Sony’s Stringer, Mottola Get New Roles In Revamp

BY CHUCK TAYLOR
NEW YORK—A shift in the executive tier of Sony Corp. of America (SCA) has added a new level of leadership to the company’s U.S. music division, as Howard Stringer is upped from president of SCA chairman of Sony Canada to chairman of Sony Corp. of America.

Also announced were new appointments for Thomas Mottola, promoted from president/CEO to chairman/CEO of Sony Music Entertainment, and John Calley, upped from president to chairman/CEO of Sony Pictures Entertainment.

In his new role, Stringer will report directly to Nobuyuki Idei, president/CEO of Sony Corp. in Tokyo, while Mottola and Calley will now report to Stringer. Both will maintain responsibility for the daily operations of their divisions. Previously, the executives reported directly to Idei.

“My only goal,” says Stringer, “is to simplify decisions that require collaborative interests and to make life easier for Tommy Mottola and John Calley. I already communicate a lot with John on television and movies, and Tommy doesn’t need my help at all.

(Continued on page 84)

A New Universal Emerges As A Global Force

Larsen Unveils International Picture

BY ADAM WHITE
LONDON—The task of integrating the Universal and PolyGram operations in the world outside North America could hardly be greater. It’s no wonder that Universal Music International (UMI) chairman/CEO Jorgen Larsen and his team have been busy since May.

Most of PolyGram’s worldwide music-business revenues and profits were generated by its powerhouse European operations, boosted by a strong Asia-Pacific sector—the company’s Japanese unit, for example, has been gaining on perennial market-leader Sony—and a growing Latin America segment. As London-based Larsen exercises leadership of this business, he and a modest-sized (so far) central support team must redefine the structure of dozens of companies around the globe and evaluate the effectiveness of thousands of employees therein.

Larsen estimates that his division is now responsible for $4.8 billion to $4.8 billion of the total Universal Music Group (UMG) revenue and that it employs 8,000-9,000 people. The group’s worldwide market share is 29% by his estimate, pitting it against the company where Larsen worked for 20-plus years, CBS/Sony Music.

Danish citizen Larsen, age 57, reports to UMG chairman/CEO Doug Morris—both men, coincidentally, have written hit songs—and he was named in June as the executive to take charge of the international (Continued on page 79)

B’board Awards Win Retail Raves

Spike Seen For Next; Brooks, Dion, Usher Also Score

BY CHRIS MORRIS
LAS VEGAS—Retailers believe that Arista R&B group Next stands to reap immediate commercial gains in the wake of winning eight 1998 Billboard Music Awards. The vocal trio stood out in a pack of other multiple award-winners that included such multi-platinum sellers as Garth Brooks, Celine Dion, LeAnn Rimes, Backstreet Boys, and Usher, who won artist of the year.

Singer/songwriter James Taylor accepted the Century Award, Billboard’s highest honor for distinguished creative achievement. At the awards show—broadcast live by Fox on Dec. 7 from the Grand Garden Arena at the MGM Grand (Continued on page 15)

Latin American Body To Work To Collect Royalties

BY JEFF CLARK-MEADS
LONDON—Latin American labels are to seek the $55 million they believe they are missing each year through uncollected performance royalties.

In February, regional industry body PLAPF will establish its Performance Rights Division. The organization’s executive president, Gabriel Aburto, says the new arm will assist in collections where they are

(Continued on page 85)
Music Is Universal
We Proudly Welcome PolyGram To The Universal Music Group
WB N’ville Refocuses On ‘Core’ Biz

BY DEBORAH EVANS PRICE and LISA COLLINS

NASHVILLE—In a concerted effort to get back to “core business,” changes are taking place at two of Warner Bros. Nashville’s subsidiary labels. Warner Gospel is closing its doors Friday (18), and Warner Western is transitioning to a catalog-driven operation.

“It requires a real focused kind of process when getting into a niche business,” says Warner Bros. Nashville president Jim Ed Norman. “In order for us to be able to serve our core business and artists, we decided we really needed to curtail the activities in that niche business.”

Norman says he views the gospel and western labels differently. “Gospel wasn’t really niche,” he says. “Warner Western is a niche business, a completely different kind of business. I have not put gospel music in the category of a niche business at all. Gospel music is a mainstream business.”

NEW YORK—Billboard’s Washington bureau chief, Bill Holland, was honored Dec. 3 with an ASCAP-Deems Taylor Special Citation in the pop articles category for his Billboard Report on record company archival problems. The two-part Billboard Report, titled “Labels Strive To Rationale Past Archival Problems,” appeared in the July 12 and 19, 1997, issues of Billboard.

“Bill Holland took it upon himself to conduct in-depth inquiry into the state of the music industry’s archival legacy and its impact on the future,” says Billboard editor-in-chief Timothy White. “At the point that I and managing editor Susan Nunziata encouraged Bill in his journalistic passion we felt he was onto a very important story. Indeed, it turned out to be a landmark report that was so good it also won Billboard’s own Paul Ackerman Award for investigative industry reporting. Thus we are thrilled ASCAP also recognized the high quality of Bill’s efforts.”

By Deborah Evans Price and Lisa Collins

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Billboard’s Washington bureau chief, Bill Holland, received an ASCAP-Deems Taylor Special Citation Dec. 3 at a ceremony at New York’s Lincoln Center. Pictured, from left, are ASCAP marketing VP Phil Cronstadt, Billboard managing editor Susan Nunziata, Holland, Billboard deputy editor lv Lichtman, Billboard editor in chief Timothy White, and ASCAP communications VP Karen Sherry.

We made a decision not to pursue that business at this time, but I think we remain open to the possibilities for the future.”

In June, Warner Nashville, which had been shopping a deal to sell the gospel label for more than a year, instead decided to keep it. Warner Gospel VP/CMO Denny Alexander-Stewart told Billboard earlier this year that with that decision, Warner Bros. Records Inc. president Phil Quar- taza had made a commitment on behalf of Warner Bros./WEA “to give gospel the support it had been sorely lacking” (Billboard, June 20).

Of the five acts making up the Warner Gospel roster—Donnie McClurkin, Beverly Crawford, O’Landra Brugger, Carlton Pearson, and the Brooklyn Taber- nacle Choir—three boasted sales topping 100,000 units according to the company. McClurkin’s 1996 self-titled debut is nearing sales of 230,000 units. Additionally, the label, which was originally launched in 1990, was instrumental in servicing Take 6 (offi- cially signed to Retail) to the gospel market-place and had worked in concert with Quest Records to promote the Winans and André Crouch.

A Alexander-Stewart says the move came as “a total shock” to the recently revamped label, which had been reduced to a staff of five but had big plans for 1996. “We had been—over the past year—in preparation and thought we were in 1997 when we made the transition from Warner Alliance to Warner Gospel,” she says. “At this point, we’re not sure of the fate of the artists that are on our label. I think we understand that really need to be working to secure another deal with a label affiliated with Warner Music Group.”

Thus far, response from the artists has been mixed. Alexander-Stewart says, “In speaking to the artists, while they were quite shocked, we still believe that we will remain under the same umbrella at (Continued on page 85)
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¹According to the Amusement & Machine Operators Association
No. 1 in Billboard

Top of The News

7 Pop Art International Productions hopes to make its mark on the Argentinean concert scene.

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10 Executive Turntable: Paul Atkinson is named VP of A&M at Capitol Records.

14 MTV's Talent contest, "The Cu," gives unsigned acts a chance to make it big.

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16 Boxscore: The Dave Matthews Band grosses more than $1.2 million at Madison Square Garden.

17 Soundtracks and Film Score News: Pacific Time Entertainment plans to acquire publishing rights to score foreign films.

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100 These Are Special Times / Celine Dion / SSO/MRC.

Industry Should Return to Local Approach

BY HAROLD CHILDS

The late speaker of the House, Thomas P. "Tip" O'Neill, used to say that "all politics is local." In my opinion, the same thing applies to music. The problem—evident in lackluster sales and exacerbated by a proliferation of big corporations controlling the business—seems that this basic tenet has largely been forgotten in the quest for national hits out of the box.

There was a time when everybody listened to popular music on the radio. Today, interest in music is flat at the local level, and so is consumer sales response. This is in large part because there are no local choices in recorded music being offered to consumers through broadcast or other outlets. There is nothing for them to call their own, to rally around, to support.

At one time, as now, the landscape was controlled by a few majors. Then along came the independent labels. They brought in an era when the music was created by local and regional artists in...
**New Argentine Promoter Makes Splash**

**Pop Art Is Rival To Long-Dominant Rock & Pop**

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—After 12 years of dominating Argentina’s concert scene, Rock & Pop International productions now find themselves in competition with a scrappy new rival that may threaten its market hegemony—Pop Art International Productions.

Conformation of Pop Art’s arrival on Argentina’s concert turf came in September, when the 9-month-old firm produced two sold-out Backstreet Boys shows at Buenos Aires’ Boca Juniors Stadium. The pair of performances drew 85,000 concertgoers.

Hundreds of spirited Backstreet Boys fans camped near the stadium five days before the show in hopes of securing front-row views of their idols. In addition, more than 2,000 admirers surrounded the hotel in a 24-hour-a-day vigil during the group’s visit.

Pop Art placed another feather in its cap Oct. 17, when the company promoted the Bee Gees’ debut concert in Argentina at Boca Juniors; the show attracted 40,000 people, with general-admission tickets to $300 duetica that provided access to a

“Saturday Night Fever”-themed party at Buenos Aires disco El Divino.

Heading up Pop Art is owner Roberto Costa, a former top executive with Rock & Pop, the president of which is Daniel Grinbank.

Costa says he decided to form his own outfit “because I felt that I had learned enough and could not grow any more under Grinbank’s shadow.”

Grinbank, who has exclusive licensing agreements with two Buenos Aires’ concert stadiums, recently teamed with the Mexico City-based live entertainment company CIE to expand its operations into non-

Grinbank declined comment on Pop Art’s arrival.

Costa tells Billboard Pop Art’s fast start to its willingness to check out other venues not controlled by Grinbank. One of those venues was Boca Juniors.

“Boca Juniors proved highly successful with the concerts of Backstreet Boys and Bee Gees,” says Costa. “Many people thought that the neighborhood where the stadium was—just five minutes south of downtown Buenos Aires—would not take a Frontline concert in other venues. But the people came and sold out three shows.”

Apart from the success of the Backstreet Boys and Bee Gees shows, Pop Art has promoted well-attended shows at smaller locales by a diverse slate of artists, including

Jorge Pinos, VP of BMG’s Buenos Aires label, says he would like to bring the Weather Channel Musterbrand, a nighttime rock concert, to Buenos Aires. The event will be looking for a new executive. It has really blessed the company.

BY ANITA M. SAMUELS

Capitol Starts R&B Ramp-Up

The restructuring also resulted in the loss of about 18 staff at the company’s parent, Warner-Kosl, who is president of Capitol, which was the gold record label. Capitol’s president Roy Lott, and Michael Phillips from the management company Studio One.

The management company Studio One.

**Capitol Starts R&B Ramp-Up**

BY ANITA M. SAMUELS

Capitol Records chairman John Lott told Billboard when he first assumed the position in April, one of his goals was to bring R&B back to the forefront of the music industry. “I feel that R&B has been back into black music,” he said (Billboard, April 18).

Lott will assume the post Jan. 4 at Capitol in Los Angeles. He remains a VP of promotion at Arista in New York until Friday (15) and therefore says he cannot comment on the new post until he’s used to. With his current post (Billboard/Billboard, Dec. 9), Lott also declines comment.

In 1996, Capitol’s black music department was the record label of the year, with artists such as Portrait, Mad Cobra, and Channel Live, was folded into sister label EMI Records, which is now owned by Chrysalis. R&B acts remaining at Capitol, a number of other artists who were not picked up by EMI were subsequently dropped (Billboard, March 9, 1996).

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JUAN LUIS GUERRA
440
Ni es lo mismo ni es igual

Mi PC
No Vale La Pena
La Hormiguita
Quisiera
El Niágara En Bicicleta
Palomita Blanca
Testimonio
Amapola
El Primo
Sobremesa
Amor De Conuco
Sinatra FBI Files Opened
Reports Reflect Complex Life

BY BILL HOLLAND
WASHINGTON, D.C.—There were no major revelations to be found in the 1,270 pages of once-secret files on the late Frank Sin-
atra collected by the FBI for decades and released to The Holly-
wood Reporter and other news organizations Dec. 9.

The 6-inch-high stack of materi-
als, dating back to a 1938 mug shot of Sinatra following an arrest on “seduction” charges and ending in the 1960s, discusses threats and extortion attempts on Sinatra and his family, was re-
leased under the provisions in the Pro-
tection of Information and Pri-
vacy Acts.

Much of the material was accum-
ulated during the directorship of J. Edgar Hoover, who frequently kept private files on popular figures.

The files form the by-now familiar mosaic of photocopied news articles, rumor-drenched show business columns, and partially blacked-out reports by agents and FBI interviews with informants on Sinatra’s activities onstage and off.

The Hoover-era material in-
cludes inconclusive reports on the singer’s alleged social and business ties to organized crime figures and disproved connections to the American Communist Party.

It also includes a World War II era letter sent to the FBI by columnist Walter Winchell, in 1944, which alleged that Sinatra paid $40,000 for a 4-F draft classification during World War II. An FBI probe found the allegation to be false.

The subjects of other papers in-
clude threats on Sinatra’s life and reports of the 1973 kidnapping of his son, Frank Jr. The kidnappers were tracked down and apprehended by the FBI and the extortion money found.

(Continued on page 85)

Cuckoo for CoCo Lee. Sony Music Entertainment executives joined Asian superstar CoCo Lee at the Sony Club in New York to celebrate the re-inking of her long-term recording deal with Sony Music International. The deal will include her English-language debut, due on 500 Music Next year. The artist, who speaks Mandarin, Cantonese, English, and French, won an award in the 1998 MTV Video Music Awards. Shown from left, are David R. Glew, chairman of Epic Records Group; Roger Lee, managing director of Sony Music Taiwan; Poly Anthony, president of Epic Records/550 Music; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; CoCo Lee; Mel Iberman, chairman of Sony Music International; Richard Deniseman, president of Sony Music Asia; and Robert M. Bowlin, president of Sony Music International.

WB’s ‘Sing’ To Benefit U.S. Treasures

BY EILEEN FITZPATRICK
LOS ANGELES—Warner Bros. Records Inc. is joining first lady Hillary Rodham Clinton’s effort to raise money to save America’s treasures.

On May 18, Warner Bros. will release the multi-artist benefit album “Sing, America: A Celebration Of America And Its Music,” featuring previously released folk, country, classical, and jazz tracks and other songs that were born in the U.S.A.

Net proceeds from the album, which carries a suggested $16.98-

$17.98 list, will go to the first lady’s Millennium Committee to Save America’s Treasures, which is overseen by the National Trust for Historic Preservation, a federal not-for-profit agency.

The committee, formed earlier this year, is soliciting donations from the corporate and nonprofit sectors to establish a fund to restore a variety of American heirlooms. Projects slated for restoration include the original manuscript of “The Star-Spangled Banner,” the Louis Armstrong archives, Mount Rushmore, Ellis Island, and other historical docu-
ments and landmarks.

David Altschul, vice chairman of Warner Bros. Records Inc., who spearheaded the project, says the goal for “Sing, America” is to include a broad collection that “contains inspirational music and lyrics that evoke American history. But we don’t want this to be a history lesson,” he adds. “We wanted to create an album that today’s listeners would find enter-
taining.”

Fifteen tracks have been sched-
uled, but Altschul says another three or four may be added before the release date. He stresses that the project is a one-off and will not develop into a series.

The title track of “Sing, Amer-
ica” is an original song penned by former Warner Bros TV producer James Kellahan and Ian Seaberg. It will be performed by opera singer Denyce Graves.

The song has previously been released as a single to Armed Forces Radio and has been played during Fourth of July broadcasts for the past several years.

“We wanted to create an album that today’s listeners would find entertaining,”

Graves performed at the launch of the Save America’s Treasures project, which was recommended for “Sing, America” by Warner Bros. Records Inc. VP of A&R Gregg Geller, who, along with Altschul, is a co-producer on the album.

“This song is very different from what I normally do,” says the R&B artist best known for her highly charged version of “Car-
men.” “It’s very majestic, and the lyrics are very powerful and befit-
ing of America. It’s the kind of song that makes you cry.”

Classic American folk songs are represented by “This Land Is Your Land,” performed by Peter, Paul & Mary; “City Of New Orleans” by Arlo Guthrie; “Amazing Grace” by Judy Collins; and “Oh Susanna” by James Taylor.

As an example of the album’s diversity, Bob Dylan’s war-protest anthem “Blowin’ In The Wind” is included with “Take Me Home, Country Roads” by John Denver. Rounding out the collection are Paul Simon’s “Graceland”; “Living In The Promised Land” by Willie Nelson; “Summertime” with Armstrong and Ella Fitzgerald; “The House I Live In” by Frank Sin-
atra; “This Is My Country” by Car-
tis Mayfield & The Impressions; “Sir Duke” by Stevie Wonder; “America” by Neil Diamond; Aaron Copland’s “Fanfare For The Com-
mon Man,” performed by the New York Philharmonic under the direction of Leonard Bernstein; and “I Can Dream” by Elvis Presley.

All net proceeds for the album will be donated to the Millennium Committee, of which Altschul is a member.

The company, WEA, has waived its normal fee in support of the pro-
ject, and participating labels and artists are donating royalty and licensing fees.

Altschul wouldn’t place a sales goal on the title but says that Warner is prepared to commit its resources to fully promote “Sing, America.”

“It would be wonderful if we could sell enough units to make a multi-million-dollar contribution to the committee,” he says.

Marketing plans include a com-
pany book and a promotion on the Home Shopping Network.

Altschul says Home Shopping Net-
work’s sister channels, the His-

tory Channel and USA Networks, will cross-promote “Sing, Ameri-
ca.”

Warner plans to seek out niche markets, such as gift stores in national parks, to also sell the title.

Warner will also embark on a campaign to get donated air time for a yet-to-be-produced public service announcement on VH-1, MTV, and other music channels.

“Every dollar we can save through donated advertising will allow us to contribute so much more to Save America’s Treasures,” Altschul says.

A radio single and retail promo-
tions are also planned. Altschul says the company hasn’t decided which track will be the single.

“Our hope is make this album like ‘We Can Do It’,” he says, “and generate a lot more pub-
lic attention to this cause.”

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Atkinson is named VP of A&R at Capitol Rec-
ords in Hollywood. He was president of the record division at mille-nium. Virgin Records Nashville names Stan Levy VP of artist develop-
ment, Larry Hughes VP of promo-
tion, Lorrie Lytle VP of publicity, and Doug Baker national director of promo-
tion. They were, respectively, VP of artist development at Capitol Nashville, VP of promotion at Mer-
cury Nashville, VP of publicity at Capitol Nashville, and director of radio marketing at Capitol Nashville.

Arista Records in New York ap-
points Mark Hason senior director, and John Ruben VP executive dire-
tor of radio, film, television and video at Sony Music Television.

Bang II Records in Nashville pro-

VER is named office manager at Epic Records in Los Angeles. He was product manager at Hannibal Records.

Higher Octave Music in Malibu, Calif., names Doretha Hacken-
berg national retail/marketing coordi-
nator. She was a marketing coordi-
nator at Universal Music and Video Distribution.

Zomba Recording Corp. in New York promotes Jennifer Negri to national retail manager and names Maurice B. Dixon Northeast regional sales/marketing manager. They were, respectively, executive assistant to the senior VEGM and national sales manager at Indepen-
dent Label Sales/PolyGram Group Distribution.

Also, Zomba Recordings promotes

Linda Finke to regional sales/mark-
eting director, Midwest, in Chica-
go; Julia Dillon to regional sales/marketing director, West Coast, in Los Angeles; and Jenny Colwell to regional sales/marketing director, Southeast/mid-Atlantic, in Atlanta. They were regional sale managers.

RELATED FIELDS. Paul T. Couch is named GM of the Ryman Auditori-

um in Nashville. He was production coordinator at Opryland Produc-
tions.

Metropolitan Entertainment Group in New York names Mike Geremia manager of the special events division. He was head of the National Concerts Network.

Ryan G. Borst is named director of the Oakland Paramount Theatre board of directors in Oakland, Calif. He re-
mains an entertainment/sports indus-
try consultant.
MTV's Buzzworthiest. A four hour special featuring 20 heaping helpings of some of this decade's hottest, freshest and moistest music. Straight out of the oven. Just like Mama Pinfield used to make.

Premieres Saturday, December 19 at 12pm/11c. Only on MTV.
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.

Contact:
Michael Lewis 212.536.5008
Carla Bley Gets ‘Fancy’

**Classical Debut For Watt Jazzer**

**BY BRADLEY BAMBARGER**

NEW YORK—Although Carla Bley lives among the Catskills of New York and has been a re-nowned composer and arranger of jazz for some three decades, her music has always had the air of chutzpah about it. “Kurt Weill plays gospel,” you might dub Bley’s sound, or possibly, “Erik Satie does Duke Ellington.”

During the years, Bley has occasionally pursued her muse in the reverse sense, imbuing the classical form with a New World Menu of improvisatory freedom. On Tuesday (15) in the U.S., Bley’s ECM-distributed Watt Jazzer impresses the first collection of her essays in this role; the LP is released with typical drollery, “Fancy Chamber Music.”

Bley’s sundry commissions for piano and string-based groups were collected under the aegis of 1997 tours of the U.K. and Europe. With Bley on piano and longtime companion Steve Swallow on bass, the ensemble was completed by six members of the English chamber orchestra Opus 20.

“We wore fancy clothes, and there were potted palms onstage,” Bley says. “It was all very formal, and it was also a lot of fun. I would love to play this material some more. Of course, some of my regular big-band audience probably wanted to know where the trumpets were and got up and left. But, I know some of them thought it sounded like what it is that I always do, only not quite as loud.”

Bley’s saxophonist critic is another member of that audience who finds that Bley’s chamber music resonates perfectly well with her inimitable jazz aesthetic. “Just as people may find it puzzling that she does these pieces,” he says, “so people had difficulty with her improvement. The audience moved from the successful touring band of the ’70s and early ’80s to her electric sextet. But I always heard the same original voice.”

I find Carla’s fully composed pieces to contain the same balance of wit, elegance, and exquisite craft that marks her other work,” Blyars adds. “Whenever I asked, ‘Who is your favorite contemporary composer?’ I always say, ‘Carla Bley.’”

*Highlights from the highly accessible ‘Fancy Chamber Music’ include the new chamber tango, ‘Tango Two,” the two aptly titled ‘Romantic Notions” (orchestrated from a set of piano pieces written for ‘New Piano Music’ – Belov’s Big Band Opons), and the haunting ‘End Of Vienna.’*

*Numbers like ‘Wolfgang Tango” and the mini-episode ‘First Avenue’ are infused with irony, and the CD booklet for ‘Fancy Chamber Music’ pokers elaborate fun at the corporate pretensions of classical milieus. Yet Bley insists that the album was invested with far more than irreverence.*

“We tried hard not to take ourselves too seriously, and I hope people think the booklet is funny,” Bley says. “But I also hope they think ‘End Of Vienna’ is beautiful. There is room for both.”

Born in 1938 in Oakland, Calif., Bley grew up playing piano and organ in church, eventually moving on to the jazz scene of ’60s New York. Active with the free-minded Jazz Composers’ Orchestra in the late ’60s, Bley founded the boutique label Watt in 1973 with trumpeter/composer Michael Mantler. Watt’s long-time relationship with ECM has distributed 30 albums—17 of those Bley’s, including such standouts as the ‘Carla Bley Band Live!’ (1982), ‘Pleur Carnivore’ (Theory) (1983), and ‘The Carla Bley Big Band Goes To Church’ (’86). Bley also arranged and composed material for bassist Charlie Haden’s Liberation Music Orchestra projects, including the classic ECM disc ‘The Ballad Of The Fallen’ from 1980.

‘Fancy Bley’s ‘Live!’ set has been the most popular Watt album at 50,000 copies sold worldwide, according to ECM distributors and markets the records around the world via its various local deals: (Continued on page 15)
Artists & Music

Making 'The Cut' On MTV Talent Show

BY CARLA HAY

NEW YORK — Talent contests on TV are often considered a joke, but many in the music industry are taking a serious look at MTV's "The Cut." "The Cut" is a 1998 talent program that debuted Sept. 28, featuring unsigned acts performing live to a rotating panel of music-industry judges. The grand prize is a professiona record deal with $100,000 cash and a management contract with MTV. Carrying the show to television will be launched next fall. The finals for "The Cut" will be televised Saturday (12) on MTV.

I've had A&R people tell me that it's easier to do their job now because all they have to do is watch "The Cut,"" says the show's talent executive, Edna Sims-Bruce.

The story behind "The Cut" goes further than its MTV debut. "The Cut" is based on the Real Deal Showcase, an R&B hip-hop talent contest that took place in the Los Angeles area from the mid-80s until the concept was sold and licensed to Universal. Sims-Bruce was the showcase's founder, and she says that artists who participated in the Real Deal Showcase when they were unknowns include Brandt Coo- lio, and Destiny's Child. The first song on "The Cut" was first brought to MTV's attention by independent producer Adam Pyler, who is credited with being one of the show's creators. MTN contacted Sims-Bruce, who says she was immediately enthusiastic about the show. The pilot was taped in March, and the series has aired in various time slots on MTV. MTV executive of production, John Miller says, "I liked the idea of putting unknown talent on the air. I'm thrilled that the artists we have on the show are quality artists."

Although "The Cut" may draw comparisons to "Star Search" (the U.S. talent show that ran in TV syndication from the mid-80s to early 90s), there are several key differences.

The first and most obvious difference is that "The Cut" focuses only on music artists, whereas "Star Search" featured other entertainers such as stand-up comedians and dancers. Another difference is that contestants on "The Cut" must be between the ages of 14 and 29, an age limit that isn't surprising, given MTV's target demographic. ("Star Search" contestants had a much wider age range.) And unlike "Star Search," contestants on "The Cut" are not allowed to perform cover songs.

Two other differences give "The Cut" a more personal voice than "Star Search" had. Judges on the show are:

The Faces Of Christmas. Singers Jeffrey Osborne and Sheena Easton recently performed their current AC release "A Place Where We Belong" at the Oakdale Theatre in North Haven, Conn., as part of Windham Hill's "Colors Of Christmas" album. Joining the pair on the tour were Denielle Williams and Philip Bailey. The album also includes songs from Roberta Flack, Peabo Bryson, Oleta Adams, and Melissa Manchester.

Backstage At The Billboard Music Awards With Usher, Imbruglia, Houston, Others

ARTIST OF THE YEAR award winner Usher is making his mark as both an actor and a recording artist. In addition to a role in "The Faculty," he said, "I am working on another project for 1999. I play a student who gets into a hostage situation with other students. It stars Forest Whitaker, Sara Gilbert, Vanessa Williams, and Judi Nelson." While Usher says his first love still remains music, he's not working on a new album. "I'm taking time off from that right now, with the exception of this show, to do the acting thing. I want to be able to dedicate 100% of my time to come up with another album when I'm ready."

Natalie Imbruglia, who won adult top 40 track of the year for "Torn," said her fans shouldn't expect a full North American tour any time soon. "I don't want to tour until I have two albums worth of material," said Imbruglia. "I'm going to spend the next year writing in January with Phill Thorndley (co-writer of "Torn"). I'm going to write with a bunch of people. The problem is, I have too many people I want to write with."

Whitney Houston said that she liked "Heartbreak Hotel," the song she performed on the awards show with Faith Evans and Kelly Price, the minute she heard it. "The fact that I could sing it with two other great vocalists really appealed to me. It's a song men and women can identify with. We all checked in, and we should all check out at some point," Evans said. "I plan to do a January promotional tour in support of her recent released Bad Boy/Arista album, "Keep The Faith." Evans added, "I want to do a theater tour in February—mostly venues like House of Blues, the Beacon [in New York]. Then to follow it, I want to do a bigger tour.问道 about the possibility of a joint tour with Houston and Price, Evans said, "I would love to do it," modestly adding, "I don't know if I'm large enough." Price said she couldn't believe it when she got the call from Houston's people to sing on the track. "It was a great experience," she said. "It's my first love is your love..."

IN NON-awards News: Bruce Springsteen & The E-Street Band will reunite for a worldwide tour starting in the autumn on Hustelle's self-titled album. The tour will be supported by a string of drives with recording artists making the tour. For more information, see www.americanradiohistory.com

(Continued on page 10)

Lava's Sugar Ray Aims To Stay Off 'One-Hit-Wonder Cruise Ship'

BY CHARLES R. BOULEY II

LOS ANGELES—On its third Lava/Atlantic collection, "14:59," Sugar Ray aims—with a healthy dash of humor—to the idea that it's a one-hit wonder. Even the title of the set, due in stores Jan. 13, pokes fun at the idea that any one to its somewhat classic hit "Fly" on the top 40 radio smash "Fly." "We're making light of the fact we know that "Fly" was a phenomenon. Frankly, all I ever wanted to be was a one-hit wonder. But once you actually get that one hit and don't follow it up with a really strong record like matchbox2 or Third Eye Blind, they just sit on that one-hit-wonder cruise ship."

Next thing you know, you're playing shuffleboard with Kajagoogoo. Judging from the initial radio response to the single "Every Morning," Sugar Ray won't be booking passage on that ship just yet. The track was leaked to a handful of stations weeks before its planned release date of Dec. 1, and it received widely positive feedback. In fact, the band's hometown station, KROQ Los Angeles, was the first to play the single, where it immediately became the third-most-requested song of the day.

"Mark McGrath is a great front man, and (the band) writes great songs—it's proven by this first single," says the band's music director. "We played cuts from [the band's first album] Lemonade and Brownies, two songs from Foofaro, and now we're first with this one. That's not just blind loyalty; it's because they're worth it."

Such enthusiasm comes as no surprise to Lava president Jason Plonin. "They've made the album that people thought they were buying when they purchased the last album," he says. "Every Morning" will keep a young demographic interested in the band, and the band's mania will [draw] more mature rock and pop fans interested as well."

Jeff Dardar's label, the label's director of product development, agrees. "It's great to see continued growth and artist development happen with them," he says. "They have a self-deprecating sense of humor that I find refreshing. They realize this is rock, and it's a fun thing. They're not going to change the world, but they're going to have fun while they're playing."

(Continued on page 10)
Hotel here—Next collected trophies for new artist of the year, new R&B artist of the year, R&B singles artist of the year; and Hot 100 Singles duo or group of the year. Its single “Two Cool,” from the platinum album “Rattled Next,” drew nods as R&B single of the year, Hot 100 single of the year, and R&B singles airplay track of the year. (Awards were determined by point-of-sale and airplay data supplied by SoundScan and Broadcast Data Systems.)

“I see Next as the real winner,” says Storm Gloor, director of music at the 129-store Hastings Entertainment chain, based in Amarillo, Texas. “I won’t be able to see a spike in their sales. We did see an increase on the day after the Billboard Box Tops.InputStream line (the airplay charts, because all of a sudden seeing that they won that many awards will help drive sales,” Michael says. “That type of artist will get more benefit much, because it is determined by the people’s likes.”

Country superstar Brooks added six more Billboard chart hits to a mantle now laden with a total of 24 chart-toppers—the most received by any artist. He was named country artist of the year, R&B artist of the year, and country singles artist of the year, country albums artist of the year, his 1997 Capitol Nashville towne, and even every track on the album of the year and male artist of the year.

Brooks told Billboard that his album of the year, “To Love Again,” was “this has hands-down been the best. I live, paperwork, careerwise, so winning this year means more. We’ve sold more records this year, seen more people on tour than any other year, and I’ve had no label problems.”

Brooks is winning for the first time at the last minute for an ailing Madonna, Brooks got the awards show off to a high-flying start: He was lofted above the heads of the crowd in a satirical routine during a performance of “Ain’t Going Down (Till The Sun Comes Up).”

Canadian vocalist Dion was feted as artist of the year and was named contemporary artist of the year. Sony Classical’s “Titanic” soundtrack, which contains Dion’s ubiquitous hit “My Heart Will Go On,” was named album of the year and soundtrack album of the year, while the song was selected as soundtrack single of the year. And Dion’s own 500 Music Epic album, “The Perfect Match,” was chosen as female album of the year.

During a live satellite feed from her hometown of Montreal, where she was performing an annual fundraising concert, she was presented with her six awards by singer/songwriter Carole King. "Thanking the fans in her native tongue, King said, "Merci beaucoup, tout le monde!"

Teen country sensation Rimes received a special Billboard Hot 100 Award for her single “How Do I Live,” which set new records for the most weeks ever spent in the Hot 100 (69), the top 40 (61), and the top 10 (52). She told Billboard, “This award stands out from all I have won. To have a song on the chart for 69 weeks is cool alone. The fact that it is the longest amount of time makes it a milestone in my career.”

Rimes also was named female country artist of the year, contemporary Christian artist of the year, and country Artist of the Year by the American Country Awards; her Curb album “You Light Up My Life—Inspirational Songs” drew contemporary Christian album of the year honors; Mercury Nashville artist Twain was named female artist of the year and Hot 100 Singles female artist of the year; and the guitarist/vocalist was named best-selling country single of the year for “You’re Still The One.”

Twain told Billboard she saw special significance in her female artist of the year award: “The biggest part of this title for me is that it’s based on statistics, as opposed to opinions, which is how you get limited by labels. This shows me we’ve succeeded in growing beyond labels.”

During the awards ceremony, Twain performed “Framed This Moment On” with a 22-piece band.

The Century Award was presented by Shawn Colvin, who said, “James Taylor has been my hero since I was a kid... I’ve always been so happy to be an artist. In his songs, there is a wealth of empathy, intelligence, grace, and danger... When you need to surrender, because he is going to get to you.”

Taylor thanked his mother and family, his audience, and manager Peter Asher, and presented by Gary Borman. He also singled out “my old pal Kooch, [musician/producer] Danny Kortchmar, who got me into music, and who promised that he’d let me know when it’s time to leave.”

Pop superstar Carey received a special Billboard Hot 100 Award, acknowledging her 13 No. 1 singles—the most ever by a female artist. Carey sang “I Still Believe” during the show.

She was one of the week’s award winners played live at the ceremony. Adult contemporary group of the year the Backstreet Boys, who also collected group honorable year of the year award;

The solution is to get back to basics, and that means going back to the days when buyers would purchase albums, seek out new music, measure the success of their purchases, and spend their money accordingly. Idolizing music is, to revitalize the music business by nurturing this local talent. This is the type of band that has a responsibility to its own community; it should respond to it, and if projected.

Suppose promoters were to give them their time, doing what they know best, to create local radio, real local music to local radio? It wouldn’t come easily, but rappers and hip-hoppers have proved it can be done. Promoters would have to see local radio (with the help of local retailers) to get it to give up some air time to local artists who have a fresh musical agenda.

Together we can revitalize the music industry by using proven promotion techniques that develop and break out, from the source, new artists that can enjoy.

CARLA BLEY GETS ‘FANCY’

Chamber Music” are planned—which will limit the album’s potential for broadening Bley’s audience, points out Bruce Gallanter, owner of New York’s Downtown Music Gal- lery. But in an attempt to take advantage of the music’s dual appeal, BMG plans to cross-market the disc to classical and jazz retail as well as service both radio formats. Like most venture artists, Bley has her greatest U.S. exposure via her appearance on National Public Radio, with an extensive “Jazz Profiles” piece airing this spring. Her albums have received regular airplay on such influ- ential FM stations as New York’s WNYC, “New Sounds” on WNYC New York; “Fancy Chamber Music” will also air in the weeks to come, Schaefer says. Yet indicative of Europe’s higher mainstream regard for jazz music, Bley is the cover feature in the December issue of Swiss Air’s inflight magazine.
Skyrocketing Success Of World Circuit's 'Social Club' Spurs Related Projects

BY NIGEL WILLIAMSON

LONDON—"Buena Vista Social Club"—the Ry Cooder-produced album that launched the careers of Cuban veterans such as Ruben Gonzalez and Compay Segundo—has become one of the most successful world music albums of all time. U.K.-based World Circuit Records has reported that the album, recorded in Havana by the group of the same name and released worldwide in September 1999, has sold 1 million unit worldwide sales mark in November.

World Circuit has announced its plans for next year; these include an album by Ibrahim Ferrer, the 71-year-old singer featured on "Buena Vista." Again produced by Cooder in Havana with many of the same musicians, the album is currently untitled but has informally been dubbed "Son Of Buena Vista." It's scheduled for an April release.

The second solo album by 80-year-old pianist Gonzalez will be released around the same time; Cooder also plays on it.

The albums will coincide with the release of a Buena Vista Social Club documentary feature film made by director Wim Wenders, shot in Havana and at a concert July 1 at Carnegie Hall in New York.

"Buena Vista Social Club" has been in the top 10 of Billboard's Top World Music Albums chart for 14 months and is also still in The Billboard Latin 50.

Sales in the U.S. stand at 300,000, according to SoundScan. The album has sold consistently across all other major territories, including 60,000 in the U.K. and 184,000 in Holland, according to the label. In Holland it has been in the album chart for more than a year, peaking at No. 6.

David Bither, VP of Nonesuch, which licenses all World Circuit product in the U.S., says, "There are other world music albums that have sold a million, such as the Gipsy Kings, who are also on Nonesuch. But we are not going to argue with anyone who says 'Buena Vista' is the first album of its kind to sell a million copies. Its success has been quite phenomenal."

World Circuit owner Nick Gold in Toronto hoped that the album—recorded in Havana in March 1996—might sell 100,000 copies.

Gold recorded two other albums in Havana at the same time; "Introducing Ruben Gonzalez" and the Afro-Cuban All Stars "A Toda Cuba Le Gusta." World Circuit reports that both albums have now sold more than 250,000 copies each.

Gold has spent the entire year preparing World Circuit's next tranche of Cuban albums for release in 1999. The only album the label has released in the U.K. in 1998 was "Los Heroes" by Estrellas De Arca; the double album hit stores Nov. 16. It made the classic "Descarga" sessions available on CD for the first time; those sessions were produced in 1979 in Havana by trombonist and arranger Juan Pablo Torres. Originally released on five vinyl LPs, the sessions have long been unavailable and were much sought-after.

Torres, who has lived in New York for the past six years, says, "Those sessions captured a unique moment in time which can never be repeated. We had some of the all-time Cuban greats who were at the end of their careers and have now died, such as Felix Chapatol and Enrique Justo."

Then we had another generation of great players, like Pepe Lopez and Artono Sanalado from Camaguey. Finally, we had a third generation of not-up-and-coming musicians who have since gone on to make famous."

The "Los Heroes" sessions have the same relaxed feel that made "Buena Vista" such a hit. The album featured a number of players who went on to play on World Circuit's current crop of releases, including Gonzalez and several members of the Afro-Cuban All Stars.

Torres will also be featured on the second Afro-Cuban All Stars album, which Gold plans to record at the end of January. Torres joined Gonzalez and the All Stars onstage at concerts in October in New Jersey and at New York's Town Hall.

The Ferrer album is seen by World Circuit as the long-awaited follow-up to "Buena Vista."

"It will appeal to the same people who bought 'Buena Vista,' because Ibrahim was one of the main singers, and much of it has the same feel," Cooder says. "But there is also quite a lot that is different about it in terms of the repertoire. We've used strings on some tracks, and Ibrahim is one of the great bolero singers. Ferrer is excited at being thrust into the spotlight in the twilight of his career. I was on tour in Europe in 1962, and then the missile crisis broke out," he recalls. "I thought I was at the start of an international career, but then I had to go back to Cuba, and nothing happened for 35 years. I had retired when Nick Gold and Ry Cooder asked me to record for them. This was always what I wanted to do. I'm finally living the dream of my youth in the body of an old man."

Gerry Lyseigt, who gave the "Buena Vista" album its first radio play on his Planet Mambo show on the BBC's London station, GLR, says, "World Circuit crafted something they believed in and worked every angle to get it in the public eye. They gave it the attention that great music deserves but rarely gets. They did it all with taste, care, and respect, and it couldn't have happened to a nicer label."

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I would like to wish Feliz Navidad to everyone and a special thanks to Celine Dion and Chicago for their great renditions of my song on their holiday recordings.

And to all my friends at PolyGram - Prospero Ano and thanks for making SENOR BOLERO a success!

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SUGAR RAY

(Continued from page 14)

All parties are quick to point to producer David Kahne when citing a key source of Sugar Ray's creative boost. "David Kahne was the difference between the first and second sessions and now he has grown with the band—or the band with him," Flom says.

Under Kahne's guidance, "14:59" shows the band—which also includes Rodney Sheppard on guitar, Murphy Karges on bass, "I'm Dull Homicide" Bullock on turntables, and Stan Frasier on drums—continuing to widen its mainstream pop radio sound.

"We came in to this record with the attitude that we wanted to make some radio songs," McGrath says. "There's nothing wrong going in the project knowing that you have to craft a single for the label—especially if you're willing to do that as a band. Call me an ass, but I thoroughly enjoyed hearing our song on the radio. It's incredible. I wish that for every band."

McGrath adds that an attitude geared toward success certainly helps artist/label relations.

"They see them money, it's amazing how supportive they can get," he says with a laugh. "We did want to please them, so, at a leisurely pace, we put it down as quickly as we could on making the record."

As the release of "14:59" draws near, the promotional machine behind the band is hitting high gear. It's a machine that will rely heavily on the band's live appeal. A handful of holiday-oriented dates have been planned, including KROQ's Acoustic Christmas; these will be a useful warm-up to a tour planned for early '99. As usual, it's managed by Chip Quigly and booked by John Hawn of Fimusic.

All elements are in place to equal the group's past sales with its future sound. How will McGrath and his bandmates embrace success beyond "Fly?"

"I keep asking when people are going to find me out," he says with a smile. "Until then, why not enjoy it?"
Artists & Music

WARNING FUNK ADVISORY

"THE CUT"
(Continued from page 1)

Cut not only gives scores, but they also explain why they gave those scores. "The Cut" also features videotaped bios of the contestants, which include interviews with the artists and a visit to their homes or social environments.

As executive producer Kathy Cotter says, "We take a look at the artists' lives are like when they're not performing. That's something that we've found makes the viewers relate to the contestants more."

So how do people get on "The Cut?" Unscripted artists who apply to be on the show must first send in a demo tape or CD to ATV's offices in Santa Monica, Calif.

Sims-Bruce explains the procedure for how acts are selected to be on the show. "We listen to every recording we get. A lot of people might not believe that, but it's true. My husband, Dannive Bruce, is the show's director of talent. He and his staff listen to the tapes, and he sets up the auditions. I come to the auditions, which are judged by a committee. The acts which we choose are presented to Kathy Cotter, and she makes the final decision on who will be on the show, based on our recommendations."

"The Cut"—taped before live studio audience in Burbank, Calif.—is hosted by Lisa "Left Eye" Lopes of the R&B hip-hop group TLC. Sims-Bruce says, "Lisa had been in Los Angeles for a TLC photo shoot, and I thought she'd be a really special host."

Any hopeful contestants who are expecting MTV to provide a glamorous, all-expenses-paid trip are in for a rude awakening. MTV does not pay to bring any artists to auditions or to be on the show. Consequently, good number of the artists who have ended up on "The Cut" happen to live in the L.A. area. There have been plenty of other artists who've decided to shell out the large transportation costs to come on "The Cut," and as Sims-Bruce says, "If people want to be on the show badly enough, they find a way."

Once on the show, the contestants must perform an original song in less than two minutes. No lip syncing is allowed, but prerecorded tapes with background music are permitted. Each judge then gives the contestant a score on a scale of 1 to 10. The artist with the highest score at the end of each episode then advances to the semi-finals.

Although producers of "The Cut" say that they welcome a variety of music, even loyal viewers of the show can't help but notice that R&B and rap are the dominant forms of music on "The Cut." Cotter explains, "Because of the production schedule and budget, we can't have artists who need live instruments on the show. That's why you don't see any rock bands. The artists on the show are usually vocalists, and they tend to come from R&B and hip-hop."

Don't expect any extreme avant-garde acts to make "The Cut." Either says MTV executive VP of program development.

"Don't expect any extreme avant-garde acts to make "The Cut." Either says MTV executive VP of program development.
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THE CUT
(Continued from previous page)

ming Brian Graden, “It’s a pretty mainstream show because it’s about popular music.”

Sims-Bruce adds, “We’ve had gospel, rock, jazz, and even ska represented on our show. The finals are a diverse group of people.”

So what is “The Cut” like from a contestant’s point of view? Chris Wilson, a 22-year-old L.A.-based singer/songwriter who made it to “The Cut” semifinals, recalls how he got on the program.

“An old friend of mine found out about the show from MTV’s Web site, and she suggested I send in a tape.”

Wilson, who describes his music as “acoustic alternative pop, kind of like Sarah McLachlan,” says he entered the contest as a “fluke. I didn’t think the show was my style of music. But it felt good when I was there. The contestants were actually rooting for each other.”

After winning for his song “The Way That She Loves Me,” Wilson says, “Several major labels” have contacted him and he even found an attorney as a “direct result” of the show. He says that these developments in his career wouldn’t have happened so quickly if he hadn’t been on “The Cut.”

“I moved to L.A. from Brockport, N.Y., three months ago, and this is a dream come true. Being on the show was a ‘win/win’ situation, because even if I didn’t win the contest, I knew it would be good exposure.”

All contestants on “The Cut” are required to sign an agreement that they will not sign a record deal until after the show’s season finale.

Alison Ball-Gabriel, Warner Bros. Records VP of A&R (U.S.), is one of the music-industry professionals who has been a judge on “The Cut.” She says that the show is “filling a void for record executives looking for new talent. This way, unsigned artists have a chance to be heard when they probably wouldn’t have had that chance.”

Ball-Gabriel says that she watches the show regularly and has contacted “about two or three acts” that have appeared on “The Cut,” although she declines to name those acts.

As for the artists chosen to be on the show, Cotter says, “I think all of them have something intangible that makes them special. We don’t see ‘The Cut’ as a show for amateurs. The people on our show are between the amateur and professional levels, because we like to pick people who have already taken their own steps to advance their careers.”

For now, the future of “The Cut” is uncertain because MTV hasn’t decided if the show will be picked up for a second season.

MTV’s Graden says, “I don’t know if the extended life of the show will be the winner going on to huge success or if it will be a second season, or both.”

But as Ball-Gabriel sees it, “If MTV doesn’t pick up the show for another season, then someone else is going to take the show and maybe re-tool it. It’s a unique show that has a lot of fans, and it’s providing a valuable service to the music industry.”
Billboard's Heatseekers Album Chart

Compilation from a National Sample of Retail Store and Rack Sales Reports Collected and Compiled by SoundScan

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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the artist and the subsequent albums are immediately eligible to appear on the heatseekers chart. All albums are available in cassette and CD. Nothing indicates vinyl LP is available.

The chart is compiled from a national sample of retail store and rack sales reports collected and compiled by SoundScan. It is intended to identify new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart.
spotted jazz fugue “Whatever About Totypical Business Than” the spiritual balled “Lost My Faith,” and the hi-NRG nugget “Excerpt From.”

from.” and the “Human Being” nevertheless, “Human Being” is a solid album that may turn out to be a sleeper. It contains a number of cuts that could do the trick at radio, including the title track, the catchy “Late Croon,” and the hi-NRG nugget “Lost My Faith,” and the hi-NRG nugget “Excerpt From.”

To. “Kiss From A Rose.”

You hello and the air is clear, some of the quality music here may get its chance to cut through the atmosphere.

For his first album away from Death Row Records, this L.A. MC joins an evolution more ambitious than usual, cracking wise on the lighter side of the street and eay-bouncing to some of the rap rhythms that laid-back conversation flow with greater skill and sophistication. The prototypical rap hard-core crew Mobb Deep has clearly rethought his part in hip-hop. “We Still Party” and “So Many Ways” are as much fun as a backyard barbecue, but it’s all not about making “You’re A Gussie” squawk a longstanding beef with MC Eiht via a heartfelt and soulful message, but which was a good way, and not particularly current.

Jamician Littleton (“Bombo Bumb”) have been done. Where the laid-back Quick really shines is at the studio mixing board, where he concocts meticulously edited clusters of sultry R&B, feel-good oomph polka horns, syncopated diners, piano fun, and whatever else works, as in the soulful jazz fugue “Whatever You Do.”

Together, the album explores themes at the core of a believer’s existence—mercy, hope, and the healing peace of God’s love. True, the album includes two numbers by some of the world’s best musicians.

including Michael Omartian, Steve Coper, Steve Winecos, Chris Rodriguez, and the Nashville String Machine, which adds immeasurably to the poignancy of some of the “Excerpts.” Other standout include the title cut, “I Will Make A Way,” “When I Look At You,” and the title track. Another outstanding effort from one of the contemporary Christianity genre’s most gifted artists.

Wanda Carlos De Cha Minderosa

L A T I N

JAMES KING

Bed of Roses

Reviews & Previews

artists & music

CLASSICAL

TRIOLOGY PLAYS ENNIS MORRISSEY

PRODUCER: Jac Prieur

Homeland 9960

The Florida Boys are as familiar to Southern gospel fans as church revival and fried chicken on a Sunday afternoon. Like those conferencing fans, the Boys music just seems to get better as the years go by. (The group can trace its roots back to the mid-1930’s when Melba, Les, Beasley, Glen, Alfred, Buddy, Billy, Leon, and pianist Roderell Stewart have developed, what features the Boys tight harmonics and evocative solo performances. The track listing is just one great gospel tune after a “Supertune,” “Are You Washed in the Blood,” “When the Rod is Called Upon You,” “For All They Say,” “I call upon the Arms,” and “Shall Be Showers of Blessings.” There are no overwrought arrangements or gimmicks here—just simple, straightforward production fueled by heartfelt performances. These guys set the standard in the Southern gospel industry, and this album shows why they lead the pack.

GARY OLIVER

Just One Word

PRODUCERS: Dan Clark, Gary Oliver

Wright 8321

A powerful power opens this recording and sets the tone for an album of worship music recorded live at New Birth Missionary Baptist Church in Decatur, Ga. Billed as an “evening of prayer and worship,” this project subject does everybody’s gifts as both vocalist and evangelist. He has a powerful ability to stir members of the congregation and translate the worship experience to the recording process. The musical portion of the album opens with Oliver’s version of “The Lord’s Prayer,” then proceeds to several original compositions, including the hit “Love You,” “Just One Word,” and “Let Your Glory Fill This Place.” Another aspect that makes this project particularly appealing is Oliver’s voice—a full, rich instrument that doesn’t get lost amid the enthusiastic backing of the choir. A must for praise and worship fans.

CHRISTMAS

MARTINA MCBRIDE

White Christmas

PRODUCERS: Brenda McIntire, Paul Worley

RCA67654

For her first album away from Death Row Records, this L.A. MC joins a

JOHN JONETHIS

The German Christmas Worship Live Christmas

PRODUCER: Joe Edwards

VONAR

THE SALSOUL ORCHESTRA

Christmas Jingles

PRODUCER: Wood McKenzie

S.Powell/2 edit

neuroscience. The various “spaghetti we get” tunes are here in fresh guises, as are the aforementioned “La Lu” and “Della Villa.” “The Sicilian Clar.” “The Miss-

Gospel/Sleeper. Any of a dozen gospel/inspirational recordings by Lgmen are in tune with their hometown’s grand chamber music tradition, although they put a new auto with this. Varna, Bilbao, 15:15 in giving this music vibrant life by the end of the cinema.

MAYO

Shingara

PRODUCER: Ga

World Domination 10086

Another ethno-techno excursion into Eastern exoticism, this time by Jap

DOWNE

VARIOUS ARTISTS

The Real Meaning Of Christmas, Vol. 2

COMP0LUTER: various

www.americanradiohistory.com

STOVER & WELLS

A Virtuso Christmas

PRODUCER: Jeff Nels

K-4203

K-4203

For the record

The phone number listed last issue in a special feature on “Chasing Hearts In The Snow” shows The Songs Of Kinky Friedman” is good for those wishing to place orders for the discs. Those who have seen Friedman or his label, Kinkajou Records, should contact 615-321-0030.

To the new readers, here are the disc which were being among the most significant records of the year. All albums reviewed are commercially available in the U.S. and internationally.

BRAD BAMBURGER/Book V.

DEE SCOTT/Book IV.

GARY OLIVER

Just One Word

PRODUCERS: Dan Clark, Gary Oliver

Wright 8321

A powerful power opens this recording and sets the tone for an album of wor

Robert Warren, “Forever,” a hit that may turn out to be a sleeper. It contains a number of cuts that could do the trick at radio, including the title track, the catchy “Late Croon,” and the hi-NRG nugget “Lost My Faith.”
NATALIE IMBRUGLIA: Smoke (1:59)

Writers: G. Levert, D. Alabtyp, L. Braden, A. Robinson

Publishers: EMI, Warner Chappell Music, USA;
ASCAP

Remixers: T. Denne, D. Denne

EastWest/DSM 731 (CD)

"Took my heart, took my soul, took my credit, my everything." It's tough love from Natalie's new album, "Smash." A song of loss and regret, featuring a soulful performance, "Smash" lets us know that the future is fast as a flash of lightning in the dark of night. You can practically envision the artist standing in the research of her home, taking in the moment that she finally left, wondering how it all crumbled away like this. Every element of this song just seems to confirm that Levert and company worked hard to give a message that appeals to the soul. Pushing the creative envelope, the CD promo also offers a Millennium 2000. This track, which completely transforms the song into a neck-slinging back-and-forth anthem between Levert and the filled-out band, is featured in a spot for "The Ghetto Supastar." "No, you're not taking my Benz," with her response, Levert coaxes, "You can't have it!" It's the ultimate in branding the song and offering an affair and clever turn over the original version. Levert serves up a clear winner here, offering programmers a tough but equally rewarding choice. Levert's words are too terrifically satisfying. Nice job.

ANDY GRIGGS: You Won't Ever Be Lonely (2:20)

Writers: Mark LeVox, J. Hasty Bell

Publishers: SONY/Arista Records LLC/MCA Funky Music USA;
ASCAP

RCA 001765-6422 (CD)

Griggs is a Monroe, LA, native whose first single, "合作关系" (No. 5 on Billboard), was set for release in March of 1998. After the death of his brother Mason, Griggs learned that a song referred to "this family is set up to fail." This single is any indication of what's to come, he does his brother proud. His voice sounds like a mixture of its two brothers, Mark and Collie. There's a depth and resonance that brings life to this ode to ever-decreasing love and a constant price tag. It's in the promising debut that should perk up the ears of country radio programmers and should make Griggs the new male vocalist to keep an eye on.

MOUSSE V. T. HOT N' WET JAQUIS Happy (1:54)

Writers: J. Vinyard, M. Tarmash

Publishers: Warner Publishing Co., Inc/MCA Music USA;
ASCAP

RCA 74289 (CD single)

This track is a novelty single which, in a sense, puts to rest the notion that the song's buoyant beats, malnighed-hued vocals, and soaring melodies are truly deserving to be hit at both radio and clubs. If, as Faithfulness proclaims, God is a DJ, "Happy" is poised for much success.

MATT BIANCO: Sunshine Day (3:15)

Writers: Mark, Liver, Pan & Mark Farner

Publishers: EMI, UDO, S.A. Mexico

Remixers: Edible Bass, Lee & Alex T. Darrion

Jefferies Recording 2562

You'll be in the midst of a party with this festive Latin-flavored, straight-up, upbeat pop track that the producers have packed with background vocals, a saxophone, clapping, and disco-waved guitars. The chorus comes strong with lyrics about the new millennium Band era, as catchy and smile-invoking as any of those songs from seemingly simpler times. It's been a decade since the group Matt Bianco released its first single, "Making Love in the New World." It's now being sent to the radio as fresh as if it was still reveling in the '90s. Also check out the juicy club mix and Diamond's Lavish UV remix. It's available on the upcoming album "World Go Round."

RAFF BOYER & THE GIVE ME MY MONEY OR I'LL TAKE IT GUARDIAN (CD)

This track features a catchy number that could deepen the group's roots at modern rock and possibly also stretch their legs into alt-country. There's something... well, perhaps it's a word that could be used as a cue to the Atlanta Rhythm Section—which offers the tale of a man whose sense of self is awkwardness, "wants it but you've got a secret smile for me/And you use it only for me." While the song is short and the party song. It's a cut that slams into the opposite, its overall impact isn't nearly as unique or engaging as its predecessor. Just how successful it becomes will depend on how far out on the horizon of its new fan base. In any case, it certainly deserves the spot. Available in all formats on the promo CD.

UNINVITED Too High For The Supermarket (4:37)

Writers: Jon Pavoz

Publisher: EMI Dreamcatcher Records 001 (CD)

Seymour follows its mega-successful track "A Night in Heaven," with a catchy number that could deepen the group's roots at modern rock and possibly also stretch their legs into alt-country. There's something... well, perhaps it's a word that could be used as a cue to the Atlanta Rhythm Section—which offers the tale of a man whose sense of self is awkwardness, "wants it but you've got a secret smile for me/And you use it only for me." While the song is short and the party song. It's a cut that slams into the opposite, its overall impact isn't nearly as unique or engaging as its predecessor. Just how successful it becomes will depend on how far out on the horizon of its new fan base. In any case, it certainly deserves the spot. Available in all formats on the promo CD.

SEMINOIC Secret Smile (3:20)

Publisher: Dan Wilson

MCA 4035 (CD)

Seymour follows its mega-successful track "A Night in Heaven," with a catchy number that could deepen the group's roots at modern rock and possibly also stretch their legs into alt-country. There's something... well, perhaps it's a word that could be used as a cue to the Atlanta Rhythm Section—which offers the tale of a man whose sense of self is awkwardness, "wants it but you've got a secret smile for me/And you use it only for me." While the song is short and the party song. It's a cut that slams into the opposite, its overall impact isn't nearly as unique or engaging as its predecessor. Just how successful it becomes will depend on how far out on the horizon of its new fan base. In any case, it certainly deserves the spot. Available in all formats on the promo CD.

THE JONES: Where Will You Be On Xmas Day (4:40)

Publisher: Rittenhouse Productions

Contact: 318-857-1100

ANGELA WINSBUSH: All I Want For Christmas (4:40)

Publisher: CMC International 87243-0

Contact: 718-434-9019

CPL: Sony/ATV Music Publishing LLC (BMI/SYNC)

PUBLISHERS: No Salt/Gigolo Chez, BMI

RINGO STARR: Christmas Time Is Here (3:50)

Publisher: Rittenhouse Productions

Contact: 318-857-1100

MCA Nashville 1018 (SVE)/SACEM

2001 by Ringo Starr

All rights reserved. Used by permission.
by Catherine Applefeld Olson

BEAR IN THE BIG BLUE HOUSE: I NEED A LITTLE HELP TODAY

This latest installment in the Jim Henson Entertainment series stars a gentle giant of a bear and his friends, who pay tribute to the merits of helping out and finding lost items. The Big Blue House is abuzz with the sounds of good cheer as the characters do everything they can to help their sniffing, sneezing bear friend feel better during a bout with a cold. “Lost Thing,” the second episode of the season, finds the friends literally turning the house upside down in their quest to find a lost sock animal. Their mission includes some serious sleuthing but also plenty of fun, such as a spirited game of hide-and-seek.

ALL THAT GLITTERS

25 minutes, $19.95

This is the most informative of this tape promises that viewers will know more about diamonds than most salespeople do after they take a look at this video—and he’s probably right. Holiday time is always a big time for engagements, and video aims to arm shoppers with the knowledge they need to get the best value and make their beak friend from the four Cs of the diamond industry—cut, clarity, color—and price. This tape includes some serious sleuthing but also plenty of fun, such as a spirited game of hide-and-seek.

THE GREAT ROCK DISCOGRAPHY

By Martin C. Strong

Tomes Books

495 pages, $32

For those who read Billboard or other music publications that cover the industry in detail, "The Great Rock Discography" may be up your aisle—the bookstore aisle, that is. This book isn’t as visually engaging as some of the more popular titles, but page for page, it packs a wallop of information. Written by Martin C. Strong, who also compiles other reference tomes like "The Great Psychedelic Discography" and "The Wee Rock Discography," this hefty book, in its fourth edition, covers artists from a wide span of musical genres. There’s Miles Davis, the Men They Couldn’t Hang, Herbie Hancock, and Buffy Sainte-Marie, plus all manner of classic and alternative rock acts in between. Strong hails from the U.K. and is an expert in smooth jazz who’s pronounced British slang, such as entries on such U.K. faves as Dodgy, Naylim Death, Mansun, and recent arrivals like Arab Strap. "Jehovah’s Photos"

Caricaturesque illustrations are provided by Harry Horse, whose drawings have also appeared in books of the Scottish Golf Guide and children’s books like "A Friend For Little Bear."

Each entry contains a wide array of information, including a complete discography (with singles, EPs, albums, and compila-

THE GREAT ROCK DISCOGRAPHY

BUST A GROOVE

Playstation

The band marred by its troubled history is once again in the spotlight with this impressive musical quartet. New members are added to the line-up, and the band's sound evolves, incorporating elements of funk, soul, and hip-hop into their signature sound. The music remains upbeat and energetic, with each member bringing their unique style to the group's dynamic performance. The storyline follows the band's journey as they navigate through the highs and lows of their career, culminating in a powerful live concert that captivates the audience.
A + Makes Grade At 'Hempstead'
Rapper's 2nd Universal Set Builds On Female Teen Base

BY DAVID NATHAN
LOS ANGELES—In 1998, then 13-year-old rapper A + became the first artist to be released on Universal Records through its association with Kedar Entertainment, home to such hitmakers as Erykah Badu and Chico DeBarge. Although the Long Island, N.Y., native's debut, "Latch Key Child," achieved only modest success, Universal, and the now 16-year-old rapper have high hopes for his sophomore set, "Hempstead High," due in the U.S. Jan. 26.

The set features a sample from Badu and a number of guest appearances by DeBarge, the Lost Boys, Canibus, Pierre Cardan, and Psycho Drama. The first single, "Enjoy Yourself," has been out for a week on Hot R&B/Soul Singles and debuted on The Billboard Hot 100 in the Nov. 14 issue.

"Enjoy Yourself" has also made an impact in the international marketplace, according to Lynn Scott, director of marketing for Kedar Entertainment. "Germany and Japan have jumped on the single, so we are moving quickly to embrace the response, which has been overwhelming. A + will be going to Germany before the end of 1998 and heading to the U.K. and Japan after the album's release in January."

In late August, a video for the single was serviced to BET, the box, and local video outlets.

"I grew up a lot," says the rapper, whose real name is Andre Levins, of the time between albums. "When my first album came out, I was just thinking about making a record. I didn't know what kind of pressure there was in the business. It took a lot longer to make this record because we wanted it to be more universal and to make a bigger impact."

Levins co-wrote four of the 13 cuts on "Hempstead High," which features production by Smith Brothers, Sugarman, Black Dog, DJ Yella, Clark Kent, Lil' Shawn, and Mo-St none A Productions.

With the reaction to "Enjoy Yourself," executives at Universal and Kedar anticipate a strong consumer reaction to the rapper's second album.

CLEAN-CUT IMAGE
To help build momentum for the single (which was previewed at the Mix Show Power Summit in early September in Miami), A + began doing live performances on shows with DMX and the Lox in August, says Scott. "Of the biggest things he has going for him is the reaction of his audience, which is primarily female. He has a clean-cut image—he's like the rappin' Usher, and the girls love him when they see him."

Scott notes that there will be two versions of "Hempstead High," since the guest spots by various rappers on the album include explicit lyrics. "Since the album is named after his high school, we knew there could be some controversy with some of the lyrics, so there will be a stripped-down version."

In conjunction with the album's release, the label is planning contests with such publications as Black Beat and Right On, according to Scott.

Sincere Thompson, VP of street promotion and marketing for Kedar, says that the label's biggest challenge is overcoming the perception of A + as a teen rap artist.

"We want people to know that he's stepped up from his last album and that the new album is for grown-ups."
R&B

A+ MAKES GRADE

will establish his credibility among his peers. We've had him do some interview training with [media coach] Dyana Williams, and he's been perfecting his stage show. We're going to have listening parties in New York, Atlanta, Philadelphia, Los Angeles, Washington, D.C., and in the Carolinas in January. He's [also] going to be performing in front of personnel from key radio stations."

MORE OF AN EDGE

Radio programmers and retail buyers agree that having major R&B and rap artists as guests on the project is a plus.

The new album has more of an edge to it, says Sony A-key, urban music buyer for the Ohio-based Camelot Music chain. "I expect it will do well particularly on the East Coast in the Wall stores. I expect that the same consumer who likes Will Smith's 'Miami' is going to enjoy A+'s new project."

Colby Colh, on-air personality/assistant music director at WUSL-FM Philadelphia, says the first single generated "a good response from the audience, and has grown up with A+. Listening to the album, he's obviously getting better with tunes, and I think the cut with DeBarge ['It's On'] has 'hit' written all over it."

Other tour plans include more dates with the album's release and possible mall tour in early 1999. A+ is managed by Bar Management, and his songs are published by his own Latch Key Child Music (BMI).

SAY INFORMED: Billboard's expansion of its R&B core panel last issue prompted a change in the formula that determines how chart terms are tabulated for Hot R&B Singles. A record's position on the chart is determined by "points" that come from three sources: the sum of a song's total audience, as measured by Broadcast Data Systems (BDS), SoundScan-tabulated sales at the core panel, and reports from small-market stations.

Prior to the enlargement of the R&B store panel, retail points were calculated by dividing a single's core-panel sum by four. To keep the chart's ratio in balance, the denominator for the core panel's larger totals is now six.

The BDS audience total is divided by 10,000. (Since BDS reports audience in hundreds, one simply moves a decimal point two places to the left to determine chart points.)

Stations from markets not monitored by BDS are pulled from Billboard Information Network (BIN). The points are determined by playlists provided by the reporting small-market stations. The points on BIN are added to the adjusted sums from BDS and SoundScan.

BDS accounts for about 50% of the total points on Hot R&B Singles. SoundScan determines about 40% of the points, and small-market stations contribute about 10%.

In the Jan. 9 issue, Billboard will introduce a chart that includes non-commercial singles, following the lead of the revamped Hot 100 chart, which bowed in the Dec. 5 issue. The reason for the change is a reduction in R&B hits being released as retail-available singles by major labels hoping to lure consumers into purchasing full-length albums.

The change in the chart formula will bring a change in the chart's name. The new moniker will be Hot R&B Singles & Tracks, denoting the inclusion of radio-only titles. However, songs released commercially will fare better on the new chart, since those songs will benefit from points from both airplay and retail, compared with points only from airplay.

A complete explanation of the new chart will be provided when it's unveiled in the Jun. 9 issue.

HERE TO STAY: It wasn't enough for Deborah Cox to take over the No. 1 position on Hot R&B Singles, a slot that "Nobody's Supposed To Be Here." (Arista) has held for seven consecutive weeks. Now—with this week's issue's 54.2 million airplay benchmark—the tune is closing in on the record for the largest R&B audience in a single week. The previous holder of the title, "All My Life" (MCA) by K-Ci & JoJo, tapered off at 55.2 million back in April.

Considering Cox has almost twice the points of the No. 2 song, Faith Evans' "Love Like This" (Bad Boy/Arista), Cox could look to hold for several more weeks as the single posts another week of retail increases. The longest-running No. 1 singles of 1998—Usher's "Nice & Slow" (LaFace/Arista) and Brandy & Monica's "The Boy Is Mine" (Atlantic)—both held the top position for eight weeks. Cox's album "One Wish" bullets at No. 19 on Top R&B Albums, up 7% in sales.

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<th>ARTIST</th>
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<th>WEEKS AT No. 1</th>
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<td><strong>JAY-Z</strong></td>
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### Chart Notes

- *Billboard* certifications for shipment of 1,000,000 units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiples shipments by the number of discs and/or tapes. *Astoria* indicates RIAA certification for shipment of 500,000 units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiples shipments by the number of discs and/or tapes. *Greatest Gainer* shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. *Indicates paid or present Heatseeker Title. ©1998, Billboard/SP Communications, and SoundScan, Inc.*
A Centuries-Old ‘Flower’ Takes Root On Modern Dancefloors

BY DYLNA SLATER

NEW YORK—At the U.S. dance community continues its fascination with anything français—Air, Dimitri From Paris, and numerous others—along come the boys from France, Robert Mertes, Niki & Kane, and Brainbug. Already a smash in New York clubs, “Flower Duet ’99” should fare much better in Europe, where it will likely be embraced by clubbers and popsters.

Jean Charles Cassius, a pseudonym for DJ/producer/remixer Jonathan Peters, who controls the turntables at New York’s Sound Factory. He creates an aural treat similar to the work of Robert Miles, Mouse du Cassius, and they’re ready for their close-up.


The duo’s repertoire is a mix of hip-hop with en vogue techno grooves, the two began releasing singles, EPs, and remixes together as La Funk Mob on the Source and Mo’ Wax labels in 1994.

Under the moniker L’Homme Qui Vaïait Trois Millions, the pair released their first single, “Foxxie Lady” in 1996; the single appears as “Foxxie” on “1999.”

With individual careers ablaze (Zdar is half of Motorbass, and Boombass produced all four Solaia albums), the two incorporated as Cassius earlier this year. Their goal: to create a distinctive dance album that defines pigeonholes—one they “will not be ashamed of in 10 years,” says Zdar.

While the self-published “1999” references disco, funk, and new wave, the album’s achievement is its subversion of in-your-face house music structure, uniting breakbeats, subtle melodies, and listenable basslines. While “1999” is certainly danceable, it forges the

increased beat-by-beat repetition that is the spine of house music, and by the label, has increased its visibility as the opening act on Daft Punk’s UK tour and as guest DJs at the acclaimed Respect nights at Paris’ Queen club.

In New York, the two created interest—due in part to not following the latest musical trend—when they manned the turntables at the house-heavy club Twilo and at PS1, an art museum that played home to several Respect Is Burning dance parties.

At Source and Astralwerks, goals for “1999” include crossing the album over from the underground scene to the mainstream dance scene.

According to Nick Clift, senior director of labels at Astralwerks, the album is a “classic house mix” that has been serviced to record pools, key dance mix shows at commercial radio, Billboard-reporting DJs, and press.

A six-minute sampler will be given away at clubs and radio stations, as well as to the core audience of fashion retailers, like Diesel. The act will be on the road in the States throughout winter and early spring.

On Feb. 19, Cassius, along with DJ/producer Malcolm ‘Terry’ Woods and DJ/producer Francois Kevorkian, will represent Respect Is Burning at Twilo.

According to the label, Cassius hopes to gain the support of college radio but will be focusing on commercial mix shows at “the KCRWs of the world,” referring to the public radio station in Los Angeles.

Aaron Mertes, sales associate at Desirable Discs in Dearborn, Mich., says French dance music has been increasing in popularity at the store.

Mertes adds that he sees definite potential for Cassius, especially if Astralwerks can get the kind of promotional backing it focused on Fatboy Slim. Astralwerks’ brand recognition, says Mertes, will also help Cassius’ sales potential.

For his part, Zdar says Cassius is content to revel in the attention that French dance music has attracted over the past years, but that “we want to do cool beats. We can help inspire others to some day make music, or just enjoy music like ours, then it’s good.”

New York-based Ultra Records network, this double A-side features the hauntingly beautiful “Slide Away” by DJ Deee, who is best-known as a member of Bond 45. The 12-inch is a house mix of the Earth Dance session, with a more punchy, feel-good element that makes it a perfect house mix.

Fans of Brother In Rhythm are encouraged to also seek out the remix of Garbage’s “Special,” which is available on a promotional-only single.

Premier drum’n’bass label V Recordings returns with the American release of two previously unreleased tracks. Issued Nov. 17 via the

Source/Astralwerks Export France’s Cassius

No Fool. Songwriter/producer/remixer M.J. Cole has inked a worldwide publishing deal with BMG Music Publishing U.K. Known for his underground club remixes for artists like Goldie, Kym Mazelle, Soul II Soul, and others, the Grammy-nominated producer enjoyed commercial pop success with his restructuring of Another Level’s “Guess I Was A Fool,” which debuted at No. 5 in the U.K. Those days, when he’s not in the studio putting the finishing touches on his debut album, Cole can be found operating his independent label, Prolific, at BMG’s London office, from left, are BMG’s Ian Ramge, BMG’s Grenville Evans; Cole’s manager, Jeremy Tuson; BMG’s Jill Pearson; Cole; BMG’s Paul Curran; and BMG’s Annie Woolf.

However, says Waters, “I’ve fulfilled all my contractual obligations. I’ve enjoyed working with Teddy and Jay and would like to continue working with them in the future. But at the same time, I look forward to moving on.”

BREAKING BORDERS: DJ Dean “U Got My Love,” originally released in June on the Rotterdam, Nether-

Losite! offers the

of “exclusion, seclusion, and citizenship, says Waters, that has been more punch than it once did, which will certainly put a smile on the face of any club supporter.

DJ Dado & Simone Jay’s “Ready Or Not” continues where Dado’s year-old Euro-pop hit “Coming Back” left off. Released Nov. 10 on Time Records Italy, “Ready Or Not” arrives with a little something for everyone. In addition to the original energetic version (our personal fave), both Steve “Shik” Hurley and Jaydee take the track deep underground. EMI has licensed the track for the rest of Europe, with

(Continued on next page)
DANCE TRAX
(Continued from preceding page)

a Jan. 8 release date.

Frankie Goes To Hollywood alert! The act’s former front man, Holly Johnson, has issued the pro-
motional-only “Hallelujah!” on his own

Please read the entire document for more detailed information.
Decca’s Chesnutt Does Rock ‘Thing’

BY DEBORAH EVANS PRICE
NASHVILLE—Ask anyone to describe Mark Chesnutt, and most will readily classify him as a traditionalist or honky-tonk singer. While those are apt descriptions, Chesnutt feels he’s capable of much more, and he set out to demonstrate the full range of his talent with his current single, “I Don’t Want To Miss A Thing,” a cover of the Aerosmith hit from the movie “Armageddon.” The first single from his Decca album of the same name, due Feb. 9, is No. 34 on Hot Country Singles & Tracks after its first week.

Chesnutt says he loved the idea of cutting the song the minute his producer, Decca senior VP Mark Wright, suggested it. “I thought it was a good idea,” Wright says. “Mark thought I wouldn’t agree to cutting it, but I’d already heard the song and thought it was great, Steve Tyler wouldn’t do a bad song.”

Wright says he first heard the song because one of his teenage daughters had changed the station on his car radio, and the next time he got in his car and turned on the radio, he heard the Aerosmith version. “I thought it was awesome,” he says. “I immediately called Chesnutt.”

Wright says and Chesnutt only listened to the Aerosmith tune once more before cutting their version so they could focus on making the song Chesnutt’s. “When we finished, it sounded like a huge hit,” Wright says. “That’s why I thought it was a good idea to record a song like ‘You Are’ (Chesnutt’s previous single). We felt like this song was a perfect Mark Chesnutt single.”

Chesnutt admits he was concerned about how country radio would respond to the song initially. “I was nervous, but I’m nervous about every single,” he says. “I didn’t want people to think I was trying to cash in on the movie’s success. I just thought this was such a great song.”

Bill Reed, music director at KXXX Oklahoma City, agrees. “It’s really taking off,” he says. “I think Mark Chesnutt has hit an early home run for 1999 on this one. We’re getting very positive response from our listeners.”

“It’s a smash,” says KIKK Houston music director Jay Kelly. “After three weeks, it’s our No. 1 most requested song. We’re spinning it 54- plus times a week.

Both Wright and Chesnutt are (Continued on page 32)

Sony/ATV Tree Adopts New Written Policy On Song Holds

BY CHET FLIPPO
NASHVILLE—Citing an increasingly knotty problem in this song publishing capital, Sony/ATV Tree Publishing here is putting into effect the first firm written policy regarding song holds.

The new policy goes into effect Jan. 1 and may evolve into a Music Row standard.

Holds are basically a verbal agreement between the owner of a song and the publisher that the song is not available for any reason. The written policy, however, could come into play after the verbal agreement is made.

A hold traditionally has amounted to a gentleman’s agreement that a writer or published song will not be used. Now, with Sony/ATV Tree, that ‘gentleman’s agreement’ is made official. The new policy is placed on a song’s jacket with the Sony/ATV Tree logo.

The policy states that if a song isn’t placed on the jacket, then it can’t be official.

We asked Sony/ATV Tree president Al Boman to explain the policy. Boman is a man who knows what he’s talking about. He was a writer/publisher and a music publisher for nearly 30 years before he moved to Sony/ATV Tree.

Boman says he has been hearing about song holds for years. He says that problem has become a real problem.

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DECCA'S CHESNUTT DOES ROCK 'THING' (Continued from page 30)

With The Troops. Lari White spent much of November performing for U.S. troops in Bosnia, Turkey, Germany, and Italy. White, who is greeted by U.S. Air Force Brigadier General David S. Sibley, pleases with country radio's acceptance and credit songwriter Diane Warren for writing a song that can be readily embraced by different formats. It's the song," Chesnutt says. "A singer is only as good as the song, and that song has everything. It's got the emotion. It's got the range."

Wright agrees. "Diane Warren writes songs people want to take home with them," he says. "Her songs don't just get played on radio, they sell merchandise and promote businesses.

For Chesnutt, cutting "I Don't Want To Miss A Thing" was more than just putting his own spin on what some see as a tired hit song, it provided a chance to show the industry he's capable of cutting more than traditional material. "I've been pigeonholed as a traditional country singer," he says, "and for the past few years, that hasn't been the way to go to sell records and concert tickets. I needed something to get everybody's attention—to show people that 'Hey, this guy can sing something other than just George Jones.'"

Wright thinks the new album will represent the diversity of Chesnutt's talent. "I'm really pleased with the album," he says. "It covers a lot of the things that can do, and really shows the depth of Mark's talent. Sometimes he's a little overlooked and [labeled as] honky-tonk, but it's time to re- mind people of what Chesnutt's songs are published by Songs of Jasper (ASCAP).

Dave Weigand, VP of marketing and sales at MCA/Def Jam, says on Dec. 1, the label released a commercial CD/cassette single of "I Don't Want To Miss A Thing" and is an ongoing promotion from retail. "The amount exceeded our expectations," says Weigand. "We had pre-orders for close to a quarter of a million units, the biggest shipment of any country album今年以来."
The single is setting up the album and giving us deeper penetration. There's a lot of anticipation at retail for the album's release.

Weigand says another factor that will likely boost Chesnutt's album sales is his participation in the Crown Royal tour. Chesnutt will headline 40 dates in 1999, kicking off Jan. 20. "It's a big deal to me," says Chesnutt, who is booked by Buddy Lee Attractions and managed by Ladd Management. "I always wanted to headline a tour sponsored by a big company. This is our second year. Last year it was so successful, they decided to do it again. I couldn't be happier."

Weigand says the label will be doing a satellite media tour surrounding the Crown Royal dates, as well as relying information via his World Wide Web site (www.markchesnutt.com). "We're also going to have an aggressive advertising campaign," says Weigand, "encompassing print, direct mail, radio, cable, and other outlets."

Weigand notes that the label also plans to secure lunching posts early and have the music available for con-

sideration. "That's the only way that it would be too much paperwork. My answer was, 'If it's too much paperwork, you've got too many songs on hold.' But I've already had other publishers call, enthusiastically, and ask for a copy of our agreement." An informal poll shows that other publishers welcome the new peermusic and the New Country Song Group said they would adopt the new written policy beginning with the new year.

SONY/ATV TREE (Continued from page 20)

a specific artist. The request and response must be in writing (fax or mail).

First pass: If the designated artist passes on the song, the publisher may pitch it elsewhere. If the label or producer want to consider it for another designated artist, that must be requested in writing.

Second pass: If the designated artist may request extensions in 30-

day increments by written request.

Sony-ATV Tree is responsible only for the copyright share it controls and is not responsible for any co-publish-

er hold commitments made.

The Chris McBride special included excerpts from Stompin' the Bridge shows taped at the Tennessee Performing Arts Center 11/28-29.

At press time, a TNT programming staffer tells Country Corner that a repeat broadcast has not been scheduled.
**Top Country Singles Sales**

**DECEMBER 19, 1998**

<table>
<thead>
<tr>
<th>No. 1</th>
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**Billboard Hot Country Tracks**

**DECEMBER 19, 1998**

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**Records showing an increase in detections over the previous week, regardless of chart movement.**

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A CHANCE TO WIN A MILLION DOLLARS.

Three of the world's greatest pianists, each a winner of the preliminary round of the Chicago International Piano Competition, will be among the nine finalists competing for the grand prize of $1 million. The competition will be held in Chicago from September 27 to October 6, 1998.

Each of the nine finalists will perform in a public recital, and the winner will be announced at the closing ceremony. The competition is open to pianists of any age, and the winners will receive a cash prize and a recording contract.

For more information, visit www.chicagopianocompetition.com or call 312-787-8800.
Deutsche Grammophon

THE COLOUR OF CLASSICS

1898 - 1998

ADVERTORIAL
Deutsche Grammophon is synonymous with classical music. Its success determines in large measure how the business is doing, and, likewise, Deutsche Grammophon's problems reflect the realities of these challenging times.

DG can never shrink from its obligation to present the highest-quality music to a vast public of different tastes. Whether Bernstein's "West Side Story" or Stockhausen's "Gesang der Junglinge," Anne-Sophie Mutter in Brahms and Maria João Pires in Chopin, Deutsche Grammophon represents something special for everyone.

In the future, the yellow label must be determined to maintain traditions while aspiring to be progressive. This is a difficult line to walk but essential if the future is to stand for something while maintaining financial stability.

I am confident that the label will walk this line with confidence as the music business enters into a period of technological advances in sound and consumers' increasing ease of access to our recordings.

Quality will survive!

Chris Roberts  
President  
PolyGram Classics & Jazz
HAMBURG—Over the past century, Hamburg's fortunes have fluctuated with those of Germany, the prosperous "free" city struggling through inter-war depression, half destroyed in July 1943 and since recovering its status among Europe's wealthiest trading centers.

During the same period, Deutsche Grammophon Gesellschaft mbH, founded in 1898 by inventor Emilie Berliner, has risen from a business selling novelty sound machines from the rear of a Hamburg bicycle shop to become a company synonymous with classical music on record. Along the way, it has weathered financial crises, advanced new technologies and produced a catalog of great recorded interpretations second to none.

Karsten Witt, praised for his programming expertise as artistic director of Vienna's Wien Modern festival, returned to his hometown in 1996 to become president of Deutsche Grammophon. The record company's glory days, supported by Herbert von Karajan's best-selling Berlin Philharmonic discs and an early commitment to CD technology, were part of DG history long before Witt's appointment.

Despite falling profit levels, a reduction in the number of recording sessions and the renegotiation of several major-artist contracts, the straight-talking boss refuses to accept the theory that classical music and its core audience are in terminal decline. Above all, he says, Deutsche Grammophon remains committed to serious classical projects. Local territories may come up with ephemeral DG compilations, but Witt and his Hamburg team prefer longterm artistic strategies to quick marketing fixes.

He cites the company's complete 87-CD "Beethoven Edition," its growing "Originals" back-catalog series and new releases such as Anne-Sophie Mutter's integral recording of Beethoven's violin sonatas as measures of artistic health in its centenary year. Likewise, Witt suggests that Deutsche Grammophon's enthusiastic staff and recently refurbished headquarters, close to the shores of Hamburg's magnificent Alstersee, indicate a self-confident company determined to regain market share and reach out to a younger generation of potential classical-record fans.

Deutsche Grammophon is still the benchmark classical company for many record buyers, its yellow label considered a seal of quality in classical music recordings. With the recent takeover of parent company PolyGram by Seagram, are you concerned that DG's traditional values and way of business might be changed?

It may certainly be true for many parts of PolyGram, but I think we're not going to be at the center of any changes. You have to be prepared for an owner to look at the figures and maybe set different structures for the way we deliver our product. But, for Deutsche Grammophon, I don't really see any essential change. The brand is extremely strong, and I think Seagram recognizes the importance of brand awareness. Deutsche Grammophon is identified with classical music and important artists, and I don't think we'll ever change this direction.

You're committed to the principles of high quality established by Emile Berliner when he began his gramophone business a century ago. He also wanted his enterprise to promote culture. Is it possible to meet Berliner's ideals at a time when quality and culture do not guarantee record sales, especially to a young audience?

Everybody talks about the decline of classical music, but I completely disagree with that view. If you look at the status of classical music today, you'll see there are more concerts, more orchestras, more new concert halls and festivals than ever before. I'm optimistic, because we now have more young people making music than ever, with a third of the younger generation in Germany taking part in music. In parts of South America and China, for example, there's a new generation desperate to learn about Western cultures.

It could take years for those young people, however inspired by classical music, to become affluent record collectors. Meanwhile, you and other record-industry executives are faced with the problem of growing the existing mature classical market. What do you see as the biggest threats to future expansion of the market?

In the 100 years of Deutsche Grammophon, the company has been at its most prosperous and profitable at times of new technological developments, be it the invention of electrical recording, the LP, stereo or CD. We now have a mature technology with the additional disadvantage that the sound carriers do not deteriorate. Imagine what would happen to the clothing industry if someone invented clothes that do not wear—it would be a catastrophe for the world clothing market. From a consumers' point of view, the CD is fantastic, but it's a problem for producers and retailers. Even so, over a number of years, sales of classical CDs have remained absolutely stable: the problem for us is not the turnover, but the profit. We have an oversupply—and, therefore, a price battle—which means the whole business has become much less profitable. We've also failed to win new customers, which is related to the way in which classical music is perceived—as inaccessible.

Deutsche Grammophon has been criticized for anachronistic accessibility, with scholarly sleeve notes and a conservative packaging style. You've also personally expressed doubts about those glorify compilation albums that place greater value on sales returns than artistic integrity. How do you make classical music attractive to newcomers without alienating purists or "cheapening" the product?

Today, there are so many consumer choices, which means you have to cover many areas and price categories to reach different target groups. We're active in all price categories and also in compilations, although not as intensively as other companies, and always within certain ideals of quality. As an introductory offer to new classical-music consumers, I think compilations serve a very important purpose.

One of the hardest tasks for any classical company is that of selling core repertoire. How can you justify yet another recording of a Beethoven symphony or, for example, Mozart's Don Giovanni?

For much of its history, Deutsche Grammophon released all types of music, which allowed us to compensate for difficulties in one area with successes in others. These other activities have [since] been absorbed elsewhere within PolyGram, leaving behind the yellow label that was once associated with DG's prestige activities. We're a team who are devoted to classical music, and it's not an option for us to give up and say that we should never record another work from the core repertoire. I believe that classical music will always be an important part of the music and recording business, and that, long term, Deutsche Grammophon will remain a profitable company. The value of our catalog makes it possible for us to take a long-term view of new investments and look at returns in terms of five or even 10 years.

Investing in the future requires investment in artists, especially so for a company that depends on recording the thoughts of great performers. Are you concerned about what many critics see as a shortage of outstanding young musicians?

In our case, it's quite clear that, even in recent times, we've been successful with young artists. If you look at the company's history, artists such as Martha Argerich, Gidon Kremer and Krystian Zimerman came to Deutsche Grammophon when they were very young. The same is true for the violinist Gil Shaham, who is only 27 but has...
Pierre Boulez: A Missionary For The Modern World

By Bradley Bambarger

Chicago—Pierre Boulez has gone from enfant terrible to elder statesman over the course of his five decades as composer, conductor and deep thinker about music. Yet, even though some of the polemical zeal of youth has been tempered with time, he still relishes his role as a missionary for the modern.

Since the late '80s, Boulez has created for Deutsche Grammophon a peerless Baedeker to the sound of the 20th Century, covering precursors Berlioz, Wagner and Mahler; and on to Schoenberg, Berg and Webern, Stravinsky and Bartók; Debussy, Ravel and Messiaen; Ligeti, Birtwistle and, of course, Boulez.

Boulez's DG recordings with such groups as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Vienna Philharmonic and the Ensemble InterContemporain of Paris have only bolstered a reputation that began with his founding of the pioneering contemporary-music concert series "Domaine Musical" in the mid-'50s and the composition of such major works as "Le Visage Nuptial" and "Pli Selon Pli."

Following years at the head of both the New York Philharmonic and the BBC Symphony Orchestra, Boulez returned to his native France in 1977 to direct the Institute de Recherche et de Coordination Acoustique/Musique (IRCAM) and its resident Ensemble InterContemporain.

Currently president of Ensemble InterContemporain and principal guest conductor of the Chicago Symphony, Boulez is renowned on both sides of the Atlantic as the sagest of musicians, able to make the densest scores come alive with crystalline clarity. He made his first album for Deutsche Grammophon with Wagner's "Parsifal," recorded live in 1970 at Bayreuth, and recorded the first complete version of Berg's "Lulu" for DG in 1979. An exclusive DG artist since 1989, Boulez conducted an acclaimed Welsh National Opera production of Debussy's "Pelléas Et Mélisande" that has become a contemporary classic on video. His 1995 recording of Bartók's "Wooden Prince" and "Cantata Profana" won four Grammy Awards. And in 1995, his 70th-birthday year, Gramophone magazine named Boulez its artist of the year.

Boulez's most recently issued recordings include Mahler's Ninth Symphony, Bartók's opera "Bluebeard's Castle" and Schoenberg's "Pierrot Lunaire" with soprano Christine Schäfer. A long-awaited recording of Boulez's "Répons" is due early in 1999 in DG's new "20/21" contemporary-music series.

By Bradley Bambarger
In a recent *New York Review Of Books* essay, the scholar/ pianist Charles Rosen described you as a veritable public institution. Do you feel like an institution?

No, no. I don’t feel at all like that. To me, a “public institution” implies that you no longer move. And I still feel a certain mobility.

To forge a bond between artist and audience, do you feel that recordings have a special role in classical music, particularly with more modern repertoire?

Recordings are, to me, absolutely indispensable. First, not everyone lives in a large city where they can see music performed regularly. So, just as compensation for the people who are not there, recordings are necessary. Second, recordings enable people to become familiar with the music. And familiarity is necessary to understanding, particularly with new music.

The only danger in recordings is that, if someone listens to, say, a Brahms symphony and thinks that is the symphony. In this way, recordings are proof that there is no such thing as “authenticity” in performance. Recordings can only offer a document of the style in a certain period. Performances are so influenced by the time in which they are made, and in distance, that you never get it any clearer, as when you look at an old photograph and see the old style of moustache or necktie.

If you listen to the old recordings of Beethoven, for instance, you hear Wagnerized Beethoven. That was the period: Wagner was so influential that he gave this color to interpretations of Beethoven. Now, with research into authenticity, people feel that Beethoven should be performed more like Haydn. In my vision will likewise be thought of as a curiosity, if not deadly.

So it is still necessary for someone else to record Debussy’s “La Mer”—even though you and many others have done it so well?

Yes, I think so. With the discovery of old tapes, there was this trend in France, you know: “Ah, when Furtwangler played the Fourth of Brahms in Berlin on the 10th of April 1942, now that was the performance of Brahms’ Fourth.” Well, I’m sure it was a very good performance, but you cannot say that it was the performance, because a performance... however modest, is not common. This requires an artistic will that I find in Deutsche Grammophon.

**Do you have any DG recordings of which you are most proud?**

I am not at all narcissistic in that way. I might listen to one of my recordings once or twice. But I also don’t look at old photos albums. I try to think of the future. I would like to record all the concerto literature of Bartók, for instance. I am recording Bartók’s second violin concerto and rhapsodies with Gil Shaham in Chicago, and I would also like to record the piano concertos. And I would like to do Lied von der Erde with the Vienna Philharmonic, but I would also very much like to record the lieders of Mahler. There are also some of my own works I should like to record. I am writing a violin concerto for Anne-Sophie Mutter, but even though I know she is in a rush, there are two other pieces I must finish first. I am completing “Notations,” as well as a piece for three pianos, three harps, and three percussion keyboards, titled “Sur Incises.”

In 1983, you wrote an article in dialogue with philosopher Michel Foucault that spoke to the public’s relative disconnection to contemporary music. What has changed in 15 years?

Nothing has changed, nothing. With Foucault, he was upset and surprised that, although he had a very highly cultured knowledge of philosophy and other subjects, music was practically non-existent for them. They were just listening to some vague rock’n’roll, and that’s it. But I don’t think it was, or is, the fault of the students. If musical culture would be instilled in them from a very young age, there would not be this gap. People, often the highest politicians, say, “Ah, music is for the elite.” But that isn’t true. It is based on education, and I am not one that helped found in Paris, I am pleading for the building of a media center with many recordings, video, connections to the Internet, connections to the museums of music and of science. I believe artistic culture brings with it more general intelligence and curiosity. It has social consequences.

**Hear ye!** Is it that composers themselves interact with the public, that they write for an audience?

Well, in many ways, I’ve devoted my life to this. IRCAM is a center for research, but the pieces commissioned by Boulez’s DG recordings have only bolstered a reputation that began with his founding of the pioneering contemporary-music concert series “Domaine Musical” in the mid-’50s and the composition of such major works as “Le Visage Nuptial” and “Pli Selon Pli.”

...nence is something transient. I am of the generation that has a certain view of Debussy and Mahler. That is why so many modern conductors like Esa-Pekka Salonen or Simon Rattle have a different view. They are of a different time, a different culture. And their recordings help reinforce the fact that no one recording can be the real one.

Even as a composer, I only trust myself as a performer to a certain extent. If someone is able to spend more time with one of my scores than I have, then they will do better. They will be more free. I am able to have this view with Stockhausen, Berio and Ligeti. But with my own works, I have less distance—that distance from the head to the arm that aids performance.

Many people thought they would never see the day when Boulez would record Mahler. How does Mahler figure into your recording program with Deutsche Grammophon?

I wanted to record a kind of survey of 20th Century music, and, for me, Mahler is the root of the Second Viennese School, to which I have strong ties. But I came to Mahler late. There was no Mahler performed in Paris until many years after the war. Not until ’58, when I lived in Germany, did I hear the Fourth Symphony and “Das Lied von der Erde.” It’s incredible to know how Mahler for me has been discovering the missing link between Wagner and Schoenberg. And now I understand much better Alban Berg, who absorbed so much Mahler. Also, I’ve found that, ironically, the most emotional composers, like Mahler and Wagner, are the most fantastic architects. The balance of large-scale structure and the emotional world that is brought from that is what draws me to both the operas of Wagner and the symphonies of Mahler.

**What does Deutsche Grammophon stand for after 100 years, do you think? What does that yellow cartouche imply?**

For me, the name Deutsche Grammophon stands for what it always has, and that is the quality of the recording. Also, the name implies a certain authority. For instance, my ability to create an encyclopedia of 20th Century music, IRCAM are performed by Ensemble InterContemporain. We established a regular series of concerts to expose people to the work. With the Ensemble, such pieces as the Ligeti Piano Concerto are part of our repertoire; we’ve performed it 20 or 30 times all over. The same with some of our moon, such as “Le Mantet Sans Maître” or “Répons.” This notion of contemporary repertoire is very important, so that it becomes familiar. As Berg said, you must play the classic as if it were modern, and you must play the modern as if it were classic.

There have been some changes made in the media over the past year that you, Ligeti and other composers of your generation and aesthetic bent have helped drive the general public away from contemporary music. How do you answer that?

Well, such people always speak in the vague. I will speak concretely. Recently, I gave some concerts in London of exclusively 20th Century music, including an homage to Elliot Carter. And, in Chicago, we performed the First Symphony and then the Carter Clarinet Concerto; people stayed for the Clarinet, and they seemed very pleased with the piece. We performed Stockhausen’s “Gruppen” in Paris and Brussels, and all the concerts were full. We had a Ligeti festival in Paris and Salzburg with the opera “The Grand Macabre,” and the performances were completely packed. So, don’t know what those people mean when they say contemporary music has no audience.

**Do you think art and commerce are reconcilable to a degree?**

Of course, “success” isn’t the goal of everything, although being so experimental that you lose lots of money isn’t the purpose either. But not being daring at all will not make you money in the long run, and of that I am sure. For my concert programs, I don’t want to make things difficult for the sake of being difficult, but I do try to attract people by offering something rare: a sense of adventure. Really, I am an optimist, albeit a realistic one. Progress is slow, yet I never give up. I am very obstinate in that way.
Deutsche Grammophon has been one of the most positive forces in the history of great music in the Twentieth Century. With their incomparable commitment to quality, imaginative relationships with the world's greatest established artists, support for young and developing artists and for music by living composers, DG has played an absolutely vital role in the health and development of our great artforms, as well as making it accessible to lovers of music around the world. Through their commitment to key values, DG has also created the unmistakable brand that is trusted around the world. Many happy returns from your multitude of admirers, and we all look forward to sharing another great century with you.

—Clive Gillinson, London Symphony Orchestra

Deutsche Grammophon has given the world (some of) the finest musical recordings of the century. May it continue in its pursuit of excellence for at least another 100 years!

—Judith Arrows, executive and artistic director, Carnegie Hall

Deutsche Grammophon has been the blue-chip stock of classical music retail. Its long and well-known tradition of excellence in the care repertoire has provided consistent and reliably strong sales no matter what the retail climate is like.

—Ray Edwards, national classical manager, Tower Records

Over the last 100 years, DG has maintained an unfailing dedication to create, preserve and foster the finest classical music worldwide. In the inaugural Lincoln Center Festival, we were honored to present the U.S. premiere of an ensemble recorded so brilliantly by Deutsche Grammophon—John Eliot Gardiner; his Orchestre Revolutionnaire de Romantique and the Monteverdi Choir. A return visit by these renowned early-music experts is planned for Festival 88 as we await with anticipation the next century of Deutsche Grammophon artists.

—Nigel Rodgers, director, Lincoln Center Festival

Where The Time Went Highlights Of DG’s Century

The gramophone patent (1877) and the first gramophone factory in Hanover, 1908 (Joseph Berliner at right)

1887
Berliner receives a patent for his new invention, the gramophone and the gramophone record.

1889
Deutsche Grammophon Gesellschaft mbH founded

1900
Deutsche Grammophon Gesellschaft mbH becomes a joint-stock company, and the central office is relocated to Berlin; the factory remains in Hanover.

1902
Feodor Chaliapin signs a contract with Deutsche Grammophon. In Milan, Enrico Caruso records 10 arias for the company.

1903
Gramophone discs measure up to 30 centimeters and play for five minutes at 78 rpm.

1904
The Hanover factory moves to new premises in Podbielskistrasse.

1905
Deutsche Grammophon becomes supplier by appointment to the Royal Houses of Britain and Spain.

1909
The "Recording Angel" trademark is replaced by "His Master’s Voice," featuring Nipper the dog, designed by Francis Barratt.

1913
First complete recording of Beethoven’s Fifth Symphony by the Berlin Philharmonic Orchestra, conducted by Arthur Nikisch

1914
Outbreak of war. Deutsche Grammophon is forbidden to produce war-goods, and its assets are confiscated by the German government as enemy property. In 1916, the German and British companies split.

1917
Deutsche Grammophon purchased by Polyphon-Musikverleih of Leipzig

1922
Introduction of the "father-mother-son" process for matrix production

1924
Under the conditions of the Versailles Treaty (Anglo-Mixed Arbitral Tribunal), restrictions introduced during the war are repealed. DG creates its own trademark, "Polyphon.

1925
Introduction of the electro-acoustic recording system

1926
Wilhelm Furtwangler’s first recordings for Deutsche Grammophon (Beethoven’s Fifth Symphony and Weber’s “Overture to Freischütz”) with the Berlin Philharmonic Orchestra

1928
Complete recording of Beethoven’s Missa solemnis (Berlin Philharmonic conducted by Bruno Kittel) is released on 11 30-cm. discs.

1929
Emile Berliner dies Nov. 27.

1932
DG’s mother company, Polyphon, is integrated into Deutsche Grammophon Gesellschaft AG. The central office in Berlin is closed, and the company returns to Hanover.

1934
High Fidelity (“Hi-Fi”) recording is developed.

1935
First experiments with stereo recording in the U.S.

1939
Deutsche Grammophon AG is liquidated. Deutsche Grammophon GmbH is established through the financing of Deutsche Bank and Telefunken.

1939
Herbert von Karajan makes his first recording for Deutsche Grammophon.

1941
Siemens becomes sole owner of Deutsche Grammophon GmbH.

1943
Hanover factory bombed

1944
Berlin office bombed

1946
Berlin studios destroyed

1949
First postwar catalog

1950
Wilhelm Kempff begins his first complete recording of Beethoven’s Piano Sonatas for Deutsche Grammophon.

1951
Introduction of 33-rp plastic long-playing records

1953
Deutsche Grammophon produces its first plastic 45 rpm "singles.

1957
Foundation stone laid for second factory in Hanover-Langenhagen. The new Deutsche Grammophon trademark, the “small cartouche,” introduced.

1959
A second factory in Hanover-Langenhagen begins production of injection-moulded records.

1962
Siemens and Philips merge their recording interests to form DG/PHI (Philips Phonographische Industrie).

1965
Introduction of the Musicassette

1969
Deutsche Grammophon releases its first 12-part Berliner Edition on 78 L.P.’s.

1971
Formation of PolyGram International

1972
Leonard Bernstein makes his first recording for Deutsche Grammophon.

1975
Archiv Produktion releases its first Bach Edition, in 11 parts on 99 L.P.s to mark the 225th anniversary of the composer’s death.

1979
First digital recording (Chaliapin’s Violin Concerto with Gidon Kremer and the Berlin Philharmonic conducted by Lorin Maazel)

1981
First compact disc launched at the Salzburg Easter Festival by the developers, Sony and Philips, and PolyGram, the first European producer.

1982
Introduction of the compact disc (CD). First Deutsche Grammophon title in mass production: Richard Strauss’s “Eine Alpensinfonie” with the Berlin Philharmonic conducted by Herbert von Karajan.

1983
PolyGram’s three classical-repertory centers combine under a single management known as PolyGram Classics International.

1984
Siemens sells 40% of its share in PolyGram International to Philips (effective Jan. 1, 1985). The remaining 10% is acquired by Philips in 1987.

1987
Deutsche Grammophon releases its first recording, to feature the legendary pianist Vladimir Horowitz (soundtrack to the documentary “The Last Romantic”).

1988
In celebration of the conductor’s 80th birthday, Deutsche Grammophon releases the “Karajan Edition,” 100 masterpieces with the Berlin Philharmonic, on 25 CDs.

1991
Introduction of 4D Audio Recording technology

1996
Opening of the Berliner Haus in Hanover. The dedication ceremony is attended by members of the Berliner family.

1997
Archiv Produktion celebrates its 50th anniversary. To mark its 100th anniversary, DG releases the “Complete Beethoven Edition” on 87 CDs. New Year’s Eve concert in Berlin celebrates the beginning of the Deutsche Grammophon 100th Anniversary Year.

(Reprinted from the Deutsche Grammophon web site at www.dgclassics.com)
NEW YORK—In the New World, Deutsche Grammophon has always been one of the prototypical Old World brands—with the yellow-label’s cartouche signifying all that is grand and timeless about European culture. Yet, even as the DG logo has served as the ultimate seal of approval for a loyal core audience, it has also been seen as a bit imposing for another, less classically minded segment of the U.S. market.

In the past few years, leading up to the label’s centenary celebrations, DG—under its U.S. label chief Albert Imperato—has been tireless in its efforts to cultivate classical consumers of every stripe, particularly those more resistant to traditional enticements. And those efforts have paid off, either in increased sales of DG titles, enhanced state-side stature for DG artists, or in lessons learned for the future.

One of the most successful entrees into the U.S. mass market for DG was Imperato’s linking of virtuolist Gil Shaham’s recording of Vivaldi’s “Four Seasons” with the Weather Channel in 1994. An atmospheric backdrop, a track aired ubiquitously, helping push the disc’s sales to nearly 70,000 copies in the U.S., according to SoundScan.

The next year saw Imperato veer from Vivaldi’s evergreen to the relatively untitled fields of Messiaen, in an expansive campaign to promote DG’s significant series of recordings devoted to the French master. Even though the populist approach to a high-minded 20th Century composer annoyed some classical critics (and never translated into breakthrough sales), the campaign “succeeded in getting a lot of people talking about a composer whose name they couldn’t even pronounce before,” Imperato says. DG’s State-side credo has been all about trying to break down barriers, with enthusiasm and innovation. And that tack goes for the great artists of DG’s current roster, as well as for the titans of its peerless catalog (represented by such issues as the hit “Originals” series and “The Complete Beethoven Edition”). As Imperato has come to find, a balance has to be kept between DG’s hallowed past and its optimistic future.

“We’ve had to ask ourselves,” Imperato says, “How much of the story of DG’s great past can we tell, while leaving room for what the label is doing now? I think DG in Germany, the U.K. and Japan has a luxury of more nostalgia than we could ever have here. In the U.S., if you’re not constantly laying claim to the future, you’ll be left behind.”

100 REASONS TO LISTEN

Most emblematic of Imperato and company’s efforts on behalf of DG is the groundbreaking “100 Reasons You Should Be Listening To Classical Music” campaign—surely the most energized and substantial marketing program ever conducted by a classical record label in the U.S. Running from July 1997 to January 1999, “100 Reasons” consists of nationwide retail and direct-mail promotions conducted in league with Borders Books & Music and the Discover card.

The campaign touted such “Reasons” as “Try Something New” (pegged to the Emerson String Quartet’s Edgar Meyer/Neil Roremi album) and “Travel To Exotic Places” (paired with the Orpheus Chamber Orchestra’s French Impressionist disc, “Pavane”) in a shopper’s guide and print advertising. The program also included an educational brochure and, most importantly, an unprecedented series of 18 DG artist-in-store performances (arranged by PolyGram Classics’ indefatigable promotion director Wende Person).

According to Imperato, the worth of the “100 Reasons” campaign totals some $2 million, including actual expenditures and contributed resources from Discover and Borders. He adds that one of the results of that effort has been double-digit increases in DG catalog sales over the prior year.

REVERENCE AND MARKETING

Having worked his way up in the PolyGram system, Imperato is now the head of classical core not only for DG but for its sister PolyGram labels, Decca/London and Philips Classic. Famously artist-friendly, Imperato has mixed the good fortune in his marketing campaigns with a real reverence for DG’s music-makers.

“Listen,” he says, “without the Beethoven and Mahler concerts I saw Bernstein conduct, I wouldn’t be involved in classical music, personally or professionally. I was converted by his artistry.”
At the suggestion of Chris Roberts, the president of PolyGram Classics & Jazz, Billboard commissioned noted British classicist and author Norman Lebrecht to offer his perspective of the Deutsche Grammophon centenary.

By Norman Lebrecht

ONDON—For an industry that measures artistic progress in gold and platinum, the record business is hopelessly at celebrating its own milestones. EMI’s centenary last year was marked by a collapse of communications between popular and classical divisions, with the result that even well-intentioned outsiders were unable to decipher what on earth the company was about. In mid-year, it appeared that “the 29-symphonies” that DG needed to lure into a habit of disc-buying, the Frenchman was a bust. As a composer, he had not produced a new work for 10 years. As a maestro, he hobnobbed with world leaders and was no magnet for youth.

If DG was to rebuild a future, it needed time to develop raw talents like the conductor Christian Thielemann and the pianist Gianluca Cascioli. We've seen just two discs to prove their mettle. In the firesale of falling stars, DG defenestrated order, bodies of its composer, Dietrich Fischer-Dieskau, and conductor, Sir Colin Davis. But, to the 29-symphonies that DG needed to lure into a habit of disc-buying, the Frenchman was a bust. As a composer, he had not produced a new work for 10 years. As a maestro, he hobnobbed with world leaders and was no magnet for youth.

For DG is more than just a market leader in classical recording. It has, over two generations, been the benchmark, and purveyor of classical fortunes. Even in the recessionary 1970s, when the label was last put up for sale, it exuded the confidence of strong convictions. New releases and reissues alike were strategically packaged, design and liner notes pitched an inch and a half above middlebrow to make the consumer feel both slightly inferior and aspirational. Artistic content and sound quality were uniformly excellent. DG's Bach or Mozart may not have been as thrilling on record, but the Saturday rack-browser reckoned it the most reliable, whether for personal reference or as a seasonal gift.

For DG, the record company, this self-assurance was widely envied and never equalled. It stemmed from the exigency of renewal in a defeated Germany. DG, which had used the Nazi line to the point of revising St Matthew's Passion, crashed back into action in 1947 with Bach recordings on Baroque organs and Berlin concerts under the deceptively serene conducting of Ferenc Fricsay and Eugen Jochum. By the time Karajan rejoined the label in 1959 as chief conductor of the Berlin Philharmonic, DG was prosperous enough under Riemen and Philharmonic joint ownership to spearhead his drive for world conquest.

*THE WORLD’S GREATEST CONDUCTOR*

Karajan commanded the central repertoire and recorded it over and over again in ever-improving technology, live times in varied media for the Beethoven symphonies. His enthusiasm for electronics was projected as dynamism, though it was, in fact, the hallmark of caution and continuity.

So long as Karajan kept rolling, DG knew no other god. He accounted for one-third of the label’s output and put all other artists in the shade. But, when Karajan entered his long decline, DG executives long trained toward a symphonic stance failed to appreciate that his death would leave not a hiatus but a wasteland. Having promoted one man for 30 years as “the world’s greatest conductor,” DG had undermined the aims of the Western.
Higher Ground

by Deborah Evans Price

MAYS DEPARTS: Well, it's official. Star Song senior VP of A&R John Mays is leaving the company. He announced a couple of weeks ago (Billboard, Dec. 5) that Star Song would become an imprint focusing on concept recordings and church resource product. Sparrow Label Group president Peter York said at the time that Star Song staff would be moved to the Sparrow label. Star Song VP of artist development Mark Campbell and other Star Song personnel will be absorbed into Sparrow, however. Mays' contract with EMI was up, and he has decided to move on. At press time, Mays didn't have a definite landing place in the wake of his departure, but he says that "there are several possibilities that have already occurred up and are exciting to consider. I know I want to build and shape something into what I have a vision for. Honestly, it makes my heart beat fast just to think about it!"

I know that we speak for a majority of folks in the contemporary Christian and music industry when I say that I will be anxiously awaiting Mays' next move. Throughout his years in the business, he's proved to be a man with a gift for finding and nurturing exceptional new talent and deftly crafting albums. He will definitely be missed.

CH-CH-CHANGES: Deborah Schmelz, a founding member of Star Song vocal trio Sierra, has announced that the group is splitting. Schmelz attributes her departure to "the rigors of road life." She will continue to work with Sierra in the role of finance administrator. Schnelle and her current partner, the Buchtel family, recently started a full-service accounting and bookkeeping firm. Remaining Sierra members Wendi Fry and Green and Jennifer Hendrix will continue with the group but have yet to announce plans for the future.

In the Southern gospel community, Brian Free & Assurance has decided to embark on a solo career beginning Dec. 30 with a two-piece band comprising a piano player and his eldest son, Rich Muffins, on drums. "I think it's something I've been thinking about for about a couple of years now, and I felt like this was the time I wanted to do it and where I wanted to go," says the longtime bassist. "I'll be doing some of the same things I've been doing, but as a soloist. I'll still feature songs like 'For God So Loved,' 'He Thought Of Me,' and 'Looking For A City.' I really am looking forward to performing with a live band.

Fourth-quarter wrap-up: One of the continual frustrations we journalists face is a shortage of space. This fall and winter in particular, there has been so many albums to write about, and breaking news has prevented some key releases from being featured in Higher Ground. Since this is the last column for 1998, I just can't let the year go by without calling attention to "The Songs Of Keith Green Set," which spotlights the work of one of Christian music's pioneering voices. Before his death in a July 1982 crash, Mays had already amassed a substantial body of work. The four-CD collection features albums on the major themes of Green's ministry: worship, devotion, testimony, and evangelism. The four-song bonus track titled "Word Of Beauty," "Beautiful Songs Of Worship," "Make My Life A Prayer To You: Songs Of Devotion," "Because Of You: Songs Of Testimony," and "Here I Am: Songs Of Evangelism." Each album includes previously unreleased alternate versions of Green's most well-known songs, as well as five to 10 minutes of his teaching.

Sparrow Records is offering "The Songs Of Keith Green Set" at $80.95 for CD and $75.95 for cassette. In the winter of 1999, Green fans can expect the re-release of "The Minstrel Years" boxed set, which was

(Continued on page 34)
Artists & Music

RMM VP/GM Exits; Havana Jazz Fest

Marin steps down: Bill Marin has resigned as VP/GM of RMM. Marin's resignation takes effect Dec. 31. While thanking RMM president Ralph Mercado for the opportunity to head up the label “during RMM's most successful financial period these three years,” Marin says that he is leaving the label to pursue “the creative side” of the business. “Working in the daily operations of a record label was quite an experience and a very fulfilling one for me,” says Marin. “The next challenge is to get into the A&R area and get involved with the young Hispanic talent out there.”

Though he was not more specific about his future, Marin does not rule out the possibility of staying at his own label.

Meanwhile, Marin's responsibilities will be divided among Debbie Mercado, general director of publicity; Vicente Hurtado, national director of sales and marketing; and Nelson Rodriguez, national director of promotion.

RMM has announced other appointments. The label has hired Jose Rupasto as Northeast promoter. He previously was the label's audio engineer.

Replacing Rupasto is Paul Perez, who was RMM's Northeast retail manager. Also, Jose Amoros has been promoted club manager for the Northeast region. He was administrative assistant in the same department. JAZZ HABANERO: Roy Har-grove, David Sanchez, and Michel Camilo are among the esteemed jazz players slated to take part in the Jazz Plaza Festival, scheduled for Thursday (17) through Dec 21 in Havana.

Directed by the celebrated Cuban jazz pianist Chucho Valdes, the jazz festival, now in its 13th year, will honor venerable U.S. jazz drummer Max Roach, who is expected to attend, according to officials of the Cuban Music Institute, organizer of the festival.

The Havana jazz festival has long served as a meeting and jamming place for U.S. and European jazz musicians and their Cuban counterparts. Among those on the bill this year to reflect the latest incarnations of Valdes' seminal Cuban jazz fusion group Irakere; septuagenarian pianist Frank Emilios Flynn, a pioneer of film, a Cuban jazz ballad-style, and bluesy Cuban jazz vocalist/musician Bobby Carcasses.

Nightly performances will take place at the Jazz Plaza Cultural Center in the Vedado section of Havana and at other venues around the city. Young talents will be showcased at the intimate La Zorra and El Cuervo jazz clubs.

The hottest jams are expected to occur after hours in the bar of the Hotel Nacional, adjacent to the festival, the latter of which was the site of a memorable musical encounter between Dizzy Gillespie and Cuban pianist Gonzalo Rubalcaba during one festival.

STATE-BIDE BRIEFS: Friday is a WEAs Latin pop/rock venue star Olga Tanya. One of the most successful financial periods these three years.” Marin says that he is leaving the label to pursue “the creative side” of the business. “Working in the daily operations of a record label was quite an experience and a very fulfilling one for me,” says Marin. “The next challenge is to get into the A&R area and get involved with the young Hispanic talent out there.”

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Star Tejano Group
La Mafia Announces Split, Final Plans

BY RAMIRO BURR
SAN ANTONIO—La Mafia may be on the verge of parking ways, but the star Tejano act from Houston has a little unfinished business to take care of in 1999.

The sextet, which is taking a break in December and January, is slated to play a farewell tour of the U.S. next year. In addition, La Mafia owes its label, Sony Discos, one more album.

Ray Martinez, VP of Tejano sales for Sony Discos, says the album is due by next September. “All they have is one single so far,” says Martinez, who adds that the album hasn’t yet been named.

La Mafia’s breakup, announced during a press conference Dec. 3 in Houston, did not surprise the U.S. Latino record industry. There had been intermittent speculation for the past several years that the band—formed in 1978 as Los Mirlitos—was going to separate. At the press conference, La Mafia front man Oscar De La Rosa said that it was difficult to leave the group. He noted, however, that extensive road tours and a desire for an artistic change prompted the split.

“It just started getting to a point where it was work, and it wasn’t music anymore,” said De La Rosa, who plans to move to Miami and start a career as a solo pop singer.

Future plans for the other band members are not known, although the band’s keyboardist-producer Mando Lichtenberger Jr. likely will continue helming album projects. Bounding out the group is De La Rosa’s brother Leonard González (guitar), David De La Garza (keyboards), Tim Ruiz (bass), and Michael Aguilar (drums).

Arguably one of the most prosperous groups in the Tejano genre, La Mafia began to successfully gravitate toward a pop-ballad sound in the early ’90s when it signed with Sony Discos.

La Mafia notched four chart-topping singles on Hot Latin Tracks in 1993 and ’94. But the band enjoyed less success in recent years on both Hot Latin Tracks and The Billboard Latin Chart. La Mafia’s latest release, “Eurof,” exited The Billboard Latin 50 after only 10 weeks. The album’s leadoff ballad single, “Polo,” reached No. 11 on Hot Latin Tracks.

La Mafia’s current lineup includes singer-lead guitarist Michael Aguilar, guitarist/thunderer Leonard González, bassist Tim Ruiz, keyboardist-producer Mando Lichtenberger Jr., and percussionist David De La Garza.

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Cakewalk Among Parties Developing AudioX Driver Spec

Cakewalk, Event Electronics, Yamaha, and Digital Audio Labs are jointly proposing to introduce products that support the AudioX open-driver specification.

Proposed by Cambridge, Mass.-based software developer Cakewalk, AudioX enables audio software products to control the functionality of advanced PC audio cards.

A Cakewalk statement says, “While current Windows drivers provide a standard way for audio hardware and software to communicate, they do not accommodate higher-end capabilities like real-time digital signal processing (DSP), mixing, and synchronization to film or video. While a user may purchase a digital audio card with built-in DSP effects like reverb and chorus, there is no guarantee that available software will take advantage of those effects. Similarly, a customer buying audio recording software has no guarantee that it will take advantage of advanced features of a particular audio card.”

Representatives from each of the four AudioX development partners praised the project’s nonproprietary aspects. Cakewalk president/CEO Tom Cook says in the statement, “Everyone wins with AudioX. Buyers gain freedom to choose the best product for an application without regard for compatibility; software developers gain support for new, current and future sound card; and sound-card manufacturers gain the ability to market to the universe of buyers.”

Mac Takanose, overseas marketing manager for Yamaha’s Professional Audio Systems division, adds, “One of our biggest challenges in the computer-based audio production market has been making sure there are enough software products that support the digital mixing features we design into our audio cards. With AudioX, there is an efficient means of accessing our DSP technology through specification.”

Cakewalk and the AudioX development partners are careful to point out that their driver standard is compatible with existing streaming-audio driver technologies such as WinDS and NT drivers. (Although the first AudioX products will be Windows-based, the standard is compatible with the Macintosh platform as well.)

They also note that AudioX enhances those products by offering such features as SMPTE synchronization; varispeed; high-precision control over such parameters as volume, pan, mute, and solo; and peak metering; dedicated DSP functions like EQ and reverb; patching of internal mixer channels to and from external converters or digital inputs; and bussing on a built-in digital mixer that includes pre- and post-fader sends and returns.

An AudioX developers meeting is scheduled for Jan. 29 at the Winter National Assn. of Music Merchandisers Show in Los Angeles. Besides software maker Cakewalk and diversified pro audio manufacturer Yamaha, Event Electronics supplies pro sound and manufactures the Card2 and V8 lines of PC hardware interfaces.

ON THE BOULEVARD: Back in the day, a mid-level recording studio could survive by doing demos, jingles, voice-overs, and the occasional label project. Today, with the proliferation of A&Rs, Mackies, and other inexpensive, high-performance gear, it takes ampler measures of diversification, imagination, and initiative to stay competitive in any region—be it a major hub like New York, Los Angeles, or Nashville or any of the thousands of small towns and suburbs that make up the fabric of middle America.

In one such suburb—New Milford, N.J.—Boulevard Production Specialists has carved a niche for itself by combining equipment rentals, sales, installations, facility design, and recording services into a streamlined operation run by twin brothers James and Anthony Cioffi and Mike Marri. James, former manager of the New York Sam Ash store, oversees Boulevard’s year-old sales unit, whose product line includes the Amex, Ashley, Audio Technica, Bose, Bogen, Calzone, Crown, Crest, Community, Cloud Nine, EV, EAW, Horizon, Middle Atlantic, Mackie, Raxxess, Optikitnetics, Speco, Yamaha Pro Audio, VIZ-A-Wireless, and Share brands.

Anthony handles the live sound/P.A. rental division, which specializes in sound reinforcement, lighting, and backline services for all manner of events, from concerts to corporate functions to mall entertainment.

The basement of Boulevard’s headquarters at 280 Boulevard—once an 8-track demo studio where the Cioffi brothers and Marri cut tracks as musicians in the ‘70s—is now a full-service recording facility run by studio manager/chief engineer Gene Porfido. Among its gear are 24-track analog and 24-track Tascam DA-88 systems; a Midas Ghost 32-channel console; a custom Bantam patch bay; and API mic preamps, vintage tube compressors, and other vintage processing gear.

Recent Boulevard studio clients include former EMI Records artist Patti Reithberg, local indie act Fiffel, and Ours, a DreamWorks signing that is at work on its debut album at Bearsville Studios with producer Steve Lillywhite.

Besides the Cioffis and Marri, Boulevard’s staff includes former Yamaha, Portifido, and system engineer Jay Morgan—also a former Sam Ash employee. James says business is booming throughout the New York metro area. “This whole area is exploding,” he says. “We do the malls, the museums, the theaters, the boardrooms, the churches—you name it. And the sales operation is booming as well.”

As busy as they are with Boulevard, the Cioffis and Marri still find time to play some 100 gigs a year as a self-contained rhythm section. (James plays bass, Anthony guitar, and Marri drums.)

As it plans such events as a Yamaha 02R, surround-sound clinic and a New Year’s Eve rental gig for the “Late Night With Conan O’Brien” show, Boulevard is entertaining various offers for New Year’s Eve of 2000. “Everybody’s gearing up for a big party,” says James. “We’ll be ready.”

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Ten years ago Warner Music International acquired the German Teldec company and sowed the seeds of the dual company structure which now operates in the world’s eight major markets and confirms our commitment to the concept that small is beautiful.

These dual companies operate alongside very effective single WMI companies in other territories and together they work to promote and develop international repertoire from our US sister labels and affiliates around the world alongside our own domestic talent, taking music across borders and into new regions. Each and every one of our affiliates, located in 37 countries, is dedicated to succeed in the all-important areas of A&R, marketing, promotion and sales.

Warner Music International may have started out with a small artists’ presence but – a decade on – we have an impressive and important network of companies, with great rosters, who are making themselves heard, through their artists and music, on a truly global scale.

By focusing on nearly 60 best-selling artists signed to our companies around the world we are highlighting their talent, and also that of our own highly skilled executives, as a testimony to effective national and international artist development. This success will, in turn, bring to the fore new generations of artists who are destined to make their mark both domestically and internationally in the years to come.

Ramon Lopez, Chairman & CEO Warner Music International
Artists from Around our World

56 Artists

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Clawfinger * Cleopatra * Phil Collins * Paolo Conte * Da
Miki Imai * Inner Circle * Tomomi Kahala * Katitingale * Aaron Kwok * l
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Warner Music International’s current roster of top-selling domestic artists from our companies around the world features over 20 million-selling acts plus nearly 40 platinum artists — each already selling over 500,000 — who are poised to become the next generation of million-sellers.

Their combined sales over the past two years throughout WMI’s 60+ territories have exceeded 60 million.

Warner Music International’s philosophy that small is beautiful has resulted in some very big sales.


In A World Of Music
WM International

Warner Music International can proudly boast a top 20+ list of multi-million and multi-million selling artists currently signed to its affiliates around the world. They, like us, are not content to sit back on these achievements and we both aspire to reach even greater heights. Working in close harmony, our companies and our artists will explore all opportunities to maintain these high levels of success.

Our presence in Europe, Latin America and Asia-Pacific means we are able to marshall considerable international marketing power and ensure the exploitation of artists and recordings on a truly global scale.

In Japan, over the past two years, we have focused on strengthening management and reinforcing A&R resources. Exciting new artists have been added to the company’s roster of superstar acts and with renewed energy, WM Japan is beginning to emerge despite the region’s difficult economic position. Similarly in South East Asia, new executives have been recruited in key positions at both regional and local levels. At the same time, domestic A&R remains a key element for our eight affiliates.

WM Europe

Warner Music Europe’s successful performances in recent years have been achieved as a result of a commitment to the ongoing growth of our companies coupled with artist development as the highest priority. This has come at a time when the major markets in the region have matured to a point where there is little room for growth through acquisition, as in the early part of the decade, or, for the time being, further expansion into Eastern Europe.

The evolution of existing strategies, with dual company structures in larger markets, has enabled WM Europe to be better focused in all its promotion and marketing activities and increase the A&R and artist development emphasis throughout our 25 European affiliates. The result has been the breaking of more local repertoire, greater success in cross-border exploitation and a confirmed pan-European strategy including special marketing operations.

Manfred Zumbeller,
President Warner Music Europe

WM Latin America

During the past decade Warner Music Latin America has grown and developed into the most successful and progressive company on the continent. Further expansion will focus on a proprietary presence in every country in the region through an innovative management structure. This initiative is built around the single market of Brazil alongside the four sub-regional hubs of Buenos Aires for the Southern Cone, Bogota for the Andean countries, Mexico City for Mexico and Central America and Miami for the US Hispanic market and the Caribbean.

This reorganisation will maximise the resources of a great organisation built over ten years. The forceful development of local repertoire in each country and the effective marketing of this repertoire throughout the region, coupled with the breaking of artists from the WM Latin affiliates around the world, remains of paramount importance to the certain further growth of our operations.

Andre Midani,
President Warner Music Latin America

WM Australia

WM Australia’s determined approach to A&R and marketing in recent years has resulted in an exciting roster of new local talent and significant success with our affiliate repertoire. WM Canada’s position as the country’s premier record company remains unchallenged and it continues to develop important local artists alongside the effective promotion of international artists.

Stephen Shrimpton,
President Warner Music International

Artist Development

Our artists are the life-blood of the international music business and all Warner Music International affiliates around the world understand the importance of discovering, signing and developing tomorrow’s superstars and platinum-selling artists for the new millennium.

The A&R process has centre stage at WM with a commitment to promote, market and develop artists locally, regionally and internationally. Over the past ten years we have shown our ability to work alongside artists and play a truly creative role in furthering their careers.

And today’s artists such as Hans, Buster Pex, Dario G, C Block, The Boys, Lydia, Dolly, Young Deeno and Isla De Lange from Europe; Australia’s Regurgitator, ’The Superjesus and Anne Wilson, Canada’s Wide Mouth Mason and Lynda Lemay; Side A and K2 from SE Asia; and O Rappa, Andres Calamaro, Servando y Florestino and Frankie Negron from Latin America represent a truly international roster of emerging talent.

Peter Ikin, Senior Vice President International Marketing/A&R


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AMERICAN ICON: Compilations culled from an artist's output on a particular label are fairly commonplace. However, it is rare to find a set that encompasses an artist's work on multiple labels, highlighting a particular period in his or her career.

Such is the case with "Louis Armstrong—An American Icon," released last month on Universal's Hip-O imprint. Spanning the years 1940 through 1968, the three-CD box includes Armstrong titles that originally appeared on a host of labels, including Victor, Decca, Columbia, Verve, Roulette, and ABC-Paramount. By drawing material from asserted sources, the 60-song set provides a comprehensive look into the post-World War II music of Armstrong while deftly sidestepping the politics that undoubtedly led to his recording for multiple labels within the same time frame.

"These tracks are scattered amongst dozens of CDs currently on the market," says Universal's Andy McKaie, who compiled "American Icon" along with Armstrong's friend and producer George Avakian. "Having it all in one place was the key to this project.

"Everything is presented chronologically with the exception of "Do You Know What It Means To Miss New Orleans?" We put that track first, because in many ways it represents a turning point in Armstrong's career. It foreshadowed his switch from playing with big bands to the smaller groups, which he primarily utilized for the rest of his life." Armstrong died in 1971.

That Armstrong's accelerated rise in fame coincided with his use of smaller bands was not a coincidence, according to producer Avakian. "The smaller groups afforded Armstrong more of an opportunity to cover popular songs of the day," the producer explains. "In many cases, the covers endured longer than the original songs. Plus, the smaller bands also made it easier for him to tour. Bringing a big band on the road was risky, financially speaking, because you would have to pay 17 or 18 men. A smaller band made touring a lot more feasible."

"Louis was my friend," Avakian says. "So above all, this was a labor of love. He was a true gentleman and a great musician. Those are the qualities that I most wanted to convey to the listener."

HISTORY LESSON: On his latest release, Paquito D'Rivera temporarily trades the fiery Latin jazz that is his calling card for a romantic approach close to his heart. "100 Years Of Latin Love Songs," D'Rivera's first solo date for Heads Up International (Nov. 24), presents the Havana-born saxophonist/chorinist player on a selection of tunes culled from nine different Latin American nations. Each song represents a different decade, from 100 to the present.

"Sometimes, it is difficult to turn vocal songs into instrumentals," says D'Rivera of the album's lush arrangements. "So we had to pick maybe four or five songs from certain years and see which sounded best. I wanted people who are not familiar with this music to hear it, to experience its beauty."

Half of the album's 10 titles find the instrumentalist backed by a full orchestra. "Playing with strings is something that I want to continue to do," D'Rivera says.

(Continued on page 68)

"Louis Armstrong—An American Icon," compiled by Andy McKaie, for Universal's Hip-O imprint, is available through the Virgin Jazz/Gearbox label. Given its release date (Nov. 10), it is not yet available from record stores.
Top Gospel Albums

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Latin Notas

in 1999. Recently signed to the agency was Carlos Ponce. A virtuoso of Youmoro Toro was unveiled and dedicated the Friday night (18) at the Centro De Julia De Burgos in New York. Commissioned by the National Puerto Rican Cuatro Festival, the statue was unveiled from Saturday, day 18 through the end of January at the Museo De Salsa in New York.

Chart Notes, Retail: Week after a buoyant Thanksgiving Day weekend, sales of titles on The Billboard Latin 50 took a predictable dip in sales to 116,500 units.

Sales of all but 11 albums went south in a big way, with many albums losing 20% or more of their sales from the chart, week before last.

Sales of Shakira's top-ranked title "Dónde Estás Los Ladrones?" (Sony Discos) fell 15% to 10,500. Her disc, now atop the pop genre chart for the fourth week running, sells 167,000 on The Billboard 200.

Also down 14% to 6,000 units was Elvis Crespo's "Suavemente" (Sony Discos), which rules the tropical/salsa genre chart for the fifth successive week.

And while Los Tucanes De Tijuana's "La Canoa" (Ganadores) topped the uppermost run of the regional Mexican genre chart for the third consecutive week with "Los Más Bucados" (EMI Latin), sales of the album crumbled 25% to 3,000 pieces.

Chart Notes, Radio: Despite a 1.1 million drop in audience impressions to 14 million, Chayanne's "Dejarla Todo" (Sony Discos) remains at No. 1 on Hot Latin Tracks for the second week in a row. "Dejarla Todo" also tops the pop genre chart with 11.9 million audience impressions.

Juan Luis Guerra's "Mi PC" (Karel Caiman) continues its drive for the Latin Tracks, tops the tropical/salsa genre chart for the second straight week with 10.5 million audience impressions.

Grupo Limite reaches the zenith of the regional Mexican genre chart with this issue "La Otra Parte Del Amor" (Rodney/PolyGram Latino), which earned 8.6 million audience impressions.

In its 36th week on Hot Latin Tracks, Pepe Aguilar's "Por Mujeres Como Tú" (MusArt/Balboa) moves into second place for chart longevity behind Alejandro Fernandez's "Sí Tu Supieras" (Sony Discos), which logged 42 weeks on the chart.

Sales Statfile: The Billboard Latin 50: this issue: 116,500 units; last issue: 134,500 units; similar issue last year: 117,000 units.

Pop genre chart: this issue: 56,500 units; last issue: 63,500 units; similar issue last year: 51,000 units.

Regional Salsa genre chart: this issue: 33,000 units; last issue: 36,500 units; similar issue last year: 35,500 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 27,500 units; similar issue last year: 26,000 units.

Assistance in preparing this column was provided by Teddy Castor in Miami.
SESAC Hosts 3rd Awards Supper

SESAC played host to more than 250 songwriters, publishers, and executives at the performing right group's third annual music awards dinner, held Nov. 15 in New York. Winners included Windham Hill artist/writer Jim Brickman, named songwriter of the year for 1998, and Neil Diamond, whose "Red Red Wine" earned the Legacy Award. In addition, the publisher of the year award went to the Brickman-associated companies Swimmer Music, the Brickman Arrangement, and Multisongs/BMG. (Photos: Kay Williams)

The R&B act Infinity performed at SESAC's awards presentation. Shown, from left, are members Theron Benymon and Ramon Adams.

Pictured in the front row, from left, are Bill Velez, SESAC president/COO; Pat Rogers, SESAC senior VP writer/publisher relations; Richard Blackstone, senior VP of Zomba Publishing; Tae Williams, Zomba Publishing; artist Chico DeBarge; Tye V Turman; R&B writer/producer; artist/writer Jim Brickman; and Freddie Gershon, SESAC co-chairman. Shown in the back row, from left, are Gary Haase, jazz composer; Clyde Lieberman of BMG Publishing; Linda Lorence, SESAC VP of writer/publisher relations; Trevor Gale, SESAC director of writer/publisher relations; Ira Smith, SESAC co-chairman; and Wayne Bickerton, chairman of SESAC international.

Linda Lorence. SESAC VP of writer/publisher relations, presents Diane Lapson from Bob Dylan's management office with an award for Dylan's "To Make You Feel My Love," which earned 100,000 AC radio performances and more than 1 million performances across the board. The song has been recorded by Garth Brooks, Billy Joel, Trisha Yearwood, and Dylan himself. Shown, from left, are Lorence and Lapson.

Linda Lorence, SESAC VP of writer/publisher relations, presents a performance activity award to gospel artist William Becton and his publisher, Red Rewmar Music, for his hit "Heart Of A Love Song."

Pictured, from left, are Clyde Lieberman of BMG Music; Linda Lorence, SESAC VP of writer/publisher relations; and artist/writer Jim Brickman.

U.S. Indie Gets Into The Spirit With Multiple Deals

Active 3-Year-Old: Celebrating its third anniversary Nov. 1, Spirit Music, the U.S. indie that former BMI executive Mark Fried operates in New York in partnership with the U.K.'s Polydor Music Ltd., has had its net publisher share double every quarter for the last three quarters, Fried told Billboard.

With this kind of cuss flow—Fried won't cite specific dollar figures—the company has been able to make various investments based on dollars coming in, in addition to funding from its partner, which also subpublishes Spirit's catalog.

The company basically started life with administration deals designed to give new exposure to songs that have had a chart history over a five-decade span. The list now features more than 100 songs that made it onto the Billboard charts, Fried says. Spirit Music has recently made a number of investments in various catalogs. They include an interest in Rainy Songs (SESAC) and writer/producer Peter Warner's Thunder Music (SESAC). The latter contains "Life In 1772," cut by Mariah Carey and Jermaine Dupri.

Spirit Music has also purchased Mamas & the Papas founder John Phillips' Phillips-Tucker Music (BMI). The deal includes an extension of the latter's administration of Phillips' recent works and new works through 2003. In a co-publishing interest involving '80s works, the company is now linked with Pure Prairie League's ASCAP and BMI firms, Pure Prairie League Music and Kentucky Wonder Music, respectively.

In another purchase, Spirit Music has acquired three companies owned by Shaun "Kangol" Fequiere, an exclusive Spirit Music writer since 1997. Included are crossover rap titles such as UTFO's "roxanne, Roxanne" and Whistle's "(Nothing Serious) Just Buggin."

Fried has also made several administration deals, including those with Chris Butler's Merovingian Music (BMI)—Butler was founder of new wave group the Waitresses—and Tony Green's Casablanca Music (ASCAP/BMI), out of Canada. The latter includes two big hits by France Joli, "Come To Me" and "The Heart Of A Broken Heart." Also, Spirit Music now administers for dance music writer James "Tip" Wirrick's Wirrick Music (ASCAP), as well as writer/artist D.K. Byron's Zen Archer Music (ASCAP).


Big in: The Dec. 5 column's item on David Bowie's songwriting contest on the Internet should have noted that the winner gets a $15,000 publishing contract with Bug Music. Los Angeles-based Bug represents both Reeves Gabrels, Bowie's lead guitar player and songwriting collaborator, and Iggy Pop, who has often co-written with Bowie.

BMG Music Publishing Execs ‘Navigate New Waters’ In Bermuda

BMG Music Publishing executives gathered Oct. 20-24 in Bermuda for the company’s third worldwide managing directors’ conference, dubbed “Navigating New Waters.” The event involved 68 delegates from 33 countries, who participated in four days of presentations and small group discussions about each territory, as well as plenty of island recreation.

A highlight of the Bermuda conference was a sailing regatta around the island, in which teams of execs competed for the “BMG Cup.” Shown here is the winning team.

Mario Cantini, managing director of BMG Music Publishing Rome, received an award honoring him for 30 years of service at BMG Music Publishing. Cantini is a founding member of the company in Italy and overseas pop music operations. Shown at the award presentation, from left, are Cantini and Nick Firth, president of BMG Music Publishing Worldwide.

Peter Vee, managing director of BMG Music Publishing South Africa, cuts a rug during the Island Farewell party.

Nick Firth, president of BMG Music Publishing Worldwide, presents Paul Curran, managing director of BMG Music Publishing U.K., with the President’s Award for excellence in music publishing. Shown, from left, are Firth and Curran.

A private new-artist showcase at the conference featured Maverick Records singer/songwriter Jude, who is signed to BMG Songs, performing tracks from his major-label debut, “No One Is Really Beautiful.” Shown following the showcase, from left, are Andrew Jenkins, VP of BMG Music Publishing International; Clyde Lieberman, VP of East Coast creative operations, BMG Songs; Renee Dabbah, assistant to the president, BMG Songs; Jude; Nick Firth, president of BMG Music Publishing Worldwide; Irina Loukatou, publishing coordinator at BMG Music Publishing Greece; and Danny Strick, president of BMG Songs.

shown competing in the “BMG Cup” sailing regatta are Paolo Corsi, GM of popular music, BMG Ricordi Edizioni di Musica Leggera; Angelo Franchi, international creative director of BMG Music Publishing Rome; Marcelo Falcao, managing director of BMG Music Publishing Brazil; Marcos Juca, managing director of BMG Portugal; and Lars Karlsson, managing director of BMG Music Publishing Scandinavia.

Following the sailing regatta, conference delegates attended an Island Farewell party, including traditional gombay dancers, a limbo contest, live music, and a buffet. Shown is Nick Firth, president of BMG Music Publishing Worldwide, leading the group in a new dance move he reportedly perfected at the conference.

Andrew Jenkins, VP of BMG Music Publishing International, bravely navigates the limbo stick at the Island Farewell party.

Shown enjoying a meal at the conference, from left, are Robert Ott, GM of BMG Music Publishing Canada; Danny Strick, president of BMG Songs; and David Loiterton, VP of BMG Music Publishing Asia.
Media Exposure

Indie Pubs Find The Ticket To Getting Into The Movies And TV

BY RICHARD HENDERSON

Faced with the creative might of major music-publishing houses whose catalogs contain literally hundreds of thousands of titles, an independent music publisher could have been forgiven for feeling outgunned in an effort to have its songs featured in hit films or on prime-time TV. However, creative strategizing by successful indie publishers ensures that their copyrights, too, can generate revenue via media placement. A number of executives from independent publishers were canvassed as to the tactics that ultimately enabled their writers to profit from film and television licensing.

KEEP IN TOUCH

"Stay in touch with music supervisors and film and television studios," explains Stacey Palm, senior creative director of film & TV music for Famous Music. "Try to find out what they need as early as possible and get appropriate music to them." She emphasizes the personal touch when introducing lesser-known titles and artists. "Being enthusiastic about newer artists is the only way you'll get them in," says Palm. "If you over the moon about the band, you can convince someone else that the music is worthy of consideration." This enthusiasm has paid off handsomely for Famous Music artist Heather Nova, whose music has been used in "Dawson's Creek" and the WB network's much-touted "Futurama." Another writer in Palm's catalog is Paula Cole, whose "I Don't Want To Wait" famously served as opening-credit music for "Dawson's Creek"; the same title has also been used in movies that feature the actors from the show, as a satirical (and profitable) reference to their TV notoriety.

Other high-profile Famous Music placements include music by K's Choice on the soundtrack to "Party Of Five," Junkster's "The Only One" in the film "Urban Legends" and as-yet-unsigned band Drizz in "Bride Of Chucky." Palm notes that media use of music by unsigned hands is a means to garner label interest. "Usually, a soundtrack person at a record label is involved in the project, and, if they love the band, they'll often give the track to someone in the A&R department," she says. "I'm a firm believer that the better song will win out," Palm concludes. "It doesn't always happen, but it can often enough. If a director gets the chance to hear something and falls in love with [the song], it could get in the film. If a band is unknown, the director won't have heard the track; it's up to me to use every connection I've got to get the song to them. I'll call producers, co-producers, associate producers—

and slip them tapes if I think I can get someone to listen."

"Making a lot of phone calls; that's my primary function," concurs Carol Sue Baker, owner of Ocean Park Music. "We're calling music supervisors all the time. Supervisors who need to replace a song will ask, 'Do you have something that sounds like...?' We'll try to find a catalog track that matches the tone, the feel, the tempo—and often the lyric of the first-choice song, if the song was chosen for its lyrics that fit the scene in the film. About 50% of the time, it's a lyric match." Baker has accrued much of her creative activity on behalf of publishers by dint of her licensing work for independent label masters; she has become the de facto creative person working the catalog of Happy Valley Publishing, which ties in with her master-licensing activities for the Rounder Records Group. "Rounder has released about 30,000 titles, and approximately 75% of these are either published, co-published or administered by Happy Valley," Baker says, noting that Jonathan Richman's publishing company, Tooth & Lip Records, is also administered by Happy Valley. Though Richman no longer records for Rounder, the synchronization licenses for his re-recordings of older songs for "There's Something About Mary" were handled by Ocean Park Music.

Baker's company is seeing the payoffs for her years of effort in the film and television communities on behalf of indie labels and publishers. "This year, we're doing three times the business done in previous years," she says. "Part of that is due to the fact that there's more publishing business available to us (Baker also does the Ryko Music catalog) in conjunction with Rykodisc's Maria Rygwe, as well as pitching songs on behalf of GNP Crescendo's publisher vs. its own publishing, Skyview Music), but we really pay attention to the specifics of a request when supervisors or directors ask us for a song. Also, as a director's oversight; we'd rather send a couple of songs that we think work especially well in a scene than send 10 tracks over to the set that don't work. Too much choice can be confusing to clients."

OLD-FASHIONED SONG-PLUGGING

"In the early '90s, when film and TV became such an issue," remarks Dan Bourgeois, CEO of Bug Music, "the major publishers began sending in their songs aggressively, even if they had neglected active song-plugging. We've been there all along. Our deal is structured so that we earn more if we get a placement with an administered client. Economically, we can't ignore that.

Though the Bug catalog is well-known for its wealth of roots music in country and blues idioms, Eddie Gomez, creative director, West Coast, ensures that supervisors are aware of the diversity of material administered by Bug. "Being an indie, I'm in charge of a smaller creative department, but a lot of our placements are to film and television and advertising agencies, " says Gomez. "We're the liaison between a lot of the music supervisors in film or TV and our writers, who are looking for that sort of copyright exploitation. The majors are situated more as an A&R force, to acquire new acts. With them, the actual creative part of the job, actively and aggressively pitching

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Exploring Cyberspace

Internetworking With Each Other, Pubs Improve Customers’ Access

BY CATHERINE APPLEFELD OLSON

Although music publishing is considered among the more traditional facets of the music industry, the independent-publishing community is embracing the Internet as enthusiastically as any of its new-media brethren. Whether they operate their own Web sites or are partnering with others, these publishers clearly understand the importance of not only advertising on the Inter- net but of conducting business in cyberspace as well.

One of the most aggressive cyber proponents is Los Angeles–based peermusic. It operates an informational Web site (www.peermusic.com), a founding member of the SyncSite multi-publisher site, and an original investor in digital-download service GoodNoise and just launched a digital-distribution site of its own.

Peer, Famous Music and Rondor Music International launched SyncSite (www.sycsite.com) a year ago as a means to provide information on the catalogs of all three companies for synchronization purposes. The companies are bringing other independent publishers into the fold, as well; several are currently under contract to join. “The concept was to enable a user to go to one place, as opposed to all different sites,” says Kathy Spanberger, peermusic COO.

Each participating publisher has 250 songs on the site, and visitors can search for a song by writer, artist, record company, year the song was released, genre, subject matter and publisher. Interested parties also can e-mail the site and describe what they are looking for; the publishers will sift through the catalogs and make suggestions. Visitors can also get 30-second snippets of any song using Real Audio technology. Spanberger says heightened promotions are planned for next year, but the site already has broadened the participants’ pool of potential licensees.

All SyncSite partners share financial responsibility for the site and are responsible for updating their own information. The companies are also in the midst of contracting a new Web-site developer, who will be setting up an interactive template so that contracts can be completely handled online.

“There’s been a lot of browsing—people coming to see what’s there,” Mary Beth Roberts, VP of catalog development for Famous Music, says of usage patterns thus far. “We are reaching a broader group of licensing people, but it has also broadened our exposure worldwide and ups our clout.” Roberts says SyncSite soon will link to Famous parent-company Viacom’s Web site, as well as that of sister Paramount Pictures.

DIGITAL DISTRIBUTION

Peermusic’s decision to invest in GoodNoise was as much about preparing for a digital future as actually digitally distributing its owned and copyrighted music. “Digital distribution is the future, and we have to be knowledgeable about it,” Spanberger says. The next step for the company is to bolster its own site for digital distribution (www.digitalpressure.com), which just launched and through which peer offers digital downloads of its own masters and copyrights via Liquid Audio technology.

Spanberger anticipates the digital-download aspect of peer’s business will be a big attraction for the 18-to-25-year-old market, and says that, although record labels remain wary that this distribution method will downsize distribution and manufacturing centers, it makes terrific sense for publishers. “We can finally get directly to the public. For a publisher who has no control over the release of their songs, in terms of song selection on an album, this is a great benefit,” she says. “It will provide a wider array of music to a wider range of people at far less cost. The challenge is making sure intellectual property is protected.”

New York–based Cherry Lane Music operates Internet sites for all of its businesses, which extend from music publishing to magazine publishing to sheet music that is distributed by Hal Leonard Corp. The company also operates a partnership with DreamWorks. Peter Primont, Cherry Lane president and CEO, says the company thus far has invested the most time and energy in its magazine Web site (www.guitarmag.com), through which users can sample current and past issues. The site, which has been up for two years, is undergoing reconstruction and will redate Jan. 1.

For its publishing operations, Cherry Lane provides information about all of its songs and songbooks on the Hal Leonard site. Hal Leonard recently launched a site called Sheetmusicdirect.com, through which users can download songs for a fee, either directly to their computer or to a participating music retailer’s computer.

Primont says the company’s primary usage for Internet these days is as a research tool. “It is a competitive necessity to be on the Internet. There has been so much time and money spent on purely keeping up with the Joneses without any real benefit to the consumers or users or the publishing companies,” he says. “If we don’t do it, we will not be state-of-the-art, but state-of-the-art does not mean more business for... Continued on page 50
So, who says “Bigger is Better”? Sure, SESAC’s smaller than the other guys. Big deal. Smaller means that we are flexible enough to cut through red tape and work with our writers & publishers. SESAC’s superior technology means better monitoring and faster payments for you. So choose. The SESAC family, or those other big guys.
we've got the
RHYTHM and we've got the
BLUES 'cause we've got the WRITERS

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AIMP UPDATE
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during the year in New York and Los Angeles continue to be our No. 1 priority," Mennella says. This year’s topics included current A&R trends, examining recent sampling issues, royalty-compliance practices and the very hot issue of marketing and protecting rights for music downloaded from the Internet.

An Oct. 22 luncheon session in L.A. had more than 300 on hand for a mock negotiation session hosted by Don Passman of Gang, Tyre, Rainer & Brown, on the art of creating bidding wars for artists signing recording and publishing deals. On the international front, AIMP presented David Lester, director of legal affairs for the Mechanical Copyright Protection Society in the U.K., who provided a very thorough examination and update on phonomechanical rights in Europe.

In New York, Tom Levy, Esq., executive director since 1994, will give up his post at year-end. He gives full credit to the other chapter officers for making this past year the most productive ever. Included are treasurer Steven White, CPA with Cavaricci & White Ltd., and executive secretary Beebe Bourne of Bourne Company.

New York board member Benschot notes that the chapter has come up with timely topics for its meetings. "We’ve had a range of programs in what we call ‘music publishing 101’ that have covered everything from the basics to new technology," she says. "As an example, one panel on ‘Music Services’ drew a big audience to learn about how to place music in films. Speakers included independent Janice Ginsberg, Barry Cole of the Shooting Gallery, Alex Steyermark with Wide受访 Pacfic and Tracy McKnight, then with the Good Machine.”

BRIGHT FUTURE

Looking ahead to 1999, AIMP VP Connie Ambrosch, VP of copyright and international with Lieber & Stoller Music Publishing in L.A., is very positive. "We’ll continue to host our very popular ‘one-on-one’ sessions, where such buyers as music supervisors, producers and A&R people looking for songs for a specific project can interface with our members," she says. "We’ve had several very good placements as a result of this year’s sessions.”

AIMP also is developing a new Web site that should be active early next year, according to Ambrosch. "Its prime purpose will be to extend our education and information roles," she says. "We expect to have links to member sites and other resources, including ASCAP, BMI, SESAC, NMPA and the U.S. Copyright Office. We’ll have international experts as guest essayists on topics of interest and a bulletin board for members to exchange ideas and request opinions and advice from their peers."

Commenting on the possibility of Nashville as a third AIMP chapter, she notes, "There’s a strong base of independent music publishers in the Music City market. There seems to be a nucleus of people who are interested in starting a chapter, and we hope that will happen this coming year. The board feels strongly, however, that a Nashville chapter should develop organically—perhaps as a result of eight years ago, with leadership from the local publishers.”

EXPLORING CYBERSPACE
Continued from page 36

us at this time. You don’t get instantaneous communication with a 56K [modem], and I would not, as a music publisher, want to rely on the technology right now.”

Prindiville recognizes the importance of the Internet in future business transactions. "I want every composer and producer who represents us to know Cherry Lane is looking into the future and we will be able to do business in 2000 and beyond," he says, noting that if people want to join an amalgi site, such as SyncSite, in 1999. "We are looking at a number of different options," he says, noting the importance of a clearcut-type site where potential licensees can find information about various publishers’ catalogs. "It’s a matter of making sure the site is easy to use and fair to the publishers that are participating. If you’ve got those two elements, it’s no problem.”

JUMPING ON THE BANDWAGON

Even publishing companies that have not yet had an Internet presence themselves are feeling the power of the medium. "We are now finding that the Internet is the most effective marketing avenue to convey more information to potential users than any medium we used in the past," says Bob Golden, VP of marketing at Carlin America, which will debut its Web site in January. That site (www.carlinamerica.com) will offer access to more than 200 of the New York–based company’s most active copyrights, searchable by category, significant years, major artists and lyrics, according to Golden. Sound bites from selected works will also be available, and the site will feature response forms that users can fill out and submit directly. "Any potential licensee can start a dialogue with us right there online," he says.

Until now, the company has limited its Internet communication primarily to e-mail, but Golden says the Net is making its mark. "Through other kinds of communication on the Net, we’ve been able to increase our business substantially. Already, we’re seeing an increase in our regular day-to-day dialogue with users and potential customers all over the world," he says. "With the Web site, we can give them whatever copyright information they need, chronologies, cover artists—all the things we could never really express as well in [traditional] advertising, we can very efficiently share through this medium.”
the material for media placement, seems to have gone by the wayside. We turn [supervisors] on to new writers, and I don't think the majors are doing that as much," Gomez notes the appearance of Bug act Whiskeytown on the “Hope Floats” soundtrack, its song having gotten extra attention with the film's recent video release. For Robert Redford's “The Horse Whisperer," rather than simply pushing pre-recorded material, Gomez facilitated material by Bug writer Chris Smither being recorded by Emmylou Harris for the film's soundtrack.

Referring to his background in music supervision, Neil Portnow, senior VP of West Coast operations at the Zomba Group of companies, recalls "how agonizing it was to put all the pieces together," those pieces being the composers, music editors and supervisors who shape the musical content of a given film or TV show. "Zomba is in a unique position, having the big pieces of the puzzle already in place," Portnow says. "It was just a matter of filling in the gaps in the service areas, which we've done. Because of the infrastructure here, the umbrella company known as Zomba Music Services deals with licensing, placement and proactive pitching of our catalogs in both the record and publishing businesses. This can generate the right material for a project from both publishing and records. Also, our music editors working on projects let us know about what sort of music is required, telling the creative team in publishing to get on the phone and take care of it. "Because of the diversity of businesses, the kinds of services and copyrights and intellectual properties that we have to offer run the gamut. If someone needs inexpensive music to fill a cue, our music libraries can provide that kind of material. By contrast, placing the Backstreet Boys on a soundtrack for Five Records [a Zomba label]—that's the high end of the game that we can participate in. That brings a lot of people in through our doors, and we're able to share the resulting information. From a marketing and sales standpoint, that's fairly powerful," concludes Portnow.

MEDIA NETWORKS
Rhonda Bedikian, the C.E.O. of Heavy Harmony Music, home to lucrative copyrights, such as Hanson’s “MmMbb,” benefits from networking via the Association of Independent Music Publishers. "Every few months, the [AIMP] gathers people from film and TV and has a creative meeting, which we attend," she notes. "There, music supervisors and directors come and relate their musical needs. I also work closely with several film composers, who alert us to source [pre-recorded] music that the filmmakers may be looking for." Like Ocean Park Music’s Baker, Bedikian tries to suggest alternate choices for unavailable titles from her catalog that are close in character to the original requests. Because Hanson tracks were being used for the Warner Bros. film “Jack Frost,” Bedikian seized the opportunity to suggest "Hey Now Now" from a recently signed group, Swirl 390, and the track wound up in the film.

the same song is featured in "I Still Know What You Did Last Summer." Additionally, she has created a CD of under-exploited songs, designed for music editors and supervisors. “Because we're independently owned, we don't have a lot of bureaucratic red tape to impede our operation," says Brady L. Benton, manager of film, television and new media in the L.A. office of peermusic. "We don't have to report to anyone, save for the direct communication we have with our writers. This makes the act of clearing songs for media placement much easier than it is often with larger companies. We have a reputation for turning things around quickly, which is especially important in last-minute situations where immediate clearance is required, in order to keep the film on schedule. That's where I can jump into the scenario and really be helpful."

"Also," Benton adds, "because we're independent, we have some freedom to do package deals. If a film is using a lot of music, the supervisor might come to you and say, 'I'm looking for a break if five or six of your songs are used instead of a single song. In such a case, we can arrange that fairly easily. Ultimately, it's beneficial to us, to our writers and to the film company, because they'll save money on each track licensed."

Last January, peermusic launched an online data base known as SyncSite (www.syncsite.com), enabling music supervisors to search through a number of different companies' catalogs at the same time. If a lyric about a specific subject is required, a visitor to the Web site can sift through not just one catalog but—currently—three catalogs (Rondor, Famous Music and peermusic). Benton elaborates; "Our goal is to have this become the major independent-publishing database. DreamWorks and Carlin America have just signed on, so, early in 1999, their catalogs will be available for perusal at the site as well. Other independents have expressed an interest in joining. Music supervisors will want to go to the site, if only because they're not limited to just one catalog."

"It all boils down to the songs," Benton concludes. "A director is going to use whatever he wants to use, and if that song is owned by a major publisher, he's going to pay for it even if the money comes from his own pocket. However, when music of a lesser priority is being considered, the people involved with music clearance are going to go to the independent companies with whom they have relationships and with whom they work best."
EU Watching Norway's Rights Bill

Possible Curbs On TONO May Have European Implications

BY KAI R. LOTHUS

OSLO—The concept of collective administration of rights is under threat in Norway—a move that may have repercussions across the European Union.

A longstanding investigation by competition authority Konkurransetilsynet of performing right society TONO has now resulted in a set of draft proposals that would radically change TONO's status and working practices.

Prime among Konkurransetilsynet's concerns is whether TONO should continue to be exempt from competition law here—though this move has TONO's approval.

Konkurransetilsynet's investigation will be watched closely by collecting societies across the European Union. Rumors have persisted that the European Commission intends to address some in Brussels privately regard as anti-competitive practices by some of the big European rivals.

While Norway is not an EU member, its proximity to the Union and its close ties with Sweden, which is a member, means Konkurransetilsynet's final conclusions will have repercussions beyond the Norwegian industry.

The competition authority informed TONO in March that the collecting society's exemption from anti-price-fixing legislation was about to be re-evaluated. Konkurransetilsynet voiced concerns over the society's ability to exercise power related to its market status, both to rights owners and users.

SONY

BY REMI BOUTON

PARIS—The debate here over whether broadcasters should be banned from running label operations has taken on an ironic twist.

Unisne, the record label run by leading TV channel TF1, will switch distribution from PolyGram to Sony Music in January. Unisne will then be handled by a company run by the man who is the figurehead of the campaign to have broadcasters barred from releasing records.

At the center of the battle is Sony Music CEO Paul-René Albertini, also president of labels' body SNEP. But, notes a senior source within SNEP, Albertini was the only one of the major label heads here to abstain in the vote on whether SNEP should ask the government to curtail the label activities of radio and TV stations (Billboard, Oct. 24).

The source notes that the SNEP decision to ask for this ban came after lobbying by PolyGram CEO Pascal Nègre; the source suggests that TF1 moved its label from PolyGram as a reprisal against Nègre's role.

However, Sony Music VP/GM Jean-Claude Gastineau notes, "We have had excellent relations with Une Musique for a long time, thanks to our collaboration on the international level for acts such as Nomads. But it is probably true that the abstention of Sony on the [broadcasters'] question played a part."

Denmark Boosts Music Funds

Allocations To Benefit Pop Artists, Venues

BY CHARLES FERRO

COPENHAGEN—Popular music in Denmark appears set for a financial boost of around 15 million kroner ($2.5 million) following a well-received parliamentary hearing arranged by the national music council, Statens Musikråd.

The council is a body in the Ministry of Culture and allocates arts funding specifically to music. However, popular music has never received notable state support. The funding is approved by the Culture Ministry here will subsidize artists' payments and establish a proposed six new venues around the country.

"Popular music doesn't need emergency aid; it needs to be recognized, by the state," says Steffen Bratlid, front man for EMI-Medley rock band TV-2. "It already has broad recognition among the people, on all levels of society."

Paul Martin Bundbye, A&R manager for Sony Denmark, adds, "It's difficult to find places for up-and-coming acts to play. It's expensive, and only a few places can afford it. I hope the result of the funding will be better venues with good stages for current artists and those we'll be working with in the future."

Many musical venues have been forced to finance their operations—including payments to performers—through sales of food and drink. Admission fees for lesser-known local talent tend to scare away potential listeners, and live-music venues are often forced to double as dance clubs to pay the bills. While the number of people attending shows and the number of actual venues may not have dropped, the audience is spread thin.

(Wise Men. Joseph Shabalala of Ladysmith Black Mambazo receives a platinum disc from PolyGram TV U.K. managing director Brian Berg to mark 300,000 sales of the group's album "The Best Of—The Star & Wiseman." The TV-promoted compilation, a top 10 success in the U.K., will be released in other markets in 1999. Shown, from left, are Shabalala and Berg.)

New Twist In French Label-Ownership Fight

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MTV AUSTRALIA HAS ASKED 14 JOBS, mostly in its marketing, sales, and production divisions, in what executive producer Charlie Singer calls a "cost-cutting exercise." Singer says carrier Optus bought out the channel six months ago and is taking over these duties. Last Thursday, head of programming at Optus, will now head the channel; there are no immediate plans to replace MTV Australia's founder CEO, Kim Vecera, who departed last month (Billboard Bulletin, Nov. 6). Singer dismisses as "completely inaccurate" speculation in Australia that Optus is considering a direct feed, with some local shows added. "No one on either side wants that," he says, emphasizing there are no plans to change any programming.

CHRISTIE ELIEZER

TOWER RECORDS IN SINGAPORE appointed Anil Ramchand operations manager effective Dec. 1, reporting to Bob Kaufman, senior VP of international franchises, which encompasses Tower Records Asia. Previously manager of the merchant's 17,500-square-foot Pacific Plaza local flagship store, he replaces Andy Griffiths, returning to the U.K. after tree years with Tower in South Korea and Singapore. Griffiths takes over as manager of Tower's London store Jan. 2, reporting to London-based Andy Lown, senior VP/director of Tower's European operations. Tower launched in Singapore five years ago; its other Asian operations are in Japan, Taiwan, Hong Kong, South Korea, Thailand, Malaysia, and the Philippines.

TOM FERGUSON

MINISTRY OF SOUND, the London-based nightclub/label/magazine operation, is developing a combined music venue and broadcast facility with MTV Europe's Central service. The central London venue is scheduled to open its doors by the end of 1999. MTV Central managing director Christine zu Salm says, "The city and its youth culture will provide an exciting backdrop for MTV's growing live output." The deal will mean MTV gains a stronghold in London, seen as important in its distribution/ratings battle with German TV station Viva. Also, the expanding Ministry of Sound concern will gain its first permanent venue outside the U.K.

CHRISTIAN LORZEN

SINGAPORE-BASED MTV NETWORKS ASIA has promoted two key executives: Sudhanu Sarwanand to senior VP/managing director for the channel in Southeast Asia, and Harry Hui to senior VP/managing director for greater China. Hui joined in March as senior VP of MTV Man darin, headquartered in Taipei, while Singapore-based Sarwanand has been senior VP in charge of the network's marketing and communications. Sarwanand also served as director of MTV India and will continue to oversee its day-to-day operations until a new GM is recruited for that territory.

ANN TSANG

A DOUBLE-CO SET BENEFITING victims of Hurricane Mitch, "Protection," is due Jan. 18 in the U.K. on the Earth Love Fund organization's label, ELF. Included on the album are new remixes of Massive Attack's "Protection" and Roni Size & Reprazent's "Brown Paper Bag." In addition, U2, Underworld, Chemical Brothers, and Dreadzone have donated tracks royalty-free. The record will be supplied at cost by PolyGram and distributed by Pinacal.

DOMINIC PRIDE

JEFF HANLON has been confirmed as chairman of the International Managers Forum (IMF) by the organization's annual general meeting in London. Hanlon had been appointed to the post by the IMF board, but that appointment required approval by the body's membership. Deputy chairman is now Keith Harris, and David Stoppe has been confirmed as treasurer. The main item for discussion at the meeting was the Assn. of United Recording Artists (AU)A, a company founded by the IMF to collectively pursue artists' performance royalties. The meeting discussed AURA's operation under the U.K.'s new copyright rules and its relationship with labels' collecting body Phonographic Performance Ltd.

JEFF CLARK-MEADS

ANTI-PIRACY OFFICERS gathered Dec. 2-4 at Gatwick, near London, for a global meeting organized by the International Federation of the Phonographic Industry (IFPI). Among the 65 delegates were senior anti-piracy representatives from the Recording Industry Assn. of America, IFPI director of enforcement Iain Grant says the purpose of the meeting was to review progress in the development of the organization's new global team. New techniques and technology were also discussed, he says.

JEFF CLARK-MEADS

Germany's Booya Expands To U.K.

BY DOMINIC PRIDE

LONDON—German R&B/crossover label Booya's foray into the British market (Billboard Bulletin, Dec. 4) marks the imprint's first move into the international marketplace outside of Germany. Booya—who's roster includes Nana, Pappar Bear, Alex Prince, Craig Street, and Van Dulkenraad—will open up a U.K. office in partnership with the music and entertainment company M21.

Booya U.K. will be headed by M21 A&R manager David Lawrence, who has worked in A&R at Booya's Hamburg for two years. Earlier this year, Hamburg-based Booya struck a three-year licensing deal with Universal Music Germany, bringing the label's roster into that major domestic music market. This is the first international move since that deal.

The Booya/M21 deal, effective Jan. 1, is initiated for one year, says Lawrence. He adds that the British office will first work on "raising the profile of Booya's German-signed artists./n

Bernd Schmidt, Booya Music Group's Hamburg-based managing director, says, "Our first step will be to get a feeling for the British market and to let people get to know what we're about."

Schmidt says the decision to open Booya's own U.K. offices was inspired by his time as deputy managing director with Frankfurt-based Logic Records, which also opened up London and New York offices despite having label representation through BMG companies there.

"If you're not in the market, you don't have a chance," he intimates.

However, perceptions of music made overseas have changed since then, he says. "Nine or 10 years ago, the British were not used to the idea that music could come out of Germany," he says. "People expected a different kind of music from us."

Recalling the experience with techno acts such as SNAP!, he says: "We didn't say it was German."

Schmidt acknowledges that working an artist like rap/pop crossover singer Nana overseas will still be a challenge. "We were rewarded for making this kind of crossover music in Germany," he says. "But I don't expect the American marketplace is waiting for a German rapper!"

Two Former Execs Return To Holland's Arcade Music

BY ROBERT TILLI

AMSTERDAM—The exodus of staff from the Netherlands' Arcade Music Co. not only appears to be over—it's being reversed. Former head of A&R Van Dulkenraad and radio promotions executive Peter Wessels are returning to the company's CNR label after working at similar positions at Zomba/Rough Trade. Van Dulkenraad returns to his former A&R job, while Wessels is promoted to marketing director.

The duo's return to the company follows the departures of Robin Simonsen as Arcade managing director in September. It was new Arcade Music Group managing director Michel Wielen who hired Wessels and Van Dulkenraad. He explains: "The record industry is an emotional business, so when I joined the company two months ago, I thought, Why give it a try? You never know.

"We received a very warm welcome at our first day back in the office, as reported by The N. It felt like we've returned from a sabbatical year. The artist roster is still the same, from De Kast to the Golden Earring. But the atmosphere has changed drastically for the better."

"I frankly admit that Arcade is my home," adds Van Dulkenraad, whose first spell at CNR Music lasted 17 years. "I'm glad that the Zomba/Rough Trade management understood that."

Rob Gerritsen, manager of veteran rockers Golden Earring, is certainly pleased with Van Dulkenraad's return to Arcade. "I saw him and Wessels behind their desks at Zomba/Rough Trade and told them that they don't belong there," he says, laughing.
HITS OF THE WORLD CONTINUED

EUROCHART (12/19/98)

MUSIC & MEDIA

SPAIN

SINGLES

1. BELIEVE CHER
2. BIG BIG WORLD EMILIA
3. CHERRY RED LIGHTS JEMIMAH RHYS SOLO
4. THE POWER OF GOOD-BYE MADONNA
5. FLUKE'S GIG MAJOULI
6. HARD KNOCK LIFE GHEE ANTHEM
7. I'M YOUR ANGEL CELINE DION & R. KELLY
8. BELLE ET NOEL EVANESCENCE
9. I DON'T WANT TO BELONG VENGERBOYS
10. ALBIS

2. GEORGE MICHAEL LADIES AND GENTLEMEN THE BEST OF GEORGE MICHAEL
3. CELINE DION THESE ARE SPECIAL TIMES versus
t4. EMILIA
5. ALIUS
6. METALLICA GARAGE INC. versus
7. PHIL COLLINS Hits Warner
8. BOYZONE WHERE WE BELONG
9. MADONNA TAKE A BREATH LIGHT
10. DIRE STRAITS SULTANS OF SWING THE BEST OF WARNER

MALAYSIA (12/20/98)

SINGLES

1. MARIAN CAREY #15 SONY
2. VARIOUS ARTISTS MAR
3. VARIOUS ARTISTS RAVI KUMAR CHALI LAU LAU LIAM
4. ALANIS MORISSETTE SUPPOSED FORMER INFATUATION I RUSH EPIC
5. VARIOUS ARTISTS TANGKAP
6. PHIL COLLINS Hits Warner
7. THE BEST OF 1980-1990 (SINGAPORE)
8. WHITNEY HOUSTON MY LOVE IS YOUR LOVE
9. WHITNEY HOUSTON WHITNEY HOUSTON
10. VATI NURHALA KAWAHA SUMAR

IRELAND (IRMA/Chart Irish) 12/20/98

SINGLES

1. I'M YOUR ANGEL CELINE DION & R. KELLY
2. I DON'T WANT TO MISS A THING KENNY G.
3. TAKING THE NIGHT OFF PETER ANDRE
4. DIRE STRAITS SULTANS OF SWING THE BEST OF WARNER
5. EMILIO BROWN SONGS OF SORROW
6. WHITNEY HOUSTON WHERE DO U GO
7. KEN JAY LOVE HOTIC

BELGIUM

1. I'M YOUR ANGEL CELINE DION & R. KELLY
2. I DON'T WANT TO MISS A THING KENNY G.
3. TAKING THE NIGHT OFF PETER ANDRE
4. DIRE STRAITS SULTANS OF SWING THE BEST OF WARNER
5. EMILIO BROWN SONGS OF SORROW
6. WHITNEY HOUSTON WHERE DO U GO
7. KEN JAY LOVE HOTIC

SWITZERLAND (Medien Control Switzerland) 12/19/98

SINGLES

1. BELIEVE CHER
2. BIG BIG WORLD EMILIA
3. CHERRY RED LIGHTS JEMIMAH RHYS SOLO
4. THE POWER OF GOOD-BYE MADONNA
5. FLUKE'S GIG MAJOULI
6. HARD KNOCK LIFE GHEE ANTHEM
7. I'M YOUR ANGEL CELINE DION & R. KELLY
8. BELLE ET NOEL EVANESCENCE
9. I DON'T WANT TO BELONG VENGERBOYS
10. ALBIS

1. CELINE DION THESE ARE SPECIAL TIMES
2. GOLI (I'M GONNA WIN)
3. THE CREATORS
4. NO MATTER WHAT BOYZONE
5. ARE YOU READY FOR THE WOMEN'S WORLD CUP
6. THE CREATORS
7. THE CREATORS
8. THE CREATORS
9. THE CREATORS
10. THE CREATORS

POPE JOHN PAUL II will be among those outside the U.K. who will hear the voice of 12-year-old soprano Charlotte Church when she performs Sunday (10) in the Vatican (Billboard-Bulletin, Nov. 20). The rest of the world will also make its acquaintance with the British singer, whose album "Voice Of An Angel" has gone platinum at home with $300,000 units sold.

An international release is planned for Feb. 8, and Sony Classical in New York has pledged to put the album out in 1999. As well as the top five domestic single, "Ave Maria," the album includes sacred and secular music such as "Pie Jesu" and "Amazing Grace."

SARAFJAN SINGER Zdravko Colic triumphed over political tensions by selling out a Nov. 19 concert in Pristina, the Serbian disputed Kosovo region. His current, pop-oriented album, "I Wish We Were Mine," recorded with Gabor Bregović, has recently been released on the Kosiba label and has been playing in Belgrade and Serbia for several years. With catchy tunes and record sales of about 500,000 units, Colic was once a pop icon, especially among female music fans.

MARINA REIS "I'm Inamorato" (I Will Love You), the lead single from her debut album "I'm Inamorato," has been released in the Spanish language film "Hugo Loves Tiki Me With Your Love." The latter will appear in 1999 as a promotion for an English version of her album for the U.S. and U.K. markets. The Italian singer/songwriter's luscious love ballad, written by Rei and Ashley Ingram (whose credits include Deee Rees and Seal), is seeing some airplay in Italy. Since its debut in 1995, has established itself in Italy as a major artist, with her Italian melodies inspired by gospel, soul, and Latin rhythms. "I'm Inamorato" also features Indi- an percussion, with a guest performance from Trilok Gurtu, who sings and plays tabla on a remake of Rei's hit single "Noi" (Us).
Early Bee Gees Reissued
Sets Mark Revival Of Aussie Imprint Spin

BY CHRISTIE ELIEZER
SYDNEY—Two collections of Bee Gees material, recorded in Australia in the '60s and never released in the U.S., are spearheading major interest in Australia's original A&R imprint. The revival of its imprint Spin, Brothers Barry, Maurice, and Robin Gibb, born in Manchester, England, grew up in Australia. During the late '70s, they performed as a trio, as the Brothers Gibb. The two CD's titiled "Bee Gees: The Early Years" ("In The Morning"") and "Could It Be," cover the early career of a band that has sold 100 million records and notched 50 chart hits. The Bee Gees' harmonies of this era, according to Tom Fahey, Festival's group's managing director, "are without parallel in popular music history and are the true mark of the Bee Gees' greatness. They were aware of the power of music to move people, to move whole groups of people, to move the world, as most artists wouldn't. But they weren't precious about it, and they saw these recordings as an important aspect of their career."

The Bee Gees were inducted into the Australian Record Industry Assn. Hall of Fame in 2002 and will be the first act to perform at the opening of the 75,000-capacity Sydney Olympic Stadium in March of next year. The second Gibb-orienteered CD, "The Vault," which collects '60s covers of Bee Gees material by top Aussie acts of that time, like Colin Lane, Joy Dee, Col Joye, Dinah Bradshaw, and Bryan Stow. The prolific brothers never recorded these songs themselves but provided backup vocals on some. There are 14 tracks, with 14,000 copies of Gibb songs globally.

Festival founder Harry Cohen set up a network of labels like Spin, Ledon, Rex, Teen, Sunshine, and ATA to house local rockers. In a run-up to its 50th anniversary in 2002, Festival has launched a 100-CD reissue program of releases by Johnny-O'Keefe, Johnny Devlin, the Delltones, Col Joye & the Joy Boys, Normie Rowe, Tony Worsley & the Blue Jays, and Dibby Richards.

This month, the 26-track "Brian Henderson's Bandstand" collection celebrates the 40th anniversary of the hit show that started Australia's music revolution and influential to Australian fans as "Shindig" was to Americans.

Marketing is initially through retail and mail order. Fahey says he expects some of the releases—including the two Bee Gees sets, a three-CD set of '60s Australian garage punk and "The Very Best of the Bee Gees"—to "So You Wanna Be A Rock'n Roll Star," and the Sherolet catalog to spill over to modern rock fans looking back at history.

Warm Spell Leaves Retailers Cold

BY LARRY LeBLANC
TORONTO—The powers of a green spell have been lifted for Canadian music retailers. They say that unseasonably warm weather has kept many holiday buyers away. On a speakerphone with a frosty breeze and snow to drive people into stores," says Tim Baker, buyer with Ontario-based Sunrise Records, which operates 33 stores in the province. "We have to do a little bit of publicizing the idea of buying a pickup, to get customers think of Christmas."

Roger Whiteman, VP of purchasing for HMV Canada, which operates 97 stores nationally, agrees that music retail business has been slow because of the unseasonably warm temperatures nationally.

"We need cold weather to act as a [sales] activator," he says. "I think [the sales period] is going to get crazy at the last minute, whereas last year it kicked off in November," according to Ray Orr, head buyer of the A&B Sound chain, which operates 16 stores in British Columbia and Alberta, the previous three holiday seasons. The string of stores have experienced a common pattern: regular business, followed by a slight pickup in sales, followed by a last-minute sales blitz.

"This November was looking to be at that second level," says Orr. "Certainly, we were seeing people in the stores, but we haven't seen for a while, when retail in chains was up significantly, which meant [customers] were buying more. Business was good in British Columbia, which is nice because we has had a rocky [economic] ride.""The retail top 10

However, retailers are generally impressed by this year's offerings. According to SoundScan, the top 10 retail albums in Canada for the week ending Nov. 29, as printed in Billboard, are: Alanis Morissette's "Jagged Little Pill," which has topped 35,000 copies of Gibbs globally.

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tracks to "Touched By An Angel" and "Ally McBeal," as well as "Chef Aidy," The South Park Album." Top compilations include "Big Shiny Tunes 3," "CMT Canada 99," "Now! 3," "Women In Song," Vol. 2," and "Pure Dance." Retailers, while warning of the difficulties of building momentum, are particularly enthusiastic about early sales of their niche albums. The Rolling Stones, and the TV sound track, "Touched By An Angel"; and in November there were releases of albums by Brooks, Carey, Whitney Houston, Seal, Offspring, Method Man, and Ice Cube.

"There's probably been three to four major events, movies and records acts this year than there were in the same period last year," says White man. In terms of big sellers, both White man and Baker agree that U.S's album has been the strongest release at their chains.

"Celine Dion started off slow, but it is getting quite a bit of play," says Whitman. Baker says he's also seen a pickup in Celine's sales. In addition, he says, "Music Of The South" by Pearl Jam is doing very well. "Touched By An Angel" has picked up because Sony went [advertising] on television. Metallica, Offspring, and Pearl Jam have been wonderful surprises."

WHAT ABOUT THE TEENS?
Cam Mitchell, buyer with Roblan Distributors, which operates 65 Sam the Record Man stores, welcomes what he says is a resurgence of mainstream rock. "What I like is that there's been [good sales] of a lot of record store material," says Mitchell, "of The Offspring, and even Pearl Jam. Racks aren't all over those titles, and [traditional music retailers are] driving the sales. Those three records have been great for us. The Offspring and Pearl Jam, to an extent, took a lot of people by surprise. This year we've gone back to rock'n roll bands. Celine Dion has also really taken off for us."

Mitchell warns, however, that the music industry will be missing out on sales due to a lack of product specifically targeted to younger pop buyers. "There's no Aqua, no Verve, no Chumbawamba, no Hanson, no matchbox 20 this year," Mitchell says. "Last year, [pop-styled acts] really drove things," he adds.

"What drives kids today," says Baker, "is hip-hop, but it mostly sells for two weeks, and it's gone."

Sales Of Morissette, Adams Flag

Toronto—Alain Morissette's new Maverick/Warner Bros. album, "Supercrawl," has moved a significant number of units this year, and "The Best Of 1980-1990," (50,000), Pearl Jam's "Live On Two Legs" (20,000), Jewelry's "Spirit" (42,000), Alain Morissette's "Supposed Former Inflamatory Junkie" (140,000) and the soundtrack to "Armageddon" (350,000).

"Our top 10 titles are all within 300 units of each other," notes Orr. "As can be seen, there are very strong records. There's some hits packages, a couple of decent soundtracks, some harder-edged music, alternative, dance, rap, and some county. "Because it's generally well, Garth Brokes is doing very well. The other big win-ners for us are U2, Celine Dion, the Offspring, Pearl Jam, Jewelry, Metallica, and Alain Morissette. We're also doing well with Soul, Goo Goo Dolls, and Shawn Mullins.

Also experiencing significant Canadian sales was "The Toronto Sessions," says LeBlanc. "We're doing well with Garth, U2's "Joshua Tree," and even "From the Hip" with Bryan Adams. "But it's hard to see if Garth loses momentum there.

Tim Baker, buyer with 33-"store Ontario-based Sunrise Rec-
ords, says, "We're seeing a big demand for Alanis Morissette's new album. The first day because they did not do enough of a pre-awareness campa-

With the Adams, it looks like I've made a bad buy," he says. "But I'm not going to just write the album off. It's still early." Larry LeBlanc

MUSIC FUNDS (Continued from page 52)

"I believe the younger generation goes to a venue as a form of con-sumption. They jump around from place to place," says Gunnar K. Madsen, chairman and director of Dansk Musikforretning, a Danish music promotion agency ROSA. "State funding can help professionalize the business and add stability.

The move will put popular music on the same subsidy levels as film, classical music, and other art forms. The original model laid out by the council called for 65.8 million kroner ($12 million) annually, but Culture Minister Elizabeth Gerners Nielsen says, "We can get things sensibly up and running for a smaller amount."

The concerts will be three new regional venues opened to offer a variety of popular musical genres.

Nielsen says she will be able to scrape together the money needed for 1996 from revenue of state lot-teries and sports gambling. Future subsidies will presumably come from the state.

The agreement to allocate the new money came too late to be included in Denmark's 1999 finance bill, which has already been passed by Parlia-

ments, so a new proposal for funding will be drawn up next spring for the following year's budget. The funding idea has broad support in Parliament.
Indies Wary Of Retail Consolidation
Some Express Concern Over Trans World/Camelot Merger

BY CHRIS MORRIS
LOS ANGELES—Independent distributors are viewing retail megamergers with uncertain emotions. Some indie wholesalers are wary of the new retail landscape, which will find two recently merged firms controlling what is estimated to be nearly 17% of U.S. market share.

With just over 1,000 stores, the combination of Albany, N.Y.-based Trans World Entertainment Corp., and North Canton, Ohio-based Camelot. Music will account for 9.5% of the market when the deal is closed in January. The recent splicing of Torrance, Calif.-based Wherehouse Entertainment and Dallas-based Blockbuster Music, in 600 stores, will command about 7% of the marketplace (Billboard, Nov. 7).

Some indie distributors are taking a dim view of the massive consolidation in general, citing diminished opportunities for their product. The more outspoken of them are especially nervous about indie-friendly Camelot's acquisition by Trans World, long viewed by independents as a difficult account to crack.

"As less people control the music industry at retail and it becomes more corporate and bottom line-oriented, the less independent music is going to be," says Mark Viuchich, COO of Easy Music Distribution in West Sacramento, Calif. "It has to be, by definition, if you think about it."

Speaking of his own company, which is owned by Tower Records parent MTS Inc., and such indie competitors as Koch International and Distribution North America (DNA), Viuchich adds, I think we're going to be selling less SKUs, to be quite honest with you... I think you're going to see us doing the same volume with a lot less line items."

Kai Dohm, president of the Chicago-based indie-rock distributor Rotz Records, says, "The danger I see in the whole thing is that you divide a third of the market share in between three monsters. What kind of effect that will have on indie music and distribution—whether it's good or not—really depends on whether your relationship is good with [the big accounts]."

He continues, "The one danger I see is you will not be able to break a new independent artist on the chain level... That will become so costly, in regards to advertising and promotion, that it probably will be impossible for the average indie label, unless they can create such a huge demand on the mom-and-pop level that it automatically ships into chain sales, because they'll have to stock it because of the demand."

Michael Rosenberg, senior VP at Koch International in Port Washington, N.Y., says, "As far as straight sales issues, I think the consolidation is going to mean that we're going to lay out less product, simply because if you put two chains together, you're going to have fewer [total] stores, even if it's not that many fewer."

He adds, "Our experience so far has been, one chain that used to be two is buying less than the two chains used to buy separately. I'm not sure exactly why that is. I don't think the store count is the only reason behind that, but I haven't figured out exactly what the reason is."

Ryko Distribution Partners GM Jim Cuomo says delicately, "There were some [accounts] who, for the independent sector, had been difficult for us to get our unequal fair share from. In some cases, the merger for some of these guys is turning out to be a very positive thing, and in some cases, it may take a bad situation and make it all that much worse."

Jim Colson, director GM of DNA, finds his company with an unusual leg up in at least one of the consolidations, since the distributor's sister company, mega one-stop Valley Media, is fulfilling Wherehouse and Blockbuster during a transitional period. "DNA had an opportunity to ride along and benefit from that, because of our in-stock position in the warehouse," he says.

Concerning the impact of the mergers overall, Colson says, "We haven't noticed a huge disruption to our business overall, but I think as these things get further down the line and they start talking about things [Continued on page 30]."
BEST BUY reports that sales from stores open more than a year increased 12% in the third quarter from the corresponding period a year ago. Total sales were up 18% to $2.40 billion for the three months that ended Nov. 26. The retailer also says in its preliminary quarterly report that earnings will exceed analysts' average estimate of 47 cents a share. Best Buy says increased demand for software—music and video—accounts for 15% of sales, up from 18% a year ago. The company operates 312 consumer electronics and entertainment software stores.

TICKETMASTER ONLINE CITY SEARCH saw its stock price leap fourfold in its first full day of trading on Dec. 3, the company, which sells tickets over the Internet to events listed in the CitySearch online guides, went public offering 7 million shares at $14 each, raising $101 million. The stock went as high as $90.155 in its first day. At press time, shares were trading around $103.00.

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BROADCAST.COM, an Internet streaming-media company, has signed a deal with Amazon.com giving the retailer exclusive music and book-selling rights on Broadcast.com's online site. The site tracks about 200,000 users a day and features live broadcasts for about 370 radio stations and 30 TV stations.

RENTRAK has formed a new long-term deal with Hastings Entertainment under which the retailer will obtain "substantially more product" through Rentrak's pay-per-transaction videocassette-leasing program. In return, Hastings will receive improved terms from studio suppliers that have deals with Rentrak. Hastings operates 129 book, music, and video supermarkets.

BIG ENTERTAINMENT says that its online store, big.c.com, has teamed with Time Warner's Roadrunner Internet service to create a high-bandwidth, cable-modem version of Big.com's electronic commerce site that will feature video, music, and animation. The program will be launched in the Tampa Bay, Fla., market. Big Entertainment also says it will become the music merchandise store for Film.com, an online site for movie reviews, shorts, and trailers.

EMI MUSIC DISTRIBUTION says that its 50 top executives will each spend one day working a full shift at a music store this holiday season to become "more responsive to consumers and to retail," says Gene Rumsey, executive VP of sales and marketing. The program began Dec. 7 and will conclude at the end of the month in Trana World, Tower, Musicland/Sam Goody, Wherehouse, Camelot, and Boviers stores.

IMAGE ENTERTAINMENT, a distributor of laserdisc and DVD programming, reports that net sales fell 15.6% to $33.5 million in the second fiscal quarter, ended Sept. 30, from $40.4 million in the same period a year ago. The net loss widened to $627,000 from $184,000. The company says "strength in DVD sales continues to have a significant adverse impact on laserdisc net sales." Laserdisc purchases fell to 22% of net sales from 42% a year ago, while DVD sales rose to 45% of net sales, from 18%.

ELECTRIC ARTISTS, an online merchant, has formed a deal with OneSoft by which music fans can receive free custom-branded E-mail services from recording artists such as Depeche Mode and Garbage. The company says they are developing programs for Public Enemy, Busta Rhymes, and Big Bad Voodoo Daddy.

TOTAL E, an online retailer of music and movies, says it has begun to sell more than 1,000 DVD titles at its World Wide Web site in promotions offering up to 30% off list price.

The wholesale operation is now upstairs from the 900-square-foot store. A big neon light fixture shaped in the company’s distinctive “K” logo hangs in the window. Ray notes that the window is made of new glass, thus making for a brighter interior. The interior display is noticeably smaller than the preceding space, which had existed in the heart of the borough’s Arab-speaking communi-

RASHID SALES BRINGS ARABIC MUSIC INTO THE MAINSTREAM
(Continued from preceding page)

But few music sales. Arabic books, however, are still available on two shelf units in the middle of the store; they include poetry collections, novels, cookbooks, history books, and editions of the Holy Quran. (The first digital recording of the Islamic holy book is also on sale in a 32-CD box set for $190.)

At the front of the store is a video section selling Arabic films (some with English subtitles) and concert tapes, as well as recently released Kalsoom documentary.

Cultural accessory items are also displayed throughout the store. These include pins, flags, decals, and key chains representing the Arab countries; maps bearing pictures of currency (Iraqi, with its picture of Saddam Hussein), has special Ishta appeal for Americans, says Ray; and electronic Arabic translators.

On the wall are framed pictures of legendary Arabic music and film luminaries. There’s also a photo of Ray with top Egyptian film star Adel Imam and another of his picture with N. Abdul Wahab with Albert Rashid. The late Albert Rashid was a Lebanese immigrant who started Rashid Sales as an Arabic film distributor in Detroit in 1934. He moved his family and the company to New York in 1960 and opened a music store in Manhattan before moving it to Brooklyn two years later.

Albert’s sons Ray and Stanley have worked there since the mid-’60s. They’ve been recently joined by Hor-

mer, an American short-hair cat who especially likes the belly dancers who come in to buy instrumental dance music—though Stanley humorously informs him that the politically correct term is “Oriental dancers.”

As part of its new outreach program, Rashid Sales bought a table for selling CDs at a recent Oriental dance festival in Long Island. Ray says a TV ad campaign targeting Arabic programming on local cable systems will commence next year.

Meanwhile, the company’s World Wide Web site, which offers music samples, takes orders from the U.S., the U.K., the Middle East, and South America, indicating growing world-

The use of Arabic music in film Stanley notes that the idea of Egyptian star Cheb Khalid was used in last year’s sci-fi flick “The Fifth Element,” and he says that the store recently shipped a CD to Kalsoom’s “Enta Omry” for its forthcoming animated Biblical tale “The Prince Of Egypt.”

“Now we are ready to experiment more now and looking for more exotic and interesting music,” says Stanley, who notes, too, that local public radio stations have found music from an Egyptian pop superstar Amr Diab’s new album “Awordiy”—which Rashid Sales supplies—to program in between news, weather, and traffic.

"It’s working its way into people’s hearts," says Stanley of Arabic music, citing the increasing number of non-Arabic listeners and the growing desire to try to connect with its store with questions that lead to purchases. "And there’s always been a similarity with it and other forms like jazz. It starts on a melody line and then goes into weird and wacky services before returning to the melody." Younger musicians are picking up on the classic Arabic forms, adds Stanley, and there is even a classical Arabic crossover hit in "Mozart Le Egyptien" by French producer Hughes De Courson. The album joins many other collaborations with the Bulgarian National Orchestra.

But the biggest breakthrough in exposing Arabic music in America, says Stanley, is the fact that many manufacturers are supplying English translations of the lyrics. “Language has always been a bar-

rier to understanding our music," he says. "But there’s a tradition of meaningful lyrics in Arabic music which goes back to the value of poetry in Arabic culture—dating back to the Prophet himself through the Caliphs and beyond." Stanley credits the Saudi CDI label for following the lead of EMI Music Arabia in now including English lyrics in its product. EMI, in fact, is even selling cassettes of "Awordiy" in a counter bin and noting the inclusion of both English and Arabic lyrics.
INDIES (Continued from page 57)

like consolidating buying staffs and things like that, it could get a little more complicated."

Mark Mayo, sales manager at regional indie Rock Bottom Inc. in Atlanta, says that the recent mergers have affected his business directly: "It's consolidating two or three chains that were strong in this territory and moved them out of the territory. We still intend to do business with Wharehouse, if at all possible, but Trans World is not so sure about it."

However, he adds, the consolidation may throw some unforeseen benefits his way: "My gut feeling is really, deep down, it's gonna be a good thing. I see it actually improving the mom-and-pop and smaller chains. With more consolidation, these guys get so much bigger, their attention to finer details like regional records goes away. It becomes a lower priority. They're looking at bigger numbers on the hits and on the major catalog stuff."

Some distributors—even those that deal niche rock product—sound especially leery about the Trans World/Camelot union.

Alice Rose, GM of the Portland, Ore.-based Northwest Alliance of Independent Labels (NAIL), says, "I'm scared, personally, about Trans World taking over Camelot, because for us Trans World's always been a huge pain in the ass... We just chose not to deal with them. That was a decision I made two years ago, and a half ago, which for better or for worse is the way it has been. Camelot, on the other hand, approached us to deal with, because of [NAIL exclusive] Pink Martini. Within 24 hours, we were approved and we were a vendor. They are one of the most well-oiled buying machines I've ever worked with. They're one of my favorite accounts."

She adds, "The best possible scenario is that Camelot won't change the way they do business, and Trans World will benefit from their organization."

Roth's Dohm says, "Camelot is a wonderful account—easy to deal with... We've been trying to get into Trans World for a year or two, and for half a year, and there's never any opening for new indie suppliers. Now we're hoping what will happen with the merger is that our vendor code from Camelot moves over to Trans World."

Executives at Trans World declined to comment.

Koch-Rosenberg takes a less urgent-ridden approach to dealing with the chain.

"Trans World is a tough account, in the sense that they know what they want, and they're very demanding of the vendors," he says. "But, in our experience, if you work with Trans World and you understand what they're about, you can get an extremely beneficial relationship with Trans World... Trans World will want certain things from a vendor, and if you take a hostile reaction to that, it'll be hostile back."

"They're an account you need to work with on their terms somewhat, but if you do that, it's beneficial. If you don't do that, it's not beneficial, and they're very straightforward about that."
Virgin Sets New U.S. Megastore Team, While Hamilton Moves On

WITH THE Dec. 4 departure of Virgin Entertainment Group VP of operations Steve Hamilton, the new U.S. Virgin Megastore senior management team is already in place, according to sources.

Word is that Russ Pillar, of Internet company Prodigy, has joined the company as president. Also, an executive from Virgin's U.K. retail operation will cross the pond to become acting VP of operations. Meanwhile, senior management holdover Chris Garkinos, VP of marketing, is said to be adding purchasing to his responsibilities. Virgin execs didn’t return calls seeking comment.

SPEAKING OF Steve Hamilton, it seems he has gone off and joined former U.S. Virgin Entertainment Group president Ian Duffell in his new business venture. Duffell confirms that Hamilton, along with Bruce Watkins, formerly VP of human resources, are aboard at the new company. But he admits that he’s not yet eager to detail this new venture.

“I have spent the last eight months working on an innovative concept, which will revolutionize the way people buy music,” says Duffell.

Duffell says the new company, New Media Network, is based in Santa Monica, Calif. But he says he will use another logo to trade under.

TOUR RECORDS: Tower Records/Video has reorganized its management. Stan Goman, executive VP/COO, says that previously the foreign divisions of Tower were “on their own. But now there will be a lot more communication, cooperation, and exchanging of employees and ideas.”

As part of that, Tower has appointed a worldwide retail operating group, which consists of Keith Cahoon, senior VP and director of Canadian operations; Kevin Cassidy, formerly Tower’s Southwest regional manager, who is named VP of the retail division; Andy Lown, senior VP and director of European operations; Bob Kaufman, senior VP and director of franchise operations; and David West, VP and director of Latin America.

Also, the company has created a centralized retail administration group consisting of Stan Barton, VP of database and data management; Heidi Cotler, VP of book and magazine sales; Bob Delanoy, who is moving from VP of retail operations to VP of store design and development; Jennifer Hegji, VP of training and education; Don Neuner, VP of loss prevention; George Scarlett, VP of product and vendor management; Ken Sockolov, VP of business management; and John Thrasher, VP of video sales.

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— Newsweek

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HMG Parts With Ryko; Cleopatra, Caroline Ink Distribution Pact

HMG on the Move: HMG, the independently distributed roots-music imprint operated by Oakland, Calif.-based High Tone Records, is parting company with Ryko Distribution Partners and will now be handled by three indie wholesalers.

Effective Jan. 4, HMG will be handled by San Rafael, Calif.-based City Hall Records; Orange, Calif.-based Hep Cat Distribution; and Roanoke, Va.-based Record Depot. City Hall is a long-established regional distributor that’s attempting to extend its reach nationally. Hep Cat is a roots and rockabilly wholesaler and mail-order operation. Record Depot is a specialty distributor that represents a broad range of roots-music labels.

The new distribution agreement kicks in Jan. 26 with the release of a self-titled new album by the Jelly Roll Kings, the veteran Mississippi blues band featuring singer/guitarist Deke Dickerson and drummer Sam Carr, and the release of the High Water Records album “Busted!” by the Blues Busters.

In February, some personal favorites will make an appearance on HMG: “King Clarence,” a new album by Clarence Brewer, will feature our main man from the Skeletons, backing up the Springfield, Mo.-based bluesmen. HMG’s roster also includes vocalist Katie Moffatt, guitarists Deke Dickerson and Redd Volkaert, and recent Flag Wavers Kim Lenz and the Jaguars. The label also reissues titles from Memphis-based High Water, the blues label Testament, and Ronnie Weaver’s rockabilly imprint Rollin’ Rock. High Tone’s product continues distribution via Rhino Records through WEA.

On the Dotted Line: Cleopatra Records in L.A. has inked an exclusive distribution deal with Caroline Records.

This probably isn’t earth-shattering news to most people, since Caroline has been handling Cleopatra’s product for years. However, according to Cleopatra GM Brian McNelis, Caroline has been distributing the label’s product for the past two years without a signed agreement; a two-year deal expired in 1996.

Cleopatra, which operates the dance label Hypnotic and the prog-rock imprint Purple Pyramid, is moving more heavily into the hard-rock domain, according to McNelis. In 1999, the company’s metal-skewed Deadline imprint will release new full-length albums by Quiet Riot and Cinderella. Bang your head.

Benefiting Henderson: Alt-country singer/songwriter Bruce Henderson has been plagued by recent health problems, including two cancer operations, and he just began a course of chemotherapy. While Henderson is one of the rare and lucky musicians who has health insurance, his expenses are still monumental. So friends of the Omah/Paradigm artist are undertaking a benefit show, the Bruce Henderson Charity Ball, Jan. 8 at New York’s Bowery Ballroom.

Confirmed performers include former “Saturday Night Live” Bob Dylan guitarist G.E. Smith (who played with Henderson in the group the High Plains Drifters) and his wife, Taylor Barton; Marshall Crenshaw; Five Chinese Brothers; Freedy Johnston; Willie Nile; Amy Rigby; Curtis Stigers; and Roscoe’s Gang (with Eric Ambel). Flag Waving: Bassist/vocalist Lisa Marr—whose group Buck has just released its self-titled debut album on Long Beach, Calif.-based Sympathy for the Record Industry—has made some major life adjustments during the last 12 months.

Just a year ago, Marr moved from Vancouver, where she had led the group Cub, to L.A. She pulled up roots to rejoin her husband, Ronnie Barnett, who plays in the L.A. group the Muffs. The couple had met and wed the previous year but were living apart in different countries.

“We fell in love, had a whirlwind romance,” Marr says. “For the first year [that we were married], we didn’t see each other except for three months.”

It’s taken Marr a while to get used to L.A., but the local music scene has been extremely open to Buck’s music, Marr says.

“It’s a hugely different city,” she says. “The scale of it can be daunting . . . The music scene is instantly com-

(Continued on page 69)
Top DVD Sales

DECEMBER 19, 1998

1 NEW THE MASK OF ZORRO (PG-13) ($29.98) Columbia TriStar Home Video 62169

2 NEW THE HUNT FOR RED OCTOBER (PG-13) ($29.98) Paramount Home Video 32020

3 1 2 GODZILLA (PG-13) ($24.95) Columbia TriStar Home Video 23129

4 2 2 GONE WITH THE WIND (G) ($26.99) MGM Home Video/20th Century Fox 6311

5 3 2 LOST IN SPACE (PG-13) ($22.98) New Line HomeVideo/New Line Home Video 5671

6 5 2 TOP GUN (PG-13) ($24.99) Paramount Home Video 16927

7 4 2 TONIGHT SHOW BIG SPECIAL EDITION (PG) ($19.98) MCA Home Video/20th Century Fox 18711

8 7 2 THE HORSE WHISPERER (PG-13) ($24.99) Warner Home Video 16320

9 6 2 CITY OF ANGELS, SPECIAL EDITION (R) ($24.99) Warner Home Video 15625

10 9 2 U.S. MARSHALLS: SPECIAL EDITION (R) ($24.99) Warner Home Video 15626

11 NEW THE COLOR OF MY DAY (R) ($24.99) Warner Home Video 16453

12 10 2 SWIM TEAM, FIRST CONTACT (PG-13) ($24.99) Paramount Home Video 54947


14 12 A PERFECT MURDER (PG-13) ($24.99) Warner Home Video 15643

15 8 2 MISSION IMPOSSIBLE (PG-13) ($24.99) Paramount Home Video 54977

16 17 2 FACEOFF (R) ($24.99) Warner Home Video 154957

17 NEW AIR FORCE ONE (PG-13) ($24.99) Columbia TriStar Home Video 67188

18 NEW THE GHOST AND THE DARKNESS (R) ($24.99) Paramount Home Video 33550

19 18 2 FIFTH ELEMENT (PG-13) ($24.99) Columbia TriStar Home Video 68240


‘Blue’ Fans In Store For A Musical ‘Treasure’ Via Kid Rhino Release

BLUER THAN BLUE’S: Nickleodeon’s top-rated preschool series “Blue’s Clues” has inspired an audio spinoff, which makes its debut Feb. 16 on the Kid Rhino label.

called “Blue’s Big Treasure: A Musical Adventure,” the album stars program host Steve Burns and features 30-plus minutes of games, songs, and stories on 11 tracks.

Burns is joined by the titular Blue, the girl puppy who encourages viewers to solve the show’s engaging mysteries by figuring out the clues she gives. Also featured on the album are “Blue’s Clues” regular characters Mr. Salt, Mrs. Pepper, and baby Paprika — an alarm clock Tickety-Tock; brother/sister duo Shovel and Phil, who live in the garden; Slippery Soap; and Mailbox. The album is

by Moira McCormick

priced at $13.98 for CD and $9.98 for cassette.

Maintaining a consistency between the album and show — the program stresses learning through play — is a bonus set of Colorforms and game board included in every package. The game board, which can be detached, is attached to the CD booklet with a perforated edge. The cassette’s game board is packaged separately in the blister pack.

Kid Rhino and Nickelodeon have come up with a number of promotional activities to push “Blue’s Big Treasure: A Musical Adventure.” One is a Nickelodeon Event Kit, which enables retailers to host an in-store “Blue’s Clue’s Treasure Hunt” with music from the album. Plus, Kid Rhino and several of “Blue’s Clues” licensees are partnered in cross-promotions. The licensees include Humongous Entertainment, which manufactures “Blue’s Clues” CD-ROMs; Simon & Schuster, which publishes “Blue’s Clues” books; and Colorforms manufacturer University Games, which has developed an entire “Blue’s Clues” Colorforms set. Humongous is also promoting the album in its customer newsletter.

More Classics: Classical label Helicon Records Ltd. of New York has been quietly releasing a series of kids-oriented (target ages 4-14) albums that pair familiar tales, folk yarns, and original stories with classical or authentic music ($10.98 for CDs, $7.98 for cassettes). In its first “Story Spinners” series project was 1996’s “The Tale Of The Nutracker,” in which Broadway actress Lea Salonga narrates the original E.T.A. Hoffmann “Nutcracker” tale, with Chabukovsky’s score performed by the Russian Federal Orchestra.

Last year saw the release of Chabukovsky’s “Romeo And Juliet” (again by the Russian Federal Orchestra) with the story narrated by Jeffrey Buel."
**Home Video Merchants & Marketing**

**A Bug Invasion Hits Video Shelves**

Insect Movies Inspire A Flurry Of Related Kids’ Titles

**BY MOIRA MCCORMICK**

**CHICAGO**—It’s a bug’s world—video world, that is.

Spurred on by the high visibility of two current theatrical releases—DreamWorks’ “Antz” and Disney/Pixar’s “A Bug’s Life”—vendors are showing renewed interest in titles geared to the special-interest titles scurrying into stores.

The videos, targeted at children, aim to partake in the burgeoning popularity of six-legged critters.

“Bugs are pretty hot,” says Dan Markim, executive VP of Schlessinger Media, based in Wynnewood, Pa. Schlessinger, a division of Library Video Co., distributes to schools and libraries.

“It’s something I saw ramping up a while ago, although there has always been a high level of interest,” Markim continues. “We know this field has been worked before, but really we’re back to the core curricula. And specialty retailers like Store of Knowledge and Learningsmith have had bug sections for a while. But the movies are taking things to a new level.”


Markim says Schlessinger has several other titles in the works, with the potential to form a larger line, following the success of “Bug City.”

“Clearly, we knew about ‘Antz’ and ‘A Bug’s Life’ two years ago, when we started work on this,” Markim recalls. “I think we’re just a lift from both movies. ‘Antz’ is more PG-oriented, but the video comes out in ’99, and I expect there to be a direct-to-video sequel. The sales potential for ‘Bug City’ goes deeper into the 1990s.”

Markim says he got the idea for the series while at Time-Life Video, which in 1996 released an adult-targeted insect documentary called “Alien Empire.” The three-volume, three-hour set was derived from a PBS program produced by the BBC and WNET-TV in New York.

Thanks in part to Hollywood, the target audience for bugs has changed. Time-Life Kids has taken the half-hour “Alien Empire” segments with the most appeal to children and released them as a series called “Bugs!,” according to VP of brand development Madeleine Boyer. The three cassettes—“Hardware,” “Bat- tlezone,” and “Voyagers”—run 30 minutes each. They’re priced at $9.99 each.

“Due in April, the $29.95 series is distributed with a windup, spring-loaded bug toy.

Boyer says Time-Life Kids released the first title early last year. Testing demand, and the last two in August. Retailers are offered a two-week pre-pack counter display.

“Time-Life Kids has been re-targeting the titles prior to learning about the existence of “Antz” and “A Bug’s Life.” The appeal of bugs to children has been underscored this year while promoting “Alien Empire” at Borders Books & Music stores.

“We’re bringing in live insect zoos to Borders stores, and the events would attract 200 kids,” she notes. “We realized we’d missed the programs’ primary audience—and here we were working closely with specialty retailers like Noodle Kididoo, Zany Brainy, and Learningsmith, she notes. “But the series is selling much better than ‘Alien Empire.’”

PPI Entertainment in Newark, N.J., has loosed its own title set, with more to follow.

“We’re negotiating to put out a second title and make it into a series,” says senior VP of sales Shelly Rudin. The 35-minute “Bug!: From A Bug’s Eye View” arrived in October.

“We’re emphasizing it now because of ‘Antz’ coming to video in February. We’ll try to piggyback on that,” says Rudin. “We’ve developed a custom header card, and we’re working on promotions with individual retail accounts. We expect the title to do well in December and January.”

The high-budget features had little impact on the making of the latest title in Warner Home Video’s “Real Animals” series.

“We’re discussing a ‘Day with Bugs,’ which streets Dec. 29, had already been produced, says Dan Capone, director of marketing for Warner Bros. Family Entertainment.

But the studio’s decision to release it now, he says, is credited to the “great awareness and likability of bugs at the moment, due to the movies. The title sells for $9.93.

Warner doesn’t win bugs. Capone says the next release in its well-received “Scholastic’s The Magic School Bus” series is insect-themed. Due in April, it’s called “Scholastic’s The Magic School Bus: Butterflies.”
‘Lost’ To Have Price Reduced

L O S T AT RETAIL: Reliable sources indicate that New Line Home Video will reduce the price of “Lost In Space” in an attempt to ignite sales of the slow-moving title. “Lost In Space,” released Oct. 6, is priced at $22.98 with a $14.95 minimum advertised price. New Line would neither confirm nor deny the new pricing strategy but released a statement saying that it would “continue to aggressively market ‘Lost In Space’ during the important holiday and post-holiday selling periods.” Retail was expected to get the details of the new pricing strategy by mid-December. Meanwhile, New Line has another flight of ads scheduled for the holiday period, and the title has six cross-promotion partners for added exposure. Industry sources indicate that New Line shipped 4 million units to retail. Thus far, 2 million reportedly have sold through. Earlier, New Line executive VP Michael Karafa predicted the title would sell 6 million copies (Billboard, July 4).

Combined with its promotional partners, New Line has supported “Lost In Space” with more than $20 million in marketing. In spite of the effort, though, the movie has failed to create any kind of heat at retail, and the video is following in the footsteps of its disappointing theatrical run. “Lost In Space,” which arrived with great fanfare in March, had a box-office total of $67 million. While many other titles have been able to find a new audience on video, “Lost In Space” hasn’t been so lucky. Its splashy special effects have made it a Dvd success, but they haven’t been able to drive cassette sales. New Line fell into the trap of overestimating the title even before it hit theaters. While the movie was in production, the studio went out... (Continued on next page)

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Billboard

Top Video Sales

DECEMBER 19, 1998

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

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* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. * RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. * RIAA gold cert. for a minimum sale of 125,000 units or a dollar volume of $1 million at retail for theatrical released programs, or of at least 25,000 units and $1 million at retail for theatrical releases of nontheatrical titles. * RIAA platinum cert. for a minimum sale of 250,000 units or a dollar volume of $1.5 million at retail for theatrical released programs, and of at least 50,000 units and $2 million at retail for theatrical releases of nontheatrical titles. © 1998, Billboard BPH Communications.
Radio spots in the Los Angeles area are scheduled to air on KROQ, KJLZ-FM, and KYSU, among other stations. Other West Hollywood markets include Seattle, Las Vegas, Portland, Ore., and parts of the Southwest. With Blockbuster, the Torrance, Calif.-based video store has more than 650 locations in 55 states.

Made out of the highest-quality Kmart cotton socks, the puppet is dressed for the season with a Santa hat and jingle-bell eyes. On the radio, the puppet is heard alerting consumers to the holiday’s special deals and gift-giving selections.

The talking stocking also is featured in the store’s 1998 Holiday Gift Guide and on Wherehouse’s World Wide Web site.

WHEELINGS AND DEALINGS: Time-Life Books has picked up U.S. distribution rights to the children’s wildlife program “Animal Alphabet.” The one-hour show is produced by Adams Wooding Television and U.K.-based Partridge Films. Time-Life also has direct-response rights to the title in Latin America, the U.K., France, Spain, French-speaking Belgium, Eastern Europe, Poland, Japan, South Africa, and Australia/ New Zealand. The video, along with a singing-acoustic guitar, is available for $12.99.

The IMAX film “Everest” will be released on home video by Miramax through Buena Vista Home Entertainment. “Everest” is playing on 50 IMAX theaters across the country and has grossed more than $2 million since its release nine months ago. The video is expected in stores next spring.

The 40-minute, 70 mm document- tionary, produced by MacGillivray Freedman Films, follows the 1996 expedition of Janling Tenzing Norgay, whose father successfully made the climb in 1958; American Ed Viesturs, who made the climb without supplemental oxygen; and Araceli Segarra, the first Spanish woman to reach the summit of Everest.

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READY FOR BATTLE: The New York chapter of the Marketing Society for the Cable & Telecommunications Industry will host a holiday battle of the bands Tuesday (15) at Tramps in New York. A significant portion of the evening’s proceeds will go to Hungerthon ’98, sponsored by World Hunger Year, a group founded by Harry Chapin and radio host Bill Ayers. MTV is also a sponsor of the event. Contact: Lee Tenebruso at 782-450-1395.

SWINGIN’ SUPPORT: The Los Angeles Challenge golf tournament, scheduled for Wednesday-Saturday (16-19) in La Quinta, Calif., will raise money for Childhelp USA and the Entertainment Industry Foundation. A portion of the proceeds will go to the Band Aid concert by Glen Frey. Contact: Trish Duncan at 310-550-7776.

MUSEUM MONEY: The Hollywood Entertainment Museum will offer free admission for those who come to bid on celebrity paraphernalia at the sixth annual 91FM TALK Radio Celebrity Art Auction on Friday (18) in Hollywood. The event benefits the museum and its educational center for the arts. Contact: Geri Wilson at 323-960-4804.

POET WITH PURPOSE: Poet/professor Travis Edward Pile dedicated 10,000 pounds ($16,000) to the Save the Children U.K.; the money was raised at the England premiere of his show “Grompuss.” The live reading, which is available on video from Otherworld Entertainment, contained additional material written for the organization. “Grompuss” is also available on audio cassette. Contact: David Carr at 818-343-1610.

DECLARATIONS OF INDEPENDENTS (Continued from page 61)

Elections are a subtle influence that the band brings to the table: Witness the neo-Appalachian a cappella intro to the album’s leadoff track, “Old Blue Swatter.”

“Just speed up the songs so people don’t get bored,” she says. “The music is accessible to people who like all kinds of stuff.”

Buck will release a Valentine’s Day 7-inch on Sympathy with a Berry original, “Jerry Hall,” and a G-side cover of a song originated by the fine Vancouver band the Pointed Sticks.

The group is currently on tour with the Queers, zig-zagging through the East, mid-South, and Texas. On the road, Luteisk drummer Brandon Jay is replacing Lisa C., who quit the band after the album was completed; when the band returns to L.A., recently recruited Sherri Solinger, who was unable to make the tour, will take the drum chair.

petitive. In Vancouver, you’re allowed to go around for a while.

“The other hand, it’s really exciting,” she adds. “I’ve met so many people who were instantly supportive and excited by something new.”

Buck played its first shows in March, with guitarist Pepper Berry and ex-Cub drummer Lisa G. augmented in the group’s earliest incarnation by guitarist/vocalist Siew of the local punk-pop band (and former Flag Waver) the Negro Problem.

“He was one of those people who said, ‘Sure, I’ll play with you,'” Marr recalls.

Minus Stew, the group recorded its album in July with producer Sally Browder. The music on “Buck” is singularly tough, though not less tuneful, than the music made by Cub (which had its sound hung with the horrific and somewhat misleading handle “baddiecore”). Tracks like “Hex Me” and “My Fascination” are perfectly poised examples of songs that neatly balance punk aggression and melodic hookiness.

Even more invigorating and sur-
The Iceman Cometh. Vanilla Ice recently stopped by the Howard Stern show to promote his new album, "Hard To Swallow." Posing to capture the moment, from left, are Steve Leeds, senior VP of promotion at Universal Records, Stern; Vanilla Ice; and Stern sidekick Robin Quivers.

**newsline...**

**BIG STARTS JAMMIN'**. Chancellor Media has flipped adult top 40 WBIX (Big 105) New York to R&B oldies. Kathy Stinehour, GM of classic rock sister WZZI (Q104.3), is the new GM, replacing Bennett Zier. Joel Sallowitz returns to New York, where he previously helped launch R&B rival WQHT (Hot 97), as PD; he held the same role at "Jammmin' Oldies" sister KTXQ (Magic 102) Dallas. Zier will stay with Chancellor in another capacity, as will WBIX PD Jeff Scott and A.M. host Danny Bonaduce.

**ALBRIGHT HEADS FOR MCVAY MEDIA**. Jacor Communications director of country programming Jaye Albright will join radio consultancy McVay Media as president of the company's division Jan 1. McBride recently merged with Jacor-owned radio research company Critical Mass Media. Albright will continue to supervise the programming of Jacor's country portfolio. Bob Moody remains VP of country at McVay Media. Albright will relocate from Las Vegas to Bainbridge Island near Seattle.

**UP THE LADDER**. Journal Broadcast Group executive VP for radio Carl Gardner is elected president for the group's radio stations. At Jones Radio Network, VP of programming Phil Barry is upped to VP/OM. Also, Michael Henderson is upped to VP of affiliate sales, and Karen Barich is promoted to VP of finance. PD Gregg Cassidy exits KALC (Alice@106) Denver. No successor is named yet, but Chancellor's new traveling group programmer, Ken Benson, has a major developmental role in the station.

"**HOUSE OF BLUES' MOVES TO UNITED**." The House Of Blues Radio Hour, recently dropped from Westwood One, has been picked up by United Stations. It will also carry "The House Of Blues Breaks."

**Technology Takes On The Song-ID Issue**

*BY STEVE KNOPPER*

You're surfing the radio dial and land on a great song you've never heard before. It's so good, you might actually buy the album. But who's the artist? The song ends, and the DJ doesn't say. A long commercial break comes and goes; the DJ returns and still doesn't say. Then a new music cycle kicks in, and you lose all hope of identifying the song.

Technology may soon wipe out this longstanding listener frustration. For example, if you're listening to classic rock KCBS Los Angeles at 8:24 a.m. on a Friday, and the name of Lynyrd Skynyrd's "Gimme Three Steps" just won't come to mind, phone-and-software system in growing use may solve the problem.

The idea is this: You can call the service and punch in numbers for 8:24 a.m. on Friday. A series of song snippets will play over the phone. When "Gimme Three Steps" comes on, you can punch a soft-button, and a recorded voice will identity the track. Voila: no more urgent calls to station employees demanding to know who sang that song (or how to spell Lynyrd Skynyrd).

"Even though we play classic rock, you'd be amazed at how many songs people have heard for the first time—or heard their whole lives and never knew who did it," says Dave Van Dyke, GM/VP of KCBS. "Although we do back-announce all the songs we play, we thought this would be a great service for listeners to use at their leisure."

Theoretically, you know what the song is, and you recognize it. But the flip side is there are people listening to these songs for the first time.

This phone-and-software function, known as RadioPhone, is actually part of a larger information system many stations have used for the last three or four years. Developed by Ruth Presslaff, owner of the Los Angeles-based Presslaff Interactive Revenue, the system's main function is to give advertisers another off-air outlet. A company with $1,000, for example, may want more for its money than a short mid-morning spot, with RadioPhone, it can advertise on heavily promoted telephone recordings as well.

But the handful of stations that use Presslaff's system have discovered its music-identifying benefits. Because radio playlists are usually pre-programmed onto computer disks, Presslaff says, it's simple to transfer the data, even up to the minute, to telephone recordings.

"I'd love to give you a great epiphany story that makes me look like a rocket scientist, but it really wasn't," Presslaff says. "A friend called me up and said, 'Hey, can you...

(*Continued on next page)*

**Pay-For-Play Sparks Talk At NAB Europe**

**This story was prepared by Mike McGeever, programming editor of Music & Media.**

Pay-for-play was a major hot-button issue at the National Assn. of Broadcasters' Europe '98 conference, held Nov. 15-17 in Madrid, drawing both the support and ire of radio programmers.

Overall, most said they are still assessing the pros and cons of the new marketing tool, which has record companies buying air time on radio stations for their songs, but regard with caution this new "import" from the U.S.

During a session titled "Pay-For-Play, A New Plague Or Opportunity?" it was evident that stations were interested in the revenue generated by such a practice. However, some questioned its ethical implications.

Paul Fairburn, PD of AC 100.7 Heart FM Birmingham, England, said that nothing in the U.K. book of regulations prevents stations from employing pay-for-play practices, but he questioned its economic rationale.

"On my station, if a record company wants to buy ad space worth 26 plays of a song in a week, it'll cost 18,000 pounds (82,800)," he said. "I don't think it's worth paying that much money. I'm sure record companies could find more interesting ways to promote their music."

Fairburn suggested that the outlets most likely to offer pay-for-play are either small stations with limited financial resources or niche formats. But, he added, "we're all in the business of making money, and that's something all programmers should remember." However, stations "could be playing some real rubbish" in pay-for-play deals.

"I would do it," Capital Radio

(*Continued on next page)*

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PAY-FOR-PLAY SPARKS TALK AT NAB EUROPE

(Continued from preceding page)

other members of the audience expressed differing opinions and suggested a more cautious approach. "From a programmer point of view, you must use your own freedom to decide what to play, aside from pressures from the ad sales house," said Carlos Fainy, PD of Spain's top 40 Cadena Dial. "Our bosses have to bear in mind that we are programmers and that our job is to get the biggest audiences, not the biggest income."

Sven Larsen, president of Norway's Radio FM, pointed out that in his nation, record labels invest $20 million in TV advertising and next to nothing in radio advertising. "If only we could get 10% of what they invest in radio, I'd be happy."

TECHNOLOGY TAKES ON THE SONG-ID ISSUE

(Continued from preceding page)

RadioPhone's primary benefit is to save overworked station employees from having to identify songs to quizzical listeners all day. In addition, companies can advertise during the recordings. Presslaff says some classic rock stations, including WXCD Chicago, which is supposed to put RadioPhone online any day now, have benefited from the system.

But Presslaff notes that smooth jazz—where songs are catchy but unfamiliar even to many veteran listeners—is a perfect format fit. "I'll sit in the lobby of a smooth jazz station and it's almost a joke, because this poor receptionist is saying, 'Oh, gosh, it has a saxophone solo in it! Let me try to figure out what song that is,'" Presslaff says. "And I quickly realized that radio industry people are so into the music, we're really paying attention to this. But listeners aren't nearly as aware of the music as we are."

Though the technology for such a system has been available since at least the '80s, Presslaff Interactive Revenue is one of the few companies that designs something like RadioPhone. The listener advantages are obvious, in addition, it gives station managers something to tell record companies who push the philosophy of "if you play it, say it."

"I think it's just another way to interact with the listeners. It also educates them," says Paul Webber, marketing director for AC outlet WTMX Chicago, which has used RadioPhone for about three years. He says about 10% or 15% of listeners who call the station's phone system use the music-identification function. The majority go for horoscopes and soap-opera updates.

Somewhat cynically, he adds that listeners are effective to try to help listeners get a song played at 10:14 p.m. will have to listen for several minutes before hearing the relevant one. "We force them to listen to an hour of books because they put in the time of day they thought it was,," he says. "It's more or less a gadget."

As Scott Divi's assistant PD of WXCD, "Most of the music we play triggers some memory anyway—that's what classic rock and oldies radio is all about. So, theoretically, you know what the song is, and you recognize it. But the flip side is that there are people who are listening to these songs for the first time."

"One of the calls I always get from people is, 'I have a bet. My friend says 'Smoke On The Water' is by Uriah Heep, and I say it's by Deep Purple.' This is really not intended to affect our on-air thing at all. It's just in response to those people."

do this? And it was, 'Sure, it's software.'"

For competitive reasons, Presslaff won't explain how the technology works. At the stations, managers upload their playlists every morning from a master disc to the RadioPhone system, and it operates automatically after that.

"Piece of cake," Presslaff says. "On a daily basis, it is an incredibly simple, quick update. On a weekly basis, it just depends on how much new music you've added."

Country Cooking. KZLA Los Angeles held its first Country Cookbook recently, drawing a boarding of top country performers, like LeAnn Rimes, Ty Herndon, Suzy Bogguss, Deana Carter, and Tracy Lawrence. The sold-out show benefited the Los Angeles Regional FoodBank; more than 1,000 pounds of nonperishable food items were also donated by attendees. Above, Herndon is pictured singing his hit "What Matters Most," and below, pictured from left, are KZLA VP/GM Dave Ervin, Rimes, and Richard Meecham, Los Angeles market president for the Salt Lake Radio Group/Bonneville.
PUT YOUR HANDS TOGETHER: You've got to hand it to Jewel. The first radio single from her sophomore album, which is not really tabbed as her first, is ready to roll. In its ninth week, the song, of faith and devotion, "Hands," has already scored top 10 airplay on mainstream top 40, adult contemporary and rhythm and blues, and airplay on the Billboard Top 100 this issue, it ranks at No. 16 (though it would almost certainly be No. 1 if Atlantic chose to release a commercial single). Few other artists in the pop world have had such consistent cross-format play in a time when no artist is guaranteed a hit based on name alone. It was a nifty who still have two and three hits on one album after another are now rare, except for Madonna and perhaps Alanis Morissette and Mariah Carey.

"Jewel really has become a staple artist for us," says Chuck Tisa, PD at modern adult WXXM (Max 95.7) Philadelphia. "When you start getting multiple cuts from her and see the diversity of formats she's able to reach, it really helps you believe in the artist. I think it's important that she's not exclusive to a specific market. That's good for her career and good for our format."

Certainly, hitting every possible radio format, and the mission for Atlantic, Jewel's label, says executive VP/GM Ron Shapiro, "The magic of this album is that it's for everybody. For those spiritually minded, intellectuals, people who just want their heart touched, or those who just enjoy hearing a love song. It's the first format that allows you to take this song to all radio formats."

For Jewel's part, she says she just hopes to allow people of all ages to open their minds and explore possibilities.

"I just want them to live thoughtfully, and from there, everything's OK," she says. "Once you become conscious and awake, then you have the power to make decisions that you believe in, that will effect change."

That's the theme behind the delicate, piano-ushered "Hands," a thoughtful reflection on how every effort to take a stand can make a difference, no matter how small it first appears. In fact, the song—written by Jewel with producer Patrick Leonard—was among the last to be written and recorded for the album, because Jewel had a specific message to deliver that she didn't think she'd expressed fully on the other tracks.

"I had 12 songs done and all sorts of flavors, with different phases of depression, hurtfulness, love. I didn't have one like I wanted 'Hands' to do," she says. "I knew if I could tell the world, my hands are so little, how can they have impact on the world? They seem like tiny little weapons. I can't fight with despair, thoughtlessness. They're not the solution, but they are the first step forward."

"'Hands' was chosen as the first single because it really is fitting of the overall theme of the album," says Shapiro. "And given that the song was coming out around Thanksgiving, we thought it was appropriate to alert the world to what the album is trying to say as a whole."

"She does seem to have an emotional lyrical connection that people identify with, along with good melodies. Those are the key ingredients to a successful song," says Bill Richards, president of Bill Richards Radio Consulting, based in Orlando, Fla. "I would say that the success of this single means she's over the [sophomore] hump. And I think there's some other material on the album that would be solid to continue her growth."

Certainly, "Spirit" has effectively helped spread the word since its release Nov. 17; it debuted on the Billboard 200 at No. 3 in the Dec. 5 issue. To maintain the strength of the album's launch, Atlantic is planning a veritable Jewel blitz over the next few months to keep the artist in the forefront of consumers' minds. She appeared Dec. 2 on NBC's national-wide special for the lighting of the Christmas tree at New York's Rockefeller Center. She's on the current cover of Rolling Stone and will soon appear on the front of Vogue.

During Christmas, she'll perform at the Vatican for a potential TV audience of some 15 million; then, into the new year, she'll partner with Vogue and perform a limited series of concerts in support of her charity, Higher Ground. Then comes a TV concert for VH1 in Aspen, Colo., and an Australian tour. Then, beginning in February or March, she hits the road again for a major U.S. tour, with additional stops in Southeast Asia and Europe.

Later in 1999 comes the release of her first movie, director Ang Lee's "Ride With The Devil," co-starring Steve Buscemi and Tobey Maguire.

Atlantic, meanwhile, will keep the singles churning to radio. "We will absolutely do four singles, though I think there are seven viable singles in the album," Shapiro says.

Jewel admits that the cycle required for her 1995 debut, "Pieces Of You"—essentially five years on the road, promoting, growing, performing, and promoting—took its toll eventually.

"I was really ready for a change," she readily admits. But she also says that the time out and about exposed her to new songs and inspiring experiences, ultimately leading her forward.

"The more I travel, the more interesting people I observe," she says. "In Philadelphia, I saw this woman in a beat-up tank of a car with a black eye; she couldn't have been more than 17. I thought, 'Why doesn't she just keep driving?' These things are good for songwriting. I can speak honestly about the world's pain.

Adds Val Azzoli, co-chairman/CEO of the Atlantic Group, "Jewel has really grown much—mentally and spiritually—over the past year. Every day, she writes a better song than the one she did the day before. She's much more at peace with herself and the world. She's been around the world now and has a totally different outlook on life."

Jewel agrees. "I used to write like a mad woman, constantly. 'The bulk of my catalog comes from the first four years of writing,' she says. 'I write much less now, but I write better. I went through this phase where all I could think was, 'Will people like it? Will it get on radio?' Now the reason I write is because it allows you to be yourself, and then it starts becoming fun. I write for kids and for myself, and that's honest and gives me a lot of pleasure and fulfillment."

"She's also trying to work in a minute or two while off the road to enjoy her good fortune and recognize the payoff for her tenacity."

"I feel pretty damn good," she says. "I've gotten really clear about what I want to do. I'm more confident, and I've realized that [Atlantic] allows me to remain who I am. They support my creativity."

It's a good thing, too, considering what Jewel confides she has in mind for the future.

"I have such a tendency toward country, it's ridiculous," she says. "For my fourth record, I want my own line dance. I want the whole nine yards."

You can reach Chuck Taylor by E-mail at ctaylor@billboard.com.
The young members of zebrahead are learning quickly what it means to be signed to a major label and then gain popularity. "All of a sudden, we had no time to do what we normally do, like watch movies, hang out with our friends or play basketball," says the band's rapper Ali Tahatane. "We've been traveling to exotic places like Albany and Detroit. Since we are opening most shows, our soundcheck is pretty early, and there is a lot of stopping by retailers and radio stations to do interviews."

Not that these SoCal hip-hop punks, who range in age from 25 to 30, are ungrateful. "Are you kidding? What other job would allow us all this travel time? What other job would give us the opportunity to meet bands like Placebo and Cypress Hill?" Not to mention how good it feels to see kids singing your songs while you're up on stage playing your heart out."

One of those songs is "Get Back," No. 36 on this month's Modern Rock Tracks. "Many of the songs on our Columbia album are new versions of songs that appeared on our independent record, but 'Get Back' was written in the studio. It's pretty experimental. We weren't even sure we'd have enough time to finish it for the record, but our producer pushed us, and he's the man."

Tahatane, who first declares that he hates to clarify the meaning of any of zebrahead's upbeat rants, admits that the song is about a friendship gone sour. "It's a bit of a stringy thing about a bunch of strangers, but I think people mostly take songs and make them mean something to them. The reason I like music so much is that I can relate to songs on my level. To us, the songs about someone we know and he's a relationship with that person turned from something worthwhile to a waste of time."

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**Mainstream Rock Tracks**

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Dick Cavett will be the primary host for the network, which has a scheduled launch date of Thanksgiving 1999. The principal financing will initially come from a group of investors, including Jack Clifford, president/CEO of Scottsdale, Ariz.-based Clifford Consulting. Public station WETA-TV Washington, D.C., will provide some programming, which will include live performances and interviews.

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**The Road To "Unigram"—A Chronology Of Significant Events**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Oct. 1, 1996</td>
<td>Cor Boonstra takes over as president of Philips, who succeeds Jan Timmer, who was president of PolyGram from 1983 to 1997.</td>
</tr>
<tr>
<td>April 2, 1997</td>
<td>Philips issues a statement that it would &quot;embrace any strategic option to maximize the value to shareholders&quot; of its 75% stake in PolyGram.</td>
</tr>
<tr>
<td>May 6, 1998</td>
<td>PolyGram announces that it has terminated discussions with an unnamed suitor regarding a possible offer to buy the company. PolyGram says that despite discussions lasting several weeks, no offer has been received.</td>
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<tr>
<td>May 8, 1998</td>
<td>The EMI Group announces that it has reached agreement for the latter's acquisition of PolyGram, to cost the Canadian drinks-to-entertainment group $10.6 billion in cash and stock.</td>
</tr>
<tr>
<td>May 21: Philips and Seagram announce that they have reached agreement for the later's acquisition of PolyGram. A similar meeting takes place May 2 in London.</td>
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<tr>
<td>June 22: Seagram says it has renegotiated to $10.4 billion the price it will pay PolyGram for the 75% of PolyGram shares it owns. The reduction reflects lower-than-expected financial results for PolyGram's second quarter.</td>
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<tr>
<td>July 22: PolyGram's first-half financial results show a drop in earnings for PolyGram to reach $313 million from $265 million in the previous year.</td>
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<tr>
<td>Sept. 21: The European Commission gives its blessing to Sea Gram's attempt to acquire PolyGram.</td>
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<tr>
<td>Nov. 4: Seagram begins its offer for all issued shares of PolyGram's Universal Studios chairman/CEO Frank Biondi says the integration will &quot;certainly make more sense than ever&quot;. (Biondi leaves Universal Nov. 16.)</td>
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**MORRIS’ TEAM PUTS PLANS INTO ACTION (Continued from page 1)**

President/CEO Edgar Bronfman Jr., who recently eliminated a layer of management between himself and the music company. "This acquisition is his vision," says Morris, who declined comment. "He will be involved in all major management decisions and strategy. But day to day, the four of us will run the company." The U.S. labels' reorganization (see box, page 27) makes it clear that there's no room for a number of well-known music executives whose labels have been placed under new chiefs.

Universal Music Group executives decline comment on the fates of Danny Goldberg, chairman/CEO of Mercury Records Group; Davitt Sigerson, chairman of Island Records; George Jackson, president/CEO of Motown; Al Caffaro, chairman/CEO of A&M; and Ed Rosenberg, chairman/CEO of Geffen. A high-ranking source within Universal says that they are "expected to leave the company. These label heads declined comment.

Asked about layoffs of middle managers and other staff, Morris says that top executives "are meeting now to determine who to keep, and the remainder about to be laid off won't be made until the middle of January."

The reorganization of the company's divisions will result in multimillion-dollar payoffs to top executives as well as severance costs for lower-level staff. These expenses, along with other restructuring costs, will result in a one-time charge against profits for the music group, says Hack. He says the figure will be announced next week. He adds that the company will "begin a series of briefings with the financial community over the next month, during which the company will discuss the $800 million in cost savings that we have confirmed." The company's profitability is likely to rise in subsequent quarters, Hack points out, due to several factors, including the thinning of artist rosters, the increase in higher-margin international business, music retailing and distribution efficiencies, and "better leveraging of costs."

As for the number of layoffs—estimated at 2,000-3,000 of its combined 15,500 employees—executives refuse to confirm speculation. "We're not prepared to discuss it yet," says Morris. "All it does is scare people. It's very unsettling. We felt it was better to get through the holidays before a lot of the announcements are made."

Morris notes that Universal Music has canceled its annual Grammy party next year, "We're not looking to rejig and throw a party when there are people who have lost their jobs. We want to be as thoughtful and sensitive as we can."

Expected to be among the hardest-hit of the U.S. labels are Geffen Records, where sources put staff reduction as high as 80%, and A&M Records, which is expected to lose a smaller percentage of its larger staff. Staff at these and other affected labels have been told to expect word on layoffs in mid-January.

In addition to the reduction in employees, there will be fewer artists in the new record company. The rosters will be trimmed," Morris says. "The purpose is that we can work with more artists."

Morris acknowledges that roster reductions will lead "in the short term to a loss of profitable share. But in the longer term, it will be a big plus to the bottom line." He adds that the anticipated change "doesn't mean we'll [drop] artists who don't sell X amount of records." He says label heads are now "thinking about how they will retain.

The disposition of PolyGram's headquarters in New York hasn't been determined yet. Although Morris says "no real-estate decisions have been made," another source indicates that the company might keep the PolyGram offices as part of its new headquarters. Universal has headquarters offices in Universal City, Calif., and New York. The U.S. Label Structure As reported earlier, the pop, rock, and R&B labels of PolyGram and Universal have been restructured into four basic groups: two on the East Coast and two on the West (Billboard, Nov. 21). With the appointments of new executives in most cases to run these label groups, it's clear that some high-profile label heads will be out of work in the new year.

In New York, Mercury and Island are combining to form one label tentatively called Island Mercury or Mercury Island. Its chairman will be Jim Caparzo. He has been president/CEO of PolyGram Group Distribution, which has been merged with Universal Music and Video Distribution (see story, page 7). John Reid, formerly chairman of PolyGram's Capitol Records, will be president of Island Mercury. The only other executive confirmed in the new label setup is Hiriam Hicks, who has been president of black music at Island. Some sources say that Island president John Barish will have some position at the new label.

Executives say that Island will cease to operate as a stand-alone label. Island Mercury will have just one marketing, promotion, and A&R team.

The other New York entity is being called Universal Records Group; it will consist of Universal Records (the label begun by Morris himself), PolyGram, and Motown Records. Mel Leventon, who was previously vice chairman of Universal Music Group, will be chairman of the group. Jack Riggins is president of black music at Universal Records. Motown will be headed by Kedar Massenburg, who is now senior VP of Universal Records and Kedar Entertainment. Kedar artists Erykah Badu and Chico DeBarge will move to Motown. Unlike Island Mercury, Motown will operate as a fully staffed autonomous label, executives say.

On the West Coast, there will be two label groups. One is RCA Records, which will not change from its present structure. Its president is Jay Bong. The other West Coast label group, however, will be a combination of three existing labels—Interscope, Geffen, and A&M. It will be headed by Interscope founders Jimmy Iovine andTed Fields, who will be its co-chairmen, and Tom Whaley (now president of Interscope) as president. Executives say there is no name yet for this group but that it's unlikely to be

(Continued on next page)}

**Total U.S. Album Market Share**

<table>
<thead>
<tr>
<th>Year To Date</th>
<th>UNIVERSAL</th>
<th>SONY</th>
<th>BMG</th>
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<tbody>
<tr>
<td>2003</td>
<td>18.3%</td>
<td>16.5%</td>
<td>11.9%</td>
</tr>
<tr>
<td>2002</td>
<td>24.2%</td>
<td>13.7%</td>
<td>12.8%</td>
</tr>
<tr>
<td>2001</td>
<td>17.4%</td>
<td>17.3%</td>
<td>14.3%</td>
</tr>
<tr>
<td>2000</td>
<td>21.3%</td>
<td>17.4%</td>
<td>13.3%</td>
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**Total U.S. Current Album Market Share**

<table>
<thead>
<tr>
<th>Year To Date</th>
<th>UNIVERSAL</th>
<th>SONY</th>
<th>BMG</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>23.8%</td>
<td>19.3%</td>
<td>11.4%</td>
</tr>
<tr>
<td>2002</td>
<td>26.9%</td>
<td>24.7%</td>
<td>15.3%</td>
</tr>
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<td>2001</td>
<td>21.4%</td>
<td>18.4%</td>
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<tr>
<td>2000</td>
<td>16.8%</td>
<td>14.8%</td>
<td>11.4%</td>
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**Total European Album Market Share**

<table>
<thead>
<tr>
<th>Year To Date</th>
<th>UNIVERSAL</th>
<th>SONY</th>
<th>BMG</th>
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<tbody>
<tr>
<td>1997</td>
<td>29.3%</td>
<td>22.5%</td>
<td>19.4%</td>
</tr>
<tr>
<td>1998</td>
<td>26.9%</td>
<td>24.7%</td>
<td>15.3%</td>
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Data Source: SoundScan.

**Notes:** Based on positions on the Music & Mental Euro- pean 150 album chart from the first week of December 1997 to the last week of November 1998. Compiled from IFPI-approved national charts and weighted for a uniform basis.
In Europe, Many PolyGram Execs Are Taking Reins Of New Company

A staff report.

LONDON—As expected, PolyGram executives are taking the lion's share of power in the new Universal Music Group in Europe. Indeed, three senior executives of the pre-merger Universal Music Group are new to the scene. But those who will not be playing a part in the new structure.

The key developments are: • The U.K., John Kennedy, who has been chairman/CEO of PolyGram, is confirmed in the same role for Universal Music. • Universal Music Germany founding chief Heinz Camblor is leaving after seven years, as are Rolf de Frege and Eileen, who held GM posts in Switzerland and Austria, respectively, for Universal. • From Universal's Latin American operation, Pete Iovine and Steve Morris will be head of the Polydor Latin slot; Morris succeeds Jesus Rezal as chairman/CEO of PolyGram. From Jan. 1, Renner takes day-to-day responsibility for the pop labels Motor, Mercury, Polydor, and Universal, as well as German classical operations. He will not oversee budget company Kordaell or strategic marketer PolyMedia. • Renner has delivered the best performance; he has delivered in terms of “musical overall,” says Gramatke, who contends that the announcement will cause “no friction” with the company's managing directors. • Universal's Latin American chairman/CEO Jose Lopez Coronado will take over as chairman/CEO of Universal Music in Europe. • The new execs will include three major executives, including former CEO Tilli, who was named Universal's new European board member. • There will be three new senior executives, including two from Polygram and one from Universal.

The new company's board will be led by Theo Roos, current president/CEO of PolyGram Holland and VP for Europe. The management team will consist of Niel van Hoff, at present GM at Polydor Holland, and Kees van Weijen, who is GM at Universal Music Group. Dr. Pedro Gaspar will take on an unspecified executive role.

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Cheng To Helm Asian Territories; Bond Gets Australia/New Zealand

BY ADAM WHITE

As expected, PolyGram Far East president Norman Cheng was named chairman of Universal Music Asia-Pacific. However, under the new structure, Cheng cedes responsibility for Australia/New Zealand to Sydney-based regional president Peter Bond, previously Universal senior VP for Asia-Pacific.

Bond reports to Universal Music International chairman/CEO Jorgen Larsen, whom he had worked with both at CBS Records.

Other key developments:

In Japan, PolyGram (wholly owned) and Universal (joint venture) operations continue as stand-alone companies, with no command changes.

MORRIS' TEAM PUTS PLANS INTO ACTION

(Continued from preceding page)

Classics will be run by Chris Roberts, now head of PolyGram Classics & Jazz. Chuck Mitchell, who was president of PolyGram's Verve Records, confirms that he is exiting the company.

Outside the U.S., though, classical and jazz continue to be handled by the same organization. The labels are Deutsche Grammophon, Philips, and Decca. Since Universal has rights to the Decca name, executives say, that will be used instead of London, which was the PolyGram label.

The Nashville operations of the two record companies will remain unchanged, although Horowitz says that “they will share certain back-room functions.” Luke Lewis will continue to head Mercury Nashville, and Bruce Hinton will lead MCA Nashville.

The sales and distribution unit, Universal Music and Video Distribution, will remain under its current leadership, president Henry Drez, executive VP/FQM (audio) Jim Uri, and executive VP/FQM (video) Craig Kornblau. But executives say that many of PolyGram Group Distribution’s staff will be combined with Universal’s, so that creating the largest distributor of home entertainment in the U.S. (see story, page 76).

As distribution and manufacturing facilities in the U.S., some executives say that PolyGram’s Indiana warehouse facility will be kept.

“We’ve made no decisions today, but with the systems inside the U.S., there is a layer of duplication,” says Hack. “We’re looking at our options.”

Outside the U.S., Universal’s manufacturing and distribution have been handled by BMG, but that arrangement will end in April, after which the company plans to use PolyGram’s extensive operations. In Asia and Latin America, third-party companies perform manufacturing and distribution for Universal, executives say.

For the PolyGram and Universaldistribution around the third quarter, “we will give each the best rate.”

The international operations may be the most important element of the consolidation. Universal had been relatively weak overseas, although its operations were managed by the same organization. PolyGram, which was arguably the strongest international record company in the world, had more than 75% of its revenue coming from outside the U.S.

Hack says the company will close the Universal offices that overlap with PolyGram. “We’re creating one company in each market from two,” he says, adding that Universal Music will have offices in 48 countries.

Larsen’s appointment as head of international operations has been a goal for several months ago, and this week the company revealed that Mrs. will be running the various international companies (see story, page 79).

In music publishing, it has been confirmed that David Rennie, president of MCA Music Publishing, will take over the combined companies. Sources indicate that eventually the name will probably change to Universal Music Publishing (see story, page 79).

As for the PolyGram name, it is expected to be phased out, executives say, but they add that PolyGram will remain as a label name. (Calls to PolyGram’s New York switchboard Dec. 10 were answered, “Universal Music.”)

Universal says it is also creating a new special-markets unit that will be fully staffed under president Bruce Resnikoff. It will include the company’s special-markets units, which was headed by Resnikoff, with the PolyMedia catalog operation of PolyGram. Some executives, John Peters, former head of PolyMedia, may take a position at Island Mercury.

“We’re creating what amounts to a new label to work catalog, a centralized marketing entity responsible for marketing the catalog of all the labels,” says Horowitz.

Cheng to Helm Asian Territories; Bond Gets Australia/New Zealand

Cheng To Helm Asian Territories; Bond Gets Australia/New Zealand

Seagram Abandons Plans To Sell PolyGram Film Unit

BY SAM ANDREWS

LONDON—Having completed its acquisition of music giant PolyGram for $16.2 billion, Seagram has announced that it has ended attempts to sell off the London-based film and video subsidiary PolyGram Film & Video (PFV). Seagram plans eventually to absorb it into its Universal Studios film arm.

PFV has been responsible for a string of hit movies, including “Four Weddings And A Funeral,” “Spinning Tops,” and “Meet Joe Black.”

“Of course, PFV’s video arm leaves CIC, the international video distribution company owned jointly by Universal, PolyGram and Paramount, unclear,” says Meyer. “As part of our agreement, we were exploring the sale of PFV, while also retaining an agreement to integrate these operations into our own,” says Meyer. “Although there are redundancies and certain employees that may have to be fired, we believe that to third parties, we believe that a substantial portion of PFE is complementary to Universal’s filmed entertainment divisions and global strategy.

“We have the greatest respect for the company that PolyGram Film & Video’s management and entire business have built,” Meyer adds. “We are very pleased that key members of the PolyGram executive team will be heading the integration efforts.”

Elsewhere, the proposed acquisition by U.K. media group Carlton Communications of the PolyGram-owned ITV TV and film catalogue (which includes such British TV treasures as “The Saint,” “The Prisoner,” and “Thunderbirds”) for $1 billion was called off by Seagram as the pace tag is now uncertain. Universal Pictures recently declared a $65 million loss for the quarter ending Dec. 31, largely on the back of the poor performance of “Babe: Pig In The City” and “Meet Joe Black.”
P'Gram Execs Take Lead in Latin America
Reflects Firm's Dominance In Region; Manolo Diaz Still In Charge

BY JOHN LANNER

As in Europe, PolyGram executives in Latin America have taken the lead in most of the top slots of the merging companies—perhaps no surprise given that its operations in the region have been flourishing far longer than Universal's.

Yet observers have noted that even a Universal executive as respected as Brazil managing director Pedro Rosa—who Universal Music International (UMI) chairman/CEO Jorgen Larsen calls "one of the top three people"—has not been seen in a role in the new combination.

The key developments are as follows:

- Manolo Diaz, PolyGram's Latin America chairman, remains in charge of the region, with the title of chairman; he reports to Larsen.
- Brazil, the world's sixth-largest market, has a dedicated CEO in Haim Herzog, who has taken over the control of PolyGram president Marcello Castello Branco, now president of Universal Music Brazil.
- In Argentina, Ruben C. Aprelle will remain managing director of the merged operation, while Universal's Walter Kolm may be relocating to Spain.
- In Mexico, along with Universal's Rosas, Fernando Hernandez (president of its affiliate in Mexico, who is retiring), and Arturo Gavito Lopez (president of PolyGram's companies) is in charge of the two controlling respective artists.
- The staff of the regional office of the combined companies, which is based in Miami, will be expanded from 12 to 15. Universal's "pre-merger" senior VP of Latin America, Jesus Lopez, is moving to Madrid to take on responsibility for the newly combined operations in Spain and Portugal (see story, page 76).

Though there are no official statistics documenting the market shares of record companies in Latin America, many insiders in the region have already calculated that the combined market shares of PolyGram and Universal—pegged in the 20% range—could make the combination nearly as large as perennials market leader Sony, whose market-shares percentage is believed to be in the 28% range.

"For the last couple of months, the combined companies were slightly ahead (of Sony)," says Larsen, "but for the whole year, Sony will still be slightly ahead. It's very, very close." In Brazil, Larsen estimates the separate shares at 35% (PolyGram) and 30% (Universal) as of November, looking for nearly half of the record sales in the $1 billion-plus Brazilian market.

In Argentina, PolyGram is second-ranked with 19% of the market, according to industry sources. Combined with Universal Music there, the merged businesses constitute the market leader there, according to the insiders. Universal Mexico president Fernando Hernandez has retired. His right-hand man in PolyGram Latin America, manager of the merged companies in Argentina, has been replaced. Gonzalo Gutierrez has been named marketing director of the combined companies in Mexico. In the wake of the CEO's leaving, information for Mexican record labels was not available. However, it is believed that the combined market shares of Universal and PolyGram in Latin America would be leading the former front-runner Sony Music Mexico.

In Chile, PolyGram managing director Paul Ehrlich takes command of a company under management director Patricio Alywian will move to a senior marketing post. It is thought that Ehrlich was being considered to run the redefined Universal Music Latino U.S. imprint, but that has not occurred. As it is, the pre-merger head of PolyGram's Latino U.S. division, Marcos Maynez, has been elevated to direct the entire region.

In contrast to big numbers in Brazil, Argentina, and Mexico, the combined companies have a puny presence in the U.S. Latin business, which Larsen says is the second-largest market in value terms in Latin America. Both Universal and PolyGram are barely operational since only 1997, and PolyGram Latino brought up the rear in distributor market share as measured in the November Soundscan report. The coupled midyear market shares of Universal (6.6%) and PolyGram (4.6%) would secure fifth place for the new record company.

Larzon acknowledges that poor performance. "The U.S. Latino sector has been spectacularly unsuccessful for PolyGram," he says, adding that PolyGram in the U.S. has not been successful. At least, we have the excuse of saying it is only a year old. "In Mexico," he points out, "the chairman/CEO declares that a "major restructuring job" will be undertaken, "including giving it a dedicated sales force. It's a question of the direction of the universal not terribly successful. But at least, we have the excuse of saying it is only a year old. In Mexico, while not everyone is having such a sharp reaction, most admit that productivity has reached an all-time low. "You try to push everyone's party in denial that anything is wrong and partly because it's the honorable thing to do," says an A&M staffer. "But everyone in a way hopes that it's up to you that you could be working on a project that will either not come out or that you might not be as crazy as I'm predicting, and it's hard not to think. Why bother? What's the point?"

Although most employees have been functioning with little-to-no solid information on their future within the company, some have actually started re-interviewing for their jobs over the past two weeks.

"Just when you think this whole situation couldn't be more insulting, this happens," notes a Mercury staffer. "This is the culmination of the new integrated companies as market leader in both countries—and a tremendous challenge."

In the meantime, Universal Music Latin America is competing intensely with Sony Music—the company for which Bond worked Down Under in the '80s.

"Bond's role is to take his own personal experience, his position as president also has Africa among his responsibilities, primarily South Africa, where PolyGram operates a company under management director David Lee, president of the merged business. His predecessor, managing director Kim Young-In, is to remain with the company.

BOND'S ROLE

Where the new Universal departs from past PolyGram practice is in being more focused on local markets from Cheng's portfolio: specifically, Australia and New Zealand, under Bond's executive vice-president; and Mexico, under Bond's executive vice-president, competition for the major labels. Harry Veerman; he is expected to stay. Bond has previous experience, too, on the African continent—since he was an executive vice-president during the 70s. Previously, Veerman reported to Rick Dobbs, former president of PolyGram Continental Europe (see story, page 94).

In Malaysia and Singapore, Universal managing directors—Raymond Hon and Gary See, respectively—step in to succeed departing Eric Yeo, who oversaw both PolyGram firms in those countries. In Thailand, Universal managing director Nadla Buramart advances to oversee the combination; PolyGram managing director Jerry Sim will have another role within the company.

In South Korea, where PolyGram's operation is a joint venture, its managing director, David Lee, takes command of the merged business. He replaces PolyGram managing director Kim Young-In who is to remain with the company.

Staffers, Artists Play The Waiting Game in Merger

BY LARRY FLICK

NEW YORK—Amid the corporate wranglings of the "Universal" merger—the billions of dollars involved in completing the global corporate mandates—there are thousands of employees and artists at all levels quietly watching and waiting to see if they'll still be standing when the dust settles.

While announcement of the deal's closing was expected Dec. 16, it is also expected that final decisions on staff cuts will extend into the new year (see story, page 1).

Since news of the Universal/PolyGram merger broke several months ago, the mood at most of the labels involved can be described as tense at best—though always under the cloud of "deloizing" and "depressing" have also been used by several sources on the inside.

"It has apparently been nothought from the so-called powers that be about this overblown game of monopoly is affecting human lives," says one Geffen executive, who, like many other execs interviewed for this story, asked not to be identified. "We're just being viewed as expendable pawns in a much longer game. Even if I survive the cut, I've begun giving serious thought to moving into a new industry.

"While not everyone is having such a sharp reaction, most admit that productivity has reached an all-time low. "You try to push everyone's party in denial that anything is wrong and partly because it's the honorable thing to do," says an A&M staffer. "But everyone in a way hopes that it's not that's the best place to be," he says. "If it were through any other place, I'd be concerned."

Jordan believes the revamped Motown, under Kedar Massaden, has a "clear sense of itself" and is preparing for the big winners. "Kedar is a talented cat, and he can put Motown back on the map. Erykah Badu and the new Artists of the Year, and I think that's the best place to be," he says. "If it were through any other place, I'd be concerned."

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Cheng HELM to ASIAN TERRITORIES; BOND GETS AUSTRALIA/New Zealand

(Continued from preceding page)

In Taiwan, PolyGram chairman Michael Hwang will balance his greater China role with day-to-day responsibility for the group's three record units: Decca (with managing director Dennis Chang), What's Music (VP Shih Yu Lu), and Universal Music (now headed by managing director Michael Chang, who held a key position at the pre-merger Universal affiliate).

In Hong Kong, the merged unit will be run by managing director Alex Ho, former PolyGram's A&R guru who moves from his post as regional marketing VP Douglas Chan, chairman of PolyGram Hong Kong is now running Billboard (Nov., Nov. 18).

The "pre-merger" Universal chief in the market, Levo, will take a role in the Hong Kong company. PolyGram's Cinepol and Go East labels fall under managing director Paco Wong. He also has the local branch of his father's What's Music in his portfolio.

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### Billboard Top 200 Chart (December 19, 1998)

<table>
<thead>
<tr>
<th>Week of Chart</th>
<th>Peak Position</th>
<th>Artist</th>
<th>Title</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>12-19-98</td>
<td>1</td>
<td>GARTH BROOKS</td>
<td>Capitool</td>
<td>STRONG HEART</td>
</tr>
</tbody>
</table>
| 12-19-98 | 2 | Celine Dion | 550 Music Group | 9/16/98 (11,988,300)
| 12-19-98 | 3 | Alan Jackson | Arista Nashville | GREATEST GAINER |
| 12-19-98 | 4 | Backstreet Boys | Jive | HOME FOR CHRISTMAS 7 |
| 12-19-98 | 5 | Shania Twain | Mercury | MERCURY |
| 12-19-98 | 6 | Alanis Morissette | Columbia | AND TWO SHADOWS |
| 12-19-98 | 7 | R&B Boys | Jive | THE TASTES OF THE TOWN |
| 12-19-98 | 8 | Ne-Yo | Jive | 100 |
| 12-19-98 | 9 | Whitney Houston | Arista | THE BODY IS MORE THAN ME |
| 12-19-98 | 10 | Ice Cube | Priority | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 11 | DMX | Def Jam | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 12 | Faith Hill | Warner Bros | THE CHRISTMAS ALBUM 2 |
| 12-19-98 | 13 | Various Artists | Virgin | CHRISTMAS ALBUM 3 |
| 12-19-98 | 14 | Michael Smith | Universal | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 15 | Al Green | A&M | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 16 | Ice Cube | Priority | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 17 | Vanilla Ice | Profile | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 18 | Various Artists | Universal | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 19 | Various Artists | Universal | 100 PRESENTS HIP HOP HITS |
| 12-19-98 | 20 | Various Artists | Universal | 100 PRESENTS HIP HOP HITS |

### Greatest Gainers

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Gains</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backstreet Boys</td>
<td>Jive</td>
<td>10</td>
<td>68</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Mercury</td>
<td>15</td>
<td>67</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>Columbia</td>
<td>15</td>
<td>66</td>
</tr>
<tr>
<td>Ice Cube</td>
<td>Priority</td>
<td>15</td>
<td>65</td>
</tr>
<tr>
<td>DMX</td>
<td>Def Jam</td>
<td>15</td>
<td>64</td>
</tr>
<tr>
<td>Faith Hill</td>
<td>Warner Bros</td>
<td>15</td>
<td>63</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Virgin</td>
<td>15</td>
<td>62</td>
</tr>
<tr>
<td>Michael Smith</td>
<td>Universal</td>
<td>15</td>
<td>61</td>
</tr>
<tr>
<td>Al Green</td>
<td>A&amp;M</td>
<td>15</td>
<td>60</td>
</tr>
<tr>
<td>Ice Cube</td>
<td>Priority</td>
<td>15</td>
<td>59</td>
</tr>
<tr>
<td>Vanilla Ice</td>
<td>Profile</td>
<td>15</td>
<td>58</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Universal</td>
<td>15</td>
<td>57</td>
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<td>Various Artists</td>
<td>Universal</td>
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<td>56</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Universal</td>
<td>15</td>
<td>55</td>
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### Double Lives

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Gains</th>
</tr>
</thead>
<tbody>
<tr>
<td>GARTH BROOKS</td>
<td>Capitool</td>
<td>12-19-98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Celine Dion</td>
<td>550 Music Group</td>
<td>9/16/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>Arista Nashville</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Backstreet Boys</td>
<td>Jive</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Mercury</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Alanis Morissette</td>
<td>Columbia</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>R&amp;B Boys</td>
<td>Jive</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Ne-Yo</td>
<td>Jive</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Arista</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Ice Cube</td>
<td>Priority</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>DMX</td>
<td>Def Jam</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Faith Hill</td>
<td>Warner Bros</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Virgin</td>
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<td>3 weeks</td>
</tr>
<tr>
<td>Michael Smith</td>
<td>Universal</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
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<td>3 weeks</td>
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<td>Ice Cube</td>
<td>Priority</td>
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<tr>
<td>Vanilla Ice</td>
<td>Profile</td>
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</tr>
<tr>
<td>Various Artists</td>
<td>Universal</td>
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<td>Various Artists</td>
<td>Universal</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Universal</td>
<td>11/27/98</td>
<td>3 weeks</td>
</tr>
</tbody>
</table>

### GREATEST SALES SNAPSHOT

- **Celine Dion** | *The Embrace* | 11/27/98 | 87,000
- **Shania Twain** | *Come on Over* | 11/27/98 | 86,000
- **Alanis Morissette** | *Supposed Former Infatuation Junkie* | 11/27/98 | 85,000
- **R&B Boys** | *The Tastes of the Town* | 11/27/98 | 84,000
- **Ice Cube** | *100 Presentations Hip Hop Hits* | 11/27/98 | 83,000
- **DMX** | *100 Presentations Hip Hop Hits* | 11/27/98 | 82,000
- **Faith Hill** | *The Christmas Album* | 11/27/98 | 81,000
- **Various Artists** | *100 Presentations Hip Hop Hits* | 11/27/98 | 80,000
- **Michael Smith** | *100 Presentations Hip Hop Hits* | 11/27/98 | 79,000
- **Al Green** | *100 Presentations Hip Hop Hits* | 11/27/98 | 78,000

**Albums** with the greatest sales gains this week:
- **Recording Industry Asia, OFA (RIAA)** certification for sales of 500,000 album units
- **RIAA** certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed and double albums, a running total that exceeds two hours, the RIAA multiples shipments by the number of discs and/or types. *An asterisk indicates LP is available.**
- **Tape prices, CD prices for BMG and WEA labels, are suggested lists.**
- **Notes:** includes past or present Heatseeker title. © 1998, Billboard/Shp Communications, and SoundScan, Inc.
## Billboard Top 100 Songs (December 19, 1998)

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Track Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>1998-12-19</td>
<td>Room 122</td>
<td>112 (1998-12-12)</td>
<td>112 (1998-12-12)</td>
<td></td>
</tr>
<tr>
<td>1998-12-19</td>
<td>Full Blooded</td>
<td>NO ARTIST</td>
<td>NO ARTIST</td>
<td></td>
</tr>
<tr>
<td>1998-12-19</td>
<td>The Velveteen</td>
<td>DRAGON</td>
<td>DRAGON</td>
<td></td>
</tr>
<tr>
<td>1998-12-19</td>
<td>Da Game Is to Be Sold Not to Be Told</td>
<td>Snoop Dogg</td>
<td>Snoop Dogg</td>
<td></td>
</tr>
<tr>
<td>1998-12-19</td>
<td>Christmas with Babbyface</td>
<td>Babbyface</td>
<td>Babbyface</td>
<td></td>
</tr>
<tr>
<td>1998-12-19</td>
<td>Time to Step Up to Be Sold</td>
<td>Various Artists</td>
<td>Various Artists</td>
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<tr>
<td>1998-12-19</td>
<td>The Waterboy</td>
<td>Waterboy</td>
<td>Waterboy</td>
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<td>1998-12-19</td>
<td>How Long Has It Been</td>
<td>Various Artists</td>
<td>Various Artists</td>
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<tr>
<td>1998-12-19</td>
<td>Backstreet Boys</td>
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</tr>
<tr>
<td>1998-12-19</td>
<td>Big Bad Voodoo Daddy</td>
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<tr>
<td>1998-12-19</td>
<td>Live to Tell</td>
<td>Whitesnake</td>
<td>Whitesnake</td>
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</tr>
<tr>
<td>1998-12-19</td>
<td>God Bless America</td>
<td>Garth Brook</td>
<td>Garth Brook</td>
<td></td>
</tr>
<tr>
<td>1998-12-19</td>
<td>Shout</td>
<td>Snoop Dogg</td>
<td>Snoop Dogg</td>
<td></td>
</tr>
<tr>
<td>1998-12-19</td>
<td>I'll Be擒</td>
<td>George Michael</td>
<td>George Michael</td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- *Top 100* songs chart from Billboard magazine.
- The chart reflects the popularity of songs in the United States for the week ending December 19, 1998.
- The peak position is the highest position reached by the song on the chart.
Dobbis Tapped As Exec VP Of Sony Int'l
To Work With SMI President Bob Bowlin

BY ADAM WHITE

London—There's a new partnership shaping up at Sony Music International (SMI). Why? shouldl be Bob & Hack, Ken & Nancy, and Bob & Terry have the only ampersands in town.

The latest team in is Bob Bowlin and Dick Dobbis, now that the latter is joining SMI as executive VP (Billboard, Dec. 8) after eight years with PolyGram, including his most recent role as president of Continental Europe. Bowlin, president of Sony Music International, says he has recruited Dobbis to expand his senior management team, "because we're growing as a business, and therefore the demands placed upon us internationally are growing.

Dobbis, 48, takes office Jan. 1, based at SMI's New York headquarters. The job is newly created, although it resembles Dobbis' rank in PolyGram's international division.

"When Mel was first named president of international," says Bowlin, "I was given some bizarre senior executive VP title, and essentially he was my No. 2 and Mel's partner. We spoke for one another, and I would expect that would happen with Rick."

Although Dobbis' four years as president of PolyGram Continental Europe marked his first time working outside the U.S., he was generally given top marks for developing the company's sales organization. Bowlin says they were of PolyGram's greatest value and have an active involvement in the way the company worked in Asia, Australia, Latin America, and the rest of the world.

Dobbis is among the handful of Americans who have held top international posts outside the U.S., at least in the '90s. Are his U.S. peers so smart, logical things to do?

"I'm a great believer in partnerships—for example, with our regional presidents—and I'm looking to expand that partnership with Rick." Those regional chiefs are Paul Russell in Europe, Rick Denekamp in Asia, and Frank Weitzl in Latin America. They will continue to report to Bowlin.

Reporting to Dobbis will be the administration, business development, marketing and creative operations, and operations departments. "The fact that the regional heads do not report directly to Rick does not mean Rick will not be giving them a certain amount of direction, speaking on my behalf," states Bowlin. "We're not a company driven by hierarchy."

For his part, Dobbis expects to benefit from the global responsibilities. "First, you can't be in this business and not have ideas and new initiatives," Dobbis says. "He's on the board of directors for the company, and [the music division] has been working on its Facebook move for the corporation overall, and it helps simplify communications with Tokyo.

"I don't think that it's imminently, he says.

"In fact, if a new president of Sony's music division would be appointed, given Dobbis' role to chairman/CEO, Dobbis says no.

"The U.K.—Cherry Stringer joined Sony Corp. in May 1997 and is a former president of CBS Broadcast Group.

Motolla joined the company in 1989 as president of Sony Music. During his tenure, the division's revenues have tripled to more than $1 billion. In February, SVP Louis Arthur Borstein, the company's spokesperson, appeared on the top two best-selling albums, the soundtrack to the film "Titanic" and Celine Dion's "Let's Talk About Love."
WARNER BROS. NASHVILLE ELIMINATES GOSPEL, SCALES BACK WESTERN SUBSIDIARIES

(Continued from page 4)

whatever label.” Several labels have contacted Alexander-Stewart to inquire about the artists and the label as well, but no decisions have been made. As to the reason why Warner pulled the plug on its gospel arm, she is at a loss. “Obviously we were there with a lot of money and to the musician’s benefit. The gospel division has always had a very successful roster, and that Warner Gospel was able to maintain itself even after Warner Alliance [the Christian arm] was dissolved should indicate that gospel is viable.”

Warner Bros. is still involved in the Christian music business through Warner Resound, under the direction of Resound VP/GM Barry Landis. The label is the second largest of its kind in the World Wide Message Tribe and B.J. Thomas that are aimed at both Christian and mainstream markets. Warner Resound’s Latin announcements concerning upcoming Resound projects are forthcoming.

On the Warner Western front, the label will close its doors Dec. 22. Warner Western VP/MD Skullen is exiting to Valley Entertaining, the Santa Fe, N.M.-based label that is a division of Valley Media. Three other staffers will be looking for jobs. Launched in 1992, Warner Western was a partnership with Nashville-based Real West Productions, which handled marketing, public relations, and A&R responsibilities for the label. Real West developed an extensive distribution system for retail outlets that served western-lifestyle consumers. According to Real West’s marketing head, Kenngard, the company is in discussion with Boulder, Colo.-based Four Winds Trading to purchase the distribution system and continue promoting Warner Western catalog. That catalog includes product by Michael Martin Murphey, Don Edwards, Sons Of The San Joaquin, and current WarnerWestern head Steve Stahlman, Joni Harms, and Bill & Bonnie Hearns. “Over the last two years, the changes in the number and type of albums that Burtbank wanted to put out really necessitated a change at Warner Bros.,” says O’Neil. “A niche label like this just wasn’t going to fit into their overall plans. In order to create the best opportunities within that, we are attempting to sell—and have an agreement in principle to sell—our distribution company. Real West set up a distribution company to be a one-stop to specialty westernwear stores through which a large portion of the Warner Western product would be distributed.”

“This has nothing to do with fallings of the past or not achieving what we had hoped to achieve,” says management of Warner Western. “It’s what’s required to continue a business like this. The focus is on core business isn’t unique to Warner Nashville. “I honestly think this is something everybody is doing,” he says. “It’s not exclusive to the Nashville division of Warner Bros. Records or Warner Bros. Records. When I look around, I see everybody rethinking their focus on what is thought to be as essentially any division’s core business.”

SINATRA’S FBI FILES (Continued from page 10)

Sinatra later refused a prayer chaplain’s request to “forgive” the kidnappers, according to a file in the released material. The reports clearly show that while the FBI amassed the material and successfully had the bureau not the Justice Department ever had plans or sought to bring charges against the singer for any alleged wrongdoing. Sinatra had already viewed the FBI files after filing his own requests in 1979 and 1980.

BLUES ON THE AIR (Continued from page 1)

Another inconclusive report simply states that convicted mob boss Sam Giancana Sinatra’s business and home telephone numbers written in his phone book.

LATEX ABSTRACT TO SEEK ROYALTIES (Continued from page 1)

already being made; will set up collecting in a territory where none now exist; and will seek to secure the appropriate legal rights in those countries that do not currently have adequate copyright law.

The new division will be overseen by a yet-to-be-appointed executive at FLAPF headquarters in Miami. Aburas says that person will decide in six to eight months how the new arm national offices and where they should be. Aburas says there are a number of territories where no performances are being collected by labels: Central America, Peru, Ecuador, Paraguay, and Bolivia.

He adds that Mexico is now only dipping a toe in the market through SOMPROMOF, the fledging collecting society run by Mexican labels. Aburas says Mexico will be a priority for FLAPF.

Asked about the difficulties of establishing what performance royalties are owed, Aburas states, “Our notion is that we’ll be in a guaranteed account.”

He said that the organization believes this to be a good idea.

In more developed markets such as Brazil, the division’s role will be to advise and set targets. “The collecting body in Brazil, ELAC is a government agency,” says Aburas. “So if we can give them targets for revenues based on comparable countries, that would be very good training for us. We can also talk to them about whether there are more efficient monitoring systems and collecting methods.”

The Performance Rights Division will work with authors’ bodies on the same role where they exist, says Aburas, and where the two organizations share the same agenda. Looking at the larger political scale, Aburas contends that the fact that Latin labels are turning their attention to such royalty issues is a sign of industry-wide awareness.

“The first priority for us was piracy,” he says. “Now we have applied ourselves to that, and we know what we are doing there. This is the next area we wanted to look at and is a sign of the next stage in our development.”

BMG’S LOGIC RECORDS BOWS DJ-FOCUSED IMPRINT

(Continued from page 7)

“Furthermore,” she continues, “since the beginning of Logic U.S., the label has held a DJ project called ‘The Circle’ for DJ. The music that Love Spirit and Kosmo represent will help Logic 3000 do just that. At the same time, we’ll be opening the door to industry artists.”

In addition to releasing one single every six weeks, Logic 3000 plans to issue four albums per year.

Currently housed in London, Abaroa says that the label is “primarily focused on the U.K.,” but that there is also “a strong presence in the U.S.”

The label currently has six artists on its roster, including London-based DJ Tomcraft’s “The Circle.” Unlike the set’s overseas version, which was released Nov. 30, the stateside version will include a bonus CD that features “Mama Sweet,” the new single from Da Hool.

Michael Rink, managing director/ owner of Kosmo, has high hopes for the exposure his artists will receive on Logic 3000.

“In Europe, we’re not known as a commercial label,” he explains. “The records we put out are definitely club records, yet we’ve been able to achieve much pop crossover success with many of our tunes. With Logic, it’s the chance of giving our records proper releases, we’re hoping for the same in the States.”

But Rink isn’t naive. He is well aware of the difficulties involved in getting radio exposure for non-vocal records.

“It was the same way in Germany five years ago,” he explains. “But with the explosion of DJ culture, it’s become very common for German stations to play our kind of dance music. Hopefully, this will occur in the U.S., too.”

William Roettger, president of Low Spirit, is similarly optimistic. “Up to this point, we’ve received minimal exposure in America,” he says. “The goal is to go with Logic 3000, and the fact that we’re all plugged into the same BMG circuit, we hope to succeed in attracting a larger audience.”

Schweinsberg realizes it will take some time to build the careers of these artists in the U.S. Fortunately, that doesn’t pose a problem for Roettger.

“How long have the Prodigy been around?” she asks. “And when did they finally have a No. 1 album? Exactly. That said, we will focus, focus.”

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AN UPDATE ON BBMG

Music & Media Restructures Staff With Big Plans For '99

Music & Media, Billboard’s European sister publication, has restructured its senior editorial staff to better serve its readers. The London-based magazine serves the music and radio communities in Europe with weekly news coverage and programming updates as well as a comprehensive package of sales and airplay charts, including the Eurochart Hot 100 Singles list.

Key to the changes is the appointment of Jonathan Heasman to the newly created position of deputy editor of Music & Media. Heasman also will continue to serve in his former post of news editor until that job is filled. He reports to editor in chief Emmanuel Legrand, with whom he will oversee and direct Music & Media’s editorial content.

At the same time, production manager Jon Crouch takes over all the responsibilities linked to the design, production, printing, and delivery of the magazine. Many of those responsibilities formerly fell to Tom Ferguson, who had been managing editor. Ferguson has moved to Billboard as international associate editor.

With its new management team taking shape, Music & Media will be moving into 1999 with plans for more thorough coverage of the radio and music businesses in Europe, a redesign of the magazine, and the implementation of new changes. Working with Heasman and Crouch on these goals will be production designer Dominic Salmon and charts editor Ruil Cairo.

Heasman joined Music & Media when it was based in Amsterdam and moved to the move to London several years ago. He also has served as feature editor of the publication. Says Legrand: “Heasman’s experience with the publication, dating back to its Amsterdam days, coupled with his knowledge of radio, makes him a key player in the new structure here.”

Two new account managers have joined Billboard in the Los Angeles sales office. Diana Blackwell and Gina Baker will both report to Joelle Francisco, western advertising director.

As account manager, Blackwell’s responsibilities will include video, new and traditional media, distributors, and national consumer accounts. Blackwell has significant knowledge of music industry sales. As an advertising sales executive for The New Yorker for eight years, Blackwell covered the music, film, video, travel, and retail categories. She introduced new record and home video clients to The New Yorker such as Rhino and Warner’s DVD division.

Blackwell holds a degree in marketing from St. Mary’s College of California.

Baker’s sales responsibilities at Billboard will include independent labels, pro and consumer audio accounts, and the facilities and services category.

Prior to joining Billboard, Baker was a senior account executive for three years at The Rocket, a music magazine in Seattle, Wash. There she enjoyed many new clients, such as Carnival, Fred Myer Music Market, and Gameworks. Baker handled many of the indie labels, in addition to developing the overall sales staff. She also worked for Planet Magazine in Phoenix, Ariz., during its start-up years, implementing and later managing the national sales department.

Baker is a graduate of Boise State University where she received her B.A. in communications.

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In U.K. And U.S., It’s Cher And Cher Alike

Two of the five singles that debut on The Billboard Hot 100 this issue are commercially available, and both have the right stuff that Cher and her fan base are made of. The Hot Shot Debut goes to the Diane Warren song “I Don’t Want To Miss A Thing,” written for the film “Armageddon.” With the original Aerosmith recording falling #40 in its 14th chart week, former No. 1 hit is joined on the Hot 100 by Mark Chesnutt’s country take on the song, a new entry at No. 22. Warner’s Top Albums release penetrated the pop, R&B, adult contemporary, mainstream rock, and country charts, and Chesnutt’s treatment of the Aerosmith song is just further proof that Warren is one of the most talented and versatile songwriters of our time.

The other commercial single that bows in Cher’s “Believe” (Warner Bros.). The modern disco tune enters at No. 50, though it remains No. 1 on both Hot Dance Music charts, Club Play and Maxi-Singles Sales. “Believe” also stays at No. 1 in the U.K., where it reigned for a second week, making it the longest-running No. 1 of 1998. It’s the year’s second-biggest-selling single in the UK, behind Celine Dion’s “My Heart Will Go On.” “Believe” is also top of the pops in Germany, Italy, Sweden, Belgium, Spain, and Ireland, good enough to also make it No. 1 on the Eurochart (see Hits of the World, page 54) compiled by Billboard’s sister publication Music & Media.

It may have dropped onto the chart at No. 50, but “Believe” extends Cher’s chart span on the Hot 100 to 33 years and five months, dating back to the debut of “All I Really Want To Do” the week of July 3, 1965. The following week, Sonny & Cher made their first chart appearance with the bow of “I Got You Babe.” Cher ranks fifth among female artists with the longest chart spans. Aretha Franklin is in first place with 37 years, followed by Tina Turner (36) and Gladys Knight and Patti LaBelle (both with 35).

Evil Or Angel? The TV series that boasted a fight between Jesus and Satan has the highest-ranked soundtrack on The Billboard 200. "Cher Ail: The South Park Album" (American) rises 17-16. Before it appeared on the chart, the highest-ranked TV soundtrack was "Touched By An Angel - The Album" (509 Music), which dips 35-38.

Shaggy Tale: The list of artists who have collaborated with Janet Jackson grows as "Love Me, Lov Me" (Flyte Tyme/MCA) by Shaggy featuring Janet enters the Hot 100 at No. 76. Jackson’s formerly recording partners include Luther Vandross, Michael Jackson, BLACKstreet, and Cliff Richard.

ORDER SONGS: While an American rules the Canadian singles chart (Britney Spears is on top for a second week with "...Baby One More Time"), Canadians hold down three of the top four spots on the Hot 100, including No. 1. Pole position is occupied by a U.S./Canadian duo, an R. Kelly & Celine Dion rule for a third week with "I'm Your Angel" (Jive). Canadians Deborah Cox and Shania Twain are No. 2 and No. 4, respectively, with "Nobody's Supposed To Be Here" (Arista) and "From This Moment On" (Mercury). That gives the Jive label the top spots on both sides of the border, as the Spears single is also on Jive.
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