPS, as a Trial, 90-day test. It offers a diverse collection of 40 titles, also in association with Liquid Audio (Billboard, Sept. 12). However, there is no charge for the downloading, as per agreement with labels.

The peermusic offerings are culled from masters it owns.

Digital Distribution Group is a separate master production organization at peermusic that largely operates outside the U.S., where, says Feer, there is a “more welcoming atmosphere” for the sale of masters to labels, especially in Germany, Italy, and the U.K.

The company was set up this past summer with a mandate to move forward with digital distribution. Peer clearly sees the Web site as a “profit center. We wouldn’t be doing the acts a favor if we didn’t take commercialism further” by organizing it on a profit basis. Although the site was built to boost peermusic’s coffers, Peer adds that an act’s appearance on the site also fits into peermusic’s promotional efforts on its behalf.

Peer, who has an international reputation for an astute understanding of copyright issues, says his company decided “it was time to go now” mostly with masters owned by the company. Record companies continue to grapple with digital distribution downloading pressures, greatly accelerated in the past year, as they seek to maintain strong relationships with traditional retail outlets.

A visit to the peermusic site shows that peermusic puts its available product under the banner of Digital Distribution Group. In addition to product offerings, background material on the acts is available, as is the ability to visit an international site set up by BMI, the U.S. performing right group.

Peermusic Site Offers Downloads

BY DOUG REECE

LOS ANGELES—National Record Mart and the Navarre Corp. have each started offering retailers the opportunity to buy music online.

According to National Record Mart (NRM) chairman/CEO Bill Teitelbaum, it was a mix of pornography and Wall Street that helped the 172-store retailer formulate plans to create a “billable” Internet business and find two industries that were really making money and a bunch that were talking about making money,” says Teitelbaum.

“We like to make money.”

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No. 1 IN BILLBOARD
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Top of the Charts

1. THE BILLBOARD 200
- Double Live: Garth Brooks (Capitol)

Top Classical

2. ABBA: The Original Album (Ariola/Interscope)
3. London Symphony Orchestra (Decca)
4. Simon & Garfunkel (CBS)

Country

5. Double Live: Garth Brooks (Capitol)

Heatseekers

6. Five: Five 4 (Atlantic)

Jazz

7. Yule II: Yule II (Vanguard/GRP)

Jazz/Contemporary

8. Kenny G: Greatest Hits (Warner Bros.)

New Age

9. The Christmas Angel (Manheim/Steamroller)

Pop Catalog

10. Miracles: The Holiday Album (Kenny G/Atlantic)

R&B

11. Christmas: These Are Special Times (Celine Dion/Reprise)

The Hot 100

12. ‘I’m Your Angel’ by R. Kelly & Celine Dion

Adult Contemporary

13. Adult Top 40

Country

14. Country

Dance/Club Play

15. Dance

Dance/Maxi-Single Sales

16. Dance

Hot Latin Tracks

17. Deja Vu: Touch Me, Touch Me

Hot Modern Rock Tracks

18. No Doubt: Trapped

Hot Singles Sales

19. Hot 100

Top Video Sales

20. Top Video Sales

DVD Sales

21. Godzilla

KID VIDEO

22. Lion King II: Simba’s Pride

KIDVOD

23. Armageddon

Rentals

24. Armageddon

Top Advertising

25. Billboard

No. 1 on This Week’s Unpublished Charts

Blues

26. Mander—This World: Jonny Lang

Contemporary Christian

27. Touch My Angel: The Album

Gospel

28. The Nation Project: Kirk Franklin

Kid Audio

29. Disney’s A Christmas Carol: Various Artists

The Billboard Latin 50

30. Bonobo: Los Cubanos

31. Shaggy: Toddlin’

Music Video

32. In the Mix With 80’s: NY Synth: NY Synth

Reggae

33. Next Millennium: Bounty Killer

World Music

34. Romania: Andra Bocelli

Top Hip-Hop

35. No. 1 on This Week’s Unpublished Charts

Top Hot 100

36. The Hot 100

Top Adult Contemporary

37. Adult Contemporary

Top Country

38. Country

Top Dance/Club Play

39. Dance/Club Play

Top Dance/Maxi-Single Sales

40. Dance/Maxi-Single Sales

Top Hot Latin Tracks

41. Hot Latin Tracks

Top Hot Modern Rock Tracks

42. Hot Modern Rock Tracks

Top Video Sales

43. Top Video Sales

Top Video Sales

44. DVD Sales

Top DVD Sales

45. DVD Sales

Top KID VIDEO

46. Kid Video

Top KID VIDEO

47. Kid Video

Top Rentals

48. Rentals

Top Video Sales

49. Billboard

Top Advertising

50. Billboard

Los Angeles—A new DVD sales chart is created by Billboard, which is a significant development in the music industry. The chart is designed to reflect the popularity and sales performance of DVD releases. Billboard obtained the data by analyzing the sales figures from various retail outlets, including online stores and video rental stores. The chart is intended to provide a comprehensive view of the DVD market and help gauge the success of individual titles. Billboard’s new chart will be published weekly, along with the magazine’s other music charts, to keep track of the latest trends and best-selling DVDs.
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www.americanradiohistory.com
**Distributor Cargo Closing**

**Chicago-Based Co. Cities Reduced Cash Flow**

**BY CHRIS MORRIS**

LOS ANGELES—Independent distributor Cargo Records America, which had been losing money for the past two years, has filed for bankruptcy, according to a court filing Monday. The filing comes as the company was facing a significant cash flow problems that forced wide staff layoffs, its Chicago-based operation (Billboard, Dec. 2). Cargo's CEO, President Eric Goodis—who also operates the San Diego-based Cargo Label, which remains in business—was not immediately available for comment.

Established in 1998, Cargo Records America, an indie-rock specialist that was once the home of such prominent labels as Chicago's Third and Go, had experienced financial woes since the spring.

Earlier this year, Cargo was dropped as a sales entity of BMG's indie arm, Wasabi Music Group.

(Continued on page 88)

**Blockbuster Buys H.K.'s KPS**

**BY ANN TSANG AND VICTOR WONG**

HONG KONG—Blockbuster is taking its first steps into the Hong Kong market with the purchase of Ili-fated video, music, and computer-software chain KPS.

Blockbuster was one of five bidders for the 88-store KPS, which previously accounted for 50% of Hong Kong's home video rental market with its 230,000 rental members. Released in 1983, it went into re- leasement in November following a period of rapid expansion and the failure of a prepaid coupon scheme (Billboard, Nov. 21). The price for KPS is understood to be approximately $4 million.

There are accounts not expected to re- open under the Blockbuster banner until the new year, to allow time for new lease arrangements to be made.

According to Blockbuster Taiwan marketing director Lance Tsao, the Hong Kong deal is being handled directly by Blockbuster's U.K. office, with staff from Blockbuster Taiwan acting as consultants. The merchant is interested in purchasing the assets of KPS, including equipment and inventory, but not its brand name. Tsao says Blockbuster may take over other Blockbuster stores, most of which are mall sites of less than 5,000 square feet. KPS formerly employed some 430 staff.

Receiver Peter Jeff & Associates has given Blockbuster 30 days from Nov. 27 to finalize the details of the takeover contract, although Tsao (Continued on page 88)

**Hill Sued Over 'Miseducation' Credits, Royalties**

**BY ANITA M. SAMUELS**

LOS ANGELES—In the latest case of songwriter claims to have not received proper credit, four songwriters have filed a lawsuit against Ruffhouse/Columbia artist Lauryn Hill, alleging that the rapper/ vocalist failed to give them proper writing and production credits or pay them royalties for their contributions to her hit debut solo album, “The Miseducation of Lauryn Hill” (BMG). The lawsuit was filed Nov. 19 in the U.S. District Court of New Jersey by Vada Nobles, Johari Newton, Tejumola Newton and Rasheed Pugh of New Ark Entertainment.

It seeks unspecified damages and also names Sony Music Entertainment, Columbia Records, Sony ATV, Tuffhouse Records, marketing executive Jayson Jackson, and Sony/ATV Tunes A&R executive Suzette Williams as defendants.

“Ms. Hill agreed to a mutually- agreed-upon songwriting and production collaboration between plaintiffs and defendant Lauryn Hill deteriorated into an attempt by Hill to steal the product of plaintiffs' musical creativity and claim sole credit for the work. Hill, improperly influenced and advised by co-defendants Williams and Jackson, now falsely asserts that 14 musical compositions co-written and/or co-produced by plaintiffs through a long term collaborative creative process were written and produced solely by her.”

Peter Harvey, attorney for the plaintiffs, says that evidence in their possession—such as lyrics sheets, lyric drafts, and videotapes—will demonstrate that the work in question began with his clients.

“The evidence is pretty compelling, because unlike other cases, there is written evidence of the origin of these musical compositions,” (Continued on page 89)

**Former Manager Sues Jewel And Her Mother**

**Securitized.** David Pullman of New York-based the Pullman Group, the financier known for royalty bond deals for song catalogs, welcomes Nickolas Ashford and Valerie Simpson into the fold as possible buyers.

Pullman's previous deals have included the works of David Bowie and the songwriting team of Hollis, Dizzee, and Holland, among others. Pictured, from left, are Pullman, Simpson, and Ashford.

**LOS ANGELES—Claiming breach of contract and millions in lost commissions, the ex-manager of multi-platinum singer/songwriter Jewel sued the musician and Lenereda J. Carroll, her mother and current manager. Inga Vainshtein’s action, filed Nov. 30 in California Superior Court in Los Angeles, seeks at least $10 mil- lion in compensatory and punitive damages; a declaration that Vainshtein is entitled to commissions on Jewel’s gross earnings and an order compelling the vocalist to pay her former manager any monies due her (Billboard Bulletin, Dec. 1).

According to the suit, when Vainshtein first met Jewel (whose full name is Jewel Kilcher) in 1993, the musician had no manager, lawyer, or recording contract and “was living in a Volkswagen van and making $50- $60 a week performing in a tiny Pacific Beach [Calif.] coffeehouse.”

The suit alleges that Jewel and Vainshtein executed an exclusive management contract, dated Sept. 15, 1993. Under the terms of the agreement, Vainshtein would rep- resent the singer for three “album cycles, the suit says.

“Vainshtein’s management, Jewel rose from obscurity and abject poverty to become one of the most famous and successful recording artist- ists of the decade,” the action states. Jewel’s 1995 Atlantic debut, “Pieces Of You, has been certified for sales of 8 million units by the Re- cording Industry Assn. of America. The singer’s second album, “Spirit,” entered The Billboard 200 at No. 3 last issue and has already been cer- tified platinum. Earlier this year she released a best-selling collection of poetry, “A Night Without Armor.”

The suit alleges, “In an effort to profit personally off the spectacular financial success her daughter has enjoyed, Carroll undertook a series of calculated, sometimes bizarre actions, intending to destroy the close, personal, and professional re- lationship between Vainshtein and Jewel and substitute herself...as Jewel’s manager.”

Carroll allegedly “convinced Jewel that any managerial advice provided by Vainshtein had to be approved by a ‘channeler’ named Jackie Snyder who purportedly evaluated advice by communicating with some entity referred to as ‘Z’,” the action states, and “wrongfully urged her daughter to ‘evaluate’ Vainshtein and her job performance by subjecting Vainshtein to a sham psychological assessment.”

(Continued on page 89)

**Box Teams With ACTV Focus Is On Interactive Programming**

**BY CARLA HAY**

NEW YORK—The Box Music Network has joined forces with multimedia- oriented activewear company Chris Martin, who has announced new forms of interactive music program- ming to digital cable TV viewers— including new viewer-controlled ways to create concerts.

The new programming will allow viewers to switch between multiple feeds of video, audio, and data in real time.

The Box Music Network senior VP of sales and marketing Greg Willie says, “The consumer will have more control in how they watch music on TV. In the ACTV world, if you’re watching a televised concert, you can even control which camera you want to look through.”

He says that this advanced technol- ogy “won’t be available to the mass audience for a while.” However, he notes that the Box Music Network, which is owned by the TCI Music executive VP of pro- gramming and marketing Sharon Brown. “We’re curious to see what the consumer reaction will be because we want to take the consumers’ lead in offering new programming.”

Warner Bros. Records Inc. senior VP of film and video John Beig believes that the success of this new technology won’t be as dependent on the music industry as it will be on

**LAPD Arrests Alleged Bootlegger**

**BY BILL HOLLAND**

WASHINGTON, D.C.—Convicted bootlegger Gary Bright of Sonora, Calif., was arrested by officers from the Los Angeles Police Department (LAPD) Nov. 27 on bootlegging charges during the Beatlefest record show, which was held Nov. 27- 29 at Los Angeles Airport Marriott Hotel, according to the Record- ing Industry Assn. of America (RIA) (Billboard Bulletin, Dec. 2).

The RIAA, found and confiscated a total of 1,135 alleged bootleg vinyl records, videos, and CDs in Bright’s hotel room and at a nearby booth. 524 alleged concert music videos, 385 alleged bootleg CDs, and 226 alleged bootleg LPs. Officers say the majority of the confiscated items were Beatles-related material.

“We know about this guy for quite a few years,” says Frank Carney, president/director of anti-piracy investigations for the RIAA. “He was first arrested in 1990 on the same charges, and he was convicted. He’s run his own

**bootleg label, the works.”

Creighton says that the LAPD “was very creative” in the bust, because Bright was allegedly selling the illegal material “from his hotel room rather than at the Beatlefest dealer setup room and had associ- ates spreading the word that the ‘good stuff’ was upstairs.”

He adds that interested parties, which included the police, had to gain access to a “code word” that would allow them entrance into Bright’s room.

Creighton says authorities had mailed a cease-and-desist letter to Bright’s former residence this sum- mer, but he had ignored it.

“We knew he’d surface again,” Creighton says.

Bright was charged with violating California’s “true name and address” statute; he was released after posting a $25,000 bond. The investigation is ongoing. “He was thumbing his nose at us, at the Beatles, and at their fans,” Creighton says. “It was time to address the situation.”

(Continued on page 89)
VIVA THE DIVA!

MARIAH CAREY
BETTE MIDLER
MADONNA
LAURYN HILL
SHANIA TWAIN
CELINE DION

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HOLE, BACKSTREET BOYS, GARTH BROOKS, USHER, NATALIE IMBRUGLIA, SEMISONIC, HANSON, QUEEN LATIFAH, 'N SYNC, DRU HILL, LEANN RIMES, STONE COLD STEVE AUSTIN, JAMES TAYLOR and many others LIVE!

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Diamond Files Antitrust Claims Against The RIAA

BY DOUG REECE

LOS ANGELES—San Jose, Calif.-based Diamond Multimedia has filed counterclaims of antitrust conspiracy and unlawful business practices against the Recording Industry Assn. of America (RIAA).

A Dec. 2 answer to the trade group’s complaint that Diamond’s portable MP3 music player, the Rio, violates the 1992 Audio Home Recording Act, Diamond claims that the RIAA violated state and federal antitrust laws and “damaged Diamond’s credibility and profitability in the new market area.” The suit was filed in the U.S. Central District Court of California (Billboard Bulletin, Dec. 3).

RIA president/CEO Hilyar Rosen says Diamond’s claim amount to “legal posturing for publicity” and “have no basis in fact.”

Diamond general counsel Ron Moore says he was approached by Rosen and RIAA executive VP/general counsel Cary Sherman prior to the RIAA’s response (now a temporary restraining order against the Rio since denied). According to Moore, Rosen and Sherman asked that Diamond join other companies working on similar portable devices in delaying sales of the Rio until the recording industry had agreed upon which digital delivery system it would endorse.

“In effect,” they asked us to withhold product from the marketplace in collusion with other companies withholding product,” says Moore. “To me, that’s the reason the Sherman [Antitrust] Act was enacted.”

The company claims that the RIAA’s pursuit of its suit against Diamond—even after it incorporated a serial copyright management system into the Rio—is evidence that the “RIAAs real goal is stopping the legitimate MP3 market.”

Diamond executive says they have also taken off at statements made in the press by RIAA executives.

“They have consistently tarred us with the piracy brush, which is libelous, slanderous, and defamatory,” says Diamond VP of corporate marketing Ken Wirt.

As an example of the alleged harm, one to company, Moore and Wirt point to RIAA member labels that had been poised to enter marketing projects with Diamond but dissuaded themselves from pressure from the RIAA, they claim.

A statement posted at the RIAA’s World Wide Web site says, “The claims made by Diamond can only be described as preposterous and irresponsible and a transparent ploy to gain publicity for the Rio device in time for holiday sales.”

Twain Scores In Nov. RIAA Certs

BY CHRIS MORRIS

LOS ANGELES—Shania Twain, Garth Brooks, and Metallica were among the big winners in November certifications from the Recording Industry Assn. of America (RIAA).

Twain’s 1997 Mercury Nashville single, “Come On Over,” led past the 6 million mark, Twain now claims two of the top three albums by a female country artist: Her 1996 debut, “The Woman In Me” (10 million, stands at No. 1), followed by Patsy Cline’s “Greatest Hits” (8 million) and “Come On Over.”

“The Hits,” Brooks’ 1995 Capitol Nashville collection, vaulted past the 10 million mark in November. Brooks now boasts three albums that have been certified in excess of 10 million units: “No Fences” (1996) and “Ropin’ The Wind” (1991) are the others. He is the only solo artist to have three albums surpass 10 million.

Three Metallica albums on Elektra crunched new multi-platinum numbers:

Metallica’s (1991), 11 million; Master Of Puppets (1986), 5 million; and “Ride The Lightning” (1985), 3 million.

The fresh tallies place the group at fifth among best-selling hard rock acts, with 36 million in aggregate certified sales. The band trails Led Zeppelin (64.3 million), Aerosmith (32.9 million), Van Halen (48.5 million), and AC/DC (45.6 million). Metallica has edged past Gans N’ Roses, whose total stands at 35 million.

The late Frank Sinatra noted several new album sales awards: two multi-platinum, two platinum, and two gold. Hank Williams Jr. also scored fresh album sales honors: one multi-platinum, two platinum, and three gold.

Receiving their first platinum albums in November were country act the Bellamy Brothers (Curb), Garth Brooks (Capitol Nashville), Shania Twain (“Come On Over,” Mercury Nashville, 6 million), and Metallica (“Master Of Puppets,” Elektra, 6 million), Savage Garden, “Savage Garden,” Columbia, 5 million.


Metallica, “Load,” Elektra, 3 million.


N Sync, “N Sync,” RCA, 3 million.


Frank Sinatra, “The Very Good Years,” Reprise, 2 million.

Frank Sinatra, “Frank Sinatra’s Greatest Hits,” Reprise, 2 million.


DMX, “It’s Da World,” Motown/Def Jam/Mercury, 2 million.

Natalie Imbruglia, “Left Of The Middle,” RCA, 2 million.

Metallica (“Master Of Puppets,” Elektra, 6 million).

Diamond Marketing VP Named

BY MELINDA NEWSMAN

LOS ANGELES—In an effort to coordinate its releases and control product flow, Warner Bros. Records Inc. has named Rich Fitzgerald execu-

ive VP of marketing, in a move that had been anticipated (Billboard Bulletin, Nov. 30).

Fitzgerald was previously executive VP/GM of Reprise Records.

In his new role, he will be responsible for overseeing marketing of all records released on Warner Bros., Reprise, and their sub-

iaries. “I want to see if I can help the whole company have a little better overview in relationship to stage our releases, see that we’re not competing with ourselves...You have to have a long-term vision about where you’re going to go with each album...In today’s market, where records are taking so much longer to bring home and then they last so much longer, you have to monitor your inventory.”

Fitzgerald’s appointment comes after a round of layoffs at Warner Bros. Inc. that saw more than 40 employees lose their jobs (Billboard, Dec. 5).

In moving Fitzgerald to a Warner Bros. Records Inc. role, the company has created a fully integrated operation it hopes will serve its artists better. “We want to pull together as one company and yet have two distinct labels in Warner Bros. and Reprise, with two really strong promotion and a&R departments.” Fitzgerald says.

“In the past,” the company was set up as Warner Bros., Reprise, a country division, a jazz division, etc.” He says, “They were all separate, and you were on your own. I think we’d like to see the marketing team be:

executive turntable

EXECUTIVE TURNABLE

SULLIVAN H. DIAMOND THOMAS is named president of A&R/GM of operations at Assassin Records in Baltimore. He remains CEO of Guerrilla Tactics Mass Media Group.

Laura Sullivan is named senior director of marketing at Sony Wonder in New York. She was former senior director of children’s marketing at PolyGram Video.

Kathie Grady is named associate director of A&R administration, West Coast, at Sony Music in Santa Monica, Calif. She was GM of Warner Music Vision Australia.

PUBLISHERS. Bluewater Music Corp. in Nashville promotes Dan F. Ekbäck to VP of operations. He was senior director of operations.

RELATED FIELDS. Advantix in Newport Beach, Calif., names Randy Kenworthy executive VP of sales and marketing. He was VP of sales at Customer Insight Co.

Zippow Productions in Hilton Head, S.C., names Pat Burkhardt director of marketing. She was house manager at the Hilton Head Playhouse.

Dick Weaver is named senior VP at Norman Winter Associates. He was founder of PR Works.

Jim Hester is named event manager at eXravaganza ‘99 in Nashville. He is head of artist management at the Horton Group.

— (Continued on page 88)
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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.

ISSUE DATE: JAN 16
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MIDEM I

This January, music professionals from across the globe will converge in Cannes for MIDEM '99. Billboard's annual MIDEM special supplement will cover the buyers, the sellers, their goals and strategies. Also included will be a profile of Frances Preston, MIDEM Person of the Year.

ISSUE DATE: JAN 23
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UPCOMING SPECIALS

VIVA 5th ANNIVERSARY - Issue Date: Jan. 30 • Ad Close: Jan. 5
ASCAP 85th ANNIVERSARY - Issue Date: Feb. 15 • Ad Close: Jan. 19
BRITS-UK - Issue Date: Feb. 15 • Ad Close: Jan. 19

CHILDREN'S ENTERTAINMENT - Issue Date: Feb. 20 • Ad Close: Jan. 26
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www.americanradiohistory.com
Rodeo/Uni’s Emilia Breaks ‘Big’

BY ANDERS LUNDQUIST and KAI R. LOFTHUS

STOCKHOLM—The world is getting even bigger for Swedish singer Emilia, whose radio-only single “Big Big World” is beginning to gain legs in the U.S. via Universal Records, on the heels of breakout success in her home market.

“We’re watching this song pop in Sweden and the Scandinavian countries and now across the rest of Europe,” says Monte Lipman, senior VP of Universal Records (U.S.). “I’m pleased that we’re right on the cutting edge of this, instead of waiting until it’s already reached No. 1 in a dozen countries.”

Well, maybe not a dozen, but 20-year-old Emilia Rydberg has already seen startling, triple-platinum domestic success in Sweden (Global Music Pulse, Billboard, Oct. 10), where she is signed to Rodeo Records, an imprint run by Lasse Anderson, son of Abba producer Stig, U.K. and continental European radio and retail have also warmed to the single, which according to Rodeo has sold 500,000 units.

“Big Big World” debuted at No. 92 on the Hot 100 in the Nov. 28 issue. It was pitched to U.S. radio in early December. The album, which has the same title as the single, was released by Universal in the U.S. on Dec. 1. It has already sold 200,000 copies in Scandinavia, according to Rodeo.

The single skyrocketed to No. 1 in Sweden and reached platinum status (200,000 copies) only 11 days after its domestic release Sept. 14. The single stayed in the No. 1 spot for seven consecutive weeks, and domestic sales of the single set a new triple-platinum at 100,000 units, says Rodeo.

Universal Music has worldwide marketing and distribution rights (including Sweden). The single, now deleted in Sweden, currently stands at No. 1 in Norway, No. 2 in Denmark, Austria, and the Netherlands; and No. 3 in Belgium. In the U.K. it stood at No. 6 on the “official midweek” chart, an industry-only reference, after 24,000 units sold in the three days after release, according to Universal U.K. On Music & Media’s Eurochart Hot 100 singles chart, it is No. 8.

The album will be released in Asia, excluding Japan, beginning the week of Sunday (6), and will be released in Japan and additional European territories in February.

“Sometimes it’s all a bit too much with everything happening at once,” says Emilia. “But generally, I’m enjoying every minute, and I really don’t want it to end. Obviously, I had to quit my university course in the history of economics, and I have also had to postpone my planned December tour of Sweden. However, I’m still looking forward to performing live, whenever that will happen.”

“I discovered Emilia two years ago when a member of her former band—kind of an R&B-funk band—delivered a demo [by the band],” recalls Anderson, Rodeo’s A&R manager/co-owner. “I fell for her voice, and the guy from her band was generous enough to arrange for us to meet. I had worked out some ideas for songs she could record, and she said which ones she liked. She was a senior at Stockholm University when she started working in a studio environment before. However, she was very receptive. Emilia is very genuine, a natural talent.”

Since Rodeo employs only three people, the label is taking advantage of Universal’s sales and marketing infrastructure. Domestic promotion is handled by Rodeo’s head of promotion, Anne Moore. The two other employees are managing director Agneta Anderson and her husband, Lasse.

International exploitation is handled by Universal Music Sweden marketing manager Nina Hansdotter in close relationship with London-based Universal Music International director of marketing Kate Holmfred, also managing director of the Swedish affiliate.

“There are logical reasons for me being involved in international exploitation, as well as Hansdotter and Furnier,” says Holmfred. “It enables us to make decisions much faster; on a higher level, and since our Swedish office is situated on the same block as Rodeo Records, we can communicate closer with them than the international office can.”

Prior to the single’s release, Moore placed heavy emphasis on radio promotion, resulting in all major networks putting the single in heavy rotation before its commercial release. “We didn’t even get to start our marketing campaign before the single topped the chart,” says Moore.

Two Cuban Legends Die

Laserie, Mendoza Leave Recorded Legacy

BY JUDY CANTOR

MIA MI—Cuban music fans are mourning the loss of two legendary Cuban artists, Rolando Laserie and Celeste Mendoza. Laserie, 75, known for his original and expressive singing style, died of heart failure in Miami early Monday following a long illness. On the same day, Mendoza, Cuba’s rumba queen, was found dead in her Havana apartment. She was 68.

Born in the central Cuban city of Santa Clara, Laserie started out as a percussionist. After arriving in Havana as a young man in the ’30s, he played timbales in La Rumbatala Gigante, led by renowned Cuban vocalist Benny More. He later began his career as a singer performing on Cuba’s Radio Programas with vocalist Olga Choens and Tony Alvarez.

“One day he just got up and started singing,” says Bebo Valdes, the esteemed Cuban piano player who directed the radio orchestra. Valdes, now 80, lives in Stock- holm. “And from then on, he was a singer. He was a true innovator and a real stylist. Particularly known for his upbeat treatment of the bolero and guaracha genres, Laserie drew audiences with his gravelly voice and charismatic, conversational delivery. The singer enjoyed his greatest popularity in the ’50s, recording with Ernesto Duarte’s orchestra.

In discord with the revolutionary ideals of Fidel Castro’s government, Laserie left Cuba in 1960 on a plane to Mexico with his wife, Gisela ‘Tita’ Laserie, and Valdes. Laserie and his wife, who had no children, lived in New York for several years before moving to Miami, where he continued to perform and record, if only sporadically in recent years. Valdes and Laserie performed together for the last time in 1996 at a reunion concert at Miami’s Gusman Theater that also featured legendary rumba innovator Israel ‘Lopez’ Cachao, who had played with Laserie in Cuba. Laserie, visibly weak, made a short but memorable appearance. “He was a great friend and a great man,” says Valdes, “and an incredible lover of music.”

Reissues of Laserie’s recordings can be found on labels including Cuba’s Bis and Rumba; a 1982 project with Johnny Pacheco is on Fania Records. All are available through Brooklyn, N.Y.-based Descarga.

Mendoza was called the “queen of guaracha” for her effervescent take on songs in that Afro-Cuban rumba rhythm, which she called guarachareba. A singer, musician, dancer,

(Continued on page 46)

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Race Is On For U.K.'s Top Holiday Hit
Spice Girls Lead Annual Bid For The No. 1 Christmas Single

BY PAUL Sexton

LONDON—A song based on the U.K.'s rehomer yo-yo craze, another on a poem by a 19th-century English writer and artists with names like Pat Lles and Bonk Bonk. It could only be the U.K. music industry's annual festive pageant, otherwise known as the race for the No. 1 Christmas single.

The battle for that elusive top spot, played out by a bizarre combination of big-name releases and novelty items, has become one of the nation's favorite spectator sports and a big retail payday. In fact, make that a pay month— from mid-November onward, the industry busies itself enticing irregular customers into stores with these festive fripperies, hoping then to lure them to the greater honey pot (and money pot) of the season's heavy-hitting album releases.

The 1998 runners— and riders in this goal-oriented but fiercely competitive Yuletide panoply are all in place. Retailers have been primed and hyped on the key competitors, and bookmakers are issuing regular odds on the favorites for the crown.

Mark Wood, singles product man-
ger for the 224-store Our Price chain, relishes the Christmas retail season—not only from a business perspective but for its British eccentricity and the fact that, in the calculated, pre-millennial record industry, the race for the holiday No. 1 retains an air of unpredictability.

"It must look mental," says Wood, reflecting on the view from afar of this Christmas pageant. "But it's lovely that we do that here. It's that element of surprise. And it's not all rubbish; some good stuff gets through. Nobody can force the public to make the Spice Girls No. 1 this year, although I suspect they will be.

Spice Girls are indeed the front-runners to take the 1996 Christmas crown. Their "Goodbye" single—to be commercially released by Virgin Dec. 14 and already a strong performer at radio—is quoted in bookmaker William Hill's latest odds as a 4-1 favorite to hit No. 1 on the "official" Chart Information Network singles chart when the last pre-holiday survey is published Dec. 20.

If the Girls are successful, "Goodbye" will become their third consecutive Christmas No. 1. They ruled Yule in 1996 with "2 Become 1" and last year with "Too Much." The only other act in British chart history to turn (Continued on page 15)

Daemon's Belloluna Carves A Fresh Style In Family Atmosphere

BY DYLan SIEGLER

NEW YORK—For most new artists, blatant self-promotion is de rigueur. Learning to tastefully boast is one step toward scoring gigs, press, and record deals. But few artists publicize their own act for a living.

Singer and pianist John Brand of Atlanta rock band Belloluna was hired as a publicist at Daemon Records long before he formed a band, let alone one worth signing. But now—as a Daemon artist—Brand champions Belloluna on a daily basis, along with every other act on the label's diverse roster. It's his job.

When peddling Belloluna's new Daemon album, "Livid And Loving It," due Jan. 12, Brand says he describes the act's sound as "fun, wacky, and colorful."

In 1996, that sound—a jazz-laced, theatrical brand of rock, equal parts Steely Dan, Bare Naked Ladies, Ben Folds Five, and "The Rocky Horror Picture Show"—caught the attention of Brand's employer, Indigo Girl Amy Ray, founder of the not-for-profit Daemon label. Ray says she "wanted to support John's musical journey" because "he was a good example of something really different for us, but creative and (Continued on page 17)
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**Artists & Music**

**Bow Wow Wow Marks Comeback With “Wild” Live Set On Cleopatra**

**BY CARRIE BORZILLO**

LOS ANGELES—When Bow Wow Wow reunited in 1997 after a 14-year absence, the members figured they’d do a U.S. tour and see what happened. Since then, the band has seen a flood of activity—starting with the Cleopatra live disc “Wild In The U.S.A.” due in stores Jan. 12.

The album offers live versions of such ’80s-era staples as “I Want Candy” and “Do You Wanna Hold Me,” along with remixes of four previously available tunes. Each features newly cut vocals from front woman Annabella Lwin atop electronic soundscapes provided by Wayne Huizenga of Mission UK and Kevin Haskins of Love & Rockets, among others.

“This is our way of saying thank you to the fans for being so supportive of the tour,” says Lwin of the project.

The band—which also includes original bassist Leroy Gorman, new guitarist Dave Calhoon, and new drummer Eshan K.—played 70 shows from December 1997 through April ’98 on what was dubbed the Barking Mad tour.

“All these clubs and theaters we were playing had ADAT systems,” Gorman recalls. “So we might as well turn them on and see what happens. We just recorded; we was never a pre-planned thing.”

The tracks that made it to the album came from shows in Denver and Santa Fe, N.M. I was used to working in big studios in London,” Gorman continues. “Now, suddenly we’ve got the house guy at some club just switching the ‘on’ button. We had to do a lot of editing, but the spirit is definitely there.”

Cleopatra is anticipating that the act’s sales base will still be there as well. “The thing that makes a band like Bow Wow Wow endure is they have real songs, and they have hits,” says label GM Brian McNelis. “Once a hit, always a hit.”

Bob Bell, new-release buyer of the 220-store Wherehouse Entertainment chain, says the band is a core artist for the first generation of alternative stations, like KROQ in Los Angeles, he notes. “There is certainly a lot of interest in these reunions by new wave bands.”

**Continental Drift**

**UNSIGNED ARTISTS AND REGIONAL NEWS**

**By Larry Flick**

**LAST CALL:** As the year drifts to a close, it’s not the best time to be an unsigned artist shopping for a deal—particularly at the majors, where no one can shake visions of fourth-quarter platinum and vaction. That hasn’t stopped the flux of hungry independent artists, though. If you’re an A&R executive drafting a list of acts to pursue in early ’99, here are a couple that belong on top.

It’s mighty unusual for New York’s brutally hip downtown club scene to nurture an artist like Paul Ruderman. He’s devoid of the inherent jaded edges and precious demeanor of far too many acts from that community. The lad is shopping a five-song debut that combines subtle, laid-back funk à la the Dave Matthews Band with sensitive acoustic-pop warmly reminiscent of vintage James Taylor. It’s a sound that works well in a setting of effortless, Factor in his intellectual good looks, and you have a winner waiting for a wide audience. Contact Ruderman at 212-243-5278.

Right now, Donna DeLory is best-known as one of Madonna’s longtime backing singers— an awesome point of reference, but it’s one that has opened her up to a lot of unfair comparisons. In her latest recording venture, Bliss, she displays the potential to finally eke out her own distinctive place in the musical world. Teamed with cellist/composer Cameron Stone, she has cut an album’s worth of material that nicely melds elements of earthy rhythms with ethereal, folk-flavored melodies. DeLory’s wistful vocal presence is an absolute delight, and she breathes immeasurable depth into lyrics that read like romantic poems and heartfelt ballads. Particularly strong is the delicate “Only Time,” which could easily steal a bit of Jewel’s pop thunder. Contact Paige Parsons at 818-509-7233.

**MUSICIAN’S SEARCH:** Famed producer Hugh Padgham and Mercury A&R honcho Steve Greenberg are among the industry elite on top for the final judging of Musician magazine’s 1999 Best Unsigned Band (aka the BUB) competition.

Also confirmed to participate on the panel are Arista’s Pete Garbarg and Jim Pitt, producer/booker of VH1’s “Hard Rock Live” and “Late Night With Conan O’Brien.” They will evaluate material from unsigned acts and pick the competition’s final cut.

Before reaching that point, applicants from the U.S. and Canada will have their two-song tapes judged by a preliminary lineup of editors and writers at major music publications.

The contest is in its 13th year and has spawned successful acts like Eddie Bickell and Rusty Root. We hear that last year’s winner, Kingpin, is close to inking a major label deal.

The six finalists will each receive extended coverage in Musician upon completion of the competition and inclusion on the publication’s “Best Of The Unsigned Bands” CD compilation manufactured by Atlantic Records, which will be serviced to indie and major-label A&R departments. All winners will receive copies of the CD for their promotional purposes. The grand-prize winner will receive all of the above plus a premium prize package consisting of a custom drum kit from Drum Workshop, a choice of one guitar from Stump Preacher Guitars, a Shure microphone package, and a 1,000-piece CD duplication package from Healey Disc.

To enter the competition, send an completed entry form (or photocopy). Or print the band/artist name, contact name, name/address of each musician in band, and daytime phone number on a 3-by-5 card, along with a two-song cassette of original material and a $19.96 non-refundable processing fee (check/money order payable to Musician magazine; U.S. funds only).

Send to Musician/BUB, 49 Music Square West, Nashville, Tenn. 37203. All entries must be postmarked no later than Dec. 31, 1998. For further information and/or a copy of the entry form, visit Musician’s World Wide Web site (www.musicianmag.com).

(Continued on page 17)
that trick was the Beatles, who scored three victories from 1963-65.

“It’s always a thrill to see our records do well, but it’s especially exciting when one does well at this time of year,” says Victoria “Posh Spice” Adams.

Just as in 1997, when Spice Girls narrowly beat the preschool TV puppets the Teletubbies for the seasonal honors, there is some bizarre competition this year. North London music student Alberta has “Yo-Yo Boy” coming on RCA; it will be released on the strategically crucial street date of Dec. 14. The novelty single reflects the venerable yo-yo’s imperturbable status as British children’s current toy of choice.

TV sports presenter Desmond Lynam weighs in on the BBC’s own label with a reading of Rudyard Kipling’s poem “If,” as “performed” during the BBC’s World Cup coverage. Another act with football connections—Fat Les, who scored the unofficial U.K. anthem of the tournament with “Vindaloo”—returns with “Naughty Christmas (Goblin In The Office)” on Turtles Inc.; both singles were released Nov. 30.

Meanwhile, former cruise ship crooner Jane McDonald, whose self-titled album for Focus Music topped the U.K. chart earlier this year, drops anchor in stores Dec. 14 with another fancied contender, “Cruising To Christmas.”

This festive season will also see more conventional entries by such chart favorites as Billie, B’witched, Manic Street Preachers, Robbie Williams, and the duo of Whitney Houston and Mariah Carey. But seasoned Christmas campaigner Cliff Richard won’t run this year’s race; his “Vita Mix” single release was a late withdrawal.

As Wood reflects, the scramble for a Christmas best seller reflects the statistical tradition of upbeat singles selling well in December.

“People that never come into our stores, or come in once in the summer to buy a World Cup record, they’re back at Christmas,” he says. Wood adds that the period immediately following Christmas is an increasingly important window of singles opportunity; he cites impending tracks by Fatboy Slim and the All Seeing I.

Increased Yuletide singles sales aren’t necessarily married to greater album business; indeed, in 1997, C.I.N. figures revealed a marginal 1% year-to-year dip in U.K. album sales in the 10 days before Christmas.

Yet Adrian Rondou, owner of the large independent Adrians in Wicksford, Essex, says that his store reaps the dividends of promoting customer loyalty. “The last two or three weeks before Christmas,” he says, “you find a lot of local people have resisted the temptation to buy their CDs and sell-through videos when they’ve been in major shopping centers, and all those faces you haven’t seen all year round pop up.”

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<th>ARTIST(S)</th>
<th>Venue</th>
<th>Sales†</th>
<th>Gross Ticket Proceeds</th>
<th>Attendance (Capacity)</th>
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<td>CYMIE DEAN - ANDREI PHILIPP-CADURN</td>
<td>Civic Arena, Pittsburgh</td>
<td>Nov. 21</td>
<td>$5,184 -457</td>
<td>11,065/923</td>
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<td>Beale Arena, Iverness A.A. University College, Shannon, Ireland</td>
<td>Oct. 23</td>
<td>$5,184 -457</td>
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<td>Nassau Veterans Memorial Coliseum, Uniondale, N.Y.</td>
<td>Nov. 27</td>
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<td>Nov. 1</td>
<td>$5,184 -457</td>
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<td>Thelphus-King Arena, University of Tennessee, Knoxville, Tenn.</td>
<td>Nov. 20</td>
<td>$5,184 -457</td>
<td>11,065/923</td>
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Buddha Imprint to Focus on Deep Catalog

Artists & Music

BMG BOWS BUDDHA IMPRINT TO FOCUS ON DEEP CATALOG (Continued from page 1)

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• Steve Greenberg (ru. v.g. of A&R Mercury)
• Jim Pitt (music bouker/producer of VH's 'Hard Rock Live')

Privet home. We thought it was time for BMG to approach this market."

"We're spanning the gamut from the historical to the hysterical," says Buddha VP Alex Miller, who takes the post following three years as VP of marketing/promotion for Sony Classical. He will report directly to Gary Newman, senior VP/GM of BMG Special Products.

Buddha will include a number of product lines devoted to specific types of music; it will also release stand-alone compilations and projects taken with third-party brand.

This is a way for us to break out into a different business," says Newman. "In many cases, when we produce [projects] for Starbucks or Ralph Lauren [to be sold at their stores], they want to know if the product we make for the stores can be distributed to specialty retail.

In addition to its brand clients, BMG Special Products has produced releases for other distributors, such as K-tel and Simitar.

The launch revives the name of a famed imprint: the '70s home of Steve Goodman, 1910 Fruitgum Co., Ohio Express, and Gladys Knight. (The original label, however, spelled its name Buddha.) For Miller, picking a heritage name was a plus.

"How do you go about building a brand in the cluttered marketplace? How do you get clearance when many, many names have been taken?" he asks. "The Buddha is an internationally known icon. There isn't a shop across the world that you can't buy a fat, smiling, happy Bud- dha guy. We thought, 'Since the company already owns the name, why don't we update the logo and change the spelling?'"

For Buddha, Miller will utilize catalogs that belong to the individual BMG labels, all of which sign off on the projects. Miller and Zelnick feel there is plenty of material to mine.

"Elvis and John Denver are outside of my purview, but that doesn't prevent me from looking at the recordings [for other artists] RCA doesn't have in the marketplace and looking for opportunities for them," says Miller.

"We're not going to try to differentiate ourselves in the marketplace from the original Buddha. We're going to be delving deeper into Malvina Reynolds, Gladys Knight, and the Lovin' Spoonful in the next fiscal year." Buddha will use Special Products staffers for a number of back-office functions. In addition to Miller, Bud- dha's staff includes national director of sales Frank Ursolo, director of marketing and media Eric Hodge, and supervising producer of product development Mike Ragaglia, and product and marketing manager Marzana Edgoff.

The series will also feature artists from Nashville's RCA Label Group, which for years released classic country artists under the Essentials banner. A highlight of the series is Harry Nilsson's "Pussy Cuts," an album made with John Lennon. To commemorate the 25th anniversary of the release, the Original Masters series title will bow June 15 and boast five previously unreleased tracks.

A third product line, called American Routes, will kick off in July.

"It's an umbrella for us, a place to put Woody Guthrie or Otis Clay or Steve Goodman," says Miller. The series will rely heavily on RCA's catalog, as well as that of Bluebird Records.

"Bluebird was well-known for traveling into pockets of America and setting up recording studios in hotel rooms at the turn of the century and recording local musicians," says Miller. "We're trying to find a way through American Routes to show how music traveled and the interconnectedness of blues, roots, and folk."

These titles will carry a midline price point between $9.98 and $11.98.

Eventually, Miller says, Buddha will plumb the depths of its name- space. "We won't do it deeply at first," says Miller, "because we need to differentiate ourselves in the marketplace from the original Buddha. We're delving deeper into Malvina Reynolds, Gladys Knight, and the Lovin' Spoonful in the next fiscal year."

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DAEMON’S BELLUCANA CARRIES A FRESH STYLE IN FAMILY ATMOSPHERE

(Continued from page 12)

with a lot of growth potential.”

Bellucana formed in 1993, start-
ed playing live a year later and, put-
ing its first Daemon album, “Pleasant Music For Nice Peo-
ple,” in 1996. Currently, says Brand, Bellucana’s live ensemble has six players, on piano, bass, guitar, sax, drums, and other per-
cussion.

The new Rob Gal-produced album is a sonic collapse of a few progressive pop frequencies before the band’s detail-attentive songwriting, the band’s obvious drama-rock influ-
ences, and an infatuation with the potential of the recording studio. Brand says he wanted “more rough edges” in “Livid” than on the band’s debut, which he says in retrospect sounds over-produced.

Subtle mike and instrumental effects are interspersed throughout the 11 lush, edgy tracks of “Livel And Loving It.” “Brand says the songs’ lyrics are almost all autobiographical.

“The things that get me going,” he says, “are things I have strong emotions about. That’s usually—un-
fortunately—a lot of anger.” Hence the album’s title. “I kind of felt like maybe [the lyrics] were too heavy, like, ‘This is a story of my therapist; I just want to hear a nice pop song.’ But in the end I try to make something good of my anger and my difficulties.”

CONSTANT COLLABORATION

While Brand is Bellucana’s songwriter, the group collaborates on arrangements. “The band always manages to take a song in a direction that surprises me,” he says. What Brand calls the band’s “collaborative environment” has been coalescing over the last five years, during which Brand has been the band’s only consistent member. “It’s been neat to watch the band progress in a kaleido-
scopic kind of way,” Brand says. “Every change has, without exception, been one for the better.”

Bellucana’s new bassist, Jeff Wright, inducted after the recording of “Livid,” says, “I was something like the 200th bass player Bellucana auditioned over two years. And the fifth bassist in the band. I wondered if the others had been spontaneously combusting.”

But Wright says he understands that the band’s attitude— “if you’re not having fun, maybe you should be doing something else”—is essential to maintaining its experimental sound. “We’re like a little family—and not a dys-
functional one,” says Brand. “I feel really lucky that I’ve been able to follow that.”

The band’s live sound, by all accounts, differs from its recordings. Brand says, “The band in a lot of ways sounds better live. I like the ‘unparked,’ the electricity of being there in the room with the audience responding.” The band’s similarity to ‘70s-era rock has

“They’re a real honest, non-non-
sense kind of band; they have fun when they play,” says Sean

Bourne, store manager at Atlanta retailer Wax’N Facts. “They have a good sound that could go some-
where—but I can see that the pri-
ority for them is not being rock stars. They’re good songwriters.”

Brian Greathouse, the host/programmer of the local-music show “Stage 96” at WKLS (96 Rock) Atlanta, says Bellucana has received light but consistent airplay on “Stage 96” since its first album. The station is currently spinning the Flamboyant anti-arro-
gance anthem “Drama Queen” from “Livel And Loving It.”

Greathouse acknowledges that Bellucana “has a tough road to climb at commercial radio, at least right now, due to their experimental, artistic approach to their music.” But he says it seems “the band is not overly con-
cerned” with writing formulaic, mass-consumption material.

From the sound of the rich, complicated new album, the band is obviously not kowtowing to the mainstream. “We want to get there,” says bassist Wright, “but you have to enjoy the ride along the way—because it may just be the trip.”

And don’t get him wrong— Brand says he loves his publicist gig—but in the long run, he allows, “it would be nice to be able to make a living and be recog-
nized for what I’m doing as a musician.”

BOW WOW WOW MARKS COMEBACK WITH CLEOPATRA LIVE SET, NEW PROJECTS

(Continued from page 15)

The album’s release will coinci-
date with Cleopatra’s first-quar-
ter ’80s marketing campaign, which will include releases by perennial new wave acts Flock Of Seagulls, Missing Persons, and Information Society, as well as metal sets from a handful of that era’s top bands, including Cinderella, Great White, and Dokken.

Cleopatra is also still seeking international partners for the release of “Wild In The U.S.A.”

Meanwhile, Gorman and Lwin have been working on material for a new Bow Wow Wow album while simultaneously tending to side projects that include a Lwin solo disc and Gorman’s new Bang to Rights indie label. The new band material is based on a treatment for a film titled “Eastern Prom-
ise,” which will also likely be the title of the album.

Gorman explains, “We wrote a treatment for a film, and all the songs are adding up to a story. It’s a fairy tale about a princess who falls in love with a lowly guard. They run off together, and he’s eventually killed. She comes back into the modern day, and she’s in charge of a huge corporation. It’s a mixture between a fairy tale and kind of a slight vampire rein-
carnation story. Basically, the new songs are the soundtrack for this film.”

Stylistically, the new material is in a Middle Eastern vein. “We did the Latin-Afro thing. We kind of murdered that one,” says Gorman.

“We did our London punk-rock ver-
sion of Latin music, and now we’re experimenting with Eastern music.”

Bow Wow Wow, which is man-
aged by Nikki Sweet of Sweet! Personal Management and booked by Premiere Talent in the U.S., is still looking for a label for the album. The band also has a track, “A Thousand Tears,” in the Phoenix Films movie “Desperate But Not Sefgous,” which will pre-
miere at the 1999 Sundance Film Festival. The movie stars Claudia Schiffer, Christine Taylor, and Henry Rollins; Lwin has a small role.

Riveting, Groove’s new lead singer, says it’s “a complete hop, skip, and jump away from Bow Wow Wow. The solo stuff that I’m very interested in doing is dance music on a different level, on a more spiritual level. I’m looking forward to some of the songs coming out on a really good label that understands me as a live artist and wants me to play live.”

Lwin hasn’t yet determined which label will release the solo material. The first release on Gorman’s Bang to Rights (a British term meaning “getting caught red-handed”) label will be a DJ com-
position featuring Paul Oakenfold, Danny Rampling, Pete Heller, and others.

“We’re basically working on a lot of other projects, and Bow Wow Wow is just something that comes up now and then,” quips Gorman. “But we certainly enjoy it, and I’m burning to do it.”

“THIS IS MUSICAL HISTORY IN THE MAKING.”

Rolling Stone

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RIGHT VIBE. Every fall/winter, a few albums come across our desk that seem perfectly synced to the gray, reflective mood of the season.

Hero Worship. Drum ’n’ bass act 4 Hero, whose members are also the founders of London-based Repertoire Records, are casting a spell with their Takin’ Loud/Mercury debut, “Two Pages.” The album, which won out in November among a bevy of trophies, was nominated for a Mercury Music Prize for best album in the UK, and is being praised by such state-side publications as Raygun and XL/R&B.

This year we were lucky enough to get a copy of Sam Prekop’s self-titled solo debut, which bowls Ped 9. chick Jockey. Perhaps it’s the somber piano licks in “A Cloud To The Back” or the plaintive jazz horns in “Faces And People,” but this one really plays well during these darker, shorter days. Prekop, who is also the lead singer for Chicago-based act the Sea And Cake, worked with bandmate Archer Prewitt, as well as Chad Taylor, Joseph Abrams, and Jim O’Rourke.

Not Slumbering.& M&m baby act Sun Village recently captured off some opening dates for A Tribe Called Quest, but they also act that lent a hand on Village’s debut album, “Fantastic, Vol. II.” The album, due in March 1999, features such guests as Busta Rhymes and Pete Rock, as well as production by the Roots, Busta Rhymes (again), and A Tribe Called Quest.

Meanwhile, Sun Village members have already established themselves behind the scenes, producing and writing material for acts like Will Smith, De La Soul, and Shaquille O’Neal. Additionally, they are in line to work on cuts by Mariah Carey, Mary J. Blige, and the Roots.

In the Mix: Shampelle Everett, aka DJ S&S, is coming up from the underground as he moves from working as a DJ at hip-hop events and producing and selling mix tapes to releasing “Harlem World Order.” The album is due Jan. 26 on Lethal/Blackheart/Mercury.

The New York-based artist, who began plying his trade in the mid-’90s, is feeling the hometown love as stations such as WBLS and WQHT sample the album’s first single, “Beat Of The Day (Throw Ya Hands Up).” The track was also on Hot R&B Singles’ Bubbling Under chart in November.

“My ear is more on the street,” says Everett of his style. “And being from the street and living there, I have a better sense than a lot of other DJs.” Everett, who also has pockets of support in territories such as Washington, D.C., Philadelphia, and Boston, kicks off an East Coast promotional tour in January.

Thunder Rumble: Also mining regional turf is Charlotte, N.C.-based rock act Come On Thunderchild, which is finding support for its first single, “All Day,” at WZLS Asheville, N.C., KTUX Shreveport, La., and WPUD Athens, Ga., WEXF Louisville, Ky., and other Southern stations.

The band’s self-titled album was released by PC Music.

Air Time: Pioneer Music Group act Tiny Town’s song “Follow You Home” will be heard on the Friday (11) episode of NBC’s “Homicide.”
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Among PRODUCERS: various lot.

Comden and two pop Sounding as in PRODUCER: Bruce will are "Serenity," sung Susan Egan. Betty

Walker's orchestrations own way to be the show's best songs. 

LEGENDS OF ROCK, VOL. 1

Eastwood

an album of songs and whose performances of his songs by any another treasures. Not only is it a wildly entertaining survey of contemporary Brazilian music

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITORED BY PAUL Verna

FIRST COMPLETE RECORDING

WONDERFUL TWENTY

PRODUCERS: John Yap

Jay 1281

Producer John Yap has hit the mark once more with a recording sure to make a mark. The hit 1962 hit musical by Leonard Bern-stein, Betty Comden, and Adolph Green. The songs are better than ever, and Don Walker's orchestrations show the Broadway master at his best, Yap, who also

owns the hit recording in Brazilian of the show's later TV version, also starring Russell, yes. But the Yap version is yes, too, with an edge over the complete survey of the songs and scoring. It's true that Broadway looked into this show for another run. Distributed by Allegro.

ORIGINAL BROADWAY CAST

TRiumph Of Love

produced in 1985.

by Jeffrey yap. 1315

There appears to be a culture energy sur-

rounding this short-lived 1967 Broadway musical. Its appearance on CD certainly puts this on the star cast, which included Betty Buckley, Faye Murray, Abraham, and Susan Egan. Would that the score, mostly by the team of Stephen Sondheim Reduced, was better defined in melody and wit. But overall it's a treat, especially in view of the show's era and with a score by Bruce Cunningham. Two of the show's best songs are "Serendip," sung by Buckley, and "This Me Me Me My." The performances by Buckley, Abraham, and Egan. Show music that fans can make the craft seriously and will certainly want a copy. Distributed by Allegro.

EMILY SKINNER, ALICE RIPLEY

DUETS

Producers: Buzzy Kink-

n 955

Quee Sbarro Band

The idea of recording duets by the two stars of Broadway's recent "Side Show," in which they were literally joined while playing Violet and Daisy Hill---a role Sondheim's Momma Was Married," Irving Berlin's "Sisters," and Leonard Bernstein, and a role Sondheim's "Oh Boy," were penned to be performed in this manner by the singers' orchestrations, con-

ducted by Todd Ellison. A classy pop-

lot. There's nothing quite like this vocally accomplished act on the recording scene.

R A P

• METHOD MAN

Tical 2000: Judgement Day

Internets: vox

Def Jam 134-558-928

In its first week, Method Man's highly anticipated sophomore release ranked No. 2 in sales---just behind Bridez and Mariah Carey---among the "Super Tuesday" flood of new superstar releases, Those 410,000 CD 

duets will hold as an album. The album's first single, "Let Me Return The Favor," is a tribute to the career of Billboard's Hot R&B Singles chart.

LATIN

V A R I O U S A R T I S T S

... "S I G U S S I L E R R E Y

Producers: Linae Carlos, Carlos, Oli Lopez, Ron Young

RCAB/Lat 63088

This all-star tribute set commemorating the 30th anniversary hit. The album contains a mix of the synth, and contemporary stars such as Julio Iglesias, Vidente Fernandez, Fort, and Alejandro Fernandez. The slickly produced, pop-leaning first CD is readily balanced by the mature-voiced second CD, which features slower duets with Ferna-

decamer's "Continente De Guajajara"

and Mario Antonio Mural ("Ligando A Ti"), plus eight tasty tracks in which Fernandez showcases his musical vocal delivery without duet partners.

NEW AGE

• SPACECRAFT

Hummel

Producers: Spacecraft

Lektronik Soundscapes 1012

Spacecraft sets the controls for deep space with another tribute recording live in the Immortal Planetarium in Kentucky. This trio of synthesizer and panther tone, 1976. Inger-

dine Greer, when that group was still using live performances as free-form improvisations rather than pre-programmed computations. Refilling the planetarium environment, this music is more of a jazz than a soundscape, and it has a pulse that moves to rhythm. From the ummerous textures of the "Explorations In Space" to the tagging seven songs, the patterns of the title track sounds and forms shift and morph through each other, gradually revealing broad chordal structures, gentle pulses, and the interlocking patterns that have long been the hallmark of space music. Spacecraft does it better than many of the more contemporary

producers, and Tony Greer's sinuous guitar leads add another dimension to this sound. Contact: 919-419-6990.

CHRISTMAS

JOHN MCDERMOTT

Christmas Memories

Producers: John Diliberto

919-765

Ang 56765

DANNY WRIGHT

Christmas By Candlelight

Producers: Del)/Chic & Tim

Moyn O'917: 817-795-3177

The Boston Pops Orchestra; Keith Lock- 

Ham 12-919

Hall Holiday Pops

Producers: Steven Murphy

RCA Victor 63522

Journalism of the Week

MARIO & MAI KASAIEN

Can We Have Christmas Now?

Producers: Darin & Kasea Kasaen

Northern Smoke 1019: contact: www.northsmoke.com

V A R I O U S A R T I S T S

A Christmas To Remember

Producers: Randy

Verve 79579

MICHAEL DYE & FRIENDS

A Christmas Card

Producers: Darin & Kasea Kasaen

Southern Tracks 1093: contact: www.livewirepals.com

A Quiet Christmas

Producers: John Diliberto

All Music Group, Inc.

www.allmusic.com

VITAL REISSUES

JUDY GARLAND

Judy

Producers: John Diliberto

RCA Victor 32002

Although there have been Judy Garland retrospectives on various labels in the past several years, this is her only 

album of songs and whose performances of his songs by any another treasures. Not only is it a wildly entertaining survey of contemporary Brazilian music

of Judy Garland has progressed

willing wild in a meadow, falling snow in the mountains---all ingredients for a heartwarming story. She's a fine writer and co-wrote all 10 of these cuts. Harms recorded for Jimmy Bowden at Universal in the late '60s and charted two singles in 1969, but she sounds more musical and crystal-clear than any other recording of the title track previously released.

The Favor," "The Best Of My Life," review of Tracy Chapman's "Baby Can't Hold Me"

more than soulful than Chapman's. The vocalist/songwriter also puts her best foot forward on tracks such as "The Best Of My Life," "Breaking Of My Heart," a duet with her longtime partner Ivan Mattus. While a decent first effort, Martin will probably struggle a bit before getting a firm foot-

hold as an album. However, the album's first single, "Let Me Return The Favor," is a tribute to the career of Billboard's Hot R&B Singles chart.
**NEW & NOTEWORTHY**

**COUNTRY**

**SHANIA TWAIN That Don't Impress Me Much**

**PRODUCER:** Robert John "Mutt" Lange

**WRITER:** Shania Twain, M. Lane

**LABEL:** Mercury

**R&B**

**D'ANGELO Devil's Pie (Remix)**

**PRODUCER:** (D'Angelo, DJ Premier)

**WRITER:** Not listed

**LABEL:** Not listed

**POP**

**BARENAKED LADIES** It's All Been Done

**PRODUCER:** Susan Rogers, David Leonard, Barenaked Ladys

**WRITER:** S. Page

**PUBLISHERS:** Preacher Beggan, SGNK, WR Music, ASCAP

**REPRODUCED**

What a difference a couple months can make, huh? All ears will be turned toward this follow-up to one of Canada's hottest new acts to see if these guys have the mettle to stir up more payafter the No. 1 "One Week." Don't worry, while this track is certainly less raucous and unequivocally less genially, it's a highly accessible, sing-along song that's every bit as hooky as its predecessor. "It's All Been Done" stresses the same cheeky, quick-witted verses, a quirky organ whirl, and an irresistible "whoa-hoo-hoo" that colors the entire song. If you allowed D'Angelo's version to slip past you, you missed a genuine opportunity for a love song. The production sounds as effortless as you'd expect from a producer this accomplished; behind the vocals is a great funky groove that works as a perfect backdrop for the lyrics. The magic of his version is the thing that allows you to hear the song without being distracted by the music. But with D'Angelo's version, you can hear every note clearly, and that's what makes it so special. D'Angelo's version is perfect for this solo effort, and will likely result in another hit.

**TRACY BYRD When Mama Ain't Happy (Remix)**

**PRODUCER:** Tony Brown

**WRITER:** Tracy Byrd, L. Notoris

**LABEL:** Not listed

**PUBLISHERS:** Preachers Rock, J. Nicholas, and Gilles Godard have taken "Home Sweet Home," a song of the season, and given it a new life on tour. The song is a hit on tour, and it's likely to continue as one of the season's most popular. The song is a warm and cozy, soft, slow beat that perfectly sets the mood for the holidays. The lyrics are about the comfort of home and the love of family. The melody is soothing and easy on the ears, and the chorus is catchy and memorable. The song is perfect for a concert on tour, and it's sure to be a hit with fans.

**ROCK TRACKS**

**BETTER THAN EZRA At The Stars (Remix)**

**PRODUCER:** Maxx Bourne

**WRITER:** Kevin Griffin

**LABEL:** Not listed

**PUBLISHERS:** Terminator Music/Warren Chapman, BMI

**EPIs**

Sadly, Better Than Ezra has never reached the full fruit of fame that it justifiably deserves, but this inspired, almost antithetical effort, complete with radiant strings and suitable vocal drama, might just be the one to boost the New Orleans trio into the limelight. This second single from the recently released "How Does Your Garden Grow?" is rooted in acoustic rock but is so embracing and warm (despite a less-than-cheery lyric) that it’s a no-brainer for any playlist and ironic enough that it’s the main stream-top 40 airplay. Featuring verse lines that comfortably build upon one another and a chorus that commands you to dream high into the sky, this comfort-loving sound deserves to be hunted down, with or without the often fickle support of radio, thanks to the able efforts of songwriter/lead singer Kevin Griffin.

**POP**

**2 PAC Changes**

**PRODUCER:** A. Shakur

**WRITER:** K. Carter, M. Davis, E. Davis, B. Horne

**LABEL:** Not listed

**PUBLISHERS:** American/Death Row/Interscope

**TIME**

This timeworn Tupac Shakur release is an unquestionable smash. Clev- erly, sampling Bruce Hornsby & the Range’s No. 1 “The Way It Is” from 1986, the rapper masterfully tells his disci- pline as a planetarian tale of love and positive sermon to his congregation. He tells of the trials and tribulations of life in the ghetto and is blunt about the need for change and an end to black-on-black violence, saying that “misjudged hate may never be eroded but when the music becomes a must for any playlist and ironic in that its all-important musical messages after the album leaves a wake and listeners reach these addresses. Taken from the just-released double-disc-greatest-hits package, “Changes” finds Shakur in top form and reconfirms what a gifted and insightful artist he was. The pop community lost one of the most perfect hip-hop performances of our times with his passing; the message conveyed in this song is sure to leave listeners hearing for their own issues.

**DEMASTICS Ain’t No Sunshine**

**PRODUCER:** N. Low 

**WRITER:** B. Waring

**LABEL:** Not listed

**PUBLISHERS:** Iconic Music, BMI

**LONDON**

This update of the 1971 Bill Withers Top 10 hit adds a full-color disco-the- ter treatment here, with a requisite rap, a syncopated chorus, and booming bass beat. Fortunately, the track goes beyond that with particularly creative production, a message of love instead of the usual gangsta clichés, and a richly satisfying, well-sung chorus. The cut is also less aggressive than most rap tracks, given its sentimental overtures. This song seems a nat- ural for airplay, with great potential to cross over to the top 40 and rhythm- crossover formats. The CD promo also offers a variety of lengths for the track. A truly imaginative effort.

**CHRISTMAS**

**DRILL HILL This Christmas**

**PRODUCER:** Not listed

**LABEL:** Island Black Music

**TRANS-SIBERIAN ORCHESTRA**

**Eve/Serajew, March Of The Kings, Christmas**

**SOURCES:** Various

**LAWA/Atlantic**

**ELBOW**

Paul Kelly How To Make gravy (no ring label)

Vanguard 74949

**ROYAL CROWN REVUE**

Hey Sant’ (CD)

Warner Bros. 9567 (CD)

**BILL ENGALL Here’s Your Sign Christmas**

(CD)

Warner Bros. 9588 (CD)

**Y’ALL Christmas In The Trailer Park**

(CD)

Eternal 7592 (CD)

**BARRIO BOYD**

Fiesta Porque (Es Navidad) (CD)

(919) 215-727 Y’ALL

**JALEINE Es Navidada (CD)

EML-Mexico 11912 (CD)

**TOUSTAINT McCall Let This Christmas Bring Love (No ring label)

Soom 001 (CD)
**SWING DANCING WITH TERESA MASON**

*Kultur Video*

**$19.95**

It's official. The swing-dance trend is sweeping the U.S., leaving a trail of dancing classes, parties—and perhaps its most salient stamp of acceptance—a new instructional video. Former ballroom dance champ-turned-teacher Mason provides literal step-by-step instruction for several varieties of the same basic swing concept, including West Coast Swing, East Coast Swing, the Jitterbug, the Lindy, and the Fox-Trot. Lots of repetition, making this tape a good pick for beginners, as well as "professional" demonstrations of what the dance looks like when you put all the steps together.

- 800-458-5887

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**THE HIRED MAN'S CHRISTMAS**

*By George Green*

Read by Penn Sommer

**Siver & Schuster Audio**

**90 minutes (unabridged)**, $12

ISBN 0-671-40872-8

Among the many Christmas tales that classical audiobook shelves are packed with this year, "The HIRED Man's Christmas" stands out for the realism and truth of its monologue. The man, a chauffeur driving for the wealthy owner of a famous New York mansion, becomes the central character of the story. He recounts his life, his dreams, his frustrations, and his relationships with others. The story is a poignant, intimate look at the life of a common man in the midst of the upper class.

---

**A BUG'S LIFE**

*Pixar Animation*

** ingr. 4457648991**

Kodak's "A Bug's Life" translates well to the gaming arena, thanks to developers that "seemed in the right mood and on the right side of the wonder- ful Pixar imagery. The game incorporates many of the film's plot elements without creating a boring rebadging. Acting as the film's anti-protagonist, Flik, gamers set out on a mission to find allies to help fight the evil grasshoppers, the same as Flik's.

---

**HOME VIDEO**

by Catharine Appledoorough Clark

**SWING DANCING WITH TERESA MASON**

*Kultur Video*

**$19.95**

This spirited animated tape was created in the U.K. and thus contains a share of humor that's bound to be hit-or-miss for young U.S. audiences. The cartoon is about children's behavior when there's no company, and act properly when the family is sitting at the dinner table. Although there are some specific guidelines for problem pooches, this tape focuses primarily on dogs that just need a little nudgus to brush up on their manners.

---

**ON STAGE**

*Directed by George C. Wolfe*

**Music by Leonard Bernstein**

Lyrics and text by Betty Comden and Adolph Green

Starring: Susan Tyler Ferguson, Robert Montano, Taiwan Lee, Judy Tenuta, Susan Thixton, and Jonathan Freeman

**New York Public Theater**

The Public Theater's production of "On the Town" should be off the boards, as far as the New York critics are concerned. This most recent revival of the 1944 Leonard Bernstein, Betty Comden, and Adolph Green musical has been panned because the show doesn't capture the World War II spirit.

But that, of course, is beside the point to a 1998 audience. In fact, on its own terms, the current production of "On the Town" has plenty to offer.

First and foremost is the score. Age has dimmed standouts like "New York, New York," "Lonely Town," "Some Other Time," and lesser-known but no any less sparkling numbers such as "Carried Away" and "Come Up To My Place." Comden and Green, in their first Broadway collaboration, used the story of three sailors on a 24-hour leave in New York to spoof local manners and mores—"On The Town" can be seen as a celebration of the one night: man and many of the same targets are still around.

That said, the 1998 cast was fairly well cast, with Bill Irwin as "Lonely Town," the Navy trio was competent but bland; the same could also be said of Tai Jimenez, who plays Ivy Smith, sailor Gabey's nerdy roommate in the New York haystack. When they weren't center stage, they weren't missed.

However, two performers took up the slack and then some. Comedian Lea DeLaria, who plays cabdriver Hilty Esterhazy, performs in the Ethel Merman tradition-brassy, energic, and lots of fun. She can sing, too.

Equally fine, for much the same reasons, is Mary Testa as Mafalda, the show's d..igfous, but not unattractive, bon-swinging singer teacher. There are also strong performances from Sarah Snowdon as a cab driver's mousey wife, Claire DeLoone, and Jonathan Freeman as her repressed fiancé, Pittin W. Bridgewood. Freeman's rendition of "You Can Have My Loaves and Fishes" was a treat for the eyes and ears.

---

**BIG BANG THEORY**

*CBS*

**Theにn the movie event that brought a new franchise into the marketplace of superhero films, "The Big Bang Theory" is a major milestone.**

- www.americanradiohistory.com

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**BILBOARD**

DECEMBER 12, 1998

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**REVIEW**

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**THE HIRE-UP PHONE**: 800-458-5887

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**Sweden Raises Global R&B Presence**

**Upcoming Acts Aim For U.S. Impact With Soulful Sounds**

**BY ANDERS LUNDQUIST**

STOCKHOLM—Before the recent commercial successes of Erykah Badu and Stevie Wonder, Swedish R&B was a contradiction in terms. Writers of Swedish popular music have always leaned more toward melody than groove.

Yet more Swedish talent is expected to follow in the footsteps of Cherry, who is half-Swedish, and Robyn in the wake of their U.S. success. These upcoming acts include Jennifer Brown (RC/A/BMG) and three Diesel/BMG-signed acts: Titiyo, Blackness, and Stephen Simmonds.

New albums from these artists are expected to emerge abroad sometime next year. It's an impressive lineup, considering the country's lack of roots in soul music.

One of the foremost industry personalities on the Swedish R&B scene, Klas Lundling, founder of Tel-
gram Records, says, "I can't recall anybody mentioning the term 'Swedish R&B' during the '80s. When I founded Telegram, modern dance music was the thing."

Yet, whether it was Papa Dee's reggae flavor, Stonefunkers' heavy funk, or Titiyo's sophisticated soul, it was all part of a new groove, created by Sweden with at least some American R&B roots.


R&B/funk band Stonefunkers scored two hits in 1992 with "LJC" (Lucky People Center) and "M-Rock Theory" in 1993, both on Metronome/Warner.

R&B vocalist Titiyo received critical acclaim for the 1983 set "Talking To The Man In The Moon" on Telegram/Warner. "The new recording technology was one factor," says Lundling. "Samplers and drum machines made it easier to record at home and develop grooves without spending time behind a drum kit."

Quite a few of the artists embracing the new equipment, like Titiyo's producer and co-writer Magnus Frykberg, were drummers themselves, thus terminating the myth that "real musicians fought drum machines." Rather, there was a new generation, not stuck in the traditional guitar/bass/drums format of rock.

"In a way, the new generation, helped by companies like Telegram and SweMix, were mixing Kraftwerk's way of working with black genres. The common denominator was the lack of traditional rock roots," says Lundling.

He adds that he feels that Euro-techno and Euro-disco took the heart out of R&B. "Today, I feel the genre as a whole has stagnated. Sure, there are a lot of hits, but it's mostly MOR [middle-of-the-road] pop with an R&B flavor."

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<td>595200</td>
<td>3</td>
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</tbody>
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**Greatest Gainer**

- **NEW**
  - LAURYN HILL: "MY LIFE IS YOUR LOVE" (595200)
  - TIMBRELAND: "THIS IS ME" (595200)
  - SAM SIFE: "FREEDOM" (BLACK-AND-DECKER)
  - AARON HALL: "KISS ME" (ATTRACTION)
  - YG: "STAND UP FOR MY PEOPLE" (POLARIS)

**Best of the Rest**

- **NEW**
  - AARON HALL: "KISS ME" (ATTRACTION)
  - TIMBRELAND: "THIS IS ME" (BLACK-AND-DECKER)
  - SAM SIFE: "FREEDOM" (BLACK-AND-DECKER)
  - AARON HALL: "KISS ME" (ATTRACTION)
  - YG: "STAND UP FOR MY PEOPLE" (POLARIS)

**Hot Shot Debut**

- BILLBOARD/BPI COMMUNICATIONS

**Mainstream**

- **NEW**
  - AARON HALL: "KISS ME" (ATTRACTION)
sweetheart. The instantly infectious, funk-flavored pop gem, written and produced by Max Martin of Backstreet Boys and Robyn fame—previews an album of the same name due in U.S. stores Jan. 12. Since its commercial release here on Oct. 23, the single has sold hundreds of thousands of copies, according to SoundScan.

The tune has captured the attention of rhythm/crossover and top 40 radio programmers. “It’s got one of those ‘I can’t get it out of my head’ hooks that just makes you want to get up and dance,” says Andrew Jaye, PD/music director of WEOW Key West, Fla.

Clarke Ingram, PD at WPX Rochester, N.Y., wholeheartedly agrees. “The truth is that she shook the hand of every possible pop programmer in this country. She’s a charming young woman and a hard worker. Factor in a great record—a very aggressive, reactive record—and you can’t miss. This is the first of a long string of hits for Britney.”

The setup for “...Baby One More Time” began in June, when the label established a toll-free number offering samples of Spears’ music and interview snippets. “We put that number on postcards and circulated it to the fans of several major pop artists,” says Kim Kaiman, director of marketing at Jive. She says the label then set up a World Wide Web page that featured pictures, videotaped interview footage, and more music clips.

“The response was tremendous, without even having a single in the market,” she says. “Kids were intrigued by Britney.”

Three months before the single was released, Spears took to the malls of Middle America, performing a four-song set with two dancers and handing out goodie bags containing cassette samplers.

“We knew that we had this great package—a gifted singer who could also dance like a dream,” says Kaiman. “We knew people would go for her once they saw her.”

The 28-date trek was co-sponsored by Y.M. Teen, Seventeen, and Teen People magazines. “It was over like gangbusters, drawing hundreds of kids in every market,” she adds. “You can’t dictate to kids. They’re independent buyers—and they went for Britney big-time.”

Arnie Lewis, singles buyer at Tower Records in New York, adds that getting teenagers looking for something to identify with. [Spears] is unique in that there aren’t too many straight-ahead pop artists for teenagers to directly connect with right now. This is actually a great time, a period for this record to be out.”

Shortly after the single began to pop up locally at radio, Spears was booked by Renaissance Entertainment, landed the opening spot on ‘N Sync’s current U.S. tour. She’ll be on the road with the act until Jan. 31.

“It’s been an incredible, intense time,” Spears says. “It hasn’t always been easy opening for these guys, since there are all girls in the audience. But ultimately can and am able to win them over. I have guy dancers, too—and believe me, that helps.”

After Spears finishes her stint with ‘N Sync, Jive will focus on breaking her as an international star. She’ll begin in Canada, where the album will be issued Jan. 12. The single will be released in other international territories in early January, with the full set tentatively planned to hit retail in March. After Canada, Spears’ agenda includes gigs and TV appearances in Germany, France, the U.K., and Asia.

ONE-TIME MOUSEKEETER

Performing since early childhood in local dance reviews and church choirs, the Kentwood, La., native started her musical career when she auditioned for the Disney Channel’s “The Mickey Mouse Club” series at age 8.

Although she was too young for the roles, a producer on the show helped the budding singer secure an agent in New York—where she spent the next three summers studying at the Professional Performing Arts School and at Dance Center, a renowned off-Broadway organization.

She also began appearing in national commercials and off-Broadway shows—including the 1991 comedy “Ruthless,” based on the 1980 film “The Bad Seed.” At age 11, Spears was finally old enough to earn a spot on “The Mickey Mouse Club.” After two years of performing on the show, she returned to Kentwood for one completely normal year of high school at age 14.

“It was fun for a while, but I started to feel itchy to get out again and see the world,” she says. With that, she once again went to New York to pursue her ultimate goal of becoming a pop star.

“It’s what I always wanted to do since I was little,” she says. At age 15, an audition for an all-girl vocal group spurned the already-sea- soned performer to develop a solo career as a pop singer and continue her high school studies with tutors. It was during this time that she started to take seriously, a dream that she shared with Kaiman. “I got a song demo from her manager, Larry Rudolph,” he says. “She sang over an instrumental that wasn’t in her key— but I heard something special. Her vocal ability and commercial appeal caught me right away.”

He immediately signed Spears to a developmental deal and put her in the studio with Eric Foster White, who also produced and wrote material for Boyzone, Hi-Five, and Whitney Houston, among others. “They came up with some incredible stuff,” says Kaiman.

After being signed to an album deal, the artist divided her time between sessions with White and Spears’ new producer, Max Martin, which includes Martin and Per Magnusson, among several others. “It came together rather quickly—typically for a pop album,” says Kaimen. It was a case of good chemistry among a group of very talented people. The writers and producers immediately saw what we at the label did: Britney is a star.”

As the success of “...Baby One More Time” builds, that view of Spears is shared by more and more people. The single’s video, directed by Nigel Dick, has recently been added to active rotation on MTV—and it has tweaked the attention of modeling agencies. All of this suits Spears just fine.

“I just want to keep on building and building,” she says.

TO OUR READERS

Words & Deeds will return in the Dec. 26 issue.

www.americanradiohistory.com
## Hot & B庾te Playlists

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<td>Foxy Brown</td>
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<td>All the Changes</td>
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<td>MCA</td>
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<td>Angel in Disguise</td>
<td>Stevie Wonder</td>
<td>Motown</td>
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<tr>
<td>TRUFG</td>
<td>L.A. Reid</td>
<td>Looking Glass</td>
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<tr>
<td>Right on Time (Part II)</td>
<td>Destinys Child</td>
<td>Columbia</td>
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<td>Angels of Mine</td>
<td>Brandy</td>
<td>Atlantic</td>
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<td>Let's Make It Official</td>
<td>Tamar Braxton</td>
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<td>Take Me There</td>
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<td>Hold Me</td>
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<tr>
<td>Be With You</td>
<td>Aaliyah</td>
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Millennium’s Starseed Set Their Own Pace On ‘Parallel’

NEW YORK—For their celestial and ultra-trendy debut album, “Parallel Life,” the Starseeds take a Zen-like approach to club music, favoring slow-mo beats, breezy cinema electronics, angelic vocals, and Balearic dubscapes. Looked at another way, “Parallel Life” is like a musical mélangé à trois involving Alpha, One Dove, and the Cocket Twins. But there are moments—like on “Behind The Sun,” which is vaguely reminiscent of Van McCoy’s disco hit “The Hustle”—when vocalist/synthist Regina Dannhof and musican/songwriter Alex McGowan come across nearly as ethereal as St. Etienne.

“Ah, we have quite a good time in the studio,” says McGowan, who works closely with McGowan, migrated from Munich to London nine years ago. “Hopefully, that comes across in our music. We certainly enjoy what we do lightly, but we also know that there’s got to be some light mixed in with the dark.”

“Oddly enough,” adds McGowan, who produced the album, “Regina and I broke up during the making of the album. We were in a relationship [for 10 years], and then one day we weren’t. The split was tricky in terms of working together. A clean split would’ve been ideal, but that didn’t happen. There was a lot of arguing in the studio and outside. Yeahed word-of-mouth advertising; that is peaceful and loving. The music is like our child: We love and protect it.”

Signed to the U.K.’s Millennium Records, the Starseeds—who are published by Millennium Songs (FRS) and booked and managed by Garrigues—are eagerly awaiting the Jan. 19 release of “Parallel Life” in the States, where it will also be issued on Millennium. On Nov. 12, the band played the title track as the set’s first single.

In the U.K., “Parallel Life” has seen the light of day twice: June 1997 and June 1998. Why a reissue?

Ben Fharr, managing director/AD&R for Millennium, says that while the album received a very good response from the British press the first time around, it didn’t fare as well saleswise.

“It’s one of those records that needed a little more attention from the critics,” he says. “So, we released it again one year later. Now, it’s been selling consistently, with about 8,000 copies sold in the U.K., 1,000 in Germany, and 500 in France. It’s developing on a regular scale.” Millennium Records hasn’t licensed the album to any of those countries. Instead, it prefers to seek out distribution partners in various territories, like SPV in Germany, Austria, and Switzerland; Universal in France; ID T in the Benelux; Voices of Wonder in Norway; Musica Alternativa in Portugal; House of Kisses in Scandinavia; and Self in Italy.

In the U.S., the album will be handled by the New York-based Never Records Group/Pk Fr Sales & Distribution. Explains Dickee Fitzgerald, label manager and representative for the company, “We signed Millennium on a label as a distribution deal, as well as marketing services. We’re already receiving great initial feedback regarding the album.”

Fitzgerald believes that the timing is right for the Starseeds’ progressive sound. “People are more accepting of experimental club music today,” she says. “Artists like Air, Lo-Ri, DoSize, and Aphex Twin have definitely paved the way.”

Never/Pro is targeting major and independent retailers, wholesalers, and subdistributors. A lifestyle marketing campaign is also figuring heavily into the mix, with promotion at clubs, coffee shops, “spiritual” boutiques, cool clothing stores, yoga centers, and other nontraditional music outlets.

Dave Seamons, record buyer for Tower Records in New York’s Greenwich Village, will position “Parallel Life” within the store’s “groove” section.

“Where’s that put all the more downtempo stuff,” Seamons says, “rhythmically? Dave’s [at the] downtown electronic to trip-hop and atmospheric lounge music.”

Seamons finds “Parallel Life” a very strong album. “It’s wonderfully atmospheric and angelic, smooth vocals,” he says. “Unfortunately, so much of this music goes unnoticed by the general public. Too often, people who are passionate about this music are quite verbal about what they like and dislike. And so far, people I’ve played this for are liking it very much.”

Michael Paolletta

Whitney Goes “Right” Back To Clubland

S OUL FOOD: Like Mariah Carey, Arista’s Whitney Houston is conscious of her strong and loyal fan base in the club community. She also knows the power of a good remix. That said, be very prepared for what she and her label have planned.

While “When You Believe,” Houston’s duet with Carey from the film “The Prince Of Egypt,” is the first official radio-prrimed track culled from the singer’s album “My Love Is Your Love,” the track being serviced to clubs is “It’s Not Right But It’s Okay.”

Remixes Chris Cox and Barry Harris, who prefer to work under the guise of Thunderpuss 2000—and who made quite a name for themselves with the fab restructuring of Billie Myers’ “Kiss The Rain”—have turned this Rodney Jenkins-produced jam into a peak hourer.

By keeping their deejay studio radar wisely in the background, the Thunderpuss guys give Houston ample room to sing this tale of a woman showing her man the door. In fact, Houston doesn’t simply sing, she soars. For club puntins who find the work of Thunderpuss 2000 not underground enough, there’s always the dubby Johnny Vicious version.

Unfortunately, these remixes are only available on a promo-only 12-inch. Of course, those who can get their grubby lil’ hands on a copy will royally rewarded.

Y OUNG TURKS: With 1999 right around the corner and the new millennium just waiting to happen, word is flying in the club community. folks at Tommy Boy Records’ Silver Label felt the time apropos to look to tomorrow. That said, “Tommy Boy Silver Trax E.P.,” issued Nov. 17, produced solely by Haarment—That Man Of Mine”—is a slice of diva house just waiting to happen.

The project, a collaboration team Haarsh Reality, Haarment has revamped “Dream Weaver” and “A God That Can Dance” for Erin Hamilton and Lonnie Gordon, respectively. Here, he has crafted a powerful hands-in-the-air anthem that demand session regulars. With Salad, Swing Out Sister, and Simply Red the jazzswing team Haarsh Reality, Haarment has revamped “Dream Weaver” and “A God That Can Dance” for Erin Hamilton and Lonnie Gordon, respectively. Here, he has crafted a powerful hands-in-the-air anthem that demands your immediate attention.

Also on board are remixers Konrad Carelli (aka ManChild) and B.B. Hayes, who each take the song down distinctly different paths. While Carelli favors trippy tech house, Hayes prefers funky breakbeats. Throughout, Mazzell’s soulful delivery remains front and center; making us wonder why this in-demand session singer/background vocalist (that Luther Vandross) hasn’t released a solo album since her eponymous Atlantic Records debut in 1984.


Becu,” and “Matt’s Meal.” Well, after a too-long hiatus, Bianco is back.

Now a duo—founding member Mark Reilly and songwriting/production partner Matt Fishbein Matt Bianco is poised, again, for mass consumption with the Nov. 24 release of “Sunshine Day” on Jellybean Recordings.

Licensed from Spain’s Sagitocco Records, “Sunshine Day,” taken from the set’s forthcoming album “World Go Round,” finds the duo intertwining such Bianco trademarks as Latin-splashed rhythms, horn fills, and a wicked baseline. For a deeper underground vibe, look no further than the heart-pounding remixes by Eddie Baez and Michael T. Diamond.

W OR king D IV AS: It’s official: After 10 years, Crystal Waters is no longer contractually obliged to collaborate with the Basement Boys, according to her manager, Robert Irvine. For the talented singer-songwriter, this means that she can now work with other producers. With that knowledge, interested producers should already be reaching for the phone. Contact Waters directly at 301-579-1774.

On a similar note, we’re happy to report that Joyce Sims, fondly remembered for club-friendly tracks like “All And All” and “Come Into My Life,” is now on a major work. Having inked a new management deal with Dick Clark’s Pia-based Anderson Associates, Sims is in discussion with several labels for a deal.
### HOT DANCE MUSIC

**CLUB PLAY**

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**POWER PICK**

| Power Pick | 45 – 2 | UP & DOWN GROOVIN’ GROOVING RHYTHM |

**HOT SHOT DEBUT**

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Former Nash Rambler Randall Starts a New ‘Morning’ at Asylum

BY DEBORAH EVANS PRICE
NASHVILLE—Jan Randall is known as one of country music’s most accomplished musicians, having earned a name as a member of Emmylou Harris’ famed Nash Rambler’s while lunching in the 20s. With his Feb. 9 Asylum debut, “Cold Coffee Morning,” Randall hopes to complete the move from sideman to center stage.

“The hard part about this record was to make a record that was different than everything out there and still appeal to radio and the mass audience,” says Randall. “That’s not an easy marriage.”

A Dallas native, Randall began learning to create that perfect musical blend when he moved to Nashville after high school. At 20, he landed a gig with Harris, performing with her ensemble for nearly six years.

His talents caught the attention of record labels. Randall signed a stint at RCA, which in 1995 released his album “You Don’t Know” and was preparing to release a second album when they decided to part company. “It was frustrating,” Randall admits. “I think what happened was that [Thom Schuyler and Garth] Fundis signed me; Fundis produced the first record, and before it came out, they fired Fundis. By the time we started on the second record, I wanted to use some different players that aren’t playing on all the other records,” he says. “They are all incredibly talented musicians, but they’re from different areas of the business. I booked them for the week, and we just went and played music.”

Co-produced with Jerry Taylor, the resulting album, “Cold Coffee Morning,” features guitarist Kenny Vaughan, bassist Dave Pomeroy, keyboardist Steve Khan, drummer Brian Barnett, steel guitarist Al Perkins and Sonny Garrish, mandolinist Sam Bush, and fiddler Stuart Duncan. The project also includes guest appearances by Willie Nelson on “Reno & Me” and a duet with Morgan on “Knowing You’re There.”

Randall wrote or co-wrote five of the 11 songs on the album, including “I Can’t Drive You From My Mind,” penned with Rodney Crowell and Kevin Montgomery, and the title cut, which he co-wrote with Bill Anderson.

Son. He and Anderson also collaborated on the album’s closing tune, “I Can’t Find An Angel.” “I’ve been writing for a while, and a couple of these songs are songs I’ve had for a while,” he says. “Cold Coffee Morning is the most recent I’ve written.”

Randall says he learned about songs from working with Harris. “Emmy didn’t really sing these country albums,” he says, “and I learned a lot about picking a song for its depth and not just necessarily for its mass appeal. She picks songs for the lyrics and how they touch her. I’ve never heard Emmy go, ‘Oh, this song (Continued on page 32)"

Twain Scores 5 AMA Nominations, Proving Scope Of Pop Crossover

BY CHET FLIPPO
NASHVILLE—A yearlong campaign to broaden her base has paid off for Shania Twain, who leads the nominations for the American Music Awards.

Twain garnered five coveted nominations, as opposed to Will Smith’s four and Celine Dion’s three. The fan-based awards will be presented Jan. 11 at Los Angeles’ Shrine Auditorium and will be aired by ABC.

Twain was nominated for best album, female artist, country female artist, country album, and adult contemporary artist. Besides launching her first major tour this year, Twain has seen her current album, “Come On Over,” certified for 6 million-plus sales by the Recording Industry Association of America, and four singles from that set chart on The billboard Hot 100 this year.

Other country acts with multiple nominations are Dixie Chicks, tapped for new country artist as well as country duo/group; George Strait, up for country male artist and country album; and Garth Brooks, who is up for country male artist and country album.

Twain’s label head, Mercury Nashville president Luke Lewis, says he is pleased by her success but not at all surprised.

“The bottom line is the music,” Lewis says. “Her image is obviously transcending musical genres, and it’s entirely been her doing. We can’t really take credit for that, although the Mercury New York promo staff got behind her, and it’s been a phenomenal year for her. Her album has really sold; her tour has really raised her profile and proved that she’s a great performer. Plus, her embrace by VH1 was a big plus and made an enormous difference. She’s in everyone’s consciousness now.”

Lewis says that Twain’s musical campaign from the first has been fan-based and is now paying off. (Continued on page 32)"
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Christmas In Dixie: As the opening bells are rung to kick off the holiday buying season, Dixie Chicks’ “Wide Open Spaces” finishes on the Country Albums chart No. 1 for its second week, followed by King George’s “Forever and Ever, Amen,” the first single available.

Chimney Sweeps: “Country Christmas Classics” (RCA), a budget-priced multi-artist compilation, takes Hot Shot Debut honors on Top Country Albums Chart No. 4 with approximately 2,000 units. Our percentage-based Pacesetter trophy is handed to “A Country Superstar Christmas II” (Hip-O/Universal), another seasonal collection. That title sells 11,000 pieces and turns in an 89% gain over the prior week.

On Top Country Catalog Albums, the first edition of “A Country Superstar Christmas II” re-enters at No. 22 with more than 3,500 units. Other older seasonal titles are sprinkled throughout that chart, including encore appearances by Alabama’s “Christmas Volume II” (RCA), Conway Twitty’s “Christmas with Conway,” and John Berry’s “O Holy Night” (Capitol), which benefits from sales in the Christian marketplace. Stock on Berry’s title is worked at Christian retailers by Sparrow.

Former Nash Rambler starts a new Morning at Asylum

American Music Awards

“This thing has been fan-driven from the get-go,” says Lewis. “She and [husband-producer Robert “Mutt” Lange] have always said that when they’re making the music, they’re thinking only about the listeners, not about the gatekeepers. That’s something a lot of country artists should think about.”

Allen Butler, president of Sony Music Nashville—whose Dixie Chicks earned two awards—says the fan-based American Music Awards are a significant boost for any act and a sure barometer of current public tastes.

“I think a select number of country artists have had a really good year,” Butler says, and I think [Dixie Chicks] have a fresh sound that is drawing in pop listeners. We made some big inroads into pop music this year that crossed over.”

Butler says Dixie Chicks have attracted former country listeners back to the format because they’ve definitely been one of the biggest factors in bringing people back to country, he says. “Just from our own research, finding those of people coming back and checking out country radio again. Not just the Chicks, but Shania and Faith [Hill] as well. They’ve changed the image of other radio formats and become curious about country. The great thing for us is that—at least the Chicks have been heard on only on country radio. So, their new listeners and those listening to country radio again.”

Following is a listing of the country music A&R awards:

Male artist: Garth Brooks, Tim McGraw, George Strait.

Female artist: Faith Hill, LeAnn Rimes, Shania Twain.

Band, duo, or group: Alabama, Brooks & Dunn, Dixie Chicks.


New artist: Dixie Chicks, the Kinleys, the Wilkinsons.

Country singles a-z

Country singles a-z/performances rights/sheet music

The Billboard's Country music charts are a treasure trove of information about the latest in country music. Here are a few highlights from the December 12, 1998, issue:

Dixie Chicks' "Wide Open Spaces" remains at the top of the Hot Shot Debut chart, with 2,000 units sold. The album is also number one on the Country Albums chart for its second week.

A Country Superstar Christmas II, a seasonal compilation, debuts at number two on the Country Albums chart.


The Dixie Chicks' "Forever and Ever, Amen" remains at the top of the Country Singles chart for its second week, followed by Conway Twitty's "Christmas with Conway." John Berry's "O Holy Night" also debuts at number ten.

The Country Music Foundation Acting Director, Kyle Young, and American Express account executive Scott Beisel.

Helping the Hall: American Express and Nashville restaurateurs joined forces in a fund-raising campaign and collected $25,000 for the New Country Music Hall of Fame and Museum. Shown, from left, are Hall of Fame capital campaign chairperson Yvonne Keetle, Country Music Foundation acting director Kyle Young, and American Express account executive Scott Beisel.

Chimney Sweeps: "Country Christmas Classics" (RCA), a budget-priced multi-artist compilation, takes Hot Shot Debut honors on Top Country Albums Chart No. 4 with approximately 2,000 units. Our percentage-based Pacesetter trophy is handed to "A Country Superstar Christmas II" (Hip-O/Universal), another seasonal collection. That title sells 11,000 pieces and turns in an 89% gain over the prior week.

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American Music Awards

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Butler says Dixie Chicks have attracted former country listeners back to the format because they’ve definitely been one of the biggest factors in bringing people back to country, he says. “Just from our own research, finding those of people coming back and checking out country radio again. Not just the Chicks, but Shania and Faith [Hill] as well. They’ve changed the image of other radio formats and become curious about country. The great thing for us is that—at least the Chicks have been heard on only on country radio. So, their new listeners and those listening to country radio again.”

Following is a listing of the country music A&R awards:

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Female artist: Faith Hill, LeAnn Rimes, Shania Twain.

Band, duo, or group: Alabama, Brooks & Dunn, Dixie Chicks.


New artist: Dixie Chicks, the Kinleys, the Wilkinsons.

Country singles a-z

Country singles a-z/performances rights/sheet music

The Billboard's Country music charts are a treasure trove of information about the latest in country music. Here are a few highlights from the December 12, 1998, issue:

Dixie Chicks' "Wide Open Spaces" remains at the top of the Hot Shot Debut chart, with 2,000 units sold. The album is also number one on the Country Albums chart for its second week.

A Country Superstar Christmas II, a seasonal compilation, debuts at number two on the Country Albums chart.


The Dixie Chicks' "Forever and Ever, Amen" remains at the top of the Country Singles chart for its second week, followed by Conway Twitty's "Christmas with Conway." John Berry's "O Holy Night" also debuts at number ten.

The Country Music Foundation Acting Director, Kyle Young, and American Express account executive Scott Beisel.

Helping the Hall: American Express and Nashville restaurateurs joined forces in a fund-raising campaign and collected $25,000 for the New Country Music Hall of Fame and Museum. Shown, from left, are Hall of Fame capital campaign chairperson Yvonne Keetle, Country Music Foundation acting director Kyle Young, and American Express account executive Scott Beisel.

Chimney Sweeps: "Country Christmas Classics" (RCA), a budget-priced multi-artist compilation, takes Hot Shot Debut honors on Top Country Albums Chart No. 4 with approximately 2,000 units. Our percentage-based Pacesetter trophy is handed to "A Country Superstar Christmas II" (Hip-O/Universal), another seasonal collection. That title sells 11,000 pieces and turns in an 89% gain over the prior week.

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Greatest Gainer

**For the Record: 41 Number One Hits**

1. **Alan Jackson & Arista Nashville (9/6/98)**
   - "White Christmas"
   - Highest Mileage

2. **Dolly Parton & MCA Nashville (7/4/98)**
   - "My Baby Loves Love"
   - Hunger Again

3. **Reba McEntire & MCA Nashville (10/19/98)**
   - "Everyday"
   - Everything's Gonna Be Alright

4. **Toby Keith & Mercury Nashville (5/19/98)**
   - "If You See Her"
   - I'm Alright

5. **Tanya Tucker & MCA Nashville (11/16/96)**
   - "I Still Believe"
   - Best Of chicks

6. **George Strait & MCA Nashville (7/16/98)**
   - "Step by Step"
   - Homecoming

7. **Travis Tritt & LaRue Records (1/15/98)**
   - "No Makeup Over My Shoulder"
   - Some Things I Know

8. **Lee Ann Womack & Decca Nashville (12/6/97)**
   - "Some Things I Know"
   - Some Things I Know

Compilation from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard.
This is the story of a city that has come a shock to some, but it is a story of how Nashville has evolved from being a country music mecca to a city where country music is just one of many genres that thrive.

Time was, apart from a few motels lounges and small clubs, there was virtually no live country music regularly on stage in Nashville.

Now that the industry and the city have forever pushed to get some live country music onto the city’s image and lure some tourist dollars to town, there’s more parity in live music venues, but there’s overwhelmingly more rock and country blues and alternative music on stage than there is country.

Approximately 120 valid music venues are presenting music here on a regular basis, ranging from small clubs to the Ryman Auditorium. From the neon frenzy of the alt-country clubs on Lower Broad to the state-bluegrass of the Station Inn to the raucous blues funk and rock of the Strip.

The sound of the cities.

NASHVILLE

From Country To Karaoke,
The Changing Face Of Music City, U.S.A.

BY CHEL FLIPPO

SCHOOLS OF MUSICAL KNOWLEDGE

The Bluebird Cafe to joyful Christian music at Jammin’ Java to edge music at the Indioent Record Shop, there’s vibrant live music in a host of venues every night of the week. There are more karaoke joints here than perhaps there should be.

There are regular writers’ nights or open-mic nights at more than a dozen clubs. Because of the competition, and the increased entertainment-dollar competition from new pro sports teams here, not everyone is flourishing or will even survive. But the opportunity.

The Fisk Jubilee Singers embarked on a fund-raising tour in 1871 that turned out to last seven years, spanning the globe and attracting such devoted fans as England’s Queen Victoria. Another black Nashville school, Central Tennessee College, sent its own “jubilee” group, the Original Tennesseans, out on tour in 1873. So the touring tradition was established.

That gospel tradition, in many ways, set the stage for country music. Early record labels here, such as Dot and Bullet,....
NASHVILLE

Local Noise

Five Acts Bound for Glory

By Deborah Evans Price

CELLI RAIN
The sounds of bagpipes and a lone drummer begin wafting through the eight skies and anticipation builds as Celli

Rain prepares to storm the stage. It’s the culmination of a spirited stage antics and engaging songs that has made Celli—pronounced “Kay-lie”—Rain one of the most popular live acts in Music City. A Celtic pop-novelistic ensemble led by singer-songwriter Rob Halligan Jr., the band is comprised of button accordionist Buddy Connolly, drummer Lang Bliss, guitarist Raymond Aria, bassist Andrew Lamb, fiddler Gretchen Peeples and Steep Crawler on whistle and pipes.

A Syracuse, N.Y., native, Halligan began his career as a songwriter, landing cuts by a variety of acts, including Michael Bolton, Cher, Kids and Judas Priest, and releasing his own pop album on Arbo before moving to Nashville in 1995. He began cutting tracks by country Christian acts, such as Kathy Mattco, Rebecca St. James and Sierra, but his main goal was to start a band that combined his rock sensibilities with his love of Irish music. Thus Celli Rain was born. Loosely translated from Gaelic, the band’s name means “heavenly party.” Halligan describes them as “Imagine the Beatles and the Chiffons in a room together, with John Lennon and Paul McCartney!, saying to Padddy Malaney, ‘We love what you’re doing, but can you slow it down a little bit, so that people can absorb it in one listen?”

In April, the band released its debut album, “Celli Rain: Say K’vole,” on Nashville rock indie Punch Records. (They are distributed to the general market through Navaree and to the Christian retail market via New Day Distributors.) Since then, “I Don’t Need A Picture” has made inroads at Triple-A and adult-contemporary radio. The band has hit the road, performing nearly 100 dates this year, from Vermont to California, but Nashville is still home. “I’m excited about the way we click with Nashville, because it can be a jaded audience. You can get that goulft-tournament applause,” admits Halligan. “But we’re a lot different from the average band. People come to see it up, and it seems to be working.”

VICTOR MECYSSE

Citing influences as diverse as Tom Waits, Uncle Walt’s Band and Muddy Waters, Victor Mecysse (pronounced “Muss-sen-see”) has developed his own highly eclectic musical style, which has been creating a buzz around Nashville. A native Nash-
villian, Mecysse grew up listening to a variety of music found in his father’s one-stop that provided 45s to jukebox operators.

His musical history includes performing in the orchestra for the Cumberland County Playhouse, playing in an acoustic duo and performing on the road for a year as the pit guitarist in a production of Roger Miller’s Broadway hit “Big River.” He has also held an artist-in-residence slot at the Woltz Foundation’s Arts in Education program.

After his time abroad, Mecysse returned to Nashville in 1993 and began writing songs. The result was an album titled “Personal Memory” that drew attention to Mecysse’s jazzy melodies and sophisticated lyrics. He and his band, the Raptogi, became regular performers at Nashville’s Radio City, further winning appetites for Mecysse’s May 1998 release, “Hush Money,” on the Sweetie label. Mecysse describes his sound as “American music. It’s Southern music. It’s eclectic.” He says, “Sonically, it sounds like something from the past, like the old Blue Note jazz records. It’s really a hodgepodge gumbo—hopefully, a pleasing gumbo.” Mecysse can also be heard on “A Celebration Of The American Farm,” a multiartist project featuring Nanci Griffith, John Cowan and others. Mecysse performs a duet with John Cowan on “Thunder Rolling Across Arkansas.”

TOMMY SIMS

“Nashville is lucky to have someone like Tommy in our community. He could be the godfather of the Nashville pop-music scene. Like Babyface in Atlanta, says attorney Jim Zumwalt of singer-songwriter/producer Tommy Sims.

Sims is well-known for his songs and circles from coast to coast as one of the co-writers of Eric Clapton’s Grammy-winning hit “Change The World” (co-written with pals Wayne Kirkpatrick and Gordon Kennedy). When a friend introduced him to Doug Morris, the Universal chief asked if he had a guitar and could play him a few tunes. Sims went to the car, came back, played a few songs, and Morris signed him on the spot.

His highly anticipated debut album is slated for release next spring. Sims has been working on the pop/R&B-flavored project at his Nashville studio with his label mate, producer Jimmy Jam.

Martin’s goals are obviously so sign publishing and recording contracts. (He’s planning a Dec. 8 showcase at Nashville’s Gibson Cafe.) However, he has his eyes on much more. “Ultimately, my goal is to grow as much as I can in my faith, and encourage and challenge as many people as possible,” he says. “That’s the perspective I write from—not to be preachy, but to write about life and what’s going on in life.”

SONYA ISAACS SURRETT

When Vince Gill decides to make time in his busy schedule to produce an album on a new artist—the first time he’s produced an album for another act since he started his own label—he says it’s something special. Sonya Isaacs Surrett is rising up interest on Music Row. Gill first heard her sweet Appalachian vocals at the Grand Ole Opry when her family’s gospel band, the Isaacs, were performing. Gill asked her to come back for a second time and offered to produce her solo album as the lead vocalist for a mainstream country artist. Several major Nashville labels had been courting her since WIXX-Nashville aired some of her music on a Sunday gospel show. Isaacs Surrett opted to sign with Lyric Street Records, the new Disney label, because “there are a lot of really good people there, and I felt a lot of enthusiasm,” she says. She’s been in the studio with Gill this fall, working on her debut, due out in the spring of 1999. As part of her deal, she’ll also be able to continue her career as part of the Isaacs. (The family group, composed of Lily Fishman Isaacs; her husband, Joe; son, Ben; Sonya; Rebecca; Sonya’s husband, Tim Surrett; and Rebecca’s husband, John Bowman, records for the Isaacs, N.C.-based Horizon label.) She’ll continue writing songs, recording and even touring with the family as her schedule permits.

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Monty Holmes
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Paul Davis

1999

Sleepy's Theme

Peabo Bryson

Don Imus
"This Honky's Nuts"

Bang II in Nashville is NOT just country

Bang II records
From Country To Karaoke
Continued from page 35

The current PMG roster ranges from mainstream Nashville gospel and R&B to Michigan flame-out electronic rock to ethereal Christian folk to unclassifiable singer/songwriter to whatever-er gospel artist CeCe Winans is represented by current releases "Everlasting Love" and "His Gift." Full On The Mouth's "Collide" CD represents the Flint, Mich., rock 'n' roll tradition going electronic. Judson Spence's "I Guess I Love 1."

Oh Boy, It's The Bisquets

Wien singer/songwriter John Prine moved here and his partner/manager Al Bunetta formed Oh Boy Records, primarily to handle Prine's releases. Now the label also encompasses Red Garnett Records and Blue Plate Music. Blue Plane has issued a number of Steve Goodman releases, and Red Garnett's Blue Pajamas features the "Live From Mountain Stage." McCall's "19," is represented by her debut album, "Paper Moon." The progressive rock group Tiny Town, its eponymous CD currently available, was formed around veteran guitarist Pat McLauglin.

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ALMO/IRVING MUSIC -- Listen here --
Artists & Music

Classical Keeping Score

by Branden Babbanger

IN THE FUTURE: Although it isn’t the original release 2000 will be a momentous year. The 250th anniversary of the death of Johann Sebastian Bach should bring his share of commemorations. After all, no composer so symbolizes what is great about Western musical culture as Bach, whose uniquely pure and perennial music has influenced every generation of composer from Mozart to Brahms, from Schenchen to Arvo Part. Among those saluting Bach with style are Hänssler Classic and Telefomin, labels that are taking the opportunity to reunite complete editions of his works.

Having taken on the sort of monumental project usually associated with majors, Hänssler is dubbing its 100-disc collection the “Edition Bachakademie,” after the label’s hometown partner for the venture: the International Bachakademie of Stuttgart, Germany. The edition sees its first light this month with the issue of three volumes containing the 106 pieces of The Art Of The Fugue, with harpsichordist Robert Hill; the sonatas and partitas for violin solo, with Dmitri Sitkovetsky; and three early cantatas, led by the edition’s overall curator, conductor Helmuth Rilling. The cantatas are among perhaps Hänssler’s key draws, since Rilling—leader of the Bach Collegium Stuttgart and Hänssler’s flagship artist—is a world-renowned choral expert who attracts the cream of German choral work from Chichester, Julian Bane, Christiane Oelze, Matthias Goerne, and Thomas Quastoff are just some of the soloists joining Rilling’s force.

The orchestral, chamber, and instrumental entries in Hänssler’s “Edition Bachakademie” also promise some valuable listening even though it must be pointed out that Sitkovetsky’s set in particular may not appeal to some rather classical critics.

In an enlightened touch, the performances are on a mixture of period and modern instruments, with contributions from such estimable artist/scholars as pianist Robert Levin, who performs the “Well-Tempered Clavier” and other works on various keyboards. The edition should be completed by the end of next year, with installments released every two years (and eventually in a complete boxed set). In January, an anniversary concert performed by the Victoria Symphony Orchestra will feature the performances of the 106 pieces of The Art Of The Fugue. The concert is a part of the Hamburg Bachakademie label, Erato (Billboard, Nov. 6, 1990). The concert will also be well-served by Koopman and his soon-to-be-complete survey, while the “Goldberg Variations” are represented by Levin, who may be the classic harpsichord rendition. The feisty Italianian Il Giardino Armonico also figures prominently in the edition, not only by its admirable “Brandenburg Concertos” but by group harpsichordist Michele Barchi performing many of the keyboard works and its co-founder Luca Pianca playing the lute suite.

One high point on Telefomin’s Bach edition will be the “St. John Passion” with Harmonic and his Concentus Musicus Wein, as well as a set of various transcriptions for keyboard by Andreas Stäger. Telefomin plans to release its edition in summer 1990 as a bicentennial gift to the world. The complete Harmonic/Leonhardt sacred cantatas collection, a version of the set will be offered without those works.

Wouldn’t really know it in the U.S., but this year marked the 40th anniversary of Telefomin’s historic Das Alte Werk imprint. A good tool of Das Alte Werk’s wondrous catalog isn’t even readily available state-side, including the book of Koopman’s Bach organ service (which Atlantic stopped bringing over early on). Let’s hope that Telefomin’s worthy “Bach 2000” gets more support from its American hosts.

The pipe organist has long been one of Germany’s prime choirmasters, moving into the realm of recording. Telefomin’s first sector is the high-pitched business is run by Friedrich Händel (whose enthusiasm for Bach spawned the “Edition Bachakademie”), along with his son, Gunter and Marcus Händel. Händel’s Choral has nearly 300 titles in its catalog, with Rilling’s survey of the Middle European choral literature at its core: Bach’s passions and Brahmss requiess, masses by Beethoven, Schubert, and Bruckner, and sonatas by Handel, Haydn, and Mendelssohn. And Rilling has helped resuscitate some rarities, such as Liszt’s chanted-laced oratorio “Christus” and Schubert’s unfinished choral drama “Lazarus” as realized by the late Russian composer Edison Denisov.

Last month, Rilling and Händel ventured into the realm of new music with a world-premiere recording of Krystof Penderecki’s “Credo” taped live this summer at the Oregon Bach Festival in Eugene. “Credo” is a powerful, absorbing work that finds Penderecki in full neo-romantic mode, taking his cues from the grand tradition of Bach, Beethoven, and Bruckner. According to Lutzweiler, Penderecki’s has been well received by the contemporary classical work, with an initial shipment of 18,000 copies worldwide.

There is more to Händel than just Rilling, though. Telefomin is also offering some commercial releases, including performances of Bach’s Cantata No. 162 (with and without the orchestra), the two-CD set of Bach’s cantatas, and a new set of Bach’s cantatas, all in high-quality recordings by Leonhardt and his chorus and orchestra, with the performances of Bach’s cantatas (including the St. John Passion) performed by Telefomin’s Orchester, directed by Eberhard Litt."
JAZZ JR. “Children are fascinated by the concept of improvisation, by the idea that you can do whatever you want,” explains Stambovsky, executive VP of HomanZee Records. “Even though it doesn’t occur to a kid that it takes years to study jazz, to learn the framework, the basics are within their grasp.”

Stambovsky, a former band leader, quit his Wall Street job to concentrate on the two things he loves the most—his children and jazz. “I just put the two together,” he says. “When my kids were two years old, I went to see Nat ‘King’ Cole, stuff like ‘Save The Bones For Henry Jones.’ Back then I saw that kids could feel the beat while laughing and enjoying the music. The key is presenting them with solid music within a framework they can relate to.”

“Sleep Warm—The Jazz Slumber Project” (HomanZee) features performances from vocalists Dianne Reeves and Jon Lucien, as well as trumpeter Randy Brecker and saxophonist Gato Barbieri, on a mixed bag of standards and children’s favorites. It is the label’s second release, its first to benefit from distribution through Jayside.

“Our first release, ‘What Do You Know, Kid?’, was marketed in more of a grass-roots manner, through parents’ magazines, the JAZZ family business, and a $1,000 number,” says Stambovsky. “With JaySide, we’ve gotten into major chains, into the listening posts at Tower. Finding space at retail is a competitive business, but it’s worth the effort. I feel that jazz education for kids is important in order for the music to grow and prosper.”

For saxophonist Hayes Green-Field, creating jazz for children is an outgrowth of his community service; Greenfield has taught New York youth in after-school programs and works with incarcerated young men. His latest project, “Jazz-A-Ma-Tazz” (Baby Music Boom), presents well-known children’s songs played with Greenfield’s band, a straight-ahead jazz arrangement. While tunes such as “Old MacDonald” and “I’ve Been Working On The Railroad” leave sweet doubt as to the desired audience, performances by vocalists Miles Griffeth and Lisa Michel, as well as Greenfield’s own improvisations, provide plenty of jazz enjoyment for grown-up kids, as well as the under-10 set.

It’s a way to present jazz to not only young people but to anyone unfamiliar with the music,” explains Greenfield. “What I’m doing is fun; it’s accessible. In many ways, I think jazz has become like a sport. Musicians play in all-star bands, and they are very competitive, but not in a fun, upbeat way. And the audiences are usually serious.

“The best concerts I’ve been to are the ones where the audience is touched by the soulfulness of the music. Where they are laughing because they have so much fun. That’s what I’m trying to do with Jazz-A-Ma-Tazz.”

According to Baby Music Boom’s owner, Bob Weidmann, stocking Greenfield’s music at retail is an oft-secretary proposition. The label, which boosts children’s titles from outside the mainstream, describes itself as being "a lot more sophisticated than what a toy retailer is used to. It really appeals to jazz listeners. On the other hand, we have to explain to jazz retailers that this is in fact a real jazz record.”

Baby Music Boom recently signed with MCA, which brought them to the attention of the higher echelons of the industry, which is “very careful in placing the CD in jazz outlets,” according to Weidmann.

“Kids listen to what their parents listen to during the first few years of their life,” says HomanZee’s Stambovsky. “My friend’s 10-year-old daughter is a big Coleman Hawkins fan, because that’s what her mother listens to. If you turn a kid on to jazz, you are creating a fan and perhaps a great jazz artist of the future.”

And: Béla Fleck & The Flecktones are opening for the Dave Matthews Band on dates through mid-December. Fleck guests on several tracks on the group’s recent album - Columbia Jazz sings saxophonist Sam Newsome, who has played with both Terence Blanchard and Donald Byrd. Look for “Sam Newsome & Global Unity” in February - Clarinetist Mary Jo P seznamy, vocalist JoMarie Payton. Known for her role on the sitcom “Family Matters,” Payton is a former nightclub performer.
Artists & Music

CODISCOS STAYS SINGLE: With rising statewide sales of Codiscos' tropical-rooted acts Binomio De Oro, Los Diablistos, and Grupo Galé, the time would seem ripe for one of Colombia's top indices to strike a distribution or licensing deal with a U.S. label.

But Codiscos' previous licensing pacts with the now-defunct Sonotone Records and the Los Angeles indie Balboa Records did not pan out. And with domestic sales piling via U.S. East Coast indie distributors, Fernando López Henao, Codiscos' artifice division's head says it is wary of tying distribution rights with another U.S. record label.

"For the moment, we are not getting married with any company in the U.S., because we are doing the distribution directly from Colombia," says López. "And we have increased sales in Miami with Reyes, H.C.I., and Pacific and in the New York area with Manhattan Latin, Super Music, and Rincón Musical."

Thus far, Codiscos product is available only in Miami, the New York metro area, and Boston. López notes, however, that the Los Angeles market is being considered for exploitation.

Also being planned is a beefed-up promotion and marketing presence for next year that may require Codiscos staffers to work the New York and Miami markets. Codiscos uses indie promoters to work its product.

López adds that he hasn't ruled out a possible licensing or distribution accord with a U.S. label such as MF a Miami-based tropical indie that López says "has been wanting to do something with us, and we are looking into it."

TIGRES, ENRIQUE, RICKY GAIN NOMS: Fonovisa star acts Los Tigres Del Norte and Enriqve Iglesias are Wood Discos' idol Ricky Martin are nominees in the Latin music category for the 24th annual American Music Awards, slated for Jan. 11 at the Shrine Auditorium in Los Angeles. Winners will be chosen from votes by a national sampling of about 20,000 U.S. residents. The show will be televised on ABC-TV.

KAREN SPLIT DIFFERENCE: Karen Records has signed a distribution pact with PolyGram Latino for front-line and catalog products by its flagship artist, Juan Luis Guerra.

The initial album to be distributed under the deal is the upcoming disc "Mi Es Lo Mejor, Mi Es Igual," the first album in four years by the singer-songwriter'spannianary from the Dominican Republic.

The distribution accord is a renewal of sorts, as PolyGram previously distributed all of Karen's product, including Guerra's. New PolyGram will distribute only Guerra's titles. While PolyGram will handle distribution chores for the Guerra album, the promotion and marketing duties of the disc will be overseen by Cat-\n
main Records. Catman is working the current Guerra single, "Mi PC," which soars 1-7 this issue on Hot Latin Tracks.

REMIOS MTVI Universal Mexico rap set Molotov dominates nominations for both the South Service and (Continued on next page)
Most impressive is The Billboard Latin 50’s growing depth of sales in November; the month’s figures were tabulated between Oct. 27 and Nov. 24. During the last two weeks of the measuring frame, sales of 1,000 units or more were tallied for each of the charted titles.

The genre charts present a mixed picture. Sales of titles appearing on the pop and regional Mexican genre charts are staying on a northbound course. But sales of titles on the tropical/salsa genre chart continue to fall. Following is a recap of November sales of titles appearing on The Billboard Latin 50 and the genre charts. Sales figures are rounded to the nearest, 500 units.

**The Billboard Latin 50: November:**

- **November:** 402,500 units; weekly average: 115,500 units; October: 452,000 units; weekly average: 113,000 units; November 1997: 402,500 units; weekly average: 106,500 units.

- **Pop genre chart:** November: 234,000 units; weekly average: 58,500 units; October: 223,000 units; weekly average: 56,000 units; November: 1997: 122,500 units; weekly average: 36,500 units.

- **Tropical/salsa genre chart:** November: 108,000 units; weekly average: 27,000 units; October: 122,000 units; weekly average: 31,000 units; November 1997: 122,500 units; weekly average: 36,500 units.

**Regional Mexican genre chart:**

November: 54,000 units; weekly average: 23,500 units; October: 50,000 units; weekly average: 22,000 units; November 1997: 80,000 units; weekly average: 21,500 units.

**Chart Notes, Retail:** Record retailers were saying prices over the Thanksgiving weekend as sales of titles from The Billboard Latin 50, which is unpublished this issue, rose to the highest point since the Valentine’s Day weekend in February.

Sales of charted titles this issue were 134,500 units, just 1,500 pieces shy of the tally set during Valentine’s Day weekend. Leading the way was Shakira’s “Dónde Están Los Ladrones?” (Sony Discos), whose sales jumped 25% to 12,500 pieces.

Also up big was Olga Tañón’s “Te Acorlardás De Mi” (WEA Latina), which vaulted 25% to 6,500 pieces. Tañón’s second pop album reverses three weeks of declining sales and eases up 1-2 with a bullet.

“Dónde Están Los Ladrones?” jumps 179-170 on The Billboard 200 this issue. The album tops the pop genre chart for the third week in a row. Elvis Crespo’s “Suavemente” (Sony Discos) stays at No. 1 on the tropical/salsa genre chart for the fourth successive week on sales of 6,500 units.

And “Los Músicos Búscate” by EMI Latin’s Los Mú Klanos, which nabs the top of the chart with 5,000 units.

**Sales Statfile:** The Billboard Latin 50: this issue; 134,500 units; last issue: 116,000 units; similar issue last year: 19,500 units.

Pop genre chart: this issue: 63,500 units; last issue: 55,500 units; similar issue last year: 25,500 units.

Tropical/salsa genre chart: this issue: 36,500 units; last issue: 25,500 units; similar issue last year: 36,500 units.

Regional Mexican genre chart: this issue: 27,500 units; last issue: 25,500 units; similar issue last year: 25,500 units.
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- Best New Latin Artist
- Best Male Latin Artist
- Best Latin Album

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EMILIA
(Continued from page 11)

"Before that happened, all we had done was place an advertisement in [Sweden's music trade paper] Musikindustrin. Since then, ads have appeared in most lifestyle magazines for young people, and Emilia has performed in all major shows on Swedish TV."

RADIO INROADS KEY
In the U.S., Universal Records initially imported 5,000 copies of the single "Big Big World" from Sweden for promotional use. Explains Holmfred, "Universal mailed the single to radio stations in selected areas, starting with Boston. At the same time, a few copies were sent to record stores in the individual stations' coverage areas."

"The promotion department was brought in very early on this project," says Universal's Lipman. "The A&R department brought it down, and we found ourselves humming the song all day long. We then sent it out to five tastemaker programmers, and three of five came back and said, 'This is a smash.' So before we had even signed the artist, we had great feedback."

Per Alexanderson, music director at Sweden's national top 40 station Sveriges Radio P3, agrees that radio support was vital for the label in launching a pop act such as Emilia.

"We know it's more important to an artist like Emilia to get support from [radio] than it is for, for instance, [the rock band] Backyard Babies, which can achieve success merely by performing live. Emilia isn't that kind of an act, because she doesn't have the dedicated live audience."

In winning over the U.K. audience, radio has also played an essential role, including outlets like national top 40 stations Capital Radio London and BBC Radio 1. Emilia visited the U.K. in late November, doing interviews and appearing on TV shows. The single "Big Big World" was released Nov. 30 in the U.K.

RETAIL KEEN ON SINGLE
Nusse Antoni, buyer of Swedish pop at the Mega Skivakademien store in Stockholm, says that Emilia "is a typical artist who sells an obscene amount of singles, but she hasn't been able to convert that into album sales yet."

"That's the situation with many acts, and not only her. The younger audience doesn't have that much money to buy a full CD, but Christmas might change that. Last year, both Aqua and Spice Girls didn't sell that [many] of their albums until parents bought them for Christmas gifts."

Lasse Anderson adds, "Emilia first of all attracts young girls and adults who don't have a need for 'cred artists.' She's a nice, clean-cut girl, and the cool teenagers may not like her, but the rest of the mainstream audience does."

Assistance in preparing this story was provided by Chuck Taylor in New York.
Walter Afanasieff
A Tenth Anniversary
Billboard Tribute
The Billboard Interview

WALTER AFANASIEFF

The best-kept secret in the business writes, produces, falls in love often and lives for the applause of his artists. A former gang member, W.A. is today a leader of the producers pack.

BY DAVID FARINELLA

It's early afternoon during one of those days that makes California famous. Walter Afanasieff settles into a leather chair in the office of his Marin County home. "Do you want to watch a movie?" he asks with a smile. Then he admits he doesn't do interviews very often, which is a bit surprising, considering he's been a creative force behind some of this decade's biggest hits from such artists as Mariah Carey, Kenny G, Michael Bolton, Barbra Streisand and Celine Dion.

With a level of ease found in professional speakers, Afanasieff talks freely about his years as a touring musician and his considerable experience working with artists in writing, arranging and producing such a wealth of contemporary music.

How did your early days working as a studio and touring musician influence your early studio dates?

The technological keyboard revolution was taking place, luckily, right at the same time I was a touring musician. MIDI happened. The Yamaha DX-7 happened. The Prophet 5 happened. So, with keyboard technology taking such a drastic turn, I started learning these synthesizers and really learning how to program them. So, it wasn't just about playing; it was also about programming. Then, getting the very difficult gig with Jean-Luc Ponty was the true test of programming, playing and being very disciplined.

That was a very fine learning experience that enabled me to go and step into the studio and apply all that.

When I read about your career as a player, there are two names that come up, Jean-Luc Ponty and the Warriors with Narada Michael Walden. Were you known for any special genre of music?

No. Before Narada and Jean-Luc, there was nothing but local music. I couldn't give you the name of a famous person I played with, but I was playing in the Bay Area and there was a huge scene of all kinds of music back in the '80s. I was always getting calls, and I was always in a lot of bands. There were a lot of years playing R&B and fusion. The fusion music hit really hard, and, of course, when Narada Michael Walden moved into the Bay Area and put a band together, anybody who knew anything about fusion or Mahavishnu Orchestra or Billy Cobham were running to see if we could even get close to hear him. At that time, there was maybe a group of five players in the Bay Area that were referred to him. Randy Jackson, the bass player, was one of them. Corrado Rustici, the guitarist. There was a fellow in the Bay Area who was Jean-Luc's ex-guitarist, Joaquin Lievano. Tom Coster was a keyboard player that was very well known. I actually became one of those guys that would have gotten referred, because I had put in a lot of years of putting all kinds of music under my belt. Mainly, I was a writer and a composer. That's when Narada called me, and I auditioned, and the rest took off from there. I never was like, "Yeah, I was with Ray Charles, and then I toured a while with Santana and Huey Lewis."

It made me laugh to read that you had to learn piano and keyboards behind everybody's back because they thought you were a rock-guitar guy.

Oh, yeah. There's actually two parts to that story. One was an identity crisis; I was a fake guitar player, but a real pianist. When I was a kid my neighborhood was kind of tough; I grew up in an area of San Francisco where we actually had gangs, and everybody smoked cigarettes and learned the notes—we Corn Vandelli. So, to go practice the piano" was very, very difficult for me, so I always hid that and also resented it. I remember, one day the guys came over to practice at my house, and some of them showed up a little early. I didn't know it, so I was still practicing piano. They walked in, and said, "Who was that playing?" I said, "Oh, that was my sister." Someone said, "No, that was you playing." And I said, "Yeah, that was me." So they said, "My God, get that guitar out of here, and let's get a keyboard." So, we went and got a Rhodes piano, and I never touched a guitar again.

Did your time as a studio or touring musician better prepare you for your role as a producer?

Well, the studio part of everything was the main thing. Once I went on the road, I just wanted to come back as quickly as possible. When I was working with another producer, I was like a magnet, just sitting there watching and learning. I really enjoyed having guys, the producer became the guy who was now the arranger, and everything musical came out of the producer. So, when I was the producer but working for a producer, I was really doing a lot of stuff. It was just natural, and there was nothing wrong with it, but there came a point after so many years when I said, "Well, I can be doing the producing. It's nothing but a little step forward to say, "OK, everybody else can leave the room, and I can just stay here and continue doing this." The studio experience was just awesome.

What did you learn from other producers?

David Foster is probably my greatest teacher, by just listening to what he is doing from a musical standpoint and because of the keyboard player, the writer and all of the innovative and groundbreaking things that he was doing. Another person that really taught me a lot—and I've never admitted this before—is Prodigy and the keyboard. I would just sit there and study every single note, every nuance in his record. This was before MIDI, his first couple albums, "Storm At Sunset" and "Gust Of Gemini." All those were just incred-ible works of art. The musical endeavors were just breathtaking. I would listen and study them. Of course, I had all my rock 'n' roll stuff going on as well, and then jazz kicked in.

Continued on page D46

Man At Work

His multi-rooted musical background enables him to apply his talent to an amazing array of projects. Superstars and fresh young faces alike are the grateful beneficiaries.

BY DAVID FARINELLA

Even before Walter Afanasieff sat down to work with a new singer/songwriter by the name of Mariah Carey in 1989, he had already spent years and years lending his musical talents to an impressive list of artists. Whether working as a performer with jazz-fusion legend Jean-Luc Ponty, his own group the Warriors or on studio dates with Narada Michael Walden, Afanasieff had shown he had the talent to carry him to the top.

Though his performing resume featured names like Whitney Houston, Aretha Franklin, Kenny G, Gladys Knight and James Brown, Afanasieff seemingly found his niche when he was tapped to produce Mariah Carey's "Love Takes Time." (1990). It was that: song that put Afanasieff's name atop the Billboard charts for the first time, though certainly not the last.

Afanasieff was born Vladimir N kotich, in 1958 in Brazil, to Russian parents. His family settled in San Francisco when he was 5 years old and he grew up around a number of musical styles, including classical, pop and samba. He first started taking classical piano lessons at age 3 and continued until he was 15. After studying at the Conservatory of Music in San Mateo, Calif., Afanasieff moved to Europe in 1977 and continued his study of classical music there. Upon returning to the Bay Area in 1979, he was introduced to jazz and found his first true passion.
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in with George Duke and Chick Corea. All the keyboard jazz was just so important. Anyone who was producing powerful music was there. Then Narada, of course, and my many years working with him. I think the greatest teacher was Narada, because he truly is a magnificent producer. He's very talented, he's very creative and improvisational. He's very spontaneous, and he's a great writer. The one thing I really learned from him is how to do vocals. The way I learned it, watching Narada, and then the way I do it—because it's just my personality—is maybe just a little bit different than what someone else. I wasn't a guy who studied the engineers and studio techniques and 'miking' and what consoles everybody was using and what new studios and how George Martin did this with the Beatles. I'd always read that, but that wasn't what I was interested in. I was into pure music, what moved me musically, what sounds the best, what keyboard sound to work with that bass line, the chord changes, the vocals, the harmonies, the orchestra.

You're an A-to-Z type producer, meaning that you pick 'the songs, you do the vocals, you play on the songs. You do everything. Do you feel comfortable with that? At some point, perhaps, can that become a negative thing?

Well, what is ‘everything’? Let's say I sit and write a song with the person who the song is going to be for, in their style. So, Mariah and I write a ballad, then we go into a studio and I start programming it, I start programming everything on it and we end up recording the vocals. So say my stamp is that I'm a ballad guy. Naturally, musically, the type that I am, will gravitate towards a piece of music. They're more exciting to me, they're more comfortable with that. I'm not the kind of guy that can do everything, it's more limited and boundaries. Also, the kind of musician that I am and the composer that I am, with a partner who's writing the song with me, that ballad will come out stronger than for us to lay down a groove on a [Akai] MPC-60 and start thinking about some cute little hook.

Of course, the bad news is that, over the last few years, with all of the up-tempo styles of music that have come in, other people do it so much better than me, because that's all they've ever done. It just didn't work out that I'm known for my uptempo stuff, but I'm very proud of the fact that I'm known—as somebody who programmed all the drums. When I program drums, I program them to be pretty much like a real drummer would do it, because I am a real drummer inside. I actually have played drums, but, to me, I'd rather try to express myself as a drummer would through the computer and the keyboard. I'd do the bass line because I'm a bass player, and I want to express myself like a bass player would on the record. I'm an orchestrator, so I'll express myself through arranging the keyboards and overdubs.

The only thing I have not been able to express myself on recordings is guitar, because I am not a good guitarist by any means. I love the fact that there are guitar players who will let me play the guitar through them. So, I actually use a guitar player, like a Dann Huff or a Michael Landau or a Dean Parks, these phenomenal guitarists who have hundreds of these sounds they come up with, and then I'll catch the sound that I like, and I'll say, "OK, let's do this." Because I can't actually hold a guitar, that's the way I do it. Yes, I'm very proud that I did everything, and I con...
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But What Does He Need for Fun?

"Boy's world?" Walter Afanasieff repeats, as he leans back in thought. "Yeah, I guess so. I have a lot of friends that come here and don't want to leave." After walking around the grounds of his gorgeous San Rafael compound and seeing the collection of cars, motorcycles, fine wines and weapons scattered around, that's not a news flash. Throw in the state-of-the-art recording studio, any number of home-theater systems and gadgets ready to use, and it's a wonder any work gets done at all. "Yeah, it's kind of hard working around here sometimes," he says with a smile.

Not as hard, he admits, as when he had a rented warehouse in town. "The bottom floor of the warehouse was a garage with all these great cars there," Afanasieff remembers. "Then there was a studio upstairs. I have to admit that not a lot of music was ever recorded there." His love of automobiles started when he bought a four-wheel-drive truck in the early '80s and grew to include some of the world's finest automobiles. Sure, there's still a new Ford X4 in the driveway, but there's also a Bentley, a Rolls-Royce convertible and a Range Rover close by as well. Then there's the 1970 Chevrolet Chevelle convertible that boasts a 454-cubic-inch, 450-horsepower engine. "There were probably twelve of us that were maybe the only ones in the world, and now there are maybe five or six left," Afanasieff explains. The completely stock car has less than 1,500 original miles on the odometer and is in pristine shape.

That's just the tip of the automobile iceberg, considering Afanasieff also owns a pair of Ferraris (F-40 and F-50), a 1959 Fairlane Galaxy convertible and an award-winning 1960 Camaro convertible. The latter has been built from the ground up, boasting a 540-cubic-inch, port-injected engine that has "a ton of torque and the smoke". Itsportfolio includes a 1950 Hudson Hornet, a 1970 Ford Torino, a 1980 Lincoln Mark V and a 1985 Jaguar XJS.

His affection for automobiles extends to other boys as well—including weapons. "I love the art of cars, I love the mechanical inventions of cars," he says. "I have a love for motorcycles for the same reason. Guns are just another love of an ancient artifact." His collection of weapons includes some of today's finest handguns, as well as rare shotguns and military memorabilia. His first became fascinated by handguns when his uncle and grandfather taught him to handle one when he was young. They also gave him a number of books on ancient weapons, and he was hooked by their simple art.

As an extension of his passion for weapons, Afanasieff built a full-scale shooting range behind his studio. "I thought that, in my leisure time—because that is a self-contained compound—we could do whatever we want," he says. "I thought it was going to be OK to, every once in a while, walk over and shoot my gun. I didn't realize that everyone that worked here was completely against loaded weapons and the shooting range was dismantled." Wines, he believes, are just as much of an artform as anything else he collects. His wine cellar is stocked with an assortment of bordeaux, cabernets and burgundies, and his wine collection is among the world's finest. He even has a wine system installed for his guests. "I've always been a wine enthusiast," he explains. "In regard to the wine enthusiasts, I'm completely an ignorant fool when it comes to talking to people about wines." After seeing Walter's assortment of toys recently, a friend of his called him a "treasure hunter." Afanasieff says that "the world is a place where people have gone out and made the world." He says, "I love that kind of offensive to me, because I'm not that kind. If somebody knows me, they know I don't do that for recognition or for somebody to jealously do me. If I do it because I like it and I like to share with people..."

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The BILLBOARD INTERVIEW
Continued from page W-1-6

time to do it all because I've never been able to let go. It's not being anal-retentive; it's just being very adamant about the littlest part.

How did you get hooked up with Narada? When he came into town, did you audition for him?

When Narada came into town, word just spread like crazy. It's not like your next-door neighbor would have known that, but all of us fusion-head/jazz musicians who must has heard, you know. One day I just showed up at his hotel. The Narada Symphony Orchestra was big in all of our lives. When he moved to San Francisco, a couple of my friends who were drummers started taking drum lessons from him, down in Hunter's Point, in a little funky neighborhood. At the same time, these friends of mine who were his drum students were helping Narada put together a band in the Bay Area. I just went to a horn audition put together to record an album of his own and to do some touring. So, ultimately, whoever was any kind of keyboardist would get featured, and I was one of those guys. When I went to audition with him, I just fit into his studio playing. I was so nervous, and he is such a magnificent musician. But we played, and he liked my personality. Ultimately, it happened that I didn't play with him.

I think maybe a year went by, and I was now starting to play with these other folks, like Randy Jackson and Joaquin Lienano, and we were working with Dan. We were basically starting to do Jean-Luc gigs, and I was starting to get a little more into that. Within the next year or so, Narada said to me, and I'll never forget; I was standing outside a rehearsal studio called SIR in San Francisco, and right across the street was a studio called The Automat. When out comes Narada. He looked across the street, and recognized me. He waved and started walking up to me and said, "Hi, how you doing?" Joaquin Lienano and I had a band called the Warriors, it was a hobby fusion band and we would play little gigs around town. The music that we played in the Warriors was just like Mahavishnu Orchestra: intense fusion. Narada saw a picture of my gigs and asked if he could play. Then he joined the band, and we would play shows where thousands of people were fine with it. We are basically because it was such a great band.

It didn't last too long, but, because of playing with Narada in the Warriors, he actually invited me to the studio one day. He said, "I'm starting an Aretha Franklin album. I'm in town, you should come to the studio and we can write?" So, we started writing, and he started to use me on the sessions as a keyboardist. Then that was it; I never left. I became his studio keyboard player. That was the start of my Narada schooling, and it just went up a notch, up another notch, and it finally developed. I'd say five years later, to where I was doing so much keyboard playing, arranging, co-writing, co-producing, all this stuff. Where was I going to go from there? Then I met Tommy Mottola.

You worked on some tremendous sessions with Narada. Was there one that stands out in your memory?

I remember doing James Brown records and Eddie Murphy's record. Anything from the absolute top, which at that time was Whitney, the whole way down to things you would never even have heard. I remember one time when I was down to the studio and they called me the Babylove. "Babylove, you want to do a James Bond song?" That's like history, all the James Bond theme songs. So, we wrote "Babylove," and I produced it for Gladys Knight. That's a proud feather in my cap. In my life I got to be part of the James Bond theme-song tradition.

Care to explain the "Babylove" tag?

Well, see, Narada is a very spiritual man who is a very intense lover of life. He really loves people, he loves music, and he's very vocal, very spiritual, and he loves to give names. Sometimes, he names you what he thinks your per...
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He put his classical and jazz education into practice, working with jazz-fusion violinist Jean-Luc Ponty, playing on a number of live and studio dates over a three-year period. When Afanasieff left Ponty's band, he put together the Warriors with another Ponty alum, guitarist Joaquin Leavano. Around the same time, drummer Narada Michael Walden moved to San Francisco; anyone who had jazz-fusion knowledge looked to the Walden camp. Through mutual musician friends, Afanasieff auditioned for a band Walden was assembling. While the two didn't play together at that point, Walden soon called Afanasieff, to invite him to collaborate on Aretha Franklin's 1985 "Who's Zoomin' Who?" album. Walden and Afanasieff worked on a bevy of albums, with Walden often playing keyboard, arranging and playing with his classical style. The two worked together on artist albums, sessions and even recording projects for Columbia Records and Sony Music.

Afanasieff found himself incredibly busy in the first two years of his exclusive Sony contract. His constant recording schedule found him high on the charts for impressive run. On the heels of Carey's "Love Takes Time" and its platinum success, Afanasieff moved on to work on a Christmas album. In late 1991, he was asked to work with Atlantic Records on its Christmas album. The artist, Michael Bolton, was appearing on the charts with a number of hits, including "Can't Let Go." Afanasieff was the perfect choice to help Bolton achieve the same level of success with his holiday album.

Throughout the bulk of his career, Afanasieff has relied on technology to make his music. From his early days working with a Yamaha DX-7 keyboard to the later Macintosh OptiCode sequencing sessions, he has always been the type of producer who has taken responsibility for every aspect of a song. One of his first forays into working with a live band came on the "Hercules" soundtrack album he composed with Michael Bolton in 1997. Working with live musicians was so infectious, Afanasieff admits, that he's going to employ that process on nearly every album he produces now. In fact, he had the opportunity to work with a band that way most recently on Babyface's Christmas album, which he produced.

Perhaps it seems surprising that a producer with Afanasieff's track record would get excited about working with younger, not-yet-established artists. However, in the middle of his work with such heavy hitters as Babyface, Mariah Carey and Kenny G, (the duo will begin an album of standards soon), Afanasieff is working with three brand new artists. In fact, he feels that his work with Lara Fabian, whose debut effort will be released by Columbia early next year, is some of his best to date. Clark Anderson, a 21-year-old singing and writing phenom, is another new project, as is an album by Australia's Tina Arena. Expect Afanasieff's star to continue its rise.

Walter Afanasieff
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One of the things I respect most about Walter is that, for him, a great record is about feeling, about emotion, and each element of his productions serves to bring that out of the songs. Every artist who’s ever worked with him trusts and adores Walter. You know when you work with him he’s going to dig deep and come up with something that sounds classic and brand new at one and the same time. And he achieves these results with very different artists. I am proud and honored that he is a part of the Sony Music family, and that he is my colleague and good friend.

—Thomas D. Mottola, Sony Music Entertainment

SONGS (1994): arranged and produced "Endless Love" (duet with Mariah Carey), arranged and co-produced all remaining album tracks (single).

Dionne Warwick
FRIENDS (1985): co-wrote “No One There To Sing Me A Love Song.”

Kirk Whalum
CACHE (1995): co-wrote “Love Is A Losing Game” (single)

Music For Motion Picture Soundtracks
A LICENSE TO KILL (1989): co-wrote, arranged and co-produced “A Licence To Kill,” performed by Gladys Knight.


THE BODYGUARD (1992): arranged and co-produced “Save The Last Dance For Me,” performed by Whitney Houston.

ONLY YOU (1994): co-wrote, arranged and co-produced “Once In A Lifetime,” performed by Michael Bolton.

HUNCHBACK OF NOTRE DAME (1996): arranged and produced “Somewhere,” performed by All-4-One.

HERCULES (1997): arranged and co-produced "Go The Distance," performed by Michael Bolton.

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Dear Walter,

I have learned so much by listening to you. Thanks for all of your support and kindness.

Your friend,

Dave Reitzas
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- Alan Menken

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Walter -

Congratulations on this well deserved (and long overdue) tribute. It has been an honor and a pleasure to work by your side these many years and I look forward to many more.

With love and respect,

Dan Shea

Walter Afanasieff

The Billboard Interview

Continued from page WA-14

I worked with this singer, Tina Arena, on two songs, one a Diane Warren song and another song that Tina wrote. But, in getting to work with her on these other songs, we realized we were destined to write together. So, we went off to a piano and started to write. Now, I was just hit so hard in, like, two days of being with Tina Arena by this human process: this person is such a great person, and she is so talented, and she's so amazing and so deep and so full of life. Man, it was amazing. You can just fall in love with somebody, and I have.

When Mariah's first album went to No. 1, what did that do for you as far as confidence? Did it inspire you?

The very first time I had something that I produced go No. 1, I'm not sure if it was Mariah or Michael Bolton in 1990, but I booked a restaurant and invited a bunch of people. It was like the biggest day of my life. I had worked for so many years with Narada and other people, watching them celebrate their achievements and their No. 1's. Now, mind you, I'm not a person that walks around with a Billboard, wondering how I'm doing this week; these are just the ultimate gifts that I've gotten, just to be involved in a No. 1. When Mariah went No. 1 and when Michael went No. 1, man, that didn't do anything other than scare the shit out of me, because now I have to do it again. It's scary. It's like a flavor-of-the-month business, and you're only as good as your last No. 1. Thank God my endeavors have been full of success and that I've got to work with these wonderful people. But, yeah, that was a big day.

How do you keep your enthusiasm?

With every song, every artist, every new day, a new sound that you come up with, a new patch on the keyboard, a new instrument comes out, a new device in the studio, the inspiration is always there. The part that scares me and I don't try to think about it, because if I did, I certainly would be discouraged not to be inspired anymore, is this music-business crap. That, to me, is not the reason I do what I do. Every time somebody opens their mouth, or writes a song or we start recording a thing, it's so cool. It's a challenge, another mathematical equation to solve, and, if you give it to me, I'm going to solve it.

You started off as a guy who learned a lot about the Yamaha DX-7 and the Prophet 5. Do you find yourself keeping up with all that technology?

To be honest, what I started off to do back in the DX-7 days I have not kept up with. I believe that, to keep up with all the technology that has come out in the last five years, you would have to give up a lot. You would have to be sitting in a room reading manuals and learning programming and computers. I opted not to do that because of my dedication to creativity and sitting at a piano and writing and doing that. So, I have been highly dependent on other people in the last few years. Unfortunately, I don't do that anymore. I have guys that are expert programmers and librarians, but lately I've been gravitating towards live musicians and live sessions. I've kind of wasted enough time for the last 10 years in the studio with synthesizers and computers. I would like to do more of that.

That sounds like heresy to some people, who would want to hire you based on your past career.

Well, a lot of the stuff I've been doing over the last year is orchestra and live musicians. I did this tune with Michael Bolton a little while ago for "Hercules," and normally I would have gone to my keyboard and programmed the whole thing. This is the biggest song, track-wise, I've ever done. It took 106 tracks. Normally, you have 24-track machines or 48-track machines. I have here two 48-track digital machines, so that's 96 tracks. This is a 96-input board, but, when we did "Hercules," we ended up with three 48-track digital machines and 106 tracks of music that we mixed. It was just awesome, using all real live everything. Real drums, huge orchestra, the whole thing. That inspired me to go back to what most other producers have been doing for so many years, I've been doing all different. Now, most producers are doing what I've been doing for all these years, so the circle kind of repeats itself.
Congratulations Walter

Nobody does it better than you...well except for maybe me!

With love,

your friend,

David Foster

(love & congratulations from Linda, also)
Vladmir,

Congratulations.
So well deserved.
your friend,
John Bettis

Why don't you come down here and let me congratulate you face to face?!!

WALTER, congratulations and best wishes from
Mick Guzauski

THE BILLBOARD INTERVIEW
Continued from page WA-16

I'm curious why you would sign to be a label-exclusive producer.
I think there's a lot of it going on now, and I could be considered one of the few first ones, because it happened a long time ago. Sony Music is run by Tommy Mottola, and my trust in Tommy, the ability of expressing myself with Sony Music headed by someone like Tommy Mottola, was never a question to me; there was always complete trust with Tommy. Independent producers are out there hanging "Open For Business" signs, trying to hook up with whoever, and it's a hit-and-miss thing. If I wasn't a Sony producer, I probably wouldn't have gotten some of the gigs that I have. When I was starting out, I was very afraid I wouldn't make it, I wouldn't have a job, I wouldn't do anything. So, I signed with Sony, and those first two years were mind-boggling; it never stopped. It was because I was trusted by Tommy and me trusting Tommy. It's been the greatest thing in the world, but there is a price to pay. The price to pay is that, on any given day, if Whitney Houston or Clive Davis or Paul McCartney calls me, I'm not able to work with them. That's the price I pay, but I don't think about it as bad. I just think about it as not meant to be. I think the independent producer is a great thing to be, but my time will come that I will be that, after I put in my time doing what I do, and, hopefully, people will still want to work with me.

It's interesting to look back and see you as a streetwise gang kid [Walter laughs] and to now see you sitting here in the hills of Marin County. Does that ever strike you?
Well, it wasn't like I was out there stealing cars. It's not like I grew up in the biggest city, but it was a pretty ethnic part of San Francisco, and, in the '60s, there was just a lot of street stuff. There were Chinese gangs and Filipino gangs, and I was in a Russian gang. We went around throwing pokers at people [laughs]. What I think was the greatest part of that was learning to know what was really inside of me. There was so much room for peer pressure and going out and doing what everyone else was doing. But, at the end of the day, I would come home and I knew exactly what I wanted. I would sit there as a little kid, rocking on my bed, listening to the Beatles, and know that this is what I wanted to do. I actually wanted to make music. I actually wanted to be a Beatle. I had daydreams that the Beatles were going to come over to my house. I feel sorry for people who had, in their lives, some sort of dream or some sort of inner part that they didn't follow because of life and circumstances and society and all these rules and regulations. The rebel that I was and true-to-myself life that I've led, I'm just so lucky that it worked out. I had this internal clock, this musical rhythm, this music inside of me from day one. I can't do anything else but live and think and play music, and it just worked out so wonderfully.

You talked about the singers getting the response of applause and then being in a studio where maybe one guy comes in and says, "Hey, that was great." Is the platinum record the ultimate response you look for? Is it a nomination or a No. 1? Or maybe going to a show where Mariah is singing a song that two of you wrote and hearing the response of the crowd?
It's great to get a platinum record, it's great to get nominated or a No. 1, but, to be honest, the greatest part of what I do is when I record something and give it to [the artists] and they hear it for the first time. When I get back "Oh, my God, that sounds so great," that's it for me. Or when the record company calls me back and says, "Man, this sounds amazing." That's it. For me, there's nothing further; everything else is just great, great, great. Starting with the artists and then the record company—to get their approval is my applause.
Congratulations!

"Ivan", my friend,
To think I was in the same room with unadulterated genius was mind-boggling.
To know it, amazed me.
To have been a part of it has been stunning.
That is the absolute truth my friend.
You are a treasure.
May God bless you always.

Love,

Marc Anthony and staff
I am deeply honored that Billboard Magazine has given me this tribute.

In doing so, it gives me an opportunity to thank everyone who has been a part of these last ten years. In particular, I would like to thank the following people:

First and foremost, I would like to thank Tommy Mottola. Tommy, your generosity, friendship, support, and belief in my talent, have made these last 10 years truly amazing. I will always be there for you. Next, I would like to thank Mariah Carey. With you, I have been to a musical place that others can only dream of. Thank you for being such a wonderful friend and musical companion.

To Donnie Jenner and everyone at Sony Music, thanks for all of your support and friendship. Kenny G., you are truly my brother, and my dearest friend, and will be my musical partner forever. We have written some of the most beautiful music together and I could not thank you enough for everything you've done for me. Clive Davis, thank you for all of your kindness and support over the years. It has meant a lot to me.

David Foster, you have been such an inspiration in my life. You have truly taught me so much. You are my hero. Diane Warren, I'm so extremely proud to have been able to produce your songs and to have been able to write with you. Celine Dion, to have been a part of your career is one of my proudest achievements. You are truly one of the greatest voices of all time.

John Bettis, I would have to say, you are truly the greatest lyricist I could ever work with, and one of the greatest friends I could ever have. Jay Landers, thank you for your wisdom and guidance and all you have given me. My family and I, will always be grateful for you. Randy Jackson, thank you for your musicianship and friendship. I've been blessed to work with you. Narada Michael Walden, the years I spent working with you, learning from you, and being inspired by you, were some of the greatest years of my life. I thank you forever.

Chris Montan, producing "Beauty & the Beast", "A Whole New World", "Go The Distance" and "Someday", has been some of my proudest work. I thank you from the bottom of my heart and wish to continue a long and lasting relationship with you, both professionally and personally.

Dana Jon Chappelle, the years you and I have spent sitting side by side in dozens of studios, recording hundreds of songs, is greatly and most definitely, a huge reason this tribute in Billboard even happened. I thank you with all my heart. Barbara Stout, you've been the most amazing production coordinator and friend I could ever have. I thank you forever.

Corey Lerios, you've been an amazing friend and I'm very proud to know you. Michael Bolton, you were the first one who gave me my first album to produce. It was almost 10 years ago, and to this day, it is one of the finest things I've ever done. Thank you for your friendship and I look forward to working with you forever.

Lara Fabian, working with you this last year, has been one of the most fulfilling musical experiences of my life. I hope to work with you forever. You are truly musical perfection. Barbra Streisand, I would like to thank you Barbra, for making me never having to wonder, what it would have been like to work with you. You simply are, and will always be, the best. Thank you with all my heart.

Dan Shea, your years of dedication, companionship, incredible talent, and true friendship, make me very happy to know what an incredible producer you have become. I wish you all the luck that life could bring you and I will always be there for you.

Mick Guzauskas, you are undoubtedly, one of the greatest singers in the world. Thank you for making so many of my records sound so perfect. Dave Reitzas, your talent and incredible ability in the studio, make it hard for me to work with anyone else. I look forward to years of working with you.

David Geesen, I thank you for all of your years of dedication and talent. Gary Cimello, Ren Kyle and Louis Biancaniello, you guys have been such a huge part of the last 10 years. Once again, without your friendship, talent and support, I would never have been here. I thank you and wish you all the best life has to offer.

Bill Ross and Jeremy Lubbock, I thank you for your amazing orchestrations and arrangements. You are truly the very best.

Dann Huff, Michael Landau, Dean Parks, Chris Camozzi, and Vernon Black, I thank you for your amazing guitar playing over the years.

Claytoven, Jeanie, Kitty, Conessa, Skyleter, Leslie, Phil and Lynn: You are all such amazing singers. Thank you, for all you've done for me.

Gary Gilbert, you are the best friend I've ever had. You're the one who I would trust with my life.

Nikita and Tattana, you are the greatest parents a child could have. You have loved me and cared for me, more than any other parents I've ever seen. You are the ones who gave me my musical soul, and I think everything I've ever done musically, I've done for you. I love you - Vokk.

To the rest of my family and friends, thank you for all of your love and support. Finally, to all of the musicians, singers, engineers and talented people, who have significantly added to these last 10 years, my deepest respect and thanks to all of you.

Love,

Walter Afanasieff
Emerald, Masterfonics Confirm Negotiations For Buyout

IT’S NOT OFTEN THAT a company issues a press release to announce that it has “entered into negotiations” to purchase another firm. Usually, the official word comes only after the contracts are signed. Not so with Emerald Sound Studios. The Nashville powerhouse revealed Nov. 25 that it is on the verge of buying out Masterfonics, which has been operating under Chapter 11 bankruptcy protection since Jan. 29.

The reason for the premature press release is that word of the impending transaction has been circulating in the pro audio community—particularly in Nashville—for months. Emerald owner Dale Moore and Masterfonics owner Glenn Meadows figured it would make sense to squelch any false rumors by acknowledging that they are closing in on a deal.

The press release notes that negotiations began in October and are expected to last through the end of the year.

“If successful, the buyout would position Emerald, a 15-year staple of the Nashville recording community, to become the largest studio complex in the Southeast, while continuing its tradition of technical excellence,” says the statement.

A combined Emerald/Masterfonics entity would comprise 10 rooms of various sizes, shapes, and rate levels, including Masterfonics’ three state-of-the-art mastering suites and its 6,500-square-foot Tracking Room. Stay tuned for more news on this story as it develops.

GOOD WORKS: Seventeen Grand Recording in Nashville is donating studio time to a Michael McDonald/Kathy Mattea collaboration to benefit the National Center for Missing and Exploited Children (NCMEC). The track, “Still Among The Missing,” was written by Peter McCann as a duet between the parents of a missing child. Besides the two singers, the session featured an 18-piece string section, a 35-voice chorus, and a camera crew that shot studio footage for DVD release. (The song is being mixed in 5.1-channel for DVD.)

George Massenburg produced the track, and Gary Paczosa engineered with assistance from Thomas Johnson, Bobby Morse, and Hank Nirider. The recording will be released on RCA Records, which will donate royalties to the NCMEC—as will McCann.

In another charity-related studio project, Menlo Park, Calif., facility Masterfonics’ three state-of-the-art mastering suites and its 6,500-square-foot Tracking Room. Stay tuned for more news on this story as it develops.

Music Annex Inc. hosted a marathon session for the track “If You Believe,” which was done as a benefit for the Northern California Songwriters Assn. Written by Narada Michael Walden, Tal Dakota, and Tony Lindsay, “If You Believe” is a “We Are The World”-style anthem that features 20 lead vocals and a 60-voice choir—all of which was captured in Music Annex’s Studio A.

Geoff Grace produced the track, with Tal Miller engineering and Music Annex staffer Mark Bruhn assisting.

TRACER TECHNOLOGIES of York, Pa., is releasing a 32-bit version of its Diamond Cut Audio Restoration Tools PC program for restoring old cylinder recordings, Edison discs, 78 rpm discs, modern vinyl LPs and 45s, and other formats, such as cassettes, reel-to-reel tapes, and movie soundtracks. Among the features of the 32-bit version are a harmonic exciter, expand/ compressor, de-esser, a 10-band “paragraphic” equalizer, a device that breaks large waveforms into smaller pieces based on silent passages, filter and effects presets, forward and reverse RIAA curves, and a spectrum analyzer.

BRIEFLY: In preparation for the imminent release of the DVD Audio specification (which sources say should come in early 1999), BMG-owned Sonopress is ramping up to manufacture titles in the fledgling format at its facility in Gutersloh, Germany. The company is participating in Sonic Solutions’ DVD-Audio Developer Program, which comprises record labels, studios, and electronics firms that are developing hardware and software for DVD Audio.

HATS OFF TO YOU, WALTER. CONGRATULATIONS.
FROM YOUR FRIENDS AT THE WALT DISNEY STUDIOS.

© Disney
Fairbairn Lends Golden Touch To Kiss’ ‘Psycho-Circus’

BY PAUL VERA

There was a time in the mid-'80s when anything Bruce Fairbairn touched turned to gold. Or, more precisely, to thick layers of platinum.

Take, for instance, the period from 1986 through 1989. During those four years, Fairbairn cranked out one multi-platinum album after another by hard rock superstars Bon Jovi (“Slippery When Wet” and “New Jersey”) and Aerosmith (“Permanent Vacation” and “Pump”). Not only did those albums sell a combined total of approximately 31 million units in the U.S. alone, but they also marked milestones in the careers of both bands. In Bon Jovi’s case, “Slippery When Wet” catapulted the New Jersey act from a respectable sales level to superstar status. For Aerosmith, “Permanent Vacation” was a comeback album that still stands as a textbook case of how to revitalize a sagging career.

Fairbairn went on to produce Aerosmith’s 1998 release, “Get A Grip” (seven times platinum), as well as big albums by Poison, AC/DC, Scorpions, and Van Halen. In the past few years, he worked on Chicago’s “Night And Day,” the Cranberries’ “To The Faithful Departed,” INXS’ “Elegantly Wasted,” and Kiss’ latest, “Psycho-Circus.” Although Fairbairn’s recent albums have not matched his late-'80s peak, they have demonstrated the Canadian producer’s ability to stay in the game where others might have burned out or faded away.

Rather than adapt his sound to current trends, Fairbairn has adhered to the aesthetic he believed in from the start. On the Kiss album that meant staying away from gimmicks.

Fairbairn says, “We didn’t want to chase the trend and say, ‘Let’s call Puff Daddy or have the Spice Girls sing on it.’ We just wanted to stay true to what Kiss does best and what people remember them for.”

Kiss’ “Psycho-Circus” may never measure up to “Pump” or “Slippery When Wet,” but it did explode at No. 3 on The Billboard 200, and it did go gold after a few weeks on the chart.

Besides, whatever its performance in the stores, it was a record that gave the band’s sagging career a shot in the arm. “Making the Kiss record was very satisfying because of the way the guys pulled in the same direction,” says Fairbairn. “It had the potential of being a nightmare because they’re all disparate and strong characters musically and as people. You look at those guys and say, ‘How did they ever play in a band in the first place, much less still be there?’ But they did a great job pulling together.’

“Psycho-Circus” was cut mostly at One on One and A&M Studios in Los Angeles and mixed by Grammy-winning engineer Mick Guzauskis at his Barking Doctor Studios in Mount Kisco, N.Y. The “guts” of the album were recorded on analog 24-track and transferred to a Sony 3348 digital recorder for overdubs and mix-down. Mastering was done by longtime Kiss and Fairbairn engineer George Marino at Sterling Sound in New York.

Although “Psycho-Circus” was mixed primarily in L.A., Fairbairn typically works closer to home at the Armoury in Vancouver—a studio he fell in love with as a client and pro-

ceeded to buy in 1996 from Jim Val-lance, a longtime friend, bandmate, and co-producer.

“Jim had spent a couple of years building it from ground up and done a fantastic job,” says Fairbairn. “I went to it with Chicago, and I just fell in love with the place. It sounded so good. In jest I said to Jim, ‘If you ever want to sell it, let me know,’ so he did. I never wanted to be in the studio business, because it’s such a nightmare, but this is nice.”

Like many producers/owners, Fairbairn occasionally finds himself locked out of his own studio. However, for the most part, the Armoury is a creative haven for Fairbairn’s projects and for his friends.

Next on Fairbairn’s agenda is a Yes album scheduled to be recorded in early 1999. Given that band’s penchant for sonic innovations, the project promises to push Fairbairn’s knowledge of high-resolution and surround-sound formats.

Fairbairn says, “Most times, surround-sound equals get put into play when people mix. They haven’t composed, arranged, or produced with that in mind. But [frontman] Jon Anderson brought it up when we were talking about the Yes record. It’ll be an interesting road to walk down.”

Fairbairn got into production as a musician. A trumpet player since age 5, he played in bands throughout his teens, including stints with local bands the Spectres and Sunshyne, for which he often doubled on horn and production. His big breakthrough came when he and Valance were hired to produce the first Prism album, which was a hit in Canada. That job led to three other Prism records, which in turn led to a string of hits for Vancouver quartet Loverboy, starting with its self-titled debut in 1980 and culminating with the 1987 set “Wildside.”

Although Fairbairn has achieved far greater success as a producer than as a musician, he still sneaks to the other side of the glass from time to time. “I always manage to finance my way as a second trumpeter on a session,” he says, laughing.

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Pro Audio

Fairbairn

PRODUCTION CREDITS

BILDBOARD'S NO. 1 SINGLES (DECEMBER 5, 1998)

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For Peter Zizzo, Emotion Is The Key

Prolific Songwriter Specializes In Passionate Lyrics

BY CHUCK TAYLOR

NEW YORK—For many artists, Peter Zizzo is the man who likes sharing his earing.

As a songwriter, arranger, and producer, the prolific musician has given many an artist the words and melodies through which to express personal emotions.

Since selling his first song while a student at Tufts University—it was “March” by the Weather Girls, Zizzo has worked with the likes of Celine Dion, Billy Joel, Sheena Easton, Diana Ross, Alannah Myles, Nana Moukouri, the Pointer Sisters, Ski-ing Richards, and Kimiko Yo.

He has scored three top 10 records and won a BMI Pop Award and a BMI best new songwriter award, all while helping put up to 50 million in album sales worldwide.

Like most careers that center on the creative, Zizzo’s affections for pursuing his craft was as much unrevealed as it was developed. “I found out very early on. I just realized that I was fascinated with the music I was listening to and always trying to figure out how it worked,” he says. “I used to piece together songs in my head.”

Early influences included a mix of artists whose songs he was driven to primarily by the way they meshed words with melody. “The first artist I really loved was Elton John. There were also Wings, Led Zeppelin, the Beatles, Van Halen,” he adds. To that, he adds that an eccentric sprinkling of Andrew Gold (“Lonely Boy” is my favorite song), Gilbert O’Sullivan, Don McLean, Olivia Newton-John, and the Bee Gees.

“There are moments that just blew me away emotionally, with all these great songs,” he says. “I think a good lyric is what separates a good song from a great song. Look at ‘I Will Always Love You’; it’s such a simple melody with a great, simple lyric, and yet it’s so deep, a beautiful sentiment.”

A majority of the songs penned by Zizzo have been female-driven ballads, complete with emotion and passion for either love lost or blossoming. Take his credits with Dion, which he says with a laugh, “really go for the jugular.”

“There’s the lovesick “Only One Road” and the attitude-soaked “Missed,” both from Dion’s album “The Color Of My Love”; the potently optimistic “Love Is On The Way” (also recorded by Porter on her current “Let’s Talk About Love” set; and the new “Don’t Save It All For Christmas Day” on her “These Are Special Times” holiday album. That set was released Nov. 3 and is No. 3 on The Billboard 200 this issue.

On the latter, Zizzo shares writing credit with friend and colleague: Rick Wake (he’s signed with New York-based Notation Music, owned by Mike Wake and Denise Rich) and Dion herself.

“Rick has produced a lot of Celine stuff, and she had an idea for a song she wanted to record,” Zizzo says. “He got her to see some ideas into his answering machine, and Rick was kind enough to think of me to flesh out the song because I’d been playing some different ideas for Christmas songs.”

Dion came up with the sentiment “How many people are crying? People aredying/How many people are asking for love,” which Zizzo says immediately prompted him to think, “‘Don’t save it all for Christmas Day.’”

Her lines inspired the song and the whole approach. I worked on it, Rick played it for her, and we both worked on it some more, but there was that core idea from her: that there are a lot of people out there who need people around them all the time, not just at the time of year when people pay special attention to each other.”

Currently, Zizzo is in demand, in writing tracks with actresses Jennifer Lopez for her anticipated first album, as well as with new Columbia signee Mariah La Spinna, a striking Aussie who just came off the road as a backing vocalist for Savage Garden. “She’s one of the most incredible singers I’ve ever encountered in my life,” says Zizzo about La Spinna.

And there’s his alliance with the ultra-talented Porter, about as close to a male counterpart to Dion as one might find. Zizzo’s hope is to write and produce Porter’s career-defining breakthrough album and, in the process, carve out his own place in the pop pantheon.

“I just love being involved in the... (Continued on page 72)

‘THEY’RE PLAYING MY SONG’

WRITTEN BY DEBRA EVANS BERNARD

Bohemian Rhapsohy

Written by Freddie Mercury Published by E. Feldman & Company Limited (BMI)

There’s no denying that Queen was responsible for many instantly recognizable songs that has reddened the airwaves world wide. “Bohemian Rhapsody” is undoubtedly one of the most memorable songs of the band’s legacy. An inventive rock opera, the track was musically adventurous and left a canyon sense of drama that garnered attention and help catapult it to No. 9 on the Hot 100 Singles chart in 1976. The song has recently been revived by Motlo, a Mexican hip-hop band consisting of Mickey Hidalgo, Paco Ayala, Tito Puentes, and Randy Ebright. Their version of the song, called “Rap Soda Y Bohemian,” was included on their tribute album and will also be featured on Motlo’s new MCA/Music Media Studios EP, “Moomba.”

“Actually, it was the first song we ever recorded in the studio, even before we recorded our album. It was in November of ‘96,” recalls Randy Ebright. “We cut it in two days... The producer [Cachorro Lopez] was bringing on other bands to join the tribute album. They couldn’t do it, and our manager was good friends with the producer. He invited him to one of our gigs. [The producer] liked it, and he invited us to do the tribute. We were one of the last groups to record, but of all the Queen songs, no one had chosen ‘Bohemian Rhapsody’, which we thought was pretty representative of Queen. That’s why we chose that song.”

“It was pretty challenging,” Ebright admits. “I think all the music you digest inspires you... It was fun to interpret it to our own style. I like the lyrics of the song and the concept. Also, Freddie Mercury is one hell of a singer.”

Ebright says the group members interpreted the lyrics to be about a man who had murdered somebody and was waiting to die, but they made a slight change in the lyric. “Our guy got away,” he says. “He escaped to Mexico instead of being on death row. We all did our own verses. Tito started the verse out respecting the beginning of the song, Mickey fal- lowed it up, and I did the last verse. the escaping-to-Mexico part.”

S O N G S O F L O V E ‘ S 1 , 0 0 0 T H:

Words & Music has written much about John Beltzer and Songs of Love, which creates songs tailored to the personalities of children with chronic or terminal illness. Beltzer says the thousand Song of Love has been written is still celebrated Dec. 1 in New York. Since the organization’s 1996 inception, more than 200 artists have written and recorded these songs.

JASRAC Tackles Online Problem

Short-Term Deal Requires Internet Firms To Pay Royalties

BY STEVE McCLURE

TOKYO—Japan's authors' body JASRAC has made a first stab at bringing the country's burgeoning Internet music sites into line. Though not entirely successful in the attempt, its solution to an issue that is a potential problem for every developed music market will be watched closely across the world.

JASRAC's move comes at a time when the organization faces such challenges as the proliferation of MP3 sites and an attempt by a private company to end the society's decades-old monopoly on collection and distribution of music copyright royalties, as well as growing calls for reform from dissident members of the society.

JASRAC's solution to the Internet problem is an agreement with Internet access providers and software industry associations on royalties for music distributed online (Billboard Bulletin, Dec. 1).

Companies selling music via the Internet in downloadable form will now be required to pay 7% of the sales price, JASRAC said. For "streaming" live performances and concert bootlegs that cannot be downloaded, the royalty rate will be 3.5%.

The deal between JASRAC and the Network Music Rights Council (NMRC) marks a victory for the latter, which wanted royalties to be sales-based. JASRAC, on the other hand, argued that they should be based on the number of music titles available on each site.

But the NMRC argued that content providers cannot afford to pay royalties before making any sales. The agreement is valid until the end of March. Further negotiations aimed at establishing a permanent agreement are planned, according to JASRAC.

"It's nice that they've reached this agreement, even if it's kind of late," says one Tokyo-based music publisher.

The main problem with the deal, according to copyright/intellectual property consultant Kazuhiro Ando, is keeping track of Net transactions and setting up a collection system. "At least they've taken a first step," Ando says.

The deal is expected to give a major boost to online distribution of music in Japan, an issue that lately has been very much in the news here.

In August, the Recording Industry Assn. of Japan warned 14 domestic online service providers to desist from offering downloadable music files in the MP3 format. Six Japanese music industry organizations subsequently launched a joint "MP3 Eradication Campaign" to warn domestic online service and content providers.

(Continued on page 54.)

Oz Performing Right Society Has Banner Year

BY CHRISTIE ELIEZER

SYDNEY—The increased success of Australian composers in the world's music, film, and TV markets—and license agreements with telecom companies regarding telephone "hold" music—helped the Australian Performing Right Assn. (APRA) achieve a record year for 1998.

Net distributable revenue was reported at approximately $66.7 million Australian ($40 million), an increase of 8.3% over the previous year.

APRA's win on the issue of telephone hold music came after a four-year court battle (Billboard, Sept. 6, 1997). On Aug. 14, 1997, in what was thought to be a global landmark decision, the High Court found telecommunications carriers such as Telstra and Optus liable for business subscribers that play music on telephone lines while their customers await their parties. As a result of subsequent license agreements with the carriers, APRA will distribute $2 million Australian ($1.26 million) of "hold" royalties to composers and music publishers in December; shortly after, it will disperse back fees for the period spanning July 1, 1992, to Dec. 31, 1997.

A rise of approximately 30% in foreign income is attributable to the success of acts like Savage Garden, singer/songwriter Michael Wadon, and the new band Savage Garden.

(Continued on page 75.)

Three Tenors Face Tax Evasion Proceeding

MANHEIM, Germany—Preliminary proceedings on charges of tax evasion have begun in Germany against the Three Tenors and Montserrat Cabalé.

Manheim Public Prosecutor Gabriele Schoepf confirmed Dec. 1 that the preliminary proceedings have been initiated against Luciano Pavarotti, Plácido Domingo, José Carreras, and soprano Montserrat Caballé. The proceedings are believed to be linked to the trial on tax evasion charges of Mannheim concert impresario Matthias Hoffmann, who has testified that by establishing "paper" companies of their own, the singers had deliberately assisted in the activities giving rise to the charges raised against him. He has been in court since the end of October on charges of having evaded taxes of 23.7 million Deutsche marks ($34.8 million).

It remains unclear whether the tax authorities will attempt to recover the alleged tax shortfall the next time any of the four artists perform in Germany. The authorities are understood to be wary of being accused of scaring international stars out of the country.

WOLFGANG SPAHR

All-Italian Music Video Channel VISMI Bows

BY MARK DEZZANI

MILAN—The world's first all-Italian music video channel, Video Italia Solo Musica Italiana (VISMI), was launched Dec. 3 in Europe and North and South America. Based here, VISMI is 100%-owned by the country's leading national music syndicated radio network, Radio Italia Solo Musica Italiana (RISMI).

RISMI/VISMI president Mario Volante says that the new video outlet will be a TV version of the popular radio network that he launched 16 years ago and now has an average of more than 4 million daily listeners in Italy and via satellite and local FM relays around the world. "VISMI is an extension of RISMI on TV," says Volante. "As with the radio network, the video channel will be playing only Italian music videos and will also link live with the radio network for interviews from guest artists, live concerts, and special outside broadcast events, such as the Bologna Motor Show in December."

Volante says he anticipates that 20%-30% of the output will be shared by his radio and TV outlets by next year, representing six to eight hours daily of their round-the-clock broadcasts.

Volante notes that VISMI will be targeting a more adult audience than existing music video channels available domestically in Italy (MTV South, Match Music, the Box, and TMC2). "Our service is unique in that it targets an adult audience with new and archival videos of only Italian music," says Volante. RISMI/VISMI spokesman Stefano Serisi says that like the radio network, VISMI aims to become the exclusive debut outlet for as many new Italian releases as possible. "Our first exclusive video will be the new video and single from Michele Zarillo," says Serisi.

Tony Vandoni, head of Italian repertoire promotion for BMG Recoridi, says that VISMI will be equally useful for breaking Italian artists internationally, as well as providing a new promotional outlet domestically. "RISMI is followed by many expatriate Italians who want to keep in touch with what is happening musically in Italy, and the TV channel will have an impact in reaching them with the music videos, as well as providing our and other multilingual label affiliates with a window on the Italian music scene," says Vandoni.
newsline...

POLYGRAM IBERICA PRESIDENT Paco Bernal is leaving that post at the end of December (Billboard/Bulletin, Nov. 30). He is the first of the major's operating-company chiefs in Europe to confirm his exit as the Seagram takeover of PolyGram nears its conclusion. Madrid-based Bernal says this decision was reached “by mutual consent” with Universal Music International chairman Jorgen Larsen. Carlos Iturrao is expected to take over running of the combined PolyGram/Universal operations in Spain; he is managing director of Universal’s local affiliate. Bernal says he will likely relocate to the U.K., “probably, Miami,” for a post related to the music industry. He headed PolyGram’s operations in Spain and Portugal for a little over three years earlier, he worked in Miami as director of the multinational’s business-development department. He also served as PolyGram Mexico president.

HOWELL LLEWELLYN

FIRST-HALF ’98 SALES for Japanese indie label Avex totaled 24.1 billion yen ($176.5 million), up 0.6% from the corresponding period in the previous year. Operating income was up 24.1% to 2.5 billion yen ($18.5 million). After-tax profit, however, fell 24.7% to 1.2 billion yen ($8.8 million) as Avex was assessed a higher tax rate following its absorption of loss-making nightclub subsidiary Velfarre. The Avex group as a whole recorded sales of 31.1 billion yen ($227.8 million) in the April-September term and after-tax profit of 1.7 billion yen ($11.8 million). The company did not release consolidated sales and profit data for the previous year.

STEVIE MCLAREN

BUDGET BROADCAST company Tring has been put into administrative receivership. The move follows the collapse of the rescue bid; the company had hoped promoter Harvey Goldsmith would mount a $13 million rescue takeover. In the last fiscal year, Tring lost $12 million on sales of $20 million.

THE U.K.’S WOMEN OF THE YEAR Awards for the music industry and related media honored photographer Jill Furmanovsky with the Gala dinner No. 25 in London. Artist Sinéad O’Connor presented the Zimbabwean-born Furmanovsky with the Woman of the Year Award at the event, organized in conjunction with Nordoff-Robbins Music Therapy and Brit Trust charities. The award recognizes Furmanovsky’s contribution to rock photography during a career spanning more than 25 years. Among other honoraries at the ceremony was BBC Radio 1 presenter Annie Nightingale (Lifetime Achievement). Nightingale, the U.K.’s first female DJ, joined the national top 40 station in 1970. Sharleen Spiteri, vocalist of Mercury act Texas, presented the award. Furmanovsky’s work has spanned the globe, from the U.S. to India, Brazil and South Africa. She has photographed countless rock stars, from Rod Stewart to David Bowie.

LINDA NASH

THE PROPOSED MANAGEMENT BUYOUT of the U.K.’s 229-store music retailer Our Price from its Virgin Entertainment parent has been put on ice until the new year, a spokesman for the chain has confirmed. The delay, she says, is to allow both Virgin and Our Price “to concentrate on business in the run-up to Christmas.” Virgin Entertainment bought back the 75% shareholding in Virgin Our Price that it did not own from W H Smith in a 145 million pound ($222 million) deal in mid-July. It is seeking 95 million pounds ($136 million) for the Our Price operation; divesting itself of the chain would leave Virgin Entertainment free to concentrate its U.K. efforts on its Virgin Megastore brand.

TOM FERGUSON

THE CHRYSLER GROUP reduced its operating loss by 65% in the 12 months that ended Aug. 31, boosted by a 72% increase in revenue from its U.K. radio operations. Interim results published Nov. 28 showed total revenue for the London-based music and broadcasting group—a separate entity from the U.S.-based Chrysler Group—at $128.2 million (169.5 million yen), up 24% on 1997’s 100 million dollars ($150.4 million). Chrysler’s operating loss was reduced from 5.1 million dollars ($8.2 million) to 1.8 million dollars ($2.9 million). Chrysler Radio, which acquired three stations from Wireless in the U.K. in September, during the year saw its revenue rise from 10.7 million pounds ($17 million) to 18.4 million pounds ($28.4 million). As a result, losses before interest fell by 93% to 100,000 pounds ($150,000). However, sales at Chrysler’s music division fell from 29 million pounds ($46.4 million) to 26 million pounds ($44.5 million), and the group’s export division was also negatively affected by the continued strength of the pound.

TOM FERGUSON

Young Award Shows Make Their Mark

Aqua Makes Splash At 3rd Channel V’s Awards

BY NYAY BHUSHAN

NEW DELHI, India—This year’s Channel V Awards, held Nov. 21 here (Billboard/Bulletin, Nov. 24), got the seal of approval from local record companies for building a bridge between Eastern and Western acts. Now in its third year, the event tops the list of a plethora of awards here, thanks partly to support by Indian Music Industry (IMI), an industry body.

IMI executive director Vikas Furmanovsky managing director Vijay Lazarus says, “Any award takes time to establish credibility; and these awards are now easily the best in the country. It will take a couple of years for the awards to impact sales, but it definitely helps promoting international talent as well.”

Lazarus says Channel V saw the positive effect of Bon Jovi’s appearance last year.

This year, Sting, honored for outstanding contribution to music, exemplified the fusion of styles, playing a sitar-backed “Every Breath You Take” along with Hindi singer Shilamak Davar and British-Asian virtuoso Talvin Singh on tabla. PolyGram will get mileage from that appearance with the planned release of Sting’s greatest-hits album, “Fails Of The Old.” The album, which includes the duet with Davar and Singh as a bonus track.

Channel V India GM Jules Fuller said, “Sting, Singh, and Davar together was a golden moment. This is what Channel V is all about.”

For Singh, the event was nothing short of a homecoming: “I thought the response was great...the duet with Sting was totally unplanned. It just kind of happened, totally unscripted,” he said.

Aqua was another act whose presence was heightened by the ceremony at the open-air Jawaharlal Nehru Stadium. The Danish foursome, who also performed live in front of the estimated crowd of 20,000 invited people, won awards for international video and international song (“Barbie Girl”) and international album (“Aquarium”).

Aqua’s Indian licensee, BMG-Crescendo, had double reason to celebrate as the band has the honor of selling the most units of any international album in India. BMG-Crescendo claims to have sold 330 million units of “Aquarium” in its year of release.

BMG-Crescendo was also named best news act award at last year’s inaugural Amigo ceremony; other repeat winners were Barcelona’s Larabe de Palo (Spanish group) and Gloria Estefan (Latin female artist).

Other prizes went to Mónica Naranjo (Spanish female artist), Niña Pastori (flamenco album), Mala (new Spanish artist), Lenny Kravitz (international male artist), Celine Dion (international female artist), Aqua (new international act), and Molotov (Latin group).

Aqua, like most of the 2,000-plus music industry jury went to Sanz (homage) and Mecano (artistic contribution).

Appearing live were Sanz, Mecano, Robbie Williams, and others.

(Continued on page 5)

Sega Appointment Shifts Cecillon To Game Biz

LONDON—Now, Jean-Francois Cecillon must adapt to a new kind of role—vice president for all Sega European operations, including subsidiaries in the U.K., France, Germany, and Spain. His key tasks are to ensure the successful debut of Dreamcast and to help rebuild Sega as an “entertainment powerhouse” in Europe.

“His job is about people, marketing, and money,” says Cecillon. “I have to build a strong team and get all our plans sorted out by the summer.”

Cecillon reports to Sega Enterprises president Shiochiro Irimata, who recently was quoted as saying the Dreamcast will be "the Sega of the 21st century."

It is not yet clear how Sega will reconcile its European operations, which range from a 200-employee staff in London to a handful in Amsterdam and Madrid. Sega’s UK subsidiary, Sega UK, employs about 15 people, while Sega Europe has 55 employees in London and 30 in Paris. Sega’s Spanish subsidiary, Sega Spain, employs 36 people.

Sega UK is responsible for all Sega product releases in the region, including the new Dreamcast console and Dreamcast software. Sega Europe is responsible for all Sega hardware and software releases in Europe, including the new Dreamcast console and Dreamcast software. Sega Europe is also responsible for all Sega product releases in the region, including the new Dreamcast console and Dreamcast software.
HITS OF THE WORLD

EUROCHART

THS.|

1. B.G.O. |
2. THE POWER OF GOODBYE |
3. MATTERS OF WHAT BOYDINE, POYDLINE |
4. FLUGGEZEIM IM BAUCH |
5. THE WORLD |
6. I DON'T WANT TO MISS A THING |
7. THE WAY YOU LOVE ME |
8. NEW BIG WORLD |
9. LULL | 
10. UP AND DOWN |

MUSIC & MEDIA

THS.|

1. BELIEVE CHER |
2. THE POWER OF GOODBYE |
3. ZAPATERO MANOLO GARCIA |
4. MADONNA MICHAEL |
5. CUBA | 
6. PARAMILITARY SNIP |
7. CIGA SORROMOVO |
8. LIFE DESTINE |
9. SWEET CHRISTIE |
10. REMIXES ADUAR MORE |

SPAN

THS.|

1. BELIEVE CHER |
2. THE POWER OF GOODBYE |
3. ZAPATERO |
4. MADONNA |
5. CUBA |
6. PARAMILITARY |
7. CIGA |
8. LIFE |
9. SWEET |
10. REMIXES |

APRIL/SEPTEMBER 1.1/1.2/1998

MALAYSIA

THS.|

1. MARIAN CAREY |
2. ALANIS MORISSETTE |
3. NEW|
4. WHITNEY HOUSTON |
5. NEW|
6. NEW|
7. MADONNA |
8. NEW|
9. NEW|
10. NEW|

PORTUGAL

THS.|

1. MARIAN CAREY |
2. ALANIS MORISSETTE |
3. NEW|
4. WHITNEY HOUSTON |
5. NEW|
6. NEW|
7. MADONNA |
8. NEW|
9. NEW|
10. NEW|

SWEDEN

THS.|

1. VONDA SHEPARD |
2. GEORGE MICHAE |
3. GEORGE MICHAE |
4. GEORGE MICHAE |
5. GEORGE MICHAE |
6. GENERAL MICHAE |
7. GEORGE MICHAE |
8. GEORGE MICHAE |
9. GEORGE MICHAE |
10. GEORGE MICHAE |

DENMARK

THS.|

1. B.G.O. |
2. THE POWER OF GOODBYE |
3. MATTERS OF WHAT BOYDINE, POYDLINE |
4. FLUGGEZEIM IM BAUCH |
5. THE WORLD |
6. I DON'T WANT TO MISS A THING |
7. THE WAY YOU LOVE ME |
8. NEW BIG WORLD |
9. LULL | 
10. UP AND DOWN |

UK/IRELAND

THS.|

1. BELIEVE CHER |
2. THE POWER OF GOODBYE |
3. ZAPATERO MANOLO GARCIA |
4. MADONNA MICHAEL |
5. CUBA |
6. PARAMILITARY SNIP |
7. CIGA SORROMOVO |
8. LIFE DESTINE |
9. SWEET CHRISTIE |
10. REMIXES ADUAR MORE |

DUHAM

THS.|

1. BELIEVE CHER |
2. THE POWER OF GOODBYE |
3. ZAPATERO |
4. MADONNA |
5. CUBA |
6. PARAMILITARY |
7. CIGA |
8. LIFE |
9. SWEET |
10. REMIXES |

APRIL/SEPTEMBER 1.1/1.2/1998

NORWAY

THS.|

1. B.G.O. |
2. THE POWER OF GOODBYE |
3. MATTERS OF WHAT BOYDINE, POYDLINE |
4. FLUGGEZEIM IM BAUCH |
5. THE WORLD |
6. I DON'T WANT TO MISS A THING |
7. THE WAY YOU LOVE ME |
8. NEW BIG WORLD |
9. LULL | 
10. UP AND DOWN |

FINLAND

THS.|

1. B.G.O. |
2. THE POWER OF GOODBYE |
3. MATTERS OF WHAT BOYDINE, POYDLINE |
4. FLUGGEZEIM IM BAUCH |
5. THE WORLD |
6. I DON'T WANT TO MISS A THING |
7. THE WAY YOU LOVE ME |
8. NEW BIG WORLD |
9. LULL | 
10. UP AND DOWN |

SOUTH KOREAN

THS.|

1. BELIEVE CHER |
2. THE POWER OF GOODBYE |
3. ZAPATERO MANOLO GARCIA |
4. MADONNA MICHAEL |
5. CUBA |
6. PARAMILITARY SNIP |
7. CIGA SORROMOVO |
8. LIFE DESTINE |
9. SWEET CHRISTIE |
10. REMIXES ADUAR MORE |

EDITED BY DOMINIC PRIDE

THE PRINCE of Turkish pop, Tarkan (Global Music Pulse, Nov. 21), is in trouble with Turkey's military, which called up the 25-year-old heartthrob Nov. 27, just as his international career was starting to take off.

Tarkan has struck a deal with Atlantic Records for an English-language album, but authorities are not seeing that contract as a reason not to sign him up. In October, Tarkan went top five in France with his single “Simarik” (Mischievous). His lawyer, Sibeyl Atay, says that the song has sold more than 300,000 units (for PolyGram’s “Tarkan” album has sold more than 50,000 units there. Atay says that Tarkan made contracts for a European tour and supporting performances for releases in other European countries on the strength of a promise from a minister that he would be spared national service.

LUNETIC, a quartet of spunky young Czechs heavily influenced by Take That, have become the first Czech band to garner a music fan base. Police were called in recently to restrain hundreds of screaming young female fans who gathered to glimpse their idols at a downtown Prague record store, where the group collected gold records (for sales exceeding 25,000 units) for its debut album, “Cik Cak,” released mid-July. Lunetic started two years ago singing pop songs in English, but a recent switch to Czech lyrics has paid off handsomely. The group’s album, PolyGram, is so confident of its pull that its follow-up album, slated for a Christmas release, is already called “The Platinum Version.”

CLASSICAL PIANIST David Helgott has cut a track with Australian Murmurs/Sony act silverchair. the rep’s contract, his band, The Crowes, Son is being welcomed at the Academy Award winning movie “Shine,” was approached after the band decided its album’s title track “song of Emotion Sickness” needed a “manic kind of piano part,” says Johns. The collaboration took place at Festival Studios in Sydney in late August. “David was great,” recalls Johns. “It was the first time he’d ever played on a song that wasn’t really close and it was an extremely emotional song for all of us.” The track is featured on the band’s upcoming album, due in March. Meanwhile, Murmur is planning a special-achievement award for silverchair’s sales of 1 million units in its home market. Globally, its two albums have sold 4.5 million, says the label.

SOUTH KOREAN label King Records recently marked its change of name to Synx Records and released a compilation project of the first, “Retrosession,” features tracks by late artists such as Kim Hyun-Shik and Yoo Jae-Ha, while the second is a 10-album series simply titled “Best Songs Of The Past 30 Years.” Each album in the series has a different theme, such as “Love,” “Summer, or “Youth.” So far, seven albums in the series have been released, with total sales of 100,000 units, says the label. “Looking back over the past 30 years is important in Korean pop music history,” says pop music columnist Gyu Ju-Hyong, who supervised the project. “Korean pop was reborn in 1968, when Han Doo-Soo, a Bob Dylan-inspired folk artist, returned from New York. Han was the first to deliver songs with social messages, and this was a historic moment, and it’s still going on.”

AMONG THE FAVORITES to sweep the U.K.’s coveted No. 1 Christmas single are the MORO AllStars, who add an I&B spin to this British obsession with the Monday 7 releases of a D’Influence produced cover of “Ain’t No Stoppin’ Us Now” on the PolyGram TV label. The all-star group is made up of nearly 40 acts, including Cleopatra, Shania’s Des’ree, ‘N Sync, Bryan Adams, Pink, Roachford, Damage, Another Level, Beverley Knight, Glamma Kid, and Lynden David Hall; the single’s proceeds go to a local sickle cell disease charity.

RENAITO ZERO is underlying his continuing influence on Italian music with his latest album, “Amore Dopo Amore” (Love After Love, Zero), an innovator in adapting traditional Italian songs to modern contexts since the late 1970s, has recently completed a sold-out tour. His album, released in April, has spent 34 weeks on the FIMI Nielsen album charts and is rising again; this week it is up to No. 7. During a period of major new releases, it has gone six times platinum (600,000 copies). Produced by Phil Palmer and released on Rienzo’s own label, Fonopolis, it chronicles his diverse love of his friends music, and the idiosyncrasies of his home country.

MARK DEZAN

SWEDISH HARDCORE rock band Wade will remix its latest single, “Red,” for a yet-undisclosed U.S. release date by Interscope. The original version contained a guitar solo that borrowed portions of Elvis Presley’s “Love Me Tender.” The single will be remixed by Jack Joseph Puig (Black Crowes, Doug Volt, Semisonic). The producer is Mark Tremonti, who recently produced Blink 192. Wade opened for Goldfinger Nov. 6 in Los Angeles. More U.S. gigs are to be announced.

ANDERS LINDQUIST

BILLBOARD DECEMBER 12, 1998

www.americanradiohistory.com
AQUA MAKES SPLASH AT CHANNEL V

BY LARRY LEBLANC

TORONTO—Despite its classical-music lineage of harpsichord, lute, fiddle, and guitars, Purti A Baroque’s third album, “Return Of The War Horse,” keeps the tradition of Cape Breton-styled fiddling music while offering a new twist on Baroque music.

The album was released by Toronto-based Marquis Classics Oct. 13 in the U.S. and Nov. 3 in Canada. Marquis Classics is distributed here by EMJ Music Canada and by Portland, Ore.-based Allegro Corp. in the U.S. Purti A Baroque (pronounced “poor-shit-a-ko-re”) combines Scottish-based traditional and Baroque styles. Its repertoire includes works by major Western classical composers, lesser-known Scottish classical composers, and traditional Scottish music.

“Purti A Baroque is a look into the past of two media played in Canada which have roots in 18th-century Scotland but nationalized in the last 30 years,” says violinist David Greenberg.

“One is the Baroque style with its refined dances and orchestral music; the other is a wonderful energetic Cape Breton fiddle music, particular to Canada.”

FIDDLE PASSION

According to Greenberg, numerous composers in Scotland in the 18th century published fiddle tunes along with their classical pieces. Baroque and traditional fiddle music, he says, certainly coincided in the same time period and with some of the same musicians and composers in Scotland.

The albums of Cape Breton fiddle music by Robert MacKintosh, James Oswald, Daniel Dow, and the Gows, especially Neil and Nathaniel Gow, also had violin solo pieces and minuets.

Greenberg professes an enormous passion for traditional Cape Breton fiddle music—with its Scots-Canadian repertoire of jigs, reels, strathspeys, and mazurkas—tapes of which the compositions of such revered Cape Breton composers as Mary MacDonald, Winston “Scotty” Fitzgerald, Doug McPhee, Marie MacLeann and Dan Rory MacDonald have been ends up being a [symphony] player, which would have been frustrating, because I tend to go for more of a wild kind of a sense of creativity.”

Canada

Canada

Cape Breton Act Fiddles With Baroque

TORONTO—Relatively isolated from outside influences, Nova Scotia’s Cape Breton region, which has had a strong immigration from Scotland between 1739 and 1849, remains the heartland of Scottish culture in Canada.

While many people associate the Cape Breton musical style with British traditional music, particularly Irish, it is not Irish-influenced, and it even differs significantly from what is generally found in present-day Scotland, although both cultures draw upon a common stock of tunes.

The Cape Breton style, notes David Greenberg, leader of Purti A Baroque, draws on a Highlands Scotland fiddling repertoire of airs, strathspeys, march-songs, jigs, reels, and hornpipes from the 18th and 19th centuries.

“Cape Breton music has almost a direct line from the Highlands of Scotland in the 18th century and the Highland clearances at the end of the 1800s and 1900s, when many Highland Scots came to Canada,” Greenberg says.

A number of prominent Cape Breton fiddlers have been influenced by such leaders as Donald MacLeann, Don J. Campbell, Winston “Scotty” Fitzgerald, Dan MacDonald, Hughie Macdonald, Howie MacDonald, Dan Rory MacDonald, Joe Cormier, Lee Creno, and Margaret Chisholm.

In recent years, such fiddlers as Ashley MacIsaac, Natalie MacMaster, Kyle MacNeil (of the Barr MacNeil’s), J.P. Cormier, John Morris Rankin (of the Rankin Family), Jerry Holland, Dave MacIsaac, Carl McKenzie, and Winnie Chafe have been widely heard throughout Canada and throughout the world.

Despite the significant amount of recordings available, Greenberg says the largest source of Cape Breton music remains the music books. “There’s a huge body of home tapes, reel-to-reel, cassettes, even DAT tapes available,” he says.

One music lover, people jealously guard their collections. “They are generous,宝贝 they probably deam to be deeply interested in [Cape Breton music],” he says. “You can learn so much more about the music from listening to these records or tapes because musicians are playing from the heart and not worrying about the odd scratch or forgetting a tune.”

LARRY LEBLANC

BILLBOARD DECEMBER 12, 1998

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Canada

Canada
BY KRISTINA ADOLFSSON

STOCKHOLM—When the Swedish music industry hosts the opening-night party at MIDEM next month, the event will be the crowning glory and final confirmation of a very good year.

"Everyone feels more confident, self-assured and more motivated," says Sonja Tandon, managing director of Warner Music Sweden. That spirit is due partly, of course, to a rise in sales over 1997 but also to the emergence of a new generation of music executives, a vastly improved appreciation by the Swedish government of the value of the Swedish music industry and the ongoing success of Swedish acts in the international arena.

The global legacy of Abba, Roxette and Ace Of Base is carried on now by the Cardigans (Mercury), Kent and Robyn (VCA), Drain SW (Enclave/Mercury), Eagle-Eye Cherry (Work Group/Epic), and Baxter and Lucy Nathon (Maverick), to name just a few Swedish acts now active or under development in the U.S. market.

NOW'S THE TIME

"If there was ever a time to show the strength of the Swedish music industry, that time is now," says Stuart Ward, managing director of Export Music Sweden, a trade organization. "The international music industry is very well-aware of the number of artists we have been putting out there. This is the last chance before the year 2000, for our industry, in unison, to say ‘Be part of it. This is just the beginning.'"

Figures from Export Music Sweden show that the value of music exported from Sweden came to approximately 2 billion kronor (23.57 million) in 1997, an impressive feat from a country with fewer than 9 million inhabitants. In terms of the per-capita value of music exported, that places Sweden at the very top of the league.

"This is more than just export revenue—it changes the picture of Sweden both at home and abroad," says Olo Hékansson, founder and managing director of Stockholm Records (formerly known as the Stockholm Label Group). "It says that we are more than just vast forests, iron ore, gorgeous girls and suicides. We sing, we dance, and we have created an industry that is a source of much-needed new jobs.

This state of affairs has been duly noted by the Swedish government, particularly the Swedish minister of trade, Leif Pogrotsky, who has not only granted 500,000 kronor ($64,000) in support of the opening night at MIDEM but also awarded a prize to the Cardigans at this year’s Swedish Grammy Awards for "outstanding achievements for Swedish music export."

"It's not solely our traditional, basic industries that are successful abroad, but also the new and growing businesses," says Pogrotsky. "It's important to encourage this development. It means jobs and incomes in Sweden." The trade official cites the recognition at the MTV Music Awards in the U.S. of video director Jonas Åkerlund for Madonna's "Ray Of Light" and Prodigy's "Smack My Bitch Up" as an example of related Swedish success "beyond the impressive music-export figures."

POP LEGACY

Another such example was work of talented producer and songwriter Dog Volle, also known as Denniz Pop, who died of cancer this past August. Pop was an immensely successful and well-liked producer with a host of best-selling credits to his name, most notably hits by Ace Of Base, the Backstreet Boys, early Dr. Alban, Five, Robyn, E-Type and 'N Sync.

"Denniz Pop's legacy to us is that he slammed up a window—that has previously only occasionally been open wide to the world," says Hassel Bretholz, managing director of BMG Ariola Sweden and VP of the Nordic region for BMG. "He was the first one who truly stood up for his love of pop. He had a 'we can do it' attitude that became contagious in the Swedish music industry as a whole. There is not an artist that comes to us who doesn't believe they will have an international career. He is very much a part of having instilled that sense of self-belief."

The achievements of Pop, his producing partner Max Martin and Malmö-based producer Tore Johansson, known for his work with the Cardigans and others, have also put Sweden on the map for international artists as a place to record. Pauul Abdul, Bryan Adams and Boyzone are among those who cut tracks at Pop's Cheiron Studio.

When Johansson produced Boss Hog in New York earlier this year, it was his first trip away from his successful Tambourine Studio. Johansson's home base in the south of Sweden also has drawn a number of Japanese artists in search of his signature analog sound.

SALES SURGE

After a downturn in domestic sales in 1995 and 1996 and a sluggish 1997, the first three quarters of 1998 saw a significant increase of 14.98% in the total volume of music sales, to 16.7 million units over the same period last year.

However, a slightly worrying part of the picture is the decrease in share of Swedish repertoire. "Swedish repertoire normally holds 30% of the market share," notes Anders Hjelmtorp, managing director of Virgin Sweden. "This year, it's been less than 24%. This might also be something of a coming trend."

Speculation about the cause of that drop ranges from a view that new albums from artists signed to Swedish labels have been overshadowed by imported-clearing-catalog projects to the concern over breaking new records on tightly formatted commercial radio stations, many dominated by a classic-hit formula.

Another explanation is that an increasing number of Swedish artists are, in fact, signed to international labels based in the U.S. or Europe, including Ace Of Base, Whale, Nenen Cherry and the Wannadis. "We are starting to see more and more active talent-scouting in Sweden from non-Swedish companies, with artists signing directly to both record deals and management deals in England and the U.S.," says Helen McLaughlin, managing director of V2 Scandinavia. Among examples cited is the signing by Madonna's Maverick label

Continued on page 60
Acts To Watch

Who are the most promising acts in Swedish music at the moment? Billboard Scandinavia bureau chief Kai Lofthus surveys the scene.


AntiLoop is one of Stockholm Records’ truly long-term acts. Its hit singles—“In My Mind,” “Nowhere To Hide” and “Trespasser”—and album, simply titled “LP,” have broken across Europe country-by-country since being released in Sweden in early ’97. The band acts as both a Swedish Dance Music award and a Swedish Grammy in 1997 and 1998. By spreading promotional efforts over a long-than-usual period of time, the band has been able to focus its efforts more thoroughly in each market to build its profile. AntiLoop’s Robin Söderman and David Westerlund are also doing remixes for other artists, including Aqua and labelmate E-Type. A new, as-yet-untitled album is in production and due early next year.

The Scandinavian Sound carrier In and Out

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Labelmates to watch: the Cardigans, the Kooks, E-Type, Field, Rich M., Lucky People Center, Van, The Mole Session, Vacuum, Saazy, Stakka Bo, Lok, Speakezi, Playground International

Artist: SOUNDTRACK OF OUR LIVES Album: “Extended Revelation (For The Psychic Weaklings Of The Western Civilization)” Label: Telephone (Warner Music)


Scandinavia Management: Petri H. Lunden/Motor Booking Agent: The Agency, Geoff Mills

Gossip. Noel Gallagher thinks they’re “fucking loopy,” but the band claims they’re from Sweden. U.K. music publications like Mojo, Q, Melody Maker, MOJO and Vox have been enthusiastic about the enthusiastic, Gothenburg-based band Soundtrack Of Our Lives. Its initial acclaim has come via heavy touring and the 1995 hit single “Instant Rebelter” from the album, “Welcome To The Infant Freebase” (released in 1996 via CoalitionWarner Music in the U.K.). The band has toured with Kula Shaker in the U.K. and has also opened for the Rolling Stones in Stockholm. Ebbot Lundberg is nearly as energetic onstage as Iggy Pop, and the music is often compared to that of both the Stooges and MC5. The follow-up album, “Extended Revelation,” released earlier this year, is calmer than that, more in the vein of such progressive rockers as Yes and King Crimson.

Labelmates to watch: Dr. Bombay, Christian Fack, Selfish, Thirdimension, Papa Date

Artist: MEJA Album: “Seven Sisters” Label: Columbia/MCA Music

Scandinavia Management: Basic Music Management Booking Agent: Basic Music Management

Meja got her breakthrough when anything blonde and beautiful from Scandinavian girls into that territory has lately become more narrow. Meja tends off that stereotypical image quite easily and has always been a unique standing in Japan. Earlier this fall, she embarked on a solo, out-our-town tour there. Her 1995 debut album, “Meja,” sold close to 1 million copies worldwide (with the majority of sales in Japan), and her 1996 follow-up, “Seven Sisters,” has approached 600,000 copies (triple-platinum in Japan). The “Meja—Live in Japan” album has also been released there. However, the focus of promotional efforts now is turning more toward Europe—in the U.K., France, Holland and, particularly, Sweden, where the single “All But The Monkey” has been an airplay hit.

Labelmates to watch: Jennie Löfgren, Bo Kaspers Orkester, Ned, Honeydri, DeDe, Brainpool

Artist: LISA EKDAHL & PETER NORDAHL TRIO Album: “Back To Earth” Label: RCA (BMG)

Publishing: Various Management: none Booking Agent: Artistica Music Production

In the Nordic region, Lisa Ekdael has been best-known for her smooth-sung, witty, troubadour-oriented pop tunes, but lately she has decided to take up her former jazz career. Next year, she will perform as a jazz club singer in the Dreamworks movie “Town & Country,” which also stars Warren Beatty, Diane Keaton and Goldie Hawn. Before Ekdael made her pop records (one for EMI and one for BMG), she had already done a jazz album with the Peter Nordahl trio, which sold more than 100,000 units worldwide, according to BMG Sweden. BMG has secured release commitments from the U.S. and Europe for early next year. Norway, Sweden, Denmark and France have already released the album.

Labelmates to watch: Jennifer Brown, Kent, Robin, Jay, Jay Johanson, Barusta, Graaf, Christian Waltz


With her debut single and album, both titled “Big, Big World,” pop single sensation Emilia is creating big excitement on the Swedish music scene, with executives at rival record companies luring her. The 20-year-old daughter of a Swedish mother and Ethiopian father, Emilia formed a band while at the renowned Adolf Fredriks Music School in Stockholm. The group was signed to Rodeo Records, which subsequently stuck a licensing deal for her solo debut with Universal. The single “Big, Big World” was co-written by Emilia and producer Lars ”Virgil” Anderson (son of Abba collaborator Stiglon Ander- son). The track hit No. 1 in Sweden, has sold more than 100,000 units and is gaining airplay across Europe. Emilia’s album debuted last month at No. 14 and is set for U.S. release in early 1999.

Labelmates to watch: Basic Element, Sound Of E.L.S., Cornell


An exceptional music experience lies ahead, as the Ghanian/Swedish multi-instrumentalist artist Kwame prepares his debut album for V2’s Swedish affiliate. The as-yet-untitled album is tentatively scheduled for release in mid-1999, and an advance CD promises a mix of Nordic melancholy and African mysticism. Call it “melancholic soul” or perhaps “Nordic blues.” The Nordic aspect has been pro- vided by Carl Ljungström, a classically trained guitarist who has released a record of Bach interpretations on PolyGram’s Stockholm Records. Kwame and Ljungström met through a mutual friend when the latter was studying at the Royal Academy Of Music In London. At that time, Kwame was playing bass in a heavy-metal band called Naked Truth.

Labelmates to watch: Paycare, Caroline Al Uggla, Black Moses


EM Sweden, traditionally supreme in Swedish-language rock, has a new priz- orily to follow in the footsteps of Roxette. The four-piece dance outfit Popsik was formed in 1996 by Zandra Peterson, Angelica Sanchez, Cecilia Lind and Katarina Sundqvist and secured a recording contract after approaching the label’s longstanding, now-retired, managing director Rolf Nygren. The group’s members had previously made their mark as backing vocalists for acts like Dr. Alban and Basic Element. Their happy and energetic music, strongly centered around feminine issues, also makes it a good catch for MTV. As many as five videos from the debut album, released in May, have been made. The U.K., continental Europe, Asia, Australia and New Zealand are key ter- ritories for Popsik, according to EMI. A new album will be recorded next year.

Labelmates to watch: Roxette


Here is another dance act whose charis- ma and musically manages to surpass many of the specialties that traditionally characterize dance music. Stoffan Olson, 29, who goes by the name Bosson, hails from the same neighborhood south of Gothenburg as Ulf Ebbberg (Ace Of Base) and could give out, like Baccarat Boys, a good run for their money. His music is soulful- and spirited dance music. Bosson won a local talent contest in 1991 and was eligible to spend two days in a recording studio. He wanted two years, joined a band called Elevate and, after recording a demo, landed a record contract with Virgin Records. Elevate released these CD singles and toured parts of Europe before Bosson decided to move on to a solo career with MNW.

Continued on page 58
"Close your eyes and you see stadia springing up out of the dust. You see tickets changing hands for a week's wages and fan conventions taking place every year in every country in every continent. You see the next U2, the next Depeche Mode, the next R.E.M. And then you see sense, you see the first Kent."

Melody Maker Oct 3rd '98
Robin Bresnack

Jennifer Brown
VERA

Far from Jennifer Brown's previous material of smooth soul and r&b flavors, VERA heralds the arrival of another dimension to this artist. Jennifer steps out and to the left, co-writing all the songs on Vera with Billy Mann (Chaka Khan, Carole King, Boyzone).

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No.1 Most aired song in Scandinavia (M&M)
Top 5 Smash hit in Scandinavia (Music Control)

Graaf
Graaf Sisters

1st single PLATINUM
2nd single GOLD
Debut album GOLD

Lisa Ekdahl
Peter Nordahl Trio
Back To Earth
Top 10 Album in Sweden
U.S. SMASH HIT "Because Of You" - 98 Degrees

U.K. SMASH HIT "Relax" - Deetah

some other writers... Millencolin * Baxter * DeDe * The Trampolines * Fungus * Paul Reim * Bertine Zetlitz * Weeping Willows * Pierre J The Motorhomes * Caroline af Ugglas * Dreamworld * Superswirls * Robot * Liberator * Grass Show * Honeycave and many more...

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A STATE OF CONFIDENCE
Continued from page 55


"The international music industry is increasingly viewing Sweden as an important repertoire source, much more so than both Germany and France. We have repeatedly shown that border breakers do come from Sweden," says Per Sundin, newly appointed managing director of Sony Music Sweden.

One paradox is that the international market is now demanding proven success in the home market before considering licensing Swedish acts abroad. "There is a marked difference this year," says John Cloud, international manager for the MNW Record Group, one of Sweden's leading independents. "For example, it was easy to launch a record in the Asian market without a hit in Sweden before. Asia was, of course, a more open market before the economic crisis, but I notice more and more countries taking their cue from [domestic] sales figures."

Sundin at Sony agrees: "Success on the home front is seen as proof that a record can travel."

However, Swedish sales figures are not always a reliable sign of international marketability. Several international success stories—Ace Of Base, most notably—initially received only scant interest from Swedish record buyers.

"Swedish publishers and record labels know music and how to handle an international market—as far back as 30 years ago, with Blue Swede's 'Hooked On A Feeling,'" says Gert Holmfred, managing director of Universal Sweden. "The problem is rather being able to sustain the Swedish artists' careers and their very specific appeal."

LOCAL PROFESSIONALS

One shortcoming of the Swedish music industry, many say, is its lack of professional managers to oversee the careers of Swedish bands as they sell abroad.

The position of artist manager traditionally has not been viewed as essential in Sweden's long-established and close-knit community of record labels, promoters and music publishers. Last year, however, saw the creation of a new management organization called Lifeline, under the umbrella of EMA (the long-established concert-promotion and management company).

More recently, another such organization emerged, by the name of Bulldozer Entertainment, with close ties to Lifeline and directed by Alexander Bard (former frontman of Army Of Lovers and Vacuum and part-owner of Stockholm Records) and manager Peter Swartling (Robyn, Jennifer Brown).

"The backlash we sometimes experience is the fact that we are not always able to look after our artists abroad," says Ola Heikkinen at Stockholm Records. "We need Swedish managers—go-between— with international competence. It has proven dangerous for Swedish artists to sign management deals abroad. It's just simply a cultural thing."

Call it another "cultural thing," but the sense of unity within the Swedish music industry is noteworthy, as well. The creation last year of the organization Svenska Skivbolag (Swedish Record Companies) was done with the aim of broadening cross-industry cooperation.

Among the different projects initiated by Svenska Skivbolag is a new music-industry trade magazine called Musikindustrin (The Music Industry) and a recently released, well-received album of songs by most of Sweden's biggest stars, benefitting Amnesty International.
THE NEW GENERATION

This year's many changes on managerial or executive levels within the record companies—in effect, the arrival of a new generation—also has contributed to a more aggressive approach by the business, particularly in terms of marketing. An astonishing 40% increase in the sales of singles is attributed to a slam-dunk marketing drive at most major companies.

"New names have arrived with new ideas, and all has started to loosen up for the better," says Holmström at Universal. "However, I still feel that the Swedish market hasn't been as profitable as it should be."

That view is echoed by Stefan Andreasson, formerly international marketing manager of Polygram international in London and newly appointed managing director of EMI Music Sweden. "We need to open a discussion with the Swedish media about the price of CDs, a story that has been turning unchallenged in Swedish media for too long," he says. "Sweden has almost the lowest CD prices in Europe, a factor never really publicized. Well, I think they ought to be higher."

Discussions of CD pricing aside, it is clear, in the view of many executives, that success has given the Swedish music business new stature at home and abroad.

"We have certainly strengthened the value of the Swedish music industry," says Tandan of Warner Music Sweden. "Only two years ago, it was seen as a rather unsexy product. Now everyone is talking favorably about the Swedish music industry."

ACTS TO WATCH

Continued from page 58

London and subsequently returned to the U.S., where she stayed in Michigan for six months, working with Richard Poay, a producer whose previous credits include tracks with Chico César and B.B. King.

Labelmates to watch: Evelyn, Geary, Nine Yards, Lizette

Artist: BRYAN POWELL
Album: "Stockholm"
Label: CNR (Arcade Music Company)
Publishing: MCA Music Publishing Scandinavia
Management: TBA Booking Agent: TBA

Bryan Powell was formerly signed to the London-based Takin Loud label (which released his album "I.O.Y." in 1993) and ended up in Sweden almost by accident. He came here on a tour with a string of other Takin Loud artists, revisited the country and lived here on later occasions. During one of his first visits, he negotiated a contract with MCA Music Publishing, which led him to write songs with some of Sweden's top artists, including Diba [Warner Music] and Dee
tan [Swedish artist signed to FRFR/PolyGram in U.K.]. He also has written songs for a U.K.-based R&B group called Damage. Showcases are already being organized in European markets, including Germany, Benelux, Scandinavia, and Spain, to display Arcade's international enthusiasm for the album, due early next year.

Labelmates to watch: Dromhus, Lucitcia McNeal, Navigators, La Cream, Da Wayne
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Survey Shows DVD, Satellite Services Encroaching on VHS

BY SETH GOLDSTEIN
NEW YORK—VHS continues to rule the home entertainment nest and will for some years to come, but it's more a case of holding on to the high ground than climbing to the next peak. DVD and satellite services are fighting for room at the top, says the Independent Recording Media Assn. (IRMA).

The latest survey conducted by the Princeton, N.J.-based trade group, until recently called the International Tape Assn., indicates program suppliers will harvest prerecorded cassette revenue of $10.1 billion this year, a 3.1% increase over the 1997 mark of $9.8 billion. Thereafter, demand should go into reverse.

IRMA predicts wholesale dollars will dip below $10 billion for the U.S. and Canada in 1999. At the same time, prerecorded cassette volume is expected to shrink by slightly over 1% to 885 million units, a drop of 10 million from the 1998 all-time high of 955 million, measured as the equivalent of two-hour tapes.

The slowdowns are slight, but they do mark the first backward steps taken by the studios and independents, since Disney effectively launched the video sell-through market a decade ago. "Overall, the market may begin to show decline," IRMA executive VP Charles Van Horn told attendees of an IRMA presentation last month in New York.

Further declines are anticipated, although consultant Richard Kelly, who conducts the annual worldwide survey for IRMA, won't hazard any estimates beyond next year.

The rise of DVD will help confine consumer expenditures to retail, including online outlets and brick-and-mortar stores. However, both are fighting an aggressive outsider, direct broadcast satellite (DBS), now expected to receive 10 million homes.

"There is the inevitable effect of satellite erosion," said Kelly. "Things start to give way" as DBS delivery of pay-per-view movies takes hold. Based on his discussions with studio executives, Kelly doubted Hollywood is concerned about retail erosion.

Whether it's home video or pay-per-view revenues, the money goes into the same ancillary income pocket, he noted: "They're robbing Peter to pay Paul." Kelly suspects the window of time separating cassette and DVD release of movies from DBS will keep shrinking—but not to the point where one date fits all formats. All parties recognize tape is still too important to be jeopardized.

In fact, what IRMA calls the "transitional stage" for VHS likely will last longer than the experts had anticipated. A year ago, Kelly and Van Horn (Continued on next page)

Chicago Virgin Store Is Midwest’s 1st

BY MOIRA MCCORMICK
CHICAGO—The Midwest’s first Virgin Megastore made its grand entrance Dec. 2 in a ribbon-cutting ceremony presided over by Richard Bronson, founder/chairman of the Virgin Group.

Located in the heart of Chicago’s prime shopping district at 540 N. Michigan Ave., the two-story, 40,000-square-foot store offered holiday shoppers a sneak preview the day after Thanksgiving, considered the busiest retail day of the year. Christos Garkinos, VP of marketing, says, "It was top five within the chain, for a soft opening."

Store manager Alan Flaegsarten says Virgin had been holding out for a plum piece of real estate in which to open the long-awaited Chicago store, the 18th Virgin Megastore in North America. "We look for A-plus locations," says Flaegsarten. "We won't just pop a store up anywhere, like Blockbuster does."

"This is the first big Megastore not located on one of the coasts," says Christopher Sherman, virgin Megastore’s regional marketing coordinator. "This is certainly going to be a tourist destination, but we want it to be a record store for local residents, too."

For example, in-store artist appearances will include some by "quality local bands," who will also be able to sell their own product on consignment, he says. Sherman notes that a hot local band in San Francisco, swing outfit Lavvy Smith & Her Red Hot Skillet Lickers, has sold so well there that its album is being carried in other cities, including Chicago.

Flaegsarten says Chicago’s Virgin Megastore carries more than 150,000 music titles, with heavy concentrations of both hit product and "deep product."

"Depth of catalog is our strength," he continues, "but we also sell a lot of hits. Number of turns is key, not only to the accounting people but to driving catalog sales."

He adds, "We’ll keep catalog titles for two years even if they’re not turning, if the titles are important to maintain the integrity of the department. So that person who finally does come in looking for that particular title will find it." As with all Virgin locations, buying is done by the store itself, enabling displays like the Virgin Top 40 to be locally specific. "As the store develops a history, we’ll continue to tailor the inventory accordingly," says Flaegsarten.

Pricing is "competitive," he says, (Continued on next page)

Persuading Consumers To Give The Gift Of Music

ONE BIG PUSH by the music industry this year has been to try to get consumers to buy more recordings as gifts.

Labels, retailers, and the trade groups believe that many people who are not currently buying music would do so if persuaded that friends and family might appreciate it as a present. And the industry also hopes that those who already shop for CDs and tapes might be encouraged to buy even more.

The retailers’ trade organization, the National Assn. of Recording Merchandisers (NARM), commissioned research this year to find out if consumers are interested in music as gifts. The initial evidence, derived from focus groups and disclosed at NARM’s Fall Conference in Coronado, Calif., was positive.

Now the Recording Industry Assn. of America (RIAA) has followed up on that report and commissioned its own research, the results of which add a quantitative element to the contention that consumers perceive music as a good gift and a good value.

“We certainly see positioning recorded music as a gift as one way to strengthen our customer base and grow the industry. So we’re very interested in this,” says John Gunoe, VP of member services for the RIAA.

Research firm TNS Intersearch (formerly Chilton), based in Horsham, Pa., polled 1,009 consumers age 18 and older in random phone calls across the country from Nov. 11 through Nov. 13.

The research had never been done before at this particular time of year. In early 1997, the RIAA polled consumers on their music gift-giving, but that was designed to measure their activity during (Continued on page 65)
**Merchants & Marketing**

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**HANDLEMAN** reports that net income for the second fiscal quarter rose to $10.5 million—excluding pretax nonrecurring repositioning charges of $7 million—from $8.3 million during the corresponding period a year ago. Net sales declined 8% to $289.6 million from $315.3 million in the three months that ended Oct. 31 because the company exited the book, video, and computer software markets. For its rackjobber, music sales increased 15% to $220.5 million from $191.1 million because of hit releases and “lower product returns from customers” such as Kmart and Walmart.

**UNIVERSAL STUDIOS** says that Casey Silver, chairman/CEO of Universal Pictures, has resigned. His duties will be taken over by Ron Meyer, president/COO of Universal Studios, to whom Silver had reported. Industry observers say Silver was forced out because Universal’s movies this year, including “Babe: Pig In The City,” have done poorly at the box office. Last month, Universal Studios chairman/CEO Frank Blondi was also forced to resign.

**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM)** says that the opening keynote presentation at its annual convention, to be held March 8-11 at the Las Vegas Hilton, will be by Russ Solomon, founder/chairman of Tower Records, Books & Video, who will be interviewed by Billboard director of charts Geoff Mayfield. For the closing keynote presentation, Musicland chairman/CEO Jack Euester will moderate a discussion with entertainment industry suppliers. In performances, Columbia’s Harry Connick Jr. & His Big Band will headline the Scholarship Foundation dinner; Phil Collins will perform at the awards luncheon as part of a preview of music from Walt Disney Records’ “Tarzan” soundtrack, for which he wrote five original songs; Hollywood Records’ Los Lobos will be showcased at the opening session; and Narada Productions’ Leahey and Edel America/Hollywood’s Jennifer Paige will perform at the closing session. Kenny Rogers will host the awards luncheon and receive a NARM Chairman’s Award for sustained creative achievement. BMG will host the opening reception. WEA will provide music at the awards banquet.

**NAVARR** has unveiled a wholesale Internet commerce site from which retail accounts can purchase CDs, DVDs, and computer software for resale. The site, www.navarr.com, allows accounts to hear and view product samples, process orders, and make payment arrangements.

**RENTRAK** has begun distributing DVD programming. The first move is in Japan, where it has shipped DVD players and software to 900 stores for leasing. In the U.S., U.K., and Canada, distribution of DVD titles will begin early next year. Rentrak has teamed with New Century Multimedia Group to provide 250 stores with rental DVD players.

**DIAMOND MULTIMEDIA** shipped its portable MP3 player, the Rio, to such retailers as Best Buy and Circuit City for sale starting Thanksgiving weekend, with a list price of $199. A California judge had ruled in favor of Diamond in a suit filed by the Recording Industry Assn. of America to prevent distribution of the product.

**CUSTOMDISC.COM** has secured a patent for a vending machine capable of creating custom CDs. A 10-track disc from the kiosk, which the company expects to have in stores next year, would cost $15.99.

**AMAZON.COM** has signed a deal to be the exclusive music retailer on Microsoft’s MSN World Wide Web site and shopping channel.

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**CHICAGO VIRGIN STORE IS MIDWEST’S 1ST**

(Continued from preceding page)


Virgin’s Megastore features more than 600 listening stations, the largest number in the Midwest, and they are genre-specific to their locations. For example, says Flaesgarten, there’s a new 2,500-square-foot “back room,” which specializes in electronica, dance, soundtracks, and imports, and has its own listening posts, which “have the potential to develop and drive sales.”

He adds, “We go very deep in imports. We display them in their own sections, broken down in the genres of rock, pop, and soul, with CDs and CD singles mixed together. With imports in other genres, we mix them into their specific sections elsewhere in the store.”

The electronics room is located on the sprawling first floor, which also houses rock, pop, soul, and singles. Inside its high, hip, industrial-looking decor (designed by Irvine & Johnston Design Consultants of Santa Barbara, Calif., with David Mersey & Associates), the opening booth is located here as well and contains, in addition to numerous CD players, a pair of VCRs that feed 75-plus video monitors around the store: DAT, DVD, and cassette players; and a satellite uplink. “The DJs we’ve hired are all local,” notes Flaesgarten. “In fact, with the exception of three peripherally located DJ sets in the entire store is local.”

The Virgin Megastore currently employs 150 for the holiday buying season and will retain 130 come January. The second floor contains the Virgin Megastore’s full-service 60-seat café, along with special-interest music sections for classical (in its own self-contained, 8,000-square-foot section), blues, jazz, gospel, world music, vocal acts, bluegrass, folk, reggae, Celtic, new age, and Latin. There are also sections on the floor for video and DVD, books, and interactive software.

The classic Virgin music store is adorned with wall murals inspired by Michelangelo’s Sistine Chapel ceiling paintings, contains more than 30,000 music titles, including numerous boxed sets of opera displayed on the walls.

The Latin section is subdivided in considerable detail, under the headings: Tex-Mex, Brazil, and Norteño; Mexico; Cuba; Brazil; Argentina; Latin Pop/Rock; and Asia, Merengue, and Latin Jazz.

The book department covers music, art, humor, the occult, fiction, science fiction, graphic novels, songbooks, audiobooks, magazines—even eroticism, says Flaesgarten. That last section, he notes, is located in an area easily monitored by store employees, who will politely chase off any youngsters found straying there.

As for the interactive department, it carries more than 3,000 active stock-holding units for PC, Mac, and Sony PlayStation platforms and features a trio of PCs (soon to be a quartet) for demonstrating games.

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**SURVEY RESULTS**

(Continued from preceding page)

The Virgin Megastore’s video section carries some 20,000 video titles, as well as “everything available on DVD,” according to Flaesgarten. “We’ve made a commitment to DVD, so we aren’t carrying any laserdiscs.” Because the Megastore does not utilize a warehouse, he adds, “we buy to 200 to 300 of each hit DVD title.”

The section features 10 video monitors, which play entire new-release films that can be listened to via headphones. Here, too, catalog is emphasized. Flaesgarten says, “We have all the mainstream video titles, but we do go deep in categories like foreign, tele-video [TV-show-based video releases], special interest. We even have a separate anime section.”

The second floor also contains Virgin Megastore’s apparel inventory, which includes jackets and shirts.

This floor is where the portable stage is rolled out for in-store performances and signings. “We have no in-stores planned at present,” says Sherman, “but starting in the first quarter, we’ll be very aggressive with in-stores. Our approach is quality, not quantity. If a bunch of great bands are in town day after day, we’ll do them all, but we won’t stage an in-store just to have one. And we want credible performers, which doesn’t always mean big names. We find a lot of personal success and gratification in turning people on to new music.”

Flaesgarten sees Chicago’s Virgin Megastore as beneficial rather than harmful to the entertainment retail scene here in general. “Some people worry that we’ll chase away specialty retailers, but in other markets where we’ve opened, indie stores flourish,” he says. “They do what they do well, and we do what we do well. We complement each other. What the opening of a Virgin Megastore does is get entertainment consumers’ excitement up.”

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**Total North American Home Video Marketplace (VHS Units) (in millions)**

<table>
<thead>
<tr>
<th>Year</th>
<th>Units</th>
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<tbody>
<tr>
<td>1996</td>
<td>858</td>
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<tr>
<td>1997</td>
<td>971</td>
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<tr>
<td>1998</td>
<td>855</td>
</tr>
<tr>
<td>1999</td>
<td>986</td>
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Source: Independent Recording Media, Inc.
Bildboard®

lent prices, a
t or more this year than previously.

The researchers then asked people if they believed that music was
in other gifts retailing for $10-$20. The
material price of a CD is essentially
be a pair of movie tickets,” says Ganoe. “And a CD lasts a lot longer than 101 minutes. We
represents an ongoing

Furthermore, 85% of those
sampled said they would be
“pleased” to receive the gift of

The firm also asked consumers
about their genre preferences. Rock
was named by 28% of respondents,
virtually in a dead heat with country, cited by

As for the other genres, 16%
named pop music, 11% classical, 10% rap, 9%
stages, which includes record clubs, cata-

The survey shows that four out of
10 people planned to go
to music stores to make their pur-
chases. That was far ahead of the
most popular shopping destin-
ation, discount stores—like Wal-
Mart and Kmart—which were
cited by 16%. After that came
department stores, such as Dayton’s,
at electronics stores, 6%; bookstores, 5%; and 7% for
the direct-marketing segment, which
includes direct mail, catalogues,

Although this research was
undertaken by the RIAA alone, the
trade and publication knew that
cooperation with NARM and its
retail members is critical in pro-
moting music for gift-giving.

The retail element is absolut-
ely critical,” says Ganoe. “That’s
where the purchase decisions are
executed.

He adds that the trade
groups have come up with ideas for
tailors to promote gift-giving.

“I think we want to make it as
easy as possible for consumers
to come into the stores to purchase
music,” says Ganoe.

Some ways of doing that, he
suggests, are developing “wish
lists” that young consumers can
give to their parents or grand-
parents, “making it easier to
locate suitable gift selections
in stores,” and “making gift certifi-
cates an attractive and interest-
ing option.”

And this effort by the RIAA
will end with a full disclosure of
the current findings.

“Over the course of the coming
year we will follow-up research on
gift-giving,” says Ganoe.

---

**BUYING TRENDS**

(Continued from page 63)

the prior holiday season.

“We wanted to get an idea
whether music was on people’s
minds as they think about gift-giving
for the holidays,” says Ganoe.

For starters, it’s encouraging
to note that seven out of 10 people
soured said they expected to pay
the same amount of music or even

---

Catalog albums are 2-year-old titles that have been
listed below No. 100 on Billboard 200 or releases of
older albums. Full Chart Week columns reflect combined
weeks the title has appeared on the Billboard
200 and Top Pop Catalog Albums. Recording Industry
Association of America (RIAA) certification for
sales of 500,000 units. A RIAA certification for sales
of one million units, with multimillion sales indicated
by a numeral following the symbol. *Advisories indicate
the use of profanity, violence, or suggestive content.
** indicates cutoff at 0.01%.**

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Regional Chains Pool Resources
In Upstart Music Monitor Network

When it comes to marketing records nowadays at retail, label executives want the best bang for their buck, and they want to spend that back in an efficient manner. Enter the Music Monitor Network, which consists of six chains that collectively operate 70 stores with sales of about $60 million.

The Music Monitor Network is the brainchild of Don Rosenberg, president/owner of the 11-unit Record Exchange of Roanoke in Charlotte, N.C., which operates stores in both North Carolina and Virginia. The Music Monitor Network began about a year ago when Nashville-based Cat's—which runs 24 stores in Tennessee, South Carolina, and Illinois—adopted the Record Exchange's publication, the Music Monitor, as its in-house music magazine.

At last March's annual convention of the National Assn. of Recording Merchandisers (NARM), two more chains joined up—Compact Disc World, based in South Plainsfield, N.J., and Gallery of Sound, based in Wilkes-Barre, Pa. Each runs 10 stores in the state it is based in. Recently, these chains have been joined by the three-unit Dimple Records, based in Roseville, Calif., and the 12-unit Record Express, based in Windsor, Conn.

Rosenberg distinguishes the Music Monitor Network from the many retail coalitions that dot the landscape by noting that each of the chains participating in the network already buys direct and is already working with labels on marketing programs. He adds that the main thing that the network offers the labels and its participants is an easy way to set up promotions. He says that from a label's point of view, it's one-stop shopping, letting a label talk to one person at the network—Michael Kurtz, the Record Exchange's director of marketing—instead of going out to get them from the labels.

Its main promotional vehicle is a music sampler that's given away with the purchase of an album by one of the acts featured on it. For example, the fall sampler included tracks from Fastball, Elliott Smith, Squirrel Nut Zippers, and Better Than Ezra, among others. (Continued on page 68)
JAPA-NOISE: As any record freak with eclectic tastes knows, certain albums buy- ties are the first step to Chapter 7 bankruptcy.

Declarations of Independents has the jones as bad as anybody. On one recent occasion, we scraped up a Japanese import copy of "Live," a two-CD version of the much-coveted debut by Fushitsusha, the rock trio fronted by noise-guitar maestro Keiji Haino. When we got to the checkout counter, we forked over nearly 40 bucks for this little number.

Cultists know that the most extreme forms of Japanese rock'n'roll come with a heavy weight price tag.

In recent years, American indie labels have shown an interest in licensing and releasing the more accessible varieties of Nipponese rock—garage trash (Teengenerate, Guitar Wolf, the 5, 6, 7, 8's) and neo-pop (Pizzicato Five, Cornelius, Kahimi Karie).

But the most outré and exciting Japanese rock music—derived from the jam-oriented power trios of the late '70s and elevated to the realm of intense art-sound—has remained a pricey imported commodity. And that field has been left in the hands of small importers/distributors such as Somerville, Mass.-based Forced Exposure (whose chief, Jimmy Johnson, championed the music in the early '90s as editor of the now-defunct Forced Exposure magazine).

However, economic salvation may be delivered from the unlikely place. In this case, it arrives from the hamlet of Blacksburg, Va., where indie label

Squealer Music has established a new imprint, Squealer Revisited, to reissue a quartet of hard-to-find albums by the monstrous Japanese trio High Rise. The label has just released two consecutive studio sets from the late '80s, "High Rise II" and "Dispersion," and early in the new year it will drop two more titles, "Live" and "Dispersion.

High Rise comprises guitarist Munehiro Narita, bassist/vocalist Asahito Nanjo, and a revolving cast of drummers. Narita delivers a vocabulary of dirt-clogged power chords and long, scarring solos, while Nanjo often sounds uncannily like Jack Bruce singing in Japanese. While Haino's Fushitsusha favors visceral tempos, High Rise specializes in high-speed blasts of full-tilt overkill. (Hint: the

Squealer's High Rise Reissues Bring On The Japanese Noise

by Chris Morris

group's original name was Psychedelic Speed Freaks.) Imagine Wayne Kramer fronting Cream, and you have some concept of the band's sound.

Some find this kind of music an acquired taste; we have found it especially good, at maximum volume, for clearing the head after a tough week at the office.

Kip's Bits: We have just received the first fruits of Montreal-based indie Justin Time Records' exclusive North American distribution deal with American Clave's imprint operated by the eclectic bandleader Kip Hanahan.

Especially worthy of attention are the label's two new releases, "This Night Becomes A Rumba" by Deep Rumba is an exceptional exploration of Afro-Cuban rhythms featuring a band of Cuban percussionists (with guest vocalist Ruben Blades); it may be the most sublimey melodic all-percussion performance imaginable. Hanahan's own "A Thousand Nights And A Night" is the second in a projected 10-album series inspired by Scheherazade's exotic Arabian tales; the cast for this jazz-inflected yet unctegeorized recording includes Charles Neville, Steve Swallow, Carmen Lundy, Billy Bang, Fernando Saunders, and the late pianist Don Pullen.

American Clayé has also reissued two long-unavailable '80s recordings by Hanahan.

Justin Time's Jean-Pierre Leduc says that the label's tentative 1990 release schedule includes two more Hanahan titles (including one featuring Pullen's last recorded work), a new World Saxophone Quartet album, "M'Biz," featuring a host of African percussionists; a Hanahan-produced album by violinist Billy Bang; and "Speaking In Tongues," a gospel/R&B pairing of saxophonist David Murray and vocalist Fontella Bass.

FLAG WAVING: Birmingham, Ala., isn't where we expected to find John P. Strohm. But the Massachusetts-bred musician has made his home in the South, at least for the time being, and the title of his forthcoming Flat Earth Records album, "Vestavia," is taken from the name of a Birmingham suburb.

"There's a really nice music scene here," Strohm says. "I like the Southern demeanor. It's kind of a cultural backwater, but there's enough going on."

Strohm's work as a musician has taken him far and wide. He played beside Juliana Hatfield for six years in the Boston-based modern rock band the Blake Babies. He later moved to Minneapolis to work with Ed Ackerson (who engineered "Vestavia") in his group Polara. Most recently, he toured with the Lemonheads.

"When I came back from touring, I didn't have that much going on in Minneapolis," Strohm says. He calls his relocation to Alabama "a fluke"—he followed his girlfriend there after she got a job in Birmingham.

(Continued on next page)

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RETAIL TRACK
(Continued from page 66)

The network gave away 16,500 samplers. In addition, the sampler was featured in full-page ads in the chains' publications, which have a combined circulation of 150,000. The publications are the Music Monitor, which is carried by Cat's and the Record Exchange; Gallery of Sound's Stereo Type magazine; Dimple Records' Ear-wax magazine; Compact Disc News; and the publication issued by Record Express. The participating labels also got price and positioning for two months at the network's stores.

"Our goal is not just to secure advertising dollars," says Rosenberg. "Our goal is to sell product.

Rosenberg adds that he hopes to lure more regional chains to join the network. He points out that chains don't have to give up their marketing freedom to participate in the network's promotions; each chain can still act autonomously, setting up promotions directly with labels.

According to Rosenberg, as the organization grows up and running, it hopes to provide members with more benefits. For example, the members could share marketing and sales information.

Rosenberg suggests that at next year's NARM Convention, the members "could come in a day early and have meetings. For that, we could hire an expert on security, who could do a half-day seminar for us. Individually, none of us would be able to afford it, but as a group we can."

He says that as a marketing vehicle, "there are so many more things we will be able to do, once people get comfortable with us."

RETAIL TRACK sends condolences to the family of Sam Shapiro, the co-founder of National Record Mart (NRM), who died of heart failure Nov. 29. His death occurred three months after his brother and co-founder, Howard, died, in August. The two brothers, who were later joined by third brother Jason, founded NRM in 1987 after getting into the music business by servicing jukeboxes. The family had almost a five-decade run with NRM, growing it to about 75 stores, before selling it in 1986. The Pittsburgh Post-Gazette notes that in addition to his brother Jason, Sam is survived by his wife, Marion Levitt Block; three daughters, Barbara Maculoso, Claire Kaplan, and Nancy Shapiro; and a son, Michael Shapiro.

INDEPENDENTS
(Continued from preceding page)

"I either liked it, or I just got stuck," he says.

The move has evidently been good for Strohm's creative work. "Vestavia," a strong brace of tuneful, punchy played rock songs that frequently explore the depths of Southern life, was "an idea that had been building in my head towards" Strohm says, "but it was kind of dark. I was writing in character, trying to put myself in other situations. I didn't have much to draw on, so I was looking out my window.

The most extraordinary song on the album may be "Lobster Boy," which manages to derive some light and inspiration from one of the bleakest true-crime stories in recent history—the Florida murder of an abusive sideshow performer (nicknamed "Lobster Boy" due to his claw-like hands and feet) by members of his family.

"I read an article in some magazine about it," Strohm says of the case. "It was saying how the Lobster Boy was this horrible human being, and he had to be exterminated...I thought, 'What other way could you expect him to be, as a human being [placed] up on a stage to be gawked at?'"

Strohm has formed a band in Birmingham. "The great advantage of the city is that the pool of musicians is awesome," he says. He hopes to take the group on the road after the release of "Vestavia."
By Catherine Applefeld Olson
Washington, D.C. — As the flood of DVD titles overpowers a multichannel floor space at most stores, the predictable has happened: The number of online merchants peddling the format has exploded, and at the same time, the more than 80 vendors have to learn to differentiate themselves. Some are opting to partner with big-name, big-money backers. Others are continuing to go it alone, and still others are mining specific niches such as DVD rental in a market dominated by sales.

The metaphor, unfortunately, is all too fitting. Universal's candidate for best-seller-dom, "Babe: Pig In The City," was the box-office rough around the edges on a five-day Thanksgiving debut behind the original, unheralded "Babe." In three days, the sequel is counted as another studio disaster, trotting on the heels of the $80 million flop "Meet Joe Black." The double-write-off cost Casey Silver his job as Universal Pictures chairman/CEO.
Pfister and Universal Music and Video Distribution (UMVD) will be expected to make up the shortfall. In fact, they're likely to be redoubled their efforts in the short run, keeping a watchful eye on the upside if they need to make up lost ground. "Babe" will have a second week release.

No Silver Lining: It's fair to say Bruce Pfister has put his work cut out for him. Universal Studios Home Video's executive VP inherited the task of turning around the sow's ear into a silk purse next year when Universal Pictures turns over performing theatrical releases for cassette and DVD distribution.

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"Babe: Pig In The City" could have similar difficulties, and there isn't much else currently in the latter to drive sales. Universal Studios hasn't seen a major hit since "The Lost World: Jurassic Park" in May 1997. Universal Studios Home Video's market share, which grew in the early and mid-'90s, not surprisingly has stalled. It stood at 9.3% in 1996 and 9.5% last year, according to our last analysis (Billboard, Jan. 31). This year won't show much improvement.

Of course, theatrical and home video rankings — they're nearly one and the same — are always a game of musical chairs. For a couple of years, including 1997, Paramount was the front runner. But the studio rebounded mightily in 1998 with "Titanic," among other releases, and it already has an impressive line of titles including "Ed Wood," "Man On The Moon," and "The Adventures Of Rocky And Bullwinkle," scheduled through mid-2001. They're promising. They could deliver. It's 1999 that will be tough.

New Weapon: Direct broadcast satellite TV (DBS) may have found the key to unlock a treasure trove of new subscribers. The big problem for DBS operators has been the inability to price and promote local TV channels they can carry. Congress said it was all or none; DBS providers couldn't afford the former, so they chose the latter.

Now, according to The Wall Street Journal, operators like U.S. Satellite Broadcasting and DirectTV have teamed up with phone companies to offer DBS and a "powerful new antenna" capable of tapping local channels. There is a chance that if the DBS operators are OK'd by the Federal Communications Commission — it has made the difference for DBS enthusiasts, who subsequently began buying their own cable service.

After a quiet period, "Babe" is expected again this year, and the antennae likely will fuel greater increases. Home video should take note: Hollywood may not care where revenue comes from, but retailers do.
**Getting ‘Antzy’**: Even though it’s still playing in more than 2,000 theaters, “Antz” is set for a Feb. 9 video release priced at $26.99, with a minimum advertised price of $16.95. The computer-animated family feature has pressed more than $84 million at the box office. Since DreamWorks anticipates it will top off at $96 million, it may seem that the studio is jumping the home-entertainment gun. But head of worldwide video Matt Brown says it’s all part of the plan. “We want to come right off of the theatrical campaign,” he comments, “and we’ll start advertising in January to capitalize on that. It’s all about heat and awareness.”

Brown intends to turn up the heat for “Antz,” which will be supported by DreamWorks’ biggest marketing campaign to date. A pre- and post-street TV blitz is scheduled for January and February, along with national print ads.

DreamWorks is working on multiple consumer tie-in partners for greater exposure. The deals will be announced at a later date, according to Brown.

Meanwhile, DreamWorks is kicking in a $5 rebate with purchase of the title plus “Paulie,” “Mouse Hunt,” “Small Soldiers,” “Babe,” or “The Land Before Time VI” (the latter two titles are from distributor Universal Studios Home Video).

Retailers will get a 7-foot-tall tower, a floor decal, giant letters spelling out the title, and other point-of-purchase displays depicting memorable characters or scenes from the movie.

“We’ve proven with ‘Small Soldiers’ that we can handle a big media campaign, and ‘Antz’ will be our biggest this year,” said Brown.

(Continued on next page)
MARVEL-ous COLLECTION: Marvel Comics superheroes Captain America, the Incredible Hulk, Iron Man, Mighty Thor, Spider-Man, and Sub-Mariner are the featured attractions in a new line of videos from 20th Century Fox Home Entertainment.

Each collector pack contains three double-episode videos featuring a single superhero, priced at $35.98; they hit stores Feb. 16. Individual cassettes are available Feb. 2 for $14.98.

Fox has an extensive promotional arsenal at the ready. Besides giving away the fact that the six titles' episodes are from the original 1960s animated television shows—thus targeting adults as well as kids—the studio is utilizing on-pack giveaways, a consumer sweepstakes, and cross-promotions. Each tape also includes a newly produced introduction by Marvel Comics creator Stan Lee.

The three-volume packs come with a reproduction of a 1960s Marvel Comics book, a numbered limited-edition lithograph, and a collectible silver character medalion worth $40 and exclusive to each set. Called Become a Superhero Legend, the sweepstakes allows a single grand-prize winner the opportunity to be written into a Marvel comic book as a guest character.

Fox will cross-promote the line on more than one million Toy Biz packs containing Marvel characters.

AMERICAN GIRL, PART 2: In last issue's Child's Play, we told you about audio plans for American Girl Place, the new Chicago-based flagship retail outlet of multimillion-dollar cataloger American Girl.

The three-level, 55,000-square-foot store, located in Chicago's upscale North Michigan Avenue shopping district, features boutiques filled with American Girl dolls, clothing, accessories, books, and more, as well as a cafe and a live theater. As reported last issue, "The American Girls Revue," a 55-minute musical that re-creates scenes from the line's superb historical-fiction books, will be the subject of an imminent cast recording, due out in fall 1999. There are no plans at present for video, but theater director Richard Richter says that would be a natural next step for American Girl. Middleton, Wis.-based Pleasant Company publisher of American Girl magazine, recently sold to founder Pleasant Rowland to Mattel for $750 million, has been working on a live-action-plus-animation TV show based on the bimonthly.

"We've had talks with every major network," says Richter, "and there's a lot of interest." However, the networks are concerned that boys won't watch the show. For our part, we're also looking at the economics of kids' TV. It's merchandising-driven, and we don't want to develop a product based on the television show.

Indeed, as Richter notes, Pleasant Company does not even advertise its own existing product line, or any other in American Girl magazine. "So home video may be a better way for us to distribute this program," says sales VP Chuck Stock. Richter observes that even PBS is worried about the projected deficit of male viewers.

"We'd sell the videos here at American Girl Place and through the catalog. We've done surveys of our magazine audience, and they're excited about the idea," Richter says.

Richter adds that girls in the magazine's target age group at 7-12 "are neglected." To which Child's Play says a forceful amen.

Entertainment goes "straight from Sesame Street to Spice Girls," Richter notes. "We have to let them explore their world without an overlay of sex and to give girls the opportunity to be girls."
FOR PETER ZIZZO, EMOTION IS THE KEY
(Continued from page 19)

whole process. I really want to be a writer and producer, and I believe in my heart that Billy was meant to be the artist through which I can make my statement as an artist,” Zizzo says.

“That’s a long way from his early days as a guitar player in bands where he invariably fell into writing by default. At 16, he was signed by former EMI-Capitol Records Group North American chief Charles Koppelman to a publishing contract and sold his first song, “I Think I’ll Ask Her To Dance.”

“I felt like a professional song-writer with my little advance,” Zizzo says. “I was validated at 16 and totally driven to keep going. And now, half a lifetime later, Zizzo is convinced his best work remains ahead. “I’m very proud of the songs that have been successful, but I don’t think I’ve had the song that will most define me. Some of the ones that I’m most happy with have been sitting around for years.”

“But hearing a song on the radio that you wrote is always an unbelievable moment. It never loses its thrill.”

DEATHS
Barbara Acklin, 56, of an undisclosed illness, Nov. 27 in Nebraska. The singer/songwriter, who typified rhythm and blues and was part of the ‘60s and ‘70s, died in Nebraska, where she was recording vocal duets, according to a spokeswoman for Acklin. Born in California and raised in Chicago, Acklin saw her career take off in 1966 when she joined Brunswick Records as a songwriter, as well as a secretary/receptionist for producer Carl Davis. She is said to have written her share of “Whispers (Gettin’ Louder),” a 1960 hit for Jackie Wilson, at her desk in between typing letters. Her own recordings of “Love Makes A Woman” was a hit, as well as her “Just Ain’t No Love” and “I’m The Girl,” which was covered in 1992 by Swing Out Sister. She wrote “Have You Seen Her,” a 1971 hit for the Chi-Lites, with husband Eugene Record. In 1995, Brunswick released on CD “Barbara Acklin’s Greatest Hits” and plans a rerelease of her debut album, “Love Makes A Woman,” in February. She is survived by her daughter, Samotta, and a grandmother, Sherotta.
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PREMIOS AMIGO

(Continued from page 5)

Billboard December 12, 1998

75
MIXED RESULTS FOR MUSIC MERCHANTS
(Continued from page 1)

sic say their sales from Nov. 26 to Nov. 29 were above last year’s, the unseasonably warm weather in many parts of the country kept the number of consumers out of malls and record stores.

"People were outside taking advantage of the unseasonably warm weather," says John Grandoni, VP of purchasing for the 172-store National Record Mart, based in Carnegie, Pa. "Mall traffic was high on Friday and Saturday, with comparable-store sales being flat for those two days. He adds, however, that National’s Friday sales were down compared to last year.

Indeed, a report by the International Council of Shopping Centers estimates that home entertainment sales, which include music, in malls were up only 0.1% over Thanksgiving weekend. But the trade group’s data and the lackluster results most music retailers reported to Billboard stand in contrast to Stend-Scan, which reports that album sales were up 7% over sales during the same week last year.

Predictions of year-to-year music sales gains for all retailers over the four-day weekend, which officially starts the all-important holiday selling season, ranged from "slightly down" to a high of 66% at Boston-based Newbury Comics.

For mass merchandisers like Kmart and Wal-Mart, weather was an advantage as they have to rely on the introduction of music. Peter Cline, president of Handelman Entertainment Resources, which ranks music in 4,400 Wal-Mart stores, said music "sales exceeded our wildest expectations. They were very strong compared to last year"

Nickerson says that while queried by Billboard reported problems with product flow. Careful ordering of new releases coupled with advanced investment in product placement at Stend-Scan prevented any shortages or oversupplies. Jim Litwak, executive VP of marketing and merchandising at the 265-store Today’s World Entertain-
ment, says, "Our in-store position is just absolutely phenomenal, because we were dead-on in terms of projec-
tions we had bought.

John Marmaduke, president of the 129-store, Amarillo, Texas-based Hastings Entertainment, and Terry Woodward, president of the 125-
store, Overstock.net Networks, each say that their chains’ comparable-store increases were positive, but just barely. Both say there was a marked contrast to the weather, saying "If this weather holds, Christmas will be disappointing.

Musicland, the largest music retailer in the country, reported on the holiday weekend but at press time released a report stating that sales from stores open more than a year rose 8.5% over the warm weather, last Nov. 26. For its mall concepts Sam Goody/Musicland and Suncoast Motion Picture Company, same-store sales were up 7.0%.

David Lang, president of the 151-
unit, South Plainfield, N.J.-based Compact Disc World, says the chain enjoyed a 10% comparable-store sales increase over the same weekend. But that increase was driven by higher prices. "Our trans-
action count was down," says Lang. "We had less people buying more."
VETERAN 'B'CASTERS LEARN TO STAY FRESH

This story was prepared by Top 10 Airplay Monitor managing editor Jeff Silverman and Rock Airplay Monitor managing editor Marc Schiffman.

Like any profession that requires creativity such as the application of practiced principles, the art of broadcasting demands that things be freshened, changed, and rethought on a regular basis, particularly for those who have been in the industry for the better part of their careers.

You constantly have to think of the mirror and reinvent yourself," top 40 WFLY Albany, N.Y., operations manager Mike Morgan says. "We ask if we're still relevant and entertaining and if we're changing every day. It's not like you sign on and stay the way you started. Radio is a growing process; you have to change year to year to maintain freshness.

"I've been doing this for over 27 years," country KXN Phoenix VP/general program manager Larry Daniels says. "Some days, it seems like 50 years. Other days, it's like I started yesterday."

Even so, Daniels still thinks his job is "kind of neat," which is one reason why he and other veteran programmers (and some on-air personalities) have continued to be successful and avoided ending up in a creative rut despite long stretches. Other suggestions: relying on outside input from your staff or networking buddies.

KXN's Los Angeles morning legend Rick Williams says, "I try to re-create an entirely new morning show every year. But there's no formula to doing that. You either know how or you don't. It's like Michael Jordan how he knows when to shoot the full-away jumper. He just does it. I've been lucky in that I always seem to know what and when to change.

One obvious way to freshen up the station is to use new sweepers, jingles, and liners. Promotions and contests, even basic ones, can also be revamped to come off as new and exciting. "We've given away dozens of cars over the eight years I've been here, but by running a 'live in it and win it' contest in a mall, which attracted heavy media coverage for a good month, we generated the most excitement ever," WFLY's Morgan asserts.

TRY TO HAVE FUN

"You just try to have fun with various things and take nothing for granted," says R&B KHRS Kansas City, Mo., operations manager/ PD Sun Weaver. "Each time we get close to the money [spring and fall] books, I start going right over things again—sprucing up contests, what's on the air, syndicated programming. That's motivation for me because it's fun.

"All you're doing is returning," he continues. "Don't tinkter just for the sake of tinkering. Ask yourself if what you're doing is actually improving anything."

Country WSOC Charlotte, N.C., PD Paul Johnson says, "Every three to four years, we try to retool our approach. Having programmed since 1976, I have the benefit of pulling up something I used many years ago but is now brand-new again.

KNX's Daniels also changes his work schedule to stay fresh. "Every once in a while, I'll change my schedule to prevent a rut," he says. "Being a big baseball fan, a couple times a year I go on a baseball trip with a few industry buddies to beautiful ballparks like Fenway and Wrigley Field."

"The 'all work and no play' attitude also goes for KNX's entire staff. In fact, station employees have access to an in-house exercise and weight room. "I'm not talking about a glorified closet; this is a big, professional room."

(Continued on next page)

'CHANNEL G' BRINGS ALTERNATIVE SOUNDS TO JAPANESE AIRWAVES

BY STEVE MCCLURE

TOKYO—Japan's first—and so far only—daily alternative music radio show is proving to be a hit with listeners.

"Channel G," broadcast 10 p.m.-11:50 p.m. Monday to Friday on Tokyo's InterFM, is now one of the Japanese capital's most popular FM radio programs, says InterFM PD Susumu Tomoda.

"It's the most popular radio show among teenagers and 20- to 34-year-old female listeners in its time slot," he says.

"Channel G," which debuted in April, takes its name from host George Williams, a bicultural TV and radio personality who is also one of MTV Japan's most popular DJs. Although Williams is equally at home in Japanese or English, the bulk of "Channel G" is in Japanese, since the show's listeners are Young Japanese who understand only that language.

The music broadcast on "Channel G," however, is worlds away from standard Japanese pop fare. Williams (Continued on next page)
**Radio Programming**

**VETERAN BROADCASTERS LEARN TO STAY FRESH**

(Continued from preceding page)

Danyo notes, "Plus, we have a trainee who works with them. It helps a lot of people, although I'm not sure they could do it for anyone else, which I admit is ridiculous.

Alice album WCCC Hartford, Conn., PD Jim Pizzo urges staff to employ creativity to keep things sharp. "It's a great big chess game," he says. "It's all about staying fresh because I can watch TV and say, 'That's a good idea' and be able to use it the next day. I regularly sit down with my staff and ask them, 'What did you do last night?' So that's how we come up with new ideas and then carry them out on air.

Country WAMZ Louisville, Ky., PD Coyote Callahan credits his on-air work as a way to stay fresh. "For the past 18-plus years, I've been on the air," he says. "And during the big books, I've been out at appearances for at least two hours a day. Consciously getting contact with your listeners is bound to keep you fresh."

KISQ does notes, "Our company does a lot of focus studies, and I've been taught to be very useful and always welcome others' input, although most of the time I can feel when something is losting its freshness.

**EYE ON THE OUTSIDE WORLD**

Another key to eternal freshness: keeping an eye on what's happening outside the station. "It's a tired phrase, but you've got to get out on the street," WCCC's Pizzo says. "Street isn't talking to a band back stage at a concert; it's talking to the listeners at the concert. You need to know what they're talking about, they're not all beer-swilling morons.

R&B WEDM Miami operations manager/morning host James Thomas says, "I try to keep abreast as to what's going on in the three counties we're broadcasting to and how national news affects them. You can find humor in the news, as well as address serious issues. It's important to provide humor and service to your listeners. Staying in touch with your community and keeping younger minds always keeps you fresh as to their concerns."

Another great way to stay attuned is to get outside the station format. "It's like a small village. I've worked in every format and enjoy the opportunity to hang with friends in other formats," KPRS' Weaver says. "We start exchanging ideas. I'll air one of their promotions, and people won't figure out where the idea came from."

And if that's not enough, there's your not-so-friendly neighborhood stations. "The fear of my competition kicking my ass motivates me every day," says WYHY New York's (Power 105) El Paso, Texas, PD John Candelaria. "Direct competition gets the juices flowing. Nothing has been handed to me. I'm the smartest guy in town, and my owner doesn't have big pockets, so I have to find different ways to get the job done."

"It really means," WAMZ's Callahan adds, "because the competitive landscape is always changing. If you're not fresh and the guy across the street is in your area, you're going to lose your audience. Competition is like better competitors, and there's a lot more gratification when you win with a competitor around.

"The key is to work at a station in a market that never sleeps, which challenges and rewards you," KNIX's Daniels adds. "Then hire people who are better than you. I learned a lot from a lot of people who knew what they were doing and learned what not to do from people who didn't know what they were doing."

The most common answer for preventing routine: hiring the right people and exploiting their talents. "A great staff makes you great," WSOX's Johnson says. "You're doing bright. They know their job and what entertains their audience."

**THE RIGHT JOB**

In the end, it all comes back to the original reason everyone got into this job—a love of music and radio. "I'm still a music fan first," says Dave Frisina, 10-year veteran of album WAGQ Syracuse, N.Y. "I'm not in it for the business. I go to show up, and just to catch the music of a live band means something that I'm doing. Never take that for granted."

Moore on rock WBCN Boston PD Opedus still hosts "Nocturnal Emissions," the longest-running newsmusic show in the country. "There's so much fresh music to get excited about," he says. "When the music stops exciting me, I'll get out of the business."

KISQ's Dees claims his gig is still so much fun that he'd love to have it go on forever. Actually, I pegged the number of days left [in his contract] to the number of house payments I have left, he says with a laugh. "It's the new math.

"Plain and simple, though, I truly love what I do," he continues. "I look at radio as putting new things on the ice cream. I also truly love the money. I've always loved the money, even since I was 6 years old, selling mistletoe. In a way, I'm still selling it now."

In fact, the biggest key to long-term success in radio may be self-motivation. "It's all a state of mind," says Frisina. "You have to keep it fresh as putting new things on the ice cream. I also truly love the money. I've always loved the money, even since I was 6 years old, selling mistletoe. In a way, I'm still selling it now."

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Album rock WPUY Albany PD John Cooper says, "This is not assembly-line work. Something is always happening in the job. Anything can happen, and you have to do something different going on, be it new technology, new owners, new music, or new personalities. That's our work."

As WCCC's Pizzo notes, "I get up each and every morning and go, 'They pay me for this! Nice scam.'"
Lenny Kravitz has had an abnormally busy year. Not only did he put out a record of his own, "5," but he started a record label named after his mother (Roxie Records), died with Iggy Pop for the VH1 Fashion Awards, produced a new album by Cree Summer, contributed to a song on the "Bagots" soundtrack, and is currently on tour in Japan.

"It’s been a great year for me. Even though I’ve gone through the record-release process several times, I still don’t know what to expect," Kravitz says. "I couldn’t be happier with how things are moving along. I’m very proud of the record’s artistic integrity. I’ve enjoyed all the things I’ve done, but that doesn’t mean I don’t need a vacation."

Since duty calls, Kravitz chose the next best thing to relaxing. He wrote a song about it.

"Fly Away" came to me while I was driving along the ocean in my Jeep when I was parking in the studio in the Bahamas," he says. "I was feeling the freedom and wanting to escape and fly away from my responsibility. Life gets rough, and everyone fantasizes about getting away. Simple."

Apparently, it wasn’t as simple for Virgin to figure out that the song, which Kravitz delayed the album’s pressing to add, would be the breakthrough hit by scoring No. 1 on both Modern and Mainstream Rock Tracks. Currently this issue’s No. 2 on the former chart, the song is actually the third single. "I thought ‘If You Can’t Say No’ would be a slam dunk. But ‘Fly’ ended up on a sampler, and stations started playing it, and people wanted to hear it. It was an organic growth vs. a forced hype."

Krivitz hopes new interest will inspire people to revisit “5,” while he has already sparked change as an artist formerly known for his threads. "I find it relaxing. Now, I’m growing some new energy.”

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**Mainstream Rock Tracks**

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**Modern Rock Tracks**

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Why Is U.S. Radio On The ‘Outside’ On George Michael’s International Smash?

**By Chuck Taylor**

**Pic by Radio/Programming**

**Why Is U.S. Radio On The ‘Outside’ On George Michael’s International Smash?**

PRAYING FOR TIME: When it comes to radio airplay, it seems George Michael can’t get arrested in the U.S.

As his new single, “Outside,” scales the charts of almost every nation around the world—such as No. 1 on Music & Media’s European Radio Top 50 chart and is a massive hit in the U.K., Spain, Denmark, Finland, Italy, Ireland, Sweden, Australia, and elsewhere—a scant six stations in the U.S. have offered so much as a casual commitment to the hooky, disco-splashed record. U.S. programmers approached for this story refused to go on the record with their reasons for not playing the song. Some said that they feared talking would hurt their relationship with Epic, the label that released the single and Michael’s new double CD, “Ladies & Gentlemen: The Best Of George Michael.” (The artist is now signed with DreamWorks.) Other radio PDs said they held it as policy not to publicly discuss reasons when they choose not to play a record.

Off the record, most said that not spinning “Outside” was motivated only by Michael’s career status in the U.S. “If I look at the play charts, you’ll see that George Michael hasn’t had a solid radio hit in the U.S. since 1992 with ‘Too Funky’!” said one on the condition that he wouldn’t be named. “He’s just not the hot property he was a few years ago. We simply didn’t think it fit our playlist.”

True, Michael’s last album, “Older,” didn’t achieve gold status in the U.S., although it was an enormous success globally. But is there more to the story? George Michael’s mother, Faith, has often talked about his experiences as a gay sex police officer with a Beverly Hills, Calif., park, or with the singer-songwriter’s recent declaration of being gay (something most astute fans have suspected for years).

What do I care what someone does in his private time,” the programmer said, “I am motivated by my listeners’ interest in an artist’s music.”

Even so, the promising U.S. debut of “Ladies & Gentlemen” at No. 24 on The Billboard 200 on Nov. 28, as well as the runaway international success of the album and single, have raised questions—from Epic officials, European programmers, and Michael himself—about why the single has stiffered here.

“With the controversy surrounding George Michael’s arrest, I think they’re a little uptight,” says Epic Records Group executive VP Rick Bisciglia of U.S. programmers. “Things are turning a little more left with this latest release, so what’s the problem? The public doesn’t have a problem.


On a recent MTV interview featuring the debut of the flashy video for “Outside”—which parodies the arrest incident and features hypocritical male cops kissing—the artist made clear his distaste for American programmers’ lack of response.

“Outside the States, (‘Outside’) is the fastest record that I’ve had at radio since Wham!, which gives you some idea of how popular it is,” Michael said. “Over here, for some strange reason, nobody’s playing it. I have no problem anywhere else but here in the States.”

Paul Chantler, PD for the U.K.’s Essex Radio Group, will certainly back that. He has entered “Outside” on the A-lists of his market-leading top 40 Essex FM and the national U.S. outlet striving to expose the song to Americans so that they might decide themselves if the track is a hit. On a Nov. 5 interview segment featuring the video, the network dedicated a half-hour special to Michael amid great fanfare, driving a live audience the chance to ask questions and Michael an opportunity to talk about the incident freely. On its current playlist, “Outside” is MTV’s ninth-most-played music clip.

“George really made a statement with this video,” says Tom Calderone, senior VP of music/artist for MTV. “For us, it became a news item, explaining the song via a music video. We felt like we pushed the right buttons and was a creative vehicle for him to address his situation and talk about his music and his life, which was very much top of mind at the time.”

At MTV, there are so many elements that go into airing a video, besides it being a good song,” he adds. “It has to be visually compelling, and this one certainly was.”

Among the handful of U.S. stations that have played the track, top 40 KRBE Houston says it approached the record with no hesitation.

“We needed an upbeat record, and it’s George Michael, for God’s sake,” says music director Jay Michaels. “In the ‘80s, he defined pop music and always made such amazing music. We thought he deserved the benefit of the doubt. We’re thankful for Alianis Morissette, Jewel, Sarah McLachlan, and Madonna. These are core artists who are huge for the station. And when George has a new single, we put him in the same category. We need artists like that—not everyone can be a hit wonder—and we want to make sure the station stays in balance.”

“Houston is very conservative, working-class, and suburban, and we’ve not had one complaint about (‘Outside’),” Michaels adds. “Female response is all positive. I would hate to think that [his arrest] incident has anything to do with people now playing the record.”

“KRBE is giving ‘Outside’ 19 spins a week, making it the station’s No. 29 record.”

Epic, meanwhile, has no intention of giving up yet on what it remains convinced is a hit record. Bisciglia says the label is planning to relaunch the song.

“The original went to radio, but there was resistance to George and the record,” Bisciglia says. “But seeing the world success we’re having, knowing that the video is viewable, we’ve now taken the approach to go to video first, build the story, and then go back to radio.”

“MTV gets it, and they really opened it up,” he adds. “Now we’re going to really start to educate radio. The time is now.”
Oil And Gas Co. Comes To The Rescue Of Online Channel Vidnet

VIDNET GOES PUBLIC: Who’d ‘ve thought it? Not too long ago, many industry insiders were predicting the demise of Vidnet (www.vidnetusa.com), the fledgling online music video channel that, according to sources, was having financial problems. Now Vidnet has received its second infusion—going by business with an oil and gas company. Stranger things have happened.

Vidnet’s parent, Internet Nuclear Broadcasting (INB), has struck an acquisition deal with Sednet Exploration Inc., a publicly traded oil and gas exploration company. Sednet will purchase INB, and the deal is expected to be finalized “within the next couple of weeks,” according to a Sednet spokesman. After the acquisition, Sednet is expected to focus on its online entertainment business.

Vidnet president Rob Wren says in an exclusive interview, “I normally don’t do interviews with the media because I’m not into self-promotion like some of the people in the music business are. But while many people were saying that Vidnet went out of business, we were quietly working behind the scenes on this deal. We’ve been approached by several investors—including some of our competitors—who’d probably deny it—to buy Vidnet.”

Although Wren won’t comment on Vidnet’s reported financial problems, he is blunter about the acquisition deal means the Marina del Rey, Calif.-based channel: “We’ve partnered with people who have deep pockets and have the vision to take Vidnet to new levels. Right now we have nine people on our staff doing the work of 20 people, so we’re in negotiations to expand our staff.”

The past 18 months hasn’t been easy for Vidnet. It announced plans to launch in August 1997 but delayed until last March. In addition, Vidnet VPG Mary Ann Collins, one of the key people involved with Vidnet’s launch, exited this past summer.

Wren says, “The reason for the delay was that we were compressing the video ourselves and the sound technology available at the time wasn’t up to our standards.”

He also responds to criticism that Vidnet’s ViveActive Player is too cumbersome: “Measure music video quality from one day, so we compromised for better sound quality. ViveActive, which makes ViveActive, was bought by RealNetworks, so Vidnet will be using [RealNetworks’] RealPlayer G2 in the near future.”

Several major labels refuse to service online video channels with music videos. Vidnet’s management says they will, but they’re not sure how to. “I think I record the companies that don’t service online video channels are doing the right thing. I think they’re being smart about who they go into business with. Why should they give free videos to every Tom, Dick, and Harry?”

“The question is, Should the record companies or artists be compensated for a third party showing their videos? The old school says no, and the new school says yes. There may not be a lot of [Vidnet’s competitors] who think we need to start leaning toward the new school if we’re going to make any progress in building relationships with major labels.”

Speaking of competitors, the online video channel field has gotten a little more crowded in the past year. Wren says what sets Vidnet apart from its competitors is “that we don’t have a lot of flash and distractions, like music news or contests. We’re more interested in being the ultimate video site where you can see nothing but music videos.”

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on Phoenix-based jazz/AC/R&B show “The Breeze.”

TV affiliate: Cox Communications Cable in Phoenix, Channel 22

Program length: 60 minutes

Time slot: 6 p.m., Mondays, Wednesdays, and Fridays

Executive producer: Michael Kelly

Fact: 1996. “The Breeze” was launched.

In 1996, we play everyone from R. Kelly to Dave “To Tell The Truth” says executive producer Kelly. The program has won the Billboard Music Video Award for best local/regional jazz/AC show in 1997 and 1998.

Following are the top five clips for “The Breeze,” for the week ending Nov 27:


2. Janet, “Every Time” (Virgin).

3. R. Kelly & Celine Dion, “You’re My Angel” (Jive).

4. Brian McKnight Featuring Tone & Kobe Bryant, “Hold Me” (Motown).
classical customers, who are far fewer in number than their pop counterparts (about 400,000 or 10 million new sales), are more likely to be buyers and more loyal members. Selling classical music is different than selling pop, in that catalog is key and in that there are real chances to be where record clubs and online outlets can excel over brick-and-mortar stores. Also, the record club and online environment tends to present buyers at a peak level playing field for niche labels, which often don’t have the funds to compete with the majors for notice in the ever-crowded spaces of traditional retail.

Record clubs, in particular, have been able to create hits out of indie classical titles that have a tough row to hoe at retail. Yet the relative benefits of club sales for record labels and artists—and the industry in general—have long been a contentious issue. Traditional record retailers have long lobbied for special treatment for artists whose profile plays to “12 CDs for the price of one.” Ray Edwards, Tower Records’ U.S. classical director, says, “Tower has offered not just the CDs, but every other genre. And there’s no free tie-in on that. The whole philosophy is an integrated one.” Edwards believes that selecting CDs for strong club plays is an important marketing tool for all CDs, not just classical titles. “You can’t sell classical music unless you play it,” he says. “And you have to get the cash for classical CDs.”

Bernstein, founder of A & R Media, says, “A classical label is a real niche business. It doesn’t generate a lot of revenue. In fact, some labels say that classical sales are at the barely break-even point. But it’s a very important business for us because it’s the only one that allows us to get a foothold in the classical market.”

According to some industry insiders, classical labels have historically been more prized by record clubs than pop labels because their titles sell better on a per-copy basis. And some research indicates that classical CDs are more likely to be played by club buyers than pop CDs. “We have found that classical CDs sell better than pop CDs, but the reason is not clear,” said Nissim. “It could be that classical CDs are more likely to be played by club buyers, or that classical CDs are more likely to be played by other consumers.”

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Navigating Classical Music Web Sites

If you can find the classical music section of this site—and it's not easy—you'll be pleasantly surprised at the complete and varied selection. Unfortunately, Musical Boulevard seems too massive to be efficient, as it searches yield pages under construction or not-quite-right composer names, and while the site ambitiously attempts to offer track listings and reviews, many are missing. Unlike its competitors, this site separates content from sales, so for reviews and articles, try the related ClassicalInsites.com, which includes featured artists, explanations of historical periods, and in-depth studies of key works.

WWW.MUSICBOULEVARD.COM

Mullins, Not Mother Goose: With 78 million audience impressions derived from airplay at 290 stations, Shawn Mullins' "Lullaby" (Sony Columbia) jumps to No. 1 on Hot 100 Airplay to end the 18-week reign of the Goo Goo Dolls’ "Iris." "Lullaby" also charted "Iris" to take the top spot on the new top 40 chart, with Top 40 Tracks (see chart, page 80). "Lullaby," the highest-charting airplay-only title, is No. 8 on the Hot 100. Though it's possible for an airplay-only track to top the Hot 100, that would be a formidable challenge. Every title in this issue's top five—except for No. 4, Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse) —has more sales points than airplay points. In mind that the Hot 100's airplay/sales split of 75%/25% is a rolling average over every title on the chart and isn't applied to an individual song's ranking.

CLASSICAL CONSUMERS FIND RECORD CLUBS A RESOURCE

(Continued from page 82)

Because it's apples and oranges," he says. "Buying an expensive car is a completely different purchase from buying a Mercedes or BMW, it's not all the same. I want to know what the clubs have to offer the other side of it." PolyGram has benefited from such clubs and is one of the three leading Classical Insites "Origins" line of classic performances, which has been stressed by both BMG and Columbia House. The company feels strongly enough about the future potential of record clubs to appoint a staffer, Kristen Turner, as liaison between the Deutsche Grammophon, London, and Philips Music Group labels and the clubs. Dedicated to the idea of alternative distribution, from the Internet to venue sales, PolyGram Classics & Jazz senior VP/GM Kevin Gore says he is looking at ways to be more proactive with record clubs, and the liaison is a start. "I think most record companies look at sales figures and see only tracks, singles, and video, and think club business is probably the most overlooked. The sales aren't representative of our division's P&L profit and loss) in the same way retail does," Gore explains. "We can't see the figures frequently enough to feel 'the process' in the same way we do retail. "But we do know that some of our artists, like bass Dmitri Hvorostovsky, have a bigger profile with the clubs than at retail, and I think the clubs are a great way of getting more of our music out there, even if they're a less-leader type of situation," Gore adds.

Record clubs are obviously ideal for non-computer-savvy classical fans outside the major cities, as they are able to increase the base of the music they are interested in. In addition to using mass-merchandising techniques for lines like RCA compact discs, record clubs are also likely to be the first to offer EMI and PolyGram impromptu releases that would seem ideal to devotees, as well as classical artists that are released only in Europe and almost impossible to find outside the biggest American shops.

Although CDNow's N2K's biggest sales have come from the major cities of the East and West coasts, Olin says, the greatest potential lies in the hinterlands, where well-stocked and well-staffed stores are few and far between. The Internet may even the market geographically, as it tends to

While shopping for music on the Internet has been heralded as a convenient, relaxing alternative to traditional record stores and the growing number of virtual retailers can be as daunting as a real-world mall. "But the following sites—by no means the whole picture—are worth a look to see what they offer: 

BILLBOARD DECEMBER 12, 1998

WWW.AMAZON.COM

WWW.CDNOW.COM

WWW.CDUNIVERSE.COM

WWW.CDCHOICE.COM

WWW.CLASSICALINSITES.COM

While there are several sites that promise to offer users to click on performers' names to link up with other recordings on which they appear, that offer a solid core base of recorded music, Amazon is one of the best, with a large selection of classical recordings and a wide range of music genres. However, the site does lack CD reviews, which are valuable for making informed purchasing decisions. CDNow, on the other hand, offers comprehensive reviews and ratings of music, making it a go-to site for searching for new releases and discovering lesser-known artists. CDUniverse is another great site for finding music, with a user-friendly interface and a wide range of resources, including concert listings and music news. CDChoice is a great site to use when you're looking for a specific recording or artist, as it allows you to search by name or by genre. It also offers reviews and ratings of music, making it a great resource for discovering new artists and albums. ClassicalInsites.com is a great site for classical music fans, with a wide range of resources, including concert listings, music news, and music reviews. It also offers a search engine that allows you to search for music by composer, title, or release date. Overall, these sites are all great resources for finding music, with something to offer for every taste.
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**Note:** The list above includes the top-selling albums compiled from a national sample of retail store and rack sales reports, collected, compiled, and provided by Billboard.
stakes game plan for that merger already has been established, which includes a realignment of U.S. label operations into new groups, as well as an expected large number of executive shifts (Billboard, Nov. 21).

Outside North America, this task falls under the direction of Universal Music International chairman/CEO Jorgen Larsen, whose team (working with Boston Consulting Group) has been drawing up integration plans and presenting them to senior Seagram/Universal officials, including Seagram president/CEO Edgar Bronfman Jr.

The implementation of those blueprints will begin in conjunction with the deal's close. For the most part, the PolyGram and Universal operating-company chiefs now know about their future roles or lack thereof—in an integrated "Unigram." This structure has been influenced by the "streaming" of labels in the U.S.—for example, the Mercury/Island group—but each region is expected to have its own idiosyncrasies, reflecting geographic and practical business realities.

In the U.S., oversight of the merger process will fall to Universal Music Group chairman/CEO Doug Morris, who was tapped early on to head two combined companies' global music operations (Billboard, July 4).

With Bronfman's stated goal of shaving $300 million in annual costs by the time the joint company employees around the world await official word of their futures to come down. In the U.S., where top executives continued to meet Dec.-12 with proposed new label group chieftains about their roles in the revamped structure, Geffen Records and A&M Records are expected to be among the hardest hit.

### BLOCKBUSTER

(Continued from page 6)

says he has "no idea" when the final deal will be completed. He adds, "The price is extremely attractive to us, but I would guess it would take us at least a couple of months."

He adds, "This is unusual for the seven stores of KPS Taiwan, a completely separate company that began as a subsidiary of the Hong Kong operation but was sold off to keep the Hong Kong operation afloat."

I don't think [the closure] will have any effect on us here. These are unexpected markets," says John Parker, managing director of KPS Taiwan.

Blockbuster also operates in Taiwan, where it has opened 50 stores since its March 1997 launch.

As for the reason for KPS' final collapse in Hong Kong, Tsao singles out the strength of the local pirate operators. "There were several factors," he says, "but the major one is the piracy issue. We have to find better ways of dealing with it and get more involved with efforts to battle piracy in Hong Kong."

### DISTRIBUTOR CARGO CLOSING

(Continued from page 6)

which employs five other indie wholesalers to sell its product. Sources reported that Cargo had been slow to pay $10,000 owed to Walabi since May and had been placed on a payment schedule. In August, Walabi asked for payment in full within two weeks and subsequently parted company with the distributor.

At the time, Good's attributed Cargo's problems to a poor cash flow situation brought on by a huge return from Caroline (Declarations of Independents, Billboard, Sept. 12).

On Sept. 25, Cargo informed its employees that it would be laying off nearly half its staff; eight employees were terminated immediately, and a second group was let go in the weeks that followed (Declarations of Independents, Billboard, Oct. 17). In a letter to the staff, Van den Heuvel admitted "I am very real possibility that Cargo may go close in the near future."

The folding of Cargo Records America is unrelated to the December 1997 bankruptcy filing by Montreal-based Cargo Imports and Distribution (Billboard, Jan. 24). Goodis and his partner Phil Hall sold their interests in that company, which they had founded in 1987, to new Canadian partners in 1994 and '95.

### FITZGERALD

(Continued from page 8)

more connected to the other areas and feel like we're all part of the same team.

"For example, when Faith Hill has a record ready to go, it's not just like only Nashville will handle that. We'll be plugged in as a record company guy/gal." However, Fitzgerald stresses that each division will remain distinct in other ways.

For example, to Russ Thyret, Warner Bros. Records Inc. chair- man/CEO, and Phil Quarararo, Warner Bros. Records Inc. president, Fitzgerald served as executive VP/GM of Reprise for three years and had been with Reprise since its reactivation in 1987. He had previously been Warner Bros. Records VP of promotion, coming to the label from Geffen Records.

Fitzgerald's former post at Reprise will not be filled.

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**COMPLETION OF POLYGRAM/UNIVERSAL DEAL NEARS**

(Continued from page 4)

Making 'The Scene.' SOCAN, the Canadian performing right society, recently honored singer-songwriters Gordie Johnson, David Wall, and Andrew Whitman with plaques in tribute to the success of their song "The Scene," performed by Big Sugar on A&M Records. Shown from left, are Whitman, who writes and fronts for the band Queveda; Johnson, a member and founder of Big Sugar; and Wall, who writes and performs with the Flying Bulgar Klezmer Band.

"Consumer response. I think the technology is interesting, but the question is, Will consumers embrace it." He adds that this type of technology is more "event-oriented" and that TV networks are more likely to try the new format initially on concerts.

The Music Network's programming consists almost entirely of music videos, not concerts, but Brown says that the new technology has possibilities for that hip programing: "With music videos, the viewer can be watching the music video on one screen, maybe the making of the music video in another part, and a biography or discography on the artist in another."

Wills and Brown say that this form into new technology is part of TCI Music's plan to enhance the The Music Network as a leader in bringing new, enhanced forms of music programming to TV.

The network was the first national music video outlet to launch a digital multiplex of spin-off channels (Billboard, Dec. 6, 1997). More recently, the The Music Network revamped its Internet site to give users the capability to "request" a video and request it online for a fee (Billboard, Aug. 8). Previously, viewers who wanted to use the network's "jukebox" format could place their orders only over the phone.

"The Box has always been a channel about choice," says Brown. "We believe in the concept of 'pure interactive theater play,' and we're looking into the possibility of offering pay-per-view events."

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**BETWEEN THE BULLETS**

by Geoff Manfield

YET ANOTHER RECORD: Scottlellato that a change in the reporting cycle by large rackjobber Handleman Entertainment Resources helped Garth Brooks top 1 million in his first week in new people in the music industry and the consumer press to scratch their heads over the fact that the country music megastar has no new releases this week, leaving some buyers to wonder how and leading the group's place in history.

Even with a 40% drop, not unusual in a blockbuster album's second week, Brooks's album is still at 629,000 units, which gives him a commanding lead over perennial chart champ Metallica. The metal quartet, which has seen its last three albums debut at No. 1, falls shy this time with 426,500 copies—an impressive number, especially for a covers album, but low by Metallica standards (last year's "Re-Load" started with 435,500 pieces, and 1996's "Load" bowed with 680,000).

So, in its first two weeks, "Double Live" has sold in excess of 1.7 million copies, more than any other album in the SoundScan era has sold during its first two weeks. And, I happen to know that the previous record holder won't mind, because the previous high sum for an album's first two weeks happened just a year ago, when—who else?—Brooks topped 1.5 million with the first two frames of "Sevens."

Incidentally, there was widespread speculation that the rackjobber in question would not be the one to blame for the Monday-Sunday tracking period for the week after the "Double Live" bow. SoundScan assures me that those rumors are false.

SPECIAL: Celine Dion has not yet placed her star atop The Billboard 200's tree with her latest set, but she's well on her way. Meanwhile, I'm wondering if the word "special" in her holiday album's title, "These Are Special Times," was a TV reference.

An expected holiday market, Christmas, which had the highest ratings of any Nov. 25 show in any of that night's time slots—created a sales bonanza during the key Thanksgiving weekend. Dion, who also appeared on Rosie O'Donnell's daytime show during the week, sees her Christmas set, "Joy to the World," in Dec. 3-4, in a very important gray zone, her previous album rebounding 60-44 with a 60% boost over prior-week sales.

At the same time, Dion guest Andrea Bocelli also benefits. The tenor's "Romanza" rises 74-36 with a 38% gain, while "Aria—The Opera Album" soars 86-10 from 25%, while "Prosecutor O'Donnell is to be 1998 that Yanni and the Benedictine Monks Of Santo Domingo De Silos were to 1994 or what Bob Carlisle was to 1997: an act with adult appeal whose chart feats extend well beyond the genres with which it is associated. "Romanza" has ruled Top World Albums for 34 weeks, while "Aria" has toppped Top Classical Albums for 36 weeks.

Meanwhile, Dion is more than prevalent on The Billboard 200, as her voice can be found on eight charting albums. Aside from the two mentioned above, she also appears on SoundScan's New Albums (No. 35), the new R. Kelly set (No. 22), the "Touched By An Angel" soundtrack (No. 35), "VH1 Divas Live" (No. 62), and the live Bee Gees set (No. 129), "The Titanic" titles and "Divas" each album. A fifth, "Fallin' Into You," premieres at 19-9 on the Pop Chart, while another, "Color Of My Love," also adds to the resurgent in the CBS special, falls less than 200 units shy of the 50-position catalog list.

Some bright publicist at the 500 label asked Billboard if an artist being represented on eight chart entries is an all-time record. That seems a distinct possibility but the detail is almost impossible to research—unless William Simpson of Los Angeles or one of those other people who frequently writes letters to Chart Beat has a clue.

OTHER CHANNELS: TV was also kind to Chicago, which played an NBC double-header during the tracking week, appearing on "Today" and at the Macy's Thanksgiving parade. Sales of the band's holiday album "25" almost triple as it zips 129-47, earning The Billboard 200's Pacemaker center. It also rises 8-5 on Top Christmas Albums. The Macy's parade also loads a pair of bullets for "N Sync (9-4, a 33.5% gain, and 12-10, a 23% gain).

The groove tube, however, does not perk up Whitney Houston's latest effort. Although "In The Nick Of Time" was originally sure-fire shows of Rosie O'Donnell and Oprah Winfrey. Houston hit the latter program with "When You Believe" partner Mariah Carey, whose hits set a 4.3% gain at No. T. Note, though, that Houston's top spot in rank is simply displacement caused by five or so other top 17 slots, and she's hitting the boards hard in early December with TV performances on Fox's broadcast of the Billboard Music Awards on Monday (7) and David Letterman's show on Thursday (10).

Speaking of Thanksgiving parades, insiders indicate one to music stores during this key weekend (see Market Watch, page 90). Each of this issue's top 20 albums exceeds 100,000 units, compared with 16 for the same week last year.

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www.americanradiohistory.com
LAURYN HILL SUED OVER ‘MISEDUCATION’ CREDITS, ROYALTIES (Continued from page 6)

says Harvey. “Several people saw our clients doing the work, such as Hill’s family members and mutual friends of Hill’s and the plaintiffs, as the work was being done at her home studio [in South Orange, N.J.] and in Kingston, Jamaica.”

Harvey says decisions to resolve the matter took place between Noble’s attorney, L. Londell McMillan, and Donald Pasaman, one of Hill’s attorneys. However, no resolution could be found, leading to the suit’s filing.

SHANIA TWAIN SCORES IN NOVEMBER RIAA CERTIFICATIONS (Continued from page 8)

The Bellamy Brothers, “Greatest Hits,” Curb, their second.
OutKast, “Aquarius,” LaFace/Arista, its third.
Marco Antonio Solís, “Marco,” Fonovisa, its second.
Phil Collins, “... Hits,” Atlantic, its ninth.
Kane Slade, “The Mix Tape, Volume III (Final Chapter),” Loud/RC, its second.
Celine Dion, Gloria Estefan, A. Franklin, Shania Twain & Mariah Carey, “VII Divas Live,” Epic.
Bizzy Bone, “Heaven’s Music,” Mo

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Groop Dogylll “Half Nelson” (Monsta/Beggars Banquet)
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Spin, Blake Allege Attacks
Magazine Editors Reportedly Assaulted

By CARLA HAY

NEW YORK—Vibe/Spin Ventures says that it will be pursuing criminal and civil actions on behalf of Blake magazine’s editor in chief, Jesse Washington and Spin magazine executive editor Craig Marks, who were allegedly physically assaulted in two separate incidents. Both were treated at local hospitals.

Washington claims that he was kicked and body-slammed by producer Deric “D-Dot” Angeletti, Anthony Hubbard of Bustyard Enterprises, and two unidentified men in a Nov. 18 incident that took place at the New York offices of Vibe magazine, Blake’s sister publication.

Washington says that he believes the attack was because Blake revealed that Angeletti was the entertainker known as Madd Rapper. Washington allegedly suffered cuts and wounds on his face. Washington did not reach back for further comment; Angeletti and Hubbard could not be reached for comment.

Marks filed a criminal complaint against two unnamed bodyguards of Nothing/Interscope act Marilyn Manson, following a Nov. 23 incident at a Marilyn Manson concert at New York’s Hammerstein Ballroom. Marks claims that while he was backstage at Marilyn Manson’s dressing room leading singer Manson shouted threats at Marks. Shortly thereafter, Marks says, Manson’s bodyguards grabbed his chest and knocked and bruised him repeatedly.

No reason was given for the alleged assault on Marks, he says, and he is denying rumors that there was a feud between Marilyn Manson and Spin before the incident happened.

Manson could not be reached for comment explaining, “I had a conversation with Craig Marks expressing I was tired of Spin’s immature behavior and the series of deals they had broken with me...’I simply no longer want to work with him or his magazine that obviously has a lack of respect for musicians or their fans.”

Marks tells Billboard, “(Spin) offered Marilyn Manson the cover of our year-end issue before [the group’s] album (“Mechanical Animals”) came out. Since the album has come out, it hasn’t been selling as well as expected; we didn’t feel right about putting an artist on the cover of our year-end issue who hasn’t been having a spectacular year, when that cover is supposed to be the best of the year.”

The Marilyn Manson album is No. 97 on The Billboard 200 this issue.

Other Marilyn Manson associates who were reportedly in the room during the alleged incident included publicists Jenny Boddy, manager Tory Chila, and Nothing Records booking agent John Malm, none of whom could be reached for comment.

In a statement, Vibe/Spin Ventures said that the company has increased security at its Vibe, Spin, and Blake offices and that “the increasing violence against journalists...is profoundly disturbing. We hope that by drawing attention to these matters, we can encourage members of the music community to resolve their differences in a civilized manner.”

CUBAN LEGENDS (Continued from page 11)

Santurcules of Havana’s first. Celine Dion, John Mellencamp, Phil Collins, Dirty,” Jive, his first.
Aria, “Supposed To Be Here,” Arista, its first.
Faith Evans, “Love Like This,” Bad Boy/Arista, its third.
Assistance in preparing this story was provided by Carrie Bell.

Hank Williams Jr., “Maverick,” Curb, its 21st.

Hank Williams Jr., “Came,” Curb, its 15th.

Hank Williams Jr., “Pure Hank,” Curb, its 20th.

and actress, the eccentric Mendoza was one of Havana’s best-known characters and an icon of the Cuban music community.

Born in Santiago de Cuba, she moved as a child with her family to Havana. In the ’50s, Mendoza began her career singing on the then-fledging TV station CMQ and subsequently recorded several popular albums.

Remaining in Cuba after the revolution, Mendoza was one of the artists who represented the country at the Gran Music Hall De Cuba, a musical review performed at the Olympia in Paris and in countries throughout Eastern Europe. Orquesta Aragon and the vocal quartet Los Zafiros were among other performers featured.

Celeste had a very original style; she had so much personality,” says Miguel Cancio, a surviving member of Los Zafiros, who lives in Miami. “Others perform guajano, but not the way she did.”

By the ’70s, Mendoza had fallen out of the limelight and was known to have problems with alcohol. Her career had recently experienced a resurgence, fueled by the current international interest in Cuban popular music. Earlier this year, an album of his Cuban classics recorded in 1990 with the group Sierva Maestra was re-released on Cuban label Egrem.

Reissues of Mendoza’s work—recorded for labels including Rumba, Antilla, and ASPIC—are also available through the Discapaga catalog. She apparently died alone in her home several days after his body was discovered. An autopsy had yet to be completed at press time, but the cause of death was thought to be respiratory failure, according to an official at the Havana’s Music Institute.
Hot 100 Is A Little Bit More Country

THERE ARE FOUR debuts on The Billboard Hot 100, and for the first time ever, they are all crossovers from the country chart. That’s not too much of a side effect from the “new” Hot 100, which does allow more country songs to chart, but a result of release patterns. There simply aren’t a lot of new pop titles issued in December.

Jo Dee Messina leads the quartet of new entrants with “Stand Beside Me” (Curb) at No. 75, followed by Reba McEntire’s “Wrong Night” (MCA Nashville) at No. 84, the Wilkinsons’ “Fly (The Angel Song)” (Giant) at No. 95, and Sara Evans’ “No Place That Far” (RCA) at No. 96. The Messina track is the only one that does not have a commercial single release.

Two other interesting country notes: The Brooks & Dunn update of Roger Miller’s classic “Husbands And Wives” (Arista) takes an eight-spot leap from 48-39 on the Hot 100, challenging Miller’s original version for peak performance. In 1966, Miller’s recording went to No. 26.

And as Chris Granowski of the New York Mets front office points out, the new methodology for the Hot 100 has allowed Garth Brooks to make his first appearance on the chart. “It’s Your Song” (Capitol Nashville) is down 82-72, but as it is an album track, it wouldn’t have appeared on the “old” version of the Hot 100. Brooks has never appeared on the chart before because he has never had a commercial single released.

‘BELIEVE’ WHAT YOU SAY: There’s no change at the top of the U.K. singles chart, where Cher has the longest-running No. 1 of her career. “Believe” (WEA) is in its sixth week at the top, tying Run-D.M.C. Vs. Jason Nevins’ “It’s Like That” as the longest-running chart-topper of ’98. Cher’s previous record was five weeks with “The Shoop Shoop Song (It’s In His Kiss)” in 1990.

“Believe” is also No. 1 on two Billboard charts. Cher simultaneously tops both Hot Dance Music charts, Club Play and Maxi-Singles Sales. It is the first title to top both charts in the same week since Toni Braxton’s “Un-Break My Heart” in January 1997.

Despite its No. 1 standing on Maxi-Singles Sales, “Believe” does not yet appear on the Hot 100. The single experiences a 28% drop in sales this issue and does not have enough airplay to chart.

ANGELS IN AMERICA: R.
Kelly & Celine Dion’s “I’m Your Angel” (Columbia) is in its second week at the pinnacle of the Hot 100, prompting William Simpson of Los Angeles to note it is the fifth “Angel” to sit atop the chart, following “Teen Angel” by Mark Dinning, “Johnny Angel” by Shelley Fabares, “Undercover Angel” by Alan O’Day, and “How Do You Talk To An Angel” by the Heights.

Larry Cohen of Trumbull, Conn., cites Kelly and Dion as the second U.S. Canadian duo to have a No. 1 on the Hot 100, following “You’re Having My Baby” by Paul Anka With Odia Coates.

With “I’m Your Angel” ascending the Adult Contemporary chart, Kelly becomes only the second U.S. act to achieve pole position in the last 55 weeks, after the Backstreet Boys. But with Dion singing on his truck, a Canadian is still No. 1 on the AC chart, as Shania Twain dips to No. 2 with “From This Moment On” (Mercury Nashville).

Musician’s ‘BUB’ Contest Links With Liquid Audio

Internet pioneer Liquid Audio has signed as a sponsor for Musician’s 13th annual Best Unsigned Band contest. This year the BUB contest boasts a list of prestigious sponsors including Atlantic Recordings, Drum Workshop, Healey Disc, Shure Brothers, and Stump Preacher Guitars. The BUB competition invites unsigned hands and artists from around the world to submit a two-song set that is then judged by a panel of editors and writers from major music publications. Finalists are submitted to a panel of music industry experts who choose six winners.

This year’s judges include Pete Ganbarg, senior director of A&R at Arista; Steve Greenberg, senior VP of A&R at Mercury; Hugh Falkham, producer of Sting and Melissa Etheridge; and Jim Pitt, music booker/producer of VH1’s “Hard Rock Live” and “Late Night With Conan O’Brien.”

The alliance with Liquid Audio will provide online exposure for the six winners, ensuring unprecedented visibility to industry gatekeepers. Liquid Audio is the first Internet company to equip labels and artists with the technology for secure distribution of CD-quality music. Liquid Audio-encoded titles are copyright protected and cannot be previewed or purchased on the web.

Kathleen Ervin, marketing and promotion manager at Musician, says, “By capitalizing on this growing, powerful medium of the Internet, Musician, in association with Liquid Audio, will reach more listeners than ever before.

For more information about the BUB competition, call 615-321-1588 or email Matt Brown, mbrown@musicianmag.com.

Tom Ferguson has joined the London-based international editorial team of Billboard as associate editor. Coming from Billboard’s sister European publication, Music & Media, Ferguson is no stranger to the industry.

Ferguson will primarily be responsible for Billboard’s international & retail coverage, outside the Americas. He will lead the magazine’s international team of bureau editors, correspondents and contributing editors in covering this sector, which includes in-house and online resources.

Before joining Billboard Music Group as managing editor of Music Monitor in 1996, Ferguson served at the British Association of Record Dealers. He later played a key role in relocating Music & Media from Amsterdam to London. Ferguson has also written trade articles for such U.K. trade publications as Video Home Entertainment, Music & Copyright, and RPM.

Kathleen Ervin has been appointed as the new marketing/promotions manager of Musician. Based in the Nashville office, Ervin reports to Billboard Music Group VP and group publisher Karen Oertley.

Previously the owner and manager of Other Interests, an independent marketing and public relations company, Ervin specializes in development work in the music and not-for-profit industries. Ervin has also served as an editor at Nashville-based CCM Publications, and as the director of development at the National Kidney Foundation of Massachusetts in Boston.

Ervin is a graduate of the State University of New York at New Paltz, where she majored in communications and psychology.

Billboard Music Awards

MGM Grand Hotel & Casino • Las Vegas • Dec. 7, 1998

Music U Marketing Seminar

Essence House • New York City • April 18

Billboard International Latin Music Conference & Awards

Fontainebleau Hilton • Miami Beach • April 29-30, 1998

Billboard Dance Music Summit

Sheraton Colony Square • Atlanta • July 14-16, 1999

Billboard/monitor Radio awards

Fontainebleau Hilton • Miami Beach • October 7-9, 1999

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"All the 'flava' a fan could want. Houston's voice is a treasure."
Newsweek November 23, 1998

"Houston's Love stands on its own. Soaring. Rollicking. The best of both worlds."
USA Today November 17, 1998

"Still peerless. She is at once a gifted diva and an earthy soul sister."
Los Angeles Times November 15, 1998

"Whatever Love may be at heart, it's ever powerful. Ms. Houston is the definitive pop-soul singer of her generation. A powerhouse."

"Top Spotlight Pick! A tour de force album. Houston's spectacular voice and singular artistic persona provide an album with immense crossover potential."
Billboard November 28, 1998

"They say it's Whitney as you've never heard her before and it is indeed. Eye-opening."
The Independent (UK) November 13, 1998

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