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PAGE 13

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## Meetings Focus On The State Of Irish Songwriting

**Irish/American Summit Helps Writers Grow, Learn**

■ BY DOMINIC PRIDE

DUBLIN—At least 12 of the 55 songs composed at an Irish/American songwriting summit have "hit" written all over them. That's the claim of the Music Bridge organization about Celtic Harmony, a weeklong co-writing event held Nov. 2-8 in Clifden,



G. KENNEDY

(Continued on page 20)

**Songwriters Hobbled By Lack Of Int'l Publishers**

■ BY DOMINIC PRIDE

DUBLIN—The lack of heavyweight international publishers in Ireland is one of the key problems faced by the nation's songwriters in breaking into the U.S. market.



KANE

That was the conclusion of delegates at a session Nov. 8 at the Temple Bar Music Centre here, with Irish writers, artists, and publishers talking to U.S. experts from collection agencies and publishers.

(Continued on page 20)

## EU C'right Draft Has Music Biz In A Quandary

■ BY JEFF CLARK-MEADS

LONDON—The European record industry is walking a tightrope over new copyright law.

A draft European Union copyright directive has been leaked ahead of official publication later this month, and though its provisions bolster protections for the digital era, labels say it leaves much to be desired. However, if the record industry joins the telecommunications companies in opposing it, the draft directive may fail to be adopted,

(Continued on page 69)



SEE PAGE 31

## Calypso-Rooted Carnival Gains Ground Globally

**Retail Interest On Rise, But So Is Local Friction**

■ BY ISAAC FERGUSON

TRINIDAD—As calypso continues its forward thrust into the international marketplace, record shops worldwide are reporting increased sales amid consumers' growing interest in the genre. New flavors in Caribbean music are selling, with a rise of regional island pride expressed in sounds from the smaller islands. In acknowledgement of this rising thirst for tropical music, in the past year both the National Academy of

(Continued on page 108)

**Fests Now Big Business For Cities Around World**

■ BY ISAAC FERGUSON

This year's Carnival season stretched far and wide, with well-attended events held everywhere from the traditional strongholds of Trinidad and St. Vincent to such emerging powerhouses as Notting Hill, London, and Brooklyn, N.Y.

Controversy flared at several North American Carnivals, however, as growing pains and economic realities forced changes, including a cancellation in Dallas, ousting of leadership

(Continued on page 109)



MATT

## K-tel Plans Online Music Biz, More Distribution Ties

■ BY DON JEFFREY

NEW YORK—Just months after terminating a deal that would have divested its music assets, K-tel International has restructured the music company and set ambitious plans to become an online music retailer and a distributor of other labels' recordings.

As part of the change, the company has tapped Mark Dixon, its top financial executive, as COO of the music

(Continued on page 107)



SEE PAGE 73

HEATSEEKERS  
 RCA Artist Robyn Rises To Pinnacle Of Chart  
 PAGE 23

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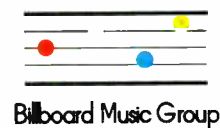
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# Korean Trade Body Seeks Uniform Pricing Major Labels Reacting Negatively To The Proposal

BY GEOFF BURPEE

HONG KONG—With fierce competition and declining margins dogging Korean record distributors, an industry body is advocating a regimen of price maintenance.

As a solution to what it views as a spiral of price undercutting, the Korean Wholesalers Assn. (KWA) has informed major record companies in a series of recent meetings that it wants uniform prices imposed on transactions from the wholesale to the retail level. The body is also appealing to major international record companies to help them in policing the measures by agreeing not to supply product directly to retailers at competitive prices.

Major record companies in the country have reacted negatively to the plan, viewing the proposal as detrimental to free practice and as a bid by the KWA, responsible for approximately 80% of the country's distribution business, to exert control over Korea's \$400 million record market.

## Motown's Avant Named To Int'l Board At P'Gram

BY MELINDA NEWMAN

NEW YORK—The fallout from race-related remarks made by PolyGram Holding Inc. president/COO Eric Kronfeld during a deposition regarding Island Records act Dru Hill includes a top corporate apology and a key appointment. In addition, there is a promise of future discussion fueled by the Rev. Jesse Jackson's Wall Street Project, which has announced its intention to purchase stock in PolyGram along with other publicly held music companies.

PolyGram appointed Motown chairman Clarence Avant to its international management board Nov. 12, making him the first African-American on the committee that oversees the Dutch company's worldwide operations (Billboard Bulletin, Nov. 13).

The move came one day after Avant, PolyGram president/CEO Alain Levy, PolyGram Music Group president Roger Ames, and Mercury Records Group chairman Danny Goldberg met with civil rights leader Jackson to discuss remarks made by Kronfeld in October while giving a deposition in a lawsuit (Continued on page 113)

While international majors remain marginal players in a country dominated by local companies and local repertoire, they are viewed as important allies in establishing standard practice.

EMI Music Korea managing director David Shim says, "Price-fixing is against the law, as is trying to impose exclusivity, and we will not participate in it. Saying a label can no longer supply to a Tower Records store or any other record store—is that a value-creating exercise for the consumer? I don't think so."

While the managing director of one international major in Korea says that after several meetings the majors and the KWA are in the process of reaching a consensus on the subject of price and supply, other elements of the KWA's proposals are proving more difficult.

"One of their conditions is that the majors don't deal with wholesalers who don't belong to the association," he says. "We have said, 'No, we cannot do that.'"

Among the KWA's largest members are two of Korea's largest wholesalers, Daeil Record Distribution (whose owner, Lee Kwang-Yong, is head of the association) and Kuk Do Records. One notable exception is the country's largest distributor, Syn-ara Record Distribution, with which majors do business and which is viewed as direct competition to

KWA affiliates.

At the regional level, executives from majors who could be contacted for comment object to the price-maintenance issue. "I don't know how we're going to get around it," says David Gilchrist, VP of marketing at Warner Music Southeast Asia. "They want fixed wholesale and retail prices. If retailers don't sell at 14,000 won [\$14.35], then [the KWA] says they won't supply. They want total control of the market."

BMG Music Asia-Pacific senior VP Michael Smellie says that the KWA has "tried to force retail price maintenance on the industry. In their own way, they've threatened violence against those who won't go with their scheme. I haven't seen the details of the proposal, but it certainly isn't anything we think would benefit the industry, and there's no indication in any market in the world where it's been tried that such moves have worked."

"The retailers don't mark up," says one local major's managing director. "Different retailers put different prices, which has resulted in pretty serious price erosion both for retailers and wholesalers. Now they want to maintain a fixed price for product."

While record companies' prices to the wholesalers are pretty uniform, says EMI's Shim, at 8,000-8,500 won (\$8.20-\$8.75), deals (Continued on page 109)



**One On One.** Daryl Hall and John Oates visit WPLJ New York to promote their latest project, "Marigold Sky" on Push Records. Pictured, from left, are David Morrell, VP of promotion, Push Records; Jerry Lembo, independent promoter; Todd Pettengill, morning show co-host, WPLJ; Brian Doyle, president, Push Records; Hall; Scott Shannon, PD, WPLJ; Naomi DiClemente, news director, WPLJ; and Oates.

## LETTERS

**SURPRISES FROM 'NEW SOUNDS OF NYC'**

Imagine my delight to be included in your Oct. 25 cover feature, "The Surprising New Sounds Of New York City." Billboard's Critic's Choice review of my CD, "Daddy's Little Girl," on Jan. 18 resulted in college/non-commercial airplay on over 50 reporting stations in the Northeast, many of which charted the disc; commercial play on stations such as WDST Woodstock, N.Y., and WEMR Scranton, Pa.; opening slots for Juliana Hatfield and Roger McGuinn; distribution in Australia, where "Daddy's Little Girl" is receiving significant airplay; and a tour of Tower Records stores in New York, New Jersey, Washington, D.C., Virginia, and Maryland. We're in our third pressing of the disc for the Tenafly, N.J.-based Deko label, whose release was a partnership, Deko funding recording and manufacturing costs, while I funded the promotion. Heartfelt thanks to my co-pro-

ducer Alan Douches and to Burt Goldstein, Mike DeUrso, the salespeople at Big Daddy Music Distribution, and Tony Greene at Diverse Music Systems in Australia. The course of my career would have been significantly different without Billboard's support.

Mary Ann Farley  
New York

Wow! My mom called me in Austria to tell me I was on the cover of Billboard. The tour in Europe went very well; I got a lot of great press (all in German) and radio interviews. I'm playing on WXPN Philadelphia's "The World Cafe," which aired Nov. 6, and I start rehearsals with Imani Coppola (an exploding new Sony artist) for a show in Atlantic City. Thanks for greasing dem wheels!

Ann Klein  
New York

The article by Irv Lichtman on cabaret ("Diverse Notes Define New York City Soundscape," Billboard, Nov. 1) was just wonderful (and on page one!). I received countless calls on it.

Michael A. Kerker  
Director of Musical Theater  
ASCAP  
New York

You missed a great band on your short-list of New York's unsigned bands. Although they are Anglo-Irish and have two successful indie CDs, the Big Geraniums play all over New York and the Northeast and opened the main-stage at Fleadh this past summer! The music's great for dancing, and the words mean something.

Barbara Nellis  
Music Editor  
Playboy magazine  
Chicago

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TOP ALBUMS

★ <b>THE BILLBOARD 200</b> ★ HARLEM WORLD • MASE • BAD BOY	114
<b>BLUES</b> ★ DEUCES WILD • B. B. KING • MCA	64
<b>CONTEMPORARY CHRISTIAN</b> ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB	62
<b>COUNTRY</b> ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB	58
<b>GOSPEL</b> ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE	63
<b>HEATSEEKERS</b> ★ ROBYN IS HERE • ROBYN • RCA	23
<b>KID AUDIO</b> ★ HALLOWEEN SONGS AND SOUNDS VARIOUS ARTISTS • WALT DISNEY	90
<b>THE BILLBOARD LATIN 50</b> ★ CONTRA LA CORRIENTE • MARC ANTHONY • RMM	61
<b>POP CATALOG</b> ★ GHETTO'S TRYING TO KILL ME • MASTER P • NO LIMIT	89
<b>R&amp;B</b> ★ THE 18TH LETTER • RAKIM • UNIVERSAL	25
<b>REGGAE</b> ★ THINK LIKE A GIRL • DIANA KING • WORK	64
<b>WORLD MUSIC</b> ★ THE BOOK OF SECRETS LOREENA MCKENITT • WARNER BROS.	64

HOT SINGLES

★ <b>THE HOT 100</b> ★ SOMETHING ABOUT THE WAY... / CANDLE IN THE WIND 1997 ELTON JOHN • ROCKET	112
<b>ADULT CONTEMPORARY</b> ★ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN • ROCKET	102
<b>ADULT TOP 40</b> ★ I DON'T WANT TO WAIT • PAULA COLE • IMAGO	102
<b>COUNTRY</b> ★ LOVE GETS ME EVERY TIME • SHANIA TWAIN • MERCURY	56
<b>DANCE / CLUB PLAY</b> ★ JAMES BOND THEME • MOBY • ELEKTRA	54
<b>DANCE / MAXI-SINGLES SALES</b> ★ IT'S RAINING MEN... THE SEQUEL MARTHA WASH FEATURING RUPAUL • LOGIC	54
<b>LATIN</b> ★ LO MEJOR DE MI • CRISTIAN • ARIOLA	60
<b>R&amp;B</b> ★ MY BODY • LSG • EASTWEST	27
<b>RAP</b> ★ FEEL SO GOOD • MASE • BAD BOY	29
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ TOUCH, PEEL AND STAND • DAYS OF THE NEW • OUTPOST	103
<b>ROCK / MODERN ROCK TRACKS</b> ★ TUBTHUMPING • CHUMBAWAMBA • REPUBLIC	103

TOP VIDEOS

★ <b>TOP VIDEO SALES</b> ★ BATMAN & ROBIN • WARNER HOME VIDEO	92
<b>HEALTH &amp; FITNESS</b> ★ OPRAH: MAKE THE CONNECTION • BUENA VISTA HOME VIDEO	94
<b>MUSIC VIDEO SALES</b> ★ THE DANCE • FLEETWOOD MAC • WARNER REPRISE VIDEO	94
<b>RECREATIONAL SPORTS</b> ★ MICHAEL JORDAN: ABOVE & BEYOND • FOXVIDEO	94
<b>RENTALS</b> ★ BATMAN & ROBIN • WARNER HOME VIDEO	92

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>CLASSICAL</b> ★ PAUL MCCARTNEY'S STANDING STONE LONDON SYMPHONY ORCHESTRA (FOSTER) • EMI CLASSICS
<b>CLASSICAL CROSSEVER</b> ★ DIANA PRINCESS OF WALES - BBC RECORDING OF THE FUNERAL VARIOUS ARTISTS • LONDON
<b>JAZZ</b> ★ LOVE SCENES • DIANA KRALL • IMPULSE!
<b>JAZZ / CONTEMPORARY</b> ★ IMAGINARY DAY • PAT METHENY GROUP • WARNER BROS.
<b>NEW AGE</b> ★ TRIBUTE • YANNI • VIRGIN

**TOP OF THE NEWS**

**8** Compact disc-recordable poised to become mass-market consumer item.

**ARTISTS & MUSIC**

**14 Executive Turntable:** Laura Mitgang upped at Sony Classical.

**18** Columbia Records and Aware Records sign a deal easing major/indie cooperation.

**18 The Beat:** Hootie & the Blowfish reach legal settlement on breach-of-contract suit.

**19 The Reel Thing:** "Titanic" soundtrack features music by Celine Dion and James Horner.

**22 Boxscore:** Fleetwood Mac grosses more than \$4 million with U.S. fall dates.



JOHN P. KEE: P. 63

**23 Popular Uprisings:** The Derailers include "Raspberry Beret" cover on latest album.

**24 R&B:** Daryl Simmons quietly collaborates on R&B hits.

**28 Rhythm Section:** Big R&B chart debuts by Rakim and Jay-Z.

**52 Dance Trax:** David Arnold merges classic James Bond theme songs with club beats.

**55 Country:** Rood warrior Jim Collins releases his first album.



"ANASTASIA": P. 90

**60 Latin Notas:** Mexico's trade association Amprofon weathers internal strife.

**62 Higher Ground:** "Actual Reality" CD-ROM offers new gateway to Christian music.

**62 Classical/Keeping Score:** Peter G. Davis' "The American Opera Singer" comes with BMG Classics companion CD.

**63 Jazz/Blue Notes:** Successful budget classical label Naxos tries swing and improv again.

**63 In The Spirit:** John P. Kee's "Strength" proves he's still a gospel contender.

**65 Songwriters & Publishers:** Jazz focus sets Arcadia Group apart from publishing peers.

**66 Studio Action:** Conway Studios offers idyllic setting and up-to-date equipment.

**INTERNATIONAL**

**68** Domestic artists' achievements send message of success to Dutch music industry.

**70 Hits Of The World:** "Barbie Girl" hangs on to top singles spot on many international charts.

**71 Global Music Pulse:** African and Arabic influences abound on Setona's "African Crossroads."

**72 Canada:** Christian artist Steve Bell explores "Romantics & Mystics."

**72 Home & Abroad:** London's Battersea Power Station gets new

identity.

**MERCHANTS & MARKETING**

**83** Start-up label Hokanzee Records sells inventive releases directly to the consumer.

**86 Retail Track:** Unusual Camelot Music case to rewrite bankruptcy rules.

**90 Child's Play:** Atlantic Records promotes soundtrack to new animated film "Anastasia."

**91 Home Video:** Video biz dives into '70s-revival craze.

**93 Shelf Talk:** Blockbuster has no plans to roll out DVD nationally.

**REVIEWS & PREVIEWS**

**95** Spotlight reviews of the Beach Boys' "Pet Sounds Ses-



MARK AND BRIAN: P. 101

sions" and newest by Anne-Sophie Mutter.

**PROGRAMMING**

**101** KLOS Los Angeles DJs Mark and Brian celebrate 10 years as a team with double CD.

**103 The Modern Age:** Corner-shop fuses Punjabi folk and Western pop to rave reviews.

**104 AirWaves:** Debut single from British singer/songwriter Ali is out Tuesday (18).



ANNE-SOPHIE MUTTER: P. 95

**105 Music Video:** "Tibetan Freedom Concert" projects get big push this month.

**FEATURES**

**100 Update/Lifelines:** Yoko Ono and BMI launch scholarship.

**113 Hot 100 Singles Spotlight:** Puff Daddy releases another Police remix.

**116 Between The Bullets:** Shania Twain and Mase battle for No. 1 slot.

**98 Classified**

**99 Real Estate**

**118 Chartbeat:** One spot wins Elton John top AC spot.

**118 Market Watch**

**118 Homefront:** Billboard Music Video Awards Webcast exciting new talent.

**COMMENTARY**

**Entertainment Biz Plays Role In 'Values Vacuum'**

BY SEN. JOSEPH LIEBERMAN

I would like to deliver a dispatch from the front of the culture wars. The news, I'm afraid, is not good, although there is at least a silver lining to the clouds that make America's moral skyline gray at best. Five years after Dan Quayle delivered his infamous Murphy Brown speech, the so-called "family values" debate has been regularly politicized, sensationalized, and trivialized, but not much progress has been made in responding to the public's abiding concerns. In fact, the beat—and the beating our sensibilities are taking—goes on stronger than ever. A few examples:

Last year, Interscope Records, which is half-owned by Seagram Inc., put out an album by the group Marilyn Manson titled "Antichrist Superstar" (on Nothing/Interscope) that was heavily marketed to ado-

lescents. The inside of the CD features a pornographic picture of the lead singer. The songs are laced with obscenities, and their themes could best be described as shrink-



U.S. Sen. Joseph Lieberman is a Democrat representing Connecticut.

wrapped, prepackaged nihilism.

Last month, a software developer named Running With Scissors, in partnership with

Panasonic Interactive, introduced a new computer game called "Postal." According to a computer trade magazine, "Postal" is an exceedingly violent shoot-'em-up game that features a deranged postal worker terrorizing a small city. The goal is straightforward: kill as many townsfolk as possible before being killed. The marketing brochure boasts, "Chilling realism as victims actually beg for mercy."

The messages these products send are outrageous, and it is incomprehensible to me that major corporations are selling them and profiting from them. But what is more disturbing is that we as a society have not yet fully come to grips with what is at stake here. The debate is about much more than the latest obscenities being uttered by one recording group or the new lows in tastelessness in a video game. This is about the

(Continued on page 29)

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Which would you rather count on to get your artist into college?

S.A.T. — OR — C.T.N.



Randal "Python" Jones,  
S.A.T. score: 73  
Chart position: 1 ▲

College Television Network:

- ♪ On over 310 U.S. college campuses
- ♪ Over 1,000,000 student viewers per day
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COLLEGE TELEVISION NETWORK

# Best Prospects For DVD May Be With PCs, Not Vid

■ BY SETH GOLDSTEIN

NEW YORK—DVD will be a smash hit—but not in video, says Forrester Research. In a report titled "DVD's New Content Model," Boston-based Forrester argues that the optical disc format, which made its retail debut earlier this year, is destined to have the most impact on personal computers.

The effect of DVD-ROM, according

to Forrester senior analyst Mark Hardie, who wrote the study, will be to turn the PC into an entertainment medium capable of reviving—and greatly enhancing—stale VHS genres like exercise and creating programs that take advantage of DVD's huge data capacity. He expects Hollywood movies to play only a small role.

C-Cube Microsystems in Milpitas, (Continued on page 107)

# Trans World, NRM Report Positive Qtrs.

■ BY ED CHRISTMAN

NEW YORK—The revitalization of music retail continues to be underscored by the financial performances of publicly traded chains.

In announcing its results for its fiscal third quarter, Trans World Entertainment Corp., riding high due to the successful completion of a restructuring begun in 1995, turned in the first profitable non-holiday quarter by the Albany, N.Y.-based music chain since 1992. The chain posted net income of \$1 million, or 10 cents per share, for the 13-week period ending Nov. 1.

And National Record Mart, reporting for its fiscal second quarter, ending Sept. 27, also reported strong results, including a comparable-store gain of 15.6%, while trimming its losses to \$791,000, or 16 cents per share. That loss was down from the \$1.09 million, or 22 cents, it lost in the same time frame last year.

In its fiscal third quarter, Trans World posted sales of \$114.7 million, up 17.5% from the \$97.6 million the com-

(Continued on page 117)

# Plans In Works For Urban Music Licensing Group

NEW YORK—Preliminary steps have been taken to explore the possibility of forming a new performance right organization dedicated to urban music, which would be called African-American Authors & Composers (AFRAC).

A task force of about a dozen writers, publishers, and radio stations will meet Dec. 8 in New York to define AFRAC's objectives and discuss frankly whether AFRAC is feasible, a source says. The December event will follow up on a first meeting held at the end of October at the Schomburg Center for Research in Black Culture in New York (Billboard Bulletin, Nov. 13).

Despite the name of the proposed licensing organization, the source insists that "this is not a race-driven effort, but music genre-driven."

Adds the source, "We feel that urban music should be treated as a special category. There are so many stations exclusively urban in format that we believe they should hold a mini-blanket license applying only to urban music."

"Black stations feel that when they pay a license fee, not enough is filtering down to the African-American community."

IRV LIGHTMAN

# Recordable CDs Ready For Mass Market Hardware Prices Drop, Raising Music-Biz Concerns

■ BY STEVE TRAIMAN

NEW YORK—Compact disc-recordable, or CD-R, until two years ago a high-priced hardware system primarily used for business, is poised to become a mass-market consumer item with significant implications for the recorded music industry.

With CD-R hardware units breaking the magic \$1,000 price barrier in summer 1995 and now widely available at

under \$300 and blank discs dropping from \$15 to under \$5 on the street in the same period, new forecasts show a monster market potential.

"Now anyone can record their own CDs!" trumpets a brochure from Adaptec Inc., a leader in recordable-CD software technology, in touting its new product, Easy CD Creator Deluxe. Having shipped to stores in October at a \$79 estimated street price, the CD-ROM program offers CD Spin Doctor, described as a seamless audio-recording utility that lets users turn scratchy old LPs (and hissing tapes) into crystal-clear CDs for personal use. Included is an audio cable to connect a turntable, tape, or CD player to the computer.

"Our customers seem excited about

recording their own personal music to CD," says Tom Shea, GM for Adaptec's software products group. "This just may be the application that takes CD-R drives beyond the office and into the home."

The most dramatic increase in writeable optical disc media reported by the International Recording Media Assn. was in CD-R, where unit shipments of blank discs soared 216% to 30 million units in 1996 from under 10 million the prior year. Forecast for this year is a 67% increase to 50 million units, with 135-million-unit sales by the year 2000, according to Jeff Ash, computer products division marketing director for Fuji Photo Film USA Inc.

While no hardware figures for CD-

(Continued on page 116)

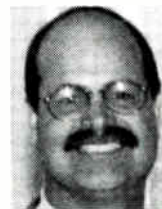


**Teaching With Sgt. Pepper.** Channel One Network and EMI-Capitol Entertainment Properties recently sponsored a panel discussion surrounding "The Making Of Sgt. Pepper," a documentary about the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" at Raleigh Studios in Hollywood, Calif., for high school students. The documentary was slated to be aired Tuesday (18) on Channel One in 12,000 classrooms across the nation to engage discussion about the album's musical and cultural significance. Shown attending the panel, from left, are Sujata Murthy, director of media relations, EMI-Capitol Entertainment Properties; Linda Thompson, VP of sponsorship sales, Channel One Network; Dave Adelson, producer/reporter, E! Entertainment; William Biersach, professor, University of Southern California; Ken Scott, engineer on the Beatles' "White Album"; artist Henry Rollins; Steve Ochs, director of product development, EMI-Capitol Entertainment Properties; and Eric Covert, program manager, Channel One Network.

# Pioneer Music Group Inks Distrib. Deal With Atlantic

■ BY EILEEN FITZPATRICK

LOS ANGELES—The year-old indie Pioneer Music Group (PMG) has inked an exclusive North American distribution deal with the Atlantic Group.



LICO

Franklin, Tenn.-based PMG will handle marketing and artist development, with Atlantic providing sales functions. Distribution will be handled by Atlantic through

ophy about the music business," says Azzoli. "At Atlantic, our strength is our diversity, and it doesn't matter what genre the music is."

Azzoli says the PMG deal does not signal a new strategy to pick up additional labels.

"We're very happy with who we have, and the key to success is focusing on releasing the least amount of records," he says. "We've had our second-best year to date using that theory, and we're not going to mess around with it."

To date, PMG hasn't released any

(Continued on page 113)

# Cannes Accord Is Signed Parties Work Toward Fulfilling Terms

■ BY JEFF CLARK-MEADS

LONDON—The Cannes Accord, the most significant document in a decade for Europe's authors' bodies, was finally signed Nov. 13—nearly nine months after first being agreed upon.

The document, which was hammered out at a meeting held in conjunction with this year's MIDEM, lays down a strict timetable for collection societies to reduce administration rates (Billboard, Feb. 1, Feb. 8). Though the document has only just been signed, its first phase came into effect in July, as agreed in Cannes.

The accord was adopted by representatives of all European Union authors' bodies and the head of the major music publishers operating here. It says that, in return for the U.K.'s Mechanical Copyright Protection Society (MCPS) dropping the controversial system of direct distribution, all EU societies should have reduced average administration rates from 8.34% of mechanical revenue at the beginning of the year to 6.9% by July. Further, the document says, average rates will fall to 6.2% by the end of next year and 6% by July 2000.

The signatures to the accord, which include all the significant publishers as well as the heads of the authors' bodies, have been collated by MCPS from its London offices. The names have been collected one by one over time, and, though they have been in place for some weeks, Nov. 13 was agreed as the date when the document will have been

deemed to have been signed.

Though MCPS' administration rate has historically been among the lowest in Europe, chief executive John Hutchinson says even his organization is finding it difficult to meet the accord's exacting standards.

"Like all other societies, we are aware that the Cannes Accord is a tough one," Hutchinson says. "Also in common with our fellow societies, we are not going to find it easy to implement."

No comment was forthcoming from the continental European societies contacted by Billboard. However, several have already publicly acknowledged that meeting the accord's conditions will result in posts being cut.

WEA.

PMG, which is a subsidiary of Pioneer Electronic Corp., plans to release about 12 titles in 1998 and intends to sign about 10 artists, according to president/CEO Charlie Lico.



AZZOLI

"Pioneer is very committed to building a solid record label, but there is no goal to become another Sony," says Lico. "We're a boutique organization."

Atlantic Group co-chairman/co-CEO Val Azzoli says it was the boutique quality of PMG that most appealed to the label.

Since its formation, Lico says, the label has been concentrating on signing and nurturing a limited number of artists, as well as securing a distribution deal.

"Charlie and I have the same philos-

# BMI To Set Up Latin Music Office In Miami

■ BY IRV LIGHTMAN

NEW YORK—If, as is generally recognized, "Miami is a major crossroads for the Latin music industry in the United States as well as . . . internationally," in the words of BMI senior VP of performing rights and writer/publisher relations Del Bryant, then the performance right group has chosen just the right spot for its new headquarters for Latin music.



ALMODOVAR

That place is the Waterford area, near the Miami airport, where BMI senior director of Latin music Diane Almodovar will operate when the office opens there during the second quarter of 1998, according to Frances Preston, president/CEO of BMI (Billboard Bulletin, Nov. 12). Almodovar, currently based in New York, will relocate to Miami.

"We plan to open our offices near the airport to make it more convenient for international composers, music publishers, artists, producers, and managers to meet with us at BMI," says Almodovar, who will run the office with an administrative assistant to be drawn from the Miami area. From Miami, she will continue to report to Del Bryant.

(Continued on page 107)

# Red Ant Signs A Multi-Year P&D Deal With Mercury

NEW YORK—Red Ant Entertainment, putting the final piece in place that allows it to resume normal operations, has signed a multi-year production and distribution deal with Mercury Records, sources say.

As part of the deal, according to the sources, the Red Ant label will continue to operate a national sales staff, with regional sales handled by Mercury's own staffers. The remaining label functions, such as marketing, publicity, and promotion, will be

handled solely by Red Ant.

In moving to the PolyGram Group Distribution camp, 15-month-old Red Ant leaves behind independent distribution. The label was previously distributed by Independent National Distributors Inc., but that company is being shut down as part of the Chapter 11 reorganization of its parent, Alliance Entertainment Corp.

At press time, PolyGram had not returned phone calls seeking com-

(Continued on page 113)



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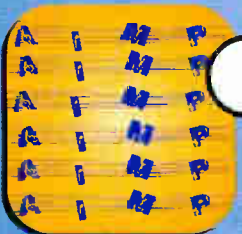
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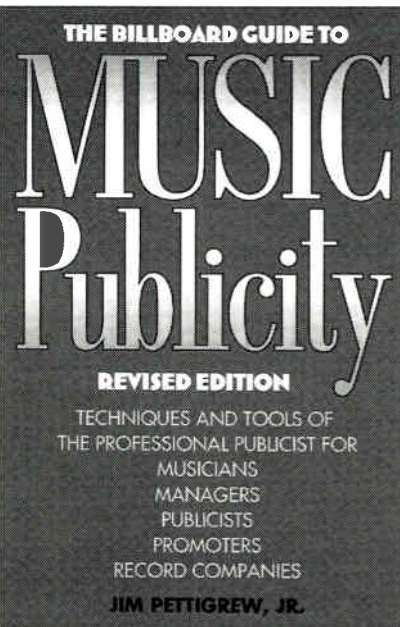
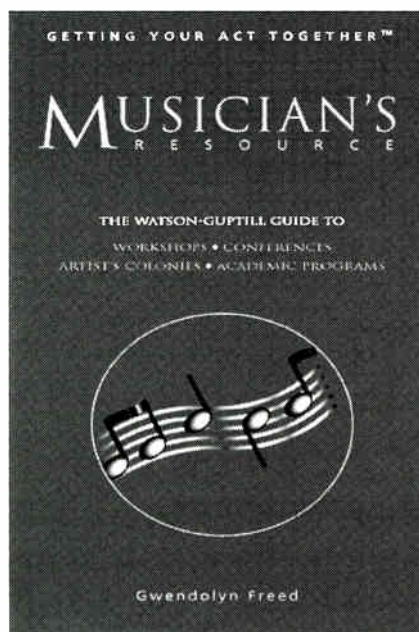
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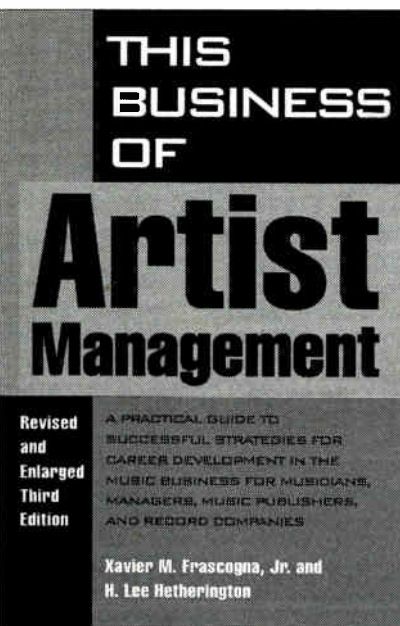
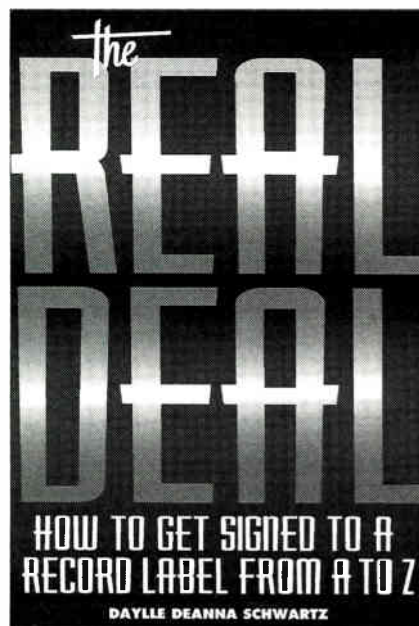
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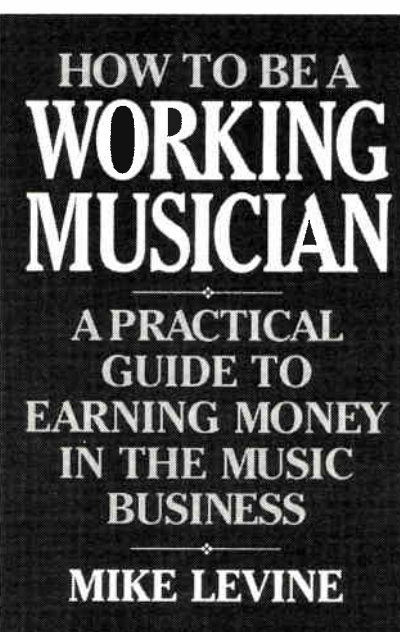
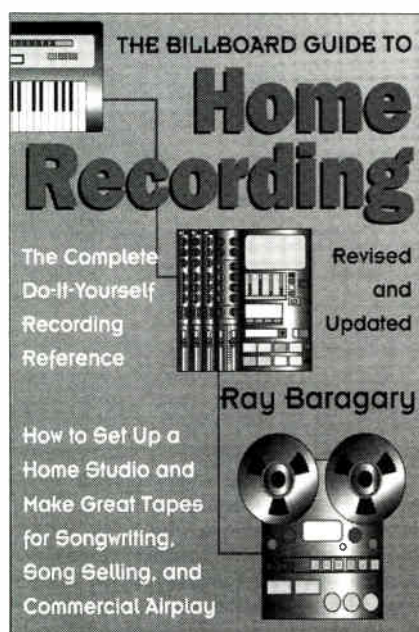
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# Artists & Music

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## Atlantic Has 'Great Expectations' For Set Soundtrack To Fox Film Features An All-Star Lineup

■ BY PAUL VERNA

NEW YORK—Buoyed by the success of its "Space Jam" and "Batman Forever" projects, Atlantic Records has assembled an all-star soundtrack for the Fox film "Great Expectations" that reflects the film's high profile and stands to boost the careers of several of the label's artists.

Due for worldwide release Jan. 6, 1998, "Great Expectations" features new, original tracks by such hot, cutting-edge acts as Tori Amos, Pulp, Duncan Sheik, Poe, the Verve Pipe, and Lauren Christy; solo cuts by former Soundgarden front man Chris Cornell and Scott Weiland of Stone Temple Pilots; new work by relative unknowns Mono, David Garza, Reef, and Fisher; a new recording of the Consuelo Velasquez classic "Besame Mucho" by Cape Verdean sensation Cesaria Evora; and classic cuts by Iggy Pop ("Success") and the Grateful Dead ("Uncle John's Band").

Atlantic Records executive VP/GM (U.S.) Ron Shapiro says, "We're very proud of 'Great Expectations' because it does two things as a body of work: It mirrors and complements the film as well as any soundtrack we've ever seen, but it also stands on its own as a compilation.

"You have the first solo track from Scott Weiland, a solo track from Chris Cornell, the first original new music from Tori Amos not on an album of her own, and the first pieces of music from Duncan Sheik and Poe since their records went gold. We also have a track by the Verve Pipe after a breakthrough year. If you listen to the whole record, it holds together beautifully and evokes an entire mood."

Directed by Alfonso Cuarón (whose credits include "A Little Princess"), "Great Expectations" stars Gwyneth Paltrow, Ethan Hawke, Anne Bancroft, and Robert DeNiro in a modern reworking of the Charles Dickens classic. The film is scheduled to open Dec. 31 in New York and Jan. 16 nationwide.

Cuarón departed from the widespread practice of treating the film's soundtrack and score separately. He went as far as matching score composer Patrick Doyle—a two-time Academy Award nominee for "Sense & Sensibility" and "Hamlet"—with some of the artists on the soundtrack, including Amos, Pulp, and Christy.

The fruits of their labor include soundtrack opener "Finn Runs," a Doyle piece with a vocalization by Amos; Amos' "Siren," co-written with Doyle; Pulp's energetic "Like A Friend," also co-written with Doyle; and the Christy/Doyle track "Walk This Earth Alone."

Amos says she sought to add a dimension to Hawke's character that she felt was lacking in the working version of the film.

"When they gave me this project, I felt really challenged," she says. "I tried to contribute something that I thought would add a different subtext to the scene and give Ethan Hawke's character a different angle." Amos' chantey-like "Siren" evokes the spirit of the ocean and of a female presence—as she puts it, "a primal, primitive sense."

Sheik, who was a latecomer to the "Great Expectations" roster, happened to have been working on a song whose melodic motif was compatible with Doyle's score and whose lyrics reflected the movie's themes of ambiguity and unrequited love.

"Alfonso told me he wanted to get



SHEIK

track and score albums once we realized how interesting the score was," says Higman. "If we incorporated the score into the contemporary album, I felt we would be compromising the score album."

The first single from the soundtrack is Sheik's melodic "Wishful Thinking." That track was scheduled to go for adds at pop, hot AC, modern AC, AC, album rock, modern rock, and triple-A radio Monday (17), according to Shapiro. In addition, a video for the song is in production and two other as-yet-unspecified clips from the set are planned.

Atlantic will follow Sheik's track with Weiland's "Lady, Your Roof Brings Me



AMOS

across a sense of ambiguity in the film," says Sheik. "What I took that to mean is that, in life, great expectations or wishful thinking are double-edged swords. You need to have certain kinds of hopes to direct your life. On the other hand, they can come back and haunt you or kill you. I wanted to convey that—that you need these sensibilities, but they can be very painful."

Even in cases in which the soundtrack artists did not directly collaborate with Doyle, they were influenced by the composer's ideas for the movie, according to Atlantic VP of soundtracks (U.S.) Darren Higman.

"Some of the artists actually collaborated with Patrick," says Higman. "Others were influenced by Patrick's score and received a great deal of input from the director as to what he was looking for in terms of emotional content and the feel of the film."

Accordingly, Doyle's score—which will be released concurrently with the soundtrack, also on Atlantic—contains vocalizations by Amos, an aria written by Doyle and sung by star soprano Kiri Te Kanawa, jazz cues by Cyrus Chestnut and James Carter, and Evora's "Besame Mucho," according to Higman.

"We decided to do separate sound-

Down," which will go for adds at album rock, modern rock, and college radio Dec. 8, according to Shapiro. Coincidentally, Mercury has already released Mono's "Life In Mono" as a single (Billboard, Nov. 8).

For Atlantic, the appearance of "Great Expectations" happily precedes upcoming, full-length releases by several of the project's participants.

"Tori Amos, Duncan Sheik, Poe, Scott Weiland, and David Garza all have albums coming out on Atlantic in the first half of 1998," says Shapiro. "It's going to be a very micromarketed soundtrack for that reason, as well as because of our belief in the soundtrack and the film. We think, based on the strength of the soundtrack, we should be able to ship 350,000-400,000 units on street date."

Although Atlantic's full marketing plan had yet to be developed at press time, the label will stage a concert to benefit Amos' Rape, Abuse & Incest National Network Foundation (RAINN) featuring some of the acts on the album and some of the film's stars. Shapiro says the event is tentatively planned for the period between the film's limited New York release and its national rollout.

## Wind-Up Act Creed On A Mainstream Rock Roll

■ BY DOUG REECE

LOS ANGELES—Wind-up Records act Creed isn't escaping notice as its debut album, "My Own Prison," continues its run up The Billboard 200.

The band, whose album bowed Aug. 26, became a Heatseeker Impact act when "My Own Prison" entered the top half of The Billboard 200 at No. 93 in the Nov. 15 issue.

"This has crossed all demographics," says Wind-up president (U.S.) Steve Lerner. "Look at the last two Heatseeker acts, [Outpost/Geffen's] Days Of The New and Creed. Everyone's fixating on the next big thing, whether it's electronica or whatever, and we've come back to the song and music that makes a connection on an emotional level."

That raw sincerity, agrees Creed singer/songwriter Scott Stapp, is the standard by which the band creates its music and the element that has so far proved most compelling for its fans.

"We're connecting with people through honesty," says Stapp. "However they may interpret our music, I think they're feeling the honesty and passion of it, and they know it's sincere. That's all I ever wanted to be and do, and I don't think I could be insincere with the sort of feelings I sing about."

Though most of Creed's songs, published by Dwight Frye Music and Tremonti/Stapp Music, touch on more spiritual issues, Stapp's first songwriting effort sprung from the timeless theme of forlorn love.

"The first song I wrote was in fourth grade," says Stapp. "My girlfriend dumped me for a sixth-grader, and I sung her this song on the playground to get her back. It didn't work."

Stapp's more recent material, however, has found a highly receptive audience.

In this issue, "My Own Prison" is at No. 104, while the album's title track is at No. 2 on the Mainstream Rock Tracks chart.

The growth rate of the album owes much to the \$6,000 worth of seed money co-manager Jeff Hanson invested in an early, independently released version of the album that came out in April.

It was that disc, along with early airplay on such stations as modern rock WXSX in the band's home market of Tallahassee, Fla. (Popular Uprisings, Billboard, Aug. 2), that

caught the attention of staffers at New York-based Wind-up.

Within two weeks of hearing the album, says Lerner, the band was signed and back in the studio reworking the set with original producer John Kurzweg. Ron Saint-Germain (311, Soundgarden) was brought in to mix the album.

Although Creed was an unknown act and the first signing for the label since it rose from the remains of Grass Records, Wind-up took a great leap of faith, rush-manufacturing the band's first single and booking the act a club tour before it had shipped "My



CREED

Own Prison" to radio.

As it turned out, says Lerner, every tour market selected by the label, except one, was playing the single by the time the band embarked on its tour. The majority of those stations also ended up supporting the band's live dates.

"In this business, you have to take your shot when you've got it," says Lerner. "From seeing people respond to this music and their live show, we knew they related to it on a very emotional level, and we knew that's what would translate from the tour and radio. We didn't consider that what has happened wouldn't happen. There was no margin of error, and we didn't have any error. The timing was incredible."

The group, which is booked by Stage Door, continues to tour through the rest of the year. On Monday (17), Creed plays the 9:30 Club in Washington, D.C.

Similar to the confidence shown by its label, members of Creed have also operated with a sense of destiny.

"Part of the reason we're handling [success] so well is because we've

(Continued on page 20)

## Epic Bows Epidrome As Developer Of Dance Acts

BY LARRY FLICK

NEW YORK—With its newly minted Epidrome imprint, Epic Records is aiming to strengthen an already high profile in the dance music arena.

Overseen by Frank Ceraolo, Epic's senior director of A&R and marketing (U.S.), Epidrome is beginning its life with a focus on multi-act club compilations. The imprint launches Tuesday (18) with "The Greatest Dance Album In The World," which leans heavily on dance-rooted remixes of hits by superstar acts like Gloria Estefan, Luther Vandross, and Michael Jackson. The set also includes several rarities by M People and Brownstone.

"It's an excellent way to usher in the imprint," Ceraolo says. "It gives consumers a chance to have remixes that have never been available on CD. Plus, it has a high level of recognizable songs that haven't been overexposed."

Eventually, Epidrome will become a breeding ground for the label's budding young dance acts while also serving as an avenue for testing some of Sony Music International's club-rooted European acts. At this point, the label has yet to confirm its first official signing, though Ceraolo hints that several acts are in contention.

"We've long believed that there was a need to create a forum here for diverse, cutting-edge dance music," he says. "Epidrome gives us a chance to experiment and gradually build a following for promising new acts from the street up."

The establishment of Epidrome will not affect Epic's other dance imprint, Epic-Dance. "Now that the pop world is accepting dance music on a larger scale, Epic-Dance will become more of a general, mainstream center for dance music, while Epidrome will remain progressive and closely tied with the underground," Ceraolo says.

The second release on Epidrome

will be another compilation, "Welcome To The Epidrome," which will be rooted largely in new stateside artists and popular imports. Although the set is not due in stores until Jan. 28, the label started setting up the project in September by issuing a promo-only 12-inch sampler featuring the tracks "Weep/Brazen" by Skunk Anansie, "Let's Party Tonight" by Nayobe, "Visions Of You" by C:Real, and "Reach 4 The



Melody" by Victoria Wilson-James.

The set has already spawned a club hit with "Fiesta," a recent European smash by the Sun Club. In fact, the track has begun to grab mix-show radio airplay.

"It's a pleasure to be a part of a label that is so devoted to developing real dance music for the pop masses," says Robin "Jaydee" Alders, whose track "Plastic Dreams" is featured on "Welcome To The Epidrome." Alders is also one of the producers of "Fiesta."

"We're doing an extensive setup for this album because you can't just put out a 12-inch single and expect it to happen mainstream," says Ceraolo. "A record needs to saturate and happen underground first. Our plan is to work various cuts from the compilation and see if we can get some bites at crossover radio."

Ceraolo adds that the label will be doing extensive direct-response TV advertising prior to the release of Epidrome's albums—an unusual move for a label. *Commercials pro-*  
*(Continued on page 113)*

## Dome's Newton Makes Int'l Chart Sparks Fly British Pop/Dance Artist Now Eyes Home Mkt., U.S.

BY SALLY STRATTON

BANGKOK, Thailand—When Billy Myers is at home in Manchester, England, he's a fireman. In most of the rest of the world, he's a pop star called Newton, with two gold singles in Australia and a radio hit in Thailand with a cover of a local song.

While Myers fights fires, Newton peddles high-energy pop in places far away from the U.K. independent company Dome Records, whose managing director, Peter Robinson, signed the singer/songwriter to his Dominion label in the spring of last year. Previously he was signed to Mike Stock and Matt Aitken's Love This Records, which released his first single, "Sky High," in 1995.

"In Australia it went top 10; in the U.K. it did well in the dance charts; and around the world it became a cult dance classic, which for your first single is quite an achievement," Newton recalls.

However, lack of career development persuaded him to seek out Dome, which built on that existing international profile and then achieved gold status (35,000 units) in Australia with a cover of the Dan Hill ballad "Sometimes When We Touch." The song went on to peak at No. 32 on the U.K. singles chart in February, but elsewhere it has been difficult to measure success with chart positions.

"In a lot of these territories, there is no real singles market," explains Robinson. "It's more that he is popular, he's had lots of airplay, the track has figured in radio charts and been on very successful compilation albums." Robinson estimates that various compilations on which Newton's tracks are featured have clocked almost 2 million units in sales.

Dome has set up individual licensing deals for Newton with other independent labels around the world, including Festival Records in Australia; Avex in Japan; Avex Asia for several Southeast Asian territories, including Hong Kong; Paradoxx in Brazil; the David Gresham Record Co. in South Africa;

and Bakery International in Thailand, with which Dome has a label license.

Newton's album, "Sweetest Secret," was recorded in the U.K. over a six-month period at the start of this year between firefighting and promoting his earlier singles releases internationally. "I think the fact that I didn't have time to think too much about it and I just had to get on and do it helped to



NEWTON

create the sound we've got; it was very off the cuff," says Newton.

"Sky High" went gold in Australia in 1995, as did his second, "Sometimes When We Touch," which was his first single released on Dome through Festival there. His third and fourth singles, "We're All Alone" and "Don't Worry," are being followed this month by "How Long," written by John McLaughlin and Dave James, who have written for 911 and Michelle Gayle, respectively. Videos for "How Long," "Don't Worry" and "We're All Alone" were filmed in Sydney.

Now, Newton is eyeing his home market. His album, retitled "Sometimes When We Touch" in the U.K., was released Oct. 13 through 3MV/Sony Music, but it's unlikely his globe-

spanning fame will cut any ice with British buyers.

"It's pretty straightforward, melodic pop dance from a clean-cut guy," says Robinson, "and the international markets take the lead with this kind of act because they like catchy pop." In Australia, he attributes Newton's breakthrough to "a combination of very strong video play and the very buoyant gay, high-energy dance scene there."

Robinson adds, "In America, where we haven't made mainstream success yet, he's very big in the gay, high-energy 12-inch dance market. In Britain, high energy is a genre that struggles somewhat—it's not a style of music that finds favor with the media. That's not to say that the artist can't come through and develop, and by having him record original songs, one hopes that will happen here."

Newton, too, is optimistic about his own songs widening his appeal. "I think any song on the album could be taken as a single—that's what I intended it to be—and certain songs are becoming cult club songs in certain countries even before it's been released," he says. "We haven't got a deal in America, and yet I'm getting fan mail from America, which makes me think something is happening there—there's a groundswell and a buzz that's been created. So I think once we get the deal, it could snowball."

### SUCCESS IN THAILAND

Apart from dance compilations, Newton is the first solo artist that Bakery pushed in its international division, Bakery International, launched late last year.

It was Bakery director Boyd Kosiabong who wrote and performed the original Thai version of what became "Seasons Change" and suggested that Newton cover it. "There is also a version which coupled Newton's English vocals with Thai vocals from the original chorus," says Robinson, "and that has been played a lot on Thai stations, which would normally only play domestic artists."

*(Continued on page 20)*

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Laura Mitgang is promoted to senior VP of A&R at Sony Classical in New York. She was VP of A&R.

Provident Music Group in Nashville promotes Vince Wilcox to VP of sales, Brian Mitchell to director of marketing, and Amy Brothers to corporate controller. Provident also names Suzie Johnson marketing coordinator, Mike Phillips territory manager, and Jeffrey Nelson premium/catalog sales rep. They were, respectively, VP of marketing, director of sales operations, director of finance, publicist at Brentwood Records, territory manager and in-house marketing at Chordant Records, and a sales rep at BMI Entertainment.

The National Record Co. in Los Angeles names Joel Newman VP of West Coast operations. He was an independent record label consultant.



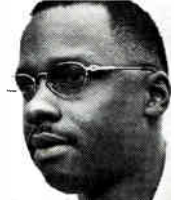
MITGAN



WILCOX



MITCHELL



BROTHERS



JOHNSON



PHILLIPS



NELSON



NEWMAN

Suave House in Houston appoints Richard Daniels VP of marketing and promotion. He was director of promotion at Relativity Records.

Arista Records names Laura Dorson senior director of royalties, based in New York; Stacy Carr director of publicity, based in New York; and Jim Payne regional director of mid-Atlantic promotion, based in Washington, D.C. They were, respectively, director of royalties at Atlantic Records, associate director of publicity at Arista, and director of promotion and market-

ing at Capitol Records.

MCA Records in Los Angeles promotes Nick Attaway to national director of adult alternative promotion. He was national director of college strategies.

Steve Lunt is named director of international A&R at Zomba Music Group in New York. He was a songwriter and producer.

Geet Street Records in New York appoints Hazel Zoleta director of crossover promotion. She was director of CHR/pop promotion at Profile Records.

Sony Music Entertainment in New York promotes Ann Petrone to director of promotional purchasing and David Seklir to counsel. They were, respectively, associate director of promotional purchasing and manager of business affairs.

Island Records in New York promotes Joe Borrino to controller. He was senior director of finance.

Sparrow Communications in Nashville promotes Jan Cook to art director. He was production manager.

**RELATED FIELDS.** Angie Diehl Jacobs is named VP of marketing at Universal Concerts in Los Angeles. She was director of marketing at Blockbuster/Pace Concerts.

Tracey Levine is named production assistant at "ABC In Concert" in New York. She was executive assistant to the president at Lava/Atlantic Records.

Park Ave. Productions in New York names Scott McCullom senior marketing director. He was VP of concert operation at 4U Enterprises.

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## Billboard HOT 100 SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
28	31	5	IF I COULD TEACH THE WORLD TO BE GOOD TO ONE ANOTHER	BONE THUGS-N-HARMONY	38
35	37	6	THEY LINE IT SLOW	R-TOWN	35

## BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
36	17	1	DEICIDE ROADRUNNER	SERPENTS OF THE LIGHT	36

## Billboard TOP R&B ALBUMS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
12	NEW	1	H-TOWN	H-TOWN	12
35	28	8	BONE THUGS-N-HARMONY	LADIES EDITION	17
40	33	8	COMMON	THE ART OF WAR	1
76	64	13	JONATHAN BUTLER	DO YOU LOVE ME?	57
86	74	13	VARIOUS ARTISTS	SUAVE HOUSE	4

## Billboard 200

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
46	40	7	BONE THUGS-N-HARMONY	LADIES EDITION	17
53	NEW	1	H-TOWN	H-TOWN	53
181	141	40	COMMON	THE ART OF WAR	1
191	141	111	COMMON	ONE OAY IT'L ALL MAKE SENSE	62

## Billboard HOT R&B SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
14	14	17	THEY LINE IT SLOW	R-TOWN	14
20	23	5	IF I COULD TEACH THE WORLD TO BE GOOD TO ONE ANOTHER	BONE THUGS-N-HARMONY	20
33	33	6	OFF THE BOOKS	THE BEATNUITS FEATURING BIG PUNISHER & CUBAN LINK	52
78	79	11	REMINING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE	57
82	NEW	1	YOU ARE A MOUNTAIN	THE BEATNUITS	82
97	90	7	SO TRIP	HELLCAT	90

## Billboard Top Pop Catalog Albums

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
31	33	2	BONE THUGS-N-HARMONY	LADIES EDITION	17
119	119	1	E. 1999	ETERNAL	119

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
5	4	8	JONATHAN BUTLER	DO YOU LOVE ME?	57
9	NEW	1	CANDY DULFER	FOR THE LOVE OF YOU	9
19	9	24	PAUL TAYLOR	PLEASURE SEEKER	19

## Billboard Top Jazz Albums

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
2	2	6	DAVE GRUSIN	PRESENTS WEST SIDE STORY	2
3	11	11	T.S. MONK	MONK ON MONK	3
4	3	3	ROYAL CROWN REVUE	CAUGHT IN THE ACT	4

## Billboard Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
7	8	17	OLETA ADAMS	COME WALK WITH ME	7
27	38	2	BRODERICK E. RICE	THE PREACHER'S SON	27

## Billboard Hot Rap Singles

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
3	4	4	IF I COULD TEACH THE WORLD TO BE GOOD TO ONE ANOTHER	BONE THUGS-N-HARMONY	3
15	20	16	OFF THE BOOKS	THE BEATNUITS	15
19	16	22	REMINING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE	19
43	41	26	LOOK INTO MY EYES (FROM "BATMAN & ROBIN")	BONE THUGS-N-HARMONY	43

- ALSO: TOP RAP ALBUMS**
  - # 8. R-TOWN
  - # 13. BONE THUGS 'N HARMONY
- TOP ALTERNATIVE ARTIST ALBUMS**
  - # 30. PIETASTERS
  - # 32. KEOKI
  - # 36. LIFE OF AGONY
- TOP HARD MUSIC ALBUMS**
  - # 56. DEICIDE
  - # 66. OFF SPRING
  - # 69. COAL CHAMBER
  - # 77. TYPE O NEGATIVE



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## Artists & Music

# Columbia, Aware In Joint Venture Deal Lets Baby Acts Graduate To Major

BY MELINDA NEWMAN

NEW YORK—In an effort to help alleviate the pressure on both labels and bands to have hits right out of the box, Columbia Records and Aware Records have signed a multi-year deal that allows the major a conduit to grassroots marketing and the Chicago indie a path to national distribution.



Aware Records is best known for its unsigned band compilations, which have featured such acts as Hootie & the Blowfish, the Verve Pipe, matchbox 20, Better Than Ezra, and Edwin McCain before they were plucked by the majors. President Gregg Latterman began the collections in 1993, and each annual edition has bore increasing weight among A&R execs, publishers, and other industry executives as a seal of approval signifying acts worth pursuing. The label has also begun signing acts to full album deals, including Stir and Nineteen Wheels.

"I have gotten to know Gregg at various music conferences and witnessed his keen sense of emerging artists," says Tim Devine, senior VP of A&R at Columbia, who, along with the label's



NINETEEN WHEELS

senior VP, Will Botwin, brokered the deal with Latterman and his attorney, Elliot Groffman. "Both Will and I visited his operation in Chicago and felt he had a very well-run and cost-effective organization which could help develop bands through touring, retail relationships, and selected radio relationships."

The deal is a two-tiered venture whereby baby bands will come out through Aware/RED (Sony's independent distribution arm). Once they reach a certain sales level, they will graduate to Aware/Columbia.

The first release to go through the new deal is an album from East Lansing, Mich., rock band Nineteen Wheels. Aware/RED rereleased an amended version of the Aware album, which came out in spring, on Oct. 21. Howev-

er, the release will not be actively worked by promotion and marketing until 1998. The second album will be from San Francisco band Train. In early 1998, Aware/RED will rerelease the group's regional independent album with several new cuts produced by Matt Wallace.

Devine notes that the deal is structured so that an act selling as little as 25,000 units can still be proclaimed a success. "If these bands could sell between 25,000 to 100,000," he says, "that would be a good base from which to launch a major-label record. So at that point, we'd switch them over to Aware/Columbia."

For Devine, the key to the deal's success is to keep Aware as street level as it is now.

"Our goal is not to change them [but  
(Continued on page 22)]



**Duran Duran In-Store In-Store.** Members of Duran Duran take a breather after drawing hundreds of fans to a three-hour in-store performance at the Virgin Megastore in New York's Times Square. Seated, from left, are the band's Nick Rhodes, Simon LeBon, and Warren Cuccurullo. Standing, from left, are Capitol Records senior VP of promotion Phil Costello and Capitol president/CEO Gary Gersh.

## Nayder's 'Annoying Music' Finds A National Audience

BY DOUG REECE

Call it an anti-hits program. The songs featured on Jim Nayder's "Annoying Music Show," which expanded from local play on public radio station WBEZ Chicago to 110 affiliates several weeks ago, are so horrifying and terrible you can't help but listen.

"It's train-wreck music," Nayder says with a touch of mischievous glee.

Imagine the Brady Bunch's take on "American Pie," Don Ho

doing his unique version of "These Boots Are Made For Walkin'," or Sonny & Cher destroying "Summertime."

Reminiscing about shows past, Nayder also mentions such gems as the Brothers Four performing the Beatles' "Revolution."

"It's the reason Quaaludes were banned," quips Nayder, exhibiting the dry, pithy humor found on his show. Listeners could easily assume that Nayder holds disdain for the artists he presents on his show when, in fact, he is quick to defend them and their music.

"It's not bad music," he says. "These are just songs that end up being annoying for different reasons. Sometimes it can be a great song and a really talented artist, and it just doesn't work for whatever reason. In most cases, I love the artists; it's just that these songs are annoying."

Nayder's decision to offer the show in approximately three-minute segments with an intro, one song, and an



NAYDER

outro is based on a simple philosophy: Three minutes of annoying music seems more like 30.

The satellite-delivered program was offered exclusively to public radio stations through September. Now, Nayder Communications is approaching commercial radio.

### The Annoying Music Show

A recent flurry of positive press by the Associated Press and on such national TV programs as "CBS This Morning" and "ABC World News Tonight" bodes well for the show, which Nayder speculates could cross format lines.

Still, the looming success of the "Annoying Music Show," which is produced and distributed by Evanston, Ill.-based Nayder Communications, has its origins in what was essentially an accident.

In 1995, Nayder, who has served as the weekend announcer at WBEZ for five years, found himself alone with a few minutes to kill and a copy of Slim Whitman singing "It's A Small World." His decision to spin the record and quickly dub the segment the "Annoying Music Show" became a defining, fateful moment.

"Immediately, someone called saying, 'I love the "Annoying Music Show.'" "I'm a simpleton, but I'm also smart enough to know what that kind of reaction meant."

The show's profile was raised significantly when NPR "Weekend Edition" host Scott Simon invited Nayder to occasionally do a version of the show  
(Continued on page 22)

## Hootie Settles Breach Of Contract Suit; Santana Inks With Arista

**GO FISH:** Hootie & the Blowfish have reached a settlement with Henry Neuman, the band's former alleged manager, who filed suit against the group in May 1996. Neuman's suit claimed that the act owed him 15% of its gross earnings from 1991 to 1995. He and the band first connected when it played a showcase organized by Neuman, who later shopped the band's demo tape. His suit also charged the band, and current manager Rusty Harmon, with breach of contract, breach of fiduciary duties, fraud, and misrepresentation. Neuman and the band executed a "mutual release" in 1995, according to the suit, that ended their relationship. However, by that time, the group's 1994 Atlantic debut, "Cracked Rear View," was already a multi-platinum seller.

According to Harmon, who has managed the band since 1990, the decision to settle was primarily a financial one. "This is absolutely no admission of guilt on our part," he says. "Two or three years ago, I felt like we would have done anything in the world to fight this case, but when you get down to financial values and running a company, it simply becomes a business decision. The time came to put an end to it and let the band concentrate on their next record." The group is writing songs for its new project.

Harmon also says the band's experience should serve as a cautionary tale for other acts. "They say if you become successful, people come out of the woodwork who had nothing to do with their career," he says. "This whole experience was a stumbling block in our growth. [Neuman] comes back after we've sold 7 million records, and he says he had something to do with our success, when he had nothing to do with our success. But because matters weren't cleared up years ago, he's one of those people that came out of the woodwork. We're living proof it can happen."

Terms of the settlement are confidential. Neuman's attorney did not return calls by press time.

**REUNITED AND IT FEELS SO GOOD:** Carlos Santana has signed with Arista Records and has begun work on an album that could come out as early as spring 1998. The move reunites Santana, who received the Billboard Century Award for creative achievement last year, with Arista president/founder Clive Davis, who signed Santana to Columbia Records in 1968. Santana last recorded for Columbia in 1990. He subsequently released albums on Polydor and his own imprint, Guts and Grace.

The reunion with Davis came at the behest of Santana's wife. After recording a video for a Davis tribute in which Santana said Davis and the late Bill Graham had been two

of the most important figures in his career, the artist says his wife put a bug in his ear about hooking up again with Davis professionally. "My wife said, 'I think we need to be connected to someone important like him, and we need to focus on radio airplay and distribution.' It's not fair that radio only plays the old stuff when we continue to make music that's relevant today. I need to be connected with someone who won't treat us like some relic from the '60s."

Clive Davis has the passion and vision to work with us."

While he focuses on his new album, Santana says he is temporarily putting Guts and Grace, which largely concentrates on releasing rare live material, on hiatus. "I want to concentrate on the new album and on my children," Santana says. "Maybe later, when we get more traction, I'll be able to ask Mr. Clive Davis if he'll reactivate Guts and Grace. I have a lot of music from a

lot of great people."

**PARTING SHOTS:** Elektra Records has released **They Might Be Giants** from their contract. Although band manager Jamie Kitman declined to comment on its release, sources say the group has been unhappy with the label since its major supporter, former head Bob Krasnow, left in 1994.

Kitman says the act hopes to find a new home soon. "Despite this speed bump, the band is doing very well. [1990's] 'Flood' is approaching platinum, and the band was asked to play more than 100 college dates this year." The group is in discussions with TV producers about potentially hosting a kids' show. They Might Be Giants are playing six consecutive Thursdays at New York's Mercury Lounge, including a Thanksgiving benefit for Hale House. Elektra had no comment by press time on the band's departure.

After parting with their manager Simon Fuller, Spice Girls have decided to go without a manager for the near future (Billboard Bulletin, Nov. 11) ... Former A&M Records act **Jackopierce** has decided to call it quits. The band is in the midst of a 40-city farewell club tour.

**STUFF:** With this year's festival nothing but a bad memory, plans are already in the works for the 1998 H.O.R.D.E. Co-founder **Blues Traveler** has announced that it will once again headline next year's festival, after playing only three dates in 1997. **Barenaked Ladies** and **Ben Harper** have also signed on. Like many festivals in 1997, H.O.R.D.E. found itself playing to far fewer attendees than anticipated, causing the festival to lose money.



by Melinda Newman



# Artists & Music

## SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**RAISING 'TITANIC':** Monthslong delays and reports of a runaway budget have rendered James Cameron's "Titanic" one of the most anticipated films of the year. While theatergoers will have to wait until mid-December to see the movie, Tuesday (18) is the release date for the Sony Classical soundtrack, which sails along on the melodies of composer James Horner and a powerful vocal track featuring Celine Dion.

Ironically, Dion's participation in the film and the idea of having a closing vocal track did not figure into the picture until Horner was knee-deep in the composing process. Instrumental threads of the song, "My Heart Will Go On," build throughout the movie, turning up as background for everything from love scenes to the moment the ship begins to go down and setting the emotional fabric of the picture. By the time the first notes of the vocal-infused closing number sound, the audience is primed for a powerful denouement.

For Horner, "Titanic" became a true labor of love due to the sheer time commitment it required, compared with his usual schedule of six weeks from a first film look to recording.

After seeing the first rough assembly of "Titanic" in March, Horner says, it became a full-time occupation for the next six months. "We were geared up to release the film July 4, so everyone was in that mental state," he says. "And then it was mid-July and then August, and at each point I had to be ready to record the score. I was exclusive to the project from March on, because we never knew when we were going to be finished."

Frustrations aside, Horner says, having the extra time turned out to be a blessing in disguise. The finished version of "Titanic" includes more than two hours of score music—much more than the average. "It was physically impossible that we would be ready under the original schedule," he says. "In addition, the film was constantly changing, so the longer we went, we became more secure that the film wouldn't change."

Peter Gelb, Sony Classical president, echoes the sentiment. "All the delay has done is build anticipation for the soundtrack and the movie," he says. "And that's good news for us."

Gelb adds, "Soundtracks have become a very important part of our release policy. New music in the form of soundtracks and other avenues is what the classical record industry is relying upon for a successful future." Gelb says that Sony Classical is making moves to extend its role beyond that of soundtrack label and into more of a co-producer position. The label is working on two upcoming art-house films, "The Red Violin" and "The Legend Of The Pianist On The Ocean."

With a soundtrack that includes a ballad from hitmaker Dion, Sony Music now finds itself in the precarious position of parent to potentially competing releases. The Dion track will appear on her new 550 Music solo album, "Let's Talk About Love," which is scheduled to hit stores the same day as the soundtrack (Billboard, Nov. 1).

"Whenever we have a track on an album and a soundtrack, we think, 'Who's going to lose out here?'" says Glen Brunman, executive VP of Sony Music Soundtrax. "But in this particular case, if you go see the movie and love the music, you're going to want the soundtrack with the James Horner score. And if you love the Celine Dion track, you're not going to be satisfied with only one song, so you're going to buy the album."

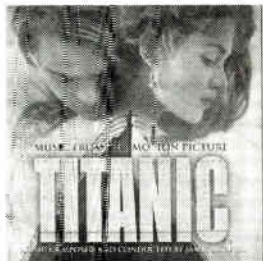
For his next film project, Horner moves from the depths of the ocean to the sprawling Mexican desert for Steven Spielberg's "Zorro." That soundtrack is also expected to be released on Sony Classical. "This is a completely different world, a much more conventional world," he says. "Because the work is for Spielberg, I knew this was not a vehicle to attempt to push the outside of the envelope. However, having said that I am attempting to do it in more subtle ways." For two of the sword-fighting scenes, Horner is capturing the stomping feet of flamenco dancers in lieu of more traditional percussion. "In essence, I am choreographing the scene," he says.

**CAPITOL RECORDS** will have first-listen rights to soundtracks to the films of music-video-cum-big-screen director Brett Ratner under a new three-year deal. Ratner also signed a two-year, nonexclusive first-look arrangement with New Line Cinema, which released his "Money Talks." Ratner's next New Line Project is "Rush Hour."

**PRODUCTION NOTES:** Lots of noteworthy soundtracks are coming down the pike. Mike Figgis, the eyes and ears behind "Leaving Las Vegas," reprised his omni-role of writer/director/soundtrack composer for "One Night Stand." The Verve Records soundtrack hit the street Nov. 4... New from Virgin Records on Tuesday (18) is Canadian composer Mychael Danna's delicate score soundtrack to Cannes Film Festival eye-grabber "The Sweet Hereafter," which is being distributed in the U.S. by Fine Line... Filmmaker Gus Van Sant will release two albums on Pop Secret this winter. The creator of "Drugstore Cowboy" and "To Die For," among others, salutes the green on "18 Songs About Golf," due Dec. 1. That album will be followed by an eponymous collection.

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## IRISH/AMERICAN SUMMIT HELPS WRITERS GROW, LEARN

(Continued from page 1)

western Ireland.

More than two dozen of the songs were showcased in the Temple Bar Music Centre here Nov. 9 in a bill featuring most of the songwriters and artists who took part in the co-writing session. Among the American-based delegates were Speech, Lamont Dozier, Montell Jordan, Jeff Healy, Lloyd Cole, Jill Sobule, Gordon Kennedy, Karen Taylor-Good, and Jane Wiedlin of The Go-Go's. Irish musicians and writers included Eleanor McEvoy, Liam O' Maonlai of Hothouse Flowers, Jimmy MacCarthy, Andy White, Brian Kennedy, and Michael McGlynn of Anuna.

Besides collaborations on compositions, the summit allowed writers to observe one another's writing styles. Keith Donald, chairman of the Irish

Music Songwriters Assn. (IMSA), which helped choose the participating writers, says the week underscored historical differences in approaches to the craft of writing. "Irish songs have tended to be written by one person, whereas American songs are usually written by more than one person," he says. "This week has got collaboration into the minds of Irish songwriters."

Music Bridge, founded by writer and producer Alan Roy Scott, has organized such writing sessions with U.S. songwriters in Russia, Romania, and Indonesia over the last decade.

This year's project, which was held in the Abbey Glen Hotel, a converted castle, was partly funded by Scott, who invested more than \$80,000 in the week. The Irish Music Rights Organisation (IMRO), along with U.S. soci-

eties ASCAP, BMI, and SESAC, also helped fund and organize the event. Loretta Muñoz, assistant VP of membership for ASCAP's New York office, who was instrumental in coordinating the concert, says the society is involved "because it makes writers aware of what we do, and it helps nurture talent and relationships."

Scott says that much of what goes on at his and other co-writing sessions was traditionally carried out by labels' A&R departments. "They should be doing this kind of thing, but the truth is, they usually don't."

The decision to come to Ireland in 1997 came about because "we've finally found the motivated parties," says Scott. "I've known people here for 10 years. With IMRO having been set up, they're now ready to develop their own artists and writers."

For the first time in Music Bridge's life, writers have been working in the same language, which made "a monumental difference," says Scott. "They worked like machines."

Unlikely pairings—originally chosen by drawing names from a hat—succeeded, says Scott, "because people say you can't mix such different styles, and in reality you can."

While admitting there were occasional personality clashes, all writers were enthusiastic about the experience. MacCarthy, performer and writer of such songs as Christie Moore's "Ride On" and Mary Black's "No Frontiers," was initially daunted at the prospect of co-writing. "I normally work on my own in the dead of night," says MacCarthy. He found collaborations with Speech and Delbert McClinton "the most refreshing and creative activity of my

life—like turning the soil on the soul."

Fiona Joyce, singer/songwriter and owner of River Valley Records, also works on her own and issues her own CDs. During the week she wrote "Coming Home" with Rick Cowley and "Going My Way" with Gordon Kennedy. Says Joyce, "I learned more in the last week than in the last five years. This is not something for the weak. It's changed me forever."

Gordon Kennedy, author of "Change The World," performed by Eric Clapton, says, "I'm used to co-writing but with the same people. I find these kind of environments very stimulating. It doubles the pleasure." Among those he worked with during the week was Brian Kennedy, the Irish star.

Kevin Griffin of New Orleans band Better Than Ezra ended up writing with Liam Riley. He says, "It was interesting to get a common ground with someone from a completely different musical page."

Besides cultural exchanges and the swapping of techniques and influences, the week helped the writers, many of whom are also recording artists, to

learn other skills.

"Most people think of Ireland in the context of [songs with] great paths and very gritty lyrics," notes Scott. "The Irish writers are coming across American writers who might be into other things, such as production values."

Demos of some of the songs written in Clifden will be released by New York-based roots label Putumayo in the new year. Many of the writers say their compositions will be featured on upcoming albums, with the possibility of some collaborations ending up as duets.

From the strength of the songs showcased Nov. 8, the prospect of some going on to become hits is far from remote.

Yet commercial success was not the point of the collaboration. ASCAP's Muñoz says the society did not go into the event expecting "even a nickel profit to come out of it."

IMSA's Keith Donald says, "We just sat and wrote. If any of them really are hits, then that's the cream on the milk."

Next year's Music Bridge will take place in Cuba in the fall.

## IRISH SONGWRITERS

(Continued from page 1)

Irish songwriters are confounded by the lack of interest from U.S. publishers, who are already swamped by domestic material, complained the delegates. London-based creative executives, many of whom have responsibility for Ireland, too, are often driven by the demands of the faster-moving, fashion-conscious U.K. market.

"The people in the U.K. are not always tuned to what's going on here," said Robert Stevenson, owner of Dublin-based booker/promoter Treasure Island.

Hugh Duffy, chief executive of the Irish Music Rights Organisation (IMRO), pointed out that publishing and performing right development in Ireland was still in its infancy. "Five years ago, IMRO was just a branch of the [U.K.'s] Performing Right Society." He cited the body's progress in helping export Irish songwriting talent through its work with the European Music Office.

Rowanna Gillespie, an executive at PolyGram Island Music Publishing, admitted that her company did not have an Irish office and that it relied on contacts with PolyGram's record operations here or the publisher's U.K. offices.

Of all the major international publishers, only peermusic has a creative presence in Ireland. There are many independent publishers here that work with other indies as part of a sub-publishing network. This fact stood in stark contrast to the obvious wealth of songwriting talent in the Republic, noted delegates.

Evan Lamberg, executive VP of EMI Music Publishing, said that despite the lack of major publishers here, interest in Irish songwriting was high in the U.S.

"What always comes back to me is the fantastic melodies," he said. "This country seems to focus on these wonderful 12 notes."

Another key frustration among delegates was the gulf between the music of Ireland and the perceptions of the American industry and public of what Irish music means. Complaints were voiced that in the wake of "Riverdance," Irish mainstream pop/rock and alternative acts were disregarded.

Loretta Muñoz, New York-based assistant VP of membership for ASCAP, pointed out that "Riverdance"

and U2 had opened the world's eyes. "A lot of attention is focused on Ireland now," she said. "It's poised to move forward. As soon as one [publisher] takes the step, everyone will be like lemmings."

A note of caution came from Kieran Kane, a U.S. recording artist/songwriter and owner of Dead Reckoning Records. "If we're talking about a mass market for traditional folk music, it's not going to happen. To say [that it will] is disingenuous."

IMRO's Duffy later added that he believes international publishers will, in fact, move in after events such as the Celtic Harmony co-writing event (see story, page 1).

## NEWTON MAKES INT'L CHART SPARKS FLY

(Continued from page 14)

Krissada Sukosol Clapp, label manager of Bakery International, calls Kossiyabong "the David Foster of Thailand" and says the local cover helped greatly to get Newton noticed. "To get a push outside Thailand, we needed to create a push inside—so we had him cover a Thai song." Newton's management, Liverpool, England-based Manage Major, worked with Newton to write lyrics in English, dubbed it "Seasons Change," and saw it reach No. 2 on English-language pop station 107 Love FM Bangkok.

### SOUTH AFRICA PICKS UP ON ALBUM

Pretoria, South Africa's capital, has proved to be the biggest market for the album "Sweetest Secret," and in fact it was the first to release it, in May. Much of the album's popularity stems from the intensive airplay that several tracks from the album have received on the city's biggest radio station, Jacaranda.

The independent station broadcasts both in English and Afrikaans to approximately 250,000 listeners in the city, traditionally viewed as the bastion of the old apartheid regime. Its reach also extends further into the northern and eastern more rural parts of South Africa.

Local licensee David Gresham Records first serviced the station with "Sometimes When We Touch" six months ago.

Says Hanlie Nel, Jacaranda's music

compiler, "The response we had to the first single was phenomenal. The first time we played it, our listeners began calling in for information on Newton. Since then, many other tracks off the album have received airplay."

Nel attributes much of Newton's success to his radio-friendly tracks and catchy "pop beat." David Gresham Records founder David Gresham says he believed strongly that "Sweetest Secret" (which he describes as having had "reasonable sales") would move significant numbers if picked up by national music station 5FM. "There is a huge market in this territory for happy, commercial dance acts like Newton, as we have shown with the increase in sales in the Pretoria area following his success on Jacaranda," he says. "We could break Newton as a major artist here if 5FM had a different airplay policy. At the moment, they only playlist tracks that are charting internationally and so did not go with Newton."

Newton is now thinking of giving up his day job: Worldwide promotion and the prospect of feeding the hungry U.K. media may force him to hang up his hose, he says. "Once I do leave the Fire Service, I've got to go for it 100% with the music and make it work," he says. "There's no turning back."

*Assistance in preparing this story was provided by Geoff Burpee in Hong Kong and Diane Coetzer in Johannesburg.*

## WIND-UP ACT CREED

(Continued from page 13)

always assumed this was supposed to happen this way even before we got a record deal," says Stapp. "We thought we were supposed to sell a lot of records, and we thought we were supposed to play in front of big crowds."

Still, when Stapp enrolled at Florida State University with hopes of eventually becoming a lawyer, he admits that his interest in music was mostly founded in fantasy.

"This is the first band I've been in, and I didn't even know I wanted to do this until 1993," he says. "I just decided I wanted to get in a band, and within two days I moved to Tallahassee. I figured if [Jim] Morrison had started there, I could go to Tallahassee, jump in a band, and become a rock star."

While Stapp soon would see his vision fulfilled, Creed's earliest foray into the Tallahassee music scene was not exactly welcoming.

According to Stapp, Creed gained few friends among what he terms the "cliquish" bands playing the scene.

"We're not in a band to be buddies with other bands, but I was under the assumption that we would walk into a bar and say, 'Hey, what's up?' and sit around jamming acoustically and drinking a beer," he says. "Thinking about it now, our ignorance and naiveté were probably good. We were like little kids, and that kind of innocence helped us get to where we are."

Also helping out has been mainstream rock radio, which has been largely responsible for such '97 Heat-seeker Impact acts as Tonic, matchbox 20, Sister Hazel, and Days Of The New.

"The pendulum has been in motion for the past year, and I wouldn't be surprised to see changes by some labels as to their signings," says Lerner. "If you look at it from a format perspective, it's getting harder to tell the difference between modern rock and active rock."

Meanwhile, mainstream rock KRXQ Sacramento, Calif., PD Curtiss Johnson says the station is enjoying the popularity of new rock acts and is eager to break more.

"It's nice to see mainstream rock bands come back into the fold," he says. "They don't have to have wild haircuts or a trendy look. They're just solid rock bands that write good songs, and the rest of it doesn't matter."

"I hate to use this term, but people are getting back to the rootsy rock'n'roll bands," he adds. "Songs used to have to grab you immediately, and I think people are gravitating away from that one-hit-wonder sound."

"My Own Prison," which is in heavy rotation at KRXQ, is also testing well in call-out research, says Johnson.

One mainstream rock act that Creed seems inextricably bound to, at least for the time being, is Days Of The New.

Chris Wester, music buyer for the four-store Minneapolis-based Down In the Valley, says the rise of the Outpost act may have primed the market for Creed.

"As bad as this may sound, I think [Outpost-distributing label] Geffen really paved the way for this band with Days Of The New," Wester says. "With the success of [Days'] single 'Touch, Peel And Stand', radio was ready to take Creed and eat it up."

Hoping to whet that appetite even further, Wind-up recently shipped an acoustic version of the title track, while a clip for the song, directed by Stephen Scott, is due at the start of December.

The label has also coordinated promotions with distributor BMG, which tied into the act's appearance in each market. Local television advertising and lifestyle marketing have also played an important role, says Lerner.

Meanwhile, Wind-up has emphasized the band's World Wide Web site with exclusive concert footage. The label is also hoping to support a network of fan sites by providing free software to chosen individuals.

"This project has happened so quickly," says Lerner. "We need everyone else to catch up with the grass roots. Look what we've accomplished without a video and without national media."

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Spice Girls Share Their 'Spiceworld'

The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, last night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. [Click Here](#) for the full story.

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Subtitled "Ambient Translations Of Bob Marley In Dub," this is a jaw-droppingly dazzling aural re-texturalization of the Tuff Gong's own remarkable 1980. Leveill descends with maximum respect into the lush, otherworldly forest of Marley's original album masters for Island, parting the misty veil on various mythic tracks to reveal un-dream-of avatars and magic vistas. Any overdubs are subtle, reverent, and ingenious, with Senegalese percussionist Aiyb Dieng, Japanese ambient artist Tetsu Inoue, or string conductor/arranger Kai Berger applying spectral touches primarily to point listeners toward existing secret panoramas. Whether it's "The Heathen," "Exodus," or "No Woman No Cry," the electronic tour guides will help you go where no devotee has gone before. If you can imagine buying only one reggae record between now and the dawn of the new year, make it "Dreams Of Freedom."

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## COLUMBIA, AWARE IN JOINT VENTURE

(Continued from page 18)

to] let them keep doing what they're doing," he says. "The real tragedy is so many bands have to have a gold record the first time out to recoup," Devine says. "This situation helps to counter-balance that. That's good for us as an industry."

Latterman agrees. "There's no artist development anymore," he says. "If you put a record out and the band has received a big signing bonus, then you have to make it happen on the first record. But here, if we put it through

RED and it sells 10,000, that's awesome. Twenty thousand would be even better. And if we can't sell 25,000 with the budgets we've got, I'm an idiot."

While similar deals in the past have started with such optimism only to crumble later, Latterman thinks his pact has a better chance of survival because "we still own 100% of our company. The one problem I've seen on most joint ventures is you're too dependent on most majors to do anything. We're doing our job; we're not waiting

for Columbia to return our calls to tell us what we can and can't do."

The deal calls for Sony to support Aware/RED and Aware/Columbia releases through tour support and marketing and promotion assistance. Albums that go through RED will also be aided by RED Ink, RED's marketing arm. In addition to Devine and Botwin, Columbia A&R exec Josh Sarubin and product manager Greg Linn will be point persons on releases. Aware's full-time staff of six will continue to work the releases as well.

If Latterman has his way, everyone working any Aware release will be completely familiar with the band by the time its album is released. For example, a number of Sony and RED regional label people attended recent shows by Train and Nineteen Wheels in Chicago. "We want them to see them two or three times before they have to take it to radio or retail. It is very long-term, and it will take patience," says Latterman.

However, Latterman isn't idealistic enough to think that Columbia's

patience is endless. "We need someone to break big so they have more patience with us to take time and grow some of the other acts," he says. "But we know this hinges upon us having some multi-platinum success with some of the first records that come out through Columbia."

Although future Aware compilations will go through RED, Latterman will keep them as staunchly independent as he always has.

Latterman and his staff find the acts in a variety of ways—from local club owners and concert promoters as well as from recommendations by bands. Additionally, Latterman and his staff listen to every tape sent their way.

"Aware II," which featured Hootie & the Blowfish, Better Than Ezra, and the Verve Pipe, among others, remains, at 35,000 units, the best-seller in the series, according to Latterman. Prior to this new deal, distribution was to record stores primarily where the participating bands lived and through the bands, which sell the albums on the

road. "Up until this point, we haven't really worried about distribution," he says. "We just wanted to get catalog and get people to know about us. We sell enough to pay for pressing."

Awareness of the bands is also increased through tours Latterman's label organizes. The third Aware tour will start in late February and feature four bands, including Train, Nineteen Wheels, and a rotating lineup of regional acts. Given the new deal, Latterman says, the fourth slot may go to a developing Columbia act. "Columbia can put someone on if they can draw enough people," says Latterman, adding with a laugh, "but love's not enough. We're a huge team player, but it can't be at the expense of what we're trying to do."

Which is, Latterman stresses once more, to break bands through developing them organically. "This is gonna work because we're taking the pressure off the bands on the first record and letting them develop on their own instead of telling them they're going to be a rock star in five weeks," he says.

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## 'ANNOYING MUSIC'

(Continued from page 18)

during Simon's nationally broadcast program.

It also became a hit during WBEZ pledge drives. Nayder, who would threaten listeners with a continuous stream of exceptionally grating music, demanded—and usually got—a flood of calls from people more than willing to give. Those who did make pledges received a premium "Annoying Music Show Defense Kit," which, along with an "Annoying Music Show Greatest Hits" album, included earplugs and an airplane barf bag.

Though most people appreciate the program's obviously tongue-in-cheek approach, a contingent of hypersensitive-turned-irate listeners has arisen from concern that the show undermines public radio's seriousness.

WBEZ operations manager Torey Malatia places the blame for this super-serious mind-set on all public stations.

"Somehow, in public radio we have made the huge mistake of connecting [with moroseness] all the good things we do to make people better informed and bring them closer to great music and ideas," he says. "To talk about literature, art, or issues in our community means you can't have a smile on your face. That's what is so great about the program. It shatters that illusion."

Those that would accuse Nayder of defiling public radio's integrity would also do well to look further into his work.

In stark contrast to the "Annoying Music Show," Nayder Communications also produces the captivating, oftentimes gut-wrenching public radio series "Magnificent Obsession," which is an unhosted, 30-minute "spoken word documentary" about drug and alcohol addiction hosted by various former users.

"Jim has been doing ['Magnificent Obsession'] for many years, and he created the 'Annoying Music Show' as a lark, and it becomes the thing he gets known for," says Malatia. "What I'd hope is that as a result of that exposure, people also find out about 'Magnificent Obsession.'"

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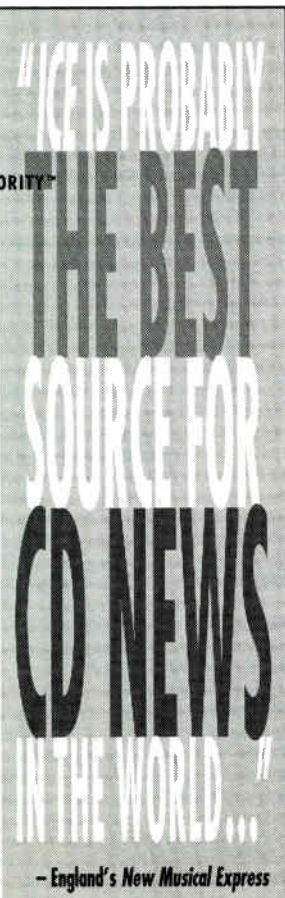
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FLEETWOOD MAC	Nashville Arena Nashville	Nov. 6	\$817,285 \$60/\$25	16,886 sellout	Magicworks Concerts Inc. PACE Touring
THE ARTIST LARRY GRAHAM & GRAHAM CENTRAL STATION	Hollywood Bowl Los Angeles	Oct. 11	\$794,061 \$125/\$20	14,831 17,172	Bill Silva Presents
FLEETWOOD MAC	Sony Music/Block- buster Coral Sky Amphitheatre West Palm Beach, Fla.	Nov. 8	\$776,710 \$75/\$30	18,766 sellout	Magicworks Concerts Inc. PACE Touring Cellar Door
FLEETWOOD MAC	Orlando Arena Orlando, Fla.	Nov. 9	\$676,595 \$60/\$25	14,619 sellout	Magicworks Concerts Inc. PACE Touring
ELTON JOHN	Bryce Jordan Center, Penn State University University Park, Pa.	Nov. 4	\$587,110 \$42/\$26.50	14,992 sellout	Delsener/Slater Enterprises
ELTON JOHN	Van Andel Arena Grand Rapids, Mich.	Oct. 29	\$548,840 \$43.50	12,617 sellout	Cellar Door
REBA McENTIRE BROOKS & DUNN	Frank Erwin Center, University of Texas at Austin Austin, Texas	Nov. 8	\$373,640 \$40	9,341 16,417	Starstruck Promotions Titely/Spalding
ALAN JACKSON DEANA CARTER	Sony Music/Block- buster Coral Sky Amphitheatre West Palm Beach, Fla.	Oct. 24	\$293,782 \$32.75/\$25.75/\$18	14,581 sellout	Cellar Door

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## Simmons Steps Into Spotlight Dru Hill Producer/Writer Comes Into His Own

This article was prepared by Janine Covenev, managing editor of R&B Airplay Monitor.

When the year-end tallies of 1997's top R&B records are completed, at the top of the airplay heap is likely to be Dru Hill's breakthrough single, "In My Bed."



SIMMONS

What many in the industry might have failed to notice is that the tune was penned by and produced in its original version by Daryl Simmons, who also created Dru Hill's "Never Make A Promise" and "We're Not Making Love No More."

The oversight may be due to Simmons himself, a reserved, quiet workaholic who has managed to amass a wealth of hit singles as a songwriter and frequent collaborator with Kenneth "Babyface" Edmonds and Antonio "L.A." Reid.

His production company, Silent Partner Productions, and Atlanta studio, Silent Sound Studios, are aptly named; Simmons has long been the close-mouthed third party, while producers Reid and Edmonds received numerous well-deserved accolades. But stepping out as a producer in the last year is bringing Simmons his own moments, albeit uncomfortable ones, in the spotlight.

"I never had a burning desire to be a star, to be out front," says Simmons,

whose career path seemed plotted from the day he met best friend Edmonds in Indianapolis at age 14. His desire to remain the "silent partner" changed only recently when he agreed to do interviews.

"I just felt that I'm not that interesting a person. What is it people want to know about me? I'm not an artist," he says, but adds that the success of "In My Bed" prompted him to talk to the press.

"I think I'm proudest of the Dru Hill project with 'In My Bed' and 'Never Make A Promise' because those were my first No. 1 songs by myself, without Kenny or L.A. being involved," says Simmons, who calls the process of going it alone "pretty scary."

"I never imagined myself ever getting to that level. I remember Kenny telling me two years ago, 'All you need is one song by yourself without my name on it, and you'll be fine.' I was like, 'Yeah right, easy for you to say.'"

"In My Bed" is also notable because its remix version by Jermaine Dupri netted it even more airplay and acclaim. Simmons says that he liked the remix and that the concept doesn't bother him. "It's still my song. And usually if the remix works, it works because the song has already been a hit, so really it's just more icing on the cake," he says.

Simmons' discography is impressive. In the past decade, he has written and/or produced Vanessa Williams' "Next," Curtis Mayfield's "New World Order," Aaliyah's "The One I Gave My Heart To," Monica's "Why I Love You

So Much," Whitney Houston's "Queen Of The Night," Tevin Campbell's "Can We Talk" and "I'm Ready," Aretha Franklin's "Willing To Forgive," and TLC's "Baby Baby Baby."

Artists including Wynonna, Sheena Easton, Toni Braxton, Bell Biv DeVoe, Bobby Brown, Mariah Carey, Shanice, Johnny Gill, and Ralph Tresvant have benefited from his songcraft.

"Being basically the 'silent partner' with L.A. and Face, Daryl continues to grow as a writer/producer on his own," (Continued on page 28)



**Soul Man.** Rick James played his first concert in 10 years for a capacity crowd Sept. 29 at the Los Angeles House of Blues. The tour, in support of James' Private I/Mercury album "Urban Rhapsody," officially began Oct. 3 in Indianapolis. Shown celebrating after the show, from left, are Joe Isgro, CEO of Private I Records; artist Keith Sweat; and Rick James.

## Temptations Founder Battles Former Member Edwards Over Use Of Legendary Act's Name

This week's column was written by Janine Covenev, managing editor of R&B Airplay Monitor.

**TEMPTATIONS SPAT:** What's in a name? Apparently everything, when it belongs to a Motown legend. Late last year, Otis Williams, founder of Motown's **The Temptations**, filed suit against former member **Dennis Edwards**, claiming infringement on the trademarked name "The Temptations." Both Williams and the estate of the late **Melvin Franklin**, another original member, filed suit Sept. 9, 1996, in the U.S. District Court, Central District of California, against Edwards, because he has been using the name in live performances, TV appearances, and interviews with another group of singers. In fact, members of Keia/Universal male quartet **O' Skool** say that their career was kick-started after meeting Edwards, who employed the group on tour to sing Temptations hits, among other songs, in the mid-'90s (Billboard, Oct. 25).

After several attempts were made to reach Edwards, a U.S. District Court judge ruled that he was in default. Edwards then responded to the complaint Oct. 21 with a motion to set aside default. The judge allowed Edwards' motion and noted, "Defendant Edwards is hereby instructed to file and serve his answer and counterclaim within 15 days hereof. If he fails to do so, his motion to set aside default shall be deemed denied without further order of the court."

Edwards had not filed a counterclaim by the Nov. 5 deadline. However, the UPI news wire issued a story Oct. 29 with a Chicago dateline stating that a Los Angeles judge had denied Williams' petition and granted Edwards the right to use the appellation "Dennis Edwards & the New Temptations" or "The Temptations Featuring Dennis Edwards." However, this development is not borne out by court papers.

Original Temptations manager **Shelly Berger** says he believes the story was planted by Edwards. The item was picked up by some radio stations and trade magazines. Berger says Williams, et al., will now file an injunction against Edwards.

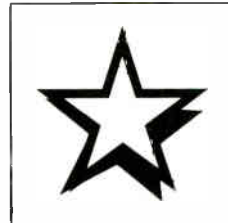
According to Williams' suit, Edwards is not an original member of the Temptations and does not have the right to use the name in any form. The suit states that Williams is the only living original member of the Temptations with legal license to use the name, granted to him and the late Franklin by **Berry Gordy** in 1979. Since the group's beginnings in 1961, 18 different men have performed as part of the Temptations; Edwards sang with the group from 1968-1977, 1980-83, and again in 1987. Edwards' Los Angeles attorney, **Allen Hyman**, told Billboard that he is no longer

involved in the case; calls to Edwards' Bloomfield Hills, Mich., attorney, **Terrance Rader**, were not returned at press time.

Berger says that next year, the 40th anniversary of Motown, will be extremely busy for the group, which now counts **Williams, Ron Tyson, Theo Peoples, Harry McGilberry, and Terry Weeks** as members. The Tempts will perform at the 1998 Super Bowl half-time show and appear on the Motown 40th anniversary ABC-TV special in February; Williams will co-produce a television miniseries based on the early days of the Temptations, tentatively scheduled for November 1998.

**SISTA WITH CRUTCHES:** Get well wishes go out to **Cheryl "Coko" Gamble** of SWV. The singer broke her ankle while at home two weeks ago. Now in a cast and crutches, Coko has been ordered to stay off the foot as much as possible. The accident means that SWV's scheduled promotional tour, set to start Nov. 14 in Atlanta and end Saturday (22) in Philadelphia, has to be canceled. Coko, **Taj**, and **Lelee** were going to promote their latest single, "Lose My Cool" featuring **Redman**, from their third RCA album, "Release Some Tension," at radio and retail. Hey, Coko, can I sign your cast?

**BEATS N' PIECES:** The successful Soul Train imprint released the "Soul Train Christmas Starfest" album Nov. 11 on Epic. The project features pre-recorded favorites by **Boyz II Men, Stevie Wonder, New Edition, Patti LaBelle, En Vogue, Natalie Cole, Kirk Franklin & the Family, James Brown, Luther Vandross, and the Isleys**, as well as new material by **Rome, Az Yet, Simone Hines, and Total Commitment** . . . The Apollo Theatre in Harlem, N.Y., is sponsoring its fifth annual Apollo Toys and Books for Kids drive Dec. 4, featuring celebrity guests and performances for the whole family. Proceeds will be donated to 10 area community organizations; for admission, bring a new, unwrapped toy or book . . . **BeBe Winans** and actress **Kim Fields-Freeman** will host a one-hour television special, "Bringin' In The Holidays," to be syndicated between Nov. 27 and Dec. 24. The event was taped at the Church of the Harvest in Los Angeles and features **Darius Rucker of Hootie & the Blowfish, All-4-One, the Winans, Hezekiah Walker & the Love Fellowship Crusade Choir, Sounds Of Blackness, Karen Clark-Sheard**, and others. The show is produced by Tri-Crown Productions in association with Warner Bros. Domestic Pay-TV, Cable & Network Features. Check your local listings.



## Kane & Abel Arrested On Gun-Possession Charge

BY SHAWNEE SMITH

**NEW YORK**—New Jersey state troopers arrested No Limit recording act Kane & Abel Nov. 1 on a charge of unlawful possession of an assault weapon.

Kane & Abel's current album, "The 7 Sins," has sold 116,000 units since its 1996 release, according to SoundScan. No Limit is distributed through Priority Records.

Initially stopped for speeding on Interstate 295 in Mercer County, N.J., twins David R. Garcia and Daniel R. Garcia, 21, and their brother Shauntel Garcia, 23, were arrested after state trooper Carl Knudsen found a TEC 9 semiautomatic assault weapon sticking out of their luggage in the trunk, according to Sgt. Al Della Fave, a New Jersey State Police spokesman.

"The arresting trooper asked them questions regarding their destination and asked if they had anything illegal in the vehicle, and they said, 'No we don't, go look,'" says Della Fave. "[Knudsen] popped open the trunk and saw the magazine of an assault weapon sticking out of their bag."

According to Della Fave, the three initially denied knowledge of the load-

ed gun, claiming members of their entourage may have left it in their luggage without telling them, but later admitted knowledge of the weapon. The brothers claimed to "generally carry guns to protect themselves," he says, because they have been shot at in the past.

Two bulletproof vests were also found in the car, Della Fave says, and the artists were said to report that they sometimes wear them onstage during shows.

The three were arraigned Nov. 3 at Lawrence Township Municipal Court. All were charged with one count of unlawful possession of an assault weapon, and Shauntel was charged with speeding and driving with a suspended license. Bail for David and Daniel was set at \$5,000, while the bail was \$10,000 for Shauntel, who has a prior probation violation—standard amounts for the charges. If convicted, each could be sentenced to a maximum of five years in prison.

The Mercer County prosecutor's office declined to comment on the case.

A spokeswoman at No Limit said she had no knowledge of the incident when contacted for comment.

# Billboard TOP R&B ALBUMS

NOVEMBER 22, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	79	—	2	<b>RAKIM</b> UNIVERSAL 53113* (10.98/16.98) 1 week at No. 1	<b>THE 18TH LETTER</b>	1
*** PACESETTER ***						
2	74	—	2	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	<b>IN MY LIFETIME, VOL. 1</b>	2
3	1	62	3	<b>MASE</b> BAD BOY 73017*/ARISTA (10.98/16.98)	<b>HARLEM WORLD</b>	1
4	2	1	4	<b>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</b> AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	<b>THE FIRM — THE ALBUM</b>	1
5	3	2	8	<b>SOUNDTRACK</b> LAFACE 26041/ARISTA (10.98/16.98)	<b>SOUL FOOD</b>	1
6	4	4	11	<b>MASTER P</b> ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	<b>GHETTO D</b>	1
7	6	6	9	<b>BUSTA RHYMES</b> ▲ ELEKTRA 62064*/EEG (10.98/16.98)	<b>WHEN DISASTER STRIKES...</b>	1
8	8	5	5	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	<b>THE VELVET ROPE</b>	2
9	7	3	6	<b>SOUNDTRACK</b> DEATH ROW 53509*/PRIORITY (12.98/19.98)	<b>GANG RELATED — THE SOUNDTRACK</b>	1
10	10	9	8	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	<b>MY WAY</b>	4
11	13	10	17	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>3</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	<b>NO WAY OUT</b>	1
12	9	8	7	<b>BOYZ II MEN</b> ● MOTOWN 530819* (11.98/17.98)	<b>EVOLUTION</b>	1
13	5	—	2	<b>SPICE 1</b> JIVE 41596 (10.98/16.98)	<b>THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)</b>	5
14	14	11	8	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 67835 (10.98 EQ/17.98)	<b>BUTTERFLY</b>	3
*** HOT SHOT DEBUT ***						
15	<b>NEW</b>	1		<b>BOBBY BROWN</b> MCA 11691 (10.98/16.98)	<b>FOREVER</b>	15
16	12	—	2	<b>H-TOWN</b> RELATIVITY 1596 (10.98/15.98)	<b>LADIES EDITION</b>	12
17	11	7	4	<b>LL COOL J</b> DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	<b>PHENOMENON</b>	4
18	<b>NEW</b>	1		<b>THREE 6 MAFIA</b> RELATIVITY 1644 (10.98/15.98)	<b>CHPT. 2: WORLD DOMINATION</b>	18
19	16	14	30	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	<b>SHARE MY WORLD</b>	1
20	<b>NEW</b>	1		<b>MIC GERONIMO</b> BLUNT 4930*/TVT (10.98/16.98) HS	<b>VENDETTA</b>	20
21	22	18	15	<b>JOE</b> ● JIVE 41603* (11.98/16.98)	<b>ALL THAT I AM</b>	4
22	19	20	25	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	<b>GOD'S PROPERTY</b>	1
23	<b>NEW</b>	1		<b>CHRISTION</b> ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	<b>GHETTO CYRANO</b>	23
24	18	19	39	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	<b>BADUIZM</b>	1
25	15	13	8	<b>EPMD</b> DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	<b>BACK IN BUSINESS</b>	4
26	17	12	4	<b>GRAVEDIGGAZ</b> GEE STREET 32501*/M2 (10.98/16.98)	<b>THE PICK, THE SICKLE AND THE SHOVEL</b>	7
27	26	23	18	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ EASTWEST 62062*/EEG (10.98/16.98)	<b>SUPA DUPA FLY</b>	1
28	<b>NEW</b>	1		<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98) HS	<b>FINALLY KAREN</b>	28
29	23	24	6	<b>LUTHER VANDROSS</b> LV 68220/EPIC (10.98 EQ/17.98)	<b>ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2</b>	17
30	29	27	8	<b>JON B.</b> Y&B 550 MUSIC 67805/EPIC (10.98 EQ/16.98)	<b>COOL RELAX</b>	27
31	24	17	8	<b>MACK 10</b> ● PRIORITY 50675* (10.98/16.98)	<b>BASED ON A TRUE STORY</b>	5
32	38	34	20	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	<b>FLAME</b>	10
33	25	16	3	<b>SALT-N-PEPA</b> RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	<b>BRAND NEW</b>	16
34	37	29	25	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	<b>I'M BOUT IT</b>	1
35	34	31	51	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) HS	<b>DRU HILL</b>	5
36	33	22	12	<b>SOUNDTRACK</b> ARISTA 18975 (10.98/16.98)	<b>MONEY TALKS — THE ALBUM</b>	6
37	35	28	15	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 6340*/RELATIVITY (10.98/23.98)	<b>THE ART OF WAR</b>	1
38	21	15	3	<b>BIG BUB</b> KEOR 53074*/UNIVERSAL (10.98/16.98) HS	<b>TIMELESS</b>	15
39	28	25	20	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	<b>WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS</b>	4
40	36	—	2	<b>BEBE WINANS</b> ATLANTIC 83041/AG (10.98/16.98)	<b>BEBE WINANS</b>	36
41	32	30	21	<b>K-CI &amp; JOJO</b> ● MCA 11613* (10.98/16.98)	<b>LOVE ALWAYS</b>	9
42	31	26	7	<b>BRIAN MCKNIGHT</b> MERCURY 536215 (10.98 EQ/16.98)	<b>ANYTIME</b>	10
43	30	—	2	<b>WILL DOWNING</b> MERCURY 536350 (10.98 EQ/16.98) HS	<b>INVITATION ONLY</b>	30
44	27	21	3	<b>TOP AUTHORITY</b> TOP FLGHT/WRAP 8160/ICHIBAN (11.98/16.98)	<b>TOP AUTHORITY UNMUTED — THE NEW YEA</b>	21
45	20	—	2	<b>THE B.G.</b> CASH MONEY 9616 (10.98/16.98) HS	<b>IT'S ALL ON YOU VOL. 2</b>	20
46	43	40	6	<b>NEXT</b> ARISTA 18973 (10.98/15.98) HS	<b>RATED NEXT</b>	29
47	44	41	7	<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 46753 (9.98/15.98) HS	<b>THIS TIME IT'S PERSONAL</b>	33

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment 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 sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'YOU MAKE ME WANNA...' by Usher and 'LUV 2 LUV U' by Luv.

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists recurrent hits like 'THE SWEETEST THING' and 'I'LL DO ANYTHING/I'M SORRY'.

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z with song titles and artists. Includes 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', 'AFTER 12, BEFORE 6', 'MY BODY', etc.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'HAVE A LITTLE MERCY' and 'MY BODY'.

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

- Vertical list of R&B singles A-Z with song titles and artists. Includes 'NEVER WANNA LET YOU GO', 'TOO GONE, TOO LONG', 'TRUE TO MYSELF', etc.





## SIMMONS STEPS INTO SPOTLIGHT

(Continued from page 24)

says Denise Weathersby, senior director at Warner/Chappell Music, which administers Simmons' catalog. "The success is shown in the last three to four years when he's had three No. 1 singles, two of which he wrote 100%: Dru Hill's 'In My Bed' and the Monica song 'Why I Love You So Much.'"

Weathersby adds that Simmons' reputation as a hitmaker means that unlike many songwriters, he has the clout to call an A&R executive and collaborate on material for an artist, rather than have songs sitting idly, waiting to be placed. "He's very professional and very nice; he doesn't have a lot of songs lying around," she says.

Simmons says that the artist with whom he would have most liked to work is no longer with us: Marvin Gaye. But working with veteran songwriter Mayfield, now a quadriplegic, on his Warner Bros. album "New World Order" was one of his most inspirational experiences.

"He is this wise person who enlightens you so much, and he knows so much, it was just an honor to even be in his presence," says Simmons. "I couldn't believe I was with him... When you think you're having a bad day, you are not having a bad day; if you think you've got it hard, you do not have it hard. That's what Curtis showed me—that it's not just all about music and success. It did a lot for me to be around him; it made me value my life, because his spirit is not broken."

Originally from Indianapolis, Simmons learned drums at age 8. He began gigging in a local band called Manchild with Edmonds, playing dances, parties, and clubs and writing music in the off hours. Then Edmonds joined the Deele in Cincinnati, and Simmons remained with Manchild. When the Deele signed to Solar and began seeing some success, Simmons got a call from his friend.

"Kenny said, 'Hey, I'm in this group, do you wanna come on tour with us and just play?' I couldn't be in the group because the group was already formed, and L.A. was the drummer, but I could be a side musician. So I said, 'Sure,' because it was better than what I was doing," says Simmons. "So I ended up going to Cincinnati and hooking up with them, and we did a tour with Luther Vandross and a lot of other people. I was the percussionist, played keyboards, and sang. We worked a lot. But we were always writing on the road, always pursuing music."

Going on the road got tiresome for the Deele, and watching the early success of Jimmy Jam and Terry Lewis as producer/songwriters inspired the trio. When Solar president Dick Griffey offered them a chance to contribute songs to the Whispers in 1986, Reid and Edmonds wrote "Rock Steady," while Simmons and Edmonds penned "In The Mood." Reid and Edmonds told Simmons he'd better come out to Los Angeles to concentrate on songwriting, so the three holed up in a Hollywood apartment, churning out tunes.

"Every day there was somebody coming by the apartment to listen to songs: James Ingram, Karyn White, Paula Abdul, Sheena Easton," says Simmons. "And we had this big board on the wall that had all these songs listed for different people, so we did what we called 'the Juggling Act': We'd move one song from here to here to here. We

manufactured songs, and it was pretty crazy. Those were actually the funnest days. All I can remember doing was writing songs—I didn't have a care in the world. It was all about waking up and saying, 'What are we working on today?'"

In 1989, Reid and Edmonds moved to Atlanta and established LaFace Records, and Simmons worked with them in the studio, contributing to the soundtracks to "Boomerang" and "The Bodyguard"; albums by TLC, Braxton, and Usher; and outside projects for a variety of acts.

"While I was behind the scenes, I was sharing in the success of the songs," says Simmons. "And while L.A. and Face were getting the accolades for being the producers, I was not a producer at that point and didn't care to be a producer. I really just wanted to write songs, and I enjoyed that." But

as the workload got bigger, the producing duo began to push Simmons to handle more production chores.

Though he wasn't anxious to go it alone, Simmons has become more confident about his solo talents and now has a number of pending projects, among them tracks for Xscape, Tamia, CeCe Winans, and Monica. In a few years, Simmons sees himself tackling soundtracks, much like Edmonds, though he has no interest in running a record label.

"I'm pretty content with what I have, with my little world," says Simmons, who is raising a son and daughter from his first marriage. "I'm happy being a songwriter. If I tried to have a record company it would take me away from that, and I don't think I would be good at that day to day. I'd rather be in my workroom with my equipment or in the studio."



**Puttin' On The Ritz.** Grammy Award-winning blues artist Keb' Mo' was the featured entertainer at La Grande Affaire, the annual gala of Sony Music Entertainment and Toyota Motor Sales U.S.A. The theme of the event was the Harlem Renaissance, and it was held as part of the Congressional Black Caucus Annual Legislative Conference. Shown, from left, are LeBaron Taylor, senior VP of Sony Music Entertainment; Keb' Mo'; and Kweisi Mfume, president of the NAACP.



**Big 'Ol Box Of Soul Performances.** Sixties soul icons Earl Palmer, drummer, and Bull Parks of Bull & the Matadors performed at the House of Blues (HOB) in Hollywood, Calif., in support of Rhino Records' six-CD, 144-track "Beg, Scream & Shout! The Big 'Ol Box Of '60s Soul" compilation. Sponsored by Rhino, HOB, Borders Books & Music, Honda Motorcycles, and area radio stations, the event was part of a weekend-long promotion for the set that included performances in Chicago, New Orleans, Boston, and Cambridge, Mass. Other performers included Sam Moore of Sam & Dave, the Bar-Kays, Clarence Carter, Solomon Burke, Tyrone David, Sam McClain, Johnny Taylor, and more. Pictured backstage, from left, are Barry Benson, urban promotion manager for Rhino Records; Quincy Newell, senior product manager, urban catalog development, for Rhino Records; Palmer; Gary Stewart, senior VP of A&R for Rhino Records/co-producer; David Gorman, co-producer; Jim Neill, senior director of national promotion for Rhino Records; and Parks.



**STREET HEAT:** We know rap is a flavor-of-the-month genre, and if any rapper steps away from finicky fans for too long, he or she may as well hang up the microphone. With this issue's chart success, **Rakim** breaks that mold, as his first solo outing, "The 18th Letter" (Universal), springs 79-1 on Top R&B Albums after falling victim to street-date violations last issue. The artist, who was once half of **Eric B. & Rakim**, never scored a No. 1 bow with that act. Rakim's set narrowly edges out **Jay-Z's** sophomore package, "In My Lifetime Vol. 1" (Roc-A-Fella/Def Jam/Mercury), by 1,500 units, forcing Jay-Z to settle for No. 2, although he nabs the percentage-based Pacesetter trophy.

The overall SoundScan panel tells a slightly different tale than do R&B core stores, as Jay-Z gets the nod at No. 3 on The Billboard 200 for sales of 138,500 units, while Rakim bows at No. 4 with 136,000 units. Like Rakim's, this marks a best-ever entry for Jay-Z, whose debut set, "Reasonable Doubt," scanned 43,500 and debuted at No. 23 on The Billboard 200 while peaking at No. 3 on Top R&B Albums.

Eric B. & Rakim first charted in August 1987 with "Paid In Full," which peaked at No. 8 on Top R&B Albums. The pair charted three subsequent albums and then split in 1992. To date, only Rakim and EPMD, whose "Back In Business" (Def Jam/Mercury) sits at No. 25 on Top R&B Albums, have been able to take five-year breaks and still have chart success.

**BODY BUILDING:** As predicted here last issue, LSG's "My Body" (Elektra/EEG) garners enough muscle to take the No. 1 slot on Hot R&B Singles, as both **Usher** and **Somethin' For The People** continue to lose points at a rapid pace. "My Body" gains an additional 10% among core stores and holds the apex on Hot R&B Singles Sales for another week, although radio leads the charge to the top of the overall chart. On the Hot R&B Airplay list, the song picks up another 5.5 million listeners and a 25% audience increase and moves 16-10 with 96 supporters out of our panel of 105 R&B monitored stations. Stations leading the charge include WFXA (55 plays) Augusta, Ga.; KBXX (52 plays) Houston; WJMI (49 plays) Jackson, Miss.; and WPEG (47 plays) Charlotte, N.C.

**REMEMBER ME:** I guess it's a sign of the times that in the same week that all eyes are on the battle for No. 1 between **Rakim** and **Jay-Z**, **Bobby Brown's** "Forever" quietly lands the Hot Shot Debut at No. 15 on the Top R&B Albums list while securing a No. 61 entry on The Billboard 200 (19,500 units). Brown's last outing, "Bobby," scanned 107,500 units in its first week at retail, landing a No. 2 debut on the big chart in September 1992. "Feelin' Inside," the first radio track from "Forever," peaked at No. 42 on Hot R&B Airplay and now sits at No. 67 with 70 Broadcast Data Systems R&B supporters.

**P-FUNK:** As Master P's dominance of urban America continues, it's only natural that newly acquired fans search for a taste of his earlier material. To quench the P thirst, No Limit has reissued "The Ghetto's Trying To Kill Me," the rapper's first commercial recording, which bows at No. 1 on Top Pop Catalog Albums with sales of 52,500 units. Because the album was originally released in 1992, the set falls within Billboard's catalog criteria.

## BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	8	WAIT A WHILE	ERICKA YANCEY (RCA)	14	22	2	WHATEVER U WANT	LIGHTER SHADE OF BROWN (FEAT. SHAYNE WIGGINS) (GREENSIDE/JUMP)
2	10	2	TEAR DA CLUB UP '97	THREE 6 MAFIA (RELATIVITY)	15	18	5	UM BAH	AREAL (THATZ ENTERTAINMENT/COPPER SUN)
3	—	1	MADAME BUTTAFLY	YOUNG MC (OVERALL)	16	4	6	SO AMAZING	TOTAL COMMITMENT (550 MUSIC/EPIC)
4	3	3	DO IT ON THE UPSIDE	K-BALL (WARNER BROS.)	17	13	13	LET ME HOLLA AT CHA	BLAC HAZE (LIVE SHOT)
5	2	3	WHAT U GOTTA SAY	RODNEY O (NEW QUEST/DPH/LIGHTYEAR)	18	21	11	PUT THE MONKEY IN IT	DAZ AND SOOPAFY (TOMMY BOY)
6	—	1	I'M THINKIN'	CARL HENRY (CMC)	19	—	1	SO HOT	DJ S&S FEATURING B.B.O. (LETHAL)
7	9	6	HOLIDAY	WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)	20	—	1	PUFF IN... GOT TO GIVE IT UP	RUSCOLA FEATURING BUZ (ROME/ALEXIA/CHIBAN)
8	14	2	PAPI CHULO	FUNDOBEST FEATURING DAZ DALINGER AND COBRA RED (BUZZ TONGUE)	21	23	14	SUPERNATURAL	WILD ORCHID (RCA)
9	6	7	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)	22	—	10	HOODLUM	MOBB DEEP FEATURING BIG NOYD & RAKIM (LOUD/INTERSCOPE)
10	—	1	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEATURING RUPAUL (LOGIC)	23	25	8	BUBBLIN'	CRU (VIOLATOR/DEF JAM/MERCURY)
11	8	11	IT'S ABOUT TIME	L.A. NASH FEATURING JEW'ELL (MENES)	24	—	1	UNIVERSAL MAGNETIC	MOS DEF (OPEN MIK/RAWKUS)
12	15	7	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRA/VEEG)	25	20	3	HANDLE YOUR BIZNESS	BABYGIRL (1080 HMC)
13	11	7	PARTY PEOPLE	GP WU (MCA)					

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



# WILL SMITH



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James Lassiter and Benny Kiedra



**RAP**

**THE BILLBOARD SPOTLIGHT**

# RAP

## WHAT'S UP: The state of The Nation

'97 has been about cliques, blow-ups and Benjamins. Will the same forces shape '98?

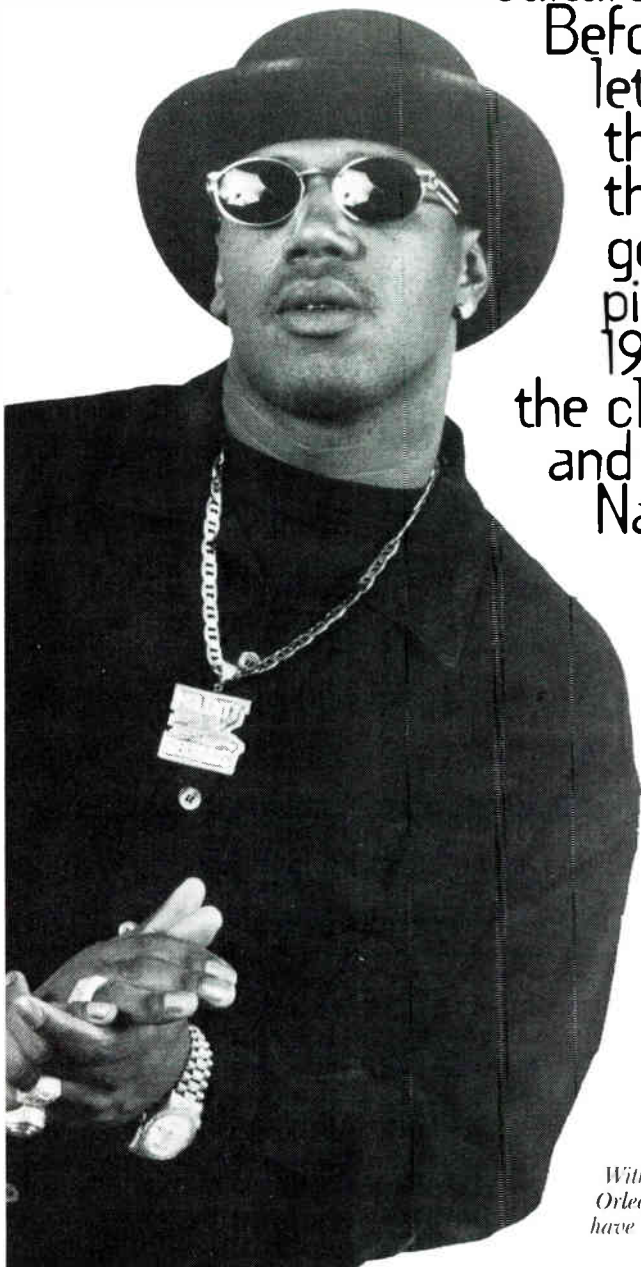
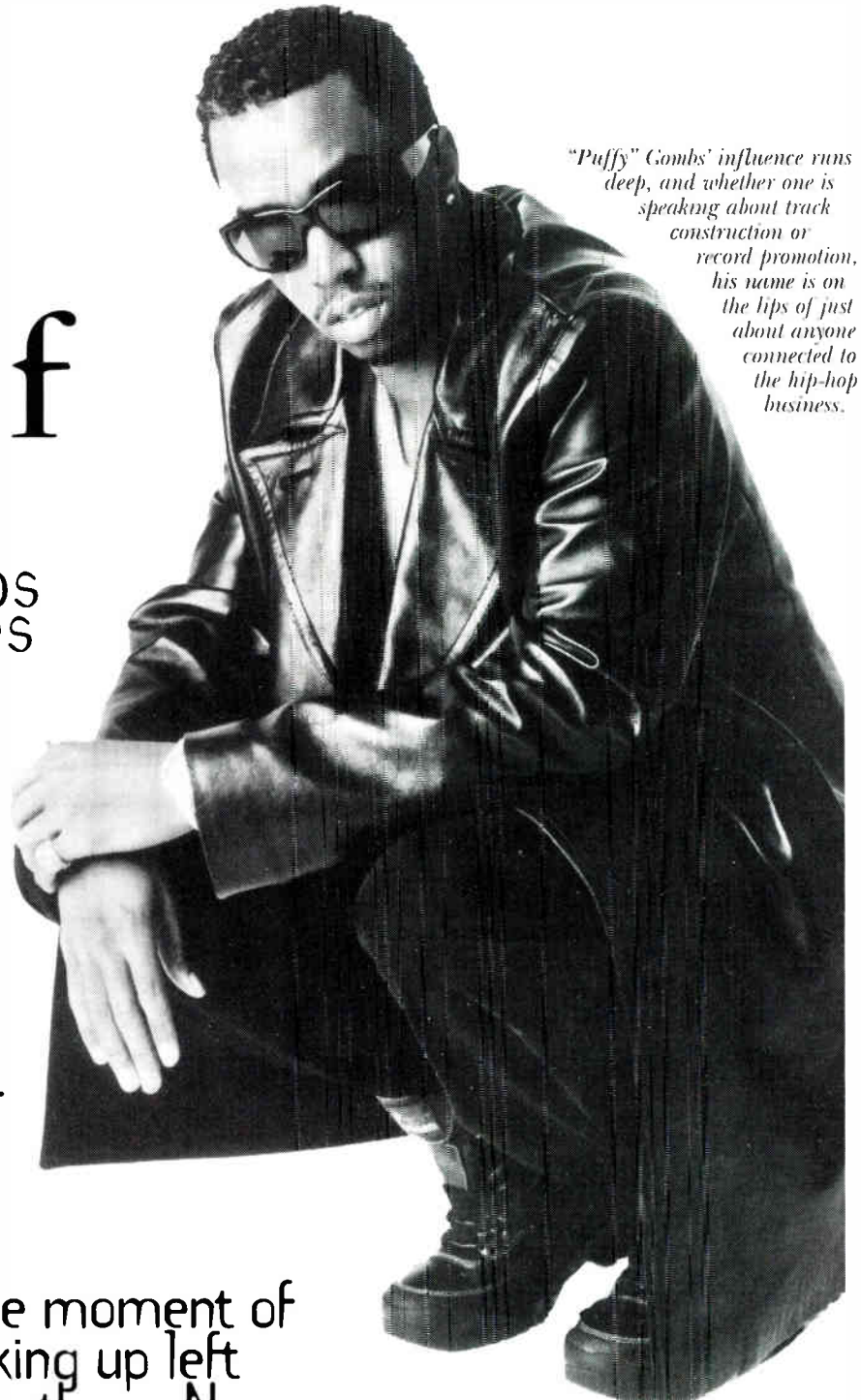
BY HAVELOCK NELSON

On Jan. 1, 1998, Grandmaster Flash, one of the three pillars on which hip-hop culture rests, turns 40.

Before we look ahead, let's reflect on how things developed over the past year in the genre Flash helped pioneer.

1997 seemed to be the moment of the clique, with acts hooking up left and right all over. Among them: Nas, Nature, Foxy Brown and AZ formed the Firm All Stars; Lil' Kim made a record, "Ladies' Night," with Angie Martinez, Left Eye, Da Brat and Missy "Misdemeanor" Elliott; and the No Limit, Bad Boy and Refugee Camp All Stars musical families of artists all connected, collaborated and traded lines with each other. Putting artists together seemed to be a way for labels to piggyback emerging acts on top of established ones, to assist the game of getting over in an ever-competitive marketplace where many new acts die way too quickly after they are born.

*"Puffy" Combs' influence runs deep, and whether one is speaking about track construction or record promotion, his name is on the lips of just about anyone connected to the hip-hop business.*



*With a resolutely independent philosophy and mind-set, the New Orleans mogul Master P. and his Priority-distributed No Limit label have emerged as a market force to be reckoned with.*

*Continued on page 35*

**JIVE Rap:**

# Platinum

**Than Ever!**



**Coming soon:  
New releases by**

**A Tribe Called Quest, Celly Cel, Jane Bond, Kasino,  
Keith Murray, KRS-ONE, Mic Vandalz, Mystikal, Spice 1,  
2Pac, Too \$hort, UGK and introducing \$hort Records**



**SHORTRECORDS**  
IN PLATINUM WE TRUST



# BREAKIN' ARTISTS



SETTIN' IT  
STRAIGHT  
IN '98





# RAP



Chicago's Common, with mom, drew raves but, without deep promotional pockets, found competition tough.

## WHAT'S UP

Continued from page 32

As Monica Lynch, president of Tommy Boy Records, points out, "It's very unhealthy for the business when, in order to get success, you have to have those associations or people don't check for you because you aren't down with the right person."

The year's biggest musical and marketing stories concerned No Limit's Master P and Bad Boy's Sean "Puffy" Combs. With a resolutely independent philosophy and mind-set, the New Orleans mogul P and his Priority-distributed No Limit label emerged as a market force to be reckoned with. He's steadily developed his base since 1993, when he dropped "The Ghetto's Tryin' To Kill Me." His fourth album, "Ghetto D," sold close to 1 million units, and his straight-to-video movie, "I'm Bout It," was also a certified smash. Other acts on P's label, such as Mia X and Silk The Shocker, also gained Billboard buoyancy.

## PUFF BLOWS UP

But without question, this was the year Puffy blew up larger than ever, bigger than anyone else. He was "The New King Of Hip-Hop," as *Rolling Stone* magazine proclaimed. His development had been years in the making, and with a slew of production and remix credits for such best-selling artists as Notorious B.I.G., Busta Rhymes, The Lox, Mase, Mic Geronimo, Mariah Carey, Faith Evans, 112 and himself, the Bad Boy artist and CEO, along with his

Putting artists together seemed to be a way for labels to piggy-back emerging acts on top of established ones, to assist the game of getting over in an ever-competitive marketplace where many new acts die way too quickly after they are born.

Hitmen production squad (which boasts names like Nasheim Myrick, Deric "D-Dot" Angelettie, Stevie J. and Ron "Amen-Ra" Lawrence), was behind many of the biggest hip-hop hits of 1997. Combs' influence ran deep, and whether one is speaking about track construction or record promotion, his name was on the lips of just about anyone connected to the hip-hop business.

Much of Puffy's creativity was strongly linked to the late-'70s/early-'80s rhythm machine. His studio style thoroughly interpolated, sampled and looped the bouncy, back-in-the-day works of such artists as David Bowie, Diana Ross,

Kool & The Gang and Nick Ashford & Valerie Simpson.

"History repeats itself," says director Brett Ratner, who was present when Diana Ross' "I'm Comin' Out" and David Bowie's "Let's Dance" was being tracked and mixed by Chic. "Just like [Chic's] Nile Rodgers was hot in the '80s, Puffy is hot in the '90s. The sad thing is that in the year 2000, when the hot producer from that era samples Puffy, it's not gonna truly be Puffy's music he's sampling."

## SLAMMIN' THE FOCUS

Puffy gets praised for his "incredible work ethic" and "sharp marketing savvy," but his particular brand of creativity, which has affected and altered both the image and style of all things hip-hop, gets slammed. He's often knocked for making rap such a narrowly focused thing. "His success is certainly warranted," notes hip-hop activist and media assassin Harry Allen. "But his success has come at a cost to the kind of diversity you can get when it comes to hip-hop."

"Hip-hop has always worked best when there was a multiplicity. It never worked well when there was one style or artist dominating. Whether you're talking about the reign of Hammer or Run-DMC, stagnation always crept in when one style or artist ruled."

"Hip-hop has become pop music because of Puffy and his influence," adds Faith Newman, VP of A&R at Jive Records. "It has kind of taken away every last bit of

Continued on page 42

SOUNDTRACK

I-95

## THE SOUNDTRACK

FEATURING NEW TRACKS BY

ONYX + WU-TANG CLAN

AMARI

MACK 10, BIG MIKE

+ D.J. U-NEEK (featuring EWF)

DAVE HOLLISTER featuring  
REDMAN & ERICK SERMON

SECTION 8

ERIC BENET + THE ROOTS

NOREAGA featuring NAS + NATURE

BLACK CAESAR

MIA X featuring FIEND + MAC

RUFUS BLAQ

SOMETHING FOR THE PEOPLE

EASTSIDERS featuring  
SNOOP DOGGY DOGG

MORE BLAZIN' STYLES THAN  
INTERSTATES GOT MILES!!



SETTIN' IT STRAIGHT IN '98

# RAP

## What's Due: A Rap Release Guide

Compiled by Shawnee Smith. All information accurate as of press time

### **ATLANTIC RECORDS**, including BIG BEAT/BLACKGROUND/CREATOR'S WAY

Timbaland & Magoo, "Welcome To Our World" (Blackground Entertainment) (November)  
69 Boyz, title TBD (Big Beat) (January)  
Fat Joe, "Don Cartagena" (March)  
LA The Dark Man, TBD (Big Beat) (early '98)

### **ATTITUDE RECORDS**

DJ Trans, TBD, (November)  
Squirrel, "Da'Izm," (November)

### **BAD BOY/ARISTA RECORDS**

Notorious B.I.G., TBD (spring)  
The Lox, TBD (November)  
Mase, "Harlem World" (November)

### **COLUMBIA/RUFFHOUSE RECORDS**

Will Smith, "Big Willie Style" (November)  
Jena Si Qua, "Jena Si Qua" (January)  
Lauren Hill, TBD (spring)  
John Forte, TBD (February/March)

### **DEATH ROW RECORDS**

Daz Dillinger, "Revenge, Retaliation And Get Back" (December/January)  
Operation From the Bottom (OFTB), "Operation From The Bottom" (December/January)  
The Outlawz, "Retribution" (February/March)

### **DEF JAM/ROCK-A-FELLA RECORDS**

Jay Z, "In My Lifetime" (Roc-A-Fella) (November)  
Redman, TBD (December)  
Method Man, "T2: Judgment Day" (December)

### **ELEKTRA RECORDS**

Snow, "Snow's Greatest Hits" (November)

### **EPIC/RZA/RUTHLESS RECORDS**

MC Eht, "Last Man Standing" (Epic) (November)  
NX (Nation Unknown), "NX, (Nation Unknown)" (Ruthless/Epic) (November)  
Cappadonna, TBD (RZA/Epic) (early '98)  
Ghostface Killa, TBD (Rza/Epic) (March)  
MC Ren, TBD (Ruthless/Epic) (early '98)

### **FULLY LOADED RECORDS**

Ghetto Mafia, "Straight From The DEC," (November)  
Lord Of Healers, "Lord Of Healers," (December)  
One 5 Sex, "One 5 Sex," (December)  
Big Reg, "Big Reg," (December)

### **H.O.L.A.**

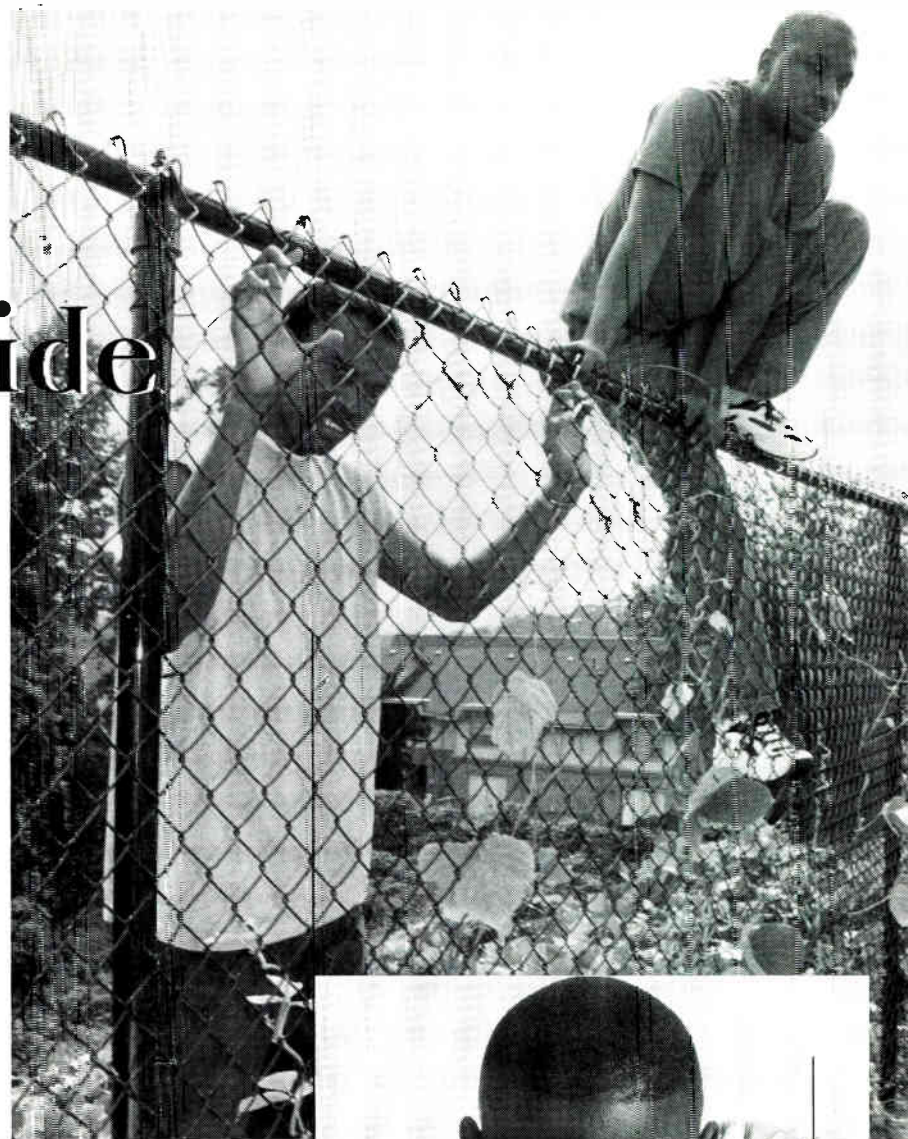
Various Artists, "The Difference" rap compilation (early '98)

### **INTERSCOPE RECORDS**

Queen Pen, "My Melody" (Little Man Records) (November)  
Witch Doctor, "A.S.W.A.T. Healing Ritual" (February)

### **ISLAND BLACK MUSIC/LUKE RECORDS**

Luke, "Changing The Game" (November)



From the top: Ghetto Mafia, DJ Trans, Dead Prez



*Continued on page 38*

# WE'RE ON FIRE!

# RR

# RELATIVITY



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## H-Town

- The best selling indy distributed R&B group of the 90's
- Their new single, "They Like It Slow" is a smash. Greatest gainer on Hot 100 Chart and # 14 on R&B Singles Chart.
- Debut Relativity album, "Ladies Edition", in stores now.



## E-A-Ski

- One of raps hottest artist/producers in the game. E-A-Ski produced tracks for Ice Cube, Master P, TLC & SWV.
- New single, "Showdown", featuring Montell Jordan blowing up on radio stations everywhere, the video is already #3 at The Box and getting heavy rotation on BET and Yo!MTV Raps.
- Album "Earthquake" in stores January 20th.



## Common

- Incredible press and street buzz propelling album, "One Day it'll All Make Sense", close to 200,000 units.
- new video "Retrospect For Life" directed by and featuring Lauryn Hill is incredible. It is sure to take this album to gold.



## Three 6 Mafia

- Debut Relativity release, the end part 2, shipping 150,000 units 11/4
- Biggest act from Memphis since Elvis, Their last album Soundscanned 15,000 units in Memphis alone.
- First single and video, "Tear Da Club Up 97" blowing up in the south and midwest.



## Mo Thugs Records

- First album Soundscanned platinum.
- New albums from Il Tru and Poetic Hustla'z doing great.
- Coming in '98, "Mo Thug Family Reunion" and new solo albums by Bizzy Bone and Krayzie Bone.

# RAP

## WHAT'S DUE

Continued from page 36

Various Artists, "Fat Ones Of Hip Hop Vol. 2"  
(November)

### JIVE RECORDS

Spice 1, "The Black Bossalini (AKA Dr. Bomb From  
Da Bay)" (November)  
Mystikal, "Unpredictable" (November)  
Celly Cel, TBD (early '98)

### LOUD RECORDS

Dead Prez (LC), TBD (March)  
Big Punisher, TBD (January)  
LV, TBD, (PMP) (spring '98)

### MCA/MTUME MUSIC GROUP

GP Wu, "Don't Go Against The Grain" (January)  
Cosmic Stop Shop, "Da Family" (January)  
Chill, TBD (February)  
Lil 'O, TBD (early '98)  
New Child, TBD (early '98)  
Non-Chalant, TBD (early '98)

### MERCURY

Diamond D, "Hatred, Passions & Infidelity" (November)  
Paula Perry, TBD (early '98)

### NOO TRYBE/VIRGIN RECORDS

AZ "Pieces Of A Man," (Noo Trybe) (early '98)  
Rappin 4-Tay, "4 Tha Hard Way," (Noo Trybe)  
(November)  
Luniz, "Lunitik Muzik," (Noo Trybe) (November)  
5th Ward Boyz, TKA (Noo Trybe) (November)  
GangStarr, "Moment Of Truth" (Noo Trybe)  
(February)

### PENALTY RECORDS

DFC, "The Whole World's Rotten" (November)  
CellBlock, "Face Off" (February)

### PR RECORDS

Neighborhood Clicc, "It's Your Own Life"  
(November)  
LAD, "I Wanna Be Your Man," (December)

### PRIORITY RECORDS

Various Artists, "In Tha Beginning," (November)  
AllFrumThal, "AllFrumThal," ('98)  
Ice Cube, "War & Peace" ('98)  
Cocoa Brovaz, TBD ('98)

### RED ANT/JIREH RECORDS

Salt & Peppa, "Brand New" (Red Ant) (November)  
Spinderella, "Spinderella's Ball" (February)  
Sons Of Man, "Sons Of Man" (early '98)  
Militia, TBD (January)

### RELATIVITY RECORDS

Three 6 Mafia, "Chapter II, World Domination"  
(November)  
E-A-Ski, "Earthquake" (January)  
Graveyard Shift, "Still Waters" (Mo'thugs/Relativity)  
(January)  
DJ Honda, TBD (January)  
Poetic Hustla'z, "Trials & Tribulations"  
(Mo'thugs/Relativity) (December)

### UNIVERSAL RECORDS

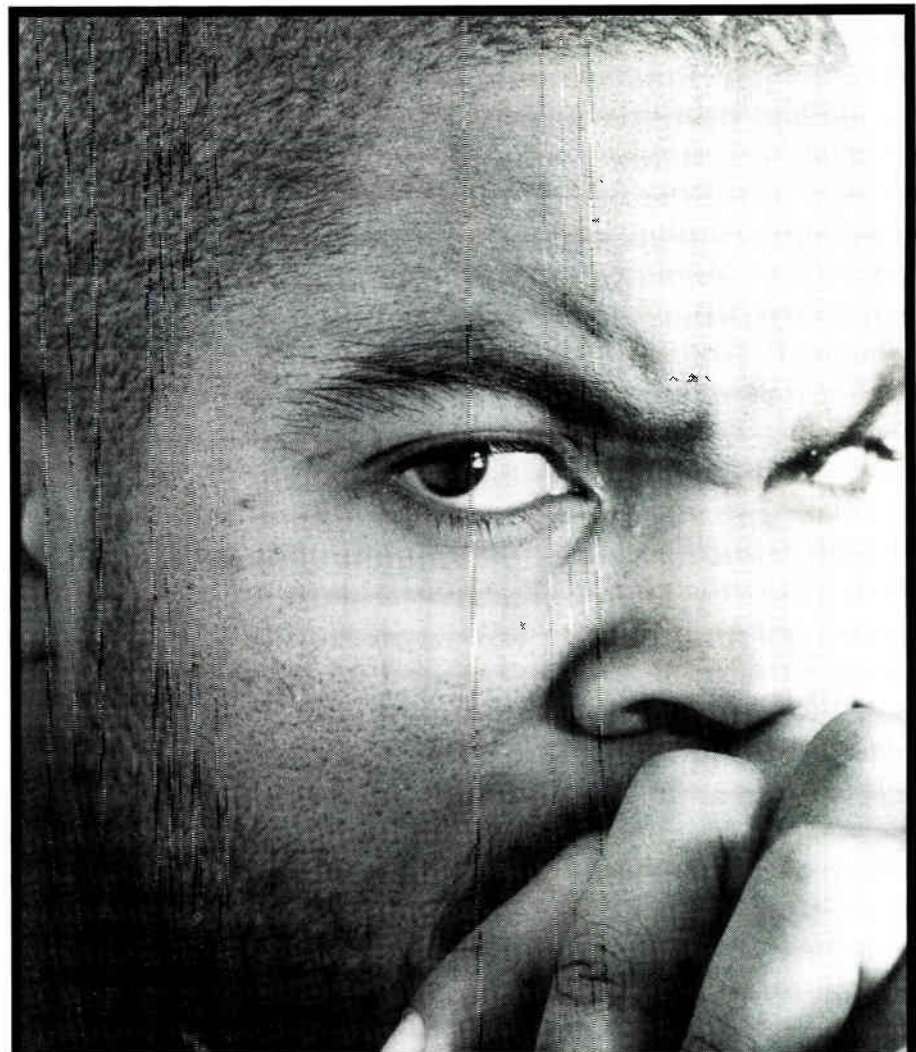
Rakim, "The 18th Letter/Book Of Life" (Universal)  
(November)

### UNTERENTAINMENT RECORDS (formerly Undeas Records)

Cameron, TBD (spring '98)

### WARNER BROS. RECORDS

Nadanuff, "Worldwide" (November)  
Raw Breed, "Blood Sweat & Tears" (early '98) ■



Top down:  
Ice Cube,  
Poetic Hustla'z,  
AZ

# SO SO DEF

**Who wrote & produced the PLATINUM plus smash "You Make Me Wanna," which has been No.# 1 on the R&B charts for 10 weeks?**

J.D.

**Who has brought you some of the biggest #1 records in music history? ("Jump," "Always Be My Baby," "Just Kickin' It," "Funkdafied," "You Make Me Wanna,")**

J.D.

**Whose label and production has released nothing but GOLD and PLATINUM acts? (Da Brat, Xscape, Kris Kross and So So Def Bass All-Stars Vol. I & II)**

J.D.

**Who brought you the chart topping, PLATINUM plus remixes by Dru Hill, "Sleeping In My Bed," Mariah Carey, "Honey," Mary J. Blige, "Everything" ?**

J.D.

**Who will be bringing you brand new releases in 1998 from Xscape, Da Brat and Jagged Edge?**

So So Def

**WHO WILL HAVE ONE OF THE MOST ANTICIPATED RAP ALBUMS IN MUSIC HISTORY?**

# STAY TUNED!!!

# RAP

## GLOBAL RAP PULSE WORD FROM THE WORLD

**TOKYO**—Japanese rap has matured to the point where the phrase “veteran Japanese rap act” no longer sounds weird. One group to whom that label applies is Scha Dara Parr, a talented trio that has been active here since the late '80s. The group's longevity just might be explained by the fact that two of its members—rapper Ani and DJ Shinco—are brothers.

Tokyo Ska Paradise Orchestra and acoustic guitar duo Gontiti. Like pop/rap unit East End X Yuri, SDP has had its music used in a TV commercial “tie-up,” and likewise has become part of the Japanese pop-music mainstream. But SDP's music is definitely not as lightweight as East End X Yuri, straddling the boundary between hardcore rap and “rap lite” with



Kawasaki's talented Scha Dara Parr

They hail from Kawasaki, a city immediately south of Tokyo known for its gritty industrial atmosphere. SDP's other member, rapper Bose, is a native of Okayama prefecture in western Japan. Their first break came in March 1989 at the Second DJ Underground Contest at Tokyo club Inkstick Shibaura Factory, and in November of that year SDP was the opening act on De La Soul's Japanese tour. They made their recording debut in May 1990 with an album (“Scha Dara Dai Sakusen,” or “Scha Dara's Big Strategy”), which they jointly produced with seminal Japanese hip-hop figure Takagi Kan on the influential Major Force indie label. The following July saw their major-label debut on Epic/Sony with an album whose title sums up their quirky approach to rap: “Scha Dara Rangeji—Shitsumon: Are wa Nan Da,” or “Scha Dara Language—Question: What's That?” They currently record for Toshiba-EMI. Since then, SDP has been one of the more consistent Japanese rap groups, releasing a steady stream of albums and singles, often in collaboration with leading Japanese mainstream pop acts such as vocalist Kenji Ozawa,

considerable skill.

—STEVE McCLURE

**MUNICH**—The female trio Tic Tac Toe—Jazzy, Ricky and Lee—released its provocatively titled debut single “Ich find' Dich Scheisse” (“I Think You're Shit”) in 1995 on BMG Ariola Hamburg and went on to achieve platinum status with more than 500,000 copies of the track sold. However, that was only the beginning. Since then, the trio has been accumulating gold and platinum discs in Germany left and right. A follow-up single, “Leck Mich am A.B.Zeh” (“Kiss My Ass”), peaked at No. 21 on the German singles chart, followed by “Verpiss Dich” (“Piss Off”), which hit No. 1 and also achieved platinum status. The hits kept on coming with the the moving anti-drugs ballad “Warum” (“Why”), which also sold platinum. The group speaks the language of teenagers of the '90s, say its supporters, and radio stations have responded to the demand for their music, airing songs which previously would have been censored, due to provocative lyrics. Says producer T. Börger, “We con-

Continued on page 44

# in the U.K., The genre works hard at stayin' alive

BY KWAKU

LONDON—Scan through the British rap bandwidth, and what you'll discover is the dogged determination of several small, mostly shoestring labels keeping hope alive with releases selling a few thousand copies apiece.

Surprisingly, at a time when American rap has been crossing over into the mainstream with unprecedented regularity—including chart-toppers by LL Cool J, Puff Daddy and Will Smith—few of the U.K.'s largest record companies have significant rap rosters. And of those that have, many are developing artists, while several major contenders—like Island's Tricky, Virgin's Brotherhood and Universal's Definition Of Sounds—don't have any new releases planned until early '98.

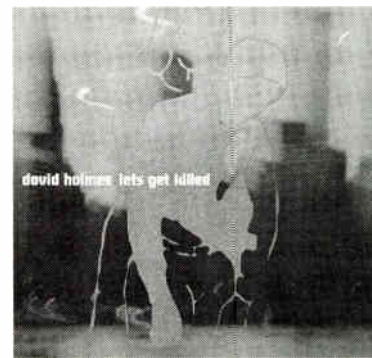
“The record companies aren't looking for British rap,” declares Merritt Crawford, a club and radio promoter.

“I'm still looking, but there's nothing worth signing,” replies Matthew Ross, head of Sony's black-music division. “We need

he might sign one or two, or release the results on a compilation next year.

### MERCURY AND GOLDIE

It would seem one way forward for British rap is through blending styles. The album “New Forms” by Roni Size and Reprazent, on the Talkin' Loud label, won this year's



prestigious Mercury Music Prize in the U.K. The album mixes rap over drum 'n' bass rhythms, such as on the Bahamadia-rapped title track.

On another notable new release, KRS-One rides the drum 'n' bass groove on Goldie's new single “Digital,” released in October. However, Goldie's sophomore album, “Saturnz Return,” has been set back to next January by London Records.

Recent U.K. albums adding rap to the mix include David Holmes' eclecti-

cally charged “Let's Get Killed” (Go Beat), which includes the drum 'n' bass-underpinned rap “Head Rush On Lafayette,” and US3's enchanting jazz/hip-hop fusion “Broadway & 52nd” (Blue Note), which yielded the top 40 hit single, “Come On Everybody (Get Down).”

Those taking a decidedly commercial route in Britain with late-fall singles releases have included Manmade, consisting of Black Grape rappers Kermit and Carl. Their EastWest track, “Patches (Ol' Man),” transforms Clarence Carter's 1970 U.K. hit into a '90s U.K.

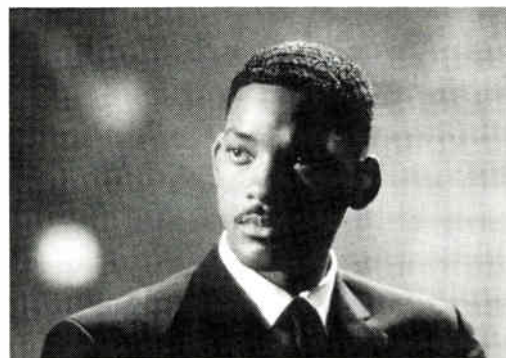
inner-city-strife rap jam.

Sprinkler, consisting of chanteuse Chardel, and rapper Lucas, released the pop-R&B-flavored “Tinted Eyes” on Fourth & Broadway/Island. It was preceded by WEA's early-September re-release of Lucas' three-year-old hit, “Lucas With The Lid Off.” Sprinkler's second single, “Don't Wanna Work,” is set for release sometime between November and January.

### CELTIC CROSSES

Afro/Asian crew Kaleef on Unity/Zomba is set for bigger things with its remake of Hi-Five's “I Like The Way (The Kissing Game).”

“It has the potential to cross over and do well, because it's radio-friendly,” says Zomba U.K. sales manager Hans Griffiths of the single, which had early support from BBC Radio 1, the “Chart Show” television program, and pop magazines *Smash Hits* and “Top Of The Pops.” Kaleef's sophomore album, “53rd State Of Mind,” released Oct. 20, has “poppy and credible rap tunes,” adds Griffiths. It includes “Sands Of Time,” a pre-Christmas single, that deals with bereavement and samples the Celtic act Clannad.



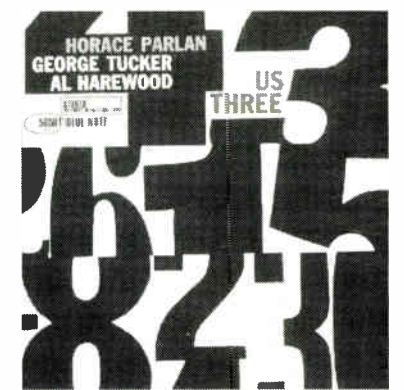
Will Smith

people with star quality, like Q-Tip, KRS-One, PE [Public Enemy].”

“I signed MC D because he had star quality. I'm not going to sign anything unless I see star quality, because people have got to believe,” adds Darcus Beese, A&R manager at Island Records U.K., who also recently signed Different Levels, a hip-hop/drum 'n' bass crew featuring noted jungle MC Stevie Hyper D.

Talkin' Loud/Mercury A&R executive Paul Martin says British rap's lack of success to date has been the result of music executives in the market who “didn't understand rap.” But he's optimistic.

“We're producing better rap now, and it's going to have another opportunity,” says Martin, who is coordinating recordings by several underground rap acts from which



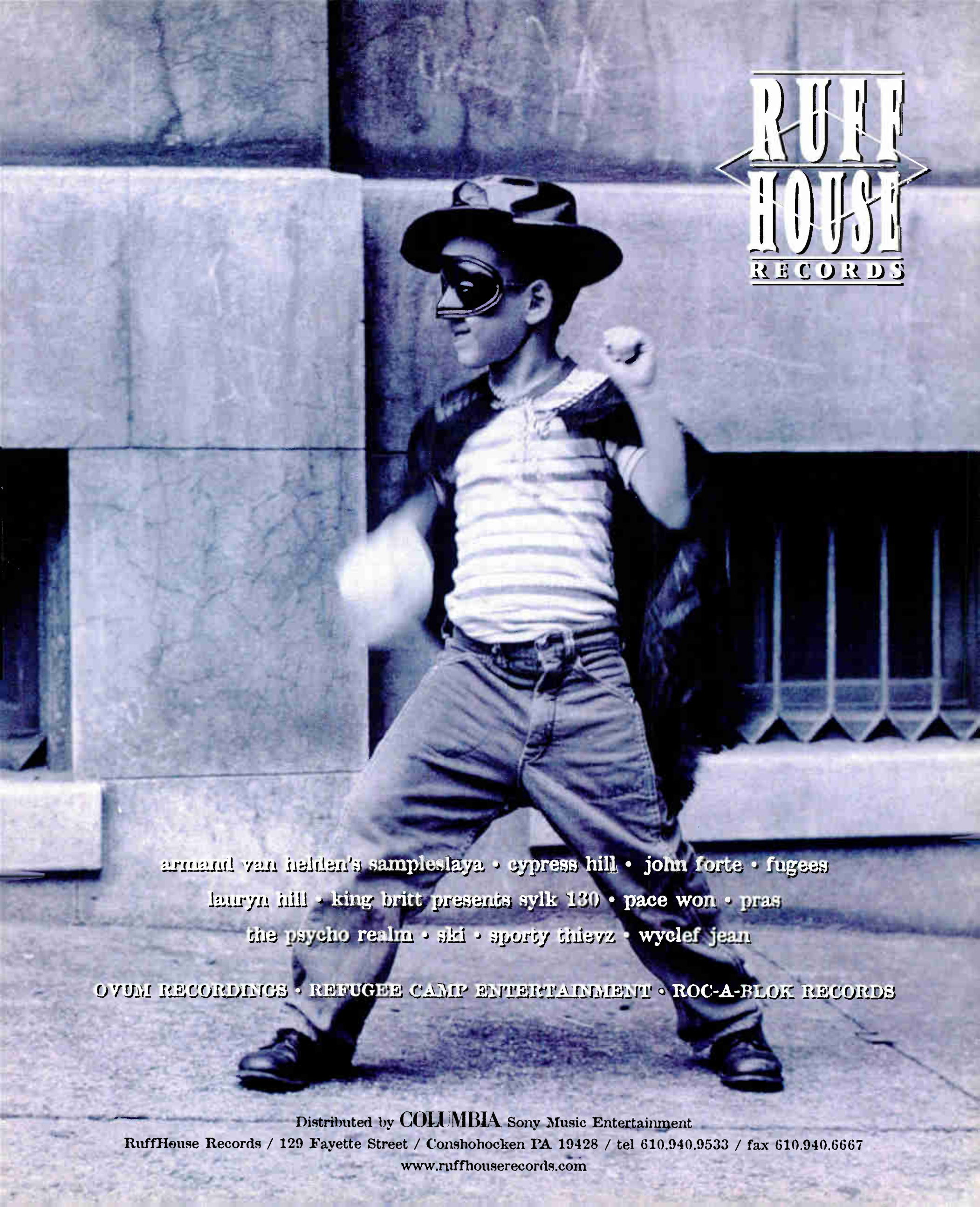
Vertigo/Mercury is working with Bully Rag, a rock-based act that infuses rap, whose single “Frantic” was released in October.

### STREET REMIXES

Rap act Structure Rize, now signed to Universal, and the R&B/hip-hop combo Desert Eagle Discs (DED), on Boilerhouse/Arista, have both been busy remixing American rap and R&B records. The former will release material aimed solely at the streets by the end of the year, followed by its official debut release early next year. DED set up its Arista debut with its

Continued on page 50



A man wearing a dark hat, sunglasses, a white and black striped t-shirt, and jeans is captured in a dynamic dance pose. He is standing in front of a large, textured stone wall. The overall color palette is monochromatic, dominated by shades of blue and grey.

**RUFF  
HOUSE**  
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# RAP

## WHAT'S UP

Continued from page 35

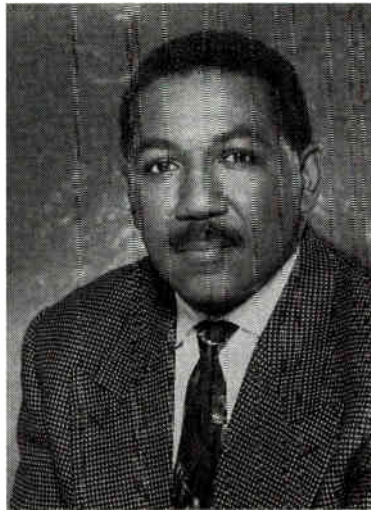
grit and grime it has ever had."

But Puffy himself can't (and shouldn't) be blamed for all the pre-millennium tension hip-hop fans are feeling at the moment. After all, he's the one mogul who discovered East Coast hero Notorious B.I.G. and co-produced his classic first album, "Ready To Die," as *Vibe* writer-at-large Michael A. Gonzales points out; he has also worked with bluesy soul stars like Faith Evans and Usher.

The stressful condition stems

from the fact that we are living in an age that actively seeks to commodify rap and hip-hop culture, and once one sound becomes successful, artists everywhere pick up on it and go running—all the way to the bank. It's like Bad Boy group The Lox says in its two-year-old underground hit "The Benjamins" (which finally bubbled over a few months ago, after the Fugees interpreted it at the 1997 MTV Video Music Awards), "It's all about the Benjamins, baby!"

Because of this fact, a larger-than-ever gulf developed between mainstream rap hits and under-



Fully Loaded's Singleton

ground jams in 1997. "Either records are mega-mega-successful or they don't do shit," notes Tommy Boy's Lynch. "The middle ground is now steadily being extracted in rap."



Elektra's Rhone

other on the effects and the trick lenses," adds Ratner.

In the cultural realm, the death of Bad Boy artist Notorious B.I.G. was the biggest development, and, according to observers, it somehow forced a change in the audience's mind-set. Ernie Singleton, president of Fully Loaded Records, says, "It's very difficult not to rethink or refocus when we see our geniuses suddenly taken from us."

## INTO THE FUTURE

These days, folks are once again turning the spotlight back on having fun. Even Puff Daddy's tribute record to B.I.G., "I'll Be Missing You," was bouncy and danceable.

But for hip-hop to make more creative strides, it requires brave executives sponsoring innovators. That's what Elektra Entertainment CEO Sylvia Rhone did when she signed Missy Elliot, who, with Timbaland, did more to advance hip-hop creativity than anyone in the last year. The duo wrote and produced for Aaliyah, SWV, Ginuwine and others. Their "giddy-up" sound combined elements of U.K. jungle, Miami bass and old-school soul.

Another innovative artist was Wyclef Jean of the Fugees, whose Ruffhouse/Columbia solo album "The Carnival" judiciously blended

## TOPPING OTHERS' TRICKS

Folks raved about records by acts like Company Flow (Rawkus Records) or Common (Relativity), but without big-budget videos and dollars for full-court marketing and promotion campaigns, they burst onto the scene but couldn't adequately compete with the large corporations looking to create the next superstar. "You can't do a \$75,000 video anymore and still expect to be in the game," Lynch continues. "You have to do a

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Judicious blender: Fugee Wyclef Jean

Missy Elliot, with Timbaland, did more to advance hip-hop creativity than anyone in the last year. The duo wrote and produced for Aaliyah, SWV, Ginuwine and others. Their "giddy-up" sound combined elements of U.K. jungle, Miami bass and old-school soul.

\$400,000 or \$500,000 video."

Ratner, who directed the \$1 million clip for "Triumph," the lead single from Wu-Tang Clan's landmark two-disc sophomore set, "Wu-Tang Forever," offers, "The thing that is evident is that music videos are going the same way as Hollywood movies. Just as films are getting out of hand, driven by visual effects, videos are too. Like 'Twister,' there's no feeling anymore. It's all about the effect."

Like the music, artists seem to be following an I-want-one-of-those-too way of thinking, and after Busta Rhymes first used a fish-eye lens in his "Wooh Hah (Got You All In Check)" clip, a lot of other folks also had to have it. "Everyone's trying to top each

Haitian creole, Spanish, soul, disco, blues, hip-hop and classical music.

Looking ahead, Lynch sees the growing number of respected hard-edged rap artists collaborating with successful alternative musicians as an emerging trend following the tour involving Wu-Tang Clan and Rage Against The Machine. She points to the pairing of Kool Keith and Prodigy, and upcoming projects by KRS-ONE and the Prodigy; Redman and Roni Size; and the fact that Dave Grohl of the Foo Fighters is recording live drums for a remix of "The Benjamins."

"The parameters will, hopefully, expand," she says. "because right now things are depressingly fragmented." ■





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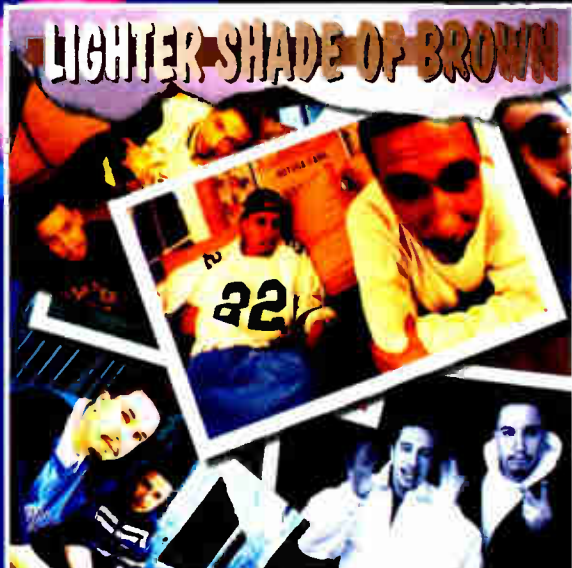
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# RAP

GLOBAL RAP PULSE  
Continued from page 40

sider our music to be German rap, which is propelled by various kinds of danceable music, and our lyrics are [about] real-life topics such as relationships, drugs, safe sex, etc., which are of concern to the members of the group as well as to the kids of today." To date, the group has sold more than 1 million copies of its eponymously titled debut album and an equal amount of its second album, "Klappe Die 2te" ("Second Take"). The first single off the second album, entitled "Mr. Wichtig" (lit-



Altnich's *Tic Tac Toe*: More than 1 million sold



Italy's *Sottotono*: foreign influences with Italian lyrics

erally: "Mr. Hot Stuff"), cut in a reggae style, peaked at No. 6 earlier this year. Echo Award nominations in 1997, a Gold Award from radio station RSH (Radio Schleswig Holstein) and the Comet Award from German music channel VIVA are further proof of Tic Tac Toe's continuing popularity.

—ELLIE WEINERT

## MILAN

The rap duo Sottotono is the latest in a long line of domestic rap acts to score chart success in Italy. Two years ago, group members Fish and Tormento split from rap band OTR (which also spawned Italy's prime female rapper La Pina) to form Sottotono. Their second album, "Sotto Effeto Stono," released last year on Crime Squad-Flying/WEA, continues to sell, having remained in the top 25 of the FIMI/Nielsen album charts throughout the summer. So far, 150,000 copies have been shipped, scoring the duo its first platinum award. According to WEA Italy press director Valentina Zucchetti, the album is expected to keep selling until the act's new release next spring. "We are still releasing remixes of tracks as singles," says Zucchetti, adding, "The songs on the album are a real mix of U.S. and U.K. musical influences, with typically Italian lyrics." Sottotono exempli-



France's *Menelik*: Lyrical depth and good beats

success, *Articolo 31*, now signed directly to BMG Ricordi. Sottotono, which is perpetually touring, have also increased its profile by presenting regular rap programs on national TV and radio.

—MARK DEZZANI

## PARIS

"In the beginning, rap in France was just a replica of what was happening in the States; nowadays French hip-hop has gained its own sound and very particular identity," says Albert Oscar Tjamag (Menelik), who this summer released his second album, "Je Me Souviens" ("I Remember"), on S.M.A.L.L./Sony Music France. First showcased on the 1993 compilation album "Cool Sessions," assembled by Jimmy Jay, MC Solaar's early collaborator, Menelik gained chart success the following year with a string of singles, "Quelle Aventure," "Tout Baigne" and "Tranquille." His 1995 debut album, "Phénoménalik" (Sony Music), fell just shy of gold status, with sales of 90,000 units. Regarded at first as an MC Solaar copycat (they belonged to the same "Posse 501," and his album was produced and published by Jimmy Jay Productions), Menelik outgrew that reputation to build a stronger individual identity. Leaving Jimmy Jay Productions to join Sony's S.M.A.L.L. roster in April '96, he received warm reviews from the French media for his second album. Borrowing from soul, funk, rap, pop and rock, Menelik is always searching for unused samples, pleasant melodies and good beats. His lyrics (written after a romantic breakup) are deeper than they appear at first. Born in Cameroun, Africa, 28 years ago, Menelik was raised in the northern Parisian suburb of Bobigny, where he still lives. Last January, he started his own publishing and production company, Kaz Par Kaz, to help new hip-hop acts.

—CECILE TESSEYRE

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# RAP

## SCREEN SAVERS

A new wave of directors is making hip-hop video bolder, brighter and more bombastic than ever. Who pumped up the color and volume, and what kind of shelf-life will the current trends have?

BY AMY LINDEN

**F**ish-eye lenses. Pyro and flashpots. Elaborate tracking shots that would bring tears to Martin Scorsese's eyes. Aerial photography to rival anything in the latest action-adventure flick. Color so deep and saturated that it puts the "k" in Kodachrome. Jet skis. Cigarette boats. Hummers and Motoguzzis. Mega Man, Superfly, Josephine Baker and a wayward elephant.

Hip-hop video directors have moved past the grainy, slice-of-life epics that were the hallmark of the West Coast gangsta-rap era. Gone are the scowling homies in the 64's, strapped to the nines, guzzling their 40's and going to endless barbecues. Say goodbye to the authentic but relentlessly cheap me-and-the-crew portraits. Led by a new breed, among them F. Gary Gray (TLC's "Waterfalls"), Brett Ratner (Wu-Tang Clan's "Killer Bees") and Lance "UN" Rivera (Lil Kim's "Not Tonight"), today's new hip-hop aesthetic is technologically advanced, shamelessly excessive, in-your-face, bolder, brighter, pricier and more bombastic than ever.

### URBANIZED INTERPRETATION

The leading lights of the latest video vanguard are Paul Hunter and Hype Williams. Between them, the two young directors have developed clips for nearly everyone. It is literally impossible to have MTV or the Box on for more than 20 minutes without seeing a video that either Williams, who is based in New York, or Hunter, a



Missy Elliott has benefited from Hype Williams' wild style.

California native, has directed or co-directed. Hype Williams' work, in particular, is credited with helping to change the look of rap videos. His explosive, experimental and delightfully whacked-out style is perhaps best typified by the videos he's lensed for Busta Rhymes ("Woo Ha! Got You All In Check," "Put Your Hands Where My Eyes Can See") and Missy "Misdemeanor" Elliott ("The Rain [Supa Dupa Fly]," "Sock It 2 Me").

The latter video, which cost a rumored seven figures, features a sort of urbanized interpretation of Japanese animation, further pushing the creative envelope. Williams' videos are so distinctive that he, like Hunter, has already spawned a slew of wannabes, who mimic the unique camera angles and saturated colors that are his hallmark. In fact, in what is either a shout-out or a slap in the face, Williams' and Hunter's sometimes over-the-top look has been parodied by comedian Chris Rock's hilarious video "Champagne."

### THE LOOK OF HONEY AND LONELINESS

While Paul Hunter's "look" may not be as

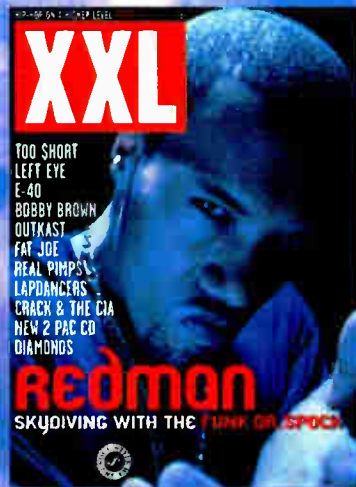
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# RAP

## SCREEN SAVERS

Continued from page 46

easy to identify as Hype Williams', he is no less in demand. Hunter's current roster of clients includes Mariah Carey ("Honey"), Puff Daddy ("The Benjamins" remix), LL Cool J ("Phenomenon") and Boyz II Men ("4 Seasons Of Loneliness"). His expansive, cinematic style has earned the 31-year-old a nomination for best director at this year's Billboard Music Awards. Former filmmaker Hunter claims that he has always wanted to "do something different" and that desire helped fuel his career. When asked why rap videos now appear to be so much more experimental and cutting-edge, Hunter, who began making videos four years ago, is quick to credit the musicians themselves. "The artists are becoming more creative," he offers. "They're looking at alternative artists and Madonna and Michael Jackson. It's becoming more competitive visually. So the response to the ideas and the music changes."

Or does it really change? While some see a definite shift in styles and attitudes,



Director Paul Hunter with GNR's Slash



LL Cool J

other industry observers will tell you that, while the contemporary video scene is more visually intense and certainly more eye-catching, it is, in many ways, just a new, beefed-up version of an old aesthetic. According to Stephen Hill, director of music programming at MTV, the "new" rap visuals are in many ways a throwback to the upbeat, color-soaked party videos of the early and mid-'80s.

Hill cites the pop/rap videos of artists like DJ Jazzy Jeff and the Fresh Prince, Kwame and Young MC as being, in their own ways, just as entertaining and visually fixated (albeit in a cruder, cheaper form) as the current milieu.



Busta Rhymes

"When grunge took a hold, the cycle (in hip-hop) turned back to being more serious, and you had to keep it real," says Hill. "So you

had videos by NWA and Dr. Dre." As he sees it, it is a combination of talent and the intrinsically fickle and changing nature of pop—and hip-hop in particular—that helped bring about the era of no-holds-barred production, dazzling digital effects and cinemascope reality.

### BLUNTED ON FISH-EYES

Hunter is blunt when asked whether all of the emphasis on special effects and technology has possibly gotten a little out of hand. "What about all the alternative groups?," he asks. "How many videos are we gonna see with the guys standing behind microphones, playing? I think it's interesting because [I'm hearing this criticism] a lot. I've heard that MTV isn't going to play any more fish-eye-lens videos. I think that rap music gets hit really bad when there's something starting to happen and people start complaining."

Hill too has heard the complaint that all rap videos look alike and, like Hunter, he takes that beef with a grain of salt. Noting that innovation has always been followed by formula, Hill adds that "There's a formula for videos that has worked, over the last couple of years. And, like the [surplus of] videos with pools and women around it, this one is getting to a point where there are too many. We're coming to a different saturation point."

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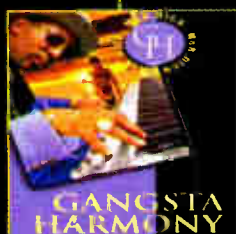
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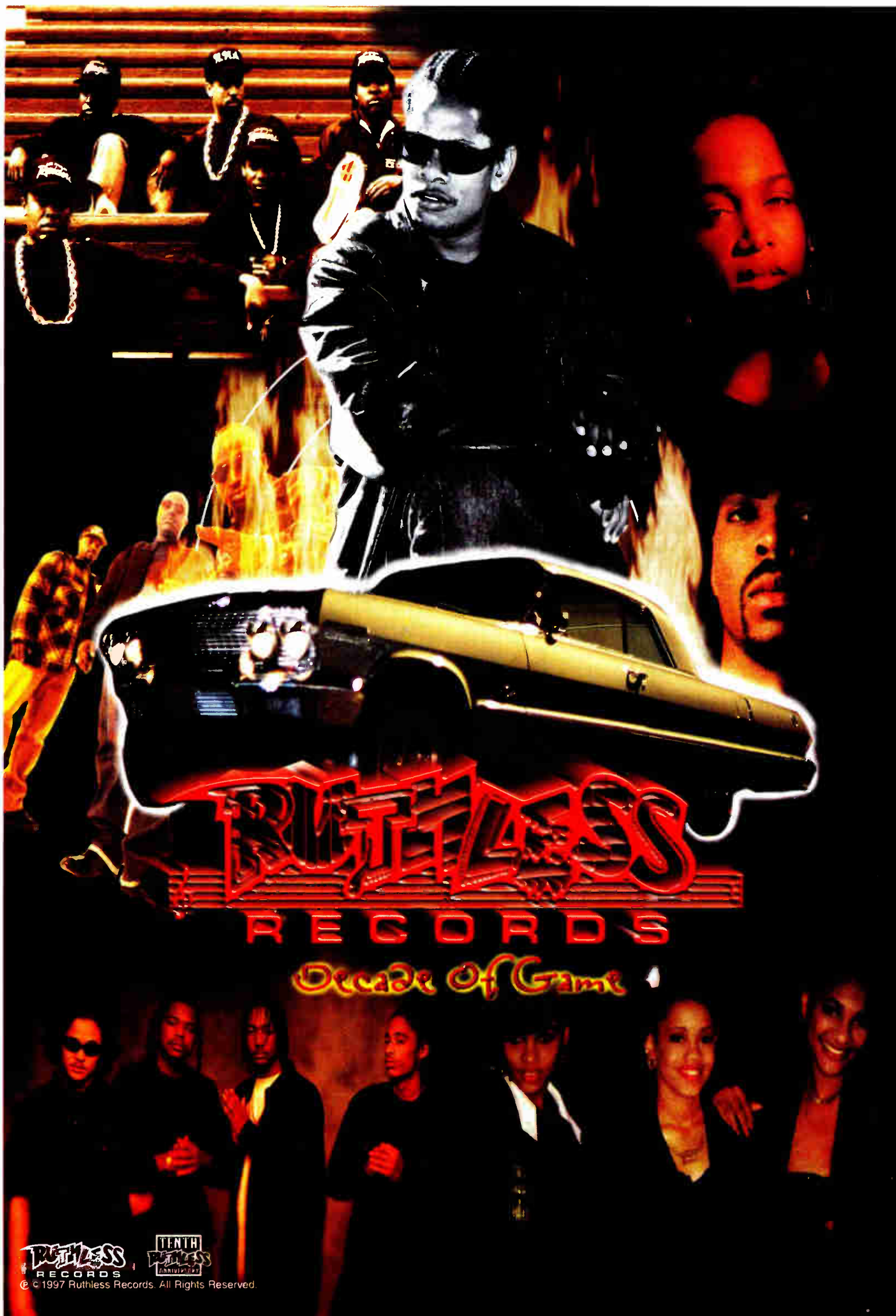
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## U.K.: STAYIN' ALIVE

*Continued from page 46*

second white-label EP, "Dub Vol. 2," released on its own Gravity label Oct. 20. Its upcoming album will feature Brooklyn rappers 21 Soldierz.

"We're looking to build a U.K. roster of credible and viable artists," says June Sapping in the R&B department at Arista Records U.K., which has signed female R&B/rap group Sister Nature.

Atica Blues displayed its R&B/trip-hop/hip-hop style with melodies that nod to classical music on its exquisite eponymously titled debut album, released in mid-September on Mo Wax/A&M. From the London street-poetry circuit comes rapper/poetess Akure Wall. Her debut album, "Afro-morph Text," out this month on Freak Street, is set to cause a buzz. The maverick work uses both pointed and flowery lyricism, underpinned by a mixture of hard-edged musical styles, and has garnered much critical acclaim. Packaged with CD-sized photo and lyric cards, the album will also be marketed through major British book shops.

## INDIE ACTIVITIES

Other notable new albums by underground U.K. artists are Gunshot's "Twilight's Last Gleaming (Words Of Warning)," a follow-up to its 1993 chart-breaching debut. Funky DL's polished debut album, "Classic Was The Day," was released late August on the Almost (now renamed Utmost) label.

"We are still trying to build [Funky DL's album] slowly," says the Utmost chief known as Zakes. "The Record Shop" EP, aimed at the hip-hop underground, was released in late October, followed by the mainstream-aimed "Worldwide."

Sociopolitical-tipped Black Radical's upcoming sophomore album should arrive by the end of the year, as should "Operation Overlord" (Coke Star), a compilation featuring some of the British rap underground's best acts, including Roots Manuva, Black Twang and Lewis Parker.

Other independent British hip-hop acts who have recently released well-received singles include Mr 45 (Lowdown/Kickin'), Mecca 2 Medina (Dawa), Anonymous (Ticking Time), Chosan (Silver Streetz), Buckwild (Reservoir Dogs), Hijack (Reservoir Dogs), Ty & Shortee Blitz (Freak Street) and Lee Ramsey (Real Deal).

Another encouraging move on the British rap front was a BBC Radio 1/Def Jam rap-demo competition run in the summer by DJ and Mercury Records A&R consultant Tim Westwood. The winner, Kwestmann, has recorded "Strategic," soon to be released on the Def Jam label in the U.K. and U.S. and supported on Westwood's national rap radio show. ■

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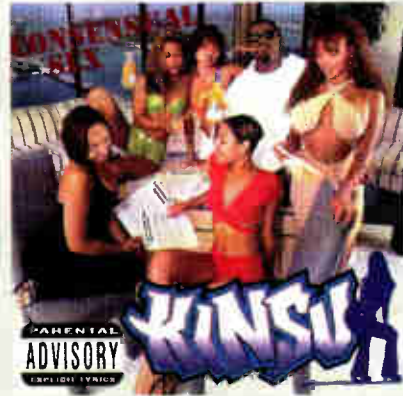
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## Bond Films 'Stir' Arnold To Create Hot Compilation

**SHAKEN & STIRRED:** David Arnold grins when he ponders the left-field coincidence of winning the chance to compose the score to the forthcoming James Bond flick, "Tomorrow Never Dies," two years after beginning work on "Shaken & Stirred," on which he deconstructs 11 classic Bond themes and rebuilds them into contemporary groove interludes.

"They're two vastly different projects, but there is something peculiar, almost karmic about both projects entering my life when they did," he says. "Now they're coming to public fruition at approximately the same



David Arnold and David McAlmont

time. It looks meticulously planned, but that is far from fact."

Although he's gathered an eclectic cast that includes Leftfield ("Space-march"), Shara Nelson ("Moonraker"), Pulp ("All Time High"), LTJ Bukem ("The James Bond Theme"), Martin Fry ("Thunderball"), Natacha Atlas ("From Russia With Love"), and Aimee Mann ("Nobody Does It Better") for "Shaken & Stirred," Arnold accomplishes the near-impossible task of creating an album of seamless continuity, while also allowing each act's individual style to shine and retaining the deliciously over-the-top melodrama inherent in Bond music. Clearly, it was his vision of the project as a "script for a film in need of a diverse yet compatible cast" that so comfortably linked its participating artists.

"From the start, I was determined that this wasn't going to be like other compilations or tribute records," he says of the Sire set, due in stores Nov. 25. "I didn't want artists who would simply be going through the motions. I was very lucky in that I found people



by Larry Flick

who were as intensely passionate about the songs as I am."

From there, Arnold asked each artist to think about the songs conceptually and personally. "It was here that things truly clicked," he says, noting that the personal connection each artist felt with either the lyric or the texture of the music allowed each track to take flight.

This is never more evident than on the first single from "Shaken & Stirred," David McAlmont's stunning reading of "Diamonds Are Forever." The U.K.-based crooner soulfully sprawls out atop a languid, horn-laden trip-hop groove, eerily channeling the song's original vocalist, Shirley Bassey. A powerful wave of the drag revolution will commence upon impact of the smashing videoclip, in which McAlmont playfully pouts and writhes awash in sequins and lipstick.

"It was quite the transformation," Arnold says, with a snicker, of McAlmont's performance. "David has a fantastic sense of humor, but this was a total departure for him... then again, maybe it wasn't. But seriously, another of the great pleasures of making this album was drawing out other aspects an artist's talent."

There are moments when it appears that Arnold is presiding over the child-like game of "let's put on a show." This is wonderfully evident during Chrissie Hynde's sultry reading of "Live And Let Die," on which she seems to be sharing her fantasy to be a Parisian chanteuse. Equally striking is the quasi-orchestral approach the lads from Propellerheads take in interpreting "On Her Majesty's Secret Service," as they masterfully meld their signature edgy beats and cosmic-funk guitars with a previously undisclosed knack for effectively weaving horn and string lines.

With Arnold as the common denominator of these tracks, it's obvious that he's a producer with a keen imagination and an infectious spirit of adventure. "I've never been interested in making a fashionable record," he says.

"This wasn't designed to bend the curve of the course of popular music. It was actually indulgent and free of the limitations of most pop records, which I think ultimately pleased everyone involved."

With such a free-spirited imagination, it's little surprise that he's wound up becoming such a high-profile film composer.

An initial burst of notoriety came in 1993, when Arnold created the score to Danny Canyon's "The Young Americans" and earned his first worldwide hit with the theme song "Play Dead," which featured vocals by Bjork. From there, he has tweeted between collaborations with Transglobal Underground, the Sirens, Stina Nordenstam, and Heavy Stereo and writing scores for the films "Star-gate," "Independence Day," and "A Life Less Ordinary." It's a mighty plush résumé for a man who claims to be a slow and arduous composer.

"I prefer to completely immerse myself in every project I do, rather than maintain a conveyor belt," he says. "When I have it my way, I only write for a few minutes a day. After each project, I swear that I'll never do another."

Of course, that's absolutely not the case. In addition to completing the score and soundtrack, he's contributing six songs to McAlmont's forthcoming album and is set to begin writing music for "Godzilla" early next year. He's even pondering writing pop-oriented material for an album of his own. "That's when we'll find out what I'm really made of, I suppose," he says. "The ideas will spring solely from my brain. Should be quite enlightening, indeed."

**WORKIN' OVERTIME:** Todd Terry has inked a publishing deal with BMG International for the world, excluding the U.S. As part of this deal, deConstruction Songs will represent Terry exclusively in the U.K., including all back catalog and future compositions. DeConstruction Songs honcho Mike Sefton will be Terry's creative point-person.

"It's something that Todd, Gary Salzman [Terry's manager], and I are delighted about, as we've wanted to work together for several years now," Sefton says.

It looks like we're going to hear some new Hannah Jones music sooner than later. The diva's latest Ariola single, "You Only Have To Say You Love Me," will be released later this month, sporting remixes by the team of Abel Aguilera and Ralph Rosario, Mark Picchiotti, and the Almighty Associates. Eddie Baez has just gone into the studio to create a couple more versions of the song that will be available promonly before the year's close. Jones' album is complete and due in early February 1998. Among what will likely be many highlights is a reverent cover of Terry Ronald's lost treasure "What The Child Needs," which has already been remixed for eventual single release by Love To Infinity, Jonathan Peters, and John Kano.

Alterna-club experimentalist Scott Hardkiss is hard at work on his first



**Who's Loving Who?** Drag diva Jimmy James, left, chatted with Deborah Harry after a recent show in Provincetown, Mass. The highlight of the show was a performance of "Who Wants To Be Your Love," James' forthcoming single on Inter-hit Records. The Berman Brothers production recently appeared on the Toshiba-EMI compilation "Dance Mania #6." That album went to No. 1 in Japan. James is demoing material for a follow-up single and gigging in clubs around the U.S.

solo album for Columbia, which he's cutting under the name **God Within**. Loyalists will recall that Hardkiss has flexed a few memorable singles carrying that moniker for the indie circuit in recent years. If the new material, due in the spring, is even half as potent as his previous work, expect Hardkiss to become the next mainstream star of the electronic movement.

Finally, renegade producer/artist Josh Wink has finally finished his long-anticipated new album, which will carry the Ovum/Ruffhouse/Columbia tag when it hits retail racks this coming spring. The still-untitled project will be previewed by the singles "Sixth Sense" and "Simple Man" at the top of '98.

**TWISTIN' & TWIRLIN':** The attack of Spice Girls-influenced girl groups hasn't taken full effect just yet, which is a good thing for Geffen trio She

**Moves,** which has been getting pop props for the insanely infectious single "Breaking All The Rules." The song is the title cut to a charming full-length debut that's knee-deep in potential hits—starting with a shrewdly crafted cover of Nik Kershaw's '80s-era pop hit, "Wouldn't It Be Good." The album version shows the **Berman Brothers** opting for candy-sweet production that's reasonably close to the original recording. It's begging for a hi-NRG remix.

Other highlights of "Breaking All The Rules" include the thumping "Just For Tonight," which conjures memories of Real McCoy's early hits, and "Perfect Sin," with its rattling breakbeats and icy-cool synths. If you're looking for music to change the world or elevate the stature of dance music, look elsewhere. This is pure fun that's tightly locked in the moment. Quite frankly, it's been a long time since dance music has been truly light-hearted and fun. Applause to Geffen's Craig Coburn for shepherding this sweet little act into public view. He's long been a pop/dance champion at a label previously preoccupied with the alternative flavor of the moment. Victory must be mighty tasty.

With clubland continuing to be so sample- and cover-driven, it's important to occasionally take a breather and pay homage to the jams that started it all. DJ Dave Lee and Harmless Records U.K. have gathered some of the juicier and more influential cuts of the '70s on "Jumpin'," an album that is several notches above your typical retro compilation.

Yeah, there are pop hits like Machine's "There But For The Grace Of God" and Musique's "Keep On Jumpin'." But there are also such true treasures as "Got The Feeling" by Two Tons Of Fun, "Is It All Over My Face" by Loose Joints, "Disco Juice" by Cloud Nine, and "Touch & Go" by Ecstasy, Passion & Pain. Is your mouth watering yet? Get your butt to an import shop now!

**Billboard. Dance Breakouts**

NOVEMBER 22, 1997

**CLUB PLAY**

1. KISS YOU ALL OVER NO MERCY ARISTA
2. SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
3. DISCO KICKS BOYS TOWN GANG ARIOLA DANCE
4. PERFECT LOVE HOUSE OF PRINCE FEATURING OZLEM TWISTED
5. CIRCLES KIMARA LOVELACE KING STREET

**MAXI-SINGLES SALES**

1. BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY BAD BOY
2. TOGETHER IN ELECTRIC DREAMS OUTTA CONTROL INTERHIT
3. UP & DOWN BILLY LAWRENCE EASTWEST
4. FORTIFIED LIVE REFLECTION ETERNAL RAWKUS
5. THA WILDSTYLE DJ SUPREME INTERHIT

Breakouts: Tit es with future chart potential, based on club play or sales reported this week.

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S I N G A P O R E

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>★★★No. 1★★★</b>					
1	2	3	9	JAMES BOND THEME ELEKTRA 63904/EEG 1 week at No. 1	◆ MOBY
2	1	2	6	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
3	3	7	6	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521	PRAXIS FEATURING KATHY BROWN
4	5	9	7	DEEP DAY MAXI 2061	KATRINA VAUGHN
5	6	11	7	ECUADOR ULTRA/FFRR 006/ISLAND	◆ SASH!
6	10	17	4	DRAMA TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
7	8	13	7	CLOSER THAN CLOSE BIGBANG IMPORT	ROSIE GAINES
8	4	6	10	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
9	13	20	5	TO BE IN LOVE MAW 019/STRICTLY RHYTHM	MAW
10	7	1	12	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
11	19	30	4	CHELSEA PRESS 2 JELLYBEAN 2529	DAT OVEN
12	11	14	7	RIPGROOVE LOGIC 51764	◆ DOUBLE 99
13	18	22	6	WORDS THAT YOU SAY STRICTLY RHYTHM 12517	WHITEBIRD FEATURING VERONICA BROWN
14	20	26	5	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
15	12	10	13	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
16	17	16	8	BE MY BABY INTERHIT 54012/PRIORITY	◆ CAPPELLA
17	25	40	3	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
18	9	4	11	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	◆ FUTURE BREEZE
19	23	28	5	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952	K.D. LANG
20	21	23	6	DON'T GO LOGIC 64974/RCA	LE CLICK FEATURING KAYO
21	16	5	10	BUENOS AIRES WARNER BROS. PROMO	MADONNA
22	26	39	4	GET READY TO BOUNCE EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
23	22	24	6	AMI WA WA (SOLO POR TI) NONESUCH 79480/ATLANTIC	GIpsy KINGS
24	34	45	3	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
25	32	35	4	SUNSTROKE EDEL AMERICA 9139	◆ CHICANE
26	14	8	9	HONEY COLUMBIA 78665	◆ MARIAH CAREY
27	30	36	4	YOU CAN DO IT DELICIOUS VINYL PROMO/RED ANT	THE BRAND NEW HEAVIES
28	31	34	4	CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND	LIL LOUIS
29	24	19	8	LOVE IS ALIVE DVB 582349/A&M	◆ 3RD PARTY
<b>★★★Power Pick★★★</b>					
30	42	46	3	CATCH PULSE-8 PROMO/POPULAR	SUNSCREEN
31	28	31	7	LIKE A STAR TIMBER! 738/TOMMY BOY	CYNTHIA
32	36	37	4	I BELIEVE VELOCITY 61007	PRO TOOLZ FEATURING ALTHEA MCQUEEN
33	46	—	2	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
34	15	12	12	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	◆ LISA STANSFIELD
35	43	—	2	THE RIGHT WAY HEVI FLOE IMPORT	ERIC GADD
36	35	18	11	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY
37	44	—	2	DAY BY DAY LOGIC 52033	◆ REGINA
<b>★★★Hot Shot Debut★★★</b>					
38	NEW ▶	1	1	GOT 'TIL IT'S GONE VIRGIN PROMO	◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)
39	38	41	5	THE LOVE SCENE JIVE PROMO	◆ JOE
40	29	25	13	TOP OF THE WORLD MCA 55384	DUDEARELLA
41	NEW ▶	1	1	SING A SONG NERVOUS 20283	◆ BYRON STINGILY
42	NEW ▶	1	1	ONE GOOD REASON MAXI 2060	SOULSHOCK
43	47	—	2	BALLAD OF CLEO & JOE EPIC 78694	CYNDI LAUPER
44	41	33	5	SAMBA DE JANEIRO TOMMY BOY 417	FELIZIA
45	37	32	10	SOMEWHERE ATLANTIC 84033	PET SHOP BOYS
46	39	38	5	GET UP! GO INSANE! GRANDSLAM 006/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
47	40	29	9	BARBIE GIRL MCA 55393	◆ AQUA
48	27	15	14	REMEMBER ME OM 005/CARPORT	◆ BLUE BOY
49	NEW ▶	1	1	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
50	33	21	13	ALRIGHT WORK 78659	◆ JAMIROQUAI

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDESCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★No. 1/Hot Shot Debut★★★</b>					
1	NEW ▶	1	1	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864 1 week at No. 1	◆ MARTHA WASH FEAT. RUPAUL
2	1	1	8	YOU MAKE ME WANNA... (T) (X) LAFACE 24259/ARISTA	◆ USHER
3	2	2	3	EVERYTHING (T) (X) MCA 55354	◆ MARY J. BLIGE
4	4	—	2	ALL CRIED OUT (T) (X) TRACK MASTERS/CRAVE 78736/EPIC	◆ ALLURE FEATURING 112
5	5	3	6	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) (M) (T) EASTWEST 63911/EEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
6	14	4	24	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
7	8	16	9	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUITS FEAT. BIG PUNISHER & CUBAN LINK
8	10	—	2	SOMEWHERE/RED LETTER DAY (T) (X) ATLANTIC 84033/AG	PET SHOP BOYS
9	3	5	11	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
10	12	8	9	LOVE IS ALIVE (T) (X) DVB 582349/A&M	◆ 3RD PARTY
11	6	—	2	KISS YOU ALL OVER (T) (X) ARISTA 13438	NO MERCY
12	23	19	4	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
13	11	9	17	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
<b>★★★Greatest Gainer★★★</b>					
14	38	28	4	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
15	20	15	7	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
16	24	14	21	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
17	26	20	9	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
18	15	12	22	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
19	32	13	4	THEME FROM THE VALLEY OF THE DOLLS (T) (X) WARNER BROS. 43952	K.D. LANG
20	13	17	8	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG	◆ AALIYAH
21	17	11	12	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) (X) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
22	7	7	4	PHENOMENON (T) DEF JAM 568081/MERCURY	◆ LL COOL J
23	28	48	3	AIN'T NO NEED TO HIDE (T) (X) CHAMPION 331	SANDY B
24	34	49	8	BUTTA LOVE (T) (X) ARISTA 13413	◆ NEXT
25	NEW ▶	1	1	SPICE UP YOUR LIFE (T) VIRGIN 38620	◆ SPICE GIRLS
26	16	—	2	MOURN YOU TIL I JOIN YOU (T) TOMMY BOY 427	◆ NAUGHTY BY NATURE
27	30	22	7	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
28	NEW ▶	1	1	BREAKING ALL THE RULES (T) (X) GEFEN 22304	◆ SHE MOVES
29	9	10	3	WHAT I NEED (T) STREET LIFE 78150/ALL AMERICAN	◆ CRAIG MACK
30	NEW ▶	1	1	WHAT ABOUT US (X) LAFACE 24273/ARISTA	◆ TOTAL
31	22	—	2	PERFECT LOVE (T) (X) TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OEZLEM
32	27	18	21	NOT TONIGHT/CRUSH ON YOU (M) (T) (X) UNICORN/TOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
33	36	38	4	I'M AFRAID OF AMERICANS (X) VIRGIN 38618	◆ DAVID BOWIE
34	35	32	24	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
35	48	29	19	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
36	RE-ENTRY	12	12	AROUND THE WORLD (T) SOMA 38608/VIRGIN	◆ DAFT PUNK
37	29	27	17	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
38	25	24	9	THE JOINT (T) DEF JAM 571679/MERCURY	◆ EPMD
39	44	—	8	AVENUES (T) (X) ARISTA 13412	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
40	NEW ▶	1	1	SHOW ME LOVE (T) (X) RCA 64969	◆ ROBYN
41	19	21	7	IT'S YOURZ (T) LOUD 64957/RCA	◆ WU-TANG CLAN
42	40	—	5	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (T) LOUD 64984/RCA	◆ YVETTE MICHELE
43	31	33	4	SO GOOD (T) LOUD 65302/RCA	◆ DAVINA
44	33	50	3	CLOSER (T) PENALTY 0214/TOMMY BOY	CAPONE -N- NOREAGA
45	RE-ENTRY	4	4	DRAMA (T) TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
46	45	46	5	TURN ME OUT (TURN TO SUGAR) (T) (X) STRICTLY RHYTHM 12521	PRAXIS FEAT. KATHY BROWN
47	49	25	4	I CARE 'BOU YOU (T) (X) LAFACE 24274/ARISTA	◆ MILESTONE
48	RE-ENTRY	8	8	I WANT LOVE (M) (T) (X) MODERN VOICES 002	◆ TONY MASCOLO
49	18	30	9	LIKE A STAR (T) (X) TIMBER! 738/TOMMY BOY	CYNTHIA
50	RE-ENTRY	13	13	GOTHAM CITY (T) (X) JIVE 42484	◆ R. KELLY

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.



# Dance Charts

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**Giving Praise.** A cappella gospel group the Fairfield Four marked the release of its new Warner Bros. album, "I Didn't Hear Nobody Pray," with a Nashville concert featuring several special guests. Shown, from left, are Steve Earle, Joe Rice of the Fairfield Four, Larry Groce of Mountain Stage (which taped the show for public radio broadcast), Kathy Mattea, Robert Hamlett of the Fairfield Four, Lee Roy Parnell, Wilson Waters Jr. of the Fairfield Four, Elvis Costello, Isaac Freeman of the Fairfield Four, Kevin Welch, and James Hill of the Fairfield Four.

## Jim Collins Takes 'The Next Step'

### Seasoned Texas Artist Makes Arista Debut

BY DEBORAH EVANS PRICE

NASHVILLE—With his boyish good looks and likable demeanor, Arista's new artist Jim Collins looks like he could be another in a long line of country contenders fresh from the Lone Star state. But in truth, Collins is much different than the rest of the pack.

He started playing Texas clubs in his teens and brings to Nashville 20 years of experience on the honky-tonk circuit, a string of independent singles he charted the hard way—on an independent label—and numerous sessions as a demo singer and musician. All that musical experience culminates on his

Arista debut album, "The Next Step," due Jan. 27, 1998.

"The record is a great record," says Arista VP of artist development Fletcher Foster. "We are easily looking at four to five singles deep on this record. He brings a diversity to this market that is not what is necessarily happening now. We need to have an artist that stands out. Vocally, he's very mature, and he picked out songs



COLLINS

that emotionally impact him. When you listen to the record, the songs are very strong."

Foster feels Collins' years of experience are a definite plus. "A lot of times what this industry is signing now are acts that haven't had a lot of experience on the road or in the studio," Foster says. "I think that's one thing that Jim brings to this format. He's been on the road. He's toured that circuit for years. He's a seasoned performer, and that's what we're going to take advantage of when this record comes out. We're going to continue what he has built upon."

Collins began building his career in and around his hometown of Nacogdoches, Texas. He grew up in a musical family that encouraged his love of music very early. "My first professional job that I was paid for was when I was 12," Collins recalls. "I had one of those stage moms. She started me when I was 3 years old. Then I played in bands all through high school. When I was 16, I started playing in clubs and at school dances."

Collins is among those rare musicians who never had to work a job outside the music field. "When I got out of high school, I started doing studio work," he says. "I was a bass player. I played on a lot of records back then. I started very early. I play guitar, bass, mandolin, keyboards, and drums."

Collins continued to amass experience performing all over the Texas/

Louisiana circuit, including appearances at Moe & Joe's in both Houston and Bossier City, La.; Billy Bob's In Fort Worth, Texas; and the Cow Palace in Dallas. "We played the same circuit as Toby Keith, Ty Herndon, Lonestar, and Trace Adkins," says Collins. "One of the guys in Lonestar told me, 'Jim, I remember you when you had a record out on vinyl.'"

While playing on sessions in Houston and performing in clubs all over the state, Collins signed with an independent, Texas-based label and charted several songs in the mid-'80s. Major Nashville labels began showing interest, but the artist was locked into a management deal in Texas.

Collins knocked around his home state a few more years, performing relentlessly with his band—sometimes 28 out of 30 nights a month. In addition to performing cover tunes, he also began throwing in some of his own songs and getting positive reception. His live show made him one of the most popular performers in the Lone Star state.

Though things were going extremely well, Collins wasn't content to remain at home and be just a regional act. He still wanted to try his hand at broader exposure via a major-label deal. So he finally moved to Nashville, landing a publishing deal with EMI five months after relocating to Music City. "When I moved to Nashville, it was like someone uncorked a bottle," he says. "I wrote 137 songs the first year I was here."

He also began singing demos, and his unique voice caught the attention of several labels. He signed a deal with Giant Records and completed an album, with James Stroud and Wally Wilson producing. However, like many artists, his career got sidetracked by changes at his record label. Stroud departed to take up residence at DreamWorks, and Giant was in transition as Doug Johnson prepared to assume the helm. Collins was anxious to get his record on the street, and several other labels were interested.

(Continued on page 57)

## At 72, Curb's Hank Thompson Proves He's Still A Honky-Tonk Specialist

**T**IMELESS: That's the best description for Hank Thompson's new album on Curb. "Hank Thompson And Friends" was, the 72-year-old Thompson tells Nashville Scene, "years in the works." When we last spoke with him (Nashville Scene, Billboard, March 29), he was still lining up some of the friends who appear on the record. He ended up with Lyle Lovett, Vince Gill, Junior Brown, David Ball, Bekka Bramlett, Brooks & Dunn, Marty Stuart, George Jones, Kitty Wells, Tanya Tucker, and Delaney & Bonnie. With new Thompson songs as well as remakes of some of his classics, such as "Six Pack To Go" and "The Wild Side Of Life," the album is a virtual seminar on country music.

He's still as strong a honky-tonk singer as when he first charted in 1948, and the record is as staunchly country as he's always been. "Mike Curb told me," he says, "that he's a big fan of mine and he wanted that old cowboy sound, not what they're recording today in Nashville. That's what we did, and we're getting some radio play, and the video with Junior Brown [on 'Gotta Sell Them Chickens'] has done well."

Recently, Dallas Cowboys coach "Barry Switzer had a party at his house for Hank after the Cowboys game," Thompson's wife, Ann, says. "And the crowd there was just like the crowds at his shows. There were four generations of fans there. I handle Hank's concessions on the road, and I listen to people. They tell me they want to hear some real country music again. They're tired of calling radio stations and being told that fans' requests don't matter; that some consultant somewhere is the only one who matters."

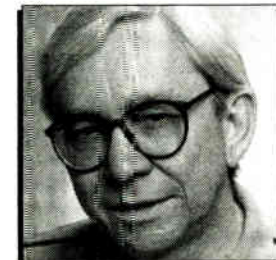
Thompson is still maintaining a rigorous touring schedule and doing in-stores for the album. "I signed autographs for hours at a record store in Wichita [Kan.]," he says. "I think that's the first time I've done that in 45 years."

**O**N THE ROW: Riders In The Sky and manager David Skepner have parted ways. The group's business manager, Deborah McCloud, assumes day-to-day duties at the helm. She is reachable at 615-255-4676. Buddy Lee Attractions continues as concert booker. The group is recording its next Rounder Records album, with Joey Miskulin producing... Harlan Howard and a number of his musical friends, including Raul Malo, Pam Tillis, and Jim Lauderdale, raised \$15,000 for the W.O. Smith Nashville Community School with a Nov. 5 benefit concert at the Hard Rock Cafe here. The school provides music instruction for underprivileged children... Aimo Sounds Nashville is undergoing a "realignment," as reported Nov. 11 in Billboard Bulletin.

Label chief Garth Fundis says he's working on a new distribution deal to replace the Geffen agreement that expires at the end of the year. Promotion coordinator Cassandra Tynes exits, and existing contracts for most of the label's promo staff will not be renewed. The label's roster includes Bekka & Billy, Billy Yates, and Mullins-Black.

The fourth annual Country in the Rockies Celebrity Ski Weekend is scheduled for Jan. 28-Feb. 1, 1998, in Crested Butte, Colo. Artists lined up include Kathy Mattea, Delbert McClinton, John Berry, Matt King, Chely Wright, and Paul Brandt. The event benefits the Frances William Preston Laboratories at the Vanderbilt Cancer Center, a division of the T.J. Martell Foundation. Weekend packages are available by calling 615-401-2771... Reba McEntire

joins the Dallas Cowboys at the team's Thanksgiving Day game to benefit the Salvation Army. Frito-Lay, Wal-Mart, and Sam's Clubs also participate in the half-time Kettle Kick-Off for the charity's annual fund-raising drive. McEntire will debut her song "What If." Proceeds from the song's single release, including writer Diane Warren's royalties, will go to the Salvation



by Chet Flippo

Army.

**P**EOPLE: Lorrie Morgan will perform at the Christmas tree lighting ceremony Dec. 4 at the White House... Five Star Music signs a co-publishing agreement with BMG Music... Brady Seals parts company with manager Burt Stein. Day-to-day activities are being handled by Seals' business manager, Gary Haber, who is at 818-783-9200. Seals is recording his second Warner Bros. album, with Rodney Crowell producing. Seals has signed with Buddy Lee Attractions for booking... Denny Mosesman is officially named head of promotion at Giant Records... Chely Wright signs an exclusive publishing agreement with MCA Music Publishing, Nashville... At SESAC, Rebecca Brown is named senior director, Tim Fink and Trevor Gale are named directors, and Kevin McManus is now associate director.

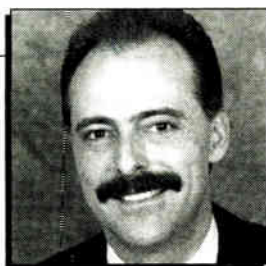
Byron Gallimore enters into a joint publishing venture with Warner/Chappell Music... Michelle Wright signs with Monterey Artists, as do the Cousin Lovers... Still Working Music Group names Chris Keaton VP of publishing and Allison Howland professional manager... Opryland Music Group's Acuff-Rose Music signs writers Mark Anderson, Ken Harrell, and Scott Whitehead... Mike O'Rear Publishing Co. names Shane Adams director of creative services.



**No Tears.** BNA group Lonestar celebrated the success of its song "Come Cryin' To Me" with a party at Sony/ATV Tree. Pictured standing, from left, are co-producer Don Cook, co-writer Mark D. Sanders, co-producer/co-writer Wally Wilson, BNA VP of national promotion Ken Durand, and Lonestar member Michael Britt. Kneeling, from left, are Lonestar's Richie McDonald, Lonestar member/co-writer John Rich, RCA Label Group chairman Joe Galante, and Lonestar member Keech Rainwater.



# COUNTRY CORNER



by Wade Jessen

**SIXTEEN TONS:** With Hot Shot Debut stars, Shania Twain's highly anticipated "Come On Over" jackhammers onto Top Country Albums at No. 1 with 172,000 scans and narrowly misses the top rung on The Billboard 200 (see Between the Bullets, page 116). "The bottom line is that we're thrilled to have a No. 1 country album with the music that Mutt [Lange] and Shania delivered us, and we have everything in place right now to see us through the end of January," says John Grady, sales and marketing VP at Mercury's Nashville operation. The label serviced country radio with a second single from "Come On Over" in the same package as the album, and Grady cites those factors, along with having videoclips for the first two singles in rotation simultaneously on CMT, as fodder for an aggressive holiday buying season. Twain's glowing numbers may also have been buoyed by a Nov. 7 appearance on "The Tonight Show With Jay Leno."

**ALTHOUGH CROSSOVER QUEEN LeAnn Rimes** (Curb) gets the Greatest Gainer nod on the country chart by gaining 19,000 units with "You Light Up My Life—Inspirational Songs," that title is outscanned by "Come On Over" to the tune of 46,000 pieces and finishes the week at No. 2. Since the teen sensation is basking in the noonday media sun, trying to pinpoint individual reasons for sales spurts is like looking for a needle in a haystack. However, a Nov. 5 appearance on "Late Show With David Letterman" and a stop at "The Rosie O'Donnell Show" the following day may have helped to prime the pump for the youngster's latest package, keeping in mind that it was a show-stopping appearance on O'Donnell's show that breathed new life into Wynonna's 1996 "Revelations" set for a few weeks this past spring. On Music Row, O'Donnell's show has gained an artist-friendly reputation, since she tends to avoid the offensive "hay bales and gingham" stereotypes still used by several other network talk-show hosts.

**DIAL POSITIONS:** With more than 51 million audience impressions and 5,758 spins, Shania Twain's "Love Gets Me Every Time" controls Hot Country Singles & Tracks for a third consecutive week, while the second release makes ripples in the country radio pond with a 51-44 hike. "Don't Be Stupid (You Know I Love You)" is detected at 122 of our 161 monitored stations, with heavy airplay (more than 35 plays) at KEYY Minneapolis and heritage WIL St. Louis. Meanwhile, Garth Brooks opens at No. 27 with 22 million audience impressions with "Long Neck Bottle," the lead single from his "Sevens" set, arriving at retail Nov. 25 (Billboard, Nov. 15).

Despite all the hoopla, Brooks failed to break his own record for high debuts on our airplay list, but look for "Long Neck Bottle" to crack the top 10 next issue. "The Thunder Rolls," which opened at No. 19 in the May 18, 1991, issue, remains the highest-debating title since we began publishing airplay data from Broadcast Data Systems in the Jan. 20, 1990, Billboard, and "The Fever" also opened at No. 27 on Nov. 25, 1995. Country radio didn't warm up to that retooling of Aerosmith's 1993 hit, and Brooks' version peaked at No. 23 two weeks later.

**SO YOU'LL KNOW:** "Long Neck Bottle" is listed as Capitol/Capitol Nashville on Hot Country Singles & Tracks, and "Sevens" will be listed similarly on our sales charts. This is reflective of label copy on the promotional and retail product and the efforts of Capitol Nashville's radio promotion and sales staffs.

Country Corner can be reached by E-mail at [wjessen@billboard.com](mailto:wjessen@billboard.com).

## JIM COLLINS TAKES 'THE NEXT STEP'

(Continued from page 55)

Arista won out.

In most cases, when an artist goes to another label with a record in the can, the new label will rework the existing product. Not so with Collins. Arista opted to put out the same record. "[Arista Nashville president] Tim DuBois told me he enjoys finding a baby act, nurturing them, developing them from scratch, and creating their debut record," Collins relates. "But after signing me [and taking on my finished album], he says there's a lot to be said for adoption."

Collins says he feels the timing is right for him now and is actually glad things didn't work out for him in Nashville sooner. "As stupid as I was back then, [my career] would probably be over now," he says. "Who knows? I can't really look at that. I'm ready now. If I'm not, then I'm never going to be."

Collins has been out on a radio tour in support of his first Arista single, "The Next Step." He had already found all the songs for his album when he saw a tape with Kent Blazy's name on it, listened to it, and was knocked out. Collins actually removed one of his own songs slated for the album to put the "The Next Step" on the project. The artist has high praise for songwriters Kent and Sharon Blazy and Marcus Hummon. "It goes through the cycle of life in three minutes," says Collins. "It's a great song."

Originally, the first single was slated to be "Helplessly, Hopelessly Yours." "He went out on the road and was playing," says Foster. "The Next Step" just got people. They were crying and weeping. So we thought maybe we should just revisit this and go after this. Lyrically it is such a strong record. It gets a lot of reaction. We just have to get it heard. Basically, we took the lead from radio and switched the single."

Foster says Arista's initial efforts to break Collins are going to focus on radio. "We're just going straight ahead with radio," he says. "We've done a lot of setup at radio. He's been out with all of our regionals. He played the [Billboard/Airplay Monitor Radio Seminar and Awards] in Florida. He did [Country Radio Seminar West], and he's continuing to visit radio. He's going to go out and visit some of the regions he hasn't made it to. We're going to do a full radio assault. At each station, he's taking his guitar and playing acoustically."

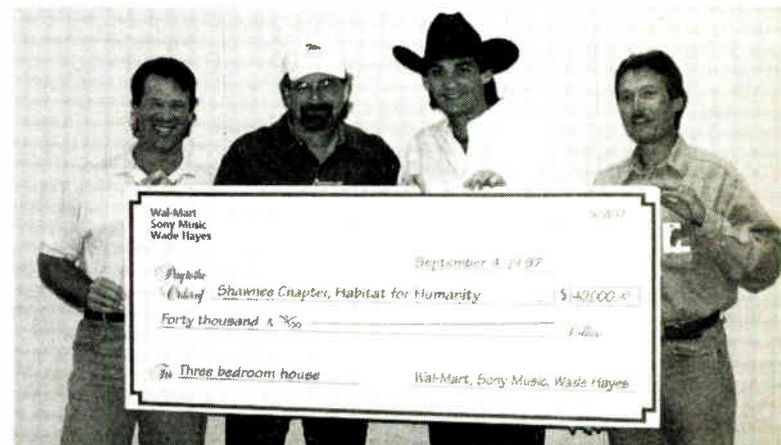
So far, the label's efforts appear to be paying off. Tom Rivers, operations manager for WYK Tampa, Fla., says, "The foundation of country music's success has always been the substance and depth of the songs and the singers. The combination of Jim Collins and 'The Next Step' is a perfect example of that. Jim is a cool human... someone all our listeners can relate to."

Foster says the label is also looking at putting a special push on the Texas, Louisiana, and Oklahoma market. "We're going to reintroduce him into those clubs," he says. "It's been a couple of years since he's been in there, but there's a strong base there..."

There have been so many artists that have broken over the last few years that come from that Texas touring circuit."

Collins is managed by International Artists Management.

After years of paying dues and gaining experience, Collins is relishing this time in his life. "It's almost unbelievable," he says. "Someone asked me, 'Is it what you thought it was going to be?' It is. It's exactly what I thought it was going to be. It's hard work at times, but it's fun. I'm not doing this to be a big star. I'd just like to be known for what I do. I'm doing it because it's what I love to do, and I'm having fun."



**Helping Out At Home.** Wade Hayes recently performed a benefit concert in his hometown of Shawnee, Okla. Sponsors included Sony Music Nashville and Wal-Mart, with proceeds benefiting Habitat for Humanity. Shown, from left, are Sony senior VP of sales and marketing Mike Kraski, Sony VP of sales Dale Libby, Hayes, and president of Habitat for Humanity of Shawnee Rick McClatchy.



**Still Working.** Barbara Orbison recently signed two writers to her Still Working Music Group. They are Bad Company lead singer Robert Hart, who is completing a solo album, and Mancy A'lan Kane, who is finishing her debut album for Pioneer. Pictured, from left, are Kane's producer/manager, David Huff; Orbison; Kane; Hart; Tanja Crouch, VP of marketing for Barbara Orbison Productions; and Chris Keaton, VP of publishing for Still Working.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- |    |  |    |   |    |   |
|----|--|----|---|----|---|
| 22 | ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL  | 53 | THE GIFT (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HL/WBM                   | 68 | THAT DOES IT (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP)  |
| 10 | BETWEEN THE DEVIL AND ME (Colum, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM                           | 52 | GOOD OL' FASHIONED LOVE (Music Corp. Of America, BMI/Gitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM     | 33 | THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM   |
| 40 | BLINK OF AN EYE (Wamer-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM                        | 36 | HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Wamer-Tamerlane, BMI/Under The Bridge, BMI) WBM                                     | 67 | THERE'S ONLY YOU (Acuff-Rose, BMI)  |
| 12 | A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL  | 63 | HEART HOLD ON (EMI Blackwood, BMI/Killen, BMI/Coolermo, ASCAP) HL   | 6  | TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Heolem, BMI/Polygram Int'l, ASCAP) HL   |
| 38 | A CHANCE (Acuff-Rose, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM   | 54 | HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL   | 51 | WALKIN' THE COUNTRY (Colum, BMI/L.R.S., BMI/Bugle, ASCAP)   |
| 39 | THE COAST IS CLEAR (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Hyama, BMI) WBM  | 32 | HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Wamer-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM                     | 4  | WATCH THIS (Notewriter, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL                |
| 55 | THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL | 68 | HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM  | 61 | WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL                         |
| 34 | DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Milleremo, BMI) HL                                     | 19 | HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM | 26 | WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM                    |
| 44 | DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM                               | 21 | HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM                               | 49 | WHAT IF I SAID (Wamer-Tamerlane, BMI/Chenowee, BMI) WBM   |
| 62 | DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleep-over Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI)                                       | 58 | I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL   | 16 | WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/JKds, ASCAP) HL/WBM  |
| 8  | EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM   | 42 | IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Wamer-Tamerlane, BMI/Songs Sung Blue, BMI) WBM     | 14 | WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tuners, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL           |
| 7  | FROM HERE TO ETERNITY (Wamer-Tamerlane, BMI/EMI April, ASCAP/JKds, ASCAP) HL/WBM   | 28 | IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longtude, BMI/Blue Desert, BMI) WBM                             | 73 | THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Suffer To Silence, BMI)   |
| 65 | FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM   | 23 | I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)   | 46 | YOU AND YOU ALONE (Benefit, BMI) WBM  |
|    |  |    |   | 18 | YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL  |
|    |  |    |   | 35 | YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL  |
|    |  |    |   | 20 | YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM   |
| 17 | I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL   | 15 | IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM                                 | 72 | THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP)  |
| 29 | I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM   | 70 | I WROTE THE BOOK (Rocking K, ASCAP/Wamer/Chappell, ASCAP/Log Rhythm, BMI) WBM   | 57 | NICKAJACK (Wamer-Tamerlane, BMI/Rancho Belita, BMI/Yatata, BMI) WBM   |
| 64 | JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)   | 60 | JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Gitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM       | 56 | NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP) HL   |
| 11 | LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Tawng, ASCAP/Tom Collins, BMI) HL/WBM   | 71 | LITTLE BLUE DOT (Sea Acre, ASCAP/Famous, ASCAP/BMG, BMI)  | 66 | THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/EMI, BMI) HL  |
| 47 | A LITTLE IN LOVE (Wamer-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM                       | 47 | A LITTLE IN LOVE (Wamer-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM            | 74 | NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM  |
| 27 | LONG NECK BOTTLE (Steve Wariner, BMI/P S O Limited, ASCAP)   | 1  | LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM                                  | 25 | OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzillo, BMI/Kdilly, BMI) HL   |
| 5  | LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL               | 13 | THE REST OF MINE (WB, ASCAP/Saving Cumpry, ASCAP/Mienc, ASCAP/Loggy Bayou, ASCAP) WBM                                   | 50 | ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM |
| 37 | LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/At Dreams Had Wings, ASCAP) HL                        | 30 | SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL  | 43 | ONE SOLITARY TEAR (Reynsong, BMI/Magnatune, SESAC) HL   |
| 75 | LOVE TRAVELS (BMC, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI) HL   | 45 | SMALL TOWN (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Gary Scuggs, BMI/Almo Irving, BMI) WBM                          | 24 | ON THE SIDE OF ANGELS (Red Brazos, BMI/Housenotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM  |
| 48 | MORE THAN EVERYTHING (Wamer-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM  | 2  | SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM   | 9  | PLEASEE (We've Got The Music, BMI/Ashwards, BMI/Songs Of PolyGram Int'l, BMI) HL  |
|    |  | 59 | STILL IN LOVE WITH YOU (Post Oak, BMI)  | 41 | POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Mienc, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM                               |
|    |  | 3  | THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL                                  | 13 | REST OF MINE (WB, ASCAP/Saving Cumpry, ASCAP/Mienc, ASCAP/Loggy Bayou, ASCAP) WBM   |





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Turmoil Within Mexico's Amprofon

AMPROFON IN TRANSITION: Despite recent newspaper accounts from Mexico City journals that suggest Mexico's music industry trade association Amprofon is fraying at the seams, Gabriel Abaroa says it simply is not so.

"A new president and board of directors has been elected, and we plan to build a stronger, more business-oriented Amprofon," says Abaroa, CEO of Latin American trade group FLAPF, of which Amprofon is a member.

The elections took place Oct. 23 in Mexico City during a meeting in which, according to Abaroa, executives from seven indie labels, led by Fonovisa and Musart, walked out of the meeting. Abaroa says the indie-label execs exited the meeting because of differences of opinion regarding the modus operandi of Amprofon.

The key issue at stake, says Abaroa, is that the majority of the member labels want to make Amprofon a more professional entity. They want an outside director to oversee Amprofon's operations. Further, they want a more professional and rapid delivery of sales data, as well as an effective, united front to combat piracy and publishing ills that continue to plague Mexico's record industry.

The breakaway group that bolted the meeting, however, does not want to change Amprofon's way of doing business, says Abaroa, adding that these labels accuse major-label imprints of dominating Amprofon's direction at their expense.

Though he did not attend the meeting, Fonovisa CEO/president Guillermo Santiso states unequivocally that the majors are attempting to take over Amprofon.

According to Santiso, the majors want to change the "one company, one vote" process to a different system that would reflect the sales volume of each label. Since the major labels generate the majority of sales, he reckons, they could carry the votes necessary to implement changes they desire.

If the voting mechanism were changed, Santiso declares, the walk-out labels "will leave [Amprofon], and we will form an organization for independents."

Well, the voting process was changed during the meeting.



by John Lannert

Abaroa says the labels that stayed at the meeting decided to change to a system of voting based on the amount of funds each company contributes to Amprofon and all the projects involved with the organization. In turn, the contribution levels were determined by the market share derived from that company's sales.

"I think this system is fair," declares Abaroa.

When asked if it was wise for the labels to leave the meeting before it got under way, Santiso replies, "I am fed up with the arrogance of the majors. The majors want to do here what they have done everywhere—control the business. I don't want to be the cause of the problem, but if I don't feel the playing field is level for the independents, we are not going to be a part of Amprofon."

If Amprofon does need to professionalize, adds Santiso, it must be done with the compliance of all of the members.

Abaroa points out that the representative of one of the renegade labels, Disa, admitted that it was a mistake to abandon the meeting. Disa has since approved the agenda set by the majority of the other labels.

Abaroa says Amprofon needs to update itself on many fronts. Unlike trade groups in such important Latin American markets as Argentina, Brazil, Colombia, and Chile, Amprofon reports its sales on a quarterly, not monthly, basis. There is no audit of sales data released.

Further, Amprofon does not have an outside professional serving as an executive director, as do other Latin American countries. Brazilian and Colombian trade associations have had executive directors for years; Argentina's and Chile's trade organizations appointed executive directors this year.

Abaroa says that "a very professional individual" will be hired within

two months to head up Amprofon's operations. The appointee will work closely with BMG managing director Rodolfo López Negrete, who was elected president of Amprofon at the Oct. 23 meeting. Executives from 11 indies and six major labels elected López and the board of directors.

The flap between the discontented indies and Amprofon may yet be smoothed over. On Nov. 13, López was slated to meet with Santiso to explain what took place at the meeting.

In the meantime, Abaroa hopes that Fonovisa and Musart return to the Amprofon fold. He is optimistic as well that the breakaway labels will pay overdue fees needed to fund FLAPF's anti-piracy initiatives in Mexico.

"We want to have as many companies inside Amprofon provided that they pay their dues and provided that they are constructive," states Abaroa. "We want positive criticism to help better Amprofon."

FLAPF SELECTS MIDANI: Member trade groups of FLAPF elected André Midani, president of Warner Music Latin America, as FLAPF's chairman of the board during meetings held Oct. 28-29 in Rio de Janeiro, Brazil.

Three VPs of the board also were elected: Luis Méndez, president of Warner Argentina and chairman of Argentinian trade association CAPIF; Álvaro Duque, GM of Colombian indie Sonolux and chairman of Colombian trade group Asinecol; and Manolo Camero, the outgoing chairman who is president of Brazilian trade organization ABPD.

During his two-year tenure, Midani expects to see improvement in three areas: piracy, collection of performance right royalties, and an upgrade in the management of FLAPF's member trade groups.

CHART NOTES, RETAIL: Three weeks after Maná's "Sueños Líquidos" (WEA Latina) hit No. 1 with 17,500 units sold, Marc Anthony's "Contra La Corriente" (RMM) repeats Maná's chart feat by also selling 17,500 pieces.

Anthony, a hotter-than-hot salsaero who is starring in Paul Simon's upcoming Broadway production "The Capeman," sets several milestones with "Contra La Corriente." He becomes the first RMM act to scale The Billboard Latin 50, and "Contra La Corriente" is the first salsa disc to top the chart.

Anthony's third smash album in a row is his first disc to enter The Billboard 200, debuting this issue at No. 74. Predictably, the album is No. 1 on the tropical/salsa genre chart.

"Contra La Corriente" helps the titles charting on The Billboard Latin 50 move 110,000 units this issue—the highest tally since the Sept. 6 issue. What's more, tropical-rooted titles are on the move as five of the 12 best-selling albums this issue are grounded in Latino Afro-Caribbean genres, including "Alto Honor," the hit disc by Puerto Rican merengue trio Grupo Manía, which bows at No. 10 this issue.

Elsewhere, Italian idolo Eros Ramazzotti bows at No. 29 with "Eros" (Ariola/BMG), a fine compendium of remixes of his greatest

(Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 109 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

Main chart table with columns: This Week, Last Week, 2 Wks. Ago, Wks. on Chart, Artist, Label/Promotion Label, Title, and Producer (Songwriter). Includes top entries like Cristian Ariola/BMG (No. 1) and Marc Anthony.

Summary table with three columns: POP (26 Stations), Tropical/Salsa (23 Stations), and Regional Mexican (70 Stations). Lists top tracks in each category.

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## LATIN NOTAS

(Continued from preceding page)

hits, which include two duet tracks cut with pop/classical paisano Andrea Bocelli and singing legend Tina Turner. The identically titled Italian counterpart of "Eros" debuted at No. 1 on Music & Media's Eurochart in the Nov. 15 issue.

Making his debut this issue on The Billboard Latin 50 at No. 43 is Spanish crooner Alejandro Sanz with "Mas" (WEA Latina), a breakthrough package of sophisticated pop balladry that has been the No. 1 seller in Spain for almost three months.

Luis Miguel's "Romances" (WEA Latina), which slides 118-150 on The Billboard 200, tops the pop genre chart for the third straight week. Likewise, Grupo Limite rules the regional Mexican genre chart for a third successive week with "Sentimiento" (PolyGram Latino).

**CHART NOTES, RADIO:** Mexican balladeer Cristian snags his first chart-topper on Hot Latin Tracks in nearly 18 months with "Lo Mejor De Mı" (Ariola/BMG). The smash ballad is Cristian's first for BMG and his fourth overall. Also "Lo Mejor De Mı" remains atop the pop genre chart for the third time in four weeks.

Marc Anthony's RMM hit "Y Hubo Alguien" could replicate his retail success next issue by ascending to the top of Hot Latin Tracks. For the moment, however, the track stays at No. 1 on the tropical/salsa chart for a third straight week.

And for the sixth week running, Marco Antonio Solıs is lodged atop the regional Mexican chart with "La Venia Bendita" (Fonovisa).

Assistance in preparing this column was provided by Marcelo Fernandez Bıtar in Buenos Aires and Enor Poıcano in Sıo Paulo, Brazil.

## LATIN TRACKS A-Z

- |    |  |
|----|--|
| 36 | TITLE (Publisher - Licensing Org.) Sheet Music Dist.                                   |
| 16 | 4 ESTACIONES DE SOLEDAD (4 SEASONS OF LONELINESS) (EMI April, ASCAP/Flyte Tyme, ASCAP) |
| 28 | A PESAR DE TODOS (Sony Discos, ASCAP)  |
| 25 | ACEPTA MI ERROR (Edimonsa, ASCAP)  |
| 29 | AY AMOR (Warner/Chappell, ASCAP)   |
| 13 | CLAVADO EN UN BAR (Yelapa Songs, ASCAP/EMI April, ASCAP)                               |
| 32 | DESESPERADAMENTE ENAMORADO (Latin Teddy Songs, SESAC)                                  |
| 30 | DESPUES DE TI QUE? (JKMC, ASCAP)   |
| 29 | DONDE ESTAS? (Ser-Ca, BMI)   |
| 37 | EL ALMA NO TIENE COLOR (Crisma, SESAC)   |
| 15 | EL DESTINO (BMG Songs, ASCAP)  |
| 4  | EL RELOJ (Peer Int'l, BMI)   |
| 20 | ES ASI (Copyright Control)   |
| 11 | ES VERDAD (Flamingo)   |
| 33 | GUANTANAMERA (Fall River, BMI)   |
| 17 | HASTA MANANA (Warner/Chappell)   |
| 26 | HE TRATADO (PMC, ASCAP)  |
| 39 | LA QUIERO A MORIR (Karen, ASCAP)   |
| 7  | LA VENIA BENDITA (Crisma, SESAC)   |
| 34 | LE PEDIRE (Copyright Control)  |
| 23 | LLEGO EL AMOR (We Are Musica, BMI)   |
| 35 | LLORAR QUITO (Fonovisa, SESAC)   |
| 40 | LOCO, LOCO (Magnum)  |
| 1  | LO MEJOR DE MI (JKMC)  |
| 8  | MANECUMBE (EMD, ASCAP)   |
| 12 | ME CANSE DE SER LA OTRA (Musivida, ASCAP/Caribbean Waves, ASCAP)                       |
| 21 | ME MIRAS Y TE MIRO (Bombazo, BMI)  |
| 31 | NO SE SI ES AMOR (Copyright Control)   |
| 6  | NO VOY A DEJARTE IR (Viorli, ASCAP)  |
| 9  | NOS ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)                                  |
| 10 | POR DEBAJO DE LA MESA (Tillandsia, ASCAP)  |
| 19 | QUE SE TE OLVIDO (Unimusic, ASCAP)   |
| 18 | QUIERO ESTAR CONTIGO (Unimusic, ASCAP)   |
| 14 | REVOLUCION (Unimusic, ASCAP/Hey Chubby, ASCAP)   |
| 2  | SI TU SUPIERAS (FIPP, BMI)   |
| 27 | TE LLEVAS MI VIDA (Copyright Control)  |
| 5  | TE SIGO AMANDO (BMG Songs, ASCAP)  |
| 3  | TE SIGO QUERIENDO (Fonovisa, SESAC)  |
| 38 | Y HUBO ALGUIEN (New Etna, SESAC)   |
| 22 | Y SI FUERA ELLA? (Copyright Control)   |
| 24 | YA NO SOY EL NINO AQUEL (Altamar, ASCAP)   |

# THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1/HOT SHOT DEBUT ★★★				
1	NEW		MARC ANTHONY RMM 82156	CONTRA LA CORRIENTE
2	1	14	LUIS MIGUEL ● WEA LATINA 19798	ROMANCES
★★★ GREATEST GAINER ★★★				
3	3	7	ALEJANDRO FERNANDEZ SONY LATIN 82446/SONY [HS]	ME ESTOY ENAMORANDO
4	2	5	MANA WEA LATINA 20430	SUENOS LIQUIDOS
5	5	3	GRUPO LIMITE POLYGRAM LATINO 539331 [HS]	SENTIMIENTO
6	7	6	CRISTIAN ARIOLA 52205/BMG	LO MEJOR DE MI
7	4	5	MARCO ANTONIO SOLIS FONOVISA 0514	MARCO
8	6	13	GIPSY KINGS NONESUCH/ATLANTIC 79466-AG	COMPAS
9	8	9	INDIA RMM 82157 [HS]	SOBRE EL FUEGO
10	NEW		GRUPO MANIA SONY TROPICAL 82438/SONY	ALTO HONOR
11	9	21	CHARLIE ZAA SONOLUX 82136/SONY [HS]	SENTIMIENTOS
12	10	7	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478-AG [HS]	BUENA VISTA SOCIAL CLUB
13	11	22	LOS TIGRES DEL NORTE ● FONOVISA 80711 [HS]	JEFE DE JEFES
14	13	41	ENRIQUE IGLESIAS ▲ FONOVISA 0001	VIVIR
15	32	2	ANA GABRIEL SONY DISCOS 82568/SONY	CON UN MISMO CORAZON
16	17	51	JULIO IGLESIAS ● COLUMBIA 67899/SONY	TANGO
17	18	23	VICTOR MANUELLE SONY TROPICAL 82334/SONY	A PESAR DE TODO
18	15	56	GRUPO LIMITE POLYGRAM LATINO 533302 [HS]	PARTIENDOME EL ALMA
19	12	19	THALIA EMI LATIN 57977	AMOR A LA MEXICANA
20	16	29	LOS TUCANES DE TIJUANA EMI LATIN 56921 [HS]	TUCANES DE ORO
21	14	7	BOBBY PULIDO EMI LATIN 57522	LLEGASTE A MI VIDA
22	33	28	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG [HS]	JUNTOS OTRA VEZ
23	27	9	CARLOS VIVES EMI LATIN 59452	TENGO FE
24	23	28	OLGA TANON WEA LATINA 18733 [HS]	LLEVAME CONTIGO
25	34	7	JERRY RIVERA SONY TROPICAL 82435/SONY	YA NO SOY EL NINO AQUEL
26	22	13	DLG SONY TROPICAL 82340/SONY	SWING ON
27	19	7	LOS MISMOS EMI LATIN 33230	GRACIAS POR TODO
28	20	9	GRUPO EXTERMINADOR FONOVISA 9590	NARCO CORRIDOS 2
29	NEW		EROS RAMAZZOTTI DDD 53047/BMG	EROS
30	21	7	BOYZ II MEN MOTOWN 530823/POLYGRAM LATINO	EVOLUCION
31	24	21	INTOCABLE EMI LATIN 56694 [HS]	IV
32	31	88	SHAKIRA ● SONY LATIN 81795/SONY [HS]	PIES DESCALZOS
33	30	12	LAURA FLORES UNIVERSAL LATINO 40004	ME QUEDE VACIA
34	28	2	GISSELLE RCA 52734/BMG	QUIERO ESTAR CONTIGO
35	47	2	CRISTIAN UNIVERSAL LATINO 40092	MIS MEJORES MOMENTOS
36	26	41	FEY SONY LATIN 82059/SONY	TIERNA LA NOCHE
37	38	37	SELENA EMI LATIN 19207	EXITOS Y RECUERDOS
38	25	18	VICENTE FERNANDEZ SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
39	RE-ENTRY		SELENA EMI LATIN 53585	SIEMPRE SELENA
40	46	37	LOS ANGELES AZULES DISA 53791/EMI LATIN	INOLVIDABLES
41	43	3	BANDA EL LIMON FONOVISA 4016	ME CAISTE DEL CIELO
42	29	2	RICARDO MONTANER WEA LATINA 20635	ES ASI
43	NEW		ALEJANDRO SANZ WEA LATINA 20281	MAS
44	35	6	DOMINGO QUINONES RMM 82219	SE NECESITA UN MILAGRO
45	37	29	LOS TUCANES DE TIJUANA EMI LATIN 56922 [HS]	TUCANES DE PLATA
46	41	13	JENNIFER Y LOS JETZ EMI LATIN 59367	JENNIFER
47	RE-ENTRY		ILEGALES ARIOLA 47761/BMG	REBOTANDO
48	RE-ENTRY		CHAYANNE SONY LATIN 82058/SONY	VOLVER A NACER
49	50	4	BABY RASTA Y GRINGO HOUSE OF MUSIC 82577/SONY	LIVE DESDE EL MAS ALLA
50	39	5	VARIOUS ARTISTS PRIORITY 51006	ULTRA MIX-BEST OF LATIN HOUSE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA ROMANCES	1 MARC ANTHONY RMM CONTRA LA CORRIENTE	1 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTO
2 ALEJANDRO FERNANDEZ SONY LATIN/SONY ME ESTOY ENAMORANDO	2 INDIA RMM SOBRE EL FUEGO	2 LOS TIGRES DEL NORTE FONOVISA JEFE DE JEFES
3 MANA WEA LATINA SUENOS LIQUIDOS	3 GRUPO MANIA SONY TROPICAL/SONY ALTO HONOR	3 ANA GABRIEL SONY DISCOS/SONY CON UN MISMO CORAZON
4 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	4 CHARLIE ZAA SONOLUX/SONY SENTIMIENTOS	4 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
5 MARCO ANTONIO SOLIS FONOVISA MARCO	5 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	5 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE ORO
6 GIPSY KINGS NONESUCH/ATLANTIC/AG COMPAS	6 VICTOR MANUELLE SONY TROPICAL/SONY A PESAR DE TODO	6 BOBBY PULIDO EMI LATIN LLEGASTE A MI VIDA
7 ENRIQUE IGLESIAS FONOVISA VIVIR	7 CARLOS VIVES EMI LATIN TENGO FE	7 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG JUNTOS OTRA VEZ
8 JULIO IGLESIAS COLUMBIA/SONY TANGO	8 OLGA TANON WEA LATINA LLEVAME CONTIGO	8 LOS MISMOS EMI LATIN GRACIAS POR TODO
9 THALIA EMI LATIN AMOR A LA MEXICANA	9 JERRY RIVERA SONY TROPICAL/SONY YA NO SOY EL NINO AQUEL	9 GRUPO EXTERMINADOR FONOVISA NARCO CORRIDOS 2
10 EROS RAMAZZOTTI DDD/BMG EROS	10 DLG SONY TROPICAL/SONY SWING ON	10 INTOCABLE EMI LATIN IV
11 BOYZ II MEN MOTOWN/POLYGRAM LATINO EVOLUCION	11 GISSELLE RCA/BMG QUIERO ESTAR CONTIGO	11 SELENA EMI LATIN EXITOS Y RECUERDOS
12 SHAKIRA SONY LATIN/SONY PIES DESCALZOS	12 DOMINGO QUINONES RMM SE NECESITA UN MILAGRO	12 VICENTE FERNANDEZ SONY DISCOS/SONY ESTATUA DE MARFIL
13 LAURA FLORES UNIVERSAL LATINO ME QUEDE VACIA	13 FRANKIE NEGRO WEA/CARIBE/WEA LATINA CON AMOR SE GANA	13 SELENA EMI LATIN SIEMPRE SELENA
14 CRISTIAN UNIVERSAL LATINO MIS MEJORES MOMENTOS	14 TONO ROSARIO WEA LATINA SEGUIRE	14 LOS ANGELES AZULES DISA/EMI LATIN INOLVIDABLES
15 FEY SONY LATIN/SONY TIERNA LA NOCHE	15 LA MAKINA J&N/SONY LOS REYES DEL RITMO	15 BANDA EL LIMON FONOVISA ME CAISTE DEL CIELO

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multination sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. [HS] indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★				
1	1	9	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77885/WCD	9 weeks at No. 1 YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	3	8	<b>JARS OF CLAY</b> ●	ESSENTIAL 70017/PROVIDENT MUCH AFRAID
3	2	9	<b>AMY GRANT</b>	MYRRH 7008/WORD BEHIND THE EYES
4	<b>NEW</b>		<b>VARIOUS ARTISTS</b> SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	4	3	<b>STEVEN CURTIS CHAPMAN</b>	SPARROW 1630/CHORDANT GREATEST HITS
6	6	72	<b>BOB CARLISLE</b> ▲	DIADEM 1139/PROVIDENT <b>HS</b> SHADES OF GRACE
7	5	2	<b>BEBE WINANS</b>	ATLANTIC/SPARROW 1621/CHORDANT BEBE WINANS
8	7	3	<b>SANDI PATTY</b>	WORD 9911 <b>HS</b> ARTIST OF MY SOUL
9	8	11	<b>DC TALK</b> FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
10	9	77	<b>JACI VELASQUEZ</b>	MYRRH 6995/WORD <b>HS</b> HEAVENLY PLACE
11	15	3	<b>RAY BOLTZ</b>	WORD 9957 <b>HS</b> A CHRISTMAS ALBUM
12	<b>NEW</b>		<b>SIXPENCE NONE THE RICHER</b> SQUINT 7032/WORD <b>HS</b>	SIXPENCE NONE THE RICHER
13	17	2	<b>VARIOUS ARTISTS</b>	FOREFRONT 5183/CHORDANT WWJD
14	<b>NEW</b>		<b>PLANKEYE</b>	TOOTH & NAIL 1097/DIAMANTE <b>HS</b> THE ONE AND ONLY
15	10	11	<b>THIRD DAY</b>	REUNION 10006/PROVIDENT CONSPIRACY NO. 5
16	11	5	<b>VARIOUS ARTISTS</b> SPARROW 1583/CHORDANT	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
17	14	61	<b>POINT OF GRACE</b> ●	WORD 9694 LIFE LOVE & OTHER MYSTERIES
18	16	9	<b>THE GAITHER VOCAL BAND</b> SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
19	12	23	<b>THE SUPERTONES</b>	BEC 7401/CHORDANT <b>HS</b> SUPERTONES STRIKE BACK
20	20	103	<b>DC TALK</b> ▲	FOREFRONT 5140/CHORDANT JESUS FREAK
21	18	3	<b>RON KENOLY</b>	HOSANNA/INTEGRITY 12032/WORD HIGH PLACES: THE BEST OF RON KENOLY
22	19	39	<b>RICH MULLINS</b>	REUNION 0116/PROVIDENT <b>HS</b> SONGS
23	29	21	<b>CHRIS RICE</b>	ROCKETOWN 1528/WORD <b>HS</b> DEEP ENOUGH TO DREAM
24	23	19	<b>CLAY CROSSE</b>	REUNION 10005/PROVIDENT <b>HS</b> STAINED GLASS
25	22	47	<b>VARIOUS ARTISTS</b>	HOSANNA/INTEGRITY 8952/WORD SHOUT TO THE LORD
26	13	54	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
27	<b>NEW</b>		<b>REBECCA ST. JAMES</b>	FOREFRONT 5176/CHORDANT CHRISTMAS
28	<b>NEW</b>		<b>AARON JOFFREY</b>	STAR SONG 0168/CHORDANT THE CLIMB
29	31	28	<b>KATHY TROCCOLI</b>	REUNION 10003/PROVIDENT <b>HS</b> LOVE AND MERCY
30	27	80	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲	GOSPO CENTRIC 2127/CHORDANT WHATCHA LOOKIN' 4
31	21	7	<b>GEOFF MOORE &amp; THE DISTANCE</b>	FOREFRONT 5175/CHORDANT <b>HS</b> THREADS
32	25	5	<b>PFR</b>	SPARROW 1631/CHORDANT <b>HS</b> THE LATE GREAT PFR
33	30	32	<b>CARMAN</b>	SPARROW 1565/CHORDANT I SURRENDER ALL—30 CLASSIC HYMNS
34	<b>NEW</b>		<b>VARIOUS ARTISTS</b>	BRENTWOOD 60343/PROVIDENT BUTTERFLY KISSES & OTHERS
35	<b>RE-ENTRY</b>		<b>REBECCA ST. JAMES</b>	FOREFRONT 5141/CHORDANT <b>HS</b> GOD
36	28	58	<b>CRYSTAL LEWIS</b>	MYRRH 5039/WORD <b>HS</b> BEAUTY FOR ASHES
37	24	6	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 11412/WORD	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
38	<b>NEW</b>		<b>VARIOUS ARTISTS</b> SPARROW 1642/CHORDANT	GOD WITH US A CELEBRATION OF CHRISTMAS CAROLS & CLASSICS
39	34	37	<b>PETRA</b>	WORD 9929 PETRA PRAISE 2 WE NEED JESUS
40	36	62	<b>STEVEN CURTIS CHAPMAN</b> ●	SPARROW 1554/CHORDANT SIGNS OF LIFE

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

## HIGHER GROUND



by Deborah Evans Price

**WARNER ALLIANCE'S 'ACTUAL REALITY':** I admit to being one of those people who've not yet fully embraced all the new marvels of modern technology, but there's a new project due Tuesday (18) that sounds so intriguing it should attract even the most techno-phobic music lovers. Warner Alliance is releasing "Actual Reality," a CD-ROM that will provide people a new way to explore the Scriptures and hear their favorite Christian music.

Among the artists featured on the project are **Audio Adrenaline, Blackball, Caedmon's Call, Steven Curtis Chapman, Christafari, Church Of Rhythm, Common Children, Five Iron Frenzy, Fold Zandura, GRITS, Guardian, Fred Haring, I.D.O.L., King, Rebecca St. James, Sarah Masen, Newsboys, the Supertones, Out Of Eden, Plankeye, Plumb, Point Of Grace, Reality Check, T-Bone, Third Day, Jaci Velasquez, and the World Wide Message Tribe.** "Actual Reality" features more than 200 interactive screens, more than 100 Quick-Time Movies, and numerous music videos. Distributed by Warner Christian Distribution, the project will retail for \$29.98. The topics covered on the CD-ROM include "Who is Christ?" and "What is prayer?"

"Actual Reality" was created by **Ray Neu**, a former youth pastor who now serves as president of Actual Reality Inc. The project was directed by **Kevin Theessen** and produced by **Denise Niebisch** of the Horizon Cos. "In the

16 years of ministry I've been involved in," Neu says, "I found we could basically bring kids to Christ pretty easy as far as evangelism, but then getting them trained in the basics of their faith was a different story."

He thinks a CD-ROM is a great avenue to further knowledge. "A CD-ROM does everything a book can't do," he notes. "They can see visually what we're talking about, all the fun things that keep them interested, and teach them the concepts without them ever feeling like they're learning."

**INSP-WOW TO LAUNCH NEW AWARDS SHOW:** The Inspirational Network has joined forces with EMI-Christian Music Group, Provident Music Group, and Word, the Christian record companies that partnered together for WOW 1998, to initiate the WOW 1998 Inspirational Awards, to be held Feb. 1 in Washington, D.C.'s Hylton Chapel. The show will be broadcast live on the INSP Network to an estimated 55 million homes. In addition to music, the show will recognize contributions in other categories, including books, TV, radio, athletes, and Bibles. The show will feature 12 categories, with musical awards to be presented in the contemporary Christian album, black gospel album, Southern gospel album, Christian rock/alternative album, and performing artist categories.

The Parable Group and Power & Glory, Columbia House's Christian music division, are also involved in sponsoring the fan-voted awards. More than 500,000 ballots will be available in Christian bookstores, on the Internet, and in magazines. The show will be simulcast over the Internet via AudioNet.

Gospel Music Assn. (GMA) president **Frank Breeden** says the show will be a good lead-in to the GMA's Dove Awards in April and sees the new show as a positive for the Christian community. "Anytime that Christian music can be showcased in a credible environment—which we know INSP has that reputation—we're supportive of that

(Continued on page 64)

## Classical KEEPING SCORE



by Heidi Waleson

**READ AND HEAR:** An especially satisfying book/CD tie-in is now in stores: **Peter G. Davis'** "The American Opera Singer," published by Doubleday, has a two-for-the-price-of-one companion CD with the same title, released by BMG Classics. Davis, a critic at New York magazine, has traced the development of the classical singer in the U.S., beginning in 1825 and ending in the present, in 600 pages. Encyclopedic and elegantly written, the book is a valuable reference work, a history, and a personal argument. Here one can find the struggles of forgotten 19th-century pioneers; the flowering of the turn-of-the-century divas, who created roles in the operas of **Massenet, Delibes, Gounod, Debussy**, and others; and legendary figures like **Louise Homer, Helen Traubel, and Richard Tucker.** Life stories are told with wit and economy: Who can forget the sister act of **Carmela & Rosa Ponzillo** (who eventually became **Rosa Ponselle**) making its vaudeville debut as "Those Tailored Italian Girls" in 1916?

Yet Davis is no neutral chronicler, as his critical analyses of the voices and careers of his subjects makes clear (he lavishes particular venom on **Beverly Sills**). The author's agenda becomes clearer as the book moves into the present, for Davis is dispirited by the mechanical nature of modern opera production, with its static repertory and interchangeable voices, and he feels that American singers unthinkingly feed that machine. The singers who really interest Davis are the individualists, people like **Olive Fremstad, Lawrence Tibbett, Ponselle, and Leontyne Price.** He writes, "Each great American singer, it seems, was self-invented by a singular personality with a prodigious vocal gift, a fierce individualist fired by the burning creative imagination to make the dream come true." (Many of them, he points out, were also by nature difficult people, and the modern opera world has a low tolerance for diva-hood.) Davis does find some individualists—like **Dawn Upshaw, Lorraine Hunt, and David Daniels**—among the singers of the present day, so perhaps all is not lost.

The disc makes it possible to listen along and hear the voices of **Emma Eames, Homer, Eleanor Steber**, and a few dozen others, with one all-mono and one all-stereo disc. Davis wrote the notes for the compilation, which includes recordings from as early as 1906 and singers performing music they were most famous for, such as **Mary Garden** ("Louise") and **Lily Pons** ("Lakmé"). Some of the tracks have never been issued on CD before; others have been newly retransferred using up-to-date noise-reduction technology. The publisher and label are hoping to push the combination package for the gift-giving season and are cross-promoting it in music-selling book chains (such as Borders and Barnes & Noble). Davis makes an in-store appearance Wednesday (19) at the Barnes & Noble in New York's Lincoln Center. BMG is also selling the disc set through the mail-order operation of Compact Disc World, in hopes of reaching the school and library market.

**AND MORE:** That Welsh individualist, bass-baritone **Bryn Terfel**, goes from strength to strength with a handsome new disc of **Handel** arias on Deutsche Grammophon, a vivid **Mendelssohn's** "Elijah" on London, and—for something completely different—a stunning appearance as **Wolfram** in "Tannhäuser" at the Met, which should give **Wagnerites** something to look forward to when Terfel moves into that repertoire in a bigger way. "Dutchman" comes up in March 2000 in Rotterdam.

(Continued on page 64)

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## In the SPIRIT



by Lisa Collins

**ON HIS OWN STRENGTH:** With a whopping 11,050 in sales its first week out and the No. 1 slot on Billboard's Heatseekers chart (in the Nov. 15 issue), "Strength," the latest release by **John P. Kee**, proves he's still a major contender in gospel, despite his self-imposed semi-retirement from recording two years ago.

Then again, the term "retirement" for Kee has taken on an altogether different meaning. "It means," he states, "I go when I want to go."

With sales going so well, it's likely that he'll be going a great deal more than he'd like, given the momentum surrounding the release and the effort of New York-based Verity Records' promotional rollout.

"It was a concerted effort like I've never seen before," Kee reports of the campaign for his 13th album. "They went all the way, and it resulted in the best first-week sales I've ever had."

"The numbers—which are pretty significant for the gospel market—speak to the continuing viability of gospel," reports **Carla Williams**, director of marketing at Verity. "This was not a record we were trying to cross."

"From an A&R perspective, John is standing his ground," notes Verity GM **Tara Griggs-Magee**. "He's added the element of praise and worship, but John is not playing 'follow the leader' in music trends. Basi-

cally, John is being tried and true to himself."

"What I was going for," Kee explains, "was a project that could tap the traditional just as well as the contemporary. I love the duet with **Darryl Coley** ['We Made It']. It takes you back to Sunday-morning church. I've always started albums full-speed ahead with an upbeat single, but the first cut on this album, 'Come In The House,' was praise and worship, even though the lead single to radio was 'Strength.' From [the album's] conception, I've always had the attitude that I needed to make sure that Grandma was popping her fingers while Junior was dancing, and it's working."

"We have a real street-level, grass-roots campaign targeting churches, because that's where his base is," Williams adds. "But we're also supporting his efforts with his youth-outreach ministry."

To that end, a longform concert video is being shot Nov. 29 at Morehouse College in Atlanta. Kee's *Back to the Hood* tour—which will include some free concerts—kicks off the first of the year.

**BRIEFLY:** Capitalizing on the buzz surrounding the debut release of 27-year-old newcomer **Nancey Jackson**, New York-based Harmony Records is prepping a video to support the surprising response and interest from gospel retail and R&B radio to the R&B adult title track "Free (Yes I'm Free)." The set bowed at No. 29 on Billboard's Top Gospel Albums chart in the Oct. 25 issue and has been turning a lot of heads since its Oct. 7 release. In other news, the label announced the signing of **Deniece Williams** Oct. 21. A release is tentatively scheduled for Feb. 24.

**OPPS:** The **Karen Clark** song "Just 4 Me" was not written by **Boyz II Men** as mentioned in the Oct. 25 column; it was written by **Kelly Price**.

## Jazz BLUE NOTES



by Jim Macnie

**NEW KID ON THE BLOCK:** After a fleeting effort with jazz a couple of years ago, the Naxos label, well known for its success in the realm of budget classical titles, has again jumped into swing and improv. Six discs arrived from Naxos Jazz Oct. 14; another six are scheduled for the start of 1998. Pianist **Mike Nock** directs the series; he has worked in jazz for four decades.

"When the A&R guy is a musician, there's a tendency to push the envelope a little," says Naxos director of media relations **Laurence Vittes**. Vittes is pointman for the imprint until a full-time label manager is hired. He's candid regarding the time it takes for a staff to ably address a new market.

"Right now the label is trying to find its identity, to see exactly who the audience is and what it will respond to," Vittes says. "Also, the distribution company here has to figure out how well it can sell jazz. It's not the same as selling classical repertoire titles. We've got a break in that we also distribute the DeCapo Jazz label from Denmark. That's a full-price, standard jazz imprint with some appeal. So things are falling into place. The organization just has to learn the system." List price for the CDs is \$7.99, which should have even half-hearted fans taking a chance on Naxos product.

The first six titles represent myriad directions. "Havana Flute Summit" features the Latin groove of **Jane Bunnett** and **Orlando Valle**; the New York Jazz Collective's "I Don't Know This World Without Don Cherry" unites the work of **Marty Ehrlich**, **Baikida Carroll**, **Frank Lacy**, and **Michael Formanek**, among others; **Sam Yahel**'s "Searchin'" is an organ romp that displays the talents of young players from New York; and **Gordon Brisker**'s "The Gift" and bassist **Ron McClure**'s "Pink Cloud" are modern acoustic hard bop affairs. The set is rounded out by Nock's

own "Not We But One," a thoughtful trio date.

**SANCTIONED SWING.** Every label is looking for an angle to distinguish its reissue campaigns. Verve's latest tack comes in the form of a tacit endorsement by jazz heroes. The label asked the veterans of its roster to curate compilations of iconic Verve artists. The resulting "Ultimate Series" is a "best of" deal with its bias upfront. **Joe Williams** selected the **Ella Fitzgerald** material that best displays her genius; **Abbey Lincoln** chose the **Dinah Washington** tracks that she thought had the most emotional impact. Three other titles—by **Billie Holiday** (picked by **Shirley Horn**), **Nina Simone** (**Dianne Reeves**), and **Sarah Vaughan** (**Dee Dee Bridgewater**)—streeted Nov. 4. The "Ultimate Series" will continue in 1998 with discs by **Clifford Brown**, **Dizzy Gillespie**, **Coleman Hawkins**, **Oscar Peterson**, and **Ben Webster**. The discs carry a midprice list of \$11.99.

**CHANGES:** **Joe Pignato**, who for the last 3½ years was marketing manager for BMG Classics, has taken a director spot at Jazz Central Station (JCS). "It's almost like a magazine," says Pignato of the ever-growing and much-ballyhooed *World Wide Web* site ([www.jazzcentralstation.com](http://www.jazzcentralstation.com)). "You can look at it like a publisher's position. There's a managing editor in place, a producer, a production coordinator, and technical person. The team makes sure JCS is everything it can be—the definitive site for jazz content on the Internet. We want to cover what's going on with records and artists and festivals, [as well as] creating artist-specific sites; we have [milesdavis.com](http://milesdavis.com) in the works." Pignato handled ECM and RCA Victor product at BMG.

**Rad Messick** has joined Broadcast Architecture as a research associate. Messick was PD at WVAE Cincinnati, a smooth jazz station. Broadcast Architecture is one of jazz's key research, consulting, and marketing concerns.

**DATA:** **Dave Grusin** brought his adaptation of "West Side Story" to a sold-out Carnegie Hall in New York Nov. 13. . . **Rickie Lee Jones**, a longtime fan of jazz and a heartfelt improviser, hooked up with **Joe Henderson** Nov. 1 at the San Francisco Jazz Festival. Jones participated in Henderson's adaptation of "Porgy And Bess."

# Top Gospel Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan<sup>®</sup>

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
(1)	1	25	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE 24 weeks at No. 1	GOD'S PROPERTY
2	3	2	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
3	2	3	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY [IS]	STRENGTH
(4)	4	50	SOUNDTRACK ▲* ARISTA 18951	THE PREACHER'S WIFE
(5) NEW▶			KAREN CLARK-SHEARD ISLAND 524397 [IS]	FINALLY KAREN
6	5	4	WILLIAM BECTON & FRIENDS CGI 161318	HEART OF A LOVE SONG
7	8	81	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
8	6	5	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR	
9	9	17	THE CANTON SPIRITUALS VERITY 43021 [IS] LIVING THE DREAM: LIVE IN WASHINGTON D.C.	
10	10	76	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [IS]	THE SPIRIT OF DAVID
11	12	54	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
12	13	36	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
13	7	6	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
14	11	20	VICKIE WINANS CGI 161279	LIVE IN DETROIT
15	14	26	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [IS] LIVE IN LONDON AT WEMBLEY	
16	15	21	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
(17)	17	28	SHIRLEY CAESAR WORD 68003/EPIC [IS]	A MIRACLE IN HARLEM
(18)	18	39	T.D. JAKES INTEGRITY/WORD 67931/EPIC T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!	
(19)	20	54	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
20	16	26	VIRTUE VERITY 43020	VIRTUE
21	19	80	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
22	22	34	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
(23)	31	11	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
24	27	39	CARLTON PEARSON WARNER ALLIANCE 46354 [IS] LIVE AT AZUSA 2 PRECIOUS MEMORIES	
25	24	54	ANOINTED WORD 67804/EPIC [IS]	UNDER THE INFLUENCE
26	28	18	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
27	25	70	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
28	21	25	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
(29) NEW▶			DONALD LAWRENCE FEATURING THE TRI-CITY SINGERS CRYSTAL ROSE 20178	HELLO CHRISTMAS
30	26	13	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095	GIT YO PRAYZE ON
31	23	26	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
32	35	11	REV. JAMES MOORE MALACO 6026 IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH	
33	32	17	JAMES HALL & WORSHIP AND PRAISE CGI 161278 ...ACCORDING TO JAMES HALL — CHAPT. III	
34	29	58	THE WILLIAMS SISTERS FIRST LITE 4003 LIVE ON THE EAST COAST—LET EVERY EAR HEAR	
(35) RE-ENTRY			DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER
36	33	24	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
37	38	11	THE G.W.M.A. GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG SO YOU WOULD KNOW	
(38) RE-ENTRY			BAM CRAWFORD'S PURPOSE HARMONY 1600	THE KING IS COMING ANY DAY!
39	37	75	MISSISSIPPI MASS CHOIR MALACO 6022 [IS]	I'LL SEE YOU IN THE RAPTURE
40	30	44	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD

① Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [IS] indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

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- 27 Kitchner CAN
- 28 Toronto CAN
- 29 Akron OH
- 30 Mount Clemens MI

December

- 1 Chicago IL
- 2 Wausau WI
- 3 Green Bay WI
- 5 Detroit MI
- 6 Cincinnati OH
- 13 Santa Rosa CA

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## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
(1)	1	5	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
2	2	11	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
3	3	7	DREAMS OF FREEDOM—AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
4	4	25	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
(5)	10	22	YARDCORE DELICIOUS VINYL 5018*/RED ANT [CS]	BORN JAMERICANS
6	5	104	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
7	9	12	RAGE AND FURY BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
8	7	17	FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
9	11	7	HONORARY CITIZEN LEGACY 65064/COLUMBIA	PETER TOSH
10	12	15	REGGATA MONDATTA ARK 21 61868	VARIOUS ARTISTS
11	8	19	GUNS IN THE GHETTO VIRGIN 44402	UB40
(12)	15	7	SKA ISLAND ISLAND 524.492	VARIOUS ARTISTS
(13)	NEW		3CD BOX SET WORLD TRADING CENTER 449202	BOB MARLEY
14	13	21	PASSION VP 1493*	LADY SAW
(15)	RE-ENTRY		THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS

## TOP WORLD MUSIC ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	1	6	THE BOOK OF SECRETS WARNER BROS. 46719	LOREENA MCKENITT	2	2	7	ROMANZA PHILIPS 539207 [CS]	ANDREA BOCELLI	(3)	5	4	CELTIC CHRISTMAS III WINDHAM HILL 11233	VARIOUS ARTISTS
4	3	3	E O MAI PUNAHLE 005 [CS]	KEALI'I REICHEL	5	4	12	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS	6	6	8	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
7	7	21	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN	8	8	36	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [CS]	RONAN HARDIMAN	(9)	12	29	CABO VERDE NONESUCH 79450/AG [CS]	CESARIA EVORA
10	9	22	CELTIC PRIDE COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND RETRO 0090 [CS]		(11)	13	3	MUSIC FROM THE COFFEE LANDS PUTUMAYO 135	VARIOUS ARTISTS	(12)	RE-ENTRY		N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
(13)	RE-ENTRY		SAHRA ISLAND 537510	KHALED	(14)	RE-ENTRY		A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG [CS]	AFRO-CUBAN ALL STARS	(15)	RE-ENTRY		THE ROOTS OF RIVERDANCE CELTIC HEARTBEAT 53106/UNIVERSAL	BILL WHELAN

## TOP BLUES ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
(1)	NEW		DEUCES WILD MCA 11711	B.B. KING	2	1	5	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND	3	2	5	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
4	3	41	LIE TO ME A&M 540640 [CS]	JONNY LANG	5	4	15	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	6	5	4	PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS
7	6	73	JUST LIKE YOU OKEH 67316/EPIC [CS]	KEB' MO'	(8)	8	31	COME ON HOME VIRGIN 42984	BOZ SCAGGS	(9)	NEW		CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
10	11	27	ROAD TO ZEN EUREKA 77061/DISCOVERY [CS]	COREY STEVENS	11	9	21	SENROR BLUES PRIVATE MUSIC 82151/WINDHAM HILL	TAJ MAHAL	12	13	27	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND
13	12	52	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [CS]	PEGGY SCOTT-ADAMS	14	10	8	TAILSPIN HEADWHACK SILVERTONE 41611/JIVE	CHRIS DUARTE GROUP	15	15	73	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR

Albums with the greatest sales gains this week • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ★ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiple shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available; [CS] indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

# Artists & Music

## HIGHER GROUND

(Continued from page 62)

effort," Breeden says. "From what we know at this point, we think it will complement the awareness level and will actually be a good lead-in to the Dove Awards."

**NEWS NOTES:** Genesis Records, a Manassas, Va.-based label focusing on adult contemporary and inspirational artists, was recently launched by Lane and Wendy Smith, who will serve as president and VP of the label, respectively. The first artist signed to the label is Jim Bullard, well known for his work with Glad. His label debut, "The Things We've Handed Down," will be released Friday (21). The first single, "The Least That I Can Do," is already at Christian radio.

Daywind recording act Gold City recently taped a TV special, "Home For The Holidays," which is slated to air in late November and December in 150 markets across the country. The special will feature music from the group's new Christmas project, also titled "Home For The Holidays," which features such holiday classics as "Joy To The World," "Silver Bells," "It Came Upon A Midnight Clear," and "O Come All Ye Faithful." The program

will also be available on home video.

De Talk recently performed before a crowd of 13,000 in Little Rock, Ark., at the first Racial Reconciliation Rally. Joining de Talk for the event were heavyweight champ Evander Holyfield, CeCe Winans, GRITS, Arkansas Gov. Mike Huckabee, the Rev. E.V. Hill, and former NFL player Miles McPherson. Dr. Billy Graham participated via video.

Texas native David Phelps has joined the Gaither Vocal Band. He replaces Jonathan Pierce, whose second solo album for Curb, "Mission," was recently released... Golden Books has released "Butterfly Kisses," a narrative poem written by Bob Carlisle and his daughter Brooke that is based on his mega-hit song "Butterfly Kisses." The book will also be available in audio version featuring a new song, "Give Butterfly Kisses To Someone You Love"... Gary Chapman is once again taping "Sam's Place" at Nashville's Ryman Auditorium. Upcoming guests include Avalon, Ray Boltz, Clay Crosse, and Sandi Patty on Sunday (16) and Joe Diffie and Amy Morris on Nov. 30.

## KEEPING SCORE

(Continued from page 62)

dam, the Netherlands; "Meistersinger" in Wales the following May; and a Wotan a bit beyond that. In the meantime, Terfel records "Wozzeck" next spring and begins a string of Falstoffs in 1999.

**SIGNING ON:** Here's an event that goes against these short-term, cautious times: Riccardo Chailly, 44, chief conductor of Amsterdam's Royal Concertgebouw Orchestra since 1988, has signed an exclusive five-year recording contract with Decca. The agreement covers nearly 20 projects that will, as the company puts it, "combine in a unique way Decca's strategy for the new

millennium—namely, the increased focus on operatic and vocal repertoire—with Chailly's remarkable breadth of activity in both the operatic and orchestral fields."

Chailly will record "Pagliacci" with the Concertgebouw and tenor José Cura. Also on deck are Rossini's "Stabat Mater," Verdi's "Requiem," and the complete works of Varesè. Chailly will also record all the Rossini cantatas with the Orchestra Filarmonica Della Scala, with the participation of Cecilia Bartoli, and music by Janáček, Zemlinsky, and Korngold with the Vienna Philharmonic.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Arcadia Carves Its Own Pub Niche Jazz-Oriented Firm Has Special BMG Ties

BY IRV LICHTMAN

NEW YORK—There are two aspects of the Arcadia Group that set it apart from most other music publishing operations.

For one thing, its catalog representation deals are mostly with jazz-oriented artists/writers. The other thing is the company's structure: Judy Baldwin, owner/director of the company, describes it as "an independently owned affiliate of BMG Music Publishing" in terms of its administration of her catalogs outside the U.S.

"The model for the structure, which started Jan. 1 of this year, basically was the way the record companies have been doing affiliates for a long time," says Baldwin, whose New York-based company is the umbrella identity for her four firms, Deganawidah (BMI),

P.J. LadyHakwe (ASCAP), Gryfalcon (SESAC), and Gabrielle (PRS).

"The publishing group is solely owned by me. I get support for running the company and for promotion from BMG. I also have access to the promotion machine and to all other aspects of BMG, such as their print division and the record division for the artists and artist/writers whose music I handle. Some of the deals we handle are administration. Some are co-publishing."

Baldwin reports that she's just closed deals and is already working on Rahanna Music, the catalog of Sir Roland Hanna; Adam Makowicz Publishing, owned by the pianist/composer; Cymbaline Music, the catalog of Don Sebesky; and Fred Hersch Music/Heard Fresh Music, the catalog of original compositions by pianist

Hersch.

These newer arrangements are in addition to the catalogs of Larry Coryell, Max Morath, John Pizzarelli, and Svota Music, which represents the catalog of Arto. Other catalogs she administers in deals made over the past five years include Benny Green Music, Chancellor Music (Jay Leonhart), and Eternity Music/Into the Light Music (Roger Kellaway).

"Jazz has traditionally been overlooked in the promotion and exploitation areas where advertising, films, and TV are concerned," says Baldwin. "These areas, plus other new, untraditional avenues such as multimedia, are a priority focus of the Arcadia Group's operation."

Baldwin notes that Pizzarelli's catalog and recordings of his original songs

(Continued on page 67)



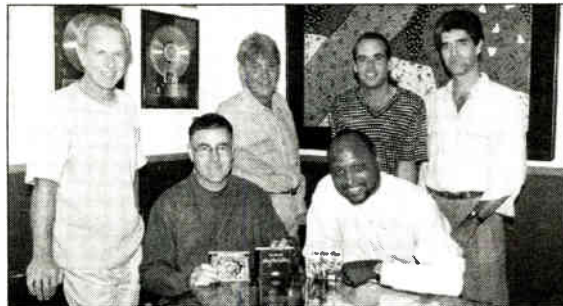
**On Target.** Aerosmith has extended its global deal with EMI Music, an occasion celebrated at New York's Madison Square Garden during the band's current Nine Lives tour. Shown standing, from left, are the band's business manager, Burt Goldstein; band member Steven Tyler; EMI Music chairman/CEO Martin Bandier; band members Joey Kramer and Tom Hamilton; and band manager Wendy Laister. Shown seated, from left, are band member Brad Whitford; EMI Music executive VP Robert Flax; and band member Joe Perry.



**Happy To Have Them.** Warner/Chappell Music has signed the writing team of Berry Cosgrove and Kevin Clark to a worldwide publishing deal. In addition to the current Samantha Cole recording of "Happy With You," their songs have been cut by Sheena Easton, Shaquille O'Neal, All-4-One, Dana Dawson, and Louise. Shown, from left, are Warner/Chappell creative services VP Patrick Conseil, who signed the writers and has arranged for the team to write with performers Katherine Davies (Atlantic Records), Floy (Warner Bros. Germany), and Aqua producers Johnny Jam and Delgado; Clark; Cosgrove; Brad LeBeau, co-publisher of Be Le Be Music; David Werchen, the writers' lawyer; John Titta, Warner/Chappell creative services senior VP; and Tami Flater, Warner/Chappell international creative assistant.



**Hot Cole.** Paula Cole, a songwriter signed to Famous Music, recently performed her new single, "I Don't Want To Wait," on "Late Show With David Letterman." The song is a follow-up to her hit, "Where Have All The Cowboys Gone?," from her Imago/Warner Bros. set "This Fire." Shown at the Ed Sullivan Theater in New York, from left, are Irwin Robinson, chairman/CEO of Famous Music; Cole; John Carter, Cole's manager; and Ira Jaffe, president of Famous Music.



**Past, Present & Future.** Hollywood, Calif.-based Plaything Music, a unit of management firm Shankman De Blasio Melina Inc., has acquired the Felton Pilate Felstar Music catalog and made a co-publishing agreement with Pilate for his future songs. The catalog contains more than 135 titles recorded by the group Con Funk Shun, along with a number of current covers. Pilate is writing for and developing two new acts, Destiny and Soul Reason, for his production company. Shown standing, from left, are Plaything executives Ron DeBlasio, Ned Shankman, Laurent Besencon, and Blake Everett. Shown seated, from left, are Alan Melina of Plaything Music and Pilate.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John, Bernie Taupin	Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
LOVE GETS ME EVERY TIME	Shania Twain, Robert John Lange	Songs Of PolyGram Int'l/BMI, Loon Echo/BMI, Zomba/ASCAP
<b>HOT R&amp;B SINGLES</b>		
MY BODY	Darrell Allamby, Lincoln Browder, Antionette Roberson	Toni Robi/ASCAP, 2000 Watts/ASCAP
<b>HOT RAP SINGLES</b>		
FEEL SO GOOD (FROM "MONEY TALKS")	R.E. Bell, R. Bell, G. Brown, R. Mickens, C. Smith, D. Thomas, R. Westfield, L. Dermer	Second Decade/BMI, Warner-Tamerlane/BMI, Foreign Imported/BMI
<b>HOT LATIN TRACKS</b>		
LO MEJOR DE MI	Rudy Perez	JKMC

## Writers & Publishers Working Toward The Future In Harmony

**W**ALK DOWN LOVERS' LANE? While writers and publishers will have to await a more settled digital transmission age to limit label demands that certain situations trigger controlled composition clauses, there appears to be an honest consensus from the copyright owner and user communities that the new mechanical rate structure is a winner for both parties (Billboard, Nov. 15).

The future looks to be a winner in many ways. For one thing, the negotiations have been termed, from their very beginning a year ago, consistently productive and friendly. There are federal and global issues—piracy remains in the forefront—facing both parties that demand a spirit of cooperation.

Tabling the digital transmission issue by making its mechanical structure a two-year deal rather than a 10-year arrangement in the "physical" recording world is not a matter of holding off rancorous debate but one in which both sides recognize that a dynamic (and possibly treacherous) system of selling prerecorded music has little shape and substance at this time.

There are times, however, when the song community and labels, the writer's chief route to public exposure, cannot, should not, and must not see eye to eye and should find themselves engaging in frank (yet, it is hoped, not explosive) dialogue. Right now, the prospect of contentious engagement appears limited to some future dynamic that is at the moment hazy.

On another issue, in which labels have been only peripherally involved, the sigh of relief among writers and publishers was palpable when Congress passed new legislation that effectively eliminates the prospect that pre-1978 copyrights might be threatened with public-domain status because label copy failed to adhere to a vague mandate under the old 1909 Copyright Act that it have a copyright notice. Thus, the famous La Cienega vs. ZZ Top legal controversy has a happy ending for copyright owners.

Publishers with grand old copyrights have enough regrets as they now greet each new year with the

knowledge that some of their 75-year-old songs belong not only to the ages, but to the public as well.

**EMI U.K./RUFFHOUSE DEAL:** EMI Music Publishing U.K. has inked a sub-publishing deal with Philadelphia-based Ruffhouse Music Publishing for the world outside the U.S. (Billboard Bulletin, Nov. 10). The three-year deal is said to include a seven-digit advance and will fund smaller development deals with U.S. baby acts discovered by Ruffhouse founder Chris Schwartz. The first writer to benefit from the EMI linkage will likely be Ruffhouse label artist Paul Murray, a retro-rock artist from Philadelphia.

**BMI'S PRESTON RE-ELECTED:** Frances Preston, who has been leading performance right group BMI since 1986, has been re-elected president/CEO. Preston has also been elected to a three-year term as member of the board. She is now operating

under a five-year deal that became effective at the beginning of this year. The election, held by BMI's board Oct. 31, also included the election of Philip

A. "Phil" Jones as chairman of the board. He comes to BMI from Meredith Broadcasting.

**ASCAP WORKSHOP:** The 1998 ASCAP/Lester Sill West Coast Songwriters' Workshop begins the third week of January, with a deadline of Nov. 30 for those who wish to participate. Submissions should be sent to the ASCAP office in Los Angeles, with a tape containing two original songs with lyric sheets, a bio, and an explanation of why the party wishes to participate.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. John Brickman, "The Gift."
2. Jewel, "Pieces Of You."
3. Backstreet Boys, "Backstreet Boys."
4. "Frank Sinatra—Best Of The Capitol Years."
5. "The Life," vocal selections.

### Words & Music



by Irv Lichtman

# Studio Action

ARTISTS & MUSIC

## Top Acts Come To Conway

### Studio Offers Idyllic Setting, New SSL 9000

BY PAUL VERNA

It only takes a few seconds for visitors to Conway Recording Studios to forget they are in a recording studio in the middle of Los Angeles.

"It's as if you're recording at a secluded Hawaiian villa," says Conway

exquisite."

Scattered throughout this Eden-like setting are four buildings that house Conway's offices and studios—including Studio C, Conway's largest and most recently refurbished. That room has just added a 72-input Solid State Logic SL 9000 J series console,

the reports on it were great," says Brundo. "SSL put some great old ideas in a new package. I had not been an SSL fan, but this board is great. The other engineers that used it were very happy with it—they said it was clean and punchy."

Since installing the board late last summer, Conway has hosted rock band Hole, which has been working with producer Michael Beinhorn in Studio C (Billboard, Oct. 25). Brundo says a key factor in his decision to go with an SSL 9000 was the product's dual strength as a tracking and mixing desk.

"A lot of the big SSL rooms are really mix rooms," observes Brundo. "I wanted to get something that would be good for tracking. The room—which had a Focusrite console that we outgrew—had a reputation of a good-sounding console. I thought of going the Neve 8068 route, putting two together, but I like new stuff. I like technology. The old stuff breaks, and it's a technical nightmare. The new stuff sounds great, it runs great, and it has all the bells and whistles."

Studio C is Conway's most fully featured tracking area, with three large isolation booths, a 22-foot-high ceiling, a spruce floor, birch wood paneling, and a custom-designed self-mix headphone monitoring system.

Conway's SSL 9000 has been customized with an 8-channel film monitoring section designed for surround-sound mixing.

"We needed eight channels instead of the typical six because we score music for a variety of film formats," says Brundo, citing "Michael," "The Preacher's Wife," "Toy Story," and "Pocahontas" among Conway's movie credits. He adds, "I also like the console's flexible routing, in-line capabilities, and automated small faders. Our 72-input frame gives us 144 automated inputs for mixing."

Although Brundo believes in high-resolution digital sound, he says he did not seriously consider a digital console for Studio C because "the digital alternatives [to the SSL 9000] are nothing that my clients want to get into. Everyone is waiting for digital consoles, but for a guy like me, I'm not interested. It's too complicated, and engineers like to look at the console and see where they're at. With a digital console it's very easy to get lost. Maybe the new kids coming up can relate [to digital boards], but the guys who have mature ears like to see what's going on in front of them."

Elsewhere in the facility, Conway's Studios A and B house Neve VR 72 consoles that have been modified by John Musgrave of Mad Labs Inc., a 20-year-old, Shadow Hills, Calif., firm that specializes in custom consoles. Musgrave installed an all-discrete center section powered by GML op amps in those boards.

Studio B is primarily a mix and overdub room that looks out over a 50-by-100-foot section of Conway's courtyard. Similarly, studio A has a

(Continued on next page)

(Continued on next page)



Conway Recording Studios owner Buddy Brundo sits behind the Los Angeles facility's new Solid State Logic SL 9000 J series console.

owner Buddy Brundo of the complex's lush, tropical gardens. "There are two 4½-foot-by-8-foot picture windows that look out onto the gardens from Studio C. The view is

bringing Conway into a growing community of facilities that have embraced SSL's top-of-the-line board.

"I went with the 9000 because all

## AUDIO TRACK

### NEW YORK

**C**OLUMBIA RECORDS singer/songwriter Patti Scialfa worked on her upcoming album at Clinton Recording with producer T Bone Burnett. Backing Scialfa on the sessions is a cast of players that includes drummer Jim Keltner, guitarists David Torn and Marc Ribot, keyboardist John Medeski, bassist Greg Cohen, and vocalist Suzy Tyrell. Engineer Roger Moutenot worked behind Studio B's vintage Neve 8078, assisted by Keith Shortreed and Pete Scriba. Bruce Springsteen and Sheryl Crow made guest appearances on the sessions, and Elvis Costello stopped by to say hello. Costello also worked at Clinton on a new original, "My Mood Swings," for an upcoming Joel and Ethan Coen-directed film. In other activity at Clinton, Island recording artist Tricky worked in Studio A on an upcoming, self-produced release with engineer Serge Tsai and assistant Mark Fraunfelder; metal demigods Angus Young and Brian Johnson of AC/DC used Studio A as the "secret location" of their recent Halloween Album Network syndicated radio broadcast, which included a 75-person studio audience; and Chieftains leader Paddy Moloney finished his soundtrack to the documentary "The Irish In Amer-

ica—Long Journey Home" with engineer Jeffrey Lesser and assistant Fraunfelder... At Tiki Studios in Glen Cove, N.Y., Big Jack Johnson & the Oilers worked on their forthcoming M.C. Records release with label owner Mark Carpentieri producing. Session keyboardist Little Anthony worked on the sessions.

### LOS ANGELES

**S**KIP SAYLOR has renovated its Studio B with a cosmetic facelift and the installation of a Solid State Logic 6064 E/G+ console with 16 vintage Neve modules, for a total of 80 inputs. Also, that studio's tracking room has been redesigned to maximize its room sound. Among recent projects at Skip Saylor were an EPMD session for Priority Records with Priest producing, Keston Wright engineering, and Ian Blanch assisting; two other Priority acts, Ice Cube and Allfromtha I, both mixing new songs produced by Squeak, engineered by Carlos Warlick and Wright, and assisted by Blanch; and a session by RCA group Elusion with Deacon Smith producing and Blanch engineering... At Brooklyn Recording Studio, Dave Navarro produced the new Jane's Addiction album on Warner Bros. with



**Onward Christian Soldiers.** Geffen recording artist Christian Lane takes a break from recording his debut album with legendary producer Tony Visconti at Royaltone Studios in Los Angeles. Shown standing, from left, are Royaltone assistant Jeff Thomas, Lane, and Visconti. Seated at Royaltone Studio B's Solid State Logic 4064 G+ board is studio manager Jane Scobie. Lane's album is due in early 1998.

## newsline...

**CONSOLE MANUFACTURER** Euphonix and surround-sound specialist Digital Theater Systems (DTS), in association with the Music Producers Guild of the Americas (MPGA), are sponsoring a presentation on surround-sound music technologies and mixing techniques. The event—scheduled for Thursday (20) at A&M Studios in Hollywood, Calif.—coincides with the grand opening of the studio's newest mix room featuring 5.1 channel mixing and monitoring systems. Award-winning engineer/producer David Tickle and MPGA founder Ed Cherney will discuss the challenges and creative freedoms experienced creating 5.1 channel mixes of their projects with Belinda Carlisle and Bonnie Raitt, respectively, for the DTS Entertainment label. In other DTS news, the Westlake Village, Calif., company made a private equity placement of \$12 million, which it plans to use toward improving its infrastructure, enhancing research and development, and expanding DTS' marketing presence, especially in the multichannel-music, home-theater, and consumer-electronics areas.

**SPATIALIZER LABORATORIES** of Woodland Hills, Calif., will spin off its MultiDisc Technologies (MDT) subsidiary into a separately financed corporation, according to a Nov. 10 statement. Spatializer is currently seeking venture and strategic investors to provide a minimum of \$6 million in new funding, resulting in a post-financing gross valuation for MDT of no less than \$18 million. Under the plan, Spatializer would own a 67% equity interest in MDT, representing a value of approximately 50 cents per Spatializer share on a fully diluted basis. Spatializer is a manufacturer of multidimensional audio devices for the recording industry, among other products; MDT specializes in modular, stackable optical storage library systems based on proprietary robotics. Spatializer chairman/president/CEO Steven D. Gershick says in the statement, "The principal objective of the reorganization is to separately finance the final phase of technology development, prototyping, and initial licensing operations of MDT and to relieve the Spatializer shareholders from the significant capital outlays and negative earnings impact of funding this phase."

**SIOBHAN PAINE** will take over management of the Manor Mobiles from Mike Oliver, who is departing the post, according to a statement from EMI Music Studios, which owns the Manor Mobiles, as well as Abbey Road, the Townhouse, and Olympic Studios. In her new post, Paine will oversee the four Manor trucks, which operate from London; Barcelona, Spain; and Paris. Paine was previously manager of Olympic. Under her stewardship, the studio won Music Week's Best Studio award three times in the last four years. In a statement, EMI Studios VP Alan Parsons says, "We believe that the demand for the highest quality mobile recording facilities will continue. I am confident that Siobhan's involvement will be enormously beneficial in building on our success in this area."

**DISTRIBUTOR INDEPENDENT AUDIO** of Portland, Maine, has re-established its affiliation with U.K. manufacturers Cedar Audio, Motionworks, and Audio Design. Those three companies' products had been handled by Independent Audio president Fraser Jones when he headed the U.S. division of HHB Communications. Among other manufacturers distributed by Independent Audio are Sonifex, Mutronics, Coles Ribbon Mics, and the ATC Pro Studio Monitor Series.



## AUDIO TRACK

(Continued from preceding page)

engineer **Dave Schiffman**; engineers **Ed Cherney** and **Brant Biles** remixed **Bonnie Raitt's** "Road Tested" live album in 5.1 surround sound for DTS; producer **Don Was** and Cherney mixed the upcoming **Richie Sambora** album for Mercury; and **Sylvia Massey** engineered the **Foo Fighters'** contribution to the "Tibetan Freedom Concert" benefit album on Grand Royal/Capitol.

At Sound Image in Van Nuys, Calif., I.E. Music/PolyGram recording artist **Badi Assad** tracked and mixed her upcoming release with **Lee Ritenour** producing; **Jeff Young** engineered, with **Don Murray** and **Chris Morrison** assisting. Also at Sound Image, **Trauma** acts **Recharound** and **Phunk Junkeez** worked with producer/engineer **Lee Popa** and assistant **Morrison**. In other Sound Image news, SPV rock group **Motorhead** tracked with producer **Howard Benson** and engineer **Mark Dearnly**; Morrison assisted. . . **Eddie Schreyer** mastered the following albums at his Oasis Mastering facility: **Coolio's** "My Soul" (Tommy Boy), **Sam Salter's** "It's On Tonight" (LaFace/Arista), the "Gang Related" soundtrack (Priority), and upcoming albums by **Van Halen** (Warner Bros.) and **Jon B** (Sony Music).

### NASHVILLE

**JONNY LANG** mixed an upcoming A&M Records project at the Sound Kitchen with producer/engineer **David Z** and second engineer **Tim Coyle**. Also at the Sound Kitchen, **Peter Frampton** worked on a self-produced session with engineer **David Thoener** and assistant **Coyle**, and **Randy Scruggs** mixed a self-produced album for Warner Bros. with **Steve Marcantonio** engineering and **Coyle** assisting. . . At Woodland Studios, **Tonic**

tracked and overdubbed a self-produced Polydor project with engineer **Chris Stone**; **Patty Loveless** tracked her upcoming Epic Records album with **Emory Gordy Jr.** producing and **Russ Martin** engineering; and **George Jones** tracked an MCA project with **Norro Wilson** and **Buddy Cannon** producing and **Billy Sherrill** engineering.

### OTHER LOCATIONS

**COOL/RESTLESS RECORDS** recording group **Perfect**, featuring former **Replacements** member **Tommy Stinson**, will head to Ardent Studios this month to work with producer **Jim Dickinson** on its debut project. The project is scheduled to be mixed by **Paul Kolderie** and **Sean Slade** at Fort Apache in Boston. . . At the Sweat Shop in Atlanta, MCA act **Immature** tracked and mixed its upcoming release with producers **Keith Sweat** and **Allan "Grip" Smith** and engineer **Karl Heilbron**; **DeDe O'Neal** worked on a LaFace project, also with **Sweat** and **Smith** producing and **Heilbron** engineering; and the superstar smooth R&B trio of **Sweat**, **Gerald Levert**, and **Johnny Gill** tracked and mixed its upcoming Elektra Records release with engineer **Heilbron** and assistant **Lydia Kimball**.

**The Butthole Surfers** worked with producer **Paul Leary** on an upcoming Capitol Records project at Arlyn Studios in Austin, Texas. Nearby at Pedernales, **Wilco** worked on a Reprise project with engineer **Larry Greenhill**.

Please send material for Audio Track to **Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.**

## ARCADIA CARVES ITS OWN PUB NICHE

(Continued from page 65)

have two spots this season on TV's "Melrose Place." "I hit Spelling Productions from the publishing side, and BMG and RCA [Pizzarelli's label] hit them from their side at the same time. Knowing what their audience is—that more college students are listening to the young jazz performers—and pitching that angle with the songs helped get them placed."

As for the BMG arrangement, **Baldwin** says that "it took us six months to put it together, and once it was in place I actively started to go out and get catalogs as well as jazz catalogs." She also credits BMG Music staffers **Ron Solleveld**, senior VP out of New York, and **Andrew Jenkins**, managing director of the U.K. office, with playing key roles in the two companies' ties. At the Arcadia Group, **Baldwin** is assisted by veteran music man **Neil Arluck**, a lawyer who serves as business and legal affairs manager.

"We are internationally focused," says **Baldwin**. "I heard someone on a recent program about the Blue Note label say that if you're out in your garden every day and you see nothing but diamonds sparkling at you, eventually they don't mean anything, and you don't see them anymore. That's kind of how Americans view jazz. It's always been there." Abroad, **Baldwin** adds, for the most part "there are no other per-

formers or creators of jazz like jazz performers from America, so when they go overseas . . . they become more popular tourwise and recordingwise than in their own country."

The Arcadia Group also deals in non-jazz music. "I represent **Nama Simopoulos' Nasimo Music**. She has a new CD just released worldwide, 'After The Moon,' on **Prestige/WorldSeries Arc Music America**. 'Poema Infinito'—a ballet she composed for **Ballet Hispanico**—had its premiere recently in New York. As an accomplished musician, she will be performing onstage as a special soloist at the New York City Opera's premiere production of **Tan Dun's 'Marco Polo'** this month."

In going after catalog deals, **Baldwin** says that "there's a lot of research that's done on each catalog before it's gone after, so that basically when I'm talking to [an owner] I know what is in their catalog and in a lot of cases what the problems are that they've had in its organization. I also can help to make sure they get credit for things or make sure they get paid for things."

More catalog arrangements are apparently on the way. "Right now, we're either homing in by making contacts or finalizing contracts. A whole bank of phone calls are going out to start contacting even more people."

## TOP ACTS COME TO CONWAY

(Continued from preceding page)

window on the side that overlooks the garden.

"You have natural light in all three control rooms, and you also have an electric shutter if you want to be in the dark," says **Brundo**.

Like any veteran, world-class facility, **Conway** has an enviable collection of vintage microphones and vintage processing equipment. ("If you stacked the outboard gear vertically, there'd be 20 feet of it," says **Brundo**.)

**Conway** also has a reputation for coddling its clients with every imaginable service and amenity. In its more than two-decade history, the studio has hosted some of the top acts in the business, including **Eric Clapton**, **Lionel Richie**, **Fleetwood Mac**, **Green Day**, **Barbra Streisand**, **Billy Idol**, **Cher**, **Guns N' Roses**, **Sammy Hagar**, the **Rolling Stones**, **Motley Crue**, **Poison**, **Patti Labelle**, **Burt Bacharach**, **Michael McDonald**, **Bernadette Peters**, **Michael Crawford**, and **Juan Gabriel**.

**Brundo** says his clients value the studio's idyllic setting. "You walk in the front door, down a hallway, and you're in your room," he says. "Conway is four separate buildings connected by a brick pathway with gardens, like a campus. The bathrooms are in the office, so you have to get out of the control room to go to the bathroom."

A native of **Buffalo, N.Y.**, **Brundo** got his start in the business running a small, **Scully 3-track** studio in the late '60s upstairs from his father's music store. Although **Brundo** was an aspiring musician, he fell in love with

the recording process and decided to concentrate on engineering rather than performing.

In the early '70s, **Brundo** and his wife, **Susan**—also a musician—moved to **San Francisco** to pursue their musical dreams. After six months, they became frustrated with the **Bay Area** and decided to move down the coast.

"We packed up the studio and the grand piano and moved to **L.A.** in 1972," recalls **Brundo**. "We got off the **Freeway**, and as soon as we pulled onto **Sunset Boulevard**, I said, 'I'm home.'"

Through a friend, **Brundo** landed his first industry job as a gofer at **Universal Studios**—a facility that inspired the campus look of **Conway**.

At **Universal**, **Brundo** met engineer **Phil Yeend**, who owned **Conway** at the time. **Yeend** hired **Brundo** as an assistant, and within four years, **Brundo** and his wife purchased the studio from **Yeend**.

Recently, **Conway** has been enjoying a boom in business after some lean years from the early to mid-'90s, when the industry suffered a slump caused partly by an economic recession and by the changing economics of the record industry.

"We're having our best year ever, but you know how cyclical this business is," says **Brundo**. "The earthquake and the riots really hurt us for a few years. How do you include that in your business plan?"

Another significant factor in the erosion of the commercial studio busi-

ness this decade has been the prolific spread of home studios—a particularly sore point for **Brundo**, who in the early '90s helped mount an offensive against studios that were not zoned as commercial businesses yet were competing with the big facilities. The feud has since abated, however, and **Brundo** says he no longer regards home studios as a threat.

"That's part of the business now," he says. "If you want to have a studio in your house, go for it. That has nothing to do with me. It's a whole other thing."

**Brundo** says the end of the CD reissue bonanza has meant that record companies need to generate profits from new recordings rather than remastered catalogs. Accordingly, recording studios have benefited from the increase in production.

"The record companies have existed on reformating their catalogs," he says. "That's over, so now if there's no new product, there's no profit."

Although **Brundo** never lost his love for engineering, he says his duties as a studio owner prevent him from working on sessions. "It's very hard to run a place at this level and be in the control room," he says. "I'm 54 years old. Those 18-hour days, forget it. And the commitment of an engineer on one of these projects—I just can't do that anymore."

Fortunately for **Brundo**, there are many who still relish those long days, and they choose to spend them among the palm trees and exotic flowers of **Conway**.

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 15, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	LOVE GETS ME EVERY TIME Shania Twain Robert John "Mutt" Lange (Mercury)	FEEL SO GOOD Mase/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	MASTERFONICS (Nashville, TN) Jeff Balding	DADDY'S HOUSE (New York, NY) Doug Wilson	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	SSL 4072G+ w/ Ultim ation	DDA AMR 12	SSL 9000J	Neve VR60	Neve 8068/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Sony APR 24	Studer D827	Studer A800 III	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	MASTERFONICS (Nashville, TN) Mike Shipley	DADDY'S HOUSE (New York, NY) Michael Patterson	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4064G+ w/ Ultimation	SSL 9000J	SSL G4000	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer A827	Studer D827	Studer A800 III	Studer A820
MASTER TAPE	DAT	Ampex 499	BASF 900	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Herb Powers, Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	PDO-HTM	BMG	WEA

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## New Status Of Local Acts Adds Stature To Dutch Music Business

BY ROBERT TILLI

AMSTERDAM—The Dutch music industry believes two new landmarks of achievement from domestic artists are signaling a new level of maturity for the business.

On top of an unprecedented 29% market share for local product, the first five slots in the industry-backed Mega Album Top 100 were held by Dutch artists for the week beginning Nov. 1.

"Five out of five, that's incidental, but

Solleveld specifically cites the launch of Dutch repertoire specialist Radio Noordzee Nationaal and music television station TMF as the main catalysts.

"The mega-success of the likes of [Dutch-language singer] Marco Borsato [on Polydor] and [violinist] Andre Rieu [Mercury] have shown our industry that you can get a return on investment on your domestic roster," says Mega Top 100 managing director Machgiel Bakker. Both artists are best sellers who can rely on a sales base of about half a

ond unplugged outing, "Naked II." With its platinum album (100,000 units sold) "Niets Te Verliezen," De Kast, the runner-up at No. 2, represents the Friesian language. Further down the chart, dialect rock appears: Skik's "Niks Is Zoa 'T Lek" (Polydor) in the northern Dutch brogue and Rowwen Heze's "Water; Lucht En Liefde" (CNR), which has sold 60,000 copies, in a southern dialect.

Forty percent of the local product is PolyGram-signed artists. Mercury A&R manager Marcel Gelderblom attributes the hit status of the albums to a more focused approach. "We've had a No. 1 entry in the singles Mega Top 100 chart for 11-year-old Jantje Smit in March with 'Ik Zing Dit Lied Voor Jou Alleen' and a No. 1 album with his [self-titled] debut album, but the novelty of a little schoolboy singing a sentimental tribute to his granny has worn off now," Gelderblom stresses.

"For his new Christmas album [out since Nov. 10], it was a matter of having our marketing strategy right, from the perfect single pick to TV specials," he adds. "The same applies to the new Rieu album, once more a CD tying in with the holiday season. Without a well-focused marketing campaign, you'll get nowhere."

One of the special elements in Rieu's marketing campaign is the inclusion of a few album tracks on a free CD sampler that goes with a special Christmas stamps package from the Dutch postal service.

Marketing has become vital, says Arcade Music Company Holland managing director Robin Simonse. "For the

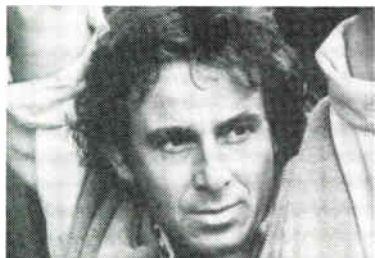
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**Soweto Swings Through The U.K.** The Soweto String Quartet represented South Africa at a Commonwealth In Concert show in Edinburgh, Scotland, organized by the U.K.'s Prince's Trust. The band followed the show with a London showcase to promote its new "Renaissance" album. Pictured standing backstage in London, from left, are band members Sandile and Thami, BMG Conifer marketing director Richard Dinnadge, and band members Makhosini and Reuben. Seated, from left, are BMG South Africa international marketing development manager Eleanor Campbell, RCA Victor marketing and promotions manager Grainne Divine, and BMG Conifer marketing executive Claire Tyler.



GOLDEN EARRING



BORSATO

the mere fact that practically one-third of the market is Dutch repertoire, that's structural," observes Theo Roos, president of PolyGram Netherlands and chairman of local industry body NVPI.

The 100% score in the top five is not unique, reports Jan van der Veen, one of Holland's leading chart historians. On April 22, 1980, the first six slots in the now-defunct Elpee Top 50 were Dutch. The most striking resemblance between the old and the new chart is that the No. 1 album in both cases is by BZN, from the city of Volendam. The act is currently in the top slot with "Pearls" (Mercury).

There is, though, one significant difference between the 1980 achievement and this year's. "The percentage of local product has never been this high," says NVPI managing director Paul Solleveld. "In the early '80s, Holland enjoyed the so-called Nederpop-mania, spearheaded by [the band] Doe Maar. However, the 25% market share of those days was achieved in a significantly smaller market."

Recent NVPI figures show an increase in market share for domestic artists from 21% in the last six months of 1996 to 29% in the first half of this year. Total revenue at wholesale value rose 4% from 530 million guilders in the second half of 1996 to 540 million guilders this year (approximately \$265 million-\$270 million), mainly due to the increasing presence of local product.

"Around 1992 the saturation point was reached on replacement purchases on CD of old vinyl records," says Solleveld. "The re-exploitation of catalog albums was over, and artist marketing came back into fashion. It's only logical that a search for Dutch talent started. Besides, the media have since become far more open-minded towards local product."

million copies for each album they release but easily sell in excess of those numbers.

"Looking at the top five [of the week in question], it's most surprising to see what a wide variety of musical styles there is," Bakker adds. As with the No. 1 album by BZN, Frans Bauer and his first German-language album, "Weil Ich Dich Liebe" (Tiptop Records), at No. 5, epitomizes the populist repertoire.

At No. 4, female alternative rocker Anouk debuts with "Together Alone" (Dino). She is behind veteran rock band Golden Earring, at No. 3 with its sec-

## TV Date For BMG's Bahlmann

LONDON—The departure of Arnold Bahlmann as head of BMG Entertainment International in Central Europe will, the executive believes, leave his eventual successor facing a challenging task.

Until a successor is found, responsibility for Central Europe will be handled directly by Rudi Gassner, president/CEO of BMG Entertainment International.

Bahlmann, who has been BMG's senior VP in Central Europe since the group's inception in 1987, says all record companies face the prospect of being squeezed by rivals in other areas of the leisure sector and challenged by the new order of Europe's single market.

"There'll be major, major competition on all levels," states Bahlmann, who concedes, though, that he will

"miss the music business extremely."

Bahlmann was due to step down Nov. 15 to join the German pay-TV industry. A BMG statement says that by the end of 1998 at latest, Bahlmann will be president/chief executive of a new pay-TV group to be formed by CLT-UFA and Kirch-Gruppe; BMG holds a 50% stake in CLT-UFA and is responsible for all its TV business in Germany.



BAHLMANN

When he took over as BMG's senior executive in Central Europe, Bahlmann oversaw operations in four nations: Belgium, the Netherlands, France, and Italy. He points out that he has added a further nine countries since then.

Asked about his achievements at that time, Bahlmann cites a closer

## Taiwan's Producer Chang Stable, But Still In Coma

BY VICTOR WONG

TAIPEI, Taiwan—Taiwanese singer/songwriter/producer Chang Yu-Sheng, who was severely injured Oct. 20 in an auto accident, remains hospitalized and in a coma. Doctors at Mackay Memorial Hospital in Tamsui, north of Taipei, have told local media that while the 31-year-old Chang's condition has stabilized, he has not regained consciousness since the accident and has suffered irreparable brain damage.

Chang is an established figure in the Taiwan recording industry whose star

rose most recently when he shared production duties on Taiwan's top-selling albums two years in a row: 1996's "Sister" (Forward) and 1997's "Bad Boy" (Forward), both for singer A-Mei.

At the time of the accident, Chang had just finished work on an album by A-Mei's sisters, Saya and Raya, titled "I Would Like To Cook For You" (Forward), as well as his own album, "You Say Yes, But Your Mind Says No" (Forward). Both releases have in recent weeks registered on the local International Federation of the Phonographic Industry charts.

Chang began his career as a singer; his debut album sold 350,000 copies.

Returning from military service, he scored a major success in 1992 with "Big Sea," a multi-platinum album. He subsequently shifted his focus to producing and songwriting.

Forward Music managing director Alfie Chen says Chang's creative development has been unusual. He characterizes the artist as one of the few idol singers to broaden his career. Of his first forays into songwriting, Chen says, "His sales were not very good, but the style was quite strong. We have many examples of other singers [who] gave up trying to write, but he doesn't give up. This guy is quite tough." Chang was working on A-Mei's third album at the time of the accident. There is no word on his replacement as producer.

Local radio stations have been flooded with requests for Chang's songs. "I think we are all very sorry about what has happened and are afraid to lose someone so talented," says radio station Voice of Taipei programming director Maureen Chiang.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

# newsline...

**PRODIGY** swept the fourth annual MTV Europe Music Awards, picking up best dance and alternative act honors as well as a prize for best video ("Breathe," XL Recordings) at the Nov. 6 event in Rotterdam, the Netherlands.



Hanson took awards for best breakthrough act and best song for "Mmm-bop," which the band performed a cappella during the ceremony. Spice Girls



PRODIGY

were named best group, U2 best live act, and BLACKstreet took best R&B act honors at the awards, which were voted on by MTV viewers. Other winners included Jon Bon Jovi, Janet Jackson, Oasis, and Will Smith. The station gave a special Free Your Mind Award for social and political engagement to the Landmine Survivors' Network.

ROBERT TILLI

**THE MUSIC ALLIANCE**, the body formed by the recent merger of the operational parts of the U.K.'s Mechanical Copyright Protection Society and Performing Right Society (Billboard, Oct. 18), has restructured its senior management team. John Rathbone, formerly director of corporate development, becomes director of a new division, information services, which merges the information technology, data services, and corporate development departments. Former director of data services Godfrey Rust is leaving "to pursue a career in consultancy" as a result of the change, according to the Music Alliance, and the organization has made Karen Robertson's job as director of resources redundant. In a related move, the group has also created a new corporate services division under John Rowe, who was head of information technology.

**POLYGRAM** has appointed Rob Pel managing director of PolyGram Recording Services, a new division within PolyGram Classics & Jazz based in Hannover, Germany. Pel, a 10-year veteran of Philips Electronics, will oversee the worldwide recording and production activities of the Decca, Deutsche Grammophon, and Philips Music Group imprints. He will report to PolyGram Classics & Jazz president Chris Roberts.

## PolyGram

**ASIAN MUSIC BROADCASTER** Channel V has inked a syndication deal with U.S. cable operator the International Channel (TIC). Channel V, part of Rupert Murdoch's Star TV group, will provide one hour of programming to be aired at midnight (PST) each weeknight on Colorado-based TIC, which claims to reach 7 million households. Planned programs include "Music Update Tokyo"; "I Am Siam" from Channel V Thailand; "The Indian Top 10"; "Sigaw Manila" from the Philippines; and the Chinese repertoire package "STARs Arena."



GEOFF BURPEE

**THE U.K. GOVERNMENT'S** Department of Trade and Industry and British Music Rights, the umbrella body for the territory's rights holders' organizations, has issued a warning to the music industry about the danger posed by the so-called "Millennium Bug" computer century-date change. They say that it has technical and legal implications for entire businesses and not just computer departments and that companies have only until the end of next year to fix the problem. A Nov. 26 seminar in London will give advice on the bug and how to deal with it.

**DORUS STURM** has been appointed VP of Eastern Europe at BMG Entertainment International, overseeing the company's operational and strategic interests in the region. He has headed BMG Netherlands since 1990 and last year added stripes as managing director of BMG Benelux. Sturm's successor is Maarten Steinkamp, who was GM/deputy managing director of BMG Netherlands. BMG Belgium GM Frank Aernout takes on additional duties as deputy managing director of the Benelux division.

**FRENCH RETAILER FNAC** has scheduled the long-awaited inauguration of its new store for Dec. 2 on the Champs-Élysées in Paris (Billboard, July 5). The 3,000-square-meter outlet, which will compete directly with the nearby Virgin Megastore, will stock music and multimedia products only. Other FNAC stores also sell photographic equipment, hi-fi equipment, and books. Like the Megastore, FNAC will open on Sundays. The store is planning a charity event for its first Sunday opening, Dec. 7, to benefit Sol En Si, which assists children affected by AIDS.

REMI BOUTON

## Oz Ups Piracy Penalties

### Move Is Part Of Parallel-Import Battle

■ BY CHRISTIE ELIEZER

**SYDNEY**—Pirates are facing tougher penalties and a streamlined legal system under new measures introduced by the government here.

Increased sanctions mean that an individual pirate now faces fines of up to \$55,000 Australian (almost \$40,000), while infringing companies can be fined up to \$275,000 Australian (more than \$190,000)—a rise of 10%.

Under the new rules, a copyright owner no longer has to prove that a CD is pirated. The burden of proof lies on the importer or distributor.

Courts also have more power to decide penalties depending on the seriousness of the case, and customs officers have been given a more streamlined border interception process. In addition, the distinction between first offense and subsequent offenses has been removed.

"[This is] a clear message to copyright pirates and the courts and our trading partners that copyright offenses are serious matters," Attorney General Daryl Williams told a copyright law symposium Nov. 7 in Sydney.

The government's move is seen by the music industry as the latest point-scoring in the long-running saga over lifting parallel-import restrictions (Billboard, Nov. 1, Oct. 17). Both sides in the debate are wooing retailers and opposition party politicians as the bill to amend

copyright laws goes to the Senate over the next few weeks.

The increase in piracy penalties is seen as an attempt to deflect protests that the Australian music market will be left vulnerable to Asian pirates.

Two weeks ago, the government announced a new scheme to mostly or fully fund the first demo by young acts and exploit the marketing potential of the Internet. This was done to neutralize claims by the Australian Record Industry Assn. that cutting into record company profits would destroy investment in new talent.

In a related move, Phil Tripp, a Sydney-based commentator and publisher of the Australasian Music Industry Directory, tendered his resignation in protest Nov. 10 from the Communications Industry Advisory Committee of governmental trade organization Austrade. He was appointed six months ago as sole representative of the music business to work with other committee members to devise strategies to further music as an export commodity through technological and communications innovations and overseas trade initiatives. "Australia's music exports grew from \$5 million in 1985 to over \$220 million in 1996," Tripp points out. "Any attempts to serve the current government would be futile, as its crazy attempt [regarding] parallel imports is false economy. It will kill any export initiatives and destroy this once-vibrant industry."

## LOCAL ACTS ADD STATURE TO DUTCH BUSINESS

(Continued from preceding page)

new Golden Earring album, we've been working half a year pre-release. It's part of a well-thought-out plan, which includes everything from artwork to nontraditional marketing outlets like public buses," Simonse says.

"That might be business as usual in the U.S. and the U.K., but until three years ago that wasn't the case in our country," he continues. "In the past, three weeks after the recording of an album, it came out without a proper plan. The moment of its release was the first time one started to think about it. On the other hand, it was less necessary then, as opposed to the current situation in a far more competitive marketplace. Now we even set up media training sessions for our new acts, as we want them to say something that makes sense when they're interviewed on TMF."

Gerd Jan Karstens, product manager at Tiptop Records, home of popular Dutch-language *schlager* artists like Frans Bauer and Marianne Weber, acknowledges the increased importance of focused marketing.

"Every element has been improved. A new way of thinking has been introduced," Karstens says. "Besides, the high tempo in which albums used to be released like run-of-the-mill products has been reduced quite dramatically. There's far more quality control now. A good product costs money and time. The people out there want good stuff, and they just know that better product than ever is available now. And what's more, it's in every genre."

For Rick Hartman, marketing director at Dino, quality is the only thing that counts. "Admittedly, Anouk is top of the bill now in the album chart, but that's mainly on the strength of her hit single

'Nobody's Wife.' You can come up with whatever smart marketing campaign, but when the song sucks, you can stand on your head but nothing will happen," Hartman warns.

Anouk has been warmly embraced by national top 40/alternative formatted Radio 3FM. "It's the only station you can go to for alternative artists, as they're too hard for the rest, excluding tiny [alternative] Kink FM," says Hartman, who usually deals with MOR repertoire like songstress Ruth Jacott and crooner Rene Froger.

"In an early stage, Dino informally asked us for our opinion on various single candidates," recalls Radio 3FM music programmer Ben Houdijk, "and although we don't want to pretend we're A&R managers ourselves, the track 'Nobody's Wife' absolutely stood out. You don't get such songs with balls every day.

"We're serviced with tons of ballads but only a few great rockers," Houdijk continues. "So we embraced that track from day one. We rank her among the likes of Alanis, Sheryl, Melissa, and Meredith. For this remarkable artist we've used every tool we had at our disposal to champion her. Anouk's single has been power play, and her album has been CD of the week."

Whether Anouk or any of her contemporaries will ever become an international superstar remains to be seen. "There is no longer one big international musical genre which unifies all youth, so it will be hard to generate new pan-European stars," says Maarten Steinkamp, GM at BMG Ariola Holland, Dino's joint-venture partner. "R&B, for instance, might be big in Holland, but

(Continued on page 100)

## COPYRIGHT LAW

(Continued from page 1)

thereby depriving the music business of such improvements as it does provide.

"This is such a political question at present," says Frances Moore, head of European affairs for the International Federation of the Phonographic Industry (IFPI). "There has to be an extremely diplomatic lobby."

The draft that has come into the possession of the IFPI and its opponents in the telecom/Internet access providers lobby is of the Copyright and Related Rights in the Information Society directive (Billboard, Oct. 18, Oct. 25).

IFPI welcomes it in its present form in so far as it implements the provisions of the World Intellectual Property Organization (WIPO) treaties ratified at the end of last year (Billboard, Dec. 28, 1996). That is, the draft provides for labels to be given the right to control the use of their copyrights over digital networks; it also outlaws technology that would circumvent copy-protection systems.

However, Olivier Regnier, legal adviser at IFPI's Brussels offices, says concerns arise over multichannel broadcasting and subscription music services. In these areas, she notes, labels would get only a right to "equitable remuneration" rather than a right to permit or prevent broadcast as they would in other digital services.

The absence of the right to control broadcast means labels cannot negotiate realistic license fees, says Rick Dobbis, president of PolyGram continental Europe and a key member of the IFPI's lobbying team on this issue. This, he adds, leads to further and larger concerns.

"If an individual knows a particular record is coming over a digital multichannel broadcast or a subscription service, they can make a clone—their own original copy," says Dobbis. "The concern is that record companies' ability to take the necessary risks in finding and breaking new bands will be limited because they will not see the benefits of taking that risk."

Another significant omission in the draft, says Regnier, is the fact that it leaves control of private copying to individual governments within the EU. Though this was a painful thorn in the side in the analog era, "we need a whole new approach to digital private copying," states Regnier. IFPI believes the EU must take a lead in this area rather than handing off the problem to overburdened national legislatures.

Dobbis says of the draft's overall impact, "If it goes through as it is, it will provide an improvement over current circumstances, but, clearly, it will not be the end of what we need. It will be a step on the road."

Moore echoes that note, saying of the draft, "We're happy with it as an important first step in that it implements the WIPO treaties. But we're not completely happy in the sense that it should have gone further."

This, though, is the core of the industry's dilemma. All attempts by the music business to secure improved copyright protections in the digital arena are opposed by the telecom/Internet access providers alliance. If the labels join that alliance in condemning the draft, says Moore, the document may be abandoned and never placed into the EU's legislative process.

The man responsible for smoothing  
(Continued on page 107)



# HITS OF THE WORLD™

## C O N T I N U E D

**EUROCHART** 11/22/97

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
4	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE
5	NEW	TELL HIM CELINE DION & BARBRA STREISAND COLUMBIA
6	5	MEN IN BLACK WILL SMITH COLUMBIA
7	6	STAY SASH! BYTE BLUE
8	B	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA
9	9	TUBTHUMPING CHUMBAWAMBA EMI
10	7	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART ALL AROUND THE WORLD
<b>ALBUMS</b>		
1	10	SPICE GIRLS SPICEWORLD VIRGIN
2	1	EROS RAMAZZOTTI EROS DDD
3	2	THE VERVE URBAN HYMNS HUT/VIRGIN
4	3	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
5	4	BACKSTREET BOYS BACKSTREET'S BACK JIVE
6	5	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY
7	NEW	THE KELLY FAMILY GROWIN' UP KEL-LIFE
8	7	AQUA AQUARIUM UNIVERSAL
9	NEW	ENYA PAINT THE SKY WITH STARS WEA
10	NEW	QUEEN QUEEN ROCKS PARLOPHONE

**SPAIN** (AFYVE/ALEF MB) 11/01/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
2	2	BARBIE GIRL AQUA UNIVERSAL
3	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN
4	5	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA
5	6	PLEASE U2 ISLAND/POLYGRAM
6	B	ANYBODY SEEN MY BABY? THE ROLLING STONES VIRGIN
7	4	CUANTO AMOR ME DAS EROS RAMAZZOTTI RCA
8	10	STAND BY ME OASIS COLUMBIA
9	7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/POLYGRAM
10	9	JUST FOR YOU M PEOPLE M PEOPLE/RCA
<b>ALBUMS</b>		
1	1	ALEJANDRO SANZ MAS WARNER
2	3	MONICA NARANJO PALABRA DE MUJER EPIC
3	2	PRESUNTOS IMPLICADOS SIETE WARNER
4	4	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
5	5	JARABE DE PALO LA FLACA VIRGIN
6	NEW	EROS RAMAZZOTTI EROS RCA
7	NEW	THE CORRS TALK ON CORNERS ORO
8	10	ELVIS PRESLEY 20 ANIVERSARIO--SUS GRANDES CANCIONES RCA
9	9	DOVER DEVIL CAME TO ME SUBTERFUGE
10	6	LUIS MIGUEL ROMANCES WEA

**MALAYSIA** (RIM) 11/11/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS BACKSTREET BOYS FORM RECORDS
2	2	VARIOUS ARTISTS NOW 3 EMI
3	3	EMIL CHAU GUANG YING SI JIAN ROCK
4	4	AQUA AQUARIUM UNIVERSAL
5	7	FAYE WONG FAYE WONG EMI
6	6	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
7	10	SOUNDTRACK MY BEST FRIEND'S WEDDING SONY
8	5	MARIAH CAREY BUTTERFLY SONY MUSIC
9	NEW	SPRING LUAHAN SONY
10	9	VARIOUS ARTISTS NOSTALGIA BALADA KLASIK POLYGRAM

**PORTUGAL** (Portugal/AFP) 11/04/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	3	DANIELA MERCURY FEIJAO COM ARROZ EPIC
3	2	MADREDEUS O PARAISO EMI
4	4	PAULO GONZO QUASE TUDO COLUMBIA
5	NEW	EROS RAMAZZOTTI EROS BMG
6	5	AQUA AQUARIUM UNIVERSAL
7	6	SANTANA SUMMERMEDREAMS GLOBE/COLUMBIA
8	7	SARAH BRIGHTMAN TIMELESS EASTWEST
9	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE
10	NEW	THE ROLLING STONES BRIDGES TO BABYLON EMI

**SWEDEN** (GLF) 11/07/97

THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	2	BURNIN' CUE POOL SOUNDS
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
4	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
5	NEW	DOCTOR JONES AQUA UNIVERSAL
6	5	TUBTHUMPING CHUMBAWAMBA EMI
7	NEW	SAVE TONIGHT EAGLE-EYE CHERRY SUPERSTUDIO
8	5	BARBIE GIRL AQUA UNIVERSAL
9	B	OM DU VAR HAR KENT RCA
10	9	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS ARISTA
<b>ALBUMS</b>		
1	1	MAGNUS UGGLA KARAOKE COLUMBIA
2	2	VIKINGARNA KRAMGOA LATAR 1997 EMI
3	8	ERA ERA MERCURY
4	3	THE VERVE URBAN HYMNS HUT/VIRGIN
5	4	AQUA AQUARIUM UNIVERSAL
6	6	SARAH BRIGHTMAN/LSO TIMELESS WARNER
7	NEW	EROS RAMAZZOTTI EROS DDD/BMG
8	NEW	ENYA PAINT THE SKY WITH STARS WARNER
9	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
10	NEW	EAGLE-EYE CHERRY DESIRELESS SUPERSTUDIO

**DENMARK** (IFPI/Nielsen Marketing Research) 10/30/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	2	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
3	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/VIRGIN
4	B	STAY SASH! SCANDINAVIAN RECORDS
5	5	TOY BOY DAZE SONY/PLADECOMPAGNIET
6	6	EVERYBODY BACKSTREET BOYS VIRGIN
7	4	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
8	NEW	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
9	NEW	I FEEL YOUR PAIN SPACEFROG FEATURING GRIM REAPER SONY/PLADECOMPAGNIET
10	9	DA YA THINK I'M SEXY N-TRANCE FEATURING ROD STEWART SCANDINAVIAN RECORDS
<b>ALBUMS</b>		
1	1	ELTON JOHN THE BIG PICTURE POLYGRAM
2	5	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/VIRGIN
3	4	MICHAEL LEARNS TO ROCK NOTHING TO LOSE EMI
4	8	HUEY LEWIS & THE NEWS IF THIS IS IT CMC
5	3	JANET JACKSON THE VELVET ROPE VIRGIN
6	NEW	THE CORRS TALK ON CORNERS WARNER
7	NEW	BLOODHOUND GANG ONE FIERCE BEER COASTER UNIVERSAL MUSIC
8	9	AQUA AQUARIUM UNIVERSAL
9	2	JAMES LAST IN SCANDINAVIA POLYGRAM
10	NEW	THORLEIFS EN LILLE ENGEL KAVAN

**NORWAY** (Verdens Gang Norway) 11/11/97

THIS WEEK	LAST WEEK	SINGLES
1	1	PRINCE IGOR WARREN G & SISSEL POLYGRAM
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
3	NEW	THE MEMORY REMAINS METALLICA POLYGRAM
4	3	TUBTHUMPING CHUMBAWAMBA EMI
5	4	LONELY NANA POLYGRAM
6	6	STAY SASH! MULTIPLE
7	7	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS BMG
8	5	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
9	NEW	TELL HIM BARBRA STREISAND & CELINE DION SONY
10	9	CAFE DEL MAR ENERGY 52 EOELPITCH
<b>ALBUMS</b>		
1	NEW	SPICE GIRLS SPICEWORLD VIRGIN
2	1	BJORN EIDSVAG PA SVAI BMG
3	2	BORRETZEN MYHRE VINTERSANG TILDEN/POLYGRAM
4	3	HELLBILLIES LIVE LAGA RCA/BMG
5	7	SARAH BRIGHTMAN TIMELESS WARNER
6	5	VIKINGARNA KRAMGOA LATAR 1997 EMI
7	4	JANET JACKSON THE VELVET ROPE VIRGIN
8	NEW	LED ZEPPELIN REMASTERS EASTWEST/WARNER
9	NEW	HOEL & ALBRIGTSEN GET TOGETHER WARNER
10	10	JOE COCKER ACROSS FROM MIDNIGHT EMI

**FINLAND** (Radiomafia/IFPI Finland) 11/09/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM
2	2	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
3	5	SUPERHERO DAZE DANCE POOL/SONY
4	1	KOSKETUS KLAMYDIA KRAKLUND
5	3	LIKAA APULANTA LEVY
6	4	MITA VAAN APULANTA LEVY
7	7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET/POLYGRAM
8	NEW	THE CARPENTER NIGHTWISH SPINEFARM
9	B	BARBIE GIRL AQUA UNIVERSAL
10	NEW	WARHEAD TAROT BLUELIGHT/POKO
<b>ALBUMS</b>		
1	NEW	SPICE GIRLS SPICEWORLD VIRGIN/EMI
2	1	DON HUONOT HYVAA YOTA JA HUOMENTA TERRER/BMG
3	2	LEEVI & THE LEAVINGS KESKIVIIKKO PYRAMID/MEGAMANIA
4	3	AQUA AQUARIUM UNIVERSAL
5	5	ULTRA BRA KROKETTI PYRAMID
6	4	EROS RAMAZZOTTI EROS DDD/BMG
7	NEW	KLAMYDIA TANGO DELIRIUM KRAKLUND
8	NEW	KIRKA HEIKI IYO--KIRKAN HITIT BMG
9	7	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY/POLYGRAM
10	6	LED ZEPPELIN REMASTERS ATLANTIC/WARNER

# GLOBAL™

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SUDAN/EGYPT:** Now a resident of Cairo, Egypt, where she is a tattoo artist known as the **Queen Of Henna**, the singer **Setona** comes from the most eastern part of Sudan. The area is at the crossroads between Africa and the East, a major trading route for centuries and one that has been traveled by thousands of Muslim pilgrims on their way to Mecca. This has produced a fascinating melting pot of African and Arabic musical influences in Setona's music, as displayed on her new album, "African Crossroads" (Blue Flame/BMG). Songs from around the continent became part of the collective memory of her people as the area was crisscrossed by various cultures. Accordingly, certain influences in Setona's music come from West African and East African countries she has never visited, prompting her at times to sing in languages she only half understands. Performing in public as a female musician has connotations of indecency in traditional Sudanese culture, so Setona was forced to move to Egypt, where she now enjoys a second career as a wedding consultant. She has become the leading expert in the typical henna tattoos, without which no traditional wedding ceremony is complete, hence her nickname. Earlier this year, she tattooed ♀ and his bride, **Mayte**.



NIGEL WILLIAMSON

**AUSTRALIA:** Internationally acclaimed classical guitarist **John Williams**, 55, received more than applause when he returned to his birthplace, Melbourne, for four concerts. He was also awarded an honorary doctorate from the University of Melbourne Oct. 21 for "delivering the classical guitar as an instrument of highest artistry to the largest possible international audience." Williams began playing guitar at age 4 and moved with his family in 1952 to London, where he was taught by **Andrés Segovia**. Williams, who made his recording debut at the age of 17, is signed to Sony Music and is a professor of guitar at the Royal College of Music in London. "My life is dedicated to the guitar and music," Williams says. "I am not a nationalistic or patriotic person, but every now and again, it comes up that I'm actually quite proud to be Australian." The formality of the reception was a far cry from the master class he gave minutes before. Dressed in a collarless black shirt and gray pants, he cracked jokes and went through his paces in front of 30 suitably impressed students.

CHRISTIE ELIEZER

**NORWAY:** He talks and hums instead of singing, he hasn't had any radio hits, his music is a mixture of jazz and blues, and his two recent albums are making chart history. The success of 71-year-old **Odd Børretzen**, who has been a solo recording artist for 24 years, contradicts record industry wisdom. Two years ago, he teamed up with **Lars Martin Myhre** to make the album "Noen Ganger Er Det Allright" (Some Times It's All Right), released on Tylden & Co. Recorded cheaply and initially marketed on a shoestring budget, it has since sold 130,000 copies, according to the record company, and is still in the top 20 after 96 weeks, making it the longest-running album in Norwegian chart history. The follow-up, "Vintersang" (Winter Song), currently at No. 1 on the chart, has already sold 60,000 copies (platinum) since its release in October; according to the label. The Norwegian-language lyrics, which Børretzen speaks rather than sings, are gently humorous reflections on the mysteries of life set against various laid-back jazz/blues melodies. One of his more intriguing observations concerns sea gulls: "I hate sea gulls/Not all the time of course/. . . But when they open their mouths and scream like sick souls. . . /I dare not think about which party they would vote for." Perhaps it's something they put in the water over here.

KAI ROGER OTTESEN

**INDONESIA:** *Dunia Kecil* (meaning Small World), the duo comprising singer **Meike Roosame** and drummer **Hutama Agustaman** "Tomi" **Ardimihardja**, merges rock and blues with a computer sequencer to produce music that has been dubbed "alternative techno" on its self-titled album on Musica. "Their sound is so different," promoter **Carl Mora** says. "It bridges two eras, and it bridges East and West, crossing thoughts, culture, and music." Roosame and Ardimihardja met in a Bandung, West Java, university vocal group in 1991. Roosame had already cut a solo pop album, "Galau" (Confused), on Atlantic in 1989, which sold 80,000 copies, according to the singer, while Ardimihardja, with his former band, **Guts**, played top 40 rock in pubs around Java. The pair came up with the idea for *Dunia Kecil* thanks to a mutual interest in heavy metal and disco. "I hear disco or heavy metal, and there is something missing," Ardimihardja says. "We looked to fill that gap." The name *Dunia Kecil* has religious associations. "There are many things to think about on earth. We must not be too busy to think beyond," Ardimihardja says. "Their music is like the blend you find in a cosmopolitan city," Mora says. "It reflects the subconscious patterns of daily life."



DEBE CAMPBELL

**SOUTH AFRICA:** Producer/composer/multi-instrumentalist **Don Laka**'s name is not only spreading across various musical genres and media outlets, he is also beginning to make a name for himself internationally. A successful producer of such popular domestic dance acts as **Boomshaka**, which records on his Kalawa label, Laka played on and produced **Hugh Masakela**'s new album, "Black To The Future" (Sony South Africa). Now Laka's own solo instrumental album, "Destiny" (Sony South Africa), on which he played every instrument himself, is a surprise gold-certified disc (25,000 units), thanks in part to the title track having been used as the signature tune for a TV program. In concert, Laka's animated movement on the piano stool as he lays down a pounding rhythm, then teases out a delicate melody line, is a sight worth seeing. His blend of music, which often sounds like jazz/funk to Western ears because of its incorporation of the new, upbeat *kwato* dance rhythms, is described as "post-apartheid jazz." "That's because it reflects the happiness of the new South Africa," Laka explains.

KWAKU

## Battersea Power Station To Be A Rock Powerhouse

WHAT BUILDING on the London skyline is the city's most recognizable rock'n'roll landmark to music fans around the world?

London's usual lineup of landmarks—Big Ben, the Houses of Parliament, Tower Bridge—have little if any rock'n'roll cachet. The famed crossing outside Abbey Road Studios is a pilgrimage site, but how many fans could instantly identify the studio building itself?

For the past 20 years, however, one of the most dramatic structures on the London skyline has had an instant rock'n'roll connection—although the building itself has been largely abandoned.

With its four towering yet silent smokestacks rising above massive brick walls on the south bank of the River Thames, the Battersea Power Station is well known to Londoners.

Add a huge inflatable flying pig to the picture, and rock fans worldwide will immediately recognize the building from the cover of Pink Floyd's 1977 album, "Animals."

Next month, the Battersea Power Station becomes an unlikely but intriguing rock'n'roll venue for London with a series of concerts staged at a temporary indoor arena constructed within its walls. Sponsored by a U.K. bank, the Midland '97 concert series will feature performances by Australia's Peter Andre, Ireland's Boyzone, and U.K. artists including Cast, Morrissey, UB40, Jamiroquai, the Lighthouse Family, the Brand New Heavies, Paul Weller, and Wet Wet Wet. Promoters and booking agents ought to have no difficulty in the future luring more international artists, most of whom will easily recognize the site.

Long-term plans for the Battersea Power Station call for its renovation with a complex of theaters, restaurants, and virtual-reality rides. No word yet if those rides will include more flying pigs.

THE RISE of non-Anglo-American repertoire is one of the most significant trends in the global music business in the '90s. Sometimes it can be illustrated with a snapshot. Consider Warner Music International's (WMI) recent tally of its top 20 best-selling albums for the first half of 1997. Madonna tops the list with the soundtrack to "Evita." But eight of the remaining titles are by non-Anglo-American artists. They consist of "Smiling: The Best Of" by Japan's Noriyuki Makihara; "Puji-Pujian" by Malaysia's Raihan; "Cosa Sta Succedendo" by Italy's Pino Daniele; "Las Cosas Que Vives" by Italy's Laura Pausini; "We See The Same Sun" by Germany's Mr. President; "Su E Qiu'Da Un Pale" by Italy's Ligabue; "Waiting For You" by Cantopop star Sammi Cheng; and "Cha Cha Cha No. 3" by Thai artist Add Ca-

rabao. Compilation albums, on which non-Anglo-American hits are part of the mix, take five more of the top 20 spots in the WMI countdown.

"GIRL" GROUPS would never have been the same without Phil Spector, the legendary producer behind the Ronettes, the Shangri-las, the Crystals, and others. But today's most successful girl group apparently leaves him cold. "Am I the only who who believes the Spice Girls are the anti-Christ?" quipped Spector Nov. 4 during a rare public appearance in London, where he received a special inspiration award from Q, the British music magazine. In a more serious vein, Spector remarked, "Coming back to London brings back wonderful memories. I came here, and I met people who entered my life, left footprints on my heart, after which I was never the same."

derful memories. I came here, and I met people who entered my life, left footprints on my heart, after which I was never the same."

COUNTRY MUSIC'S profile has gotten a boost in Germany with the launch of Star FM in Berlin, the market's first full-time country radio station. The station, a former Voice of America outlet at 87.9 FM, will feature 60% "hot country," or new product, according to Communique, the international newsletter of the Country Music Assn. Star FM may be contacted via Rainer Eichorn, On Air Syndication, Hauptstrasse 65, 12159, Berlin.

BORDER CROSSINGS: Japanese super-producer Tetsuya Komuro and one of his biggest-selling artists, Avex Trax pop queen Naime Amuro, will perform Nov. 23 in Shanghai, China, at a concert marking the 25th anniversary of the normalization of diplomatic relations between China and Japan. The show will be Amuro's final gig before taking a maternity break. Earlier this year, she was named domestic artist of the year by the Recording Industry Assn. of Japan, with more than 4 million in album sales and 4 million in singles sales for the year ending Jan. 20. Komuro, who will be appearing with his new band, Museum, produced the three biggest-selling singles in the Japanese market in the first half of 1997, including Amuro's "Can You Celebrate?" He is currently living in Los Angeles following the launch in 1996 of TK News, a joint venture with Rupert Murdoch's News Corp., aimed at developing Asian artists.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

### HOME & ABROAD



by Thom Duffy

## Bell Rings In Mainstream Exposure

### Peg Music Artist Carries On Christian Themes

■ BY LARRY LeBLANC

TORONTO—Given that his father is a federal penitentiary pastor, it's not surprising that Steve Bell became a Christian performer. However, the Winnipeg, Manitoba-based singer/songwriter says he didn't intentionally set out to follow that path.

"I never decided to become a Christian artist," says Bell. "It's just that [the Christian sentiment] is what is in my heart, and that comes out in my songs."

"Romantics & Mystics," Bell's fifth album and his first to be widely available throughout Canada, was released to the Christian marketplace Oct. 1 by Signpost Music, distributed by Christian Marketing Canada (CMC) in Niagara-on-the-Lake, Ontario. The album was also released in the traditional music retail market Oct. 28 by Winnipeg's Peg Music, a division of Oak Street Music, and distributed nationally by Koch International.

Says Steve McCole, president of Christian Marketing Canada, which also distributes the EMI Christian Music Group, Integrity Music, and Provident Music Distribution in Canada, "I'm committed to breaking Steve in Canada and in America. [With this album,] I intend to pound down the doors of the major [U.S. Christian] labels I distribute here to tell them how good he is." Bell's recordings are available exclusively in Canada.

"Steve sells extremely well here," says Lando Klassen, owner of the Christian bookstore House of James in Abbotsford, British Columbia. "I like his down-to-earth lyrics [and] creative guitar work. He has a gifted way of combining the phrasing of his lyrics with his guitar. He also has a tremendous voice." Jim Leek, music director for multicultural CJMR Oakville, Ontario, which airs Christian music weekdays, is also a fan. "There aren't many [Christian] singers of Steve's caliber in Canada," he says. "This is a wonderful album."

Peg Music released a single, "All For A Loveless Night," to Canadian AC and Christian radio formats Nov. 4. Bell has done a video for the track—his first—directed by Terence Odette, which went to Canadian video outlets Nov. 14.

Peg Music is marketing Bell as a contemporary folk artist, but his Christian music appeal will not be overlooked. "When people in the secular market hear him, they'll be blown away," says Gilles Paquin, president of Oak Street Music. "However, he's made it clear he's not leaving the market he's in. He's just looking for a wider market."

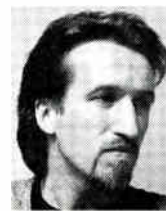
According to Bell, his 1989 Signpost debut set, "Comfort My People," has sold 25,000 units to date. Its '89 follow-up, "Deep Calls To Deep," has sold 20,000 units. "Burning Ember," released in '94, has sold 22,000 units, and his '95 Christmas set, "The Feast," has sold 15,000 units.

Bell notes that "a high percentage" of his sales have come from selling his

albums at his concerts. Only "The Feast" has been nationally available in the Christian marketplace here, and his first two albums were available only at his concerts. The Manitoba-based Riverton and Windflower Distribution handled his recordings until he linked with CMC two years ago.

Bell says his success in the Canadian Christian market has come from having an aggressive grass-roots strategy. "People send tapes to each other, and I'm on the phone all the time," he says. "I've got [an infomercial] video we hand out indiscriminately. Whenever I do a concert, we send hundreds of these videos to hand out."

Co-produced by Bell and his partner since 1993, Dave Zeglinski, "Romantics & Mystics" was mostly recorded at



BELL

their Signpost Studio in Winnipeg. Among the musicians supporting Bell are Brent Barkman (piano, synthesizer), Fergus Marsh (bass, Chapman stick), Kevin Breit (guitar, bazoiki, mandolin), Greg Black (drums), and Gilles Fournier (double bass).

Bell records in a meticulous and controlled manner. On past projects, he would record a bed track of acoustic guitar and vocals and build the track himself with other instruments, like mandolin and electric guitar, before bringing in other musicians to overdub their parts in the studio.

Bell didn't work in the studio with a band in the traditional manner on "Romantics & Mystics," either. But by first sending his songs to other musicians and asking them for suggestions on arrangements, he slightly altered how he constructs an album. He sent Barkman demos of six of the album's 12 tunes—"Here By The Water," "All For A Loveless Night," "Alone Tonight," "Can I Go With You," "This Is Love," and "Keeping Vigil"—to pre-program on a sequencer and later provided Toronto-based Breit with DAT version of several tracks to overdub his parts.

"After Brent did the [arrangements], I started working on the tracks on my own on a DA88 [digital recorder]," says Bell. "That changed my overall sound and set the tone of the [remaining] tunes. Kevin set the tone on many songs by the sounds he chose. He recorded all his [parts] in his kitchen in Toronto."

Of the album's 12 songs, nine were written or co-written by Bell. "Here By The Water" and "Keeping Vigil" were written by Jim Croegaert, and "Can I Go With You" was penned by Canadian singer Bruce Cockburn. "Bruce more than anybody has allowed me to be able write what's in my heart," says Bell. "He's a Christian, and he's honest that a lot of [life's problems] don't make sense to him. When I first heard him I thought, 'It's O.K. to be honest [in songwriting] and be a Christian.'"

Born in Calgary, Alberta, Bell was 5 when his family moved to Drumheller, Alberta, after his father, Alfred, went to work at the Drumheller Penitentiary. When he was 12, Alfred was transferred to Stony Mountain Penitentiary,

north of Winnipeg. By his teens, Bell had begun performing Christian-style music with other family members during his father's prison services.

When Bell first began playing guitar at age 8, prison inmates would offer him tips, a scenario chronicled in his song "Drumheller Circle" on the new album.

Alfred had no reservations about his son mixing with criminals. Says Bell, "There's no question that [inmates] represent a lot of ill will, bad choices, and intentional harm. But, as a kid, I was grateful that someone was showing me a G chord. I liked these guys and, being a kid, if they didn't see judgment in my eyes maybe for a brief moment, maybe they felt like human beings."

A year after Bell left high school, his father was transferred to the Edmonton (Alberta) Institute, but Bell remained in Manitoba to sing lead with gospel band Brother Love, which, in nearby Steinbach, had been touring Canada for years. But he says performing on the Christian circuit was not what he had envisioned. He left the group after only six months.

Bell then moved to Winnipeg and worked at a music store. He started making connections with musicians and briefly joined a couple of rock bands. Then, in '79, he co-founded the acoustic, folk-styled trio Elias, Schritt & Bell. Bell's bandmates were Tim Elias (guitar) and John Schritt (flute, saxophone).

Although they were popular in Manitoba and performed extensively on the Canadian folk music and university circuits, Elias, Schritt & Bell failed to break through nationally. After the trio folded in '84, Bell was a guitar sideman for the next five years with local country acts Rhonda Hart and Byron O'Donnell, but he says he was unhappy in that role.

In '89, Bell quit performing to raise his two kids while his wife, Nancy, worked as a school teacher. It was, he says, a "desolate year"; at 29, after more than a decade of performing, he felt like a failure and that he had no future.

Bell says he was in bed one night, in a half-dream state, when he felt God speak to him. "It was more like a heat in my chest, like a physical sensation," says Bell. "I interpreted the voice saying that [the sideman] time of my life was over. That year the faith of my father came to me, and the Scriptures suddenly made sense to me. I hadn't written a song in six years, and suddenly I was writing one every day."

### MAPLE BRIEFS

On Nov. 11, in celebration of its decade in Canada, HMV Canada released "Ten Years Of Hits," a limited-edition (10,000 units) album featuring 16 tracks. Among the artists featured are Celine Dion, the Tragically Hip, Bush, Sarah McLachlan, Toni Braxton, Whitney Houston, Tom Cochrane, Steve Winwood, and Crowded House. The album is available exclusively at all 93 HMV Canada stores, and proceeds will go to the Canadian Music Therapy Trust Group.

### TO OUR READERS

Due to public holidays in France, French Hits of the World charts are repeated from last week.

# SPANAIN

The Billboard  
Spotlight

## ¡Viva Los

## Amigos!

BY HOWELL LLEWELLYN

A GALA EVENING in Madrid on Thursday, Nov. 20, marks the launch of the Premios Amigo, the world's first music-award ceremony celebrating achievements by the Spanish and Latin music industries, as well as those of Anglo-European artists. The crucial goal of the Premios Amigo—organized by Spain's IFPI affiliate AFYVE with the participation of all Latin American IFPI associations grouped in the Federaciones Latinoamericanas de Producciones Fonográficas (FLAPF)—is to strengthen the ties between the markets of Spain and those of



Alejandro Sanz

nizer. Condé is the current AFYVE president.

Meanwhile, the person to whom the Spanish industry turned to make the Amigo Awards a successful event was Lisa Anderson, who for the past seven years has been executive producer of the Brit Awards for the British Phonographic Industry.

"I can't really comment on the relationship between the Spanish and Latin American markets," said Anderson, speaking at a

*Continued on page 74*



Spice Girls

Latin America.

"Which essentially means Spain selling more records in Latin America and vice versa," acknowledges Warner Music Spain president Saúl Tagarro.

"Although we see that as only a first step toward boosting future Latino music sales in Anglo-European markets," adds Claudio Condé, president of Sony Music Entertainment Spain, as the two men explain the goals and plans behind the Amigos.

Tagarro was an early supporter of the Amigo idea when it was first proposed in June 1996, after AFYVE formed its Fundación Instituto Para la Promoción de la Música, the event's official orga-



Eros Ramazzotti



**Premios Amigo Awards Encourage Latin Relationships, Recognize Achievements Of Music From Around The World**

# And The Nominees Are...

Here are the nominations for 14 prizes to be presented at Spain's Premios Amigo awards to be held in Madrid on Nov. 20. The awards are distributed within three categories: Spanish, International and Latino artists. Albums released in Spain between Sept. 1, 1995, and Aug. 31, 1997, were eligible for nominations this year.

## SPANISH

### Best Male Artist

Pedro Guerra, "Tan Cerca De Mi" (BMG Ariola)  
Juan Perro, "La Huella Sonora" (BMG Ariola)  
Joaquín Sabina, "Yo, Mi, Me, Contigo" (BMG Ariola)  
Alejandro Sanz, "Más" (Warner)  
Joan Manuel Serrat, "D'Un Temps D'Un País" (BMG Ariola)

### Best Female Artist

Ana Belén, "Mírame" (BMG Ariola)  
Niña Pastori, "Entre Dos Puertas" (BMG Ariola)  
Rosana, "Lunas Rotas" (Universal)  
Inma Serrano, "Cantos De Sirena" (Dro/EastWest)  
Ana Torroja, "Puntos Cardinales" (BMG Ariola)

### Best Group

Celtas Cortos, "En Estos Días Inciertos" (Dro/EastWest)  
Ella Baila Sola, "Ella Baila Sola" (EMI Hispavox)  
Extremoduro, "Ágila" (Dro/EastWest)  
Jarabe De Palo, "La Flaca" (Virgin)  
Vargas Blues Band, "Gipsy Boogie" (Dro/EastWest)

### Best Album

Jarabe De Palo, "La Flaca" (Virgin)  
Carlos Nuñez, "A Irmandade Das Estrelas" (BMG Ariola)  
Rosana, "Lunas Rotas" (Universal)  
Alejandro Sanz, "Más" (Warner)  
Ella Baila Sola, "Ella Baila Sola" (EMI Hispavox)

### Best New Artist/Revelation

Jarabe De Palo, "La Flaca" (Virgin)  
Ella Baila Sola, "Ella Baila Sola" (EMI Hispavox)  
Mónica Naranjo, "Palabra De Mujer" (Epic/Sony)  
Carlos Nuñez, "A Irmandade Das Estrelas" (BMG Ariola)  
Rosana, "Lunas Rotas" (Universal)

## INTERNATIONAL

### Best Male Artist

Beck, "Odelay" (Geffen)  
Andrea Bocelli, "Romanza" (Polydor)  
Paul Carrack, "Blue Views" (EMI Hispavox)  
George Michael, "Older" (Virgin)  
Van Morrison, "The Healing Game" (Polydor)

### Best Female Artist

Toni Braxton, "Secrets" (LaFace/Arista/BMG)  
Mariah Carey, "Daydream" (Columbia)  
Celine Dion, "Falling Into You" (Columbia)  
Gloria Estefan, "Destiny" (Epic)  
Lisa Stansfield, "Lisa Stansfield" (Arista/BMG)

### Best Group

Backstreet Boys, "Backstreet Boys" (Virgin)  
The Corrs, "Forgiven Not Forgotten" (Dro/EastWest)  
Jamiroquai, "Travelling Without Moving" (Sony)  
Oasis, "Be Here Now" (Columbia/Sony)  
U2, "Pop" (Island)

### Best Album

The Corrs, "Forgiven Not Forgotten" (Dro/East West)  
Celine Dion, "Falling Into You" (Sony)  
Oasis, "Be Here Now" (Columbia/Sony)  
Texas, "White On Blonde" (Mercury)  
U2, "Pop" (Island)

### Best New Artist/Revelation

Andrea Bocelli, "Romanza" (Polydor)  
Hanson, "Mmmmbop" (Mercury)  
Nek, "Nek" (Warner)  
No Doubt, "Tragic Kingdom" (Universal)  
Spice Girls, "Spice" (Virgin)

## LATINO

### Best Male Artist

Ricky Martin, "A Medio Vivir" (Columbia/Sony)  
Luis Miguel, "Nada Es Igual" (Warner)  
Pablo Milanés, "Plegarias" (Manzana Discos)  
Silvio Rodríguez, "Dominguez" (Fonovisa)  
Compay Segundo, "Antología" (Dro/East West)

### Best Female Artist

Gloria Estefan, "Abriendo Puertas" (Epic)  
Marisa Monte, "A Great Noise" (EMI)  
Amparo Sandino, "Punto De Partida" (Dro/EastWest)  
Shakira, "Pies Descalzos" (Columbia)  
Chavela Vargas, "Somos" (Warner)

### Best Group

Café Tacuba, "Avalancha De Éxitos" (Warner)  
Donato Y Estefano, "Entre La Línea Del Bien..." (Epic)  
Pimpinela, "Pasiones" (Polydor)  
Skank, "O Samba Pocone" (Sony)  
La Vieja Trova Santiaguera, "Hotel Asturias" (Nubenegro/Alia)

### Best Album

Gloria Estefan, "Abriendo Puertas" (Epic)  
Ricky Martin, "A Medio Vivir" (Columbia)  
Luis Miguel, "Nada Es Igual" (Warner)  
Luis Miguel, "Romances" (Warner)  
Amparo Sandino, "Punto De Partida" (Dro/EastWest)

# Spain

## PREMIOS AMIGO

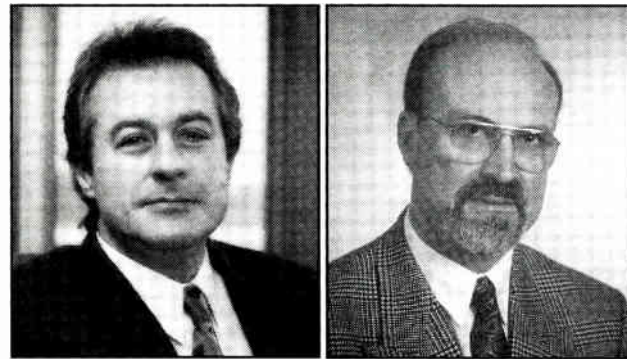
Continued from page 73

September press event in Madrid, where the Premios Amigo was formally launched. "I'm here to provide a framework for the event that will work."

Anderson says that organizing the event is chaotic but fun—which could define just about anything arranged in Spain. "This grew organically out of an original conversation in which AFYVE said to me, 'You do the Brit Awards in the U.K.—what can you do for us here?'"

"So I've brought along the skeleton of an idea of how such a ceremony should be held, from how to vote, to how to maximize TV coverage. It will be quite a complex show to run, but as a celebration of the music industry [in the Latino world] it should be very enjoyable."

Condé and Tagarro are confident that Amigo is the biggest move yet toward the Spain-Latin America integration long sought by all parties. "Both sides will benefit from increased creativity, but we expect Latin America to



From left: Claudio Condé and Saúl Tagarro

benefit from greater sales here for reasons of size and variety," says Condé. "After all, it's an entire continent."

Condé himself is Brazilian and points out that Brazil is now the world's sixth-largest music market, according to IFPI figures, while Spain is the federation's 11th-biggest market. Mexico and Argentina also are growing intermittently, not to mention sales in the U.S. Latino markets.

## GOING WITH THE LATINO FLOW

But Tagarro points out that the contemporary flow of Latin repertoire into Europe began in the early 1990s with the massive success of Dominican Republic merengue star Juan Luis Guerra in Spain (as well as Holland, where he also reached No. 1). "However, five years ago there were still almost no non-Spanish Latino artists on the Spanish charts," he recalls.

At the beginning of October, AFYVE's top 40 album charts included Mexico's Luis Miguel (200,000-plus sales after eight weeks on the charts), Cuba's Pablo Milanés (three weeks), Argentina's Andrés Calamaro (four weeks), Puerto Rico's Ricky Martin (400,000-plus sales after 62 weeks), Santana (50,000-plus after 19 weeks), Julio Iglesias (600,000-plus after 47 weeks) and Colombia's Carlos Vives (three weeks).

Carlos Santana? Julio Iglesias? So, when is an artist considered 'Latino', if he or she is American—or even Spanish?

"In my opinion, Gloria Estefan, Carlos Santana and Jon Secada are Latino artists, even though they may have lived almost all their lives in the States," argues Tagarro. "If they make albums in Spanish or with a clearly Latino sound—listen to Santana more than 20 years ago—then they are Latino artists."

He and Condé agree the case of megastar Julio Iglesias is borderline, because he is defined by his army of Spanish fans as Spanish despite his years living in Miami. But there can be little doubt that his son, Enrique, although born in Spain, is a 'Latino' star. Indeed, Spain was one of the last Spanish-speaking territories he conquered—he left the charts in September after 32 weeks and sales of 200,000-plus units.

## OFFICIAL RECOGNITION

A year ago, there were no full-scale music-award events in Spain. The Premios Ondas, awarded by Radio Barcelona and the Grupo Prisa media group, devoted 25% of

its prizes to music stars beginning in 1991, but has remained primarily an event for the radio, television and film industries.

In April this year, the influential authors' society SGAE and the artists' association AIE jointly organized the Premios de la Música, which was then the biggest ever of its kind and for Spanish artists only, except for one token Latino award won by Gloria Estefan.

The Premios Amigo will include nominees in four Latino categories, five Spanish categories and five international categories. Another difference is that the Premios de la Música winners were voted by SGAE music members and those of AIE, while a nearly 2,000-strong jury of industry experts will vote for the Amigo winners, including media representatives, DJs, radio music programmers, music retail outlets and AFYVE members—in short, those who make the music and those who promote and sell it.

Being judged are all records released in Spain between Sept. 1, 1995, and Aug. 31, 1997.

Barcelona's dance-based indie labels are also excited about the Premios Amigo event, with Blanco Y Negro president Felix Buget describing it as "a hugely important awards event—the first real awards ceremony, in that it will reflect accurately what is happening on the street, what labels and shops sell, what people listen to, what they buy and so on."

Buget says that 95% of Blanco Y Negro's product is marketed in North and South American Latino markets. "This is the first time an attempt has been made to link the Spanish and Latino markets so closely," he comments. "For example, one of our pop/dance acts that is very big in the U.S. Latino markets and Latin America is A Las Diez En Casa (At Home By Ten), and this ceremony can only help new acts of this sort."

Buget says Barcelona is not seeing the Premios Amigo as "a Madrid thing by the multinational labels based there," explaining, "We are all involved. I, for example, am a member of the AFYVE management committee."

A major competitor in Barcelona is Max Music, which has operations in Miami, Puerto Rico, Hollywood, Mexico, Germany and Portugal. "We are 100% owned by Spanish capital but are now Spain's leading multinational label," says Max president Miguel Dega. "Of course, something like the Premios Amigo was long overdue and we welcome it."

Sony's Condé admits that, this year, logistics meant that the FLAPF members will not get a vote, but expects them to be included in future years. Numerous executives of the record companies that comprise FLAPF are expected to attend this year's event.

## THE MORE THE BETTER

The leap from no awards to two separate major events in seven months could have caused a hint of rivalry, but spokespeople for both ceremonies are keen to stress that "the more 'premios' the better—they all boost sales." Which of course they do. There are several literary awards in Spain that all push up sales, for the winners at least, and there is no rivalry between them.

However, SGAE executive president Teddy Bautista does wonder why, if AFYVE members were so keen to promote themselves in Latin America, they were not present at September's first-ever MIDEM Latin American and Caribbean Music Market in Miami.

He points out that SGAE, which has some 41,000 members, including several hundred in Latin America, has been present at every major music conference in the world this decade and had the third-largest stand at MIDEM Latino.

"But, of course, we welcome any attempt to promote Spanish and Latin American music, such as Premios Amigo, and I only hope they want to sell good music, not just any old music that happens to be in Spanish," he states. "The Latino market is changing and growing quickly and offers some of the most amazing talent in the world."

Bautista is more optimistic about the future of Spanish-Latin American integration after MIDEM Latino. "The panorama is good, and many people wanted to speak to SGAE about the situation on either side of the Atlantic."

## MORE IMPORTS THAN EVER

He says there are three important developments in the flow of talent between Spain and Latin markets on the eve of the 21st century: the strength of local repertoire in most Latino countries, including, of course, Portugal and Brazil; the economic stability now beginning to take root in Latin America; and the fact that most majors have set up Latin American divisions, even though they are based in Miami.

At press time, just three of the eight live acts for the Amigo ceremony had been announced. The Spice Girls will be opening with one song from their new album, 'Spice World.' Also performing are Warner Music Spain crooner Alejandro Sanz and DDD/BMG Ricordi superstar Eros Ramazzotti from Italy. Another Warner Music Spain star, singer/actor

Continued on page 80





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# Spain

## ECONOMIC WATCH

Currency: Spanish peseta  
Exchange rate: \$1 = 149 pesetas  
GDP in U.S. dollars (1994): \$14,849 billion  
Inflation rate (July 1997): 1.6%  
Unemployment rate (August 1997): 12.38%

## SALES WATCH

Average wholesale album price: \$13.00  
Average retail album price: \$21.50  
Mechanical royalty rate: 9.3%  
Sales tax on sound recordings: 16%  
Unit sales (first six months of 1997): 27.53 million  
Change over same period previous year: 10%  
Per capita album sales (1996): \$14.9  
Piracy level: 2% of units  
CD-player household penetration: 50%  
Platinum album award: 100,000 units  
Gold album award: 50,000 units

## MEDIA WATCH (key promotional outlets)

Los 40 Principales—Top 40 radio network, 2.6 million listeners daily  
Cadena DIAL—Spanish language radio network, 1.8 million listeners daily  
Cadena 100—radio network with 1.1 million listeners daily  
M-80—radio network with 776,000 listeners daily  
"Los 40 Principales,"—midday top 40 TV show, on Canal Plus Spain, reaching approx. 1.5 million homes  
Plus Música—music television, on Cable Satellite Digital system, reaching approx. 150,000 homes  
MTV—music television, also on Cable Satellite Digital system  
Sol Música—music television, on Via Digital system  
Tentaciones—Friday supplement to *El País* daily newspaper, with 480,000 circulation

## RETAIL WATCH (key retail outlets)

El Corte Inglés—70 department stores  
Madrid Rock—five stores in Madrid  
Sevilla Rock—one store in Seville  
Virgin—two megastores and seven additional outlets  
FNAC—three stores

## CHART WATCH

### Top-Selling Albums: January–September 1997

1)	Spice (Virgin)—Spice Girls
2)	Lunas Rotas (MCA)—Rosanna Arbelo
3)	Ella Baila Sola (Hispavox)—Ella Baila Sola
4)	Backstreet Boys (Jive)—Backstreet Boys
5)	Tango (Columbia)—Julio Iglesias
6)	Mirame (Ariola)—Ana Belen
7)	Corazon Indomable (Producciones)—Camela
8)	Tragic Kingdom (Interscope)—No Doubt
9)	Reoccurring Dream: The Very Best Of Crowded House (Capitol)—Crowded House
10)	Hasta Luego (Dro)—Los Rodriguez

### Top-Selling Singles: January–September 1997

1)	Don't Cry For Me Argentina (Warner Bros.)—Madonna
2)	Barrel Of A Gun (Mute/EMI)—Depeche Mode
3)	Blood On The Dance Floor (Epic)—Michael Jackson
4)	Falling In Love... (Columbia)—Aerosmith
5)	Love & Respect (Dance Net)—Super T & The Party Animals
6)	Child (RCA)—Mark Owen
7)	I'll Be Missing You (Bad Boy/Arista)—Puff Daddy & Faith Evans Featuring 112
8)	Old Before I Die (Chrysalis)—Robbie Williams
9)	D'You Know What I Mean? (Creation)—Oasis
10)	Everybody (Backstreet's Back) (Jive)—Backstreet Boys

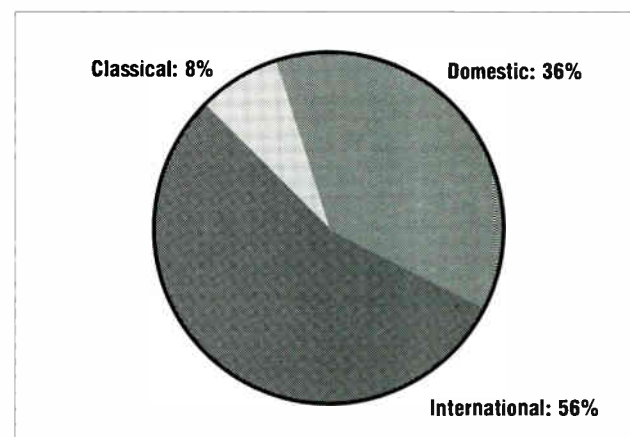
## TRADE CONTACTS

IFPI national group: AFYVE  
Mechanical-rights society: SGAE  
Performing-rights society: SGAE for writers, AGEDI for producers  
Music publishing associations: OPEM for international publishers, AEDEM for Spanish publishers.

Source: IFPI, INEM, ALEF MB/AFYVE, Music & Media and Billboard research



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LOS RESULTADOS SE HARÁN PÚBLICOS EL 20 DE NOVIEMBRE DE 1997 EN LA GALA DE LOS PREMIOS AMIGO,  
QUE SE CELEBRARÁ EN EL PALACIO MUNICIPAL DE CONGRESOS DE MADRID, RECINTO FERIAL JUAN CARLOS I.

THE AMIGO AWARD LOGO AND TROPHY WERE CREATED BY JAVIER MARISCAL.

**Artist:** Esclarecidos  
**Album:** "5658"  
**Label:** GASA  
**Distributor:** Dro/EastWest  
**Publisher:** Warner Chappell  
**Manager:** Plastic  
**Booking Agent:** Plastic



It may be perverse to start this list with the final album of a group that split up this year after more than 15 years of excellence, but "5658"—which refers to the number of days between Esclarecidos' first concert and its last—is also the launch pad for a future collaboration between the band's singer, Cristina Liso, producer Suso Saiz (surely the best in Spain and beyond) and lyricist Alfonso Pérez, who is also national product manager and co-founder of the indie label GASA. The new group, Liso, is a story for the future. Esclarecidos, which means "distinguished" or "outstanding," is a group from the past with much to show bands of the future. Indeed, while many new bands still rely on punk, rap and hip-hop formulas, it is this veteran group's exquisite taste and quality that bring a breath of fresh air and excitement to the scene here. Esclarecidos, whether on original studio albums such as the superb "La Fuerza De Los Débiles" in 1996 or on such remixed sets as "5658," is lush and powerful. Saiz enhances the poetry of the band's lyrics and brings out the best in Liso's vocals.

**Artist:** Ketama  
**Album:** "Konfusión"  
**Label:** Mercury  
**Distributor:** PolyGram  
**Publisher:** Antonio, Juan & Josemi Carmona  
**Manager:** Distar  
**Booking Agent:** Distar



After more than 15 years of critical acclaim but commercial indifference, New Flamenco pioneers Ketama finally scored a sales hit in 1995 with "De Aki A Ketama," moving some 500,000 units. Having consolidated their home base, the three Gypsies—two brothers and a cousin from one of Spain's innumerable extended Gypsy families brought up on flamenco—took great care over "Konfusión." Following its September release, there were plans for extensive crossover promotion. Some of the group's most notable recordings have involved crucial collaborations—with Mali's Toumani Diabate and Portugal's Ráo Kyao, to name just two—and "Konfusión" continues the

# Spain

## Critic's CHOICE

Who are the most notable acts on the Spanish music scene this year? Billboard correspondent Howell Llewellyn offers his picks.

tradition. Uruguay's delicate singer/songwriter Jorge Drexler wrote the lyrics for "Karta Kanción (Letter Song)," Cuban "new trova" couple Gema Y Pavel sings "Espíritu Kañi (Gypsy Spirit)," while Algeria's prince of rai music Khaled sings in Arabic on "El Oasis De Los Dioses (Oasis Of The Gods)." This album is more than a finely crafted new step in Ketama's career—it is also a Spanish pop album where the word flamenco barely springs to mind and at last the debate between flamenco purists and New Flamenco advocates ends.

**Artist:** Alejandro Sanz  
**Album:** "Más"  
**Label:** Warner Music Spain  
**Distributor:** Warner Music Spain  
**Publisher:** Alkazul S.L.  
**Manager:** R.L.M.  
**Booking Agent:** R.L.M.



A casual glance at—or listen to—Alejandro Sanz and you might conclude that he was another good-looking competent crooner in the Italian mold. But there's a Spanish saying that says, "Tell me who you hang out with, and I'll tell you who you are." And the word is that Sanz is both cool and dynamite at the same time. His Spanish guitar playing is enjoyed by Gypsy flamenco monsters of the genre, he drives hotel guests mad on tour playing sax till the early hours in his room, and he tinkles the piano whenever he can. He writes every note and lyric of all his songs—and his records have sold more than 1 million units worldwide, according to Warner. "Más (More)" is Sanz' fourth album, and it sold 300,000 in three weeks in Spain alone after its September release. OK, it was recorded in Milan and Rome with mostly Italian musicians, apart from pre-eminent Spanish flamenco guitarist Vicente Amigo and Brazilian percussionist Rubem Dantas, and Sanz won't mind the allusion to his Italian counterparts. But "Más" is a "Latino" album. It's rumba, ballads, rock, flamenco and bossa nova. In Madrid, you are as likely to find Sanz playing at a semi-secret Gypsy flamenco party at dawn as on a concert stage. This is a powerful album from an intriguing musician.

**Artist:** Enrique Morente & Lagartija Nick  
**Album:** "Omega"  
**Label:** El Europeo-Música  
**Distributor:** Karonte Records  
**Publisher:** Detursa  
**Manager:** Juan Verdú  
**Booking Agent:** Raúl Comba



This is possibly the most colossal flamenco album of the New Era, formerly known as New Flamenco. Morente is 52 and a classic exponent of pure flamenco, yet he is worshiped by the discretionary, leather-jacketed rock crowd. And that began before "Omega" was recorded with Lagartija Nick, a thrash-metal band from Enrique's home city of Granada. Yes, thrash-metal. And it works perfectly.

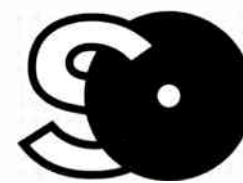
*Continued on page 80*

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# Felicidades Amigos

Warner Music Spain felicita a sus artistas nominados en la 1ª edición de los premios AMIGO:

**ALEJANDRO SANZ, CHAVELA VARGAS, LUIS MIGUEL Y NEK**

MEJOR SOLISTA MASCULINO ESPAÑOL: *Alejandro Sanz*

MEJOR ALBUM ESPAÑOL: *"Más" (Alejandro Sanz)*

ARTISTA REVELACION INTERNACIONAL: *Nek*

MEJOR SOLISTA MASCULINO LATINO: *Luis Miguel*

MEJOR SOLISTA FEMENINA LATINA: *Chavela Vargas*

MEJOR ALBUM LATINO: *"Romances" (Luis Miguel)*

MEJOR ALBUM LATINO: *"Nada es Igual" (Luis Miguel)*



## CRITIC'S CHOICE

Continued from page 78

The project was born in Madrid in 1993, when Morente met Leonard Cohen. Apart from things musical, both share a devotion to Federico García Lorca, the Granada poet/playwright murdered by fascist sympathizers of General Franco days after the outbreak of the 1936-39 Spanish Civil War. Cohen had already recorded an English-language version of a García Lorca poem, "Pequeño Vals Vienés" (renamed "Take This Waltz"), on the 1986 compilation "Poets In New York," and Morente sings it in the original version to Lorca's music. Two other Cohen songs are included, "First We Take Manhattan" and "Halleluyah No. 2." But more than anything, this complex work is Morente's personal vision of Lorca's poetry, especially his 1929 "Poet In New York," published after his first U.S. visit. With Lagartija Nick as his collaborator, Morente's path is new and surprising, traditional and modern, classical and avant-garde.

**Artist:** Dover  
**Album:** "Devil Came To Me"  
**Label:** Subterfuge Records  
**Distributor:** Surco  
**Publisher:** Warner Chappell  
**Manager:** Carlos Mariño  
**Booking Agent:** Carlos Mariño



Madrid sisters Cristina (singer, guitarist) and Amparo (guitarist) Llanos are unusual candidates to lead the Spanish alternative-pop scene—as well as the first indie group to be awarded a gold disc (50,000 sales) by the authors' society SGAE, for "Devil Came To Me." The album is now close to platinum (100,000 units). The sisters sing their down-the-line, guitar-driven hard rock in English. They never drink or take illegal substances, and, despite their unprecedented success, they work in their mother's clothing shop during the day. Once they had sold some 20,000 units, they and their tiny label, Subterfuge Records, were being courted by the majors. But they say they are not interested in being seduced by multinationals that do not understand the alternative market. "Devil Came To Me" is fine, strong, but oddly conventional. Dover is a bizarre phenomenon that has kept alive the debate over whether Spanish pop-rock bands should sing in English. In their case, the answer is self-evident.

**Artist:** Amparanoia  
**Album:** "El Poder De Machín"  
**Label:** edel/Facedown  
**Distributor:** edel  
**Publisher:** Warner Chappell  
**Manager:** Amparanoia Producciones  
**Booking Agent:** Amparanoia Producciones



"El Poder De Machín" is probably the most exuberant album of the year, certainly the most pleasant surprise, especially discovering that singer Amparo and her band are as exciting, vibrant and varied live as they are on record. Although fundamentally Latino, especially Mexican, Amparo is equally at home singing in English or French. And what a formidable voice, oozing fun and sensuality, whether she sings blues, jazz, boleros or rancheras. No great surprise that her idols include Billie Holiday and late Cuban singer Antonio Machín. Hence the album title, which translates as "The Power Of Machín," which is also a nod to James Brown and "Sex Machine." In this case, that power is festive and potent, and it is a further surprise to learn that the impressive production is also the work of Amparo. At 28, she already has played in a host of bands that include Correcaminos (at age 16), Amparo & The Gang and Amparanos Del Blues. "El Poder De Machín" is

# Spain

not pop-rock, but a cultural potpourri celebrating Latino music.

**Artist:** Martirio  
**Album:** "Coplas De Madruga"  
**Label:** El Europeo Música  
**Distributor:** Karonte Records  
**Publisher:** SGAE  
**Manager:** Vertical Producciones  
**Booking Agent:** Vertical Producciones



This is only Martirio's fifth album in 11 years, since she emerged from her native Seville with "Estoy Mala (I'm Bad)" in 1986. Maribel Quiñones, her real name, has never ceased to be unique, intelligent and polished. "Coplas De Madruga (Dawn Coplas)" is her most serious work to date, a collaboration with flamenco-jazz pianist Chano Domínguez aimed at drawing the southern Spanish "copla" song form away from its folklore constraints and recognize its artistic merit. The "copla" is usually associated with the golden age of Spanish song 50 years ago, but Martirio shows us that this distant relative of flamenco does not have to be confined to Saturday-evening family-variety TV shows. Martirio's sharp and ironic wit is overshadowed here by a delicate treatment of an authentic southern Spanish art form that had largely fallen into the kingdom of kitsch.

**Artist:** Willy Giménez Y Chanela  
**Album:** "Cosa De Sabios"  
**Label:** Bailanta Records  
**Distributor:** Alfa Discos  
**Publisher:** Warner Chappell  
**Manager:** Sauma I. Tumbao  
**Booking Agent:** Sauma I. Tumbao



Singer Willy Giménez was just 14 when he and his four cousins, who form the backbone of Chanela, burst onto the scene in 1992 with their debut album, garnering critical acclaim and an award from a leading music magazine. This year, the Gypsy family that comes from the unlikely setting of Huesca, a town in the Pyrenees foothills of northern Spain, has reduced its flamenco input, and persuaded Cuban, Argentine and Uruguayan musicians to guest on "Cosa De Sabios (A Question For The Wise)." The result is an acceptable blend of Gypsy and Latino rhythms. Being so far from where Gypsy music has its roots in southern Spain is probably a disadvantage, but the new album of varied rumbas should set the record straight.

**Artist:** Boikot  
**Album:** "La Ruta Del Che"  
**Label:** Boikot  
**Distributor:** BOA Música  
**Publisher:** Producciones B.K.T.  
**Manager:** V.O.  
**Booking Agent:** V.O.



During 1997, and especially around the 30th anniversary of the death of Ernesto "Che" Guevara on Oct. 9, there were numerous musical events in Spain commemorating

the Argentine-Cuban revolutionary. At the same time, but not directly linked politically, was a growth in the number of self-managed bands that are utterly independent and organize all their own affairs. One such Madrid-based group is Boikot, whose members admit they were not aware of the anniversary when they first conceived an album in 1996 called "La Ruta Del Che (Che's Route)," which will include a CD along with a video and a book based on concerts in Cuba, Mexico and Spain. Boikot's music is a fierce, self-confident, punk derivative. The group triumphed in Havana during an international youth and student festival in August. Young Cubans had never seen or heard anything like it. Why Che's route? "We chose Che because we think everybody has it in themselves to seek their own destiny. That's all," says group leader Alberto Pla.

**Artist:** La Barbería De Sur  
**Album:** "Algo Pa Nosotros"  
**Label:** Nuevos Medios  
**Distributor:** Nuevos Medios  
**Publisher:** Ediciones Nemo  
**Manager:** Okapi  
**Booking Agent:** Okapi



With its fourth album, the Gypsy flamenco band La Barbería De Sur (The Barber Shop Of The South) has shaken off the shadow of Ketama. While moving toward jazz and poetry instead of the salsa leanings of Ketama, the three permanent members of La Barbería are joined by a combination of musical giants, led by flamenco-jazz exponents Jorge Pardo (sax and flute), Carles Benavent (bass) and Chano Domínguez, as well as guest performers Enrique Morente, Cuban percussionist Osvaldo Varona, blues-rock guitarist Javier Vargas and Cuban singer David Montes. The result is a mature, post-New Flamenco, very Spanish, pop album with thick Latino layers—particularly a Cuban influence. Morente's contribution is on a García Lorca poem written in Cuba on the poet's way home from the U.S. in 1929, called "El Poeta Llega A La Habana (The Poet Arrives In Havana)," and put to music by Paquette, Negri and David (Barbería). This album is like a gift that should open the doors of the major labels, after the favors received from Nuevos Medios' owner Mario Pacheco (who was also the first person to sign Ketama early in the '80s). ■

## PREMIOS AMIGO

Continued from page 74

Miguel Bosé, will be hosting, and the stage is being designed by Bill Lazlett, who is well-known for his work with the Rolling Stones, Rod Stewart and the Spice Girls.

Tagarro makes the point that AFYVE's commitment to Latino integration was clear from the start, when it was decided to have three award sections and not to include Latino winners in the International section, as had been the case in previous award ceremonies in Spain.

Gondé says the reaction from Latin American FLAPP presidents has been excellent. "They sense, as we do, that this could be the start of a new dimension of relations and a strengthening of Spain's status as a bridge linking Europe to Latin America."

Tagarro comments that the 50-plus labels that belong to AFYVE had discussed Spanish music in Latin America, and "we think there is much more room for greater crossover in what are fast-growing markets."

He stresses that Spain is very open to music from outside Spain. "This is one reason attempts to impose radio quotas here as in France have never got off the ground," he recalls. "The AFYVE charts have a diversification of sounds, and the Spanish market has been nurtured thanks to the lack of quotas and regulations. Culture today is global, and protection makes for bad business."

Tagarro gives further examples of the closer interrelation between Latin America and its "Mother Land"—not surprising if you consider the linguistic, historic and cultural links.

"Whenever there is a major musical event in Spain—the Premios Amigo ceremony, for example—it is always covered as a big story by the Latin American foreign press correspondents based here. In September, we launched Alejandro Sanz's new album in Mexico City, not in Spain, and the event was covered from there by the Spanish press," adds Tagarro.

"Spain is different" is a slogan used to boost tourism in what is now the world's second-largest tourist market. Well, just to press home the point, the president of the Premios Amigo honorary committee is the Infanta Pilar de Borbón y Borbón, the sister of King Juan Carlos.

The reason? Each of the 2,000 guests at the black-tie ceremony must pay 10,000 pesetas (\$67), and the money will go to the Spanish charity Ayuda en Acción (Help In Action), of which the Infanta is president. ■

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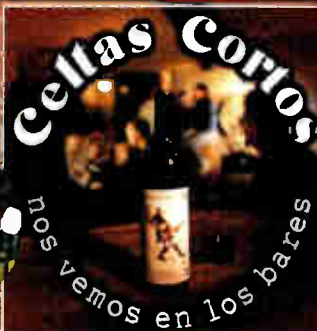


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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Indie Label Starts Out By Selling Direct Company Sees A Niche In Children's Music Market

BY FRANK DICOSTANZO

NEW YORK—With its first release in hand, start-up label Hokansee Records is taking its own path to success—going directly to the consumer.

Touting a catchy toll-free number, (888-654-TUNE) a state-of-the-art World Wide Web site, and a major radio and print advertising campaign, the Nyack, N.Y.-based jazz label is targeting the children's market via an educational album titled "What Do You Know, Kid?"

The release, which was written, produced, and performed by the label's co-founder, Jeff Stambovsky, aspires to introduce kids to such

ny's proximity to the Tappan Zee Bridge.

So far, creating the album and launching the label has been a labor of love, say the couple, who together bring a wealth of business experience to the endeavor. Stambovsky

the same thing by using clever lyrics about people who have shaped the world and educational concepts set to original jazz tunes and sung in the style of American popular standards.

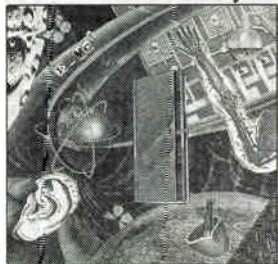
And while the children's market is heavily weighted in favor of giant competitors like Disney, BMG, and Sony, the couple feels there's always room for a quality product. "Companies like Disney do some great work, but even they don't fill every category in a child's listening library," says Soriero.

"Either there's no market for our type of product and that's why it hasn't been done before, or there's a huge demand waiting to discover it," says Stambovsky. "We're betting on the huge demand." Further, he continues, because the album combines jazz, American pop standards, and education, it should appeal to parents and grandparents alike who want to get their children and grandchildren interested in the style of music that they like as well.

In addition, the album's music is reinforced at the label's Web site ([www.hokansee.com](http://www.hokansee.com)), which offers everything from sampling to a unique sing-along. As the music plays, children are guided through a song's lyrics by following a bouncing head "that just happens to be an image of Jeff," notes Soriero.

Naturally, packaging and design (Continued on page 87)

### What Do You Know, Kid?



Jeff Stambovsky

recently left a high-profile, 20-year career on Wall Street to devote himself full time to writing and recording for children, and Soriero is the founder and former artistic director of Steps, one of the largest dance companies in the world.

Aware of the risks endemic to the music industry, Stambovsky feels privileged to be able to invest in a project that's close to his heart. "As a child, I loved to play Allan Sherman's records because the names and places that he'd sing about would always pique my curiosity," he recalls, adding that he hopes to do

HOKANSEE RECORDS

diverse, sophisticated topics as antibiotics, gravitation, and photosynthesis; people like Thomas Edison, Albert Einstein, and economist John Maynard Keynes; and even features a salute to the apostrophe—all amid a backdrop of acoustic jazz and playful vocals.

Targeting major cities across the U.S., ads are scheduled to air on such stations as WCBS New York, KNX Los Angeles, WBBM Chicago, WFAN New York, WQEW New York, WAIT Chicago, KLAC Los Angeles, and WDBF West Palm Beach, Fla. Publications will include The New York Times, JazzTimes, HomeEducation, American Spectator, and The Wall Street Journal. The album will be available in CD (\$14.98) and cassette (\$9.98).

Although circumventing traditional distribution channels and most retail chains is an aggressive move for the label, taking that initial step, says company president Patrice Soriero, "will give us the element of control over the product that we feel is necessary to reach our market."

"In the process," she adds, "the label will be able to establish its name in the minds of consumers while building a reputation for quality product."

That could even extend to family values, as Stambovsky and Soriero are married. In fact, the label's name is an anagram of the names of their two children, 3-year-old Noah and 6-year-old Zeke. Hokansee's logo, which is in the shape of a bridge, is also a play on the compa-

## Deftones Make Noise Via Online Promo Web Build Earns Maverick Act Strong Chart Bow

BY DOUG REECE

LOS ANGELES—When "Around The Fur," the latest album from Maverick Records' hard rock act the Deftones, bowed at No. 29 on The Billboard 200 last issue, it represented a triumph for the label on two fronts.

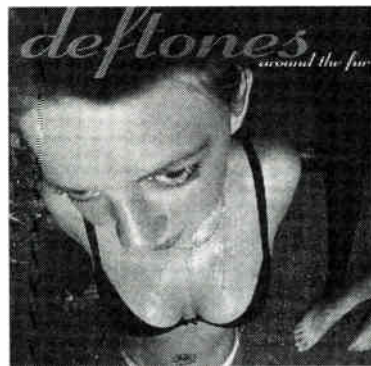
First and foremost, it was the fruition of three years spent promoting and building a fan base for the band, whose last album, "Adrenaline," peaked at No. 23 on the Heatseekers chart.

It also marked the label's successful effort to get the word out on an act that had minimal radio play and performed only a handful of U.S. live shows in September and October.

An integral part of that success—and one that is becoming more and more of a reality for every record company—was the label's online

efforts.

With limited venues to expose the act, Maverick initiated an aggressive Internet campaign to announce



the arrival of "Around The Fur."

In August, prior to the album's street date, the band's World Wide Web site ([www.deftones.com](http://www.deftones.com)) was revamped to announce the release. By the middle of September, the site had evolved to include more standard elements, such as news groups, chat rooms, and a bulletin

## Liquidator DV&A Faces The Future With Its Own Label

BY EILEEN FITZPATRICK

LOS ANGELES—After more than 10 years of buying and selling other people's product, used tape liquidator DV&A has begun distributing its own product.

Under the label Multimedia Home Video, the Clearwater, Fla.-based company has released three titles and has six scheduled for the first quarter of 1998.

"There's a lot of pressure on previously viewed guys like us with more and more movies being released at sell-through," says DV&A CEO Ben Kugler. "Our profits have never gone down, but when you look at the business three or five years down the line you can see the handwriting on the wall."

Kugler says suppliers have made it easier to purchase new video product by offering lower prices and 60-90 day billing. DV&A, like other used tape companies, isn't as generous and requires its accounts to pay cash on delivery.

To expand the business beyond selling used tape to video retailers, the company has branched out to sell to public libraries and racks product for supermarkets and mass merchants.

But Kugler says becoming a rights-

holder is the company's "future expansion" area.

Instead of calling the company DV&A Home Video, Kugler says the division had to be viewed as a separate entity.

"DV&A is perceived as a liquidator, and creating the Multimedia Home Video name was essential," he says.

The name was taken from Multi-

MULTIMEDIA HOME VIDEO

media Corp., which is the holding company for DV&A. The holding company also has businesses that buy and sell videogames, CDs, audiocassettes, and CD-ROMs.

The company also operates two discount stores in Clearwater under the name Movies, Games, & Music. The stores carry "anything movie related," including clothes and other licensed merchandise. "We skim off some of our liquidation product and are able to sell it in the stores for less than any Wal-Mart or Kmart," says Kugler.

For the new video division, Kugler says the company isn't looking to specialize in any one genre.

Its first release was "Rescue 911," a reality-based program culled from the television show, which shipped 50,000 units, Kugler says.

Follow-up titles include "Finding & Enjoying Your Favorite Cigar," which hit stores Oct 14 priced at \$14.98, and "Robin Leach Reveals Lifestyles Of The Rich And Famous," also released Oct. 14 at \$14.98.

"Crime Safe Kids," due in stores Jan. 6, is priced at \$14.98, and "The Tales Of Waterville," a computer animation video, is set for a Jan. 20 release and priced at \$19.95.

"In The Name Of Love," a series of true-life love stories hosted by Rachel Ward, will be released Jan. 13 on two 60-minute tapes, priced at \$19.95 for the set.

Other upcoming titles include "Extreme Disasters," which covers all the major natural disasters of the century, such as the San Francisco earthquakes of 1906 and 1987. That title is due next spring.

Multimedia has obtained the rights to six hours of "The Ed Sullivan Show," which will be released as a four-tape set priced at \$34.95. The release will coincide with the 50th anniversary of the show's first airing.

Another 1998 highlight is "One Survivor Remembers," the 1996 Academy Award-winning short documentary film.

"There is so much competition with other SKUs that you have to shoot for some kind of uniqueness," says Kugler.

The company plans a minimum of 18 (Continued on next page)

## Universal To Beef Up Its TV Soundtrack & New Age Profile Via Sonic Distribution Deal

■ BY EILEEN FITZPATRICK

LOS ANGELES—In a quest to build its presence in the new age and TV soundtracks business, Universal Music and Video Distribution has inked a distribution pact with West Hollywood, Calif.-based Sonic Images.

Under terms of the deal, Universal will act as the label's domestic sales agent, while Sonic will retain marketing functions (Billboard Bulletin, Nov. 3).

Sonic, which also markets new

in September, and the two companies are in the process of hammering out when the Narada catalog will move over from Universal to EMI Music Distribution.

Universal VP of sales for affiliated labels (U.S.) Rod Linnum says that the company began negotiating with Sonic before Narada's new deal with Virgin.

"This is a growing field, and we don't want to miss a beat," says Linnum. "But we're not doing the deal with Sonic to replace Narada." Universal distributed Narada for a

selling new age music, Linnum says, Universal has a track record with television soundtracks.

Under the MCA label, the company has distributed soundtracks from "thirtysomething," "Miami Vice," and "Northern Exposure."

"Television shows have a shorter shelf life than a film soundtrack, and they don't last as long on the charts," says Linnum. "But with the right show, television soundtracks can be just as big as film soundtracks."

On Nov. 4, Universal delivered Sonic Images' soundtracks from "Lois & Clark: The New Adventures Of Superman," "Poltergeist: The Legacy," and



FRANKE

"Chicago Hope" to retail, each priced at \$15.98.

In addition, the EarthTone release "Transformation Of Mind," with music by Franke and readings by Deepak Chopra, arrived in stores Nov. 4, priced at \$15.98.

First-quarter EarthTone releases include flamenco guitarist Nocy's "Flames Of Spain," Primal Instinct's "Heart Of The Rainforest," Stonecoat's "Cherokee Myth," and Canadian singer/composer Marcomé's "Seven Seas."

In addition to its headquarters in West Hollywood, Sonic Images has offices in London and Berlin.

### DV&A

(Continued from preceding page)

releases for 1998 and a maximum of 25. It also acquires "across-the-board" rights and plans to sell the programs to television and other distribution channels.

But for now the company is concentrating on getting retail shelf space.

"From our experience over the years we know how to sell product," says Kugler, "and we know how important the right box and pricing are in the market."

Most product will have either a \$19.98 or \$14.98 price point, with a vast majority priced at the latter.

On the packaging end, Kugler is looking for product that can offer value-added consumer spiffs and have long legs at retail.

For example, the cigar video may be packaged as a gift set with a couple of cigars and a cutter.

Kugler says the company is working on getting the cigar gift set into Walgreens. Another gift set is being developed to offer hand-rolled cigars, a cutter, and a lighter. This set would go to more upscale retailers and sell for a higher price.

"We'd like to take some videos to market as a property and not just a program in a box," says Kugler.

Multimedia is also working on special packaging, which may include a foil box for the "Ed Sullivan Show" set.

Of DV&A's 35 employees, seven are dedicated to working on the Multi-

(Continued on page 89)



age music under the EarthTone Records label, is expected to ink a European distribution deal with Universal as well, says Sonic owner Christopher Franke, a former member of Tangerine Dream.

Previously, Sonic was distributed by Independent National Distributors Inc. in the U.S. and by independents in Europe, Asia, and South America.

The deal fills a soon-to-be void at Universal, which will lose distribution of new age label Narada next year.

Narada was purchased by Virgin



decade.

Sonic's best-selling titles include the soundtrack from the syndicated television series "Babylon 5." Since its release in April 1995, the album has sold 17,000 units in the U.S., according to SoundScan.

On Tuesday (18), Universal will release eight new titles from the series on CD, priced at \$15.98 and \$11.98.

The 6-year-old label is in the expansion mode, and limited opportunities in the independent distribution area prompted the move to a major, says Franke.

"There's a bottleneck in independent distribution now, and it's hard to get price and positioning at retail," says Franke. "You need a partner to get those things."

He says that the label is planning to increase its release slate from 48 titles this year to 60 in 1998.

The label also intends to increase its staff by 40% over the next year, Franke adds.

"We have bigger plans and are on a mission to become a major force in this area of music," says Franke.

In addition to its experience in

rentinus assistant to the senior VP/general counsel, and Bill Lundeen manager of information systems. They were, respectively, assistant to the senior VP/general counsel, controller at Village Road Show Pictures

USA, an independent graphic artist, a temporary employee, and operations manager at Orion Pictures.

VSDA's Fast Forward Foundation in Encino names Scott

Arbuckle, Ron Berger, David Bishop, Jeff Bridges, Monte Factor, Heather Goodman, Neil Koenigsburg, Kris Larson, Harvey Walker, Wayne Mogel, Jeff Pederson, Michael Robataille, Jack Valenti, Gary Ross, Jeffrey Eves, and Mark Fisher directors. Bishop, Eves, Fisher, and Ross were officers.



SCHILLER

### EXECUTIVE TURNTABLE

**MULTIMEDIA.** Disney Online in New York names Scott Schiller VP of advertising and sponsorship sales. He was VP of advertising and partnership marketing at Sony Online Ventures.

NTN Network in Carlsbad, Calif., promotes Gerald Sokol Jr. to CEO. He will continue his duties as president.

**DISTRIBUTION.** M.S. Distributing in Anaheim, Calif., appoints Sam Donaldson branch manager. He was account business manager at Buena Vista Home Video.

**ORGANIZATIONS.** The Video Software Dealers Assn. (VSDA) in Encino, Calif., promotes Lana Westermeier to national coordinator of Fast Forward to End Hunger and names Audree Augustus assistant controller, Olga Brontstein graphic artist, Carla Catalano accounts payable staff accountant, Jane Flo-

## newsline...

**MUSICLAND** and National Record Mart, two large music retailers, have reported significant gains in sales for stores open at least a year. Minnetonka, Minn.-based Musicland reports that same-store sales for the four weeks that ended Nov. 1 rose 3.9% from a year ago. Total sales declined 4% to \$107.5 million because there were 107 fewer stores this year. Carnegie, Pa.-based National Record Mart says comp sales soared 16% in October, while total sales rose 15.4% to \$7.2 million with three fewer stores.



**NEWS CORP.** reports that net profit rose 9% to \$243 million in the first fiscal quarter on a 16% increase in revenue to \$2.9 billion despite lower results for the 20th Century Fox film and home video company. Fox operating income fell 43% to \$43 million because there was no title this year comparable with last year's "Independence Day." Overall results were aided by a 158% increase in operating income for the Fox television unit.

**GUESS?** the apparel company, says it has released the first of a series of custom CDs created with Patio Music. "Guess? Groove, Volume 1," scheduled to be in more than 80 Guess? stores in mid-November, features such U.K.-based talent as Jamiroquai, Blur; London Suede, Finley Quaye, Hooverphonic, Lamb, Reef, Junkster, and Bomb The Bass. The CD is priced at \$10, and some of the proceeds from sales in stores and from the company's World Wide Web site (www.guess.com) will benefit Guess? Grades, a scholarship program.

**NIMBUS CD INTERNATIONAL**, the CD replicator, reports that net profit rose 5.7% in the second fiscal quarter, which ended Sept. 30, to \$3.7 million, as revenue edged up to \$32.5 million from \$31.4 million in the same period a year ago. The company says that sales of CD-ROM products increased significantly in the quarter—sales were up 97.6% to 8.3 million units in the U.K. and 19.9% to 18.7 million units in the U.S. Audio unit sales increased 14.7% to 18.2 million units. But companywide pricing for CD audio products fell 16% in the quarter and was down 13% for CD-ROM.

**PEARSON**, the British publishing company, announces that it has completed the acquisition of All American Communications, the operator of the Scoti Bros. record label. All American has become a wholly owned subsidiary of London-based Pearson. There has been no announcement yet on the fate of the record company, whose biggest act is "Weird" Al Yankovic, but sources believe Pearson will sell the unit.

**SENSORMATIC ELECTRONICS**, marketer of the acousto-magnetic electronic anti-theft technology used by many major music retail chains, reports a \$65.9 million net loss in the first fiscal quarter; largely attributed to a \$53 million settlement of class-action litigation against the company by some shareholders. In the same quarter last year, it posted a net profit of \$2.1 million. Revenue slipped to \$245.4 million from \$246 million in the same period last year, which the company says was due to foreign currency translations and the divestiture of one of its businesses. Sensormatic says that sales of its UltraMax anti-theft technology rose 35% in the quarter.

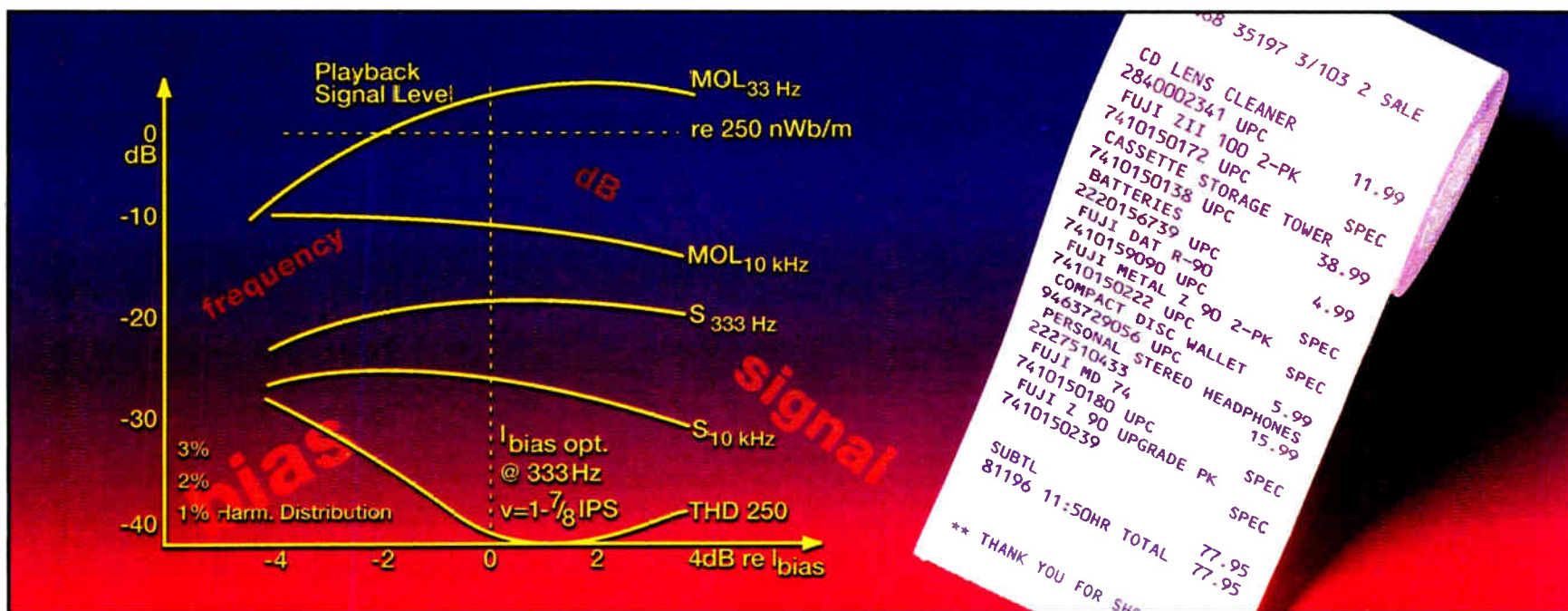
**ALLIED DIGITAL TECHNOLOGIES**, a CD and cassette duplicator, reports a long-term exclusive agreement for the duplication, replication, and order fulfillment of Sofsource's CD-ROM software. Las Cruces, Mexico-based Sofsource publishes software for young adults, such as the Pro One educational product and Media Safari games.



**HOLLYWOOD ENTERTAINMENT**, the owner of 782 video rental superstores, reports that net income dropped to \$4.6 million from \$5.8 million in the third fiscal quarter, due in part to charges for the early extinguishment of debt. Revenue rose 65% to \$124.6 million, as 121 new stores were opened during the quarter. Sales from stores open at least a year increased 2%.

**ACCLAIM ENTERTAINMENT**, a videogame publisher, reports a net loss of \$159.2 million on revenue of \$165.4 million for the fiscal year that ended Aug. 31, compared with a net loss of \$221.4 million on \$161.9 million in revenue the year before. The company says that fiscal 1997 was a "transition year" and that its "targeted product development and cost reduction strategies, implemented throughout the year, are anticipated to return the company to profitability in fiscal 1998." Acclaim's recent titles include "Turok: Dinosaur Hunter," and "NFL Quarterback Club '98."

**READER'S DIGEST ASSN.** says that revenue from its books and home entertainment division, which includes music, home video, and audiobooks, declined 20% in the first fiscal quarter and that about one-fourth of that drop was due to the recent strength of the dollar against other currencies. Operating profit "decreased significantly" because of lower revenue, higher proportionate promotion spending, and higher investment spending.




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## Merchants & Marketing

### Camelot's Chapter 11 Takes A Turn For The Unorthodox

**B**Y ANY MEASURE, the Camelot Music Chapter 11 reorganization is turning out to be one for the books. In fact, when the Chapter 11 reorganization process is finally completed sometime in January, it will have rewritten some of the rules governing bankruptcies.

In the latest turn of events, sources say that the six majors have sold off their claims against the Camelot estate. This represents the first time the majors have ever sold their claims in a Chapter 11 proceeding.

While the following details of that transaction may cause the eyes of the financially uninitiated to glaze over, there is plenty of intrigue going on between the numbers, so pay close attention and even read between the lines.

The majors collectively are owed about \$47 million, and under the proposed Camelot reorganization plan, and like all trade suppliers, they are due to get 39 cents on the dollar in equity in the chain. However, because the plan, which has yet to be approved, contains a mechanism that allows trade suppliers to convert their claims to cash in exchange for agreeing to resume normal credit terms for Camelot, they could achieve 50 cents on the dollar.

But instead of waiting to implement that option, the majors have done a little better for themselves by turning to the open credit market. EMI Music Distribution moved first, sources say, selling its claim Nov. 7 for about 58 cents on the dollar to Bankers Trust,

according to traders who follow the distressed-securities market. Then, on Nov. 10, the other five majors collectively sold their claim, getting slightly more than 58 cents on the dollar; to Van Kampen American Capital, sources say.

The majors have achieved a premium over what the Camelot Chapter 11 plan is scheduled to pay for a number of reasons. First and foremost, bank debt on Nov. 11—the day this column was written—was trading at about 68 cents on the dollar, which is pretty amazing when

you consider that under the reorganization plan, bank-debt holders only get 48 cents on the dollar.

Clearly, Wall Street is giving Camelot a greater valuation than that under the chain's reorganization plan. As part of that plan, Camelot will distribute accordingly 10 million shares at \$15 each to its creditors and become a publicly traded company. With the heavy bidding on the Camelot debt, Wall Street is saying that the shares are worth more than \$15 each.

Did Camelot executives undervalue the company in their reorganization plan? With hindsight, the answer may be yes, but a lot has changed since the plan was filed in September. In general, Wall Street finally has recognized that the music retail sector, which had been in turmoil since 1994, has managed to effect a turnaround by closing unprofitable stores and, either officially or unofficially, restructuring

(Continued on page 88)



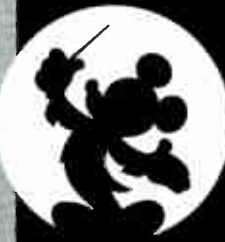
the \$200 million earmarked in the chain's reorganization plan. As part of that plan, Camelot will distribute accordingly 10 million shares at \$15 each to its creditors and become a publicly traded company. With the heavy bidding on the Camelot debt, Wall Street is saying that the shares are worth more than \$15 each.

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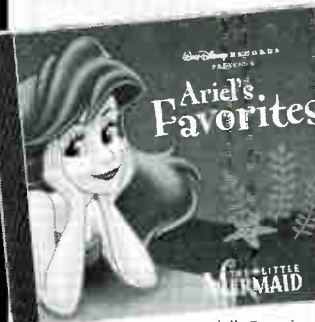
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## INDIE LABEL STARTS OUT BY SELLING DIRECT

(Continued from page 83)

also play a key role in the label's marketing plan. Rather than a jewel box, explains Soriero, who designed the album's collage-style cover art, the label opted to use the Q-Pack, a jewel box-size, paperboard-and-plastic case that boasts a high-tech image. "It gives us an integrated package that holds together well, is attractive to the eye, and fits nicely in the hand," she says. The booklet insert, she notes, contains lyrics, photos, and a vocabulary list to help children familiarize themselves with key words on the album.

Meanwhile, the eclectic label has two new albums in the works with plans to develop such tie-ins as CD-ROMs and flashcards. The company, which outsources its publicity, fulfillment, marketing, legal, and financial-management duties, isn't closing any doors when it comes to a more traditional approach to distribution and retail. For now, Stambovsky points out, "we are the new kid on the block with a new label and an album nobody knows about, and trying to knock on doors is no fun when you're determined to sell records." At the very least, he adds, establishing a track record by developing a great catalog and tapping into the right niche puts the label in a position to attract the right distribution deal.

Soriero concurs that Hokanee is very much open to the prospect of

selling its products in mass merchandisers, specialty stores, convenience outlets, and traditional music retail, given the right situation that would best serve the label's needs. With Tower Records about to start selling its products, she notes, the label is also expected to be carried in Zany Brainy, a children's chain, and a number of children's museum gift shops. It is already being sold in many local stores.

Ed Maxin, regional director for the New Hope, Minn.-based Navarre, a leading independent distributor, says that the idea of creating demand for a product before seeking a distributor certainly has merit, but it's hardly foolproof.

"We've had a number of labels come to us with a similar strategy, mostly selling via the Internet, but it's no guarantee the product will survive when placed in 1,000 stores." He adds that it's especially challenging when the album is suddenly up against other forms of entertainment, including computer games, CD-ROMs, and videos.

In-store positioning is another factor that can affect a product's sales. Children's recordings are very difficult to get into the market because most of those products are relegated to the back of the store, in sections that are dominated by major labels. "The truth is that Disney is probably 75% of that section,

and they have the marketing dollars and the merchandising power that can overwhelm an independent product," cautions Maxin. Nevertheless, he adds, "you never really know what might sell."

"If a small up-start label can get a foothold in the marketplace by selling direct, then why not go for it?" asks Russ Solomon, president of Tower. From a retail perspective, he notes, it really has a lot to do with who's doing it. "If it's a major label trying to sell around us, then certainly that's something we'd look rather askance at."

While direct sales by labels are always a concern to retail, concedes Jack Trifero, owner of the Gramophone Shop in New Canaan, Conn., "what's the difference if a major music site is selling over the Internet

(Continued on page 89)



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## RETAIL TRACK

(Continued from page 86)

debt. Trans World Entertainment was leading the charge in digging out from the industry's problems, but National Record Mart and the Musicland Group also have played a role, each releasing stronger-than-anticipated financial results and comparable-store sales, which in turn is reflected by higher stock prices.

Camelot Music, which will be a publicly traded company upon completing its Chapter 11 reorganization, also is receiving the benefit of the doubt from

investors.

In particular, Camelot has helped its own cause tremendously during the reorganization process. Camelot management apparently has won over the large holders of the bank debt to such a degree that they are backing the company in what many considered an unprecedented occurrence during a Chapter 11 proceeding. They gave Camelot the go-ahead to make a cash bid to buy the Wall chain from W H Smith. It has signed a letter of intent to

pay \$47 million cash for the Wall.

A number of distressed investors and investment bankers who regularly work in the Chapter 11 business, tell Retail Track that while Chapter 11 companies themselves are often bought or merged into another company, they have never heard of a significant-sized company in Chapter 11 bidding to buy another large company. Camelot Music has sales of about \$365 million, while the Wall has sales of about \$155 million.

The values in the Camelot reorganization plan weren't changed to reflect the Wall acquisition, since the deal likely won't close until after the company emerges from Chapter 11. But the market is obviously placing a value on the synergies that Camelot will realize through that acquisition, and that is another reason why the company appears to be undervalued to investors.

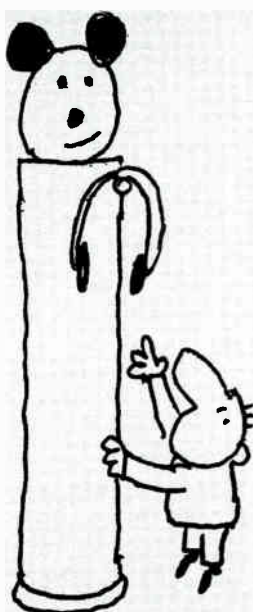
Furthermore, the large bank-debt holders, which include Van Kampen, Merrill Lynch, Chase Investors, Oaktree, and the Yale Endowment Fund, are owed about \$295 million and are scheduled to receive \$41 million in cash and the rest in equity from the Camelot estate under the reorganization plan. That \$41 million was secured debt, but the large debt holders' confidence in Camelot is such that they have petitioned the court to convert the cash part of their claim into equity.

Earlier, those creditors, which likely will own upwards of 80% of Camelot when all is said and done, turned down a bid of what some sources say was in the range of \$250 million from Trans World Entertainment for the North Canton, Ohio-based chain. That bid, which topped an earlier Trans World bid of about \$175 million, was made up largely of Trans World stock, according to sources.

In light of all the activity going on in the Camelot debt market, it's safe to conclude that the large bank-debt holders prefer Camelot stock to Trans World stock. But it would be deceptive to think those investors are saying that one chain is better than another or that one stock has more value than another. It may be more a question of where Van Kampen and company think they can achieve a greater return on their investment, and right now they appear to think that Camelot has a greater potential for them than Trans World, which is trading near its historical high. Some Trans World investors, including one Bob Higgins, likely would vehemently disagree with that conclusion. In fact, don't be surprised if Trans World makes a third run at Camelot. If Higgins doesn't get the trophy, you can be sure that he is going to make whoever gets it pay top dollar.

On the other hand, much of the maneuvering that has gone on in the last month, including—Retail Track speculates—the majors selling their claims, has been engineered by Camelot management and its financial adviser Policano & Manzo in order to avert the potential for Trans World to put together a winning bid. It will be interesting to see how this one plays out.

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## TO OUR READERS

Declarations of Independents will return next week.



**Foreseeing Sales.** Mezzo-soprano Joyce Castle, who sings the title role in Cedille Records' recording of the Gian Carlo Menotti opera "The Medium," reads the palm of Ron Pollard, opera buyer for the Tower Records store in downtown New York. At left is Ron Mannarino, VP of classical for Qualiton Imports, distributor of the album.

## DEFTONES MAKE NOISE VIA ONLINE PROMO

(Continued from page 83)

it's important to make a huge splash the first week and kick-start things."

Indeed, the band's jarring debut has already motivated some programmers to begin playing its new single, "My Own Summer (Shove It)."

A pivotal element in Maverick's plan was an Internet-only live show cybercast on the House of Blues-run live music destination, liveconcerts.com.

After plugging the show during more than 20 different contests and giving away 300 tickets during the monthlong promotion, the site broadcast the show, held Oct. 25 at S.I.R. studios in Hollywood, Calif.

All told, the site generated 500,000 impressions, besides the 6,000 people who logged on to watch the performance.

That audience figure, says House of Blues GM of new media Philip Fracassi, was roughly equivalent to the crowd that multi-platinum, internationally established act No Doubt had drawn only months before.

"To truly market an artist on the Internet, you can't have a one-off live show," says Fracassi. "It has to be a promotion that builds interest, allows people to hear about and get familiar with the band so that you have an interesting lead-in. It's the promotion and the building of interest that we see as the success even

more than the event itself."

Other promotions done with such major music sites as SonicNet, JamTV, UBL, and CDnow bolstered the attack.

Neupert says 30 million is a "very conservative" estimate of how many band impressions were made during the six weeks of promotion.

Lending a hand to Maverick's efforts were the approximately 35 fan-generated sites dedicated exclusively to the band.

Neupert also recruited fans online to instigate a street team that distributed posters and flats.

And if online activities did indeed have an impact on first-week sales, Maverick got considerable bang for its buck.

By partnering with such companies as video compression firm Digital Motion, which paid for the cost of the cybercast, the label avoided paying for most of its online efforts, ultimately spending somewhere around a few thousand dollars.

As for the band itself, Deftones guitarist Stephen Carpenter says it was money well spent.

"A lot of our fans go there to see what we're up to, but I also heard from a lot of people that stumbled onto something we were doing on the Internet and ended up buying the record," says Carpenter. "I definitely believe that it had a big impact for us in our first week."



**Confab Goes Techno.** Techno dance recording artist Natell Bellé appeared at the National Assn. of Recording Merchandisers' Fall Conference with executives from her distributor, Navarre, in support of her new album, "Club Animal," on Platinum Planet Records/Solid Groove. Shown, from left, are Guy Marsala, COO of Navarre; Natell; Frank Mooney, West Coast regional for Navarre; and Ed Maxin, Midwest regional sales manager for Navarre.

# Merchants & Marketing

## INDIE LABEL STARTS OUT BY SELLING DIRECT

(Continued from page 87)

or a small start-up label is doing it?" As retailers, he continues, "we've already had to deal with record clubs, 800 numbers, the Net, and other methods of selling direct, and we're still standing." Inevitably, he adds, it's something that store owners may have to accept.

Then again, Trifero notes, there have been recordings that were sold over TV before going to independent distribution that have sold well in his store as a result of the added exposure. "I suppose there's truth to the adage that it's not how you sell it, but what's in the grooves that count."

"Obviously, quality product that appeals to consumers is essential, but a label's management and financial stability along with its adeptness at drawing direct sales will help distinguish the label when it seeks distribution," says Navarre's Maxin. That's an approach he says direct sellers will eventually have to turn to if they seek retail presence, because most stores simply find it easier to deal with an established distributor rather than individual vendors.

According to Richard Gersh, a spokesman for the label, the idea of selling direct and creating demand for an album makes perfect sense. "It's not realistic to expect the distributor or retailer to push a product no one has heard of," he says. "Who's going to buy it?"

The fact is, he continues, a label has to work harder today to be desirable to distributors and at least meet retailers half way.

"We're not turning our back on retail by selling direct," stresses Gersh. "On the contrary, we feel it's unrealistic and unfair to expect retailers to create that demand for us."

"Our commitment is to developing a quality educational catalog of artists that we hope will make a difference in children's lives," Stambovsky states. "If that means selling direct, then that's what we'll do."

## DV&A

(Continued from page 84)

media label.

Since the label began, Kugler has been working full time on getting it off the ground.

But he isn't neglecting the company's core business.

"The liquidation business is better than ever, and in the last three months we've brought in 4 million units of CDs and 3.5 million units of videos from major companies," says Kugler.

Three of Kugler's seven children are involved in the family business, and although he says the used tape and liquidation business is still viable, owning product will carry the company into the 21st century. "This is the future of what we are doing."

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KOTTONMOUTH, Killa Kottonfields	4.69	9.89
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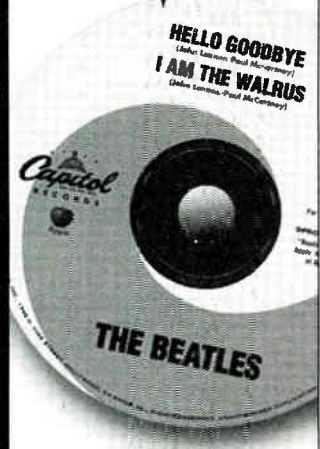
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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	—	<b>MASTER P</b> NO LIMIT 50696/PRIORITY (10.98/16.98)	<b>★ ★ NO. 1 ★ ★</b> GHETTO'S TRYING TO KILL ME 1 week at No. 1	1
2	1	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1077
3	3	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	326
4	2	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	274
5	8	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	227
6	4	<b>ELTON JOHN</b> ▲ <sup>17</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	399
7	9	<b>JOHN DENVER</b> ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	179
8	7	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	159
9	40	<b>KENNY G</b> ▲ <sup>7</sup> ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM	43
10	6	<b>VARIOUS ARTISTS</b> ▲ <sup>7</sup> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	120
11	1i	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	368
12	5	<b>FLEETWOOD MAC</b> ▲ <sup>17</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	149
13	10	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	439
14	12	<b>NO DOUBT</b> ▲ <sup>8</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) <b>HS</b>	TRAGIC KINGDOM	97
15	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>2</sup> AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	31
16	13	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	107
17	17	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MERCURY 522886 (10.98/16.98)	THE WOMAN IN ME	141
18	15	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/MERCURY (7.98/11.98)	LICENSED TO ILL	323
19	14	<b>ALANIS MORISSETTE</b> ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	126
20	19	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	399
21	16	<b>SUBLIME</b> ● GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	54
22	30	<b>ELTON JOHN</b> ▲ <sup>6</sup> ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	111
23	21	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> NETWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	165
24	25	<b>JOHN DENVER</b> ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	21
25	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>2</sup> AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	78
26	22	<b>JIMI HENDRIX</b> ▲ <sup>3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	204
27	26	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	199
28	23	<b>EAGLES</b> ▲ <sup>9</sup> GEPHEN 24725 (12.98/17.98)	HELL FREEZES OVER	157
29	27	<b>GUNS N' ROSES</b> ▲ <sup>14</sup> GEPHEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	342
30	18	<b>THE ROLLING STONES</b> ▲ <sup>6</sup> ABKCO 6667 (15.98/32.98)	HOT ROCKS	270
31	28	<b>JOURNEY</b> ▲ <sup>9</sup> COLUMBIA 44493 (9.98/15.98)	JOURNEY'S GREATEST HITS	427
32	47	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	48
33	—	<b>WESTWIND ENSEMBLE</b> ▲ BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER	4
34	34	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	370
35	31	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	120
36	36	<b>METALLICA</b> ▲ <sup>10</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	353
37	38	<b>TRACY CHAPMAN</b> ▲ <sup>4</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	112
38	32	<b>2PAC</b> ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	99
39	33	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	330
40	24	<b>CELINE DION</b> ▲ <sup>8</sup> 550 MUSIC 57555/EPIC (10.98/16.98)	THE COLOUR OF MY LOVE	191
41	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>2</sup> AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	59
42	—	<b>PRINCE &amp; THE REVOLUTION</b> ▲ <sup>11</sup> WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	82
43	29	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	354
44	42	<b>AC/DC</b> ▲ <sup>12</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	199
45	43	<b>BUSH</b> ▲ <sup>6</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) <b>HS</b>	SIXTEEN STONE	148
46	35	<b>SOUNDTRACK</b> ▲ <sup>7</sup> COLUMBIA 40323 (7.98/11.98)	TOP GUN	248
47	46	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	253
48	—	<b>AEROSMITH</b> ▲ <sup>4</sup> GEPHEN 24716 (12.98/17.98)	BIG ONES	72
49	39	<b>DEF LEPPARD</b> ▲ MERCURY 528718 (10.98/16.98)	VAULT — GREATEST HITS 1980-1995	68
50	44	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	362

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



*"It's a song about everything and nothing. If you have black, you have to have white. That's the amazing thing about life."*

- Paul McCartney on "Hello Goodbye"



The final Beatles' single released in 1967 and the lead single off Magical Mystery Tour, "Hello Goodbye" crowned Britain's Disc, Melody Maker, and New Musical Express charts.

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## Atlantic's 'Anastasia' Gets Royal Treatment

**ROCK ME ANASTASIA:** Atlantic Records is pushing the release of its soundtrack to the just-released animated film "Anastasia" with a royal array of promotions.

The Fox Family Films feature, based on the story of a girl who may or may not be the Russian Princess Anastasia, premiered Friday (21). The soundtrack, which features performances by pop artists Donna Lewis and Richard Marx, country singer Deana Carter, dance diva Aaliyah, and Spanish star Thalia and a score composed by Lynn Ahrens and Stephen Flaherty, came out Oct. 28. Also available is "Anastasia Sing-Along," which consists of songs from the film. The soundtrack shipped 750,000 copies.



by Moira McCormick

Vicky Germaise, senior VP of Atlantic Records, says that 300,000 sampler cassettes are being placed in envelopes of pictures developed at Eckerd Drugs outlets around the country. The sampler, which features two songs from the film along with snippets of the celebrity-performed numbers book-ended with 30-second commercials for the soundtrack, is included as part of a Kodak promotion with Eckerd (Kodak is pushing its new film-developing process, Qualex). The promo runs Friday (21)-Dec. 19, and Germaise says it is being marketed in local print ads.

Plus, a promotion called "Radio Anastasia" is running on Muzak programs in 2,000 Burger King locations, featuring a 30-minute narrated synopsis of the film with music. "It's a very kid-oriented approach," says Germaise, who says the promo will run through December.

Spots are running on Fox Kids Radio Network, and 60-second commercials resembling music videos are airing as commercials on MTV. Germaise says four actual videos have been created, one for each of the celebrity-performed songs: the Lewis/Marx duet "At The Beginning," Carter's "Once Upon A December," Aaliyah's "Journey To The Past," and Thalia's Spanish version of "Journey To The Past."

They are running primarily in such children's stores as Toys 'R' Us, Kids 'R' Us, FAO Schwarz, Noodle Kidoodle, and Zany Brainy as part of a 35-minute program that includes the movie trailer and the 60-second commercials. "There aren't that many kid-vid outlets," notes Germaise. "We decided to use these stores as if they were video channels."

Independent firm Playground Entertainment Marketing of Pasadena, Calif., is in charge of marketing "Anastasia" in the children's boutique arena. Germaise notes that Atlantic is reshipping the Lewis/Marx single, packaged with the Aaliyah single and an "Anastasia" sticker; Nov. 24. Further promotional plays include packaging each soundtrack with a free sticker of movie character Bartok the rabbit.

"We're doing a big retail visibility campaign," says Germaise, "such that you won't be able to walk into a record

store without tripping over the [point-of-purchase display]."

**CD LIBRARY:** Listening Library, the 24-carat audiobook firm whose stock includes unabridged recordings of literary works, has released its first CD. The Old Greenwich, Conn., company has issued "The New Kid On The Block," a collection of poems spoken and sung by their author, Jack Prelutsky, on CD (it has previously been available on cassette, as is the rest of Listening Library's catalog).

"I'd looked at the compact disc format for quite a while but had been unconvinced that it was the best medium for spoken-word audio," says company president Tim Ditlow.

What won him over, he says, in the case of the Prelutsky title was the fact

that it is "a series of poems. It's a natural for the CD format, because listeners can select which poem they want at the touch of a button."

Also figuring into the decision to release "The New Kid On The Block" on CD was the fact that it is Listening Library's best-selling children's title, Ditlow adds. He notes that Prelutsky wrote five new songs for the CD, tracks not available on the cassette version.

Listening Library is testing the CD format with this title, and Ditlow says it is too early to tell whether more kids' releases will become available on CD. If they do, it most likely would not be until 1998.

Assistance in preparing this column was provided by Louella Garza.

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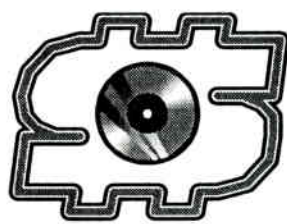
NOVEMBER 22, 1997

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	7	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS AND SOUNDS
2	2	97	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	9	4	BARNEY BARNEY PUBLISHING 9517 (9.98/14.98)	HAPPY HOLIDAYS, LOVE BARNEY
4	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
5	3	116	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
6	4	94	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
7	7	3	BARNEY BARNEY MUSIC 9507/LYRICK STUDIOS (9.98/14.98)	BARNEY'S BIG SURPRISE
8	8	116	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
9	10	18	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
10	11	52	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
11	13	116	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
12	15	24	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
13	NEW ▶		VARIOUS ARTISTS WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS
14	12	2	READ-ALONG WALT DISNEY 60202 (6.98 Cassette)	JUNGLE BOOK
15	14	62	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
16	16	94	VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
17	17	12	KATHIE LEE GIFFORD WALT DISNEY 60619 (6.98/13.98)	POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE
18	18	83	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
19	6	4	JOHN DENVER SONY WONDER 63412 (9.98/13.98)	ALL ABOARD
20	19	71	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
21	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60843 (6.98/9.98)	DISNEY'S A SEASON OF SONG
22	20	8	DANCE-ALONG WALT DISNEY 60941 (10.98 Cassette)	DISNEY'S DANCE-ALONG
23	RE-ENTRY		READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
24	23	93	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
25	25	6	VARIOUS ARTISTS ▲ WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

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# Home Video

MERCHANTS & MARKETING

## Vid Suppliers Bring Back The '70s With Vintage TV Offerings

BY TRUDI MILLER ROSENBLUM

NEW YORK—The '70s are back in music, fashion, and movies. So why not in video? Studios and independents aren't taking no for an answer.

Inspired by big-screen revivals of "The Brady Bunch" and "The Addams Family" and the return of '70s television shows on cable, vendors have scrambled to remaster and repackage 20-year-old sitcoms, music videos, and features for aging baby boomers and their offspring.

"There is definitely a '70s craze, and there are a lot of facets to it," says Susan Margolin, COO of New Video. "Isaac Mizrahi has a line of Mary Richards clothes. You have people in

the media like Rosie O'Donnell talking about the influence of icons like Mary Tyler Moore in their lives and talking about growing up and coming of age in the '70s."

Nick at Nite and TV Land continue to fuel the craze—and their ratings—with cable series that time never quite forgot. In response, New Video released a boxed set of "The Very Best Of The Mary Tyler Moore Show" Aug. 26 for \$99.95 and "The Very Best Of The Bob Newhart Show" Sept. 30 for \$79.95. The "Moore" package contained seven and "Newhart" six two-episode tapes, one cassette for each season the show was on the air.

Coming up in 1998 are boxed sets of "Hill Street Blues," "Rhoda," "St.

Elsewhere," and "WKRP In Cincinnati," all part of the same deal New Video struck with producer MTM. New Video also plans to release more Newhart and a compilation of "Mary's Worst Dinner Parties." Retailers aren't suffering from indigestion.

Brant Skogrand, spokesman for Musicland Stores Corp., says that '70s videos sell briskly at Musicland and Suncoast Motion Picture Co. stores and that "Newhart" has done particularly well. "There's a resurgence of interest in '70s popular culture. Look at the success of the reunion concerts by Fleetwood Mac, the Eagles, and Kiss," Skogrand notes. "In the same way, '70s videos are increasingly popular." He expects a merry Christmas

for "Charlie's Angels" and "Gidget" cassettes.

Sitcoms from the '70s, in fact, are considered artifacts of popular culture, a favorite campus subject. "Universities around the country teach television studies now," Margolin notes. "This isn't just comedy; it's historic television. So we're creating special collector sets, taking the approach that this quality programming is worth owning and collecting."

New Video is working with Bob Thompson, a Syracuse University professor who's written several books on the era. Thompson will make the rounds of TV and radio "to talk about the importance of these shows," says Margolin. He will also make in-store appearances at Trans World Entertainment outlets in Buffalo, N.Y., and Borders Books & Music in New York.

Columbia House sees vintage TV shows as collectible via direct response. The company's Re-TV is a tape-of-the-month plan that offers the first cassette in a series for \$4.95 and subsequent choices for \$19.95.

"I think there's a couple of issues at play here," says Harry Elias, VP of the Columbia House Video Library. "First is the convenience factor. People like to have that next volume in the series show up at their doorstep. Second, direct marketing has a big advantage in that through our experience and history, we can identify where these pockets of fans are."

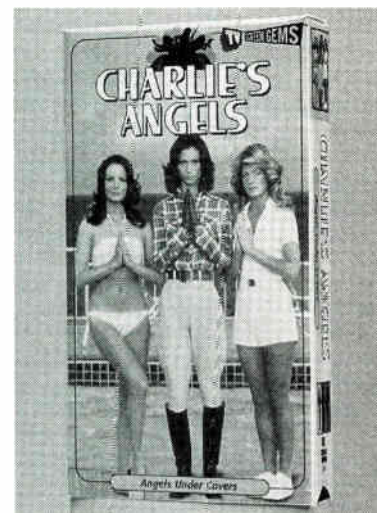
"Rather than put the tapes out on a retail shelf and hope the right customer walks in, we can promote to that customer directly. Take 'The Waltons,' for example. We can send our direct-mail campaign to customers on family and Christian mailing lists or promote it in ads during compatible TV shows."

Direct marketing helps Columbia House select which shows to release. "Because we've been in business for almost 50 years with our music product, we really have a long-term relationship with these customers," Elias adds. "On a daily basis, our customer correspondence tells us what they want and can't find."

Columbia House has been promoting classic TV since 1985 but established Re-TV only last year. The shows are remastered and uncut, "so you have the best, most pristine presentation," Elias says. Best-selling '70s shows include "All In The Family," "Columbo," "The Waltons," and "Soap." New releases like "Sanford And Son," "Kolchak: The Night Stalker," and "Sid And Marty Krofft's World Of Entertainment" keep interest high.

Expecting the nostalgia urge to be instantly gratified, Columbia TriStar Home Video has priced cassettes from its Screen Gems library at \$9.95, with further discounting by some mass merchants. "A lot of moms today were David Cassidy fans when they were young," says Nancy Harris, VP of marketing. "They may not want to watch 'The Partridge Family' over and over again. But for \$10, it's a great, emotionally charged nostalgia kick to watch two or three episodes and share it with their kids."

The Screen Gems line was launched last year with "Bewitched," "I Dream Of Jeannie," and "The Flying Nun," all of which "continue to do very well,"



Columbia TriStar is marketing perhaps the definitive action series of the '70s, "Charlie's Angels," in an attempt to mine nostalgia for video profits.

says Harris. On Oct. 28, Columbia expanded the catalog with "The Partridge Family," "Gidget," and "Charlie's Angels." Each package contains two tapes of half-hour or one-hour shows.

Columbia lets the price do the talking. "For consumers, this is pretty much an impulse deal, so the marketing is done primarily on the shelf," says Harris. Nevertheless, "we try to make our packaging as catchy as possible." Dressed up to look like TV dinners, the titles sell well in Best Buy and Wal-Mart.

The studio went straight to its audience in choosing which episodes to release. "We spoke to fans via fan clubs on the Internet and asked them their favorite episodes, and there was a lot of consistency," Harris says. "When you ask 'Charlie's Angels' fans about their favorite episodes, everyone said 'Angels In Chains.' It's amazing how people gravitated to it."

Rhino Home Video has a stake in the '70s, particularly '70s music. The trend began several years ago with the success of the "Have A Nice Day" series on cassette and CD. Rhino is now planning three videos based on that release, plus "'70s Superstars" and "Disco Hits."

And the company has just acquired the rights to "The Mike Douglas Show" so it can extract, as a boxed set, the week's worth of shows hosted by John Lennon and Yoko Ono.

Rhino's '70s kick is not limited to music. In August it released a 1973 live performance, "H.R. Pufnstuf Live At The Hollywood Bowl," featuring the "Brady Bunch" kids, and in October the "Walking Tall" movie trilogy.

The focus at New Line Home Video is on movies evoking a '70s feel. New Line delivered a coming-of-age movie, "Now And Then," which has been re-priced to sell-through.

"It sold really well, primarily because of the great cast and great music. It has an incredible '70s soundtrack that's still selling," says Sarah Olson-Graves, VP of marketing. New Line has also released a John Waters set of "Pink Flamingos," "Desperate Living," and "Hairspray," which Olson-Graves says has done well.

## DVD Video Group Thinks Big For CES; Universal Expands Its DVD Slate

WINTER FROLIC: The DVD Video Group, hereafter DVG, has big plans for the January Consumer Electronics Show (CES) in Las Vegas—900 square feet, to be precise. DVG has taken that much floor space to exhibit players from every manufacturer and as much software as will fit. There's plenty, according to DVG spokeswoman Amy Jo Donner, who says that 600 titles are already posted on the trade group's World Wide Web site ([www.dvdvideogroup.com](http://www.dvdvideogroup.com)). Our most current source puts the number, through January 1998, at 565 (Picture This, Billboard, Nov. 15).

Donner expects nearly all DVG's 32 full and associate members to attend its open house scheduled for Jan. 9, including the newest studio addition, Buena Vista Home Video. CES hasn't been this popular in Hollywood since the studios deserted it for the Video Software Dealers Assn. as an exhibit venue.

The Vegas show is also supposed to spotlight the rival Divx. However, sources indicate that Digital Video Express may not be ready to exhibit a working model of the pay-per-use, disposable system. Spokesman Richard Sowa wasn't available for comment at deadline. Meanwhile, DVG is spreading its word in stories in TV Guide, Playboy, and Gentleman's Quarterly and will have a making-of-a-disc piece on the E! cable channel next month, Donner says.

ALL IN GOOD TIME: Universal Studios Home Video is spreading its bets in DVD. Its 50-movie distribution deal with GoodTimes Entertainment, an extension of a long-standing VHS agreement, is Universal's third for the new format. Image Entertainment will release 50 titles, and Digital Video Express has been promised movies for Divx. In addition, Universal is readying eight DVD releases for November and December shipment.

GoodTimes' first-quarter '98 titles include "Judgment Night," "Trespass," "Renegades," "Car Wash," "Born In East L.A.," "Raid On Rommel," and "The Great Waldo Pepper." Later next year, the New York-based licensee will have "Airport '77," "Shakedown," "King Ralph," "Out On A Limb," "The Meanest Men In The West," "Biloxi Blues," "The Front Page," "Halloween II," "Halloween III," "The Munsters' Revenge," and "Dr. Giggles."

In the late '80s, GoodTimes helped open the mass merchants, in particular Wal-Mart, to low-priced catalog titles from Universal, Columbia, and Orion. Sooner or later, the company expects to work the same magic with DVD. For now, though, "our core business is not active," says GoodTimes senior VP Jeff Baker. Retail trials are under way, but "the mass merchants aren't in DVD the way they are in video." GoodTimes, instead, will focus on specialty chains

like Best Buy and Musicland. The suggested list of \$19.99 may change after some titles have been released.

Baker says GoodTimes hopes to strike a similar deal with another major supplier—not currently a licensor—and is developing a schedule for DVD releases of its own product in '98.

SQUARE PEG: MPEG LA has given up attempting to square the circle. Earlier this year, the royalty-collection agency for patent holders of the video compression technology vital to DVD, announced that it would charge 40 cents for each disc priced to rent and 4 cents for each priced to sell (Billboard, Aug. 9).

Since program suppliers lose control of releases once they're in distribution, trade sources agreed that MPEG LA (the "LA" stands for licensing administrator) would have no way of separating rentals from purchases unless it

undertook the Sisyphean task of monitoring stores.

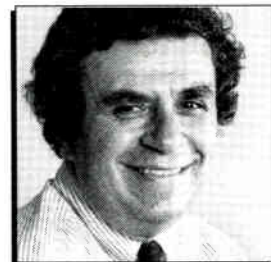
MPEG LA now agrees. In a Nov. 7 letter to concerned parties, licensing VP Lawrence Horn says the venture has decided it's a sell-through-only market at present "and will continue to be so until DVD players reach a critical mass. Therefore, the [4 cent] royalty per video event will apply to all packaged media during that period." A video event is defined as a major title. "For example," says Horn, "a disc contains only one video event if it contains shorts, biographies of the movie's stars, or a pan-and-scan format in addition to the movie itself; it has two events if it contains two movies, two games, or a movie plus a game."

Horn claims "growing" acceptance of MPEG LA's licensing plan, although he wasn't available at deadline to list who has agreed to the fee structure. The moratorium on back-royalty interest (but not the royalties themselves) ends in November.

VIDBITS: MPI Home Video's first DVD releases are for Beatle-maniacs: "A Hard Day's Night," "Help!," and "Magical Mystery Tour." A non-Beatles title, "The Best Of The Bee Gees Live," might have leavened the mix, but MPI has postponed delivery pending solution of "a minor compatibility problem in the authoring process."

Goldhil Home Media, trying to build on its Inc. magazine ranking (Picture This, Billboard, Nov. 15), has acquired the rights to bring Cowles Media programming to video. First on its list are "The Historic Traveler Series: Great Destinations" and "At Home For The Holidays." Cowles, based in Minneapolis, is a newspaper and magazine publisher with media properties including one of the last big-city independent dailies, The Star Tribune.

PICTURE THIS



by Seth Goldstein

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	6	3	<b>BATMAN &amp; ROBIN</b> (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
2	1	6	<b>LIAR LIAR</b> (PG-13)	Universal Studios Home Video 83330	Jim Carrey
3	4	4	<b>BREAKDOWN</b> (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
4	36	2	<b>THE FIFTH ELEMENT</b> (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
5	10	3	<b>AUSTIN POWERS</b> (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
6	8	3	<b>GROSSE POINT BLANK</b> (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
7	2	5	<b>ANACONDA</b> (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
8	3	7	<b>THE SAINT</b> (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
9	7	7	<b>THE ENGLISH PATIENT</b> (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
10	5	6	<b>VOLCANO</b> (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
11	<b>NEW ▶</b>		<b>ADDICTED TO LOVE</b> (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
12	9	13	<b>THE DEVIL'S OWN</b> (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
13	<b>NEW ▶</b>		<b>JINGLE ALL THE WAY</b> (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
14	11	16	<b>DONNIE BRASCO</b> (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
15	14	3	<b>DOUBLE TEAM</b> (R)	Columbia TriStar Home Video 83233	Jean-Claude van Damme Dennis Rodman
16	12	16	<b>SLING BLADE</b> (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
17	23	2	<b>NIGHT FALLS ON MANHATTAN</b> (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
18	13	4	<b>THAT OLD FEELING</b> (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
19	19	19	<b>SCREAM</b> (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
20	18	17	<b>ABSOLUTE POWER</b> (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
21	17	12	<b>DANTE'S PEAK</b> (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
22	16	8	<b>FATHER'S DAY</b> (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
23	20	5	<b>B.A.P.S.</b> (PG-13)	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau
24	<b>NEW ▶</b>		<b>THE LOST WORLD: JURASSIC PARK</b> (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
25	22	12	<b>EVERYONE SAYS I LOVE YOU</b> (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
26	31	2	<b>THE SIXTH MAN</b> (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
27	15	14	<b>MURDER AT 1600</b> (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
28	21	13	<b>CRASH</b> (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
29	<b>NEW ▶</b>		<b>NOWHERE</b> (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
30	24	6	<b>SELENA</b> (PG)	Warner Home Video 14909	Jennifer Lopez
31	29	2	<b>WILD AMERICA</b> (PG)	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa
32	39	8	<b>MCHALE'S NAVY</b> (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
33	26	10	<b>INVENTING THE ABBOTTS</b> (R)	FoxVideo 6081	Joaquin Phoenix Liv Ullmann
34	28	16	<b>PRIVATE PARTS</b> (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
35	30	10	<b>LOVE JONES</b> (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
36	33	24	<b>SWINGERS</b> (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
37	35	12	<b>MOTHER</b> (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
38	<b>RE-ENTRY</b>		<b>SAINT-EX</b> (PG)	Bonneville Worldwide Entertainment 3001	Miranda Richardson Bruno Ganz
39	27	13	<b>BOOTY CALL</b> (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
40	<b>NEW ▶</b>		<b>WALKING THUNDER</b> (G)	Rated Gee 4001	John Denver James Read

◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	3	<b>BATMAN &amp; ROBIN</b>	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
2	2	6	<b>LIAR LIAR</b>	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
3	3	91	<b>THE JUNGLE BOOK: 30TH ANNIVERSARY</b>	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	26.99
4	4	141	<b>SLEEPING BEAUTY</b> ◆	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
5	5	86	<b>STAR WARS TRILOGY-SPECIAL EDITION</b>	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
6	<b>NEW ▶</b>		<b>JINGLE ALL THE WAY</b>	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
7	6	5	<b>JENNY MCCARTHY: THE PLAYBOY YEARS</b>	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
8	11	10	<b>HALLOWEEN: ANNIVERSARY EDITION</b>	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
9	7	10	<b>FLEETWOOD MAC: THE DANCE</b>	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
10	9	13	<b>SPAWN</b> ◇	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
11	16	3	<b>PLAYBOY 1998 PLAYMATE VIDEO CALENDAR</b>	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
12	<b>NEW ▶</b>		<b>THE LOST WORLD: JURASSIC PARK</b>	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
13	33	9	<b>SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY</b>	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
14	8	7	<b>DIANA: THE PEOPLE'S PRINCESS</b>	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
15	12	5	<b>OPRAH: MAKE THE CONNECTION</b>	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	22.99
16	<b>NEW ▶</b>		<b>STAR TREK: FIRST CONTACT</b>	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
17	10	7	<b>THE SIMPSONS: TRIPLE PACK</b>	FoxVideo 4102951	Animated	1997	NR	24.98
18	13	13	<b>FARRAH FAWCETT: ALL OF ME</b>	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
19	17	4	<b>DIANA: A CELEBRATION</b>	BBC Video FoxVideo 537	Various Artists	1997	NR	14.98
20	24	5	<b>THE X-FILES BOX SET: VOL. 5</b>	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	39.98
21	20	4	<b>GRATEFUL DEAD: DOWNHILL FROM HERE</b>	Monterey Home Video 31989	Grateful Dead	1997	NR	29.95
22	25	14	<b>JUNGLE 2 JUNGLE</b>	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
23	18	5	<b>DIANA: LEGACY OF A PRINCESS</b>	MPI Home Video MP7275	Various Artists	1997	NR	14.98
24	27	2	<b>CREATURE COMFORTS</b>	FoxVideo 7012	Animated	1997	NR	14.98
25	<b>NEW ▶</b>		<b>SPICE GIRLS: ONE HOUR OF POWER</b>	Warner Home Video 363553	Spice Girls	1997	NR	14.95
26	15	12	<b>WILLIAM SHAKESPEARE'S ROMEO &amp; JULIET</b>	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
27	30	11	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b>	Paramount Home Video 83718	Animated	1994	NR	12.95
28	22	8	<b>CASPER, A SPIRITED BEGINNING</b>	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
29	19	2	<b>THE BEST OF THE DOORS</b>	Universal Studios Home Video 83297	The Doors	1997	NR	14.98
30	37	5	<b>ARMITAGE III: POLYMATRIX</b>	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
31	26	4	<b>THE REAL WORLD YOU NEVER SAW</b>	MTV Music Television Sony Music Video 49330	Various Artists	1997	NR	12.98
32	29	129	<b>STAR WARS: SPECIAL EDITION</b>	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
33	21	10	<b>THE FIRST WIVES CLUB</b>	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
34	14	2	<b>WILD AMERICA</b>	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa	1997	PG	22.96
35	23	5	<b>FROM DUSK TILL DAWN</b>	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	19.99
36	31	2	<b>ANNABELLE'S WISH</b>	Hallmark Home Entertainment 10253	Animated	1997	NR	12.95
37	34	2	<b>SET IT OFF</b>	New Line Home Video Warner Home Video N4445	Jada Pinkett Queen Latifah	1997	R	19.98
38	<b>NEW ▶</b>		<b>CABARET: 25TH ANNIVERSARY</b>	Warner Home Video 914	Liza Minnelli Joel Grey	1972	PG	19.98
39	38	2	<b>DIANA, PRINCESS OF WALES</b>	UAV Entertainment 6694	Various Artists	1997	NR	14.99
40	28	5	<b>FREEBIRD...THE MOVIE</b>	Cabin Fever Entertainment CF918	Lynyrd Skynyrd	1997	PG	19.98

◆ 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. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

## Blockbuster Will Maintain Limited Rollout Of DVD

**B**LOCKBUSTER HOLDS DVD: Contrary to published reports, a Blockbuster Video spokeswoman says the chain has no plans to roll out DVD nationally. Blockbuster does have the format in 105 stores, an increase from about 50 stores since April.

But "we've made no announcement" about expanding to 500 locations, she adds. "We're still in a test mode for DVD." It comes as no surprise that Blockbuster is loath to expand its DVD trial. Several quarters of declining

## SHELF TALK

by Eileen Fitzpatrick



cash flow have forced the chain to focus on improving its core rental business.

With big problems to solve, the embrace of an emerging format—by a corporate staff that's gone through several reorganizations since its move to Dallas—can't be much of a priority.

Blockbuster probably won't ever play a major role in making DVD a success. Despite some inroads in sell-through, Blockbuster still hasn't become a major force in that market. Observers suggest that suppliers would be barking up the wrong tree in trying to get Blockbuster to commit to priced-to-sell DVDs.

Best Buy, Musicland, Trans World Entertainment, and Tower Video, among others, have cornered the early demand. For the moment, technology-shy Blockbuster seems content to sit on the sidelines.

**'CRUNCH,' RICHARDSON PUSH:** Anchor Bay Entertainment's premier exercise brands will get some additional marketing muscle this fall from Crystal Light. The lo-cal drink-mix maker will offer consumers a \$3 rebate when they purchase the product plus Anchor Bay's Donna Richardson or "Crunch" videos.

Participating titles are Richardson's "30 Days To Thinner Thighs" and "30 Days To Firmer Abs And Arms," as well as "Crunch: Master Class Sculpt" and "Crunch: Master Class Aerobics." Each of the new titles, in stores last month, is priced at \$14.98.

In addition, Crystal Light will conduct a consumer sweepstakes that will award a trip to a spa. The sweepstakes will be supported by a \$250,000 radio promotion and in-store displays.

Anchor Bay VP of marketing Sandra Weisnauer says Crystal Light originally wanted to do the cross-promotion with "Crunch" videos but was also impressed with the Richardson tapes. In addition to the Crystal Light cross-promotion, Anchor Bay has planned a six-month advertising campaign for "Crunch," instead of the usual three months for a new release.

The ever-expanding "Crunch" line is made up of 16 videos, clothing in 400 stores, and skin-care products. Richardson, with eight videos in  
(Continued on next page)

# THE ALL NEW 'RIVERDANCE' PRODUCTION IS HERE!

## The Original Sold Over 2 Million Units! Never-Before-Seen Footage!



**LIVE FROM  
NEW YORK CITY**

**Riverdance**

Featuring  
material never  
seen before  
on video

Produced by  
BILL WHELAN

Directed by  
MOYA DOHERTY

Starring  
JOHN MCCOLGAN

"RIVERDANCE' IS TRIUMPHANT!  
A PERFECT GEM!  
AN ENTERTAINMENT MAMMOTH!"

—NEW YORK POST

ONLY  
\$24.95  
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RIVERDANCE!

The video made history. Now, history repeats itself with a sensational new production, **RIVERDANCE: LIVE FROM NEW YORK CITY**. This time, the world's best Celtic dancers, singers and musicians conquer American an enthralling, sold-out performance at Radio City Music Hall.

- An all-new production from the composer, director and producer of the original 'Riverdance'.
- With electrifying new performances never before seen on home video.
- **RIVERDANCE: LIVE FROM NEW YORK CITY** is the only new home video release that guarantees your customers the full 'Riverdance' experience.
- Starring world-renowned Irish dancers Colin Dunne and Jean Butler. With 'Riverdance' favorites Maria Pagés, The Moscow Folk Ballet, and the 'Riverdance' Irish Dance Troupe.
- 'Riverdance' is the modern phenomenon that just won't quit! It's the huge Irish music and dance success story of 1997, receiving press coverage from coast to coast.
- 'Riverdance' appeared on Billboard's video sales charts for over 49 weeks!

"JOYFUL, EXCITING  
AND SPECTACULAR!"

—DAILY NEWS, NEW YORK

"THIS EXTRAVAGANZA  
IS DYNAMITE!"

—THE BOSTON HERALD

Street Date: 1/20/98

Tyrone Productions presents "Riverdance: Live from New York City"

Starring Jean Butler Colin Dunne Maria Pagés Tarik Winston Eileen Ivers Daniel B. Wooten Ivan Thomas The Riverdance Irish Dance Troupe  
The Riverdance Orchestra The Riverdance Singers The Moscow Folk Ballet Co. Composer Bill Whelan  
Producer Moya Doherty Director John McCollgan






SHELF TALK

(Continued from preceding page)

stores, has written a book, "Let's Get Real!" due from Simon & Schuster in March.

MORE MONKEES: The Disney Channel documentary "Hey, Hey We're The Monkees" will be released by Rhino Home Video on Tuesday (18), priced at \$19.95 suggested list. "Hey, Hey," which has aired numerous times since January, will have 19 extra minutes for the video release.

Rhino is putting together "The Monkees Metal Lunchbox" gift set, containing a video with four episodes of the show. Each is a personal favorite of the band and features an introduction by front man Davy Jones. Also included in the lunch box is a collectible puzzle. Retail price is \$39.95.

CINDERELLA SOARS: Hot on the glass-slipper heel of its television ratings success, Buena Vista Home Entertainment will release "Rodgers & Hammerstein's Cinderella" Jan. 13, 1998, priced at \$19.99.

An updated version of the Rodgers

and Hammerstein classic, the made-for-TV movie stars Whitney Houston as the fairy godmother and teen sensation Brandy in the title role. It aired Nov. 2 on "The Wonderful World Of Disney," attracting more than 60 million viewers.

KIX IS FOR VIDEO: Kix Cereal is teaming up with Sony Wonder for a four-month cross-promotion.

Promoting Sony's "The Kids' Guide To Life" series, General Mills will advertise the "Learning To Share" release on millions of boxes from December through March 1998. Consumers can order the tape by filling out the side-panel certificate on the Kix box and sending in a check for \$8.99.

The video is hosted by "The Today Show" anchor Katie Couric and teaches kids how to get along using various scenarios. Other titles include "Telling The Truth" with Dennis Quaid.

HAPPY BIRTHDAY: The 20th-anniversary edition of the Movies

Unlimited Video Catalog is hot off the presses. Priced at \$8.95, plus \$3 for shipping, the catalog features more than 40,000 titles, many of which are rare or hard-to-find videos.

The catalog was started by Jerry Frebowitz, an avid movie buff who once owned and operated a convenience store in Germantown, Pa. The first catalog featured about 80 titles on super 8 video, VHS, and Beta.

Movies Unlimited is now based in Philadelphia and has a site on the Internet. Contact 800-4-MOVIES or visit the site at http://www.moviesunlimited.com.

INTERACTIVE SIMITAR: After licensing software titles for the past three years, Simitar Entertainment has formed its own interactive division.

The company plans to release about eight titles a year for the CD-ROM and DVD-ROM formats. Its first two titles, "Fred Penner's Company Coming" and "Mazze's Animated Spelling Adventure," were released last month.

Top Music Videos

Table of Top Music Videos chart. Columns include This Week, Last Week, Weeks on Chart, Title, Label, Catalog Number, Principal Performers, Type, and Suggested List Price. Entries include 'The Dance', 'WOW-1998', 'The Best of the Doors', etc.

Top Special Interest Video Sales

Table of Top Special Interest Video Sales. Divided into Recreational Sports and Health and Fitness. Columns include This Week, 2 Wks Ago, Weeks on Chart, Title, Program Supplier, Catalog Number, and Suggested List Price. Includes titles like 'Michael Jordan: Above & Beyond' and 'Oprah: Make the Connection'.

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► BARBRA STREISAND

**Higher Ground**  
 PRODUCERS: various  
 Columbia 66181  
 The timeless, universal appeal of the material on Barbra Streisand's inspirational "Higher Ground" album is matched only by the timeless, universal appeal of her own voice. The arrangements are larger than life, the vocal performances as masterful and impassioned as one expects from Streisand, and the choice of material top rate—from the Rodgers and Hammerstein gem "You'll Never Walk Alone," to the traditionals "The Water Is Wide" and "Deep River," to the title track to the Jewish prayer "Avinu Malkeinu." Of special note is the album's first single, "Tell Him," an explosive duet between Streisand and hot diva Celine Dion. Perfectly timed for the holidays, but destined to live long beyond the season.

#### ► VARIOUS ARTISTS

**Tibetan Freedom Concert**  
 PRODUCERS: Pat McCarthy, Sylvia Massy  
 Grand Royal/Capitol 59110  
 Three-disc set captures the essence of the Tibetan Freedom Concerts of 1996 and '97 in San Francisco and New York, respectively. Featuring Patti Smith, Porno For Pyros, U2, Fugees, R.E.M.'s Michael Stipe and Mike Mills, Alanis Morissette, Bjork, Foo Fighters, Beck, Radiohead, and the Beastie Boys (whose Adam Yauch spearheaded the project), the album is packed with star power. It is equally rife with good sentiment: All artist and label royalties benefit the Milarepa Fund, which supports Tibetan independence from China. Highlights of a diverse set include Smith's scorching "About A Boy," Morissette's "Wake Up," and the opening and closing prayer chants by monks from Drepung Loseling Monastery and nuns from the Tibetan Nuns Project. Discs 1 and 2 were recorded in New York, whereas the short disc 3 is an excerpt of a soundboard recording from the San Francisco show.

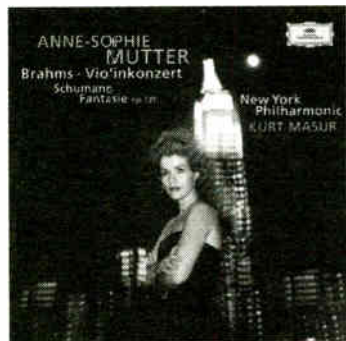
### VITAL REISSUES

#### THE DOORS

**The Doors Box Set**  
 PRODUCERS: Bruce Botnick, the Doors  
 Elektra 62123  
 This four-CD set is a colorful and thorough introspection into the legendary band's singular music, from the requisite hits on the fourth disc (titled "Band Favorites") to excellent live recordings to early demos to rock demigod Jim Morrison's unrivaled improvisatory antics ("Mental Floss," "Hello To The Cities" from "The Ed Sullivan Show"). While fans may have heard some of this music on bootlegs—and may quibble over song selection on the box—they no doubt will marvel at the fact that the three surviving Doors have managed to write and record a convincing music

track for "Orange County Suite," a 1970 solo vocal and piano recording by Morrison. Far superior than the Beatles' comparatively contrived "Free As A Bird" and "Real Love" pastiches, "Orange County Suite" plays like an ensemble piece, with each musician—including Morrison—seemingly working off the others' cues, even accelerating in the rave-up section. With enlightening essays by Michael Ventura, the late Doors producer Paul Rothchild, and author Tom Robbins—plus detailed track annotation—the Doors box is an essential item for longtime fans, archivists, students, and young music lovers open to discovering one of the musical treasures of the late 20th century.

### SPOTLIGHT

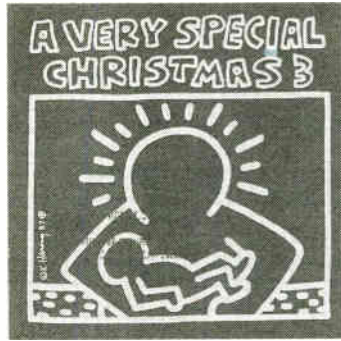


**BRAMHS: Violin Concerto**  
 Anne-Sophie Mutter, violin; New York Philharmonic, Kurt Masur  
 PRODUCER: Martin Fouqué  
 Deutsche Grammophon 457 075  
 A rush-release of a recording made live at the Lincoln Center Festival in July, this album captures a precious moment of this Brahms anniversary year. Anne-Sophie Mutter's performances of the great Brahms Violin Concerto were brilliant, investing the perennially popular work with new life—a fact that is not lost on disc. Mutter is one of the serious classical music world's most glamorous stars, but she serves the music and its emotional poetry above all. Mutter feels her Brahms very deeply, yielding all the grand fire of the epic first movement as well as the heart-melting lyricism of the middle episode. And belying the old saw that the work is "a concerto against the violin," the New York Philharmonic under music director Kurt Masur is a perfect partner throughout. The July concert also featured a thrilling performance of Schumann's bravura Fantasy for Violin and Orchestra, included here in an apt pairing.

#### ► MICHAEL BOLTON

**All That Matters**  
 PRODUCERS: Michael Bolton, others  
 Columbia 68510  
 Michael Bolton's first album of all new material in four years finds him working in a slightly softer vein than the overpowering style he rode to acclaim starting with his 1989 breakthrough, "Soul Provider." Songs like "Safe Place From The Storm," "Let's Make A Long Story Longer," and first single "The Best Of Love" are delivered with enough passion to energize the

### SPOTLIGHT



**A Very Special Christmas 3**  
 PRODUCERS: Various  
 A&M 31454 0764  
 The third installment in A&M's successful Christmas series lives up to its two predecessors: the double-platinum first volume from 1987, which featured U2, Sting, Bruce Springsteen, Madonna, and Run-D.M.C., and its 1992 follow-up, noted for its tracks by Aretha Franklin and Sinéad O'Connor, as well as its Frank Sinatra/Cyndi Lauper duet. This time around, the material again ranges widely, from traditionals arranged by Sting, Enya, Patti Smith, Steve Winwood, Natalie Merchant, Tracy Chapman, and others, to new originals by the likes of Dave Matthews Band, Blues Traveler, and the Smashing Pumpkins. Other notable tracks include No Doubt's cheeky "Oi To The World," Sheryl Crow's "Blue Christmas," and Chris Cornell & Eleven's grandiose reading of Schubert's "Ave Maria." Like the first two volumes, this one offers a combination of novelty cuts and eye-opening arrangements, and it benefits the Special Olympics.

airwaves but with a new measure of restraint. On the other hand, closer "Go The Distance" is a power ballad in the style of Bolton's familiar hits. Overall, the material does not stray too far from the Bolton formula. An album that will find favor among AC programmers, with potential crossover to pop.

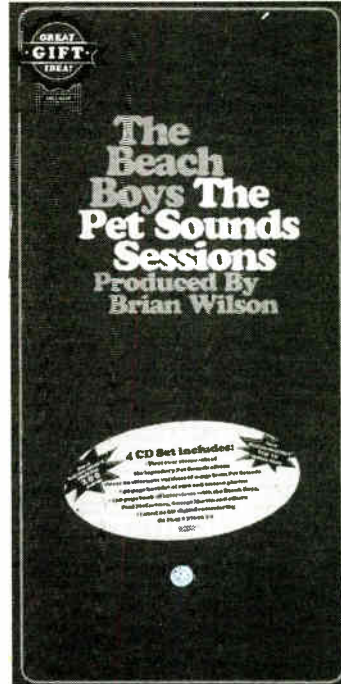
#### ► BEBE WINANS

**Contemporary Christian star BeBe Winans debuts as a solo artist with a collection of mostly original tunes that evoke the spirit of Christianity but lean in a decidedly pop direction. Highlights include the lush "In Harm's Way," the uptempo "Thank You" (featuring Luther Vandross), the ballad "Did You Know" (featuring Debbie Winans), the catchy "I Wanna Be The Only One," and "This Song," featuring acoustic guitar by Eric Clapton and reminiscent of the Clapton-Babyface hit "Change The World." An album with appeal for Christian, pop, and AC audiences.**

#### TOMMY TUNE

**Slow Dancin'**  
 PRODUCERS: Wally Harper, Fred Miller  
 RCA Victor 09026  
 The musical theater dancer/director may lack the vocal élan of a Fred Astaire or Gene Kelly, but he nicely makes an easy-going romantic point on a collection of fine songs that gives welcome and renewed

### SPOTLIGHT



**THE BEACH BOYS**  
**The Pet Sounds Sessions—A 30th Anniversary Collection**  
 PRODUCER: Brian Wilson  
 Capitol 37662  
 Unanimously hailed as one of the masterworks of pop music, the Beach Boys' "Pet Sounds" opened the minds of music fans, musicians, and the public at large, forever changing the way records are made. Timed to coincide with the 1966 opus' 30th anniversary (but delayed for a year), this four-CD box celebrates "Pet Sounds" with a remastered version of the original mono mix, a new stereo mix, loads of alternate takes, and instrumental and "stack-o-vocal" capella versions of nearly every cut on the record. Furthermore, the longbox-shaped package includes an introduction by album mastermind Brian Wilson, an overview and track annotation by Beach Boys authority David Leaf, testimonials from Paul McCartney and George Martin, and the Doonesbury strips that appeared when "Pet Sounds" was first released on CD in 1990. A dissection of an old master that sheds new insights with every layer it peels away.

recording life to such gems as "It Only Happens When I Dance With You," "You Belong To Me," "That Old Feeling," "On A Slow Boat To China," and "Somewhere Along The Way." There is also an appealing version of "The Way You Look Tonight" with Barbara Cook. A full orchestra conducted by Wally Harper is as sympathetic to this album's intrinsic warmth as Tune could hope for. A welcome throwback to an age when such pleasant releases were more common.

### RAP

**► GRAVEDIGGAZ**  
**The Pick, The Hammer And The Shovel**  
 PRODUCERS: various  
 Gee Street 63881-32501  
 Given the blend of horror-movie imagery, hard street beats, and fluid

lyrics about such real-life distresses as mental illness and drug abuse, one could have done little more than shiver on the spot at the results of the Gravediggaz's first project. The group created a new mythology that shocked and amazed as it bounced across ear space. In the three years since it first appeared, the trio has gone and bounded to the next level, and its new set, which is even more serious in tone, commands the type of terrifying power usually reserved for cult leaders from the Far East or deep South. The act comes on like spiritual deities surveying the dark spots of the urban landscape before delivering its unique brand of emotional rescue and hope for spiritual salvation. With their references to science, religion, philosophy, and history, they sound like they've been nurtured by a million years of knowledge and pain.

### COUNTRY

**► SAMMY KERSHAW**  
**Labor Of Love**  
 PRODUCER: Keith Stegall  
 Mercury 314-536 318  
 Sammy Kershaw has been quietly establishing himself in the '90s as a pillar of honky-tonk-based mainstream country. Although he sometimes veers into areas of excess, his bare-knuckles, no-nonsense brand of country is usually right on target. As probably the only major Nashville artist to have actually worked in a Wal-Mart store, Kershaw obviously has his finger on the pulse of a large segment of the country music buying public. Title cut is a paean to those working folks. And, with "Honky Tonky America," you have to tip your hat to a singer who—in the course of one drinking song—manages to evoke the glories of "Louie, Louie," "Woolly Bully," and "Proud Mary."

### DANCE

**VANESSA DAOU**  
**Plutonium Glow**  
 PRODUCER: Peter Daou  
 Daou Music 1101  
 Daou takes the do-it-yourself route for her third solo album, opting to sell this fine new album via her World Wide Web site, www.daoumusic.com. "Plutonium Glow" finds the artist and her husband/producer, Peter Daou, mining ground similar to last year's "Slow Burn" as they meld sensual, often enlightening lyrics with smooth, warmly ambient dance grooves. Vanessa Daou has grown impressively as a lyricist, which translates into vocals that are markedly more confident and relaxed. Electronica disciples will find cuts like the skittling, single-worthy "Peculiar" revelatory, while longtime listeners will gravitate toward "Make Believe" with its jazzy piano lines and winding melody.

### JAZZ

**★ TERELL STAFFORD**  
**Centripetal Force**  
 PRODUCERS: Ron Kearns & Terell Stafford  
 Candid 79718  
 Sophomore release for trumpeter Terell Stafford is a joyously swinging, straight-ahead session with a noteworthy backing crew that includes Stephen Scott, Tim Warfield Jr., Stefon Harris, John Clark,

(Continued on page 97)

**ALBUMS**—SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

**WILL SMITH** *Gettin' Jiggy Wit It* (3:47)

PRODUCERS: Poke and Tone  
WRITERS: W. Smith, S.J. Barnes  
PUBLISHER: not listed  
REMIKEX: Rich Trivani

**Columbia 3464** (c/o Sony) (cassette single)  
This intriguingly titled single is a sweet cross between rap and dance styles—perhaps even outrageous R&B? Despite his success in Hollywood, Smith keeps music close to his heart. He delivers a happy rap song—very upbeat, indeed. A background mixture of children's voices gives this single an interesting twist, which provides pleasant interference. The vivacious bass sound makes "Gettin' Jiggy Wit It" stand up on its feet. Even though it is repetitive, it's really a great one for those rap lovers out there. Get listening!

**DUNCAN SHEIK** *Wishful Thinking* (3:40)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed

**Atlantic 8344** (cassette single)  
Sheik's star will continue to rise with the onset on this strumming alterna-pop ditty, lifted from the soundtrack to "Great Expectations." His introspective lyrics are sharply drawn and touchingly sensitive—perfectly complemented by a vocal that is appropriately soft but never soppy. Factor in carefully layered guitars and a smooth beat, and you have an instantly appealing package that should prove irresistible to programmers at every possible format.

**MEJA** *How Crazy Are You?* (4:07)

PRODUCER: Douglass Carr  
WRITER: not listed  
PUBLISHER: not listed  
REMIKEX: Junior Vasquez

**Columbia 78619** (c/o Sony) (cassette single)  
Watch out, Amber! This young and energetic artist may have a huge hit on her hands. Although "How Crazy Are You?" has seven versions, the remixed versions rule. The upbeat, sunny, and bright sounds lift your spirits, leaving no room for sadness or empty tears. What sets this single apart from other dance singles is the choir in the background singing "hallelujah," reminding the listener of Sunday-morning church services. The relentless dance beat with a funky twist is guaranteed to please the more mature, adult audience as well as young disco lovers. So don't touch that remote!

### R & B

**MYRON** *So Fly* (4:14)

PRODUCERS: Stanley Brown, Myron  
WRITER: M. Davis  
PUBLISHER: M. Double, BMI

**Island Black Music 5435** (cassette single)  
"We Can Get Down" is still lingering in many a memory, and the star-powered Myron is already on to what will easily be a second smash. Once again, he cruises over the track's percolating, hip-hop-smart funk groove with a soulful ease that belies his youth. He vamps like a seasoned vet while effectively smoothing out his flow for a thick, wildly infectious chorus of harmonies. Widespread R&B radio acceptance is a given, with top 40 likely to follow quickly behind.

**JOHNNY GILL** *Maybe* (4:32)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis, J. Gill  
PUBLISHERS: Flyte Tyme Tunes/Trusty Boots, ASCAP

**Motown 63204** (cassette single)  
Gill disciples will remember this seductive slow jam from his "Let's Get The Mood Right" album. Motown has revived this hit-worthy effort for the "Favorites"

compilation, backing it with the Tony Rich-produced ballad "Having Illusions." Both cuts serve as firm reminders of his skill as a crooner, while giving R&B tastemakers a couple of ripe programming choices. Make one and enjoy.

**TARAL Silly** (4:00)

PRODUCERS: Andre Harrell, Andrew "Sugar Dice" Ramdhaney, Edward "Eddie F" Ferrell, Tim Shider  
WRITERS: D. Williams, F. Baskett, C. McDonald  
PUBLISHER: not listed

**Motown 63209** (cassette single)  
Newcomer Taral threw away all the safety valves that come standard on a new singing career when she decided to remake Deniece Williams' '80s classic (and previously untouched) hit "Silly." Although she was brave in her choice of undertakings, her producers realized the possibility of total career suicide and managed to keep Taral in safe vocal waters by allowing her to belt out only as much as her voice allows. The result is a mild but somewhat respectable rendition, as she avoids all the really high notes that made the original version famous—including the climactic falsetto riff that keeps "Silly" fresh. Although she is no young Williams, listeners won't be totally turned off, as Taral performs well at her own terms.

### COUNTRY

**GARTH BROOKS** *Long Neck Bottle* (2:15)

PRODUCER: Allen Reynolds  
WRITERS: S. Warner, R. Carnes  
PUBLISHERS: Steve Warner, BMI; PSO Limited, ASCAP

**Capitol 12333** (CD promo)  
Solidly country with an infectious retro feel, this long-anticipated taste of Brooks' forthcoming collection, "Sevens," should definitely whet appetites for the fourth quarter's big event. Written by Steve Warner and Rick Carnes, the tune is a concise slice of fun, deliciously produced by Allen Reynolds and delivered with Brooks' reliable abundance of vocal personality. At the end of the day, after all the political machinations, it all comes down to the music. Will "Long Neck Bottle" make toes tap in the heartland? Will it inspire the working man to go out and spend his hard-earned money? This one should easily pass both tests.

**CHELY WRIGHT** *Just Another Heartache* (2:41)

PRODUCER: Tony Brown  
WRITERS: E. Hill, M.D. Sanders  
PUBLISHERS: New Haven/Music Hill/Starstruck Writers Group/Mark D., BMI/ASCAP

**MCA 72025** (c/o Uni) (CD promo)  
Long a critical favorite, Wright began gaining some commercial steam with her previous single, "Shut Up And Drive." This lively, uptempo offering should easily continue her momentum—in fact, this single should accelerate her rise to stardom. The lyric is lightweight, but the chorus is catchy, and the production packs a punch. Wright puts all of her heart into the performance, and the result is a record that's extremely radio-friendly.

**JIM COLLINS** *The Next Step* (3:49)

PRODUCERS: James Stroud, Wally Wilson  
WRITERS: K. Blazy, S. Blazy, M. Hummon  
PUBLISHERS: Careers-BMG/Floyd's Dream, BMI, BMG Songs, ASCAP

**Arista 3107** (c/o BMG) (CD promo)  
Collins is a veteran Texas performer who has previously charted with six independently released singles. He hits the major-label big time in a huge way with this outstanding song, which is also the title cut of his imminent Arista debut. "The Next Step" is a hit in every way. James Stroud and Wally Wilson's production and arrangement are both quite beautiful. Collins has a wonderfully expressive voice that is at its peak during the strong chorus. The lyric is exceptional. Penned by Marcus Hummon and Kent and Sharon Blazy, it paints vivid images everyone can relate to. Arista had chosen another cut for the lead single, but over-

whelmingly positive radio reaction to this song prompted the label to alter its plan. This should be a major, major hit record.

**KIPPI BRANNON** *The Greatest Love I've Ever Known* (3:26)

PRODUCER: Mark Bright  
WRITERS: I. Kelly, M. Joyce  
PUBLISHERS: EMI-April/Irene Kelly, ASCAP, Greaser, BMI

**Curb Universal 3014** (CD promo)  
Brannon turns in another fine performance on the latest single from her comeback album (she was a teen artist who gave it up for a "normal" life and has now returned to the music world). The production of Mark Bright is vibrant. The guitar is inviting, and Brannon's vocals team with emotion. Radio programmers would do well to give this a listen.

### AC

**KENNY LOGGINS** *Now That I Know Love* (4:15)

PRODUCER: Kenny Loggins  
WRITER: K. Loggins  
PUBLISHER: not listed  
REMIKEX: Dave Reitzas

**Columbia 3389** (c/o Sony) (CD promo)  
With what may at first sound like a boring, sleep-inducing melody, "Now That I Know Love" is anything but—once one pays close attention to the well-thought-out and sentimental lyrics of this single. The soothing and pleasant sound of Loggins' voice along with the soft and calm yet rhythmic R&B beat will be pleasing to many listeners. Loggins delivers a single that can serve as wonderful company while sitting by the fireplace and drinking a hot cup of tea on a frosty winter evening. From the current album "The Unforgettable Life."

**TOM ROBINSON & JAKKO JAKSZYK** *Blood Brother* (no timing listed)

PRODUCERS: Tom Robinson, Jakko Jakszyk  
WRITER: T. Robinson  
PUBLISHER: Notting Hill, ASCAP  
**Castaway Northwest 001** (CD cut)

Veteran singer/songwriter Robinson and Level 42 guitarist Jakszyk actually recorded this sensitive ode to a lad who grew up "different" several years ago. Unearthed and remastered, the song sounds even more relevant and accessible to a wide-ranging audience now. Robinson, who many will recall from his landmark '70s hit "Glad To Be Gay," has rarely been more affecting as both a lyricist and vocalist, while Jakszyk cushions the song's waltz-like melody with melancholy keyboards. Triple-A and even straight-ahead AC programmers would be wise to give

this heart-rending track a serious listen. Others should use "Blood Brother" as an excuse to investigate the duo's fine album of the same name.

**LAUREN WOOD** *Electric Eyes (I Will Wait For You)* (no timing listed)

PRODUCERS: Ron Cohen, Lauren Wood  
WRITER: L. Wood  
PUBLISHER: More Lauren Wood, ASCAP

**Bad Art 14200** (CD cut)  
Wood should be a familiar name to anyone who owns a copy of the soundtrack to "Pretty Woman," which featured her lovely AC hit "Fallen." This leadoff track from her sterling eponymous disc follows along a similarly engaging acoustic-rock stylistic line. Wood has an earthy deep voice capable of soaking subtext into just about every syllable she utters. "Electric Eyes" shows her giving immeasurable yearning and romantic depth to a simple love song about keeping the home fires burning. Her moving delivery, coupled with a spare but infectious arrangement, demands the ear of triple-A, AC, and even mainstream rock enthusiasts. Contact: 213-656-1007.

### ROCK TRACKS

**BLUR** *Beetlebum* (3:59)

PRODUCER: Stephen Street  
WRITERS: D. Albarn, G. Coxon, A. James, D. Rowntree  
PUBLISHER: not listed

**Virgin 12777** (cassette single)  
A rock record couldn't possibly get sweeter than this without degenerating into an AC commercial jingle. Yep, there are loads of Beatles-inspired melodic passages and harmonies. A layer of fuzzy, guitar-generated noise keeps the track firmly rooted in the '90s. But that shouldn't stop the retro-minded from having a fun journey back in time, while youngsters will get an ample feeding of rock history and grunge aggression. Popsters, be on the lookout for this winner.

**PULP** *Help The Aged* (no timing listed)

PRODUCER: Chris Thomas  
WRITERS: Cocker, Banks, Doyle, Mackey, Webber  
PUBLISHER: Island, ASCAP  
**Island 679** (CD promo)

Pulp-heads will have to wait until April 1998 before they've served the band's new album, "This Is Hardcore," so this peek into the set will have to keep them happy for a little while. And rest assured that gloriously happy is precisely the emotion you'll be experiencing by the close of this richly textured, deliciously introspective rock ballad. Jarvis Cocker is at his vocally ravaged best here, swimming through an arrangement that gradually builds from a quiet piano/guitar opening into a collision course of clanging guitars, layered harmonies, and pounding beats. No need to

handicap the future of this gem. Just prepare for a saturating rock radio run. Now, if only April came immediately after Christmas...

**JOAN JETT & THE BLACKHEARTS** *Real Wild Child (Wild One)* (no timing listed)

PRODUCERS: Joan Jett, Kenny Laguna, Tony Bruno  
WRITERS: O'Keefe, Greenan, Owens  
PUBLISHER: not listed

**Royalty 106** (CD cut)  
Talk about an inspired marriage of artist and song! Listening to Jett & the Blackhearts rip through this nugget from Iggy Pop's catalog of hits, ya kinda wonder why it didn't happen sooner. This racing version of "Real Wild Child (Wild One)" can be found on "We Will Fall: The Iggy Pop Tribute," which applauds Pop's influence on rock culture while also raising money for LIFEbeat, a music industry AIDS awareness/relief organization. Supporting this record provides twofold pleasure. You get a slamming slice of music, and you get to participate in a good deed. How can you go wrong? Contact: 212-333-7728.

### RAP

**ERICK SERMON, KEITH MURRAY & REDMAN** *Rapper's Delight* (4:20)

PRODUCERS: Andrew Shack, Violet Brown, T-Smoov, Erick Sermon  
WRITERS: B. Edwards, N. Rodgers, G. O'Brien, S. Robinson, B. Liebrand, M. Wright, H. Jackson  
PUBLISHERS: Bernard's Other/Sony/ATV Songs/Tommy Jym, Inc./Sugar Hill, BMI

**Priority 30215** (cassette single)  
On the first single release from "In Tha Beginning... There Was Rap"—a compilation of classic hip-hop remakes by current hip-hop stars—Redman, Erick Sermon, and Keith Murray get comfy with the lyrics of the Sugar Hill Gang. It's unclear whether it's the nostalgic likability of the original track, the three's infectious chemistry, or a combination of the two that makes this cover of "Rapper's Delight" a hit. Regardless, listeners will find it hard not to break into B-boy mode or do a head spin or the pop even if it wasn't their forte back in the day. Though it's been more than 15 years since the single first bowed, the three's rendition somehow makes the track current, and their rap styles translate well with the corresponding members of the Sugar Hill Gang.

**NASTYBOY KLICK** *AZ Side* (3:39)

PRODUCER: MC Magic  
WRITERS: Ziggy, MC Magic  
PUBLISHER: Marco Cardenas, ASCAP  
**Glassnote 53623** (c/o Mercury) (cassette single)

The Phoenix troupe that scored with "Down For Yours" is ripe for a major pop radio crossover with the second single from its notable album "The 1st Chapter." Besides bonding with the jam's flow of sly rhymes and quietly insinuating beats, listeners are going to have a field day digging into samples of the Madonna club classic "Everyday." It's icing on the cake of a tasty offering that leaves you happily hungry for more, more, more.

**RAMPAGE** *We Getz Down* (no timing listed)

PRODUCERS: Teddy Riley, Sprague "Doggie" Williams  
WRITERS: R. McNair, T. Riley, L. Blackmon, N. Leftenant, C. Singleton, T. Jenkins  
PUBLISHERS: Ramp/All Seeing/PolyGram International/Cameo-Five, BMI; Zomba Enterprises, ASCAP

REMIKEX: Busta Rhymes  
**Elektra 9911** (cassette single)  
Looking at Rampage's career single by single, one could safely assume that he is attempting to reach a wider audience: He's issued the underground hip-hop hit "Wild For The Night," the pop-leaning "Take It To The Streets," and the funk-laced "We Getz Down." Unlike its progenitors, "We Getz" is a bit too busy and becomes annoying pretty quickly. He seemed to notice the error in his production ways and used the instrumental of Sister Sledge's "He's The Greatest Dancer" to fuel the remix, thereby creating a radio gem to closely follow behind the success of "Take It To The Streets."

### NEW & NOTEWORTHY

**P.F. PROJECT FEATURING EWAN MCGREGOR** *Choose Life* (no timing listed)

PRODUCERS: Jamie White, Moose  
WRITERS: J. White, Moose  
PUBLISHER: Sony, ASCAP  
REMIKEX: Tour De Force, JDS

**Playland 30219** (c/o Priority) (12-inch single)  
The first single from Priority's new dance imprint, Playland Records, is off to a rousing start with an anthemic jam that will be featured on the soundtrack "Trainspotting 2." U.K.-rooted producers Jamie White and Moose have woven a disco-inflected groove that is fluffy enough for pop sensibilities, yet muscular enough to generate some much-needed street credibility. McGregor has gone into the studio to re-cut portions of dialogue from the movie, adding a smooth rhythmic flow that would be missing had the producers merely sampled the flick. "Choose Life" has already stormed the U.K. pop charts, and club DJs here are frothing for a copy. Next stop? Top 40 airwaves.

**KIM SANDERS** *Jealousy* (3:52)

PRODUCERS: Nosie Katzmann, Jens Zimmermann  
WRITERS: N. Katzmann, J. Zimmermann  
PUBLISHERS: Get Into Magic/Neut Welt, GEMA; Warner-Tamerlane, BMI  
REMIKEX: Nosie Katzmann, Jens Zimmermann, Norman

**Dancin' Music 7684** (c/o Island) (cassette single)  
Island Records is also launching a new dance subsidiary, and it's showing signs of being a solid pop radio player with this revved-up Euro-NRG ditty. Before the track kicks into a full-throttle anthem, Sanders gets a chance to flex her smoky alto voice over a languid ballad opening that is etched with pillow synth and fluttering acoustic guitar licks. A big thumbs-up to producers Nosie Katzmann and Jens Zimmermann for tinkering with the Euro-NRG formula, bringing a handful of fresh ideas to the table and still managing to deliver a single with "potential smash" stamped all over it. "Jealousy" is featured on Dancin' Music's forthcoming "Party Jams" multi-act compilation.

**SINGLES PICKS** (▶): New releases with the greatest chart potential. **CRITICS CHOICE** (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. **NEW AND NOTEWORTHY**: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

(Continued from page 95)

Ron Blake, and Victor Lewis. A jazz educator and alumnus of McCoy Tyner and Bobby Watson bands, Stafford lays down broad, brassy tones on full-tilt versions of "Old Devil Moon" and "Daahoud," as well as on a sweetly nostalgic "Skylark." He duets with guitarist Russell Malone on a wrenchingly lovely "A Child Is Born" and with Scott on a similarly delicate "My Romance." Originals include Stafford's glistening, lyrical "Mia" and Lewis' edgy, crackling "Addio."

## LATIN

### ► GRUPO MANÍA

Alto Honor  
PRODUCER: Oscar Serrano, Banchy Serrano  
Sony Tropical/Sony

As it did last year, popular vocal trio delivers another smoking disc full of good-time merengue ditties just in time for the holidays—the most wonderful time of the year in the band's native Puerto Rico. Complementing disc's frothy, meren-pop love songs like "Qué Loca" and "Corazoncito" is the commendable salsa entry "Te Fuiste De Me Vida."

## CLASSICAL

### ► MAXIM VENGEROV: PROKOFIEV/SHOSTAKOVICH VIOLIN CONCERTOS NO. 2

London Symphony Orchestra, Mstislav Rostropovich

PRODUCER: Friedemann Engelbrecht  
Teldec 0630-13150

Charismatic violinist Maxim Vengerov wowed the world with last year's Grammy-night performance of the Burlesque from Shostakovich's Violin Concerto No. 1, and his powerful Teldec album of the Shostakovich and Prokofiev first concertos was named Gramophone's Record of the Year in '95. This disc of the composers' second concertos is a welcome follow-up, sparking the same fire as the first. The Prokofiev G minor is a dark beauty in particular, and Vengerov's reading deserves special attention.

### ★ SHOSTAKOVICH: COMPLETE TRIOS & SONATAS

The Kalichstein, Laredo, Robinson Trio

PRODUCER: Adam Abeshouse

Arabesque 6698  
This double-disc set offers many virtues, not the least of which are the strong, stylish performances by the trio of pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson. They traverse Shostakovich's two piano trios and the three sonatas for violin, cello, and viola, making the most of the composer's alternately biting, bewitching ways. And the collection catches the eye as well as the ear, packaged in bold red and black; plus, even with more than two hours of music, the set goes for only \$15.99. Distributed by Allegro Corp.

## CONTEMPORARY CHRISTIAN

### JONATHAN PIERCE- Mission

PRODUCERS: Brown Bannister, Guy Roche, Bob Parr, Alex Seidl  
Curb 77899

Jonathan Pierce recently left the Gaither Vocal Band to focus on his solo career, and if this second solo outing for Curb is any indication, his future looks bright. He has an expressive voice, and even when the tunes take flight with a driving dance beat, as on "Hold Me In Your Arms," Pierce's voice rises above the rhythm to take command of the song. Though four producers worked on the album, there's a cohesive feel throughout the project. Pierce co-wrote many of the 10 cuts on the album, displaying a talent for songwriting that equals his impressive vocal gift. Among the standout cuts are "I Believe In Christ," "With All My Heart," and "You Carried Me."

## GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK  
HOME VIDEO  
BY CATHERINE APPELFELD OLSON

### DANCEHALL QUEEN

Island Digital Media/Magna Entertainment

96 minutes, \$19.95  
After dark, Jamaica's fondest dreams and worst nightmares tick away in the reggae dancehall, where young women indulge their fantasies and let their bodies slip from the control of their minds. "Dancehall Queen" offers a rare glimpse into this fascinating place of virile sounds, sweaty desire, and intermingled hope and menace. Its weave of hyperbolic fantasy, brutality, and a near-documentary peek at the dancehall milieu comes 25 years after the release of Perry Henzel's intoxicating cult classic, "The Harder They Come." But this urban fairy tale is told from the woman's often overlooked point of view. Marcia (Audrey Reid) is a "higgler," or sidewalk vendor, struggling to support two young daughters and forced to turn a blind eye on family patron Larry's (Carl Davis) seduction of her 15-year-old daughter Tanya (Cherine Anderson), who refuses to continue the affair. At the same time, a local tough is threatening Marcia's life. Only one route can take Marcia out of

her predicaments—dancehall stardom. With the help of well-placed glitter, outrageous wigs, skimpy "batty rider" outfits designed by a fairy godmother seamstress, and a few well-studied hip grinds, Marcia goes undercover to unseat Kingston's reigning dancehall queen and win the grand prize. During her quest, she also manages to lay ingenious traps to snare the movie's villains. Adding to the combustible fun is the nonstop reggae dancehall soundtrack. It features originals from Chev-elle Franklyn, a rendition of the title track from Beenie Man, and tracks from Grace Jones, Bounty Killer, and the Marley Girls. Another bonus is the Jamaican *patwah* dialogue, which is presented without subtitles. With aphoristic gems like the blissfully menacing line, "Walk and live; talk and bumbo clat dead!" as teasers, the movie also becomes an excellent language course in Jamaican Speak 101. Released theatrically in Jamaica and having enjoyed a limited run here, stateside fans eager to be down, "Yard" style, will be rewinding over and over again.

### BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS

Walt Disney Home Video

70 minutes, \$26.99  
This first direct-to-video spinoff of the enormously popular "Beauty And The Beast" franchise hits most of the right notes, even though the musical score is a bit bland. The story is told as a flashback, when Mrs. Potts was still a

pot. The imprisoned Belle secretly tries to celebrate Christmas, only to have her plan foiled by Forte, the Beast's music director, who has been turned into a pipe organ. The Beast hates Christmas because that was the day when he was turned into the Beast. But Belle's kindness and love turns him around. Unlike other Disney video sequels, this one features key returning cast members, including Paige O'Hara, Robbie Benson, Jerry Orbach, and Angela Lansbury, who sink back in their roles with ease. Tim Curry is excellent as the devilish Forte, who has been added for this tale. The animation also is a cut above other video sequels. It's a far cry from the original, but it looks much better than "Return To Jafar" or "Aladdin King Of Thieves."

### CRUNCH: FAT BLASTER II, STEP & SWEAT

Anchor Bay Entertainment

35 minutes, \$9.99  
As winter sets in, the timing seems ripe for these two new half-hour aerobics-oriented additions to the popular "Crunch" series. "Fat Blaster II" picks up where its predecessor left off with a blend of high- and low-impact aerobics led by fitness consultant Nancy Popp. "Step & Sweat" sticks pretty much to its name. The workout, led by aerobic gold medal champ Michelle Nevidomsky, is fast, intense, and set to funky music. Also new from the folks at Crunch are the turbo-charged "Burn & Firm In 30 Minutes" and the peaceful "The Joy Of Yoga."

### JONATHAN SLOCUMB: LAUGH YOURSELF TO LIFE

Warner Alliance Home Video

60 minutes, \$19.95  
The multitasking Slocumb, who shines equally in comedic and musical ability, gives his all in this concert performance. More than a shallow stand-up, he attempts to use his repertoire to rouse sleeping souls and encourage people to soak up the joys of life. The majority of Slocumb's material weaves together song and humorous bits, most of which have a light sprinkling of Christian themes, such as a medley of humor-infused Bible stories.

## ENTER\*ACTIVE

BY DOUG REECE

### THE GLOVE

Reality Quest

This futuristic-looking, strap-on game controller for the PlayStation tracks players' wrist movements, but it's not as easy to use as it sounds. Players must first calibrate the movement sensitivity levels several times and acclimate to the different placement of control buttons before they can appreciate the Glove's true advantages over a traditional controller. The advantage is that human reflexive twitches and jerks that don't impact game play with a regular pad become part of the action here, making for an interesting and more immediate experience. Different settings allow users to select the best control setup for various sorts of games.

### DAVID BOWIE

www.davidbowie.com

David Bowie has never been afraid of staying at least one step ahead of whatever trend happens to be sweeping the nation at any given moment. It is not surprising, then, that Bowie's official World Wide Web site (www.davidbowie.com) continues in this tradition, achieving the fusion of style and substance without compromise that many official music sites strive for but fail to execute. The site mainly revolves Bowie's latest album, "Earthling," and contains lyrics, interview clips, live performances, and album track samples in RealAudio 3.0. Also available, via download, are several versions of "Telling Lies," a single released exclusively on the Internet last year—an unprecedented event. This beautifully designed site also incorporates the typical Web site fare, including a message board, a plethora of articles and links, and merchandise through Music Boulevard.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

### ASK DR. SCIENCE! GET SMART!

By Dan Coffey and Merle Kessler  
Performed by the authors

HighBridge  
65 minutes, \$11.00  
ISBN 1-56511-213-X

This tape is a compilation of the "Dr. Science" radio broadcasts created by the comedy group Duck's Breath Mystery Theater. Assistant Rodney (Merle Kessler) reads science-related questions supposedly submitted by listeners, and the pompous and egotistical Dr. Science (Dan Coffey) provides long-winded, inaccurate, and presumably humorous answers. In one question, Rodney asks, "Why do the people in my photographs sometimes appear to have glowing red eyes?" Dr. Science's answer is, "Because they're really demons from the planet Aptar masquerading in human form." Every set of two or three questions has the same setup, and in a radio format as short bits, they are funny. But strung together in an hour-long audio, the jokes quickly wear thin and become tedious. The listener may even begin to long for real answers to the questions.

## ON ★ STAGE

### TRIUMPH OF LOVE

Directed by Michael Mayer  
Book by James Magruder  
Music by Jeffrey Stock  
Lyrics by Susan Birkenhead  
Featuring Susan Egan, F. Murray Abraham, Betty Buckley, and Christopher Sieber  
At Royale Theatre, New York

With current Broadway shows resembling amusement park rides far more than forums for live musical or dramatic expression, a sweet little production like "Triumph Of Love" seems doomed from the start.

There are no eye-popping pyrotechnics, nor are there larger-than-life sets and costumes. There isn't even a choir of 100 shrieking singers and acrobatic dancers to obscure a potentially dodgy score. With its modest six-person cast and visual design that is steeped more in functionality than lavish indulgence, "Triumph Of Love" takes a risk that few other Broadway shows will—it aims to rely almost exclusively on content.

Playfully adapted from an 18th century French comedy by Pierre de Marivaux, the plot revolves around Princess Leonide's (Susan Egan) quest for the heart of Prince Agis (Christopher Sieber), a sworn enemy who has never actually laid eyes upon the lovely young woman.

With her maid, Corine (Nancy Opel), in tow, she dons a male persona and invades the prince's fortress-like garden retreat. Along the way, she weaves countless lies—and dons several additional personas—in order to keep her identity and ultimate goal a secret.

A chronicle of her various machi-

nations and the resulting plot twists could fill several volumes. By the end of the first act, she's succeeded in winning the heart of the prince, not to mention the hearts of his brother and sister (F. Murray Abraham and Betty Buckley). In true musical theater fashion, all's well and neatly untangled by the show's close.

James Magruder's book is sweetly lighthearted and filled with gentle double-entendres, while Jeffrey Stock and Susan Birkenhead's music is appropriately witty and wonderfully infectious.

The absence of a radio-friendly fodder (another questionable element of the "event"-driven trappings of current Broadway musicals) may disappoint some, but there's plenty here that lingers in the mind long after the curtain drops; in particular, the Buckley-delivered "Serenity," a ballad with a complex melody and words that

unabashedly tug at the heart.

Perhaps the largest round of applause belongs to director Michael Mayer, whose decision to emphasize performance over pomp and circumstance allows the audience to feast on an array of sharply drawn performances.

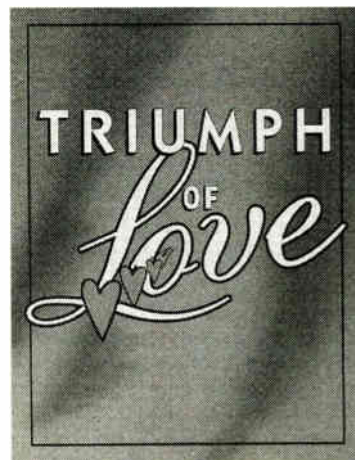
Egan, best known as Belle in "Beauty And The Beast," is a revelation as Princess Leonide, rapidly shifting among several personas with meticulous care. She wisely sidesteps the temptation to chew scenery in favor of small bits of character delineation. Her plucky charisma and seemingly bottomless reserve of energy leaves you guessing how long it will be before Hollywood will beckon.

She is complemented by the equally warm and engaging Sieber, who downplays leading-man heroics in favor of grinning, boyish humor.

Without the pressure of carrying the entire show, Buckley appears to be having the time of her life playing the spinster-like Hestone. She steals every scene in which she appears—as does the commanding, ultimately huggable Abraham. He compensates for his shaky singing voice with a broad palette of facial expressions that are downright priceless.

Although it's hard not to fear that the days of "Triumph Of Love" are numbered, it's equally difficult to believe that a show of such high quality and earnest charm will not win in the end. After all, isn't Broadway long overdue due for a true happy ending?

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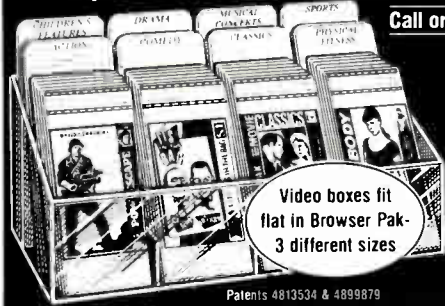
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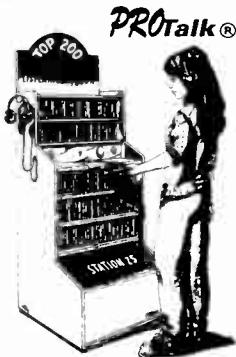
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Submit a letter of application accompanied by a detailed vitae, including all transcripts, and the names, addresses, and telephone numbers of three references to: **Mr. Robert S. Steen, Director of Human Resources and Affirmative Action, University of North Alabama, UNA Box 5043, Florence, Alabama 35632-0001.**

The University of North Alabama is a regional university with approximately 5,600 students and is composed of four colleges: Arts and Sciences, Business, Education, and Nursing and Allied Health. Graduate programs are currently offered in the Colleges of Arts and Sciences, Business, and Education. It is located in Florence, which is part of the Shoals area of Northwest Alabama. This area is on the Tennessee River and serves as the cultural, medical, recreational, and commercial center for Northwest Alabama and portions of Mississippi and Tennessee, and is the home of the "Muscle Shoals Sound" recording studios and the Alabama Music Hall of Fame. The University of North Alabama was a pioneer in establishing commercial music as a major.

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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### NOVEMBER

- Nov. 14-15, **Jacksonville Jazz Festival**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-358-6336.
- Nov. 15, **How To Get A Record Deal From A To Z**, New Yorker Hotel, New York. 212-688-3504.
- Nov. 15, **Grammy Backstage... Conversations With Music Professionals Symposium**, University of Utah Union Ballroom, Salt Lake City. 310-392-3777.
- Nov. 15, **T.J. Martell Foundation's 13th Annual Music Industry Tennis Party**, honoring Loud Records CEO Steve Rifkind, Roosevelt Island Racquet Club, New York. 212-245-1818.
- Nov. 16, **Rock On: Managers, Agents & Lawyers**, sponsored by WBAI New York. 718-693-1280.
- Nov. 18, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.
- Nov. 20, **Studio Musicians: Instinct/Extinct?**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.
- Nov. 20, **The Soundtrack From Hell Luncheon Seminar**, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Beverly Hills, Calif. 818-842-6257.
- Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

### DECEMBER

- Dec. 2, **ASCAP's "Real Stories... What Happens In The Music Business" Series Presents Publicity: How To Create A Buzz**, ASCAP Building, New York. 212-841-8119.
- Dec. 3, **Third Annual New York National Academy Of Recording Arts And Sciences Heroes Awards**, New York. 212-245-5440.

Dec. 3, **The 1997 Lifetime Achievement Awards**, sponsored by National Academy of Songwriters, Regent Beverly Wilshire, Beverly Hills, Calif. 213-782-9836.

Dec. 4-5, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Los Angeles. 713-743-2069.

Dec. 4-7, **Aspen Artist Development Conference**, Hotel Jerome, Aspen, Colo. 970-544-8292.

Dec. 8, **Billboard Music Awards**, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

Dec. 9, **Annual Forecast & Update Seminar**, sponsored by the International Recording Media Assn., Sheraton New York Hotel & Towers, New York. 609-279-1700.

Dec. 11-12, **Entertainment, Sports, And Pub-**

**lishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069.

Dec. 14, **Rock On: Record Company Presidents**, sponsored by WBAI New York. 718-693-1280.

### JANUARY

Jan. 8-11, **International Consumer Electronics Show Conference**, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas. 703-907-7674, <http://www.cemacity.org>.

Jan. 20-22, **Mobile Beat DJ Show And Conference**, Tropicana, Las Vegas. 716-385-9920.

## GOOD WORKS

**L**ENNON/BMI SONG SCHOLARSHIP: The BMI Foundation has launched the first John Lennon Scholarship Contest, established by Lennon's widow, **Yoko Ono**, in conjunction with the foundation and Gibson Musical Instruments. The winner will be awarded a \$5,000 scholarship for the best vocal/instrumental work. Ono has pledged that 100% of the royalties from the sales of the limited-edition John Lennon Gibson guitars will go directly to the scholarship, which will be awarded in May or June 1998.

**Henry Juskiewicz**, president/CEO of Gibson, also announced that his company would match that amount and donate it to the scholarship. Applicants, chosen from 30 participating schools and youth orchestras, must be between the ages of 15 and 24. The work must be an original vocal work accompanied

by instrumentation chosen by the applicant and can be in any genre of music. Each organization will submit one student's work to the foundation by March 1, 1998, and a winner will be chosen by a panel of judges. Contact: **Pat Baird** at 212-830-2528.

**F**OOD FOR FUNDS: MusiCares, the charitable wing of the National Academy of Recording Arts and Sciences (NARAS), is hosting a holiday fundraising dinner Dec. 2 at Valentino Restaurant in Santa Monica, Calif. Tagged "You And The Night And The Music," it will be hosted by NARAS president/CEO **Michael Greene**. Following a VIP cocktail reception, a five-course meal will be served at the prestigious restaurant. Contact: **Maureen O'Connor** or **Monica Alexander** at 310-201-8846.



**The Spirit Of Hope.** The 25th Music and Entertainment Industry Spirit of Life Award dinner, held in October, honored LaFace Records co-founders Antonio "L.A." Reid and Kenneth "Babyface" Edmonds. Held at the Century City Hotel Plaza back lot in Century City, Calif., the event raised \$3 million for medical research and treatment programs at the City of Hope National Medical Center and Beckman Research Institute in Los Angeles. The center treats and researches cancer, diabetes, HIV/AIDS, and other serious diseases. Shown congratulating the honorees, from left, are Reid; Shaquille O'Neal; last year's honoree John Sykes, president of VH1; and Edmonds.

## LIFELINES

### BIRTHS

Girl, Logan Lynn, to **Tracy Byrd** and **Michelle Byrd**, Nov. 5 in Beaumont, Texas. Father is a recording artist for MCA Nashville.

Girl, Honour Kristen, to **Caresse** and **Paul Norman**, Sept. 9 in Los Angeles. Mother is manager for Madonna. Father is a video director and actor.

Boy, Samuel Paul, to **Amy** and **Larry Mestel**, Oct. 29 in New York. Father is executive VP/COO at Island Records.

Boy, to **Antonina Armato** and **Tom Sturges**, Nov. 10 in Los Angeles. Mother is songwriter/producer. Father is GM at T.W.I.S.M. Records. The baby had yet to be named at press time.

### MARRIAGES

**Karen Goodman** to **Norman Dufort**, Oct. 11 in Los Angeles. Bride is director of international publicity at MCA Records. Groom is a writer.

### DEATHS

**Don Seat**, 82, of heart failure, Oct. 24 in Tampa, Fla. A pianist, producer, manager, and agent, Seat left home at age 12 to become a professional piano player. He eventually became the pianist for Dick Powell. Seat learned to play jazz from Count Basie and was considered one of the top three white jazz pianists. He became assistant producer and pianist for NBC's "Cantor Show" when Eddie Cantor saw him perform at Al Capone's Sportsman Club in Chicago. In 1935, he began a career in film with stints at 20th Century Fox, MGM, Desilu Productions, and management agency GAC, the progenitor of International Creative Management. In 1956, Seat discovered Conway Twitty, managing the artist and producing his songs. He also negotiated contracts for Frankie Valli & the Four Seasons, Jerry Lee

Lewis, and Charlie Rich. Other artists Seat managed, produced, or acted as agent for include Tommy Dorsey, Harry James, Duke Ellington, Frank Sinatra, Bob Hope, Josh White, Mitch Miller, Peggy Lee, Rosemary Clooney, Mitzi Gaynor, Elvis Presley, Johnny Cash, the Mamas & the Papas, the Jackson 5, Bruce Springsteen, and Steve Martin. He is survived by his son, Don, and daughter, Donna Vasalakis.

**José Santana**, 84, of heart failure, Nov. 1 in San Francisco. A violinist, Santana played classical symphony orchestra selections. He turned his talents to mariachi music in the '50s, performing with his band, Los Cardinales. He continued to perform local engagements in San Francisco up until his death. He is survived by his wife, Josefina; children Antonio Santana, Laura Porras, Irma Santana, Arista recording artist Carlos Santana, Leticia Bailey, Jorge Santana, and Maria Lasher; and 16 grandchildren. In lieu of flowers, donations can be made to the American Heart Assn., 120 Montgomery St., Suite 1650, San Francisco, Calif. 94104.

**Dr. Tommy Comeaux**, 45, in a bicycle accident, Nov. 8 in New Orleans. A guitarist, Comeaux was the Commissioner of the Louisiana Music Commission and a multiple Grammy nominee. He was a longtime member of numerous bands, including Beau-soliel, Coteau, the Clickin' Chickens, the Basin Brothers, and others. He also scored several soundtracks for local video productions. He is survived by his parents, two brothers, and two nieces.

**Gerson Steinbach**, 72, of a stroke, Nov. 8 in New York. Steinbach is survived by his daughter, Sharon, a freelance employee at Billboard, and son, Leonard.

## LOCAL ACTS ADD STATURE TO DUTCH BUSINESS

(Continued from page 69)

it's not in Italy and France, where Euro house is still massive."

Arcade's Simonse says that the success of Anouk opens doors for similarly styled cutting-edge repertoire in the Netherlands. "Our latest signing, Nils-son, an alternative four-piece, has got a warm welcome on Radio 3FM too. A few years ago, that would've been totally out of the question," Simonse says.

Radio 3FM's Houdijk agrees, saying, "Since we're a public broadcaster, we like to support Dutch artists. In general, we program more Dutch product than before, but it should fit within the overall [modern] sound of our station. Apparently, more of such material is available now."

Apart from the increased quality of the product and its marketing, coupled with the new open-mindedness of the media, Arcade's Simonse likes to point to the cultural reasons behind the 30% market share of local product. "Through the European unification and the introduction of [the pan-European single currency] the euro, people start wondering where it's all leading to. Will they have something to say for themselves in the future and all that? Suddenly all across Europe everybody is trying to protect their own culture and language.

"Soaps in Dutch are the biggest TV hits here," Simonse adds. "And along the same lines, the success of our dialect rockers such as De Kast and Rowwen Heze is almost self-explanatory."

Not counting Golden Earring, Anouk, and BMG's chart-buster Total Touch, whose self-titled 1996 soulful pop/R&B debut CD exceeded triple-platinum sales, the bulk of the local product flood is Dutch-language, with Borsato, Bauer, and Smit being the most prominent ambassadors.

Columbia A&R manager Daan van Rijsbergen notes a trend in which all companies are jumping on the bandwagon. "Even Universal and Virgin have joined in signing acts who sing in their mother tongue, which is good. Through competition the level goes up. Our own band Van Dik Hout [with two albums on the chart] has set the standard for a new kind of Dutch rock," Van Rijsbergen says. "Although clearly less talented than Van Dik Hout, lots of typical student bands score hits too, now."

"On a weekly basis, I receive far more material than in the past. A few years ago, only one label would've shown interest in such bands," Van Rijsbergen recalls. "Now at least five labels are in sort of a bidding war for the same band. For the last year or two,

everybody is signing up new bands like mad. The downside of all this is that the recording budgets go up as well. But in the end that will of course only boost the final results."

Van Dik Hout's recently released new album, "Kopstoot Van Een Vlin-der," has boosted the combined sales of the band's three CDs beyond 200,000 units.

When market share for local product rises, the percentage of international product automatically diminishes. "We don't have international superstars anymore like in the '80s," says BMG's Steinkamp. "Where have they been, the Jacksons, the Queens, the U2s, and the Collinses of latter day? From sure sellers they've lost momentum. Even their best-of albums don't sell in huge quantities anymore."

"Only Celine Dion and, to a certain extent, Andrea Bocelli have filled in the gap. It's only fair that record companies have to look for other fuel to keep the engine rolling. The market for compilation albums has saturated, so the only way is to develop your own artists. Fortunately, it's a new generation of stars stepping in."

Concludes PolyGram/NVPI's Roos, "Neither the quality nor the availability of the likes of Sting and Bjork we can control, but what we can do is steer our own rosters as well as we can."

# Programming

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## Mark & Brian Master 10 Years On Air At KLOS

■ BY CHUCK TAYLOR

For a radio show to outlive the average marriage is saying something. Especially since marriages don't have to maintain ratings.

Morning duo Mark Thompson and Brian Phelps, known as Mark and Brian, certainly appear to be sustaining a big group hug as they celebrate their 10th year on rock KLOS Los Angeles—that's 2,600 shifts, mind you.

"It is a challenge, like a marriage," says Brian. "We see each other eight hours a day, and each of us knows everything about the other. When we were first getting started, we'd make a point of spending time together to get to know each other. Now, we make it a point to spend time apart."



KLOS Los Angeles' Mark and Brian in 1987.

ship Fund, which provides college grants to qualifying high school seniors in the L.A. foster care system.

Giving back to the community has been a predominant theme of the partners' role at KLOS through the years. During their career there, the two have raised more than \$1 million for charitable organizations. Among their pet efforts: promoting the Holiday Toy Drive, which has provided 2,000 toys for families; supporting the annual KLOS food and blood drives; and hosting the annual Pet Adoption Day, during which 2,000 dogs and cats have found homes.

Among dozens of other notable missions, Mark and Brian also flew to Saudi Arabia during Operation Desert Storm to broadcast the first entertainment-oriented holiday program for those serving the nation.

"The word 'fame' is absolutely worthless unless you can take it and benefit someone," says Mark. "You can't touch it or feel it, so it's cool to be able to help others."

"Charity is a part of us," adds Brian. "We've never collected anything from merchandise with our name on it." Then, in typical fashion: "Boy, we're stupid. Do you real-

ize all the cash we could have had by now?"

The pair arrived in L.A. after establishing their a.m. show in Birmingham, Ala., in 1986 at WAPI (I-95) and, in fact, becoming the No. 1 morning team in that market. In 1987, Bill Sommers, the now-retired president/GM of KLOS, flew east to bring them back. Within two years, they surpassed Rick Dees as the other guys in town, again scoring No. 1 morning ratings.

Perhaps one reason the Emmy Award-winning, Marconi Award-bearing Billboard Air Personality achievers complement each other so well is because they approach life from diverse perspectives. Mark is married with three kids, while Brian is a bachelor.

"We've always brought two sides of life together, like a couple of bud-



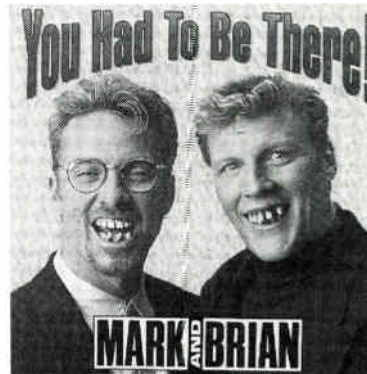
dies sitting in a bar," Brian says. "The most important thing is that we continue to have fun and make each other laugh on the radio. That's what counts most."

Over the years, their guffaw-worthy stunts have earned them national headlines and trade publication mega-presence, especially their now-famed photograph with former San Francisco Mayor Frank Jordan. The two convinced the city official that if he took a shower with them at his home, the hoopla would stir at least 25,000 votes in his bid for reelection. It did garner them an appearance on the cover of The San Francisco Examiner, but alas, Jordan ended up losing the election.

The two also earned national coverage last year for waking "Sling Blade" actor/writer Billy Bob Thornton on a train to tell him of his Oscar Award nomination, which he went on to win.

Then there are the guests the two have snagged over time, including Tom Cruise, who agreed to give Mark and Brian the only interview in support of his movie "Interview With A Vampire." Add to that the likes of Stevie Nicks and Lindsey Buckingham, Shaun Cassidy, Rodney King, and Oprah Winfrey, as well as John Schneider, Tom Wopat, and Catherine Bach from "The Dukes Of Hazzard." Deluxe!

A contributing factor in their ability to attract marquee-quality names is the pair's far-reaching presence: "The Mark & Brian Show" is now syndicated in 21 markets around the nation, including Honolulu; Albuquerque, N.M.; Portland, Ore.; Sacramento, Calif.; and Tucson,



Mark and Brian's double CD was released nationwide Nov. 11.

Ariz.

"It really hasn't changed the way we do the show," notes Mark. "There may be some comedy bits about local politicians we won't do because Portland won't get it, but otherwise..."

"We make no secret about it. We're proud, and we like to make a big deal out of it on the air," adds Brian.

For a moment in time, the two also had the bright lights of the small screen shining upon them

with their own NBC show, "The Adventures Of Mark & Brian." The 1991 program, which lasted two months, is not their favorite topic to discuss. It helps to bring up the Emmy they won for hosting an Andy Griffith TV special.

Throughout their decade at KLOS, the two have seen many changes in the radio landscape. For one, they agree that the industry, with its nationwide onslaught of station ownership consolidation, has become overly corporate.

"It used to be mom-and-pop," says Mark. "We'd go to our general manager in Birmingham and say, 'Hey, we want to throw typewriters off the roof, and it's going to cost \$5,000.' He'd say yes or no and write out a check for \$5,000."

"Today, you make a suggestion, type a memo, they hold six meetings, send E-mails, and let you know in six months. Corporate and radio may not go together," he says.

"It makes it harder to be spontaneous," adds Brian.

"The upside is the money," tacks on Mark. And then begins the roll.

Brian: "Yeah, money, the money is

(Continued on next page)

MARK AND BRIAN

To acknowledge their endurance, on Nov. 11 the pair released a double CD called "You Had To Be There," featuring one disc of listeners' favorite comedy bits and a second with live, unplugged, often rare performances from the likes of Joan Osborne, INXS, Sammy Hagar, and Toad The Wet Sprocket, along with Mel Tormé, Tom Jones, and Adam Sandler.

Proceeds from the project, which will be sold nationally for the appeal of the 19 live tracks, will be divided between the Make a Wish Foundation and the Mark & Brian Scholar-



Mark, left, and Brian, right, take hold of guest Billy Bob Thornton's best actor Oscar earlier this year.

## newsline...

**SW'S NEW DIRECTION.** Sony Music Entertainment's SW Networks has announced plans to sell off its longform programming, including the weekly shows "Country's Most Wanted," "hardDrive," and "Personal Notes," which is hosted by musician Dave Koz. Approximately 16 staffers were let go as a result. At the same time, the New York-based network plans to launch three new show-prep services: a service for top 40 stations; an entertainment news network, which will offer coverage of entertainment news, breaking stories, movie premieres, film festivals, and awards ceremonies; and SW Entertainment Express, which will emphasize coverage of television, movie, and celebrity news. SW Networks also has seven other format-specific entertainment news services.

**JUSTICE VS. CHANCELLOR.** Responding to the Nov. 6 lawsuit filed by the Department of Justice (DOJ) to block the merger of Long Island, N.Y., properties by Chancellor Media and SFX Broadcasting, Chancellor Long Island VP/GM Bill Edwards says that the department is "out of tune with marketplace reality." The DOJ purported that the group's ownership of the top-billing stations in the market would create an advertising monopoly, giving Chancellor a 65% command of the pie. "The purpose and effect of this acquisition is solely to enhance the ability of these stations to compete and better serve advertisers, listeners, and the Long Island community," Edwards responded in prepared remarks. "We operate in an intensely competitive environment where radio listeners freely switch channels among over 40 stations and advertisers choose among" numerous media. "Advertisers will choose to stop using us unless we maintain our competitive pricing." Chancellor operates its WALK-FM-AM in the market, while it has had in place for more than a year a local marketing agreement with SFX's WBAB, WHMF, WBLI, and WGBB. In this time, "Chancellor has seen no drop in competitive pressure. Instead, competition is more intense," Edwards said. No response was available from the DOJ at press time.

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	2	12	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN 1 week at No. 1
2	1	1	19	HOW DO I LIVE CURB 73022	LEANN RIMES
3	3	3	17	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
4	4	4	15	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
5	6	5	5	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARBRA STREISAND - CELINE DION
6	5	7	9	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
7	7	6	12	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
8	11	13	5	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
9	9	9	15	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
10	10	10	12	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
11	13	14	6	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
12	12	11	6	BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY
13	8	8	15	FOOLISH GAMES ATLANTIC 87021	JEWEL
14	14	17	4	THE BEST OF LOVE COLUMBIA ALBUM CUT	MICHAEL BOLTON
15	15	16	8	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
16	16	12	31	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
17	17	18	7	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
18	18	15	41	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
19	20	20	75	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
20	19	21	15	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
21	23	—	2	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
22	21	19	10	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	ELTON JOHN
23	27	29	3	HEY GIRL COLUMBIA ALBUM CUT	BILLY JOEL
24	22	22	22	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
25	26	25	20	A SMILE LIKE YOURS ELECTRA 54146/EG	NATALIE COLE

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	18	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE 3 weeks at No. 1
2	2	2	30	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
3	3	3	19	FOOLISH GAMES ATLANTIC 87021	JEWEL
4	4	4	14	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
5	8	12	7	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	CHUMBAWAMBA
6	5	5	29	SEMI-CHARMED LIFE ELEKTRA 64173/EG	THIRD EYE BLIND
7	10	9	11	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
8	7	7	20	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
9	6	6	20	BUILDING A MYSTERY ARISTA 13395	SARAH MCLACHLAN
10	9	8	21	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC
11	11	10	12	HOW DO I LIVE CURB 73022	LEANN RIMES
12	12	11	28	HOW BIZARRE HU! ALBUM CUT/MERCURY	OMC
13	13	13	56	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
14	15	15	40	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
15	16	16	13	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
16	14	14	39	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
17	17	18	13	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE
18	20	31	3	I DO Geffen 19416	LISA LOEB
19	18	19	18	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
20	19	17	30	THE FRESHMEN RCA 64734	THE VERVE PIPE
21	23	27	6	SUMMERTIME DGC ALBUM CUT/Geffen	THE SUNDAYS
22	21	24	9	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
*** AIRPOWER ***					
23	30	39	3	3 AM LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
*** AIRPOWER ***					
24	24	28	7	SAY WHAT YOU WANT MERCURY ALBUM CUT	TEXAS
25	22	21	17	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	THE MIGHTY MIGHTY BOSSTONES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 65 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ( ) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# SUMMER '97 ARBITRONS

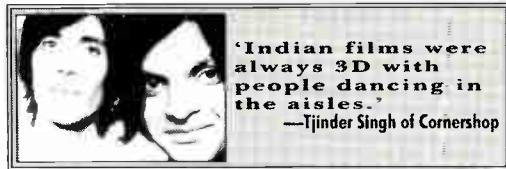
12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su '96	Fa '96	W '96	Sp '97	Su '97	Call	Format	Su '96	Fa '96	W '96	Sp '97	Su '97
<b>WILKES BARRE, PA.—(62)</b>							<b>KNOXVILLE, TENN.—(68)</b>						
WKRZ/WKRF	top 40	12.7	11.7	11.9	11.8	13.1	WVIV-FM	country	21.5	19.8	20.1	24.2	22.4
WGGY	country	10.1	9.3	10.7	10.4	8.7	WIMZ-FM	album	8.9	11.1	10.1	11.2	11.1
WMGS	AC	8.9	9.3	6.5	7.1	7.4	WJXB	AC	10.0	11.0	11.2	11.7	10.8
WEZX	album	5.2	6.4	5.1	5.9	5.6	WJST	top 40	8.0	7.5	6.5	8.5	9.0
WZMT	album	3.6	4.5	4.2	5.4	5.6	WNYU	oldies	9.2	10.0	6.9	7.3	6.6
WBHT	top 40	4.8	3.6	4.3	3.7	4.2	WNOX-AM-FM	N/T	5.7	7.1	7.3	4.7	5.9
WILK/WILT/WGBI	N/T	4.6	5.2	4.5	3.7	3.7	WQBB-FM	adult std	4.7	3.6	4.9	4.1	4.6
WILP	N/T	4.6	3.5	3.9	3.5	3.3	WOKI	country	6.2	4.7	4.5	4.2	4.2
WBAX/WEJL	adult std	4.2	3.2	4.7	3.8	3.5	WJBZ	religious	2.5	3.1	3.7	2.5	2.8
WARM/WKQV	N/T	4.6	3.5	3.9	3.5	3.3	WNFZ	modern	1.6	2.4	1.9	1.7	2.1
AM-FM	N/T	2.8	4.0	2.5	2.0	3.1	WGAP-AM-FM	country	2.2	1.6	2.2	1.9	1.7
WDL/WDSGD	oldies	2.8	4.0	2.5	2.0	3.1	WKGN	R&B adult	1.1	1.4	1.4	1.2	1.5
WNAK	adult std	3.6	3.4	4.4	3.4	3.0	WXST	oldies	1.1	1.7	1.2	1.0	1.2
WQFM	oldies	2.3	1.4	1.5	2.3	2.4	WDLY	country	1.4	1.5	1.1	1.1	1.1
WSBG	top 40	2.7	1.4	1.4	1.8	2.4	WRIZ	religious	1.2	1.2	1.2	1.1	1.1
WWFH/WWSH	AC	3.3	2.0	2.0	2.9	2.4	<b>EL PASO, TEXAS.—(69)</b>						
WODE	oldies	1.0	1.5	1.0	1.8	1.8	KLQA	album	11.6	9.5	9.1	9.1	14.2
WHLM	AC	1.6	1.8	2.9	1.5	1.7	KPRR	top 40/rhythm	14.3	14.8	15.4	15.6	13.8
WKAB	oldies	1.3	1.4	1.1	1.9	1.6	KBNA-AM-FM	Spanish	15.8	14.5	18.0	14.7	13.3
WZZO	album	1.1	1.1	1.0	1.1	1.4	KTSM-FM	AC	7.5	8.6	7.2	7.0	6.9
WICK	easy	1.1	1.1	1.5	1.7	1.2	KSHI	AC	5.9	6.3	5.5	7.2	6.4
WLEV	AC	1.1	1.2	1.2	1.1	1.1	KOFX	oldies	6.1	6.1	6.4	5.9	4.8
WCTO	country	1.2	1.2	1.6	1.6	1.0	KTSM-AM	N/T	3.4	4.6	4.1	3.6	4.6
<b>McALLEN, TEXAS.—(63)</b>							<b>ALBUQUERQUE, N.M.—(71)</b>						
KGBT-AM-FM	Spanish	11.9	9.3	16.8	14.4	14.6	KRST	country	9.9	10.1	10.5	10.3	11.1
KBFM	top 40	12.4	12.3	11.6	13.0	14.0	KKOB-AM	N/T	7.8	9.2	10.1	8.5	8.2
KIWW	Spanish	11.3	8.5	9.7	9.1	10.1	KZSS/KZRR	album	3.3	4.3	6.1	5.8	6.0
KVLY	AC	6.8	5.7	6.9	8.5	7.3	KKSS	top 40/rhythm	7.8	7.7	5.8	8.1	5.6
KKPS	Spanish	7.2	7.1	6.5	7.7	7.2	KHFM-FM	classical	4.3	4.4	4.4	4.4	5.0
KTEX	country	7.3	7.4	5.8	6.3	7.2	KPEK	AC	2.3	2.6	3.8	4.6	4.8
KTJN/KTJX	Spanish	4.9	5.0	5.2	6.1	6.0	KMGA	AC	4.7	3.9	4.7	4.4	4.3
KBOR	Spanish	4.9	5.0	5.2	6.1	6.0	KLOT	cls rock	3.8	5.1	4.2	4.7	4.1
KFRQ	album	7.8	5.3	6.7	5.6	4.2	KKOB-FM	AC	6.1	4.7	5.3	4.7	4.1
KXAA	easy	3.3	4.0	3.7	3.2	2.7	KTBL	country	3.6	3.9	3.5	5.3	3.2
KRGE	religious	2.2	1.4	2.3	1.8	1.6	KZKL-AM-FM	oldies	3.7	4.7	3.9	4.2	5.1
KRUX	N/T	2.2	2.4	2.5	2.6	1.6	KTEG	modern	3.6	3.9	4.6	3.5	3.8
KSOX-FM	oldies	1.5	2.2	1.9	2.3	1.5	KYLZ	top 40/rhythm	1.8	1.0	1.1	1.5	3.4
KIRT	Spanish	1.7	2.4	1.7	1.7	1.4	KLVO	Spanish	4.0	2.6	2.3	2.9	3.2
KVIY	N/T	4	4	5	1.6	1.4	KLSK	cls rock	4.2	3.0	2.4	2.7	3.1
XVTH	Spanish	1.6	1.2	1.4	1.7	1.3	KIVA	adult std	5.5	4.8	4.7	3.5	3.0
KUBR	Spanish	6	9	6	5	1.2	KRZN	jazz	1.0	1.8	1.5	1.7	2.2
<b>FRESNO, CALIF.—(64)</b>							<b>HARRISBURG, PA.—(73)</b>						
KMJ	N/T	9.6	13.3	11.6	8.6	8.9	WNNK-FM	top 40	10.5	11.2	11.3	11.1	10.5
KBOS	top 40/rhythm	10.4	8.9	8.2	8.5	8.4	WHP	N/T	8.4	10.8	8.9	8.0	9.9
KSKS	country	5.3	4.0	4.9	4.6	6.6	WRVW	cls rock	7.2	6.8	7.7	7.8	6.7
KFSO	oldies	5.4	4.9	3.9	3.7	5.5	WRKZ	country	7.8	10.4	9.0	8.0	6.5
KVSR	AC	1.9	4.5	5.6	6.3	5.5	WRBT	country	2.8	4.2	4.7	6.6	5.7
KJWL	adult std	6.3	5.7	6.1	4.4	5.2	<b>MARK &amp; BRIAN MASTER 10 YEARS ON AIR AT KLOS</b>						
KNAX	country	3.4	3.4	3.2	4.0	4.6	(Continued from preceding page)						
KRZR	album	4.9	3.5	5.2	4.8	4.5	real nice."						
KJFX	cls rock	1.8	2.7	2.6	4.0	4.0	Mark: "We love money, yes sir."						
KLBN	Spanish	4.9	5.3	5.2	6.0	3.9	Brian: "That we do. Love the money."						
KJOI	AC	4.3	3.6	3.9	3.5	3.5	In September, the pair had the honor of putting their money where their feet are as they were awarded a star along Hollywood's legendary Walk of Fame, joining 1997 honorees Nicolas Cage, Bruce Willis, Tony Randall, Kenny G, and Miles Davis, among others.						
KJHT	AC	5.2	3.0	4.5	4.0	3.4	"It was kind of cool when they first told us. Of course, the first question we asked was, 'Can they						
KFRR	modern	3.5	2.8	2.9	2.6	3.1	take it back?' " jokes Mark. "When we found out they couldn't, we were very happy." On a serious note, he adds, "I realized that my kids can take their kids to see this. It's going to be there forever. And we actually had to do something to get this. It's not the kind of thing where you buy your way into it."						
KKDJ	Spanish	2.9	2.5	1.7	3.2	3.0	One of their buddies, John Travolta, even came in the rain and spoke for a few minutes about the pair. "It was a magical moment," Mark says.						
KOQO-AM-FM	Spanish	3.5	3.8	3.7	4.3	3.0	For now, the two are satisfied to						
KEZL	jazz	3.0	2.6	3.3	3.2	2.8	continue entertaining the nation's No. 2 radio market. But they admit that goals beyond remain part of the equation. "You know, I sat on the fence in Savannah, Ga., with my wife 10 years ago, and we wondered what was ahead," says Mark. "Neither of us certainly guessed this."						
KZFO	Spanish	5	8	1.1	1.8	1.6	"A high school history teacher of mine once said, 'It's better to get B's and try everything than to get all A's and focus on only one thing,'" adds Brian. "There's a whole bunch of stuff I still want to do. This is a great stepping stone for that."						
KGST	Spanish	1.0	1.8	1.2	1.4	1.5	KLAZ						
KMPH	N/T	1.5	1.5	1.0	1.0	1.3	KLAZ						
KQEQ	R&B	1.7	1.6	1.3	1.1	1.2	KLAZ						
KYNO	sports	7	7	5	7	1.2	KLAZ						
KFRE	N/T	8	9	1.2	1.1	1.1	KLAZ						

# MARK & BRIAN MASTER 10 YEARS ON AIR AT KLOS

The London-based Anglo-Asian quintet Cornershop has elicited raves with its transcontinental brew of Punjabi folk and Western pop...

stoking allure of the 45 rpm single. In particular, the song toasts the talents of Indian cinema songstress Asha Bhosle...



Cornershop leader Tjinder Singh—who is the band's singer/songwriter/guitarist/producer—recalls frequenting Asian cinemas in the U.K. as a kid and

witnessing the soundtracks' infectious appeal. "People would just get up and dance during the movie," he explains.

Singh—whose Cornershop mates are Ben Ayres on tamboura and "geetar," Peter Bengry on percussion, Nick Simms on drums, and Anthony Saffery on sitar, harmonium, and keyboards—laments how the Bombay film industry has "gone Bollywood"...

Billboard

NOVEMBER 22, 1997

Mainstream Rock Tracks

Chart table for Mainstream Rock Tracks listing tracks, artists, and chart positions. Includes No. 1 hit 'TOUCH, PEEL AND STAND' by Days of the New.

Billboard

NOVEMBER 22, 1997

Modern Rock Tracks

Chart table for Modern Rock Tracks listing tracks, artists, and chart positions. Includes No. 1 hit 'TUBTHUMPING' by Chumbawamba.

HITS! IN TOKIO Week of November 2, 1997. Sapporo Beer Tokio Hot 100 logo.

- List of 49 hits including 'Til It's Gone', '4 Seasons Of Loneliness', 'Hitchin' A Ride', etc.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week...

## U.K.'s Ali Bows With A 'Crucial' Set Of Classic Soul On Island Black Music

**D**EEPER MEANING. You might want to be careful next time you're confessing romantic woes with friends over a beer. Soul singer Ali could be listening.

"Oh, yeah, a lot of song ideas come from conversations I overhear about a situation someone is in or when they're talking about someone they know," he says with a hearty laugh. "I'll take small elements and come up with an idea or a song title. That's what I do, and it works."

The method behind Ali's arguably intrusive research technique is rooted in his desire to dig deep into the rhythms of romance, to offer more than a cursory glance at his favored lyrical motif: love and the tumult that can result from it.

In "Love Letters," his debut single with Island Black Music, the up-and-coming 24-year-old British singer/songwriter serves up his take on resisting the temptations of a former lover who has aired the couple's dirty laundry publicly.

And where was this one inspired? "I have been in relationships where

in on sampling, a fervent and lazy trend in R&B music today. "I hope to bring back a classic feel. I want people to put my CD on even when CDs are out of fashion, to play it for their kids someday in the future."

Working with the Family Stand, meanwhile, "was just incredible," he says. "There was such a vibe there. Wayne and I would put down the



by Chuck Taylor

choruses, and they would start wrapping music around them instantly. They are just so creative and professional. As soon as we would hum something, they'd have a melody for it."

In all, Lord and Smith worked on six of 13 tracks on Ali's upcoming album, "Crucial," due Jan. 27, 1998. "I've always loved their sound, from 'Ghetto Heaven' onward," Ali adds. "When we started working with them, that's when we really began to craft our direction for the album. I always knew what I wanted to do, but I didn't know how to go about it. I didn't know the formula."

Aside from the Family Stand, among the contributors to Ali's high-priority project are executive producer Hiram Hicks, president of Island Black Music, who has held hands with the careers of **Bell Biv DeVoe**, **Boyz II Men**, and **Keith Sweat**; and track producers **Salaam Remi**, who has worked with the **Fugees**, and the **Characters**, who have worked up tracks for **SWV**, **Brandy**, and **Boyz II Men**.

Despite such contemporary-driven assistance, Ali's determined aim to create the sound of classic soul—something reserved in recent days only by the likes of **Maxwell** and **D'Angelo**—has been etched in stone since his early years.

Ali, whose full name is **Alistair Tennant**, was born and raised in east London by Jamaican immigrants. His youth was accompanied by a constant influx of home-grown music, with his dad playing in a local band and his mom singing at church. Ali's older sister hoped to break into the music industry. "It was hard, though, for a singer from Jamaica to get into the music scene over here in the '60s," he says. She is now a homemaker living in Connecticut.

Years later, at 15, Ali was helping with the household chores—in fact, vacuuming—when his session-singer cousin heard him singing over the drone of the cleaner and remarked, "Ali, you've got a bit of a voice."

She then brought by a producer she'd been working with to hear the teen glide smoothly through a song, sans the accompanying Hoover. Ali, meanwhile, liked the then-hot sound of the **Bobby Brown**-esque tunes

the producer was showing off and agreed to join him in his studio.

"I didn't really know anything about singing. I went in the studio and put down a demo," Ali says. But with that, he heard the siren song of the mike and began to relish the time spent developing his vocal skills, along with his first attempts at songwriting.

As his savvy and confidence grew, Ali began to search out producers that he felt understood what he was after.

"I've always been into **Sam Cooke**, **Al Green**, the **Isley Brothers**, **Donny Hathaway**—the oldest of soul singers," he says. "That's the style I wanted to come out with, hoping that people would be into it. But I couldn't find any producers that had that live sound; everyone was doing new-jack swing or more of the hip-hop or the posse thing."

Then, one day in the studio, he heard producer **Glenn Sun** playing around with some recorded instrumentation that included strings and many of the traditional R&B elements that Ali so admired. "I said, 'Wait a minute, this sounds great—very Sam Cooke.' I ran into his office and said, 'Can we please have this piece of music?'"

Ali and Hector went home that evening and wrote a song matching the vibe of the instrumentation, then recorded a demo the next day. That song, "Whatever You Want," was a catalyst in helping sell Ali's classic stylings to labels in both the U.K. and in the U.S. and is included on "Crucial."

With the buzz growing louder on the project by the minute, Ali is already spending more time on the road than he ever imagined: "If I had any more travel than this, I'd be living in the air," he says. At least through the new year, his promotional duties will be focused on U.S. development, with showcases in Los Angeles, New York, and other major markets.

He made his live debut at the R&B Impact Convention in April in Miami and warmed up for **Earth, Wind & Fire** during the act's recent concert dates in London. In addition, he has a DJ-only single out in the U.K., "Feeling You" (also on the album).

"Everywhere I go, they're playing it on the radio and in the clubs," he says. "It's warming to know that something you've created is causing a reaction. I'm just taking as it comes, just enjoying it, working hard and not losing focus. I have been fortunate, thank God."

And yet, he admits, there is one thing missing. For any women who might suspect that Ali is sitting close by, notepad in hand, with an ear leaning forward, it might not be a bad idea to turn around and say "Hello": He admits he's relationship-free at present.

"Not one inch, nothing at all," Ali says lightly. "There are a lot of honeys, a lot of ladies out there, I know. I'm really a romantic at heart—one day, hopefully."

Reach radio editor Chuck Taylor by E-mail at [ctaylor@billboard.com](mailto:ctaylor@billboard.com).

## Todd Little Revives KGB's Heritage In San Diego

**I**KNEW THE LEGACY of KGB from afar, because it was so massive," says Todd Little, who took the PD seat at the San Diego classic rocker at the beginning of this year. "I knew the history of KGB back in Cincinnati when I was working nights [at Jacor sister WEBN]. It's been my job to fan those flames and bring back that mystique of KGB."

In the summer book, KGB pushed forward 3.6-3.8 12-plus and was the top rock station in one of the most rock-heavy markets in the country. "Top-of-mind awareness is probably the greatest thing that we've tried to do," says Little. "Out of sight, out of mind is a real problem in radio. Unless you have billboards up and television and constantly remind people that we are the classic rock brand name in San Diego, they tend to wander away."

Even at a classic rock station, Little says, fixing the music was job one. "The only reason KGB has wannabes in the market is because KGB let them be in the market," he says. "The previous management afforded an opportunity to [rival KPLN] and afforded an opportunity to KCLX years ago."

So Little tapped KGB's heritage. "We have a lot more room on the leash than most classic rock stations, because these records are not foreign to a KGB listener. When you've got a radio station that put Boston on the map, you can dig a little deeper in the library. Because of the heritage of the radio station, it gives us some license to play some different tracks, some slightly more rock-textured songs, but we don't go overboard. They come to hear great classic rock on KGB. We not only give them classic rock, we give them 'World Class Rock.' The cream of the crop. We're not afraid to play a spice track. We're not afraid to play a new track from a classic artist, like the Rolling Stones or John Mellencamp or Jackson Browne. Because if you liked Jackson Browne in 1972, you probably like him in 1997."

Little is quick to add that when it comes to currents, "we don't have a power rotation. We don't add records, and we don't give them 30 spins a week. It's done usually as a 'then and now.' There's a curiosity factor. It's basically a news item that the Stones have a new album out. Music didn't stop in 1989."

Here's a sample hour on KGB: **Pink Floyd**, "Wish You Were Here"; the **Beatles**, "Birthday"; **Black Crowes**, "Hard To Handle"; **Rolling Stones**, "Beast Of Burden"; **Journey**, "Any Way You Want It"; **Foreigner**, "Long Way From Home"; **Van Halen**, "Right Now"; the **Who**, "I'm Free"; **Elton John**, "Levon"; **Edgar Winter Group**, "Frankenstein"; **Queen**, "Bohemian Rhapsody"; and **Asia**, "Only

Time Will Tell."

If "World Class Rock" calls to mind triple-A KBCO Denver, there's good reason. Little spent five years in that market with Jacor, prior to its purchase of that station. "The cool thing about KBCO and what we try to do with KGB is that KBCO eats, sleeps, and drinks Boulder, Colo.," Little says. "And KGB eats, sleeps, and drinks everything that's cool about San Diego, from surf reports to tourism stuff, sports, and certainly lifestyle."

Vital in reclaiming KGB's heritage was evaluating talent. "We brought back some of the veterans that had gotten away from KGB," says Little, who cites placing market veterans **Coe Lewis** in afternoons and **John Leslie** in nights as crucial. "Most important, **Dave, Shelly**, and **Chainsaw**, our morning show, have come back to KGB [from co-owned KIOZ]. We want to make KGB comfortable to listen to again."

As WEBN did, KGB had relied on fireworks as a station benchmark for years. But under a previous owner, its Sky Show had "withered away to nothing," he says. "We decided to take it back to its original form of fireworks with music. We promoted it earlier than normal. Historically, the radio station had only promoted the show 30 days out. We did it 3½ months out. We brought in a new producer to change the image of Sky Show, to bring it into the '90s."

And he used Jacor's muscle, promoting the event among the 10-station cluster in the market. "There's a synergy in Jacor that we need to be pioneering in," Little says. "For example, it's World Series time, and our sportscaster in the morning says, 'You can watch the game tonight on channel 7 or hear it on [XETRA-AM] Xtra Sports 690.' If you've got 10 radio stations, there's a tremendous come in all 10 of those radio stations. If we keep them in the family, we're going to do OK. It's just a synergy that's no different from NBC using CNBC or MSNBC. It's just the way it's got to be in the future."

Jacor can also flex its muscle when it comes to copping exclusivity at other events in the market. "That's where using the power of 10 Jacor stations often will prohibit a KGB-wannabe from getting in the door," says Little. Jacor can go to an event organizer and say, "Look, we'll give you an easy listening station. We'll give you a news/talk station. We'll give you a rock'n'roll station. We'll give you a [top 40]. Well, you've pretty well got it covered. You don't need anybody else. And that's been the synergy of the 10 stations. What we try to do is bring a lot to the table for clients, so they don't even have to think about going elsewhere."

MARC SCHIFFMAN



ALI

rumors have been spread while I was still in them, so it's true to life . . . or at least partially true," Ali says, again easing into laughter.

The rich and timeless texture of the **Al Green**-influenced track—just released to R&B radio and due for commercial release Tuesday (18)—was written by Ali and longtime scribing partner **Wayne Hector**. **Peter Lord** and **Jeffrey Smith** of the **Family Stand** served as co-writers/producers.

Ali and Hector, as the nucleus of U.K. R&B act **Rhythm & Bass**, established themselves in the early 1990s with two top 40 hits and as the subsequent writing team known as **Aliway**. To date, they have written four top 10 British singles, including the recent top five European smash "Flava" for Australian vocalist **Peter Andre**.

"What Wayne and I always set out to do is create songs that are deeper than, 'I wanna lick you up and down and freak you.' This is not about that. We try to go in and analyze relationships and shed a different light on them," he says.

"There are so many different angles of love and the depth of love that people really don't seem to pay attention to. Except for **Babyface** and **Jimmy Jam** and **Terry Lewis**, I don't think any songwriters have gone in-depth lately."

Further, Ali questions the long-term relevance of music that cashes

# Music Video PROGRAMMING

## Film, 'Freedom Concert' Set Link To Help Liberate Tibet

This column was prepared by guest columnist Sharon Steinbach.

**FREE TIBET:** In conjunction with Grand Royal/Capitol's three-CD "Tibetan Freedom Concert," a multi-tiered November promotion and awareness campaign ties in feature film screenings of "Free Tibet" to promotions at commercial alternative radio stations, movie showings via satellite feed to college campuses nationwide, and music videos.

The campus movie feed is provided by Network Event Theater, a chain of satellite theaters exclusive to colleges.

Artist and label proceeds from record sales benefit the Milarepa Fund, a San Francisco-based organization dedicated to the promotion of universal compassion and nonviolence. Founded by **Beastie Boy Adam Yauch** and executive director **Erin Potts** in 1994, the organization raises funds to help free Tibet from Chinese persecution. "Tibetan Freedom Concert" documents the 1996 show at San Francisco's Golden Gate Park and the 1997 show on New York's Randall's Island. Among the acts featured are the **Jon Spencer Blues Explosion**, **Patti Smith**, **Radiohead**, **A Tribe Called Quest**, **U2**, **Sonic Youth**, **Foo Fighters**, the **Mighty Mighty Bosstones**, **Bjork**, **Beck**, and **Rage Against The Machine**. Disc three is an enhanced CD containing five bonus tracks and interviews with artists and the **Dalai Lama**.

The **Sara Pirozek**-directed film "Free Tibet" chronicles the 1996 concert.

The **Beastie Boys**' "Root Down," directed by **Evan Bernard**, is the debut clip, linking performances from the 1997 festival with images culled from the film, such as Tibetan dancers, monks, and backstage activities. The follow-up clip will be **Rancid's** "The Harder They Come," directed by **Spike Jonze**.

**CLIP SHOW'S 400TH EPISODE:** As Long Island, N.Y.-based video show "Rock Rap" moves into its 11th year, producer/host **Dante Moratto**

celebrated the show's 400th episode with footage from the half-hour program's archives. The October special meshed various in-studio on-air segments; highlights include a performance by **Jewel**, **LL Cool J** introducing a clip off his debut EP, and a **Roger Daltrey** interview. **Moratto** also put together more than 50 artist show ID spots created over the years into 2½-minute blocks. Artists featured in the bits include **Melissa Etheridge**, the **Moody Blues**, **Mariah Carey**, **Blue Oyster Cult**, **MC Hammer**, **Coolio**, and **Das EFX**.

The show's longevity is largely owed to its openness toward all musical styles. "When I started the show, 'Rock Rap' was a news piece," says **Moratto**. "Then **Run-D.M.C.** was on the very first show. My whole concept was rock talk, but as years went on, I've had dance artists, reggae, and even a lot with oldies. I had **Dave Mason** from **Traffic** recently, as well as **Paul Rodgers** from **Bad Company**. I've never discriminated [against] a musical format."

**Moratto** also teaches a graduate course called "Principles And Practices" at New York University. "I can bring real industry people into the class," he says. According to **Moratto**, guest speakers have included **MTV** senior VP of marketing **David Cohn**, **Columbia Records** VP of video promotion **Gary Fisher**, and music publishing executive **Mark Fried** of **Spirit Music**. This class follows "Career Opportunities In The Music Industry," an undergraduate course **Moratto** taught this past spring. "Rock Rap" is seen weekly via Cablevision of Long Island and Time Warner Cable in New York.

**PEOPLE:** **MTV** executive VP of programming **Andy Schuon** is leaving the network after a seven-year tenure (*Billboard* Bulletin, Nov. 11).

Meanwhile, at **VH1** sources say the channel's VP of programming, **Lee Chestnut**, is also vacating his post. **Chestnut**, who has been at **VH1** for three years, is rumored to be headed to **Epic Records** in January, where he will be a VP of A&R.

## PRODUCTION NOTES

### LOS ANGELES

**Jermaine Dupri**, CEO of So So Def Recordings, signed on **Paul Hunter** to direct the clip to his new single, "The Party Continues." **Da Brat** makes a cameo.

### NEW YORK

Director **Lara M. Schwartz** filmed "City Streets" for **No Coast**. **Phajja** hired director **Frank Sacramento** to shoot "So Long" on the **Brooklyn Bridge**.

### NASHVILLE

Director **Michael Solomon** kept busy

this month shooting "Dream Walkin'" by **Toby Keith** and the **Sammy Kershaw** clip for "Love Of My Life."

### OTHER CITIES

"Busy Child" by the **Crystal Method** features footage of Las Vegas captured by directors **Lance Bangs** and **Eli Bonerz**.

On the other side of the Pacific Ocean, **Pizzicato Five** shot a clip in its Tokyo home with directors **Yashuharu Konishi** and **Tsuyoshi Inoue**.

"I'm Your Man" by **Jason Sellers** was committed to celluloid by director **Jim Hershleder** in **Durango, Colo.**

FOR WEEK ENDING NOVEMBER 9, 1997

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Laurnea, Infatuation
- 2 Queen Pen, Man Behind The Music
- 3 Nas, Foxy Brown, Az, Dawn Robinson, Firm Biz
- 4 Mase, Feel So Good
- 5 Jay-Z, Sunshine
- 6 Salt-N-Pepa, R U Ready
- 7 Missy "Misdemeanor" Elliott, Sock It 2 Me
- 8 Usher, You Make Me Wanna
- 9 LL Cool J, Phenomenon
- 10 LSG, My Body
- 11 Erykah Badu, Tyrone
- 12 Janet, Got 'Til It's Gone
- 13 Will Smith, Just Cruisin'
- 14 Rakim, Guess Who's Back
- 15 Erick Sermon, Keith Murray & Redman, Rapper's...
- 16 Toni Braxton, How Could An Angel Break My Heart
- 17 Playa, Don't Stop The Music
- 18 Something For The People, My Love Is The Shhh!
- 19 Yvette Michele, D.J. Keep Playin'
- 20 Total, What About Us
- 21 Common, Retrospect For Life
- 22 Aaliyah, The One I Gave My Heart To
- 23 Next, Butta Love
- 24 Master P, I Miss My Homies
- 25 Sam Saiter, After 12, Before 6
- 26 Busta Rhymes, Put Your Hands Where My Eyes...
- 27 Dru Hill, 5 Steps
- 28 Changing Faces Feat. Jay-Z, All Of My Days
- 29 Angie Stone & Devoxx, Everyday
- 30 H-Town, They Like It Slow

### NEW ONS

Immature, Give Up The Ghost  
Mary J. Blige, Everything  
Rampage, We Getz Down  
Joe, Good Girls  
Le Click, Don't Go



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Vince Gill, You And You Alone
- 2 Michael Peterson, From Here To Eternity
- 3 Clint Black, Something That We Do
- 4 Reba McEntire, What If It's You
- 5 Tim McGraw, Everywhere
- 6 Mark Chesnut, Thank God For Believers
- 7 Bryan White, Love Is The Right Place
- 8 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 9 Clay Walker, Watch This
- 10 Chely Wright, Shut Up And Drive
- 11 Kinleys, Please
- 12 Anita Cochran, What If I Said
- 13 Shania Twain, Love Gets Me Every Time
- 14 Brooks & Dunn, Honky Tonk Truth
- 15 Trace Adkins, The Rest Of Mine

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 22, 1997.



Continuous programming  
1221 Collins Ave.  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

Erykah Badu, Tyrone

### BOX TOPS

- Master P, Ghetto D  
Bobby Brown, Feelin' Inside  
Mase, Feel So Good  
Mystikal, Ain't No Limit  
E-A Ski, Showdown  
Aqua, Barbie Girl  
Next, Butta Love  
Queen Pen, Man Behind The Music  
Three 6 Mafia, Tear The Club Up '97  
LSG, My Body  
Eric Sermon, Keith Murray & Redman, Rapper's Delight  
Master P, I Miss My Homies  
Usher, You Make Me Wanna  
Mack 10, Backyard Boogie  
Backstreet Boys, As Long As You Love Me  
Save Ferris, Come On Eileen  
Toni Braxton, How Could An Angel...  
The Firm, Firm Biz  
Hanson, I Will Come To You

### NEW

- Aphex Twins, Come To Daddy  
Average White Band, Every Beat Of My Heart  
Ben Folds Five, Brick  
Boyzone, Picture Of You  
Chaka Demus & Pliers, Every Kinda People  
Faith No More, Ashes To Ashes  
Finley Quaye, Sunday Shining  
K.P. And Envy, Swing My Way  
Marcy Playground, Sex And Candy  
Martha Wash, It's Raining Men  
Meredith Brooks, What Would Happen  
Moby, James Bond Theme  
Nice & Smooth, Blazing Hot  
Ozzy Osbourne, Back On Earth  
Rage Against The Machine, The Ghost Of Tom Joad  
Rakim, Guess Who's Back

Rome, Crazy Love

Stem, Pinch



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

- The Toasters, Don't Let The Bastards...  
Fretblanket, Into The Ocean  
Sarah McLachlan, Sweet Surrender  
Spiritualized, Electricity  
Sugar Ray, RPM  
Rancid, The Harder They Come  
Busta Rhymes, Dangerous  
Metallica, The Memory Remains  
Lisa Loeb, I Do  
Longpigs, On And On  
The Mighty Mighty Bosstones, Royal Oil  
Trebek Charger, Keep It Goin'  
Depeche Mode, Home  
The Descendents, Lucky  
Mxpx, Doin' Time

Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- David Bowie, I'm Afraid Of Americans (new)  
Chantal Kreviazuk, Surrounded (new)  
Bran Van 3000, Couch Surfer (new)  
Common/Lauren Hill, Retrospect For Life (new)  
Marilyn Manson, Long Hard Road Out Of Hell (new)  
Matchbox 20, 3 A.M. (new)  
Sandbox, Carry (new)  
Wide Mouth Mason, This Morning (new)  
Something For The People, My Love Is The Shhh! (new)  
Mase, Feel So Good (new)  
The Firm, Firm Biz  
Chumbawamba, Tubthumping  
Sugar Ray, Fly  
Boyz II Men, 4 Seasons Of Loneliness

Rolling Stones, Anybody Seen My Baby  
Smash Mouth, Walkin' On The Sun  
LL Cool J, Phenomenon  
Green Day, Hitchin' A Ride  
Aqua, Barbie Girl  
Backstreet Boys, As Long As You Love Me



Continuous programming  
1111 Lincoln Rd.  
Miami Beach, FL 33139

- Smash Mouth, Walkin' On The Sun  
Rolling Stones, Anybody Seen My Baby  
Chumbawamba, Tubthumping  
Paulta Cole, I Don't Want To Wait  
Oasis, Stand By Me  
Hanson, Where's The Love  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You  
Control Machete, Humanos Mexicanos  
The Verve, Bitter Sweet Symphony  
Molotov, Voto Latino  
Moenia, Estabas Ahi  
Mana, Clavado En Un Bar  
Prodigy, Breathe  
Savage Garden, To The Moon And Back  
Jarabe De Palo, La Flaca  
Luis Miguel, Por Debajo De La Mesa  
Spice Girls, Spice Up Your Life  
Lucybell, Viajar  
Forest For The Trees, Dream  
Green Day, Hitchin' A Ride



1/2-hour show weekly  
Signal Hill Dr.  
Wall, PA 15148

- Miss Angie, Lift My Eyes  
Geoff Moore & The Distance, I'm Free  
Steven Curtis Chapman, Not Home Yet  
Plumb, Sobering  
Whitney Houston & CeCe Winans, Count On Me  
De Taik, In The Light  
Rich Mullins, Brother's Keeper  
Rich Mullins, Color Green

- 17 Wynonna, When Love Starts Talkin'
- 18 Clint Black, A Better Man
- 19 Alison Krauss, I've Got That Old Feeling
- 20 Hal Ketchum, Past The Point Of Rescue
- 21 Billy Ray Cyrus, When I Gonna Live?
- 22 Clint Black, We Tell Ourselves
- 23 John Michael Montgomery, Life's A Dance
- 24 Dwight Yoakam, Ain't That Lonely Yet
- 25 Mark Chesnut, I Sure Is Monday
- 26 Little Texas, What Might Have Been
- 27 Sawyer Brown, Thank God For You
- 28 Lee Roy Parnell, On The Road
- 29 Sawyer Brown, The Boys And Me
- 30 Junior Brown, My Wife Thinks You're Dead

### NEW ONS

Neal McCoy, If You Can't Be Good, Be Good At It  
John Anderson, Small Town  
Lonestar, You Walked In  
The Tractors, The Last Time

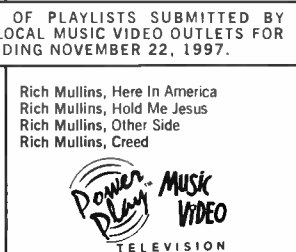


Continuous programming  
1515 Broadway, NY, NY 10036

- 1 LeAnn Rimes, How Do I Live
- 2 Sugar Ray, Fly
- 3 Matchbox 20, Push
- 4 Paula Cole, I Don't Want To Wait
- 5 Sarah McLachlan, Building A Mystery
- 6 Third Eye Blind, Semi-Charmed Life
- 7 Chumbawamba, Tubthumping
- 8 Jewel, Foolish Games
- 9 Rolling Stones, Anybody Seen My Baby
- 10 Fiona Apple, Criminal
- 11 Smash Mouth, Walkin' On The Sun
- 12 Billy Joel, Hey Girl
- 13 Fleetwood Mac, Silver Springs
- 14 Sheryl Crow, Home
- 15 U2, Please
- 16 Elton John, Something About The Way...
- 17 Mariah Carey, Butterfly
- 18 Barbra Streisand & Celine Dion, Tell Him
- 19 Boyz II Men, 4 Seasons Of Loneliness
- 20 Sister Hazel, All For You
- 21 En Vogue, Too Gone, Too Long
- 22 Jamiroquai, Alright
- 23 The Verve Pipe, The Freshmen
- 24 The Wallflowers, One Headlight
- 25 Shawn Colvin, Sunny Came Home
- 26 Duncan Sheik, Barely Breathing
- 27 Savage Garden, I Want You
- 28 Billy Joel, The River Of Dreams
- 29 The Wallflowers, Three Marienas
- 30 Meredith Brooks, What Would Happen

### NEW ONS

Harry Connick, Jr., Let's Just Kiss  
Sheryl Crow, Tomorrow Never Dies  
Janet, Together  
Sarah McLachlan, Sweet Surrender  
Ben Folds Five, Brick  
Chantal Kreviazuk, Surrounded  
Lisa Loeb, I Do  
Eva Trout, Beautiful South  
The Verve, Bitter Sweet Symphony



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Rolling Stones, Anybody Seen My Baby  
Buster Poindexter, Ondine  
Boyz II Men, 4 Seasons Of Loneliness  
Misfits, Dig Up Her Bones  
Calekiki, Wendy  
Cornershop, Brimful Of Asha  
Aaliyah, The One I Gave My...  
Oasis, D'You Know What I Mean?  
Third Eye Blind, How's It Going To Be  
LL Cool J, Phenomenon  
Duran Duran, Electric Barbarella  
The Wallflowers, Three Marienas  
Shawn Colvin, You And The Mona Lisa  
Jonny Lang, Missing Your Love  
Everclear, Everything To Everyone  
Salt-N-Pepa, R U Ready  
Joan Jetz, Real Wild Child  
Janet, Got 'Til It's Gone  
Hanson, I Will Come To You  
Total, What About Us



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Boyz II Men, 4 Seasons Of Loneliness  
Salt-N-Pepa, R U Ready  
Usher, You Make Me Wanna  
Will Smith, Just Cruisin'  
Wyclef Jean/Refugee All Stars, The Guantanamo  
Dru Hill, 5 Steps  
Aaliyah, The One I Gave My...  
Missy "Misdemeanor" Elliott, Sock It 2 Me  
Total, What About Us  
Busta Rhymes, Put Your Hands Where My Eyes Could See

# Billboard 19TH ANNUAL MUSIC VIDEO conference & awards

NOV 20-22 • BEVERLY HILTON

## HIGHLIGHTS



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I'm Paying by:

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Money Order

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Credit Card # \_\_\_\_\_

Exp. Date: \_\_\_\_\_

Cardholder's Signature: \_\_\_\_\_

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 2nd and October 30th will be subject to a \$150.00 cancellation fee. No refund will be issues for cancellations received after October 30th or for "no shows.."



## K-TEL PLANS ONLINE MUSIC BIZ, MORE DISTRIBUTION TIES

(Continued from page 1)

unit, K-tel International (USA), which remains based in Minneapolis.

The corporate offices, however, are moving to Los Angeles, where company president David Weiner will oversee the music unit, international operations, a direct-marketing subsidiary, a home video imprint, and a new Internet venture. Weiner says the move will enable K-tel to "tap into a larger talent pool."

By mid-December, Weiner says, the company will launch K-tel Online and develop the site over the next year into a major Internet retailer to compete with CDnow, Music Boulevard, and World Wide Web sites operated by traditional music chains. At the site, www.ktel.com, consumers will also be able to order customized CDs made up of tracks from the company-owned catalogs.

In addition, Weiner says, K-tel is continuing to set up an independent distribution unit for labels not owned by the

company (Billboard, Aug. 23). K-tel has for years distributed its own products. The first recordings handled by the unit, called K-tel Distribution (KTD), are from Strictly Rhythm, a New York-based dance music label.

These plans represent a renewal for a company that came close to selling off its profitable music businesses.

Publicly held Platinum Entertainment intended to buy those assets for \$35 million but, according to Weiner, could not line up the financing. The deal fell through in September.

Weiner says, "We felt that the stock market was not appropriately valuing the value that had been placed on our catalog by third parties and was not properly valuing our music distribution subsidiaries. We felt the best way to capture that value was by sale of those

subsidiaries." Now that the sale has been terminated, he adds, "We made the decision to continue building K-tel into a vertically integrated marketing company."



DIXON

Weiner insists that K-tel's music assets are not for sale now. In fact, he says that the company is looking to make some acquisitions—of catalog companies. Its current catalog unit, Dominion Entertainment, has a library of 3,000 masters, most of which are hit recordings from the 1950s through the '80s.

It is the Dominion songs—which include such top 10 hits as Chubby Checker's "The Twist," Gogi Grant's "The Wayward Wind," and the Trashmen's "Surfin' Bird"—that will be used

to create the customized CDs to be sold online. Visitors to the Web site will be able to choose tracks from a list and compile their own CDs. They will pay a fee for each track picked, and the finished CD, with packaging, will then be mailed to them.

The idea of customized CDs online has been catching on recently. The Music Connection launched a Web site that allows consumers to devise and order their own CDs from nearly 30,000 licensed tracks. However, neither of these services enables shoppers to download music into their computers.

The other component of K-tel's online venture is retail sales. The company plans to make available "a very deep product offering from all record companies," says Weiner. Orders will be fulfilled by K-tel and a network of one-stops. Weiner estimates that 150,000 titles will be initially available on the site. Online pricing had not been

established at press time. Mark Margiotta, VP of K-tel Online, heads the Los Angeles-based unit.

Weiner believes that K-tel has an advantage in this arena over other online retailers because of its presence on television. "We'll utilize our expertise in direct-to-consumer marketing to drive traffic to the site," he says.

K-tel has, for most of its 35-year existence, been a direct seller of music and other products. Its compilations are sold via TV commercials and 800 numbers. Weiner says the company will spend \$35 million-\$40 million this year on television advertising. The spots will now also be used to promote the Web site.

Weiner says the company will soon announce strategic online partnerships with Internet search engines, technology companies, and other Web sites similar to those that CDnow and Music Boulevard have developed.

K-tel releases 120-150 recordings a year on a number of proprietary labels, including the main compilation imprint K-tel, Dominion (catalog), Era (rock), Arrival (gospel), and Cold Front (dance/R&B). Cold Front is charting with "Club Mix '98," which was No. 64 on The Billboard 200 in the Nov. 15 issue. Dixon says the company "plans to grow" its label business.

Another unit of the company that is gearing up for increased activity is K-tel Video. In early January it will release the first of 22 episodes of "Popular Mechanics For Kids," a Hearst-syndicated TV program. K-tel Video is also developing five full-length animated kids' videos for first-quarter release.

For the fiscal year that ended June 30, K-tel International reported net profit of \$3.2 million on \$75.5 million in revenue. In the previous year, it posted a net loss of \$745,000 on revenue of \$71.9 million. Executives say net sales in North America, a big portion of which were music, totaled \$49 million.

In other executive appointments, K-tel announced that Jeffrey M. Koblick had been promoted to executive VP of purchasing and operations and Corey Fischer had been named VP of finance/CFO.

## BEST PROSPECTS FOR DVD MAY BE WITH PCs, NOT VIDEO

(Continued from page 8)

Calif., agrees. "PCs are taking off faster than the consumer electronics market," says marketing director Clint Chao, who is overseeing implementation of a DVD copy-protection chip developed by the company (Billboard, May 31). Wired to a television set, the home computer "can be your DVD player," he says. Chao notes the next step will be integrating PCs and DVD-RAM, which make possible home recording. That should come

late next year and could be priced for consumers in 1999.

In fact, the opportunities are so great that Forrester predicts 60% of the PCs shipped in 2002 will have DVD-ROM drives, bringing the installed base to 53.3 million units. More than 18,000 programs should be available to feed those drives. Meanwhile, the number of stand-alone DVD players will reach 5.1 million that year, or 5.2% of U.S. households, with 8,800 titles avail-

able for them.

Forrester doubts the potential is much greater, according to its report: "The only bull's-eye for DVD-Video will be the nearly 9 million U.S. mouse potatoes," defined as "affluent technology optimists" eager to own at least one of everything. Even the studios that have committed to DVD are holding back, says Hardie, who thinks a telltale sign is the relative paucity of titles.

"Their behavior reflects the laserdisc market, not VHS," he adds. "That puts them in the game with a minimum investment and tethers them to a fall-back strategy that allows them to get out quickly, quarter by quarter." Twenty years after their introduction, barely 2 million laserdisc players have been sold. Hardie's other indicator is the sluggish demand for DVD encoding equipment. "Those boxes are not going out like hot cakes," he says.

DVD video faces one insurmountable hurdle, in his view. Better technology, including picture quality, won't over-

come the cassette's lead. "VHS still wins hands-down" when the consumer factors in the expense of another player and a second software library, Hardie maintains.

Only the "mouse potatoes," the report states, care about DVD video's "bells and whistles," such as multiple viewing formats—and there aren't enough buyers to rival VCR ownership. The DVD/Divx rivalry compounds the problem (Billboard, Sept. 20).

Hardie likes the Divx idea of a disposable disc (designed to be sold for \$5 for 48 hours of viewing) but says the execution is wrong because the them-or-us confrontation confuses the consumer.

Life is much easier, and acceptance much faster, in the PC lane. DVD-ROM "tears down the capacity barriers" that inhibit content providers, he says. Hardie's favorite example: "All the 'Seinfeld' episodes on a single disc," presenting advertisers with a new venue for commercials.

## BMI TO SET UP LATIN MUSIC OFFICE IN MIAMI

(Continued from page 8)

With BMI for the past 4½ years, she came to the performance right group from directing the music publishing activities of RMM Management, which handles many of the tropical concerts staged in the New York area. "We now have a vast umbrella of Latin music to deal with," Almodovar says.

Although its catalog of Latin music contains repertoire brought in shortly after its birth in 1940, BMI has moved aggressively to build its contemporary Latin roster, having previously placed writer/publisher relations executives in Los Angeles and Puerto Rico, as well as New York, which will continue to maintain a Latin music presence.

Recent songwriter/artist signings include Angel Ramiro Matos of Limite 21, Mario Quintero of Los Tucanes, Han Geraldo of Barrio Boyzz, and producer/arranger K.C. Porter. Established stars previously signed include Gloria Estefan, Selena, Juan Luis Guerra, and Eddie Palmieri.

## COPYRIGHT LAW

(Continued from page 69)

the directive's progress through the European Parliament and Council of Ministers is Trade Commissioner Mario Monti. He was lobbied by an IFPI delegation on the draft directive's contents at an hourlong meeting last month (Billboard, Oct. 25).

Dobbis, a member of that delegation, notes the pressure Monti is under from both sides of the debate but comments, "He received us openly and honestly. He has a diverse set of priorities on this directive, but one of the big ones is to get the damn thing implemented."

Monti's office appears to have a clear grasp of the core issue, though. Says a spokeswoman, "There are very conflicting interests here between those who want to enhance copyrights and those who don't."

Moore says that despite the extremely delicate nature of the balance the organization must strike, "We are working hard, even though this is a very difficult task."

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(Continued from page 1)

Recording Arts and Sciences (NARAS) and MIDEM have established Latin and Caribbean music offices on Miami's South Beach, the gateway to the booming Caribbean and Latin markets.

Many top Trinidad artists, including Superblue, were showcased to appreciative crowds at MIDEM's debut Latin Music Marketplace conference, held in Miami (Billboard, Sept. 13).

Yet at the same time, the growing global Carnival scene is fraught with conflicts and a new innovation—boycotts—in which Carnival leaders go on strike to try and force the issue of government support. Such friction is not altogether unpredictable, as these ages-old annual jump-ups extend their original spiritual and social function into a worldwide, billion-dollar industry important to the economies of a list of cities stretching from Trinidad across the Caribbean to America, Canada, Europe, and all the way south to Melbourne, Australia (for a complete rundown of regional Carnivals and winners, see page 1).

In Toronto, a total boycott by *mas makers* caused the collapse of Caribana 1997, disappointing the 2.5 million revelers who in the past have flocked to the city for the annual festival.

The action, championed by nine-time Toronto band-of-the-year winner Louis Saldenah and the majority of Canada's *mas makers*, is undoubtedly indicative of what's to come in the new millennium. As cities rake in multimillion-dollar windfalls from the Carnivals, *mas makers* who beforehand had done this "just for the jump" are now demanding that the cities carry a fairer share of the expenses of producing the festivals.

**'ENOUGH IS ENOUGH'**

Says Saldenah in an exclusive Billboard interview, "In 1991, the city of Toronto commissioned the Decima Report, a \$90,000 study which concluded that the Caribana festival generates \$250 million a year to Toronto. Carnival has grown 10 times since then, yet nobody wants to support the bandleaders to cover basic expenses. This year we said, 'Enough is enough.'"

Pan Trinbago North America spokesman Anthony Abdul Reid, speaking at Brooklyn, N.Y.'s 2.5 million strong Labor Day West Indian parade, reiterated his support of boycotts in order to secure just recompense. Yet he complained bitterly that steel bands were near absent at this year's much-touted J'ouvert celebrations on Flatbush and Woodruff Avenues in Brooklyn, pointing out that steel *pan* continues to be passed over in favor of sound systems at the festivals.

Reid emphasized, "My main concern is for the pan tuners and players, the wire benders, the small artisans who are actually making the *mas*."

"The bandleaders and the organizers always make all the money, while these people, who are the actual creators of the Carnival, get nothing," he added. "Will some of this money find its way down to us? Who can assure me of that?"

Among the vestiges of tradition that are taking a beating in the modern age are what some would call the soul of Carnival: the wire benders and steel pan men who work for Carnival all year round and see no financial encouragement. Particularly vulnerable are steel pan men whose unique role within Carnival is ever more threatened by sound systems and DJs and a public now addicted to loud music.

**Sunshine Awards Spread The Glory**

NEW YORK—Performers from the smaller Caribbean islands took home an unprecedented half-dozen awards at the eighth annual New Sunshine Music Awards, held Oct. 18 here. Also, inducted into the Sunshine Music Hall of Fame were three non-Trinidad greats: Grenada's Small Island Pride, Guadeloupe dancer/choreographer Marie Brooks, and American-born calypsonian Irving "Lord Burgis" Burgie, composer of Harry Belafonte's "Day-O" and seven more of the 11 songs on Belafonte's classic album "Calypso." The feats mark the emergence of smaller islands into a musical mainstream traditionally dominated by Trinidadians.

During the show, Earl Brooks copped honors for best recording by a *pan* soloist for "Big Belly Man" on Straker Records. Best recording by steel orchestra honors went to Trinidad's Panazz Players for "Shadow Of Your Smile." Krosfyah, from Barbados, took home the award for best recording by a group or dance band for "Down De Road."

Best *rapso* recording honors—describing the mix of rap and *soca*—went to Brother Resistance for "Right Move." Best traditional *parang* music recording went to Los Dinamicos for "Recordando A." Best *soca parang* recording also went to Los Dinamicos for "We Parang." (Parang is a Trinidad genre heavily influenced by the Latin rhythms of neighboring Venezuela that is sung in pidgin Spanish.)

Best new male was judged to be the Trini Nigel Lewis for last year's big Roadmarch hit "Moving." The best new female also came from Trinidad, Marilyn Joseph, for "Identity Crisis." Female vocalist of the year was Trini soca rocker Marcia Miranda for "Cyaant Kill Kaiso."

Additionally, to really compete with the sound systems, sound experts are urgently needed to involve themselves with pan to overcome amplification problems and encourage bandleaders to employ them again, just as more and better studio producers must involve themselves with pan music to help create commercial pan recordings.

Reid says that, as regards urban pan and Carnival, to ensure the growth of steel pan, host cities need to set aside grants that actually arrive in the hands of steel pan players. Right now, it costs \$10,000 to present a steel orchestra in the Brooklyn panorama, and even the top pan prizes rarely go above \$4,000—"and there's no stipend for entering," Reid concludes.

But given the current climate, observers say, it is also up to the steel bands to merchandise themselves—to find sponsorship and make additional efforts with entrepreneurs so that they become more self-supporting on a year-round basis.

In England, pan players get local government grants and become involved in education and the community, making pan life a more viable, year-round existence while enriching London's very marketable culture.

But elsewhere, the host city, dance promoters, and a few lucky bandleaders make windfalls, while the pan men, wire benders, and small artisans are generally stuck in the middle. At the same time, the bandleaders themselves must give greater recompense



Fitzgerald "Mighty Terror" Henry after being inducted into the Hall of Fame.



American-born calypsonian Irving "Lord Burgis" Burgie, inducted into the Sunshine Music Hall of Fame, performs during the awards ceremony.

Best supporting artists were Sandra Dopson and Cheryl Seheult for their backup vocals on Chris Garcia's mega-hit "Chutney Bacchanal." Best political commentary honors went to Swallow for "CDC."

Best social commentary winner was Trini Brother Marvin for "Jahaji Bhai," who also won the calypso of the year award for "Jahaji Bhai," a heartfelt rendition calling for unity among Trinidad's African and East Indian communities.

Also, Carl Beaver Henderson took dual awards for best engineered recording and best producer for "Jahaji Bhai."

The best creative humor award went to St. Lucia's Jaunty for "Bobalisk."

Best *chutney soca* recording honors went to Trini Chris Garcia for "Chutney Bacchanal."

Best party calypso went to Nigel Lewis for "Moving."

Best duo or group recording hon-

ors went to J. Errol Lewis and Brother Resistance for "When We All Get To Heaven." People's choice awards went to Trinidad's Black Stalin and Haiti's Zin Band.

Special Recognition for Contribution to Caribbean Culture awards were given to Trini songwriter/arranger/producer Ed Watson; the legendary Marie Brooks, Guadeloupe dance pioneer and founder of the Pan Caribbean Dancers of America; and the enduring Amoco Renegades, Trinidad and Tobago 1997 Panorama Champions.

Trinis Norman "Black James" James and Rudolph "Fisheye" Olivierre were inducted into the Steelband Hall of Fame.

Also inducted into the Calypso Hall of Fame was the man with the golden voice, Fitzgerald "Mighty Terror" Henry, from Trinidad.

ISAAC FERGUSON

Nicholas Brancker, has resulted in music from the smaller islands scoring at Carnivals around the globe. This year, small island music resounded alongside Trini stalwarts Roy Cape & the All Stars and Charlie's Roots and Jamaica's reggae/calypso chameleons, Byron Lee & the Dragonaires. Hot acts included Barbados' Gabby, Max Final, Krosfyah, and Square One; Antigua's Burning Flames; St. Kitts' Small Ax; and St Thomas' Jam Band.

In fact, at this year's NARAS-endorsed calypso and Steelband New Sunshine Music Awards, held Oct. 18 in New York (see story, this page), non-Trinidadian performers took home an unprecedented six awards.

Says legendary Eastern Caribbean composer and seven-time St. Kitts Calypso King Ellie Matt, speaking at his Basseterre nightclub there, "For a long time, Trinidad musicians ruled supreme and had the best of the Caribbean Islands. Now it's a free-for-all."

Matt, a respected composer, arranger, singer, and keyboard player at the helm of his 14-piece brass band, has backed Sparrow, Lord Kitchener, and other Trini superstars. He speaks proudly of the calypso legends of smaller islands: Barbados' Troubadours and the Merryman, Grenada's Small Island Pride, St. Vincent's Becket, Guyana's King Fighter, and Antigua's King Shortshirt, Swallow, and King Obstinate.

**EVOLVING SOUNDS**

Until the '80s, Trinidad music was more lyrical and less tempo-driven than the Eastern Caribbean calypsos of St. Kitts, Nevis, St. Vincent, and Antigua, where they always reveled in street dances.

In 1976, eight-time calypso monarch King Shortshirt of Antigua arrived in Trinidad and created pandemonium at the island's Carnival with his hot and dancy "Tourist Leggo," threatening both the long-dominant calypso and Roadmarch kings. Also fueling debate was the arrival of Calypso Rose to challenge for the Roadmarch crown. The "small island" threat prompted a huge debate, which shocked officials into changing the title from Calypso King of the World to National Monarch, effectively closing the competitions to foreigners while opening the door for female champions (Calypso Rose took the crown in 1978).

Not that Trinidadians lacked tempo. Theirs was expressed by rhythm and steel in the dustbin-cover and paint-pot "jab jab" bands and the Bamboo Bamboo Bands, which ultimately evolved into the street steel orchestras. Trini calypso, though, is the voice of the people, and the accent traditionally fell on the intellect—on vocal skill and communication. People go to the calypso tent, sit down, and listen.

With the jump-and-wave phenomenon of the last decade, however, Trinidad focused more on tempo. Megawatt amplification increasingly drowned out the steel band, and calypsonians rushed in to take their place, speeding up their tunes to the rhythm of the Carnival street jump.

They became the natural allies of the sound systems, providing a voice to the huge boxes, establishing *soca* as a formidable street dance music yet in the process inadvertently helping to speed the demise of their own beloved street steel orchestras.

Like a child with a new toy, Trinidad's soca bards have been overdoing it. With songs of up to 150 beats

(Continued on next page)

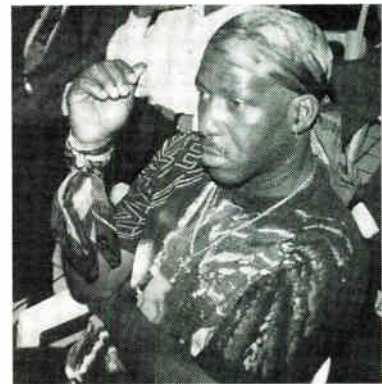
## BEVY OF ISLAND SOUNDS BEING HEARD WORLDWIDE

(Continued from page 1)

in Baltimore, a shaky settlement of leadership differences in Miami, and an imminent split between bandleaders and organizers in Atlanta.

Caribbean Carnival 1997 action kicked off as usual in February with Trinidad's annual spectacle. Peter Minshall & Callallo Co. took band of the year honors for the third straight year with "Tapestry."

The Carnival King was Curtis Eustace, with his pyrotechnic wonder dubbed "The Matador." Carnival Queen was Wendy Kalicharan with "Caribbean Blue." Ronnie McIntosh and Superblue fought to a tie for Soca Monarch with Ronnie's "Ent" and Superblue's "Barbara," a tribute to leg-



SUPERBLUE

endary calypso bandleader Roy Cape. National Calypso Monarch was Gypsy with "Little Black Boy," his wicked social diatribe.

Due north on Grenada, Scholar emerged as Calypso King with "Amnesty," demanding no mercy for killers begging for clemency after mercilessly committing murders. Tangler retained his Roadmarch crown with a *chutney* hit, "Chala Barti." Band of the year was Helen Marie & Associates for "Kaleidoscope."

At St. Vincent's June Carnival, the Miss Carnival 1997 beauty pageant was won by Gloria Esdale, who is also Miss St. Kitts and Nevis. The Soca Monarch was Dennis Bowman, and Panorama winner was Starlift Steel Orchestra. King of the Bands was Roy Ralph portraying "The Kraken," and Rachel Charles was Queen of the Bands with "Aphrodite." Both are from the band Dragons. Band of the year was Nelson

Block with his presentation "Explosion Of Colors."

Toriano "Onyan" Edwards beat all challengers to emerge as Antigua's Calypso Monarch 1997. The Calypso Queen was Singing Sonia, dishing strong social commentary with "Message To Employees" and "Stay Single." King of the Bands was Molve Francis, and the Queen was Nina Nanton, both from the band presentation "Mayas." Best performing steel orchestra was Supa Stars playing "Autumn Leaves."

St. Kitts and Nevis National Calypso Monarch 1997 was Dion Steven, aka Ayatolla, with "Serious Times" and "25 Years Of Carnival." Roadmarch winner was the band Nu Vibes with "Hand Signal."

Band of the year was won by the presentation "Silver Fiesta." Most original *mas* band winner was for a rendition of "Caribbean People In A Carib Festival."

At Barbados' end-of-the-sugarcane-crop August festivities, now a hot calypso mecca, Pick-O-D-Crop Monarch was Anthony "Gabby" Carter. Tune of the Crop champions were Alison Hinds and Edwin Yearwood. Grand Kadooment winner was Gwyneth Squires, and King of the Crop was Tyrone Nicholls.

Carnivals also took place in Jamaica, St. Maarten, Aruba, the Bahamas, the U.S. Virgin Islands, the British Virgin Islands, and Martinique.

### AMERICAN ACTION

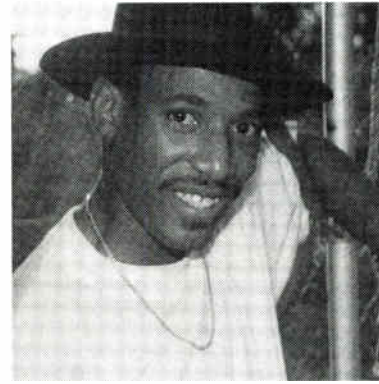
In Brooklyn, N.Y., Hawks took band of the year honors with "Beyond 2020." Percy Maynard was Carnival King for "Snake Charmer Of The Leopard Tribe," while the Queen was Sherma Edwards for "The Messenger." Machel Montano was Roadmarch champ with "Big Truck"; Desperadoes USA Steel Orchestra was the panorama champion.

In Miami, where last year's problem caused by two competing groups was smoothed over for the most part, although a few rough patches remained (see story, page 1), a great time was had by international revelers, who jammed hotels and ballrooms for all-night jump-ups with Roy Cape, Superblue, Byron Lee, Ronnie McIntosh, Machel Montano, and Krosfyah, filling Hialeah Park on Carnival day.

The Carnival King was Curtis Eustace with "The Ghost Of Carnival." Carnival Queen was Grace Simmons, portraying "I Am The Light Of The Bustle Dancer." Band of the year was D'1st Dimension for its depiction dubbed "Zan-Z-Bar."

The most-played song in Miami—the Roadmarch winner—was "Big Truck," performed by Trini's Machel Montano & Xtatic. The Boston-based lords of street noise, Sound Vibrations, were the No. 1 sound system on the road.

Just north, in Atlanta, what was traditionally called the Atlanta Peach Festival became the Atlanta Caribbean Folk Festival in its ninth year. Band of



McINTOSH

the year winner was Bertram Jacobs & Associates with "Africa Then And Now"; Jillian Tucker emerged as Carnival Queen, portraying "Wrath Of Pele," and Walt Mahadeo won King of the Bands with "Midnight In Tahiti." Both king and queen are from the band presentation "South Pacific."

However, hanging over the Atlanta festivities was the ominous threat of a boycott by bandleaders, most of whom are based in the heavily Caribbean suburb of Decatur, Ga. Despite Atlanta's advantage as the superior international showcase, some mas people want to organize their own event in Decatur, where they have political clout and home turf advantage, rather than traveling downtown to Atlanta.

Commenting after the May Carnival, Trini Pola Cooper, its executive director, confirmed that the situation exists but chose to downplay gestating problems and emphasize this year's

positive accomplishments, like the name change, which she said more accurately describes the 200,000-strong festivities. In 1993, a Georgia State University study concluded that the festival, then only in its fifth year, was already generating \$25 million annually for the city.

In Baltimore, Mark Kendall was forced out as the Carnival's executive director. His organization reportedly owed the city \$300,000, prompting the administration to refuse a permit. Trini Henry Antoine, founder/president of the International Caribbean Carnival Assn., flew in and made a pitch to form a new production body that was accepted by the City of Baltimore. The Caribbean Carnival Assn. was born and brought to fruition a very successful Carnival with 100,000 participants. Carnival King was Clyde Thompson, and the Queen was Cynthia Brown. Both are from the band of the year United Masqueraders. Junior band of the year was the presentation of "Sugar And Spice And Everything Nice."

### 'BEAUTY IS SIMPLICITY'

Further south, at Washington, D.C.'s Summer Caribbean Carnival, best band was Bobby Aming & Associates with "Beauty Is Simplicity." Carnival King was Clyde Thompson, and Carnival Queen was Majorie Smith, both from T&T Masqueraders. Pan Master was named best steel band. Sound City was judged best DJ.

In Jersey City, N.J.'s July spectacle, Carnival band winner was Jersey City Caribbean Cultural Club for "Land Of The Humming Bird."

In the city of East Orange, N.J.'s 11th summer Caribbean Carnival, where 17 bands took to the streets, Ronnie McIntosh was Roadmarch King with "Ent," beating out Cro Cro, Sugar Aloes, and Brown Bag. Band of the year was Pride Promotions. Harris Naidu Bell emerged as Queen of the Bands for "Caribbean Odyssey."

Caribbean American Carnivals also took place in Boston; Tampa, Orlando, and Tallahassee, Fla.; Syracuse and

Rochester, N.Y.; and Oakland and San Francisco in California.

Unlike Toronto, French Montreal had a trouble-free Carifesta, where Roots And Culture mesmerized as band of the year with "Reflections" and supplied the Carnival King, A. Ramirez, who played "The Witch Doctor." Carnival Queen was Aisha Patrick for T&T Masqueraders Assn.'s depiction of "Faces Of The Moon." Montreal Calypso King was Doggie, and Carifesta Queen was Gail Shakes.

Further north, in English-speaking Ottawa, Calypso Monarch 1997 was the Fonz. King of the Bands was Roger Taylor Montano, who portrayed "The Beast" from the band the Beast With-



MONTANO

in. Queen was Sandra Dass playing the character "Sacred Lotus" from the band presentation "Caribbean Spectacular."

Notting Hill, London, continues to be one of the best-run, best-organized Carnivals, with more prizes, more categories, and much more support for both mas and music makers. More than 2 million participated this year, with veteran Lord Cloak emerging as Calypso Monarch. Best adult mas band was "Yaa Asantewaa," and best adult male was Nicholas Lewis for "Aladdin's Lamp And Genie." Best female individual was Iyabo Ashimi for "Metamorphosis" from the band Yaa Sante-waa. Best steel orchestra on the road was Ebony Steel.

## INT'L DEMAND, MUSIC'S EVOLUTION CAUSE KINKS

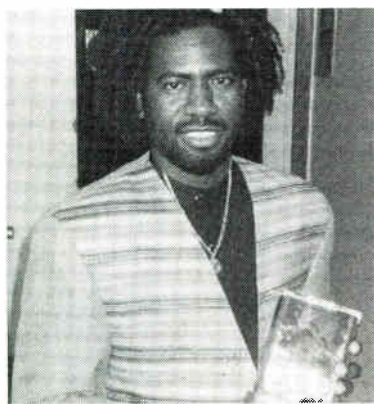
(Continued from preceding page)

per minute, they battle to bag Roadmarch and dancehall laurels, leaving little room for the emotional communication of earlier calypsos, unless one is versed in Trini *patois* or too crazy jumping and waving to care.

Says the Sunshine Award winner for best male vocalist of the year, Grenada's six-time calypso king Ajamu, "With the strong challenge from the other islands, I have been hearing new innovations and a definite improvement out of Trinidad in the past year. But the most musically improved island of the Caribbean is definitely Barbados."

Ajamu adds, "We have been in the background for so long, and now it's great to see many artists from the smaller islands coming forward and making their mark."

Adding another perspective, Matt points out, "Brass goes with calypso; it's the culture. The big Trinidad brass bands—the Lewis Brothers, Joey & Boyie, Mano Marcellin, the Dutchy Brothers, Clarence Curvan, Ed Watson Brass—toured the islands in the '50s and '60s and laid the foundation.



Ajamu, Grenada's six-time calypso king, above, received the Sunshine Award this year for best male vocalist.

We watched them, and we learned from them. It's a family tree, and we're growing up, but Trinidadians are the pioneers."

Prolific Trinidadian calypso producer/record shop owner Julian Williams, of Brooklyn-based JW Records, makes

no bones in pointing out that "Trinidad artists still outsell calypso from the other islands. Acts like the Jam Band and Burning Flames, they're very popular, but they sell more records back at home than in the international marketplace. It has to do with distribution and the fact that they have much smaller expatriate communities to provide support in key cities like New York."

Williams and other major New York calypso distributors, Brooklyn-based Straker's Records and Queens-based Spice Island Records, report positive calypso growth during 1996-97, across a wide spectrum of titles.

Says Trevor Walker, owner of Spice Island Records, "We have been seeing increased sales, particularly among Americans black and white. But surprisingly, more young black Americans are coming in and buying soca."

Says Williams, "The increase is in CD sales and not cassettes and vinyl. The youths are really into CDs."

Walker reports having seen a surge of interest in orders for product after MIDEM Latin America.

## KOREAN GROUP SEEKS PRICE MAINTENANCE

(Continued from page 5)

supplied to retailers are a different story. The result is that retail prices are a mess, Shim says, ranging from a low of 10,000 won (\$10.30) to a high in some cases of 18,000 won (\$18.70).

Korean consumers generally pay as much as 15,000 won (\$15.50) for imported CDs and, depending on the retailer, between 11,000 won (\$11.35) and 13,000 won (\$13.40) for releases manufactured domestically.

Bob Kaufman, GM of Asian development for Tower Records, says that since 1995, when the first of Tower's three Korean stores was established, the chain has gone directly to majors for its major-label product. Local repertoire, however, is sourced from local wholesalers, often KWA affiliated.

Kaufman says fixing prices and dictating lines of distribution have been a characteristic of many Asian markets, though other markets have had more progress in outgrowing the problem.

There have been other similar situations in other Asian markets where wholesalers have a stronghold on the industry, Kaufman says, citing Hong Kong and Thailand. In the end, the wholesalers were not as significant, and through time distribution has gone more directly to retailers.

Shim says the KWA should instead

"focus on trying to improve the efficiency of their operation." In November, EMI released the hits compilation "Now 3." Shim says his company's initial projection was for an initial shipment of more than 180,000 units and 300,000 in the first month. "The initial order I received from the wholesalers was only 75,000 units," he says. In response, Shim sent his sales department staff to research the market and directly took orders for an initial shipment of 200,000 units. By his reckoning, EMI sold 400,000 in the first month.

"Is the question, Are we making an overly optimistic assessment of our product?" Shim asks, "or is it, How inefficient the wholesale operation is?" Another local managing director adds, "The other terms they propose—fixing the price [of CDs] for the benefit of the whole industry—are fine, but their hidden intention is not just fixing the price, it is to achieve control of the market."

One managing director says the KWA wants to implement a policing system to monitor the measures. "They want to list their prices and keep their profit margin," he says, "They seem to have their own conclusion, which is that they have to go to fixed price, regardless of the agreement."



**Crue On Tour.** Rock vets Motley Crue announced plans for a world tour in front of the "Rocky" statue at the CoreStates Spectrum arena in Philadelphia. The tour is the band's first since it reunited this year and will promote the act's current set, "Generation Swine," on Elektra. Poised in classic Rocky stance, from left, are band members Tommy Lee, Vince Neil, Nikki Sixx, and Mick Mars.



**Singing A NewSong.** Benson Label Group execs visited the set of TNN's "Prime Time Country" to award NewSong with a plaque commemorating the group's No. 1 singles, "Miracles" and "Rhythm Of The World." Pictured on the set, from left, are Barbara King, director of promotions, Benson Label Group; Eddie Carswell, group member; Russ Lee, group member; Gary Chapman, host, "Prime Time Country"; Jackie Patillo, director of A&R, Benson Label Group; Leonard Ahlstrom, group member; and Victoria Aebischer, national promotions coordinator. Benson Label Group. Shown kneeling, from left, are group members Billy Goodwin and Scotty Wilbanks.



**A Willing Smile.** Vanessa Williams is all smiles at the after-party celebrating her recent performance at New York's Madison Square Garden. Her performance included tracks from her current Mercury set, "Next," and past hits and soundtrack singles, including "Color Of The Wind" and "Love Is." Pictured at the event, from left, are Mercury Records Group chairman Danny Goldberg and Williams.



**Jazzy-Belle.** Jazz vocalist Dominique Eade performed tracks from her current RCA Victor set, "When The Wind Was Cool, The Songs Of Chris Conner & June Christy," at the legendary Birdland in New York. On hand for the performance, from left, were Harry Palmer, senior VP/GM, BMG Classics; Paula Morris, VP of marketing, World Music, Jazz & Distributed Labels; Don Braden, RCA Victor recording artist; Steve Gates, VP of A&R, RCA Victor; Eade; and Steve Backer, jazz A&R consultant, RCA Victor.



**Deuces Wild.** Legendary blues artist B.B. King takes a break from recording his duet album, "Deuces Wild," on MCA. The set, released Nov. 4, includes 13 tracks, featuring duets with Bonnie Raitt, Eric Clapton, the Rolling Stones, D'Angelo, Heavy D, Tracy Chapman, and others. Pictured in the recording studio, from left, are Raitt and King.



**Music For The Sole.** Guru, visionary for Chrysalis' "Jazzmatazz" CDs and half of Noo Trybe/Virgin act Gang Starr, will provide a musical background for upcoming commercials promoting Fila's new GH IV sneaker, designed for Grant Hill. The ads are scheduled to air November through December. Pictured on location, from left, are Hill and Guru.



**Royalty Agreement.** Representatives from the Alliance of Artists and Recording Companies (AARC), the Japan Council of Performers' Organizations (Geidankyo), the American Federation of Musicians (AFM), and the American Federation of Television and Radio Artists (AFTRA) met in Washington, D.C., to sign an agreement allowing U.S. sound recording artists to be paid royalties for the rental of their work. According to the agreement, AARC will dispense royalties to featured artists and lead singers, while AFM and AFTRA will dispense royalties to non-featured performers, such as backup musicians. The first payments are scheduled to be made Dec. 15. Pictured, from left, are Jean Milbauer, AARC; Linda Bocchi, executive director, AARC; Yukiji Teramoto, vice chairman, Geidankyo; Steve Young, president, AFM; Patricia Polach, counsel, AFM; Dominique Bravo, national representative/staff counsel, AFTRA; and Yutaka Tanaka, legal adviser, Geidankyo.



**Hoppè-ing With Real Music.** Composer/pianist Michael Hoppè recently signed a five-record deal with Real Music. The label included two tracks from Hoppè's upcoming album, "Unforgetting Heart," on its current compilation CD, "Piano Dreamers, A Collection." Hoppè's Real Music debut set is slated for a 1998 release. Pictured after signing the deal, from left, are Hoppè and Real Music president Terence Yallop.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top songs like 'Fly' by Sugar Ray and 'The Impression That I Get' by The Mighty Mighty Bosstones.

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 chart for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title. Includes entries like '2 Become 1', '4 Seasons of Loneliness', 'After 12, Before 6', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top-selling singles like 'Mo Money Mo Problems' and 'G.H.E.T.T.O.U.T. Changing Faces'.

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

NOVEMBER 22, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	LABEL & NUMBER/PROMOTION LABEL	
1	1	1	7	★★★ No. 1 ★★★ <b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997</b> ▲ C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
2	2	2	14	<b>YOU MAKE ME WANNA...▲</b> J. DUPRI (J. DUPRI, M. SEAL, USHER)	USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
3	3	3	23	<b>HOW DO I LIVE▲</b> C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	LEANN RIMES (C) (D) (V) CURB 73022	3
4	5	5	13	<b>ALL CRIED OUT●</b> M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	ALLURE FEATURING 112 (C) (D) (T) (X) TRACK MASTERS 78678/CRAVE	4
5	8	12	4	<b>MY BODY</b> DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	LSG (C) (D) EASTWEST 64132/EEG	5
6	6	6	13	<b>MY LOVE IS THE SHHH!●</b> ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY)	(C) (D) (T) WARNER BROS. 17327	6
7	4	4	9	<b>4 SEASONS OF LONELINESS▲</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	BOYZ II MEN (C) (D) (V) MOTOWN 860684	1
8	7	8	11	<b>TUBTHUMPING</b> CHUMBAWAMBA (CHUMBAWAMBA)	CHUMBAWAMBA (D) REPUBLIC 56146*/UNIVERSAL	7
9	9	10	8	<b>THE ONE I GAVE MY HEART TO●</b> G. ROCHE (D. WARREN)	AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	9
10	12	14	4	<b>FEEL SO GOOD (FROM "MONEY TALKS")</b> D. ANGELOTTI, S. COMBS, R. E. BELL, R. BELL, G. BROWN, R. MICKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER	MASE (C) (D) BAD BOY 79122/ARISTA	10
11	10	7	52	<b>FOOLISH GAMES/YOU WERE MEANT FOR ME▲</b> B. KEITH, P. COLLINS (JEWEL, S. POLTZ)	JEWEL (C) (D) ATLANTIC 87021	2
12	14	17	6	<b>SOCK IT 2 ME●</b> ◆ MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. LEBBY)	(C) (D) (M) (T) (X) EASTWEST 64144/EEG	12
13	21	—	2	<b>SHOW ME LOVE</b> D. POP, M. MARTIN (ROBYN, M. MARTIN)	ROBYN (C) (D) (T) (V) (X) RCA 64970	13
14	11	9	22	<b>QUIT PLAYING GAMES (WITH MY HEART)▲</b> M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
15	15	15	4	<b>I DON'T WANT TO WAIT</b> P. COLE (P. COLE)	PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	15
16	16	16	13	<b>WHAT ABOUT US (FROM "SOUL FOOD")●</b> TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	TOTAL (C) (D) (X) LAFACE 24272/ARISTA	16
17	17	21	12	<b>BUTTA LOVE●</b> KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T. L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY	NEXT (C) (D) (T) (X) ARISTA 13407	17
18	13	11	21	<b>SEMI-CHARMED LIFE●</b> S. JENKINS (S. JENKINS)	THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
19	27	32	3	<b>SPICE UP YOUR LIFE●</b> R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	SPICE GIRLS (C) (D) (T) VIRGIN 38620	19
20	20	19	20	<b>ALL FOR YOU●</b> P. EBERSOLD (K. BLOCK, SISTER HAZEL)	SISTER HAZEL (C) (D) UNIVERSAL 56135	11
21	19	18	12	<b>BUILDING A MYSTERY</b> P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) (X) ARISTA 13395	13
22	22	22	8	<b>CRIMINAL</b> A. SLATER (F. APPLE)	FIONA APPLE (C) (D) CLEANS LATE 78595/WORK	22
23	18	13	11	<b>HONEY▲</b> S. COMBS, THE UMBRELLAS, J. M. CAREY (M. CAREY, S. COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARSON, L. PRICE)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78648	1
24	23	20	17	<b>NO MONEY NO PROBLEMS▲</b> ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	(C) (D) (T) (X) BAD BOY 79100/ARISTA	1
25	24	24	20	<b>INVISIBLE MAN●</b> D. DEVILLER, S. HOSEIN (D. DEVILLER, S. HOSEIN, S. KIPNER)	98 DEGREES (C) (D) (T) (V) MOTOWN 860650	12
26	25	25	24	<b>I'LL BE MISSING YOU▲</b> S. COMBS, STEVIE J. (STING, T. GAITHER, F. EVANS)	PUFF DADDY & FAITH EVANS (FEATURING 112) (M) (T) (X) BAD BOY 79097*/ARISTA	1
27	28	31	6	<b>IF I COULD TEACH THE WORLD</b> D. J. U-NEEK (BONE, D. J. U-NEEK)	BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	27
28	26	23	15	<b>2 BECOME 1●</b> R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	SPICE GIRLS (C) (D) (X) VIRGIN 38604	4
29	29	29	13	<b>I CARE 'BOUT YOU (FROM "SOUL FOOD")●</b> BABYFACE (BABYFACE)	MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	23
30	31	28	12	<b>I MISS MY HOMIES●</b> ◆ MASTER P FEATURING PIMP C AND THE SHOCKER M. O. B. DICK, K. C. ODELL (MASTER P, PIMP C, THE SHOCKER, J. JEFFERSON, C. SIMMONS)	(C) (D) (T) (X) NO LIMIT 53290/PRIORITY	25
<b>★★★ Greatest Gainer/Airplay ★★★</b>						
31	37	47	4	<b>I DO</b> J. PATINO, L. LOEB (L. LOEB)	LISA LOEB (C) (D) GEFEN 19416	31
32	30	27	9	<b>EVERYTHING</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. E. H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY)	MARY J. BLIGE (C) (D) (T) (X) MCA 55353	24
33	32	30	7	<b>LOVE GETS ME EVERY TIME●</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568062	25
34	34	33	20	<b>SUNNY CAME HOME</b> J. LEVENTHAL (S. COLVIN, J. LEVENTHAL)	SHAWN COLVIN (C) (D) COLUMBIA 78528	7
35	35	37	7	<b>THEY LIKE IT SLOW</b> D. CONNER (D. COHINE, S. CONNER, D. JACKSON)	H-TOWN (C) (D) (T) RELATIVITY 1642	35
36	38	34	26	<b>DO YOU KNOW (WHAT IT TAKES)●</b> D. I. O'P, M. MARTIN (ROBYN, D. POP, M. MARTIN, H. CRICHLAW)	ROBYN (C) (D) (T) (V) RCA 64865	7
37	33	26	12	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)◆</b> S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT)	BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) MERCURY 574780	17
38	39	36	11	<b>LEGEND OF A COWGIRL</b> M. MANGINI (I. COPPOLA, M. MANGINI, D. LEITCH)	IMANI COPPOLA (C) (D) (T) (X) COLUMBIA 78651	36
39	41	42	7	<b>HEAVEN</b> G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408	39
40	48	60	3	<b>BREAKING ALL THE RULES</b> THE BERMAN BROTHERS (C. BERMAN, F. BERMAN, J. COPLAN, M. DEXTER)	SHE MOVES (C) (D) (T) (X) GEFEN 19415	40
41	36	35	52	<b>BARELY BREATHING</b> R. HINE (D. SHEIK)	DUNCAN SHEIK (C) (D) ATLANTIC 87027	16
42	40	39	19	<b>UP JUMPS DA BOOGIE●</b> TIMBALAND (T. MOSLEY, M. BARCLIFF, M. ELLIOTT, R. TEMPERTON)	MAGOO AND TIMBALAND (C) (D) BLACKGROUND 98018/ATLANTIC	12
43	43	41	20	<b>NOT TONIGHT (FROM "NOTHING TO LOSE")▲</b> ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ R. SIMPSON (D. JONES, M. ELLIOTT, L. LOPEZ, S. HARRIS, A. MARTINEZ, R. BELL, G. BROWN, M. MUHAMMAD)	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (V) (X) UNDISC/ATLANTIC 98019/ATLANTIC	6
44	42	40	13	<b>BACKYARD BOOGIE</b> BOBCAT (D. ROLISON)	MACK 10 (C) (D) (T) PRIORITY 53282	37
45	45	43	40	<b>THE FRESHMEN●</b> J. J. PUIG, J. HARRISON (B. VANDER ARK)	THE VERVE PIPE (C) (D) (X) RCA 64734	5
46	47	44	39	<b>RETURN OF THE MACK▲</b> M. MORRISON, P. CHILL (M. MORRISON)	MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868	2
47	44	38	7	<b>TOO GONE, TOO LONG</b> D. FOSTER (D. WARREN)	EN VOUE (C) (D) EASTWEST 64750/EEG	33
48	54	55	6	<b>SO HELP ME GIRL</b> D. FOSTER (H. PERDEW, A. SPOONER)	GARY BARLOW (C) (D) ARISTA 13428	48
49	49	49	13	<b>NO TENGO DINERO</b> K. BAGER, M. PFUNDHELLER (M. HADJIDAKIS, A. AGAMI, R. BALMORIAN, J. BALMORIAN)	LOS UMBRELLOS (C) (D) (V) (X) FLEX/EMI 58663/VIRGIN	49
50	53	53	8	<b>VALENTINE</b> D. SHEA (J. BRICKMAN, J. KUGELL)	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	LABEL & NUMBER/PROMOTION LABEL	
51	51	—	2	<b>MOURN YOU TIL I JOIN YOU</b> NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN)	NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	51
52	52	48	17	<b>COCO JAMBOO</b> K. MATTHIENEN (R. GAFFREY, K. MATTHIENEN, D. RENNALS, R. MASTERS)	MR. PRESIDENT (C) (D) (V) WARNER BROS. 17331	21
53	46	46	8	<b>LAST NIGHT'S LETTER</b> L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	46
<b>★★★ Greatest Gainer/Sales ★★★</b>						
54	62	76	3	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> N. MORRIS (N. MORRIS)	UNCLE SAM (C) (D) STONECREEK 78689/EPIC	54
55	60	58	19	<b>I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING")</b> A. MARVEL (B. BACHARACH, H. DAVID)	DIANA KING (C) (D) (T) (X) WORK 78596	38
56	57	52	11	<b>YOU LIGHT UP MY LIFE●</b> W. C. RIMES, C. HOWARD, M. CURB (J. BROOKS)	LEANN RIMES (C) (D) (V) CURB 73027	34
57	67	73	3	<b>AT THE BEGINNING (FROM "ANASTASIA")</b> T. HORN (L. AHNES, S. FLAHERTY)	DONNA LEWIS & RICHARD MARX (C) (D) ATLANTIC 84037	57
58	55	56	4	<b>PHENOMENON</b> S. COMBS, R. LAWRENCE (J. T. SMITH, S. COMBS, R. LAWRENCE, S. MCKENNEY, W. WITHERS)	LL COOL J (T) DEF JAM 568081*/MERCURY	55
59	69	77	5	<b>YOU'RE NOT ALONE</b> R. TAYLOR, FIRTH, T. KELLETT (T. KELLETT, R. TAYLOR, FIRTH)	OLIVE (C) (D) (T) (X) RCA 64999	59
60	56	50	16	<b>NEVER MAKE A PROMISE●</b> D. SIMMONS (D. SIMMONS)	DRU HILL (C) (D) (T) ISLAND 572082	7
61	65	66	4	<b>SO GOOD</b> DAVINA (DAVINA, LEWIS)	DAVINA (C) (D) (T) LOUD 65303/RCA	61
62	63	57	14	<b>HAVE A LITTLE MERCY</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	4.0 (C) (D) SAVVY/PERSPECTIVE 587580/A&M	46
63	66	68	4	<b>I'M NOT A PLAYER</b> MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	63
64	70	62	17	<b>DO YOU LIKE THIS</b> G. BAILLERGEAU, V. MERRITT (J. WOODS, V. MERRITT)	ROME (C) (D) (V) GRAND JURY 64874/RCA	31
65	61	61	9	<b>LOVE IS ALIVE</b> LCD (G. WRIGHT)	3RD PARTY (C) (D) (T) (X) DVS 582348/A&M	61
66	68	65	9	<b>DON'T GO</b> BRENNEER, SARAF (G. A. SARAF, M. S. APPLIGATE)	LE CLICK FEATURING KAYO (C) (D) (T) (X) LOGIC 64975/RCA	62
67	71	71	8	<b>PLEASE</b> R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	THE KINLEYS (C) (D) EPIC 78656	67
68	58	54	10	<b>AVENUES (FROM "MONEY TALKS")</b> ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MAN) PRAKAZREL (E. GRANT)	(C) (D) (T) (X) ARISTA 13411	35
69	75	74	18	<b>SOMEONE●</b> S. COMBS, J. DUB (S. COMBS, WALKER, GRAHAM, H. PIERRE, PRICE, WALLACE, MARTIN, SHAW)	SWV (FEATURING PUFF DADDY) (C) (D) (T) RCA 64926	19
70	64	51	10	<b>ON MY OWN</b> PEACH UNION (P. GABRIEL, P. STATHAM, L. LAMB)	PEACH UNION (C) (D) (T) (X) MUTE 78666/EPIC	39
71	72	64	13	<b>AROUND THE WORLD</b> T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO)	DAFT PUNK (C) (D) (T) SOMA 38608/VIRGIN	61
72	59	59	7	<b>ELECTRIC BARBARELLA</b> TV MANIA (N. RHODES, CUCCURULLO, S. LE BON)	DURAN DURAN (T) (V) (X) CAPITOL 5674*	52
73	73	63	19	<b>GOTHAM CITY (FROM "BATMAN &amp; ROBIN")●</b> R. KELLY (R. KELLY)	R. KELLY (C) (D) (T) (V) (X) JIVE 42473	9
74	76	70	6	<b>THE REST OF MINE</b> S. HENDRICKS (T. ADKINS, K. BEARD)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	70
75	74	69	14	<b>AFTER 12, BEFORE 6</b> TRICKY, S. HALL (C. A. STEWART, S. K. HALL, TAB, P. L. STEWART, S. SALTER)	SAM SALTER (C) (D) (T) (X) LAFACE 24253/ARISTA	51
76	82	95	3	<b>KISS THE RAIN</b> D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	BILLIE MYERS (C) (D) UNIVERSAL 56140	76
77	78	78	13	<b>DON'T SAY</b> JON-JOHAN, M. NELSON (J. ROBINSON, M. NELSON, D. SPENCER)	JON B. (C) (D) (T) (X) Y&Y 78614/550 MUSIC	68
78	85	92	3	<b>THE O'JAYS</b> J. LITTLE III (J. LITTLE III, K. SWEAT, E. NICHOLAS)	(C) (D) GLOBAL SOUL 34278/FREEWORLD	78
79	81	79	14	<b>FREE</b> L. SPRINGSTEEN, J. CIAFONE (U. NATE, L. SPRINGSTEEN, J. CIAFONE)	ULTRA NATE (C) (T) (X) STRICTLY RHYTHM 12512	75
80	96	—	2	<b>KISS YOU ALL OVER</b> F.M.P. (M. CHAPMAN, N. CHINN)	NO MERCY (C) (D) (T) (X) ARISTA 13429	80
<b>★★★ Hot Shot Debut ★★★</b>						
81	NEW ▶	—	1	<b>I'M AFRAID OF AMERICANS</b> D. BOWIE (D. BOWIE, B. ENO)	DAVID BOWIE (X) VIRGIN 38618*	81
82	93	—	2	<b>DON'T STOP THE MUSIC</b> TIMBALAND (T. MOSLEY, B. BUSH, S. GARRETT, J. PEACOCK, S. STEWART)	PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	82
83	77	67	12	<b>BARBIE GIRL</b> J. JAM, DELGADO, S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, R. DIF, L. NYSTRÖM)	AQUA (C) (D) (T) (X) MCA 55392	7
84	89	93	6	<b>ONE MORE NIGHT</b> THE BERMAN BROTHERS (KAMA, A. CREMERS, F. BERMAN, CH. BERMAN)	AMBER (T) (X) TOMMY BOY 786*	84
85	83	84	18	<b>I CAN LOVE YOU</b> R. JERKINS (M. J. BLIGE, L. BLIGE-DE COSTA, R. JERKINS, K. JONES, C. BRODY, N. MYRICK, LIL' KIM)	MARY J. BLIGE (C) (D) (T) MCA 55362	28
86	86	81	18	<b>TO THE MOON AND BACK</b> C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	37
87	87	87	7	<b>SPIN SPIN SUGAR</b> LINE OF FLIGHT, J. ABBISS (HOWE, CORNER, PICKERING)	SNEAKER PIMPS (C) (T) (V) (X) CLEAN UP 38590/VIRGIN	87
88	88	88	3	<b>ALL OF MY DAYS (FROM "SPACE JAM")</b> R. KELLY (R. KELLY)	CHANGING FACES (FEAT. JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	88
89	NEW ▶	—	1	<b>IN HARM'S WAY</b> R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS)	BEBE WINANS (C) (D) ATLANTIC 84035	89
90	91	80	6	<b>YOU'RE THE INSPIRATION</b> D. HUFF, P. CETERA (P. CETERA, D. FOSTER)	PETER CETERA FEATURING AZ YET (C) (D) RIVER NORTH 1E3018	77
91	92	83	15	<b>BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")</b> POKE & TONE (S. BARNES, J. C. OLIVIER, S. CARTER, L. HAYWOOD)	FOXY BROWN FEAT. DRU HILL (T) VIOLATOR/DEF JAM 571441*/MERCURY	53
92	NEW ▶	—	1	<b>BRIAN WILSON</b> G. MACKILLOP (S. PAGE)	BARENAKED LADIES (C) (D) (V) REPRISE 17290	92
93	NEW ▶	—	1	<b>YOU WALKED IN</b> D. COOK, W. WILSON (R. J. LANGE, B. ADAMS)	LONESTAR (C) (D) (V) BNA 64942/RCA	93
94	99	96	3	<b>THE JOINT</b> E. SERMON (P. SMITH, E. SERMON, M. DIKE, M. DIAMOND, J. KING, A. YAUCH, M. SIMPSON, A. FRANKLIN)	EPMD (T) DEF JAM 571679*/MERCURY	94
95	84	—	2	<b>DJ KEEP PLAYIN' (GET YOUR MUSIC ON)</b> FULL FORCE (FULL FORCE, L. GEORGE III)	YVETTE MICHELE (C) (D) (T) LOUD 64985/RCA	84
96	NEW ▶	—				

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**PUFFY COPS THE POLICE:** Puff Daddy's use of the Police's "Every Breath You Take" as the chorus of "I'll Be Missing You" and the single's subsequent chart-topping success are well known. Now the sample king has reinterpreted another Police hit, "Roxanne." The mix pitches down Sting's vocal, layers the chorus of UTFO's "Roxanne, Roxanne," and features a rap. A cassette of Sting and the Police's "Roxanne 1997—Puff Daddy Remix" (A&M) has leaked to radio, and Broadcast Data Systems has detected early airplay at 27 monitored stations. Among the stations spinning the track are KUBE Seattle; KKFR Phoenix; WPGC Washington, D.C.; KCAQ Santa Barbara, Calif.; and KQKS Denver. KUBE's 42 spins alone account for 1 million of the song's 3.3 million listeners. If the early airplay is any indication, expect the song to be sampled widely after A&M officially goes for airplay Wednesday (19) at R&B, top 40/rhythm-crossover, and top 40 radio. The remix single retails Dec. 9 and is available on the album "The Very Best Of Sting And The Police," which hits stores Nov. 25.

**SPEAKING OF REMIXES:** If the Police are commissioning remixes, then the Rolling Stones can have one, too, 'cause if you try sometimes, you get what you need. WPOW Miami music director Phil Jones reworked "Anybody Seen My Baby?" (Virgin) for top 40/rhythm-crossover and select dance-leaning top 40 stations. If you're wondering what the edit sounds like, Jones says he listened to "State Of Shock," the song the Jacksons recorded with Mick Jagger in 1984, for inspiration. "Anybody Seen My Baby?" is receiving airplay at 35 Hot 100 monitored outlets for a total of 4.5 million listeners. Needless to say, the track is receiving the bulk of its airplay from mainstream rock outlets, which are not factored into the Hot 100 Airplay chart.

**THE END IS NEAR:** Seven weeks ago, when Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) first bowed on the Hot 100, I told you that the single would likely lock up the pole position of that chart for the rest of the year. Depending on the single's sales performance this week, that prediction may be off by one week. The Nov. 29 issue on Billboard marks the end of the 1997 chart year, but if the single's sales fall at the rate they have been plummeting for the past two weeks, the No. 2 title, Usher's "You Make Me Wanna . . ." (LaFace/Arista), may slip into the top spot. For the number-crunchers, here's the deal: The difference between the No. 1 and No. 2 titles is 4,174 chart points. This issue, Elton's single lost more than 6,270 Hot 100 chart points because of a 25% loss at retail. The single scanned 186,000 units, down from 249,000 the week before. More than 87% of Elton's chart points are derived from singles sales. At No. 22 on the Hot 100 Airplay list, "Something About The Way You Look Tonight" only has 30 million listener impressions, compared with Usher at No. 7 on that chart with 55 million audience impressions. "You Make Me Wanna . . ." scanned 118,000 units and is No. 2 on Hot 100 Singles Sales. If Usher's singles sales maintain and Elton's units slip, it is highly likely that "You Make Me Wanna . . ." will become the 11th single to top the Hot 100 this year.

In another close race, Chumbawamba's "Tubthumping" (Republic/Universal) is only 42,350 listeners from overtaking Sugar Ray's "Fly" (Lava/Atlantic) as the No. 1 Hot 100 Airplay song. The audience reach of both songs exceeds 87 million.

## Taiwanese Producer Chang, 31, Dies

TAIPEI, Taiwan—Taiwanese singer/songwriter/record producer Chang Yu-Sheng died late in the evening of Nov. 12 due to injuries sustained in a car accident.

As reported in this issue's International section, on page 68, Chang had been in a coma at Mackay Memorial Hospital in Tamsui, north of Taipei, since his car hit a lamppost Oct. 20. Chang died after that section of the magazine had gone to press.

The cause of death was reportedly attributed to complications arising from a lung infection.

Despite efforts to revive him, Chang was pronounced dead at 11:48 p.m.

The multitasking, 31-year-old Chang is best known for his hit Mandarin pop song "My Future Is Not A Dream" and for producing top-selling Taiwanese artist A-Mei.

VICTOR WONG

## PIONEER MUSIC GROUP INKS DISTRIBUTION DEAL

(Continued from page 8)

albums but has signed a wide variety of acts, including gospel singer CeCe Winans, techno rock band Full On The Mouth, singer/songwriter Judson Spence, and 18-year-old folk songstress Nancy A'lan Kane.

Kane's first album, due in May, is expected to be distributed through Warner Christian Distribution under a separate deal. A five-song EP by Kane was released via Warner Christian Distribution in October.

The label's first release will be "Collide" from Full On The Mouth in late January, followed by a new, untitled album from Winans March 17. Spence's label debut will be released in late April.

"Collide" will receive a Midwest marketing blitz to take advantage of the band's Flint, Mich., hometown base.

A cross-promotion with Pioneer car stereos is scheduled for the Detroit market, and the group's tour schedule includes Chicago; Cleveland; Champaign, Ill.; Toledo, Ohio; and Fort Wayne, Ind.

The grass-roots campaign also includes exposure in clubs and even exercise gyms, says Lico. "The music lends itself to sports and activity," he notes.

Other marketing plans have not been confirmed, but Lico says the label

will co-develop marketing strategies with its hardware division.

Some strategies will include bundling and creating sampler discs to showcase PMG artists to the trade on new Pioneer hardware technologies, including DVD.

"It's a way of combining both our resources to build brand identity and give some heart to the hardware," says Lico. "In general, hardware is a cold product, and our artists can warm it up."

In addition, PMG will work with Pioneer to create retail "events" like the program with Full On The Mouth and Pioneer car stereos.

International distribution will mainly be handled by Pioneer LDC, which already distributes Pioneer audio and video product in Japan, Spain, Italy, and other territories.

The label will also make additional distribution deals for international markets not serviced by Pioneer LDC.

"My philosophy is to find artists that we truly love and release them to the world," says Lico, a former personal manager and Liberty Records executive.

Lico says the label has 14 employees, with another seven expected to be on board by April.

## RED ANT SIGNS P&D DEAL WITH MERCURY

(Continued from page 8)

ment.

In addition to putting together a U.S. distribution deal, last month the label concluded a multi-pronged deal with Arcade Music Co., a Netherlands-based record label. The deal, among other points, allows Red Ant to license product in Europe. It also gave Arcade a reciprocal licensing agreement for the U.S. and gave the Dutch company a minority stake in Red Ant. And the deal calls for the two labels to create

joint-venture operations in the U.S. and the U.K. In the former country, the two will create a compilation label, while in the latter they will form a contemporary music label.

In September, an investment fund operated by Wasserstein & Perella acquired Red Ant from Alliance, which had plans to shut down the label as part of its Chapter 11 reorganization if it was unable to sell it.

ED CHRISTMAN

## EPIDROME

(Continued from page 14)

moting "The Greatest Dance Album In The World" began airing several weeks ago, with spots for "Welcome To The Epidrome" tentatively slated to start airing in late December.

Another key promotional tool of Epidrome is a World Wide Web site (www.epidrome.com) that will be up and running by the end of November. It will offer biographical information on

all the acts connected with the label, sounds bites of current releases, and links to sites by a wide variety of DJs, artists, and producers.

There will also be links to the sites of other Sony labels around the world. Ceraolo is constructing an area that will allow visitors to offer feedback on the label's releases and the site.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	6	5	GET IT WET	TWIS-A (CREATOR'S WAY/BIG BEAT/ATLANTIC)
2	1	5	MAN BEHIND THE MUSIC	QUEEN PEN FEAT. TEDDY RILEY (LIL' MAN/WINTERSCOPE)
3	7	3	WHAT I NEED	CRACK MACK (STREET LIFE/ALL AMERICAN)
4	—	1	COME ON EILEEN	SAVI FERRIS (STARPOOL/EPIC)
5	—	10	CRAZY	MARF MORRISON (ATLANTIC)
6	2	4	WHAT IF I DO	MINDY MCCREARY (BNA/RCA)
7	10	6	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
8	15	5	RISE	VERONICA (H.O.L.A./ISLAND)
9	17	3	DID I SHAVE MY LEGS FOR THIS?	DEANA CARTER (CAPITOL NASHVILLE)
10	—	1	UP & DOWN	BILLY LAWRENCE (EASTWEST/EEG)
11	9	2	DON'T STOP	NO AUTHORITY (MJJ/WORK)
12	—	1	ENCORE UNE FOIS	SASHI (ULTRA/FFRR/ISLAND)
13	—	1	SHOWDOWN	E-A-SKI FEAT. MONTELL JORDAN (RELATIV TY)

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

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 22, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	<b>MASE</b> BAD BOY 73017*/ARISTA (10.98/16.98) <i>2 weeks at No. 1</i>	HARLEM WORLD	1
<b>*** No. 1 ***</b>						
2	NEW	1	1	<b>SHANIA TWAIN</b> MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	2
3	NEW	1	1	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
4	NEW	1	1	<b>RAKIM</b> UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
5	2	2	9	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
<b>*** Greatest Gainer ***</b>						
6	8	15	7	<b>CHUMBAWAMBA</b> ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	6
7	4	4	8	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
8	NEW	1	1	<b>SPICE GIRLS</b> VIRGIN 45111 (11.98/17.98)	SPICEWORLD	8
9	6	3	12	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
10	7	8	9	<b>AQUA</b> ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
11	15	13	36	<b>MATCHBOX 20</b> ▲ <sup>2</sup> LAVA/ATLANTIC 92721/AG (10.98/15.98) <i>HS</i>	YOURSELF OR SOMEONE LIKE YOU	5
12	13	12	16	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>3</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
13	10	7	7	<b>BOYZ II MEN</b> ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
14	9	6	8	<b>SOUNDTRACK</b> ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
15	12	9	11	<b>MASTER P</b> ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
16	14	10	91	<b>JEWEL</b> ▲ <sup>7</sup> ATLANTIC 82700*/AG (10.98/15.98) <i>HS</i>	PIECES OF YOU	4
17	5	1	3	<b>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</b> AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
18	16	18	40	<b>SPICE GIRLS</b> ▲ <sup>5</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
19	11	5	5	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
20	3	—	2	<b>DAVE MATTHEWS BAND</b> BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
21	NEW	1	1	<b>JANE'S ADDICTION</b> WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
22	20	21	17	<b>SMASH MOUTH</b> ● INTERSCOPE 90142 (8.98/12.98) <i>HS</i>	FUSH YU MANG	20
23	19	14	11	<b>TRISHA YEARWOOD</b> ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
24	18	16	6	<b>THE ROLLING STONES</b> ▲ VIRGIN 44712* (11.98/17.98)	BRIDGES TO BABYLON	3
25	23	19	8	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
26	26	22	27	<b>HANSON</b> ▲ <sup>3</sup> MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
27	25	23	8	<b>USHER</b> ● LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
28	22	20	8	<b>BUSTA RHYMES</b> ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
29	21	17	4	<b>LL COOL J</b> DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
30	35	34	13	<b>BACKSTREET BOYS</b> ● JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
31	30	24	19	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
32	24	11	5	<b>SOUNDTRACK</b> DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
33	31	26	20	<b>SUGAR RAY</b> ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
34	34	30	61	<b>FIONA APPLE</b> ▲ <sup>2</sup> CLEAN SLATE/WORK 67439*/EPIC (10.98 EQ/16.98) <i>HS</i>	TIDAL	15
35	36	27	17	<b>SARAH MCLACHLAN</b> ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
36	33	31	9	<b>VARIOUS ARTISTS</b> TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
37	37	28	23	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
38	51	—	2	<b>VARIOUS ARTISTS</b> ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
39	NEW	1	1	<b>YANNI</b> VIRGIN 44981 (11.98/17.98)	TRIBUTE	39
40	NEW	1	1	<b>THREE 6 MAFIA</b> RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
41	39	32	19	<b>PRODIGY</b> ▲ <sup>2</sup> XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
42	40	25	4	<b>GREEN DAY</b> REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
43	44	39	67	<b>SUBLIME</b> ▲ <sup>2</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
44	NEW	1	1	<b>MICHAEL BOLTON</b> COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	44
45	32	—	2	<b>THE CURE</b> FICTION/ELEKTRA 62117/EEG (10.98/16.98)	GALORE: THE SINGLES 1987-1997	32
46	45	33	4	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	33
47	46	40	15	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
48	52	45	24	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
49	17	—	2	<b>PHISH</b> ELEKTRA 62121/EEG (10.98/16.98)	SLIP STITCH AND PASS	17
50	43	35	11	<b>OASIS</b> ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
51	56	46	71	<b>THE WALLFLOWERS</b> ▲ <sup>3</sup> INTERSCOPE 90055 (10.98/16.98) <i>HS</i>	BRINGING DOWN THE HORSE	4
52	61	48	70	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	54	44	29	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
54	60	65	11	<b>DAYS OF THE NEW</b> ● OUTPOST 30004/GEFFEN (8.98/12.98) <i>HS</i>	DAYS OF THE NEW	54
55	42	37	3	<b>SALT-N-PEPA</b> RED ANT/LONDON 828959*/ISLAND (10.98/17.98)	BRAND NEW	37
56	28	—	2	<b>SPICE 1</b> JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	28
57	50	58	3	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
58	41	36	6	<b>BOB DYLAN</b> ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
59	38	38	3	<b>WYONNNA</b> CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
60	68	57	31	<b>THIRD EYE BLIND</b> ● ELEKTRA 62012/EEG (10.98/16.98) <i>HS</i>	THIRD EYE BLIND	38
61	NEW	1	1	<b>BOBBY BROWN</b> MCA 11691 (10.98/16.98)	FOREVER	61
62	71	49	8	<b>JARS OF CLAY</b> ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
63	NEW	1	1	<b>SOUNDGARDEN</b> A&M 540833 (10.98/17.98)	A-SIDES	63
64	49	42	20	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
65	55	53	43	<b>JAMIROQUAI</b> ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
66	58	54	29	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
67	47	43	7	<b>ELTON JOHN</b> ROCKET 536266*/A&M (11.98/17.98)	THE BIG PICTURE	9
68	59	52	87	<b>CELINE DION</b> ▲ <sup>9</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
69	29	—	2	<b>DEFTONES</b> MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR	29
70	48	29	4	<b>GRAVEDIGGER</b> GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	20
71	64	64	4	<b>VARIOUS ARTISTS</b> COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
72	70	59	61	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <i>HS</i>	DID I SHAVE MY LEGS FOR THIS?	10
73	66	47	9	<b>AMY GRANT</b> A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
74	NEW	1	1	<b>MARC ANTHONY</b> RMM 82156 (9.98/14.98)	CONTRA LA CORRIENTE	74
75	74	55	5	<b>EVERCLEAR</b> CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
76	62	50	28	<b>VARIOUS ARTISTS</b> ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
77	72	56	25	<b>FOO FIGHTERS</b> ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
78	75	68	39	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
79	67	62	6	<b>LUTHER VANDROSS</b> LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
80	73	60	17	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
81	NEW	1	1	<b>VARIOUS ARTISTS</b> SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	81
82	63	63	35	<b>THE MIGHTY MIGHTY BOSSTONES</b> ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
83	NEW	1	1	<b>MINDY MCCREADY</b> BNA 67504/RCA (10.98/16.98)	IF I DON'T STAY THE NIGHT	83
84	69	51	8	<b>MACK 10</b> ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
85	27	—	2	<b>KISS</b> MERCURY 536323 (11.98 EQ/17.98)	CARNIVAL OF SOULS: THE FINAL SESSIONS	27
86	76	66	34	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>6</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
87	115	190	3	<b>SOUNDTRACK</b> CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS	87
88	53	—	2	<b>H-TOWN</b> RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	53
<b>*** Pacesetter ***</b>						
89	141	—	2	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE	89
90	91	—	2	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	90
91	81	72	6	<b>THE VERVE</b> VQ/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
92	57	41	7	<b>EPMD</b> DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	16
93	89	76	52	<b>SOUNDTRACK</b> ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
94	80	67	32	<b>TONIC</b> ▲ POLYDOR 531042/A&M (10.98/16.98) <i>HS</i>	LEMON PARADE	28
95	79	82	7	<b>VARIOUS ARTISTS</b> WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
96	95	107	30	<b>SAVAGE GARDEN</b> ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
97	87	92	3	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 51630 (10.98/15.98)	GREATEST HITS	87
98	NEW	1	1	<b>B.B. KING</b> MCA 11711 (10.98/17.98)	DEUCES WILD	98
99	84	74	15	<b>JOE</b> ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
100	NEW	1	1	<b>SAMMY KERSHAW</b> MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	100
101	90	81	11	<b>MARTINA MCBRIDE</b> RCA 67516 (10.98/16.98)	EVOLUTION	80
102	83	69	25	<b>SISTER HAZEL</b> ● UNIVERSAL 53030 (10.98/15.98) <i>HS</i>	SOMEWHERE MORE FAMILIAR	47
103	130	157	4	<b>JIM BRICKMAN</b> WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	103
104	93	103	6	<b>CREED</b> WIND-UP 13049 (10.98/15.98) <i>HS</i>	MY OWN PRISON	93
105	85	71	6	<b>LOREENA MCKENITT</b> WARNER BROS. 46719 (10.98/16.98)	THE BOOK OF SECRETS	60

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (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 sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. *HS* indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
106	88	70	12	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
107	86	73	7	THE SUNDAYS DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE	33
108	109	105	20	ROBYN RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	105
109	97	83	6	PATTY LOVELESS EPIC 67997 (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	68
110	101	108	49	DRU HILL ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	23
111	78	61	6	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
112	<b>NEW</b>	1	1	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) <b>HS</b>	VENDETTA	112
113	98	96	40	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE	33
114	94	78	80	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	2
115	113	86	34	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
116	99	94	15	CLINT BLACK ● RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
117	92	80	11	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
118	111	114	54	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
119	148	143	30	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
120	104	93	11	COLLIN RAYE ● EPIC 67893 (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
121	100	95	73	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
122	112	100	15	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
123	164	168	3	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	123
124	122	115	17	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	115
125	96	87	5	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
126	116	99	23	WU-TANG CLAN ▲ <sup>1</sup> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
127	102	89	55	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
128	106	84	21	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
129	103	75	22	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	55
130	126	97	29	BOB CARLISLE ▲ <sup>2</sup> DIADEM 41613/JIVE (10.98/16.98) <b>HS</b>	BUTTERFLY KISSES (SHADES OF GRACE)	1
131	124	90	7	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
132	136	117	39	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
133	105	79	8	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
134	125	—	2	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	125
135	191	—	2	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	135
136	108	88	7	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39
137	121	121	8	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	121
138	114	85	7	JACKSON BROWNE ELEKTRA 62111/EEG (10.98/16.98)	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
139	150	165	35	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
140	119	111	21	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
141	142	130	4	JOHN DENVER LEGACY 65183 (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	52
142	139	126	27	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
143	134	127	58	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
144	128	109	14	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
145	117	77	7	BJORK ELEKTRA 62061/EEG (10.98/16.98)	HOMOGENIC	28
146	<b>NEW</b>	1	1	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) <b>HS</b>	GHETTO CYRANO	146
147	107	—	2	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98) <b>HS</b>	STRENGTH	107
148	65	—	2	THE DOORS ELEKTRA 62123/EEG (69.98 CD)	THE DOORS BOX SET	65
149	145	132	75	METALLICA ▲ <sup>4</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
150	118	98	13	LUIS MIGUEL ● WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
151	132	116	20	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STAR VOL. II	71
152	131	110	40	SQUIRREL NUT ZIPPER ● MAMMOTH 0137* (10.98/16.98) <b>HS</b>	HOT	27

**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

2Pac 174	Meredith Brooks 142	Everclear 75	Allstars 64	Dave Matthews Band 20, 114	Radiohead 155	A Life Less Ordinary 158	Club Mix '98 71
311 144	Bobby Brown 61	Alejandro Fernandez 161	The Jerky Boys 159	Martina McBride 101	Rakim 4	Men In Black—The Album 31	ESPN Presents: Jock Jams Volume 3 36
Aaliyah 176	Jackson Browne 138	Fleetwood Mac 9	Jewel 16	Lila McCann 183	Collin Raye 120	Money Talks—The Album 156	Halloween Songs & Sounds 95
Trace Adkins 57	Busta Rhymes 28	John Fogerty 165	Joe 99	Delbert McClinton 186	Reel Big Fish 175	Mortal Kombat: Annihilation 90	MTV Grind—Volume One 180
Aerosmith 115	Mariah Carey 7	Foo Fighters 77	Billy Joel 106	Neal McCoy 129, 135	LeAnn Rimes 5, 52, 132	My Best Friend's Wedding 128	Pure Dance 1998 188
Allure 160	Bob Carlisle 13D	Judas Priest 179	Elton John 67, 127	Mindy McCready 83	Robyn 108	Selena 119	Pure Moods 76
Marc Anthony 74	Deana Carter 72	K-Ci & JoJo 140	Eton Priest 67, 127	Tim McGraw 37	The Rolling Stones 24	Soul Food 14	Space Jam 93
Fiona Apple 34	Steven Curtis Chapman 97	Sammy Kershaw 100	Judas Priest 179	Loreena McKennitt 105	Rome 195	Spawn—The Album 122	Spice 1 56
Aqua 10	Christion 146	B.B. King 98	Kiss 85	Brian McKnight 136	Salt-N-Pepa 55	Spice 2 15	Spice Girls 8, 18
Jon B. 137	Chumbawamba 6	The Kinleys 153	Patti LaBelle 162	Sarah McLachlan 35	Adam Sandler 133	Squirrel Nut Zippers 152	Squirel Nut Zippers 152
Backstreet 30ys 30	Paula Cole 113	Kiss 85	Jonny Lang 197	Megadeth 172	Savage Garden 96	George Strait 53	Sublime 43
Eykah Badu 78	Creed 104	Mack 10 84	Live 170	Metallica 149	Save Ferris 192	Sugar Ray 33	The Cure 45
Beck 121	Sheryl Crow 199	Makaveli 196	LL Cool J 29	Mic Geronimo 112	The Mighty Mighty Bosstones 82	The Sundays 107	Days Of The New 54
Big Bub 194	The Cure 45	Mania 191	G. Love & Special Sauce 184	The Mighty Mighty Bosstones 82	Luis Miguel 150	SWV 190	Deftones 69
Bjork 145	John Denver 141	Mannheim Steamroller 89	Patty Loveless 109	Luis Miguel 150	John Michael Montgomery 46	Usher 27	John Denver 141
Clint Black 116	Celine Dion 68	Mase 1	Mack 10 84	John Michael Montgomery 46	Something For The People 182	Third Eye Blind 60	Celine Dion 68
Mary J. Blige 66	The Doors 148	Master P 15	Matchbox 20 11	Something For The People 182	Soundgarden 63	Three 6 Mafia 40	The Doors 148
Blink 182 157	Will Downing 185	Matchbox 20 11	Matchbox 20 11	Soundgarden 63	SOUNDTRACK	Tonic 94	Wu-Tang Clan 126
Blues Traveler 168	The Doors 148	Mick 10 84	Matchbox 20 11	SOUNDTRACK	Anastasia 189	Tool 143	Yanni 39, 178
Blur 139	Will Downing 185	Makaveli 196	Matchbox 20 11	SOUNDTRACK	Batman & Robin 177	Tru 187	Trisha Yearwood 23
Michael Bolton 44	Dru Hill 110	Mania 191	Matchbox 20 11	SOUNDTRACK	Boogie Nights 87	Shania Twain 2	
Bone Thugs-N-Harmony 47	Bob Dylan 58	Mannheim Steamroller 89	Matchbox 20 11	SOUNDTRACK	Gang Related—The Soundtrack 32	Shania Twain 2	
Boyz II Men 13	Missy "Misdemeanor" Elliott 80	Jars Of Clay 62	Matchbox 20 11	SOUNDTRACK	I Know What You Did Last Summer	Usher 27	
Toni Braxton 169	EPMD 92	Jay-Z 3	Matchbox 20 11	SOUNDTRACK	— The Album 164	Luther Vandross 79	
Jim Brickman 103	NAS Escobar, Foxy Brown, AZ And Nature 17	Richard Marx 173	Matchbox 20 11	SOUNDTRACK	Prodigy 41	VARIOUS ARTISTS	
Brooks & Dunn 25		Richard Marx 173	Matchbox 20 11	SOUNDTRACK	Puff Daddy & The Family 12		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	171	162	6	THE KINLEYS EPIC 67965 (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	153
154	144	119	57	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	26
155	129	112	19	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
156	123	91	12	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	37
157	156	177	9	BLINK 182 CARGO 11624*/MCA (8.98/12.98) <b>HS</b>	DUDE RANCH	135
158	110	102	4	SOUNDTRACK INNERSTATE 540809/LONDON (10.98/16.98)	A LIFE LESS ORDINARY	102
159	140	101	5	THE JERKY BOYS RATCHET 536357/MERCURY (10.98 EQ/16.98)	THE JERKY BOYS 4	63
160	162	180	12	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	108
161	165	144	7	ALEJANDRO FERNANDEZ SONY LATIN 82446/SONY (9.98 EQ/14.98) <b>HS</b>	ME ESTOY ENAMORANDO	125
162	159	151	20	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
163	149	128	25	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
164	138	125	4	SOUNDTRACK COLUMBIA 68696 (10.98 EQ/17.98)	I KNOW WHAT YOU DID LAST SUMMER — THE ALBUM	125
165	137	120	25	JOHN FOGERTY ● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
166	77	—	2	GRATEFUL DEAD GRATEFUL DEAD 14054/ARISTA (20.98 CD)	FILLMORE EAST 2-11-69	77
167	135	106	5	JIMI HENDRIX EXPERIENCE HENDRIX 11684*/MCA (10.98/16.98)	SOUTH SATURN DELTA	51
168	133	113	19	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
169	154	142	73	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
170	153	131	38	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
171	161	137	17	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
172	157	140	21	MEGADETH ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
173	<b>NEW</b>	1	1	RICHARD MARX CAPITOL 21914 (10.98/16.98)	GREATEST HITS	173
174	158	138	91	2PAC ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
175	174	145	26	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) <b>HS</b>	TURN THE RADIO OFF	57
176	166	152	63	AALIYAH ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
177	167	200	21	SOUNDTRACK ▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
178	152	136	11	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
179	82	—	2	JUDAS PRIEST CMC INTERNATIONAL 86224 (10.98/16.98)	JUGULATOR	82
180	185	—	2	VARIOUS ARTISTS TOMMY BOY 1207 (11.98/16.98)	MTV GRIND—VOLUME ONE	180
181	<b>NEW</b>	1	1	VARIOUS ARTISTS GRAND ROYAL 59110/CAPITOL (30.98 CD)	TIBETAN FREEDOM CONCERT	181
182	170	173	7	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) <b>HS</b>	THIS TIME IT'S PERSONAL	154
183	173	153	18	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	86
184	120	—	2	G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98) <b>HS</b>	YEAH, IT'S THAT EASY	120
185	127	—	2	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) <b>HS</b>	INVITATION ONLY	127
186	151	147	5	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	116
187	169	146	38	TRU ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
188	160	135	7	VARIOUS ARTISTS POLYGRAM TV 553847/MERCURY (10.98 EQ/17.98)	PURE DANCE 1998	125
189	<b>NEW</b>	1	1	SOUNDTRACK ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	189
190	155	134	13	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
191	147	118	4	MANA WEA LATINA 20430 (8.98/14.98)	SUENOS LIQUIDOS	67
192	176	149	9	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
193	163	129	8	CARLY SIMON ARISTA 18984 (10.98/16.98)	FILM NOIR	84
194	146	104	3	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) <b>HS</b>	TIMELESS	104
195	180	154	30	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
196	177	163	53	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
197	188	139	41	JONNY LANG ● A&M 540640 (10.98/16.98) <b>HS</b>	LIE TO ME	44
198	<b>RE-ENTRY</b>	5	5	DARYL HALL JOHN OATES PUSH 90200 (10.98/16.98)	MARIGOLD SKY	95
199	175	156	59	SHERYL CROW ▲ <sup>3</sup> A&M 540587 (10.98/17.98)	SHERYL CROW	6
200	<b>RE-ENTRY</b>	5	5	NEXT ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	170

## RECORDABLE CDs READY FOR MASS MARKET

(Continued from page 8)

R have been tracked yet by the Consumer Electronic Manufacturers Assn. (CEMA), a random national sample survey in 1996 found 25 million households expressing some interest in acquiring CD-R "if it was available at a reasonable price." Exponential sales growth is estimated by Adaptec, which noted that approximately 850,000 CD-R drives were sold in 1996, more than quadrupling the 200,000 units in 1995, with a projection for 2.2 million drives to be sold this year.

CEMA, meanwhile, forecasts that more than 42 million U.S. homes will have at least one computer by year-end, with more than half equipped with a CD-ROM or new DVD-ROM drive.

Regardless of the actual numbers, the growth trend—and its implications—has the music industry wary.

"The rapid growth of recordable CD machines and discs, and their mass-market use for copying music, is obviously of great concern to the recording industry," says Cary Sherman, senior executive VP/general counsel at the Recording Industry Assn. of America (RIAA). "We are analyzing the situation, and our options, very carefully."

Amplifying Sherman's concern, a senior marketing executive from one of the U.S.' major-label groups, who asked not to be identified, observes, "The frightening issue is that this [Adaptec program] is not an isolated instance. I get mail-order catalogs on a regular basis offering CD-R hardware for well under \$300, blank CD-R discs as low as \$2 each, 'professional' CD labels for literally pennies, and even jewel-box inserts.

"With the wide-scale accessibility to our music on the Internet, [CD-R is] like adding a match to dry kindling," the executive adds. "This is very much a disturbing element that needs to be addressed now. Agreements with both the consumer electronics and computer industries are critical priorities."

The Audio Home Recording Act (AHRA), which became law Oct. 28, 1992, got the support of the computer industry by exempting such "general purpose" machines as computers, RIAA's Sherman explains. What is covered under the act, and subject to a 2% copyright royalty, is a "digital audio recording medium," defined as "any material object in a form commonly distributed for use by individuals that is primarily marketed or most commonly used by consumers for the purpose of making digital audio copied recordings by use of a digital audio recording device."

Nor do the pending World Intellectual Property Organization treaties, currently under review in Congress, cover CD-R or computer software like the Adaptec product. The implementing legislation introduced in the Courts and Intellectual Property Subcommittee of the House Judiciary Committee will make it illegal "to manufacture, import, or in any way traffic in devices that circumvent technologies protecting copyrighted works in cyberspace."

According to the RIAA, the legislation restricts its impact to this area, effectively enforcing copyright protections without affecting, in any other way, existing copyright law.

Under AHRA, the only CD-R products covered to date have been the relatively small numbers of blank discs labeled and marketed "for consumer use," with a focus on music recording. This led TDK Electronics Corp. to commit to a royalty payment for the CD-R sample disc packed with every new Adaptec Easy CD Creator Deluxe. The value-added promotion also offers a \$10

rebate on purchases of TDK CD-R five-packs with a \$24.99 suggested retail price, good through December 1999.

"We've adhered to the tenets of the AHRA," emphasizes Tim Sullivan, TDK VP of sales. "TDK has been paying royalties on all our digital media for audio recording purposes, including DAT [digital audiotape], DCC [digital compact cassette], and CD-R labeled 'for consumer use.' With the Adaptec product, we were faced with a quandary, because the computer and related authoring tools like Easy CD don't fall within the confines of the Act.

"We feel strongly that paying the royalty on the samples will raise awareness of the issue," Sullivan continues. "We do not want the copyright issue to hinder what we feel is a significant growth market. We'd like to address the consumer's growing interest in recording from the PC, and we have to get the law up to speed so we all can take advantage of this market. We believe music recording on CD-R is pivotal to the growth of the format as it expands from a primarily business medium to include a more mass-market consumer base."

Taking a different view from TDK, Adaptec spokeswoman Marci Pedrazzi, press relations manager for the software products group, says, "There's no definitive legal answer to the copyright question related to our product, and we're unwilling to comment at this time."

There's apparently awareness of the copyright issue, however. A disclaimer in every Easy CD Creator package states, "This product or software may be designed to assist you in reproducing materials in which you own the copyright or have obtained permission to copy from the copyright owner. Unless you own the copyright, or have permission to copy from the copyright owner, you may be violating copyright law and be subject to payment of dam-

ages and other remedies. If you are uncertain about your rights, you should contact your legal adviser."

Adaptec is a member of the Software Publishers Assn. (SPA), which has published the "SPA Legal Guide To Multimedia," according to Mark Trapnager, VP for intellectual property. "We haven't studied the issues related to music copyrights affected by any member's product," he says.

"However, our handbook advises that 'when using third-party content, the general rule is to get permission of that third party.' The issue of liability related to a product that enables the copying of copyrighted sound recordings and/or musical works has not been addressed," he notes.

The optical media industry is definitely ramping up for the growth of CD-R, including market leader Kodak, TDK, Sony, Maxell, Fuji, Verbatim, and Ricoh, as well as original equipment manufacturer suppliers Taiyo Yuden, Mitsubishi, and Mitsui, among others.

As an example, TDK's Peachtree Corners, Ga., facility outside Atlanta installed its first CD-R line this spring as part of a multimillion-dollar investment. Production will be up to 500,000 units a month, or 6 million annually, by year-end, with space already prepared for additional manufacturing lines.

"When the AHRA was being constructed, we certainly talked about CD-R," recalls Gary Shapiro, CEMA president. "The challenge that [music] copyright owners face is not to lose sight of the size of the [CD-R] barrel while getting overly concerned about the spillage out of that barrel.

"The reality is that, if and when CD-R becomes a mass-market consumer product, the recording industry will receive a huge amount of royalties under the Audio Home Recording Act," he adds.

## Master P Charged With Lifting O'Jays Melody

BY CHUCK TAYLOR

NEW YORK—A federal complaint has been served against No Limit/Priority rap artist and No Limit CEO Master P for allegedly copying the melody of a No. 21 R&B hit recorded in 1978 by the O'Jays in his recent top 20 R&B hit "I Miss My Homies."

The suit, filed Oct. 29 in U.S. District Court for the Eastern District of Pennsylvania, claims that Master P "almost identically" took verses and the chorus from the O'Jays' "Brandy," written by Charlie Simmons and Joe Jefferson, then rewrote lyrics and replaced the chorus of "Brandy, I really miss you" with "I miss my homies."

The filing asks for damages of \$1.5 million to be awarded to Simmons and Jefferson, whom Master P does not identify as co-songwriters, according to the suit. It also says that on the TV show "Vibe," the artist credited himself, Pimp C, and the Shocker as the sole writers of the song.

The album "Ghetto D," from which "I Miss My Homies" is the first single, has reached No. 1 on both The Billboard 200 and Top R&B Albums charts. In less than three months, it has sold 1.1 million units, according to SoundScan.

"We believe that the record sold

over a million copies because of my client's hit song," says John Robertson Jr., a partner with Robertson & Palladino in Philadelphia, which is representing Simmons and Jefferson. "The lack of credit hurts my clients because of Master P's profits from sales of this record. Any gains or advances that are coming [to Master P] are coming because of 'Brandy.'"

Robertson estimates that profits for the Master P project exceed \$10 million. "Once we see accounting reports, we will know exactly what it brought in," he says.

In responding to the allegations, Rick Joseph, the attorney representing No Limit and Priority, says, "Our only reaction is that Master P would never deny any songwriter his credit. We're looking into it, and if a mistake has occurred, we'll work it out.

"This is something we can remedy, I'm sure," Joseph adds.

If the issue is not settled before Dec. 29, a written response by No Limit/Priority must be filed by that date.

In a separate matter, Master P had scheduled a press conference for Nov. 14 in Los Angeles, at which he was expected to announce his resignation as No Limit CEO, according to a No Limit press advisory; details were not available by press time on Nov. 12.

# BETWEEN THE BULLETS



by Geoff Mayfield

**SQUEAKER:** It's not the closest race we've ever seen, but it's a tight one, as rap rookie **Mase**, with 175,000 units, retains the top rung on The Billboard 200 by a slim 1.8% margin over a strong first week of 172,000 pieces from country star **Shania Twain**. Mase's "Harlem World," as expected, did see a decline, but his 36% drop was smaller than the 45%-50% evaporations that large rap albums often see in the second week.

Of the two, "Harlem World" was bigger at retail, while Twain's "Come On Over" had higher numbers with mass merchants. The former was top dog at mainstream retail, reigning as the top seller for the Musicland Group, Camelot Music, Trans World Entertainment, Circuit City, Blockbuster Music, the Wall, and Warehouse.

At racked stores, Twain scooped up 78,500 units, second by a thin margin to the 80,000 units rung at those locations by **LeAnn Rimes'** "You Light Up My Life—Inspirational Songs," which ranks at No. 5 on The Billboard 200 (126,000 units). "Come On Over" was the leading music seller for Target Stores, Anderson Merchandisers (which stocks many Wal-Mart and Kmart stores), and Best Buy. For the week, "Come On Over" was the best-selling country album at traditional music retail, ranking fourth behind three rap titles.

**ONE TO WATCH:** While it's tough to miss the top rung by a mere 3,000 copies, don't cry for **Shania**. Her opening-week sum is the seventh largest scored by a country artist in 1997, trailing only the first two weeks of **George Strait's** "Carrying Your Love With Me" and the first four weeks of **LeAnn Rimes'** "You Light Up My Life." In fact, Twain's sum is 3.4% larger than the 166,000 units that made Rimes' "Unchained Melody/The Early Years" No. 1 on The Billboard 200 during that album's first street week.

Twain's nine-times platinum "The Woman In Me" spent 29 weeks in The Billboard 200's top 10, and one gets the sense that her new one will have a long residency in that same neighborhood. Furthermore, her new management team, led by **Bruce Springsteen** shepherd **Jon Landau**, is aggressively seeking exposure for Twain, a glimmer of which was seen in the dual-coast press coup scored Oct. 26, the Sunday before "Come On Over's" release, when she was featured in articles in both The New York Times and The Los Angeles Times.

Twain's fame already extended beyond the traditional country fan base during the life of "The Woman In Me." It seems likely she will have another chance to grab the big chart's crown during what should be a long reign over Top Country Albums (see Country Corner, page 57).

**RAP WRAP:** With **Jay-Z** and **Rakim** each selling more than 130,000 pieces in their opening weeks, rap accounts for three of the top five albums on The Billboard 200 and seven of the top 10 on Top R&B Albums. Jay-Z checks in at No. 3 on the big chart with 138,000 units, while Rakim's No. 4 entry represents 136,000 units. Both outsell Mase at the core-store panel, which determines Billboard's R&B and rap charts, with Rakim edging out Jay-Z (see Datu Faison's Rhythm Section, page 28). . . All nine of the rap albums that have been No. 1 on The Billboard 200 this year carry explicit-lyrics warning stickers. Clean versions were made available for all but three of those, the exceptions being the "Gridlock'd" soundtrack, **Scarface's** "The Untouchable," and **NAS Escobar, Foxy Brown, AZ & Nature's** "The Firm."

Of the others, **Wu-Tang Clan's** "Wu-Tang Forever" was the only case when the edited version was made available at the same time as the original release. There were slight lags for the edited versions of **Puff Daddy & the Family's** "No Way Out," **Bone Thugs-N-Harmony's** "The Art Of War," **Master P's** "Ghetto D," and **Mase's** "Harlem World," but the cleaned up "Life After Death" by the late **Notorious B.I.G.**, which topped the chart in April, won't reach stores until Tuesday (18).

When two versions are made available, the unedited version always outsells the edited one. But later in the album's life, the sales for the clean version begin to expand. For example, Arista estimates that in its 16th chart week, the edited Puff accounts for about 13,000 of that album's current 68,000-unit tally (at No. 12), a 19% share, while the pruned Mase version accounts for only about 4,000 copies, roughly 2% of his 175,000-unit total (the edited Mase was not available during the album's opening week).

Rackjobber Anderson Merchandisers has told labels that given a clean version, that wholesaler alone can account for 6% of the units sold over the life of a rap album. Among traditional music retailers, Musicland is the chain that most aggressively stocks edited versions.

**IN VIEW:** Early sales reports suggest that **Barbra Streisand** will own next issue's Hot Shot Debut. The veteran songstress might also dislodge Mase from the top rung. Also look for top 10 debuts by rapper **Mystikal**, who makes premature bows on Top R&B Albums and Heatseekers as a result of street-date violations, and by R&B supergroup **LSG**. . . With a 29% increase, **Chumbawamba** (8-6, 95,000 units) becomes the first act this year to win five Greatest Gainer awards, the first time an album has done so in consecutive weeks since the soundtrack to "The Lion King" did it in 1994. Albums by **No Doubt** (1996) and **Alanis Morissette** (1995) were both eight-time Greatest Gainers, but not in consecutive weeks. . . The 83,000 pieces moved by **Spice Girls'** "Spice World" (No. 8) are about 1,000 more than the first-week sales that "Spice," their first album, had when it debuted at No. 6 in the Feb. 22 issue.

## SEYMOUR STEIN'S SIRE STANDS ALONE

(Continued from page 1)

Thrive; eclectic New York-based Blackbird; and k/ey records, run by Sonic Youth guitarist Thurston Moore and rock journalist Byron Coley.

SRG also has licensing agreements with the U.K.'s Ché, China, Too Pure, and Warp labels for specific artists and will handle U.S. releases from some acts signed to WEA International and EastWest in the U.K.

In addition, Sire has had discussions with Seattle-based Sub Pop Records, which seems like a natural fit, since it is 50% owned by Warner Music, and just inked a distribution deal with SpinArt for Apples In Stereo's "Tone Soul Evolution," due for rerelease by Sire in early 1998, and is close to picking up the self-titled album by Dutch power pop outfit Johan (Billboard, June 7).

When fully staffed, SRG will have approximately 50 employees, according to Stein, who holds the title of president/CEO. The company is based in New York at 936 Broadway in an office space formerly occupied by the now-defunct Enclave label, but will also maintain offices in Santa Monica, Calif., at the old Discovery Records location, and London.

Sire has its own marketing, promotion, publicity, and sales staffs, run by VP of marketing Lyle Preslar, VP of promotion Barry Pinlac, VP of publicity Brian Bumbury, and national sales director Bob Tyldisley. However, on certain releases—such as the eponymous debut by Hurricane #1, released Nov. 4, and Spacehog's second album, "The Chinese Album," due in March 1998—Sire will use the additional promotional muscle of Warner Bros. Sire also has the option to work with Reprise and Warner Nashville on future projects.

For Stein, 55, the formation of SRG allows the executive to return to his indie roots. After he entered the music business as a teenage assistant at Billboard to music editor Paul Ackerman and the chart department's Tom Noonan, Stein's first label experience was at such legendary indies as Syd Nathan's King and George Goldner's Red Bird.

"I'm not jumping into this thing with the indies," Stein says. "My heart and soul has always been with the indies. Anything I can do to keep them going, so they can do what they do best, which is A&R and talent development, utilizing the services [of Warner Music], would be kind of like a mitzvah."

Stein founded Sire Productions in 1966, at the age of 27, with songwriter/producer Richard Gottschler. The duo chose the moniker because it had the first two letters from each of their first names, and it paid homage to King with its regal handle.

In its first decade, Sire was distributed by a number of companies, including Columbia Records, Pickwick International, London Records, Polydor, Famous Music, and ABC.

Its most fruitful association, however, began in 1976, when Mo Ostin signed the label to a distribution deal with Warner Bros. Records.

"We came on board when Warner Bros. was at one of its zeniths," Stein recalls. "They had Fleetwood Mac's 'Rumours' on the album side and Debby Boone's 'You Light Up My Life' on the singles side."

As the flip side to such commercial fare, Sire signed groundbreaking New York club acts like the Ramones, the Talking Heads, and Richard Hell & the Voidoids.

In the years that followed, Sire

mined Britain's talent pool, inking such acts as the Pretenders, led by American-born Chrissie Hynde; Echo & the Bunnymen; Soft Cell; Depeche Mode; the Smiths; and Erasure.

Sire proved to be so valuable that in 1978, two years into its distribution deal, Warner Bros. purchased 50% of the label. In 1980, it purchased the remaining half. "Two years later, I signed Madonna," Stein says. "If I had known, I would have never sold it."

Still, Sire continued to thrive under Stein, bringing such artists as the U.K.'s Seal and Canada's k.d. lang to the U.S.

It was in 1995, the year that the Warner Music Group (WGM) was rocked by a series of executive shake-ups, that Stein's fruitful relationship with Warner Bros. came to an end.

Then WGM chairman Doug Morris offered Stein the presidency of the Elektra Entertainment Group. Uncertain if he should make such a move, Stein turned to a trusted confidant.

"Madonna is someone I have the utmost respect for, because she has been so right about so many things," Stein says. "I went to see her on tour, and we spoke about it for about 15 minutes. She said, 'Change is good.'"

Stein made the move to Elektra, taking the Sire name and logo with him, but leaving behind the artists he had signed while at Warner Bros. It was a bittersweet move, but a decision he says he does not regret.

"During my time [at Elektra], I signed some good acts, Spacehog chief among them, along with Aphex Twin and some newer bands like Muscadine, Jolene, and Deadsy," he says. "One of the areas of the company that particularly attracted me was the country label, Asylum Records, and I'm pleased to say I was responsible in part for bringing in [Asylum co-president/CEO] Joe Mansfield, and my A&R partner Andy Paley signed Lila McCann. It was a different kind of role for me."

When the opportunity to tap further into the independent world and expand Sire arose from Stein's discussions this spring with WGM co-chairmen/CEOs Bob Daly and Terry Semel, Stein didn't need to confer with anyone. "The timing was so right," he says. "I didn't have to think about it. I jumped at it."

"Every trend in music in the last 50 years, and probably beyond that, has been started and nurtured by independents," he adds. "[Warner Music] should be more involved. We have had the best distribution company [WEA], and ADA is a terrific distribution company. If there could be a bridge between these two companies and some independents, I think it's a great basis for a company."

Daly and Semel, the two top executives at WGM, are impressed with Stein's track record and agreed to finance his vision.

"Seymour Stein's ability to cultivate new talent and nourish artists' creative instincts is nothing short of remarkable," says Daly. "We are delighted to see Sire expand its role within Warner Music and look forward to a long and fruitful relationship."

Coincidentally, Stein's quest to make Sire an industry force again comes more than a dozen years after his first association with Warner Bros., in the year that Fleetwood Mac reunited with the chart-topping "The Dance" and LeAnn Rimes scored a hit with a cover of "You Light Up My Life."

As in the past, Sire will steer clear of such commercial fare. "The new Sire will be very much like the old Sire," he says. "Myself and my A&R team are

pursuing new music. I'm not going to change the kind of music that we are going to sign, but we're going to kind of broaden it.

"We have never been straight down the middle," Stein adds. "We've always been left of center in the belief that the esoteric music of one generation, if it succeeds, is the pop music of the next. People thought I was crazy when I went after the Talking Heads and the Ramones, especially. I got hate mail."

It is that kind of dedication to finding cutting-edge talent that has won Stein loyalty from artists.

"He's the most tapped-in person in the industry on an underground level," says Spacehog drummer Jonny Cragg. "When we first started looking for a label, we were chased by a lot of majors. Amidst all this corporate mayhem, we met Seymour in his office. When we asked for business cards, he wrote his home number on a napkin, which we thought was great. We signed with him based on the vibe he gave us. At the end of the day, you have to have a person at the top who believes in your music."

Randy Miller, a former Red Ant executive and executive VP of marketing at MCA, is SRG's executive VP/GM.

"I'm coming into this incarnation of Sire with the opportunity to work with a record company with an amazing heritage, via Seymour Stein and the artists that signed and recorded for Sire, and its past association with Warner Bros.," he says. "To be able to take that heritage and build it into the 21st century is really what we're all about."

The heads of some of the labels now doing business with Sire also sing Stein's praises.

Says Ricardo Vinas, president/CEO of Thrive, "It's long overdue for Sire to become a full-service label. For the last 20 years, Seymour has been at the forefront of every trend. He is one of the few label heads that has consistently supported electronic music, from Talking Heads through Depeche Mode and Aphex Twin. We're looking forward to collaborating with the new Sire in breaking a new generation of artists."

Heinz Geissler, president of Watermelon, says he has been admiring Stein's accomplishments for years. "I felt that there was no better label to be linked with than the Sire Records Group. I like their independent spirit. In today's world, when it's getting harder and harder for an indie label to be heard, it's nice to have someone like a big brother to lean on."

Blackbird began its association with Stein two years ago while he was at Elektra. Billy Lehman, the label's president, says Stein is "the ultimate mentor for someone developing an indie record label. He loves that role, and he is very interested in growth. He is clearly not just using indies as an A&R source. He's building mighty subsets to use as a foundation."

When Stein got the green light to launch SRG, he used Discovery, which was the fourth stand-alone entity in the

Warner Music Group, as a base.

Although several staffers from the Discovery era are no longer with the company, some, including A&R executive Gregg Bell and VP of A&R Bud Scoppa, who was a consultant to Discovery, have made the move to SRG. Other Discovery staffers still with the label include NAC/AC promotion executive Leigh Armistead and the production department, headed by VP Keith Holzman.

Discovery artists such as the Bernie Taupin-led Farm Dogs, Warren Hill, Parlor James, and Patrice Rushen also remain at the label.

"Discovery will remain," Stein says. "It's a great old company, and it will, at least for now, be active mostly in smooth jazz and AC, where it already has a reputation."

In building the SRG staff, Stein also tapped such longtime associates as Risa Morley and producer Paley, who will both be VPs of A&R at SRG.

On the release front, Sire is already experiencing early success with Aphex Twin's "Come To Daddy" EP, released Oct. 21 in conjunction with the U.K.'s Warp. A videoclip for the track is in Stress rotation on MTV.

Upcoming releases include the Derailers' "Reverb Deluxe," due from Watermelon/Sire on Tuesday (18) (see Popular Upstarts, page 23), and "Shaken & Stirred," David Arnold's James Bond tribute, which includes performances by Chrissie Hynde and Iggy Pop, due Nov. 25 on EastWest/Sire (see Dance Trax, page 52).

Releases on tap for early 1998 include the second album from the Farm Dogs (due Jan. 27), Morcheeba's sophomore set, and the Sire debut by North Carolina rock act Jolene (both on Feb. 24).

## TRANS WORLD, NRM REPORT POSITIVE QTRS.

(Continued from page 8)

pany posted during the same time frame last year, when it lost \$2.4 million, or 25 cents per share. During the quarter, the company posted a composite increase of 12%, making it the seventh consecutive quarter of growth as measured by that performance gauge.

Contributing to the profitability of the chain, Trans World increased its gross margin by one percentage point in its current quarter to 38.1% of sales, vs. the 37.1% the company achieved in the same time frame last year. Inversely, the chain also managed to better contain expenses in the current quarter, with selling, general, and administrative expenses making up 32.4% of sales, vs. 34.7% in the same time frame last year.

John Sullivan, senior VP/CFO at Trans World, says he expects the chain to maintain strong results for the fourth quarter as well. "The company is well positioned now, and the new releases are helping to strengthen our sales further beyond the strong catalog sales that we are enjoying. We look for the trend to continue into the fourth quarter, with the lineup of product coming out."

According to analysts who were on a Trans World conference call with Wall Street analysts, chain executives reported that its top 10 selling albums were up 10% over the sales achieved by that segment of its inventory last year.

During the third quarter, Trans World closed on its acquisition of the Milford, Mass.-based Strawberries, and three weeks of sales from that company, or \$4 million, were included in the Trans World results.

Including the acquisition of 120 stores from Strawberries, Trans World finished the quarter with 551 outlets.

On the strength of the Trans World performance, the company's stock gained 25 cents to close at \$32.50, even though the Dow Jones Industrial Average lost 157 points to close at 7,401 on Nov. 12.

In Pittsburgh, National Record Mart posted sales of \$23.7 million for its second fiscal quarter, up 12.7% from the \$21 million the company generated in the same time frame last year.

During the quarter, the company greatly improved containment of its selling, general, and administrative expenses, achieving a level of 37.9% of sales, down from the 40.9% the company posted in the same period last year. But gross profit also decreased slightly, going down to 37.8% of sales from the 38.4% the company achieved in the same quarter last year.

Bill Teitelbaum, chairman/CEO of the chain, says, "As a result of the continued shift of the sales mix away from cassette to CD, our overall gross margin declined. As a matter of corporate policy, we elected not to increase our price further to make up for the erosion of overall margin due to the reduction of cassette sales. We will have more competitive pricing to ensure landlord and consumer loyalty."

Teitelbaum feels that presenting a fair value for the customers will create new real estate opportunities for National Record Mart, which is a mall-oriented retailer. National Record Mart operates 146 stores. The chain's stock price was unchanged after announcing its results, closing at \$3.813 on Nov. 12.

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## Music Video Webcast To Showcase Fresh Talent

The Billboard Music Video Awards is shaping up as a showcase for some of the industry's most exciting new talents. The ceremony, to be held Nov. 22 at Billboard Live in West Hollywood, Calif., will be Webcast live in conjunction with JAMtv. College Television Network is the exclusive sponsor for this historic event.

The show will feature performances by Buzztone/RCA hip-hop act Funkdoobiest, H.O.L.A. dance artist Veronica, and Mojo/Universal pop-ska band Reel Big Fish. Celebrity presenters will include RCA's Dave Koz, who is a nominee in the jazz/AC category; dance-music nominated Tommy Boy artist Jocelyn Enriquez; Jon Forte of multi-nominated Ruffhouse/Columbia act the Refugee Allstars; and RCA artist Leah Andreone.

The live Webcast will be seen on Billboard Online ([www.billboard.com](http://www.billboard.com)) and JAMtv ([www.jamtv.com](http://www.jamtv.com)) and will include live streaming audio and video and digital photos of the awards presentations and performances, plus back-

stage interviews, and more.

College Television Network, Billboard's other partner in the Webcast, is a rapidly growing outlet for targeted video exposure to the important college-age market. CTN is seen by some 700,000 viewers per day on more than 250 college campuses across the U.S.

The Billboard Music Video Awards is the longest-running event of its kind and the only awards competition in which music video professionals are honored by their peers in the industry. Awards for best video, best new artist video, and best local/regional show are presented in nine different genres. This year's show will include presentation of the first Fantastic Video Award, which was decided by voters on the Internet.

The awards ceremony will be the closing event of the 19th annual Billboard Music Video Conference, which runs Nov. 20-22 at the Beverly Hilton in Los Angeles. For registration information, contact Maureen Ryan at 212-536-5002.



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## Spice Girls Spice Up Lineup For Billboard Music Awards

British pop sensation the Spice Girls have been added to the list of musical artists set to perform on the eighth annual Billboard Music Awards. They join host David Spade and performers Aerosmith, Jamiroquai and other chart topping acts at the 1997 awards show, which will be broadcast live from the MGM Grand in Las Vegas Monday, Dec. 8, on Fox-TV.

The Spice Girls' worldwide success already has landed the group several notable chart achievements this year. Entering The Billboard

200 chart at No. 6, the group's Virgin album "Spice" was the highest U.S. album chart debut ever scored by a British female act. The album spent 32 weeks in the top 10 on the album chart and four weeks at No. 1.

The Billboard Music Awards honor the year's No. 1 artists and songs as determined by the record buying audience and radio airplay statistics.

Additional star performances will be announced in the coming weeks. Watch this space for more news.



SPICE GIRLS

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For more information, contact Susan Mazo at 212-536-5173

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## Something About Elton Dominates AC

BY THE SLIMMEST MARGIN possible, Elton John succeeds LeAnn Rimes at the top of the Adult Contemporary list, giving the British pop icon his 16th No. 1 hit on this chart. That breaks the longstanding tie between Elton and the Carpenters for the act with the most AC chart-toppers. Both had 15 No. 1 titles as of May 1995, when Elton's "Believe" hit pole position. This issue, one solitary airplay made all the difference, as "Something About The Way You Look Tonight" had 1,300 detections at AC radio and "How Do I Live" had 1,299. That lone spin ended Rimes' reign after 11 weeks—still impressive, by any standard—and pushed Elton into the top spot, even though both singles experienced a drop in airplay from the previous week.

Rimes would have had a long way to go for a record anyway—she needed another nine weeks to surpass the 19-week run of Celine Dion's "Because You Loved Me," which, like "How Do I Live," was written by Diane Warren.

Elton's first No. 1 AC song was "Daniel," back in 1973. He had three more chart-toppers in the '70s and five in the '80s. That means most of his No. 1 hits on this chart have happened in this decade. "Something" is the seventh No. 1 hit for the artist in the '90s. His most successful AC chart-topper to date is "The One," which was No. 1 for six weeks in 1992.

"Candle In The Wind 1997" remains on the AC chart, sliding one notch 21-22. And Beth Nielsen Chapman's "Sand And Water," which Elton includes in his live performances instead of "Candle" to express his sense of loss, enters the AC chart at No. 28.

Over on the Hot 100, "Something About The Way You Look Tonight"/"Candle In The Wind 1997" remains No. 1 for a seventh week. If the tribute single is on top again next issue, it will have been No. 1 twice as long as any previous Elton chart-topper.

LONG LIVE THE KING: B.B. King has his most successful album in more than 20 years, as "Deuces Wild" (MCA) enters The Billboard 200 at No. 98. It's King's highest-charting set since "Together Again . . . Live" with Bobby Bland peaked at No. 73 in 1976. King's album chart span is now stretched to almost 30 years, dating back to the debut of "Lucille" the week of Oct. 12, 1968.

TALE OF TWO ROBINS: Robyn is looking to surpass the No. 7 peak position of her first single, as "Show Me Love" (RCA) leaps 21-13 in its second week on the Hot 100. It's not the first time a singer with this name has recorded a song with this title. As Larry Cohen of Trumbull, Conn., points out, New York-born singer Robin S made her chart debut with "Show Me Love" in April 1993. That song—not the same "Show Me Love"

as the current hit—peaked at No. 5. Cohen says it reminds him of the similarity between the 1983 hit "All Right" by Christopher Cross and 1993's "Alright" by Kris Kross.

ESPECIALLY THE YOUNG ONES: David Bowie is back on the Hot 100 for only the second time in the '90s. "I'm Afraid Of Americans" (Virgin) is the Hot Shot Debut at No. 81. Bowie's only other chart single this decade was "The Heart's Filthy Lesson," No. 92 in October 1995. Bowie's chart span on the Hot 100 is expanded to 25 years and seven months, dating back to the debut of "Changes" in April 1972.

USHERED OUT: With "My Body" (EastWest) by supergroup LSG advancing to No. 1 on Hot R&B Singles, Usher is denied the chance to tie R. Kelly's "Bump N' Grind" as the longest-running No. 1 since Billboard brought back the R&B chart in 1965. "You Make Me Wanna . . ." (LaFace) had an 11-week run but needed one more week to match "Bump" and two more to have the crown all to itself.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	577,940,000	615,869,000 (UP 6.6%)	CD	341,407,000 381,402,000 (UP 11.7%)
ALBUMS	475,779,000	499,674,000 (UP 5%)	CASSETTE	133,152,000 117,083,000 (DN 12.1%)
SINGLES	102,161,000	116,195,000 (UP 13.7%)	OTHER	1,220,000 1,189,000 (DN 2.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,094,000	11,776,000	2,318,000
LAST WEEK	LAST WEEK	LAST WEEK
13,103,000	10,816,000	2,287,000
CHANGE	CHANGE	CHANGE
UP 7.6%	UP 8.9%	UP 1.4%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
14,391,000	11,859,000	2,532,000
CHANGE	CHANGE	CHANGE
DOWN 2.1%	DOWN 0.7%	DOWN 8.5%

	ALBUM SALES BY FORMAT		
	THIS WEEK	LAST WEEK	CHANGE
CD	9,098,000	8,420,000	UP 8.1%
CASSETTE	2,650,000	2,374,000	UP 11.6%
OTHER	28,000	22,000	UP 27.3%
	THIS WEEK 1996	CHANGE	
CD	8,583,000	UP 6%	
CASSETTE	3,248,000	DN 18.4%	
OTHER	28,000	NONE	

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan\*



Duotones Fall 1986

Silhouette Fall 1988

Breathless Fall 1992

Miracles Fall 1994

The Moment Fall 1996

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## UPCOMING TELEVISION APPEARANCES INCLUDE:

- \* CNN Showbiz Today (Nov 20)
- \* Access Hollywood (Nov 29)
- \* Live With Regis & Kathie Lee (Dec 2)
- \* MSNBC "Home Page" (Dec 2)
- \* NBC Christmas Tree Lighting (Dec 2)
- \* The View (Dec 3)
- \* Today (Dec 22)
- \* E! Entertainment
- \* Concert of Hope (CBS Christmas Special)

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