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**Elvis Costello Caps WB Years With Compilation**  
 PAGE 9

## THE SURPRISING NEW SOUNDS OF NEW YORK CITY

### Roots Rock's Ambel Works All Sides Of Biz

BY PAUL VERNA

NEW YORK—With a self-described “cowboy boots and blue jeans” approach, Eric “Roscoe” Ambel has distinguished himself as one of the industry’s top roots-rock producers, having made unassuming but eloquently representative records for such acts as the Bottle Rockets, the Blood Oranges, Go To Blazes, and Blue Mountain, as well as his own bands, ranging from the Del-Lords to Roscoe’s Gang to the Yayhoos.



AMBEL

Ambel’s production résumé also includes Nils Lofgren, Mojo Nixon, Syd Straw, Steve Wynn, and Ambel’s wife, Mary Lee Kortez,

who fronts rock band Mary Lee’s Corvette (see story, this page).

However, for all his success in the studio, Ambel does not regard himself as strictly a record producer. A multi-talented music man, he is a guitar player, singer, songwriter, producer, and club owner—in no particular order.

“The thing that I bring to production is that I’m a fan of music, and I can put myself in everybody’s chair,” explains Ambel. “I’ve been the songwriter, I’ve been the singer, I’ve been the hot guitar player in the corner, I’ve been the supportive rhythm-section guy, and I’ve done some engineering. If you

**Hardcore Scene Thriving Via Vets, New Acts... See Page 10**

### A Short-List Of The City’s Unsigned Acts

A New York staff report.

NEW YORK—It is no exaggeration to say that New York is the musical crossroads of the world. It is the intersection where virtually all genres of music—pop, rock, jazz, R&B, rap, cabaret, Latin—rub shoulders on stages ranging wildly from the lofty likes of Madison Square Garden and Radio City Music Hall to



LOFTIN

**This is the first of a two-part examination of New York’s music scene. Next week: Stories on Latin, dance, cabaret, and jazz, as well as a roundup of the top clubs for new music.**

tribute alike to the never-ending soundtrack of the city.

Nowhere, too, is there a higher concentration of A&R executives, and yet nowhere do unsigned bands say they have a harder time getting the ears of the industry.

“It’s so hard for bands in New York,” says one denizen of the local club scene. “You have to pay more rent than anywhere else, and so it’s impossible to tour unless you sublet your apartment.”

Conversely, notes another artist, “On any given night, you’re competing with nationally known artists, many of whom are playing the”

### IFPI Data Being Honed; 6-Month Stats Are Flat

BY JEFF CLARK-MEADS and ADAM WHITE

LONDON—The accuracy of world music-sales data is set for a new boost at a time when the flat global market is making executives pay particularly close attention to the figures.

The latest statistics released by the International Federation of the Phonographic Industry (IFPI) Oct. 15 show the global market down 4% in the first six months of the year in volume terms

**SOUND OF THE CITIES**  
**NEW YORK NEW YORK**  
 THE BILLBOARD SPOTLIGHT

SEE PAGE 19

**PAUL CARRACK**  
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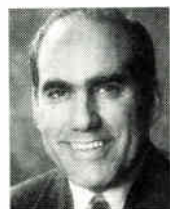
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### Phil Quartararo Moves Into Key Warner Position

BY CRAIG ROSEN

LOS ANGELES—Before making any changes in his new position as president of Warner Bros. Records Inc., Phil Quartararo says he will “keep his eyes and ears open, so I can learn how this place runs. I need to know what’s there before we decide about what to do about it being there.”

After months of speculation (Billboard, Aug. 30), on Oct. 14 Warner



QUARTARARO

can get everybody really comfortable, then you’ve got a chance.”

Although Ambel is technologically proficient—he has a writing/recording

(Continued on page 90)

Side and subway platforms. Multi-platinum artists who call the Apple home and strivers with illegal sublets who haven’t given up their day jobs con-

basement spaces on the Lower East

competing with nationally known artists, many of whom are playing the

(Continued on page 89)

### Mellencamp’s 1st ‘Best Of’ Heralds His Mercury Exit

BY JIM BESSMAN

NEW YORK—Two fourth-quarter surprises from John Mellencamp: his first-ever “best of” compilation, and his intention to leave Mercury Records, his label home for his entire recording career.

The best of, titled “The Best That I Could Do,” comprises 16 Mellencamp hit singles and key album



MELLEN CAMP

**BILLBOARD EXCLUSIVE**

tracks, along with a new cut, Mellencamp’s just-recorded cover of Terry

Reid’s “Without Expression.” Mercury will release the disc Nov. 18. Mellencamp is being allowed to leave the label and will consider future options “quickly thereafter,” he says, though he will fulfill his contract obligations with an album of new acoustic versions of past work,

(Continued on page 101)

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NEW AGE ★ DEVOTION: THE BEST OF YANNI • YANNI • PRIVATE MUSIC			

# Camelot Files Its Reorganization Plan

## Company Details Payout Scheme To Creditors

■ BY ED CHRISTMAN

NEW YORK—Camelot Music's reorganization plan, filed with the Delaware bankruptcy court the first week of October, values the company at \$200 million and could realize trade creditors 50 cents on the dollar of their pre-petition claims.

Under the plan, the company, which listed liabilities of \$476.7 million when it filed Aug. 9, 1996, will emerge debt-free, with creditors dividing up the company's equity.

Of its liabilities, the banking consortium, which financed Investcorp's 1993 leveraged buyout of the chain, is owed \$295.8 million, of which approximately \$41 million was secured; unsecured creditors are owed \$71.2 million, including \$47 million to the six major music manufacturers. The plan distributes 10 million shares of common stock to creditors but provides a mechanism whereby trade suppliers can convert their equity to cash if they agree to supply normal trade terms to the North Canton, Ohio-based chain.

With that mechanism in place, trade suppliers will realize 50 cents on the dollar of the pre-petition amount owed to them. Camelot will pay out that amount from company cash. After the holidays, the company projects that it should have about \$48 million in cash available for payouts.

The other unsecured creditors will get about 39 cents on the dollar in the form of stock, while the banking consortium will get some 48 cents, also in stock.

The latter group will wind up with a

significant controlling ownership stake in Camelot, although the exact amount will remain unclear until music suppliers elect whether they will take advantage of the conversion option.

The company will have a disclosure hearing Oct. 30, and then creditors will vote on the plan. A confirmation hearing of the plan is scheduled for Dec. 12, and if the plan is approved, Camelot would emerge from Chapter 11 in early January.

According to a filing the company made with the plan, the company intends to restructure Camelot's operations into five regional subsidiaries and a distribution subsidiary.

"The restructuring should substantially improve reporting and monitoring of

operations on a region-by-region basis," the company stated in that filing.

Originally, the reorganization plan was expected to include a 300-unit Camelot that had been merged into the 175-unit the Wall chain, sources say. But those negotiations broke down, then resumed, and are now sidetracked by the wholesale structural changes at Wall parent W H Smith (see story, this page).

The \$200 million valuation of the company includes \$50 million in cash, which means that the 10 million stock shares to be issued by the company will be worth \$15 a share initially.

In a report on the company, Ed White, an analyst with New York-based M.J. Whitman, says the company disclosed

(Continued on page 100)

# U.S. Product Rental In Japan To Bring \$2.3 Mil. In Royalties

■ BY STEVE McCLURE

TOKYO—American and Japanese performers' rights organizations have reached an agreement for payment of royalties from U.S.-produced audio recordings offered for rental in Japan.

Some \$2.3 million in performers' royalties will be distributed to U.S. royalty artists, background singers, and musicians for U.S.-produced recordings rented in Japan's 4,500 CD rental outlets in 1996 and 1997.

The agreement, which follows Japan's ratification of relevant World Intellectual Property Organization provisions, was worked out between the Japan Council of Performers' Organizations (Geidankyo), the American Federation of Television and Radio Artists (AFTRA), the American Federation of Musicians, and the Alliance of Artists and Record Companies (AARC).

The royalties will be collected by the member stores of the Japan Record Rental Commerce Assn. (JRRCA), which will pass them along to Geidankyo. Distribution of the funds in the U.S. will be handled by the AARC.

Yoshiaki Shimizu, manager of Geidankyo's center for performers' rights administration, says the rental-based payments, due to be made Dec. 15, will be the first by Geidankyo to a foreign performers' rights body. He says that Geidankyo has a similar agreement with the French performers' rights body but notes that no royalties have yet been paid, while negotiations aimed at establishing an agreement with Geidankyo's British counterparts are continuing.

The \$2.3 million figure contrasts with the 2.21 billion yen (\$18 million) in performers' royalties collected from rental of Japanese product in 1995, the most recent year for which such data are available.

Foreign music makes up roughly 25% of the Japanese market, and it cannot be rented in the first year after release. Japanese

(Continued on page 101)

# Web Monitor, License Deals Help BMI Do Business On Net

■ BY IRV LICHMAN

NEW YORK—BMI says that newly developed technology to monitor music on the Internet, coupled with three new license agreements for developers, will address a "digital age [that] has left many composers, songwriters, and artists afraid to allow their works to be used on the Internet" (Billboard Bulletin, Oct. 10).

The performance right group, in an exclusive collaboration with consulting firm EdgeNet Media, is launching MusicBot, an automated audio-tracking and databasing technology that "routinely combs the [World Wide] Web, noting the use of music and the ownership of those sites using music."

The system, BMI further notes, "does the work of more than 20 full-time employees at a fraction of the cost. Preliminary returns from MusicBot suggest that nearly 2% or 26,000 of the 1.3 million sites on the Web have audio or rich media files." BMI, which represents some 200,000 copyright holders, says the new license agreements for developers will simplify the legal performance of music on the Web. Covering Web site license, music area license, and corporate image license, BMI notes, they "meet the needs of nearly all Web site developers. They are designed to be flexible to address the different needs of the Web site, depending on traffic patterns, the amount or volume of music it uses, and whether it generates revenues."

BMI has taken two other initiatives in dealing with the Web. It has expanded its Web site to include easily downloadable license agreements and other important information for businesses and individuals using music on their sites. BMI previously announced that its first Internet royalty distribution will take place in 1998 based on music performed on

the Net.

In a prepared statement, John Shaker, senior VP at BMI, claims that "many music creators have been reluctant to allow the use

**BMI MusicBot™**

of their works in cyberspace. BMI wants to correct that... At the same time, we are making sure that music rights holders are encouraged to let their music be performed online with the confidence that they will be

(Continued on page 101)

# Smith To Divest Music Chains Retailer To Part With Wall, Virgin Our Price

■ BY JEFF CLARK-MEADS

LONDON—The W H Smith Group, parent company of U.S. retail chain the Wall and the U.K.'s Virgin Our Price (VOP), has made its first public commitment to divesting the two webs. Smith says it intends to part with the chains as part of a strategy of quitting dedicated music retailing brands, thereby reversing its previously stated intention of keeping VOP as part of the group.

Smith will, though, retain its 240 music departments within its W H Smith brand stores in the U.K.

The Smith Group, which owns 75% of VOP, is contractually obliged to give Richard Branson's Virgin Entertainment Group—which holds the remaining 25%—first refusal on its stock in VOP.

Virgin Entertainment Group is known to have asked to buy Smith's 75% stake earlier

this year (Billboard, Oct. 4, Sept. 20, Sept. 27) and, according to Virgin Entertainment Group finance director Simon Wright, would carefully consider any offer by Smith to sell in the future.

Virgin's original \$200 million offer was declined by Smith under then chief executive Bill Cockburn. Cockburn has since been replaced at the Smith helm by former VOP managing director Richard Handover (Billboard, Oct. 4).

The Oct. 16 announcement by Smith that it intends to get rid of its music chains is the first significant move by the company under Handover. The company statement says the group will undertake "a divestment over time of its interests in specialist music retailing." The announcement adds that total capital employed in VOP is 55 million pounds (\$88 million) and that

(Continued on page 14)





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# Report Says DVD Could Be Balm To VHS Woes

■ BY SETH GOLDSTEIN

NEW YORK—Home video needs DVD, in the view of Paul Kagan Associates in Carmel, Calif.

The media consultancy predicts hard times ahead for prerecorded cassettes in competition with pay-per-view (PPV) services unless the new 5-inch disc format takes off. According to Kagan's just-published "MediaCast 2006," not even sell-through, which has fueled home video growth for most of this decade, is exempt.

"MediaCast" predicts retail sell-through revenue of \$8.2 billion in 1997 will shrink nearly 60% to \$3.3 billion "as suppliers shift resources toward DVD and away from VHS" for a negative compound annual growth rate of 9.5%. Including DVD, however, "the entire sell-through universe may total \$16.3 billion by 2006," an annual improvement of 7.7%.

DVD, which arrived in stores this spring, hasn't been around long enough to boost 1997 sell-through volume, only marginally ahead of 1996, other sources indicate. Cassette

sales have averaged 8%-10% annual gains in recent years.

Video rentals suffer from a triple bogey: sell-through cassettes, DVD, and other media. Kagan says rental revenue will finish 3% below 1996 at \$7.5 billion, following a 2.5% decline in 1995. "Growth... has been mired in the low single digits since 1991," the report continues. "MediaCast" doesn't see much improvement on the horizon: 1% gains per year to \$8 billion in 2006.

The culprits, it says, are "low-ball rental competition" from grocery stores; free video borrowing from public libraries; DVD, more likely to be purchased outright; and "continued rental losses" to PPV. Not surprisingly, the value of video retailers that dote on rental has declined as well.

Stores were bought and sold at seven times forward cash flow in the late 1980s, according to Kagan. From 1994 to '96, when chains such as Hollywood Entertainment and Video Update went public, the multiple fell to 6.2 times. Now it's 3.7-4 times forward cash flow, based on Video  
(Continued on page 100)

# Labels Make Case For Digital-Era Rights Delegates Meet With EU's C'right Commissioner

■ BY JEFF CLARK-MEADS

LONDON—The case for copyright protections relevant to the digital age has been taken to the heart of European government and has reportedly received a warm reception.

A top-level record industry delegation met Oct. 14 with the European Union's copyright commissioner, Mario Monti, to argue for labels' rights in relation to music on the Internet (Billboard, Oct. 18). In the wake of the executives' representations, Monti says

he is aware of the music industry's importance and the potential impact on it of digital delivery.

As head of the European Commission's DG15 department, Monti is responsible for all aspects of trade within the EU's 15-nation single market, including copyright concerns.

The label executives were given one hour with him to present their arguments in relation to the Copyright and Related Rights in the Information Society directive, the draft of which Monti is now finalizing.

One of those present at the meeting was Frances Moore, director of European affairs for the International Federation of the Phonographic Industry (IFPI). She describes Monti's demeanor as "alert and receptive," adding, "He listened carefully to what we had to say."

However, the record industry's desires for the contents of the draft copyright directive are opposed by an alliance of telecom companies and Internet-access providers. A main plank of that alliance's arguments is that the directive should have a provision limiting their liability when copyrights are abused by Internet users.

Though this highly politicized debate on the directive meant that Monti revealed nothing of the document's contents to the label executives, Moore  
(Continued on page 100)



**Hot Recording House.** Trumpeter Arturo Sandoval is joined by Carl Griffin, VP of A&R at N2K Encoded Music, and singer Patti Austin during the recording of his upcoming N2K debut album, "Hot House." Austin will appear on the English- and Spanish-language versions of Sandoval's "Only You" (No Sé Tu). Shown, from left, are Sandoval, Austin, and Griffin.

# Talent Managers Honored U.K. Trade Group Gives Out Awards

■ BY ADAM WHITE

LONDON—The community of U.K. talent managers continued its march into the spotlight Oct. 14 with the third annual British Music Roll of Honour Awards, organized in London by the International Managers Forum (IMF).

The trade association, originally formed as a single-issue lobby group in 1992, has grown to nearly 500 members, who manage artists, producers, remixers, and others.

It now strives to protect their interests across a range of matters, including the distribution of performance income, and runs a program of training seminars and workshops. Outside the U.K., the IMF has affiliations with industry groups in North America, Australia, and Japan.

Its 1997 awards dinner, held at the London Hilton, drew neophytes and seasoned managers alike, the latter group including such prominent figures as Tony Smith (who guides Phil Collins), Ed Bicknell (Mark Knopfler), and Gail Colson (the Pretenders).

Colson was one of the evening's honorees, presented with the IMF's Peter

Grant Award for excellence in management. "I feel I'm a backroom person," she told Billboard later. "I'm acutely embarrassed about [the accolade]." (Grant, a groundbreaking manager who steered the fortunes of Led Zeppelin, was recognized at the IMF's first awards event, just prior to his death in November 1995.)



Colson says the managers group's work is vital to the long-term health of the music industry. "Managers used to be enthusiastic amateurs: friends of the band, or ex-roadies, or whatever. Now it's such a different business; no one's helping the new, young ones—and there won't be any unless we train them."

Receiving the IMF honor was apparently a surprise to Colson. "But the biggest shock was seeing Chrissie performing on an industry stage with people eating meat [in the audience]," she says, referring to the Pretenders' Chrissie Hynde, a vociferous campaigner against consumption of meat.  
(Continued on page 93)

# U.K. Co. To Revamp Radio Ireland

This story was prepared by Mike McGeever, programming editor of Music & Media in London.

DUBLIN—Troubled Irish national commercial broadcaster Radio Ireland has called in a U.K. company to totally rebuild the station's schedule and programming in an attempt to bolster its dismal audience figures.

Published last month, Radio Ireland's first three-month official ratings figures since its St. Patrick's Day launch revealed a lackluster 1% national audience share (Billboard, Sept. 13). Ginger Radio, the developmental

radio arm of U.K. broadcaster Chris Evans' Ginger Productions, has been hired as programming and management consultants by the full-service station to transform it into a music-based service.

Ginger answered the alarm bells sounded by the station's head of sales and marketing, Dave Hammond, who said following the ratings report that the station needed "to take stock" and that its output was "too broad."

"It has been no secret that the station, so far, has been an utter failure. The problem has not been marketing. The problem has been what's coming

# Accounting Firms, Former Staffer Sued By Death Row

■ BY CHRIS MORRIS

LOS ANGELES—In the latest flurry in an ongoing storm of litigation involving Death Row Records, the rap label, its jailed owner, and its attorney have filed a pair of suits charging two accounting firms and an ex-employee of one firm with fraud, embezzlement, conspiracy, breach of contract, and negligence.

On Oct. 10, Death Row and Marion "Suge" Knight, who is serving a nine-year sentence for assault, filed suit in California Superior Court in L.A. against Gelfand, Rennert & Feldman; its parent Coopers & Lybrand; and former Gelfand accountant Steven Cantrock. Attorney David Kenner lodged his action the same day in the same court (Billboard Bulletin, Oct. 14).

The suits allege that the accounting firms and Cantrock diverted money

from the label, Knight, and Kenner through a variety of scams, including running up charges on Kenner's corporate credit cards.

Those cards are at the heart of a suit filed in January in Superior Court in L.A. by American Express, which claims that Knight, Kenner, and Kenner's wife, Erica, ran up a \$1.5 million bill on platinum AmEx cards. The credit card company is seeking to recover those debts plus nearly \$26,000 in interest. Press reports have stated Knight claims that Cantrock was responsible for the credit card charges.

A December 1996 story in The Los Angeles Times reported that Cantrock signed a document admitting he embezzled \$4.5 million from Death Row; sources quoted in the story claimed that Cantrock signed the note under duress, is now in hiding, and is supplying information to government investigators looking into Death Row's business practices.

According to the suits, the accounting companies and Cantrock were hired by Death Row, Knight, and Kenner in May 1993 to handle their corporate and personal financial affairs.

The suits claim that the defendants' true purpose in taking on the label, Knight, and Kenner was "to use [their] account as a training ground for managing a record company."

Knight charges that the firms and Cantrock failed to pay bills and expenses; failed to provide weekly cash-flow reports and financial statements or royalty accountings; and failed to file income-tax returns or arrange for the payment of taxes. He also alleges that they "encouraged [Knight and Death  
(Continued on page 101)

# Virgin Tries To Remedy Ban Of Jackson Album

■ BY GEOFF BURPEE

HONG KONG—The government in Singapore wants to keep Janet Jackson on the other side of the rope.

The American singer's new Virgin Records album, "The Velvet Rope," has been banned in the Asian city-state because of risqué lyrical content. Specifically, according to EMI Music Singapore marketing director Joanne Bailey, the controller of undesirable publications (CUP) has cited references to oral sex and reputedly racist language on three tracks: "Free Xone," "What About," and "Rope Burn."

"The Velvet Rope" was released Oct. 7 in Asian markets and ran afoul of Singapore's CUP board—to which all releases must be submitted for approval—soon after that date. The ban was announced Oct. 13.

"We are appealing [the prohibition]," says Bailey. "We're looking at it not like  
(Continued on page 54)

# WMG Profits Down Sharply In 3rd Quarter

■ BY DON JEFFREY

NEW YORK—Time Warner attributes the double-digit drop of Warner Music Group's third-quarter profit to lower sales from both its domestic and international record companies and from its direct marketing unit.

For the three months that ended Sept. 30, Time Warner reports that its music unit's cash flow (earnings before interest, taxes, depreciation, and amortization) fell 22.3% to \$111 million from \$143 million in the same period a year ago (Billboard Bulletin, Oct. 16).

Third-quarter worldwide revenue was down 2.2% to \$880 million from \$900 million a year ago.

A top company executive told securities analysts that catalog sales were weak in the quarter because of the continued contraction at retail.

This executive also said that a big  
(Continued on page 97)

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Photo by Rick Mariani/The Wine Spectator Courtesy of Marvin Shanken



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# Artists & Music

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## Elvis Costello Ends WB Stint With Compilation

■ BY JIM BESSMAN

NEW YORK—With the 18-track compilation "Extreme Honey—The Very Best Of The Warner Bros. Years," Elvis Costello's bittersweet tenure at the label comes to a close.

The new album, due Tuesday (21) (the same day as Warner Reprise Video's concert home video "Elvis Costello Live—A Case For Song"), marks the end of a highly creative and productive period in the complex and prolific artist's career, encompassing six albums and a five-disc boxed set released from 1989 to 1996.

"I reached a place where I needed to be somewhere fresh," says Costello, who expects his next label



COSTELLO

affiliation to announce itself when he returns home to the U.K. on Thursday (23), following a round of appearances in the U.S. with the Fairfield Four and the Mingus Big Band Jazz—with whom he also performed in Brazil.

The title for the new album, meanwhile, came out of a trip to Spain and effectively crystallizes Costello's conflicting feelings at the current juncture in his career.

"I was getting told off in a write-up there for not playing enough of my ballads—and I think I misread the translation!" Costello says. "This is extreme honey." I thought it was a great phrase, connoting the sweet and the tart which often exist even inside the same song. And it's appropriate for this time, which has not been without difficult moments for both my audience and myself: I acknowledge that there have been challenges for the listeners to the point sometimes where they don't want to come with me, like [the 1993 classical-influenced collaboration with the Brodsky Quartet] "The Juliet Letters." Every record can't appeal to everyone in the world."

Indeed, Costello notes that his Warner Bros. years were characterized by his being "pretty far estranged from pop music and the

continuum of pop success which I never had in America." During this time, "I just followed my own head and feelings," he says, and "can't think of a convenient word" to summarize his output at the label.

"I know some of the music I made was a difficult sell," continues Costello, who has nevertheless been critical of his handling at Warner Bros., thinly veiling his objections in "Extreme Honey's" detailed, self-penned liner notes. "But I want to make music which invites you into its world, like 'Juliet Letters' or [his last Warner Bros. studio album] 'All This Useless Beauty,' and I feel that with this compilation I can make my case for the time I've been at Warner Bros."

Costello was "totally involved" in compiling the new set, he adds. "I didn't want it to just be end-to-end everything that was thrown at radio, though 'Veronica' was a big hit in America and 'Sulky Girl' in England, and 'The Other Side Of Summer' and '13 Steps Lead Down' had a certain life at radio. But beyond that, the other songs are my very personal selection: Only three are from the most successful album, 'Spike' [his Warner Bros. debut], and five are from [1994's less successful] 'Brutal Youth,' which seems perverse, but I wanted to choose songs that reflected important themes on the records and tried to place them in a sequence that made for a good listen.

"I think it flows together very well, starting very bright and then going slightly into more quirky territory, then more thoughtful and soulful and contemplative with 'London's Brilliant Parade' and 'I Want To Vanish' and 'All The Rage,'" he adds.

Last year's live "Costello & Nieve" box is neglected on "Extreme Honey"; so is "Kojak Variety," the 1995 album of Costello's favorite songs by other people. One non-album track, "My Dark Life," is from Warner Bros.' "X-Files" compilation, "Songs In The Key Of X," and one new track, "The Bridge I Burned," opens the set, reportedly resulting from Costello's aborted attempt to cover ♯'s "Pop Life."

"It's a very unusual track with a very pretty pop hook, but at the same time it's constructed around a figure and employs a lot of techniques that I've never used before, like looping," says Costello, who has once again disbanded his longtime backup group the Attractions—permanently this time, he says. "I'm not making a dance record,

(Continued on page 54)

## McCartney's 'Standing Stone' Standing Tall

### EMI Symphony Benefits From Gala Premieres, Int'l Support

■ BY THOM DUFFY

LONDON—As "Paul McCartney's Standing Stone" enters its third week at No. 1 on the Top Classical Albums chart, international marketing efforts for McCartney's first symphony gained momentum with the gala world premiere of the work Oct. 14 by the London Symphony Orchestra and Chorus (LSO) at the Royal Albert Hall here.

In a triumphant moment for the pop superstar, the conclusion of the performance was greeted by an explosion of applause in the 5,300-capacity hall, as McCartney, raising his thumbs up to the crowd, joined conductor Lawrence Foster and the LSO onstage amid a cascade of confetti and bouquets of flowers.

The night was a milestone in the cre-



McCartney

ative journey for McCartney that began in 1993, when Richard Lyttleton, president of EMI Classics, commissioned him to write a work to help celebrate the centenary of EMI (Music to My Ears, Billboard Sept. 27). Proceeds from the London performance will be donated to the Music Sound Foundation, a charity established by EMI during its centenary year to encourage and assist young people's interest in music.

"It was magic. It was a great night for me," says McCartney. "I'm thrilled. Let's do it again sometime."

In fact, the U.S. premiere of "Standing Stone" will take place Nov. 19 at New York's Carnegie Hall. With sponsorship from the investment firm of Merrill Lynch, the New York performance will benefit the Liverpool Institute for Performing Arts (LIPA) Foundation, established by McCartney in his hometown, and VH1's Save the Music campaign, which supports music education. VH1, in partnership with Time Warner Cable, is promoting the "Standing Stone" performance and raising funds through Save the Music to obtain musical instruments for schools—in this case, specifically in the New York area.

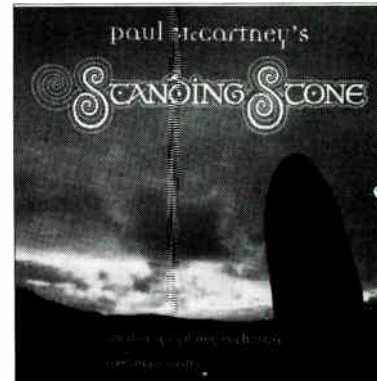
Following the success of Paul McCartney's "Town Hall Meeting" on VH1 in May to promote "Flaming Pie," his latest pop album, "we wanted to continue the relationship," says John Sykes, president of VH1 in the U.S. "Our viewers are such Paul McCartney fans, we thought it would be natural to expose them to this new direction."

The Carnegie Hall concert will provide a kickoff to Save the Music's 1998

campaign in New York, says Sykes.

Steve Murphy, president of Angel Records, the U.S. arm of EMI Classics, notes that the involvement of Save the Music, the LIPA Foundation, and Merrill Lynch, which supports an education mentoring program, in the Carnegie Hall premiere "is a wonderful hat trick. It added a moral imperative of staging the debut to promote musical education."

Four days after the Carnegie Hall performance, on the morning of Nov. 23, the Arts & Entertainment channel will air a documentary on the making of "Standing Stone," followed at 8 p.m. that evening by a film of the Royal Albert Hall performance. Both programs also will be seen on BBC1 television in Britain prior to Christmas, on a date to be confirmed.



As a prelude to "Standing Stone," the Royal Albert Hall performance included four shorter classical works—"Stately Horn," "Inebriation," "Spiral," and "A Leaf"—which McCartney composed as "practice" pieces leading up to his symphony. These works will be included on a 1998 album tentatively titled "Working Classical," says McCartney, "to reflect my working-class roots."

Commenting on the chart-topping success of "Standing Stone" in the U.S., Murphy says that "there is a need for music like this. It was Paul's own artistic initiative to write a work that has a narrative quality, as well as moments of great experimentation, as well as great melody, which is primarily instrumental." That coincided with a desire for such music among listeners, says Murphy.

"But it's not luck," he says. "A genius like Paul McCartney is always, somehow, doing this: Out of his own sense of who he needs to be, he is connecting with where the rest of us are moving. The secret genius of an artist is to create something out of his own integrity that magically is what we've been looking for."

Angel took a number of steps to ensure the strongest possible reception for "Paul McCartney's Standing Stone" following its U.S. release Sept. 25, according to Amy Gautreau,

Angel's VP of marketing. Advertisements in the arts sections of Sunday newspapers Sept. 28 informed a national audience of the arrival of the album. Both the complete symphony and a single CD of "Celebration," the melodic choral piece that closes the work, have been serviced to commercial and public classical radio stations, "and they have really rallied to it," says Gautreau.

Although most U.S. classical radio stations received the album in mid-October, WFMT Chicago requested an advance copy of the album and has been playing cuts on its daily music feature, "The New Releases."

Programming executive Andi Lamoreaux, who selects music for the show, says "Standing Stone" has an appealing range. "Parts of the piece are very tuneful and lyrical in the same manner



of his Beatles songs," she says. "And some parts are harsh and dissonant. In the [liner notes], McCartney says he was trying to deal with a lot of different styles, and I would say he succeeded."

U.S. retailers, meanwhile, are confident that having McCartney's name on the album will inspire at least temporary pop-to-classical converts.

"The fact that 'Flaming Pie' is out there still and we have his name featured on this piece should give it more exposure to the nontraditional classical fan," says Chuck Nicoll, a buyer for WaxWorks, the 120-store chain based in Owensboro, Ky. "We're expecting there are many people who will get into this more from the aspect of it being a McCartney project than a classical project."

To expose the album to fans who may not be prone to browse in the stores' classical bins, WaxWorks will promote "Standing Stone" with fliers and other in-store advertising. Similarly, Hastings Books, Music & Video, the 118-store chain based in Amarillo, Texas, recently placed the album in its endcap and listening-station programs.

Despite retail and radio enthusiasm and a chart-topping position, sales of "Paul McCartney's Standing Stone" have been modest thus far, compared with a pop record. The album has sold 7,600 copies in the U.S., reports SoundScan.

"Paul McCartney's Standing Stone" will further benefit from the most advanced and most traditional avenues of exposure. Discussions are under way for a possible World Wide Web broadcast of the Carnegie Hall debut. Mean-

(Continued on page 100)

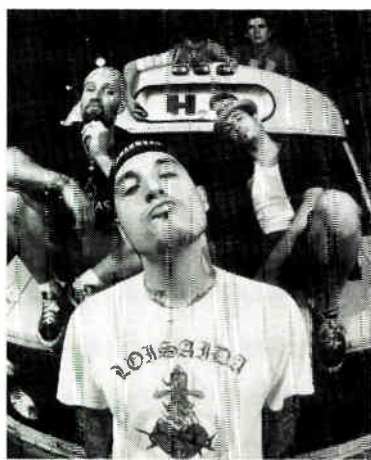
## Hardcore Scene Stands Test Of Time New Acts, Still-Active Vets Help Genre Thrive

BY ED CHRISTMAN  
and MARK MARONE

NEW YORK—The hardcore scene here is like this city's residents: a survivor. Established more than 15 years ago in a loose grouping of downtown clubs, the style has enjoyed fits of commercial interest and disinterest, a splintering of various sub-genres, and the growing pains of new fans with new outlooks. Through it all, the music has continued not only to quietly thrive, but to grow, as evidenced by a new wave of groups such as H2O and 25 Ta Life bringing their own urgency to the old-school scene of vets like the re-formed Agnostic Front.

Participants say that New York hardcore, more than any other musical genre, owes its amazing vitality to a devout fan base that claims many long-time followers and a steady influx of younger kids who constantly help rejuvenate the movement.

With the arrival of new fans, Tim Williams, lead singer of Roadrunner



H2O

band Vision Of Disorder, one of the leading bands currently driving the scene, says, "The hardcore scene in New York is at its best right now: There's more open-mindedness and much less violence than there used to be. I don't know anybody who looks at

New York hardcore and doesn't see bands who will be remembered. It's a strong force and always has been."

The strength of the scene and both segments of the fan base were in full evidence Oct. 12 at CBGB, where a memorial benefit for Raybeez, a long-time fixture on the New York hardcore scene, was held.

Raybeez (Ray Barbieri), the drummer for Warzone, which was formed in 1984, and before that a member of seminal New York hardcore band Agnostic Front, died last month from pneumonia. He was 36.

During the benefit, when veteran hardcore act Murphy's Law hit the stage, Jimmy "G" Drescher, one of the best front men in rock today and the scene's most eloquent spokesman, proclaimed to the audience, "New York City hardcore, it's still here. It never went away, and it never will, and it's all because of you."

With almost as many people from the audience onstage with the band as on the floor in front, Drescher, a master of controlled chaos, whipped the crowd into a frenzy as he exhorted fans not to mourn Raybeez's death but to "celebrate" his life. They, in turn, responded aggressively by mixing it up in the mosh pit, bodysurfing above the crowd, and defying gravity by staging diving and swinging from the ceiling pipes.

The audience was made up of a wide mix of teenagers and college-age kids, although a lot of old-school fans (age 30 and older) who are not regular fixtures on the scene anymore also turned out to pay respect to their fallen comrade. The show also drew fans from other states, as well as other countries.

The fans turned out to see a bill that combined a mixture of old-school bands like Murphy's Law, Agnostic Front, Madball, SFA, and an appearance of the singer from Killing Time with some of the newer groups like H2O and 25

(Continued on page 92)



## Hip-Hop's Home Remains On The Cutting Edge

BY HAVELOCK NELSON

NEW YORK—New York is the holy land of hip-hop. It is the spiritual home of all that resonates to a boom-bap beat and the registered residence of the musical mavericks who first put rap on the map.

For David Lotwin, co-owner of D&D Studios, regarded as the city's most notable hip-hop sound lab, it's the kind of place where the elements central to the genre will forever be emphasized. "New York is the true essence of hip-hop," he says. "This is where it came from. This is where it's real."

Here, most every hot hip-hop hit starts to build heat in the streets, and influential DJs act as the sparks that ignite the flames that can send an artist burning up the charts.

These tastemakers currently include WQHT (Hot 97) mix jock Funkmaster Flex (who also spins in several nightclubs around town, including the Tunnel, and runs Franchise Records, his own imprint, through Loud Records); Marley Marl and Pete Rock, who host a show, "Future Flavas," that spotlights new and unsigned talent; the Awesome Two, whose WNWK New York show was one of the city's first hip-hop shows in the '80s, when the station was WHBI; and such mix-tape kings as DJ Clue, DJ Envy, DJ Tab, Backspin, Ron G., Doo Wop, and Tony Touch.

"Right now, it's still all about bringing it to the ghetto, to the streets," Flex observes.

That's because "the streets don't lie," observes Steven Rifkind, president of New York-based Loud Records, who signed Wu-Tang Clan a few years ago based solely on boulevard buzz.

During hip-hop's halcyon days, when classic breakout acts from New York included such performers as Grandmaster Flash & the Furious

Five, the Sugarhill Gang, Boogie Down Productions, Audio Two, and Eric B. & Rakim, securing play in party spaces like the Fever in the Bronx and the Roxy in Manhattan was enough to get an act added to a mix show's lineup or even a station's regular playlist. But today, the biggest facilitators for building broadcast buoyancy are mix tapes.

Mix tapes—continuous-blend multi-artist compilations of material selected by current tastemaking DJs—are a relatively new innovation



CANNIBUS

in the promotion and marketing game. And Samuel Jean, owner of the Newark, N.J.-based mix-tape retail spot Rhythm Boulevard, says, "They're very important because they hit the core audience, the real hip-hoppers who live the life of the music. Once they nominate an artist, he [or she] can then go on to become a commercial hit."

Whether it's a major label or an indie, it's all the same. "The mix-tape DJs like to have exclusives," says Blak Shaun, publicist at Rawkus Records, which supports such innovative lyricists as Company Flow and

(Continued on page 91)

## Subway Artists Keep Commuters Entertained

BY DON JEFFREY

NEW YORK—New Yorkers who use the city's expansive subway system are used to hearing myriad strains of music created on platforms, tunnels, mezzanines, and trains.



Well-known performers like Woody Guthrie and Pete Seeger would often take their music underground, and legend has it that Tony Bennett sang there before he became Tony Bennett. Most subway musicians, however, are struggling artists who may never see their names mentioned along with a Bennett or Guthrie but who can, in

some cases, make a living from the bills and coins tossed by passersby into open guitar and saxophone cases.

In the 1930s the city banned these impromptu concerts as a threat to public safety as well as an unlicensed form of begging. While the musicians certainly never went away, it wasn't until the '80s that subway performances became legal again (although not on the cars).

In 1985, music in the subway even received the city's imprimatur. The Metropolitan Transit Authority (MTA) chief at that time, Robert Kiley, having run a successful music program in the Boston subway system, decided to try it out in New York. Performers auditioned for the right to play in prime

(Continued on page 93)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Cliff Silver is promoted to senior VP of operations at Epic Records Group in New York. He was VP of finance and administration.

BMG Entertainment North America in New York promotes Mike Jason to senior VP of finance. He was VP of finance.

Matt Cesarano is promoted to VP of finance at Arista Records in New York. He was VP of strategic planning.

Elektra Entertainment Group promotes Al Tavera to senior director of rock promotion in New York. He was national director of rock promotion.

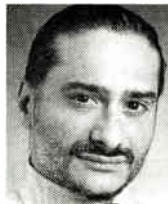
Entertainment Records in Brooklyn, N.Y., names Leota Blacknor GM, Donielle Rivera VP of A&R, Victoria Fulwider director of production, and Lynn Hobson director of public relations. They were, respectively, VP of administration at



SILVER



JASON



CESARANO



TAVERA



BLACKNOR



RIVERA



STEEL



ENGLISH

Bad Boy Records, A&R rep at Urdeas/Big Beat Records, A&R rep at Atlantic Records, and an executive at the Terrie Williams Agency.

Brian Sutnick is promoted to director of international marketing at Island Records. He was international product manager.

Rhino Records in Los Angeles names Yvonne Gomez national manager of media relations and Vincent De Stefano special markets sales director. They were, respectively, senior account executive at Bobbi Marcus Public Relations and

Western regional sales director at Clifford Electronics/Avital Technologies.

Capitol Records in Hollywood, Calif., promotes Steve Nice to associate director of college promotion. He was a college radio rep.

Mercury Records in New York promotes Charles Newingham to national manager of modern rock promotion, East Coast. He was manager of national college promotion.

Verve U.S. in New York promotes Julie Marie Kerr to manager of na-

tional radio promotion and Jetonné J'ai Saint Laurent-Smyth to national publicity manager. They were, respectively, national radio promotion coordinator and national publicity coordinator.

Rounder Records in Cambridge, Mass., promotes John Virant to president/CEO. He was general counsel.

Roadrunner Records in New York names Jamie Roberts director of publicity, Jen Simon tour coordinator, and Sean Goldrick controller. They were, respectively, A&R/media

relations coordinator at the Enclave, an intern, and financial administrator.

**PUBLISHING.** V2 Music Publishing in New York appoints David Steel VP. He was VP of A&R at Sony Music.

Jane English is named regional director of legal and business affairs at EMI Music Publishing South East Asia in Hong Kong. She was national licensing manager at Australia's Copyright Agency Ltd.



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# St. John's 'Sight' Covers The Globe

## Thirsty Ear Set Has A More Int'l Flavor

BY JIM BESSMAN

NEW YORK—Although she's always drawn on eclecticism, Kate St. John, the former Dream Academy singer/multi-instrumentalist who also stinted with Ravishing Beauties and Van Morrison's band, has gone "more global" on her second solo album, "Second Sight," which Thirsty Ear releases Nov. 11.

"I've invented imaginary scenarios like 'Notti Seza Amore,' an instrumental that evokes a vision of a sleepy town in Sicily, with old men getting up and playing instruments together," says England's St. John, whose 1995 solo debut, "Indescribable Night," was inspired by French cabaret *chanson*.

"A Flaco Jimenez accordion video inspired me to do the Tex-Mex song 'A Foolish Dance,'" continues St. John, who plays accordion on the track, as well as oboe. "There's Hawaiian guitar on 'Where The Warm Winds Blow' to get a South Seas paradise island feel—since it's about the utopia that people are always searching for. So there's all this picture-postcard imagery as opposed to trying to be 'ethnic.' It's not world music but fantasy-world music, a '50s cinema version as opposed to the real thing."

There's also the "obligatory" French

cover song in Louis Poterat and Dino Oliveri's "J'attendrai"—which features a duet with Joseph Racaille, who co-produced the album with St. John—and a tender love poem written by St.



ST. JOHN

John's grandfather for her grandmother, which St. John set to music after her mother's recent discovery of it. "My grandmother died young, in 1919, so it has an impressionistic string arrange-

ment that has a '20s Debussy feel to it that musically echoes that era," says St. John.

Besides oboe and accordion, St. John plays saxophone, piano, and English horn. "I wanted this album to be more 'me,'" she says, noting that while "Indescribable Night" featured several noteworthy guests, the sole star backup on "Second Sight" is Russian rock luminary Boris Grebenshikov, who co-wrote "A Flicker Of Gold" with the songstress and accompanies her vocally and with his band Aquarium—with whom she has recorded two Russ-

ian albums.

"I like to get musicians in other countries and find people who aren't ordinarily used—and get different sounds than those artists who use the same musicians," says St. John, who also employed France's Alhambra string players and longtime collaborator Roger Eno on her new album. "Boris and Aquarium were in London for a gig when I was recording my album—and I was longing to get them on my record. I just love the sound of Boris and his band, and it seemed like

(Continued on page 16)



**House Of Richie.** Richie Sambora, right, takes a break after performing at the House of Blues in New Orleans, where he played material from his forthcoming Mercury album, which was produced by Don Was. Shown, from left, are Steve Ellis, Mercury VP of promotion; Was; Norm Pattiz, Westwood One chairman of the board; Sambora; and Mary Turner Pattiz.

# Ellipsis Aims To Cast A Spell In U.S. For Haitian Vodou

BY BRADLEY BAMBARGER

NEW YORK—When most people hear the word "vodou," strange, inscrutable rites of black magic are probably what come to mind. But with the new Ellipsis Arts book/CD set "Angels In The Mirror: Vodou Music Of Haiti," producer Elizabeth McAlister hopes to conjure different associations.

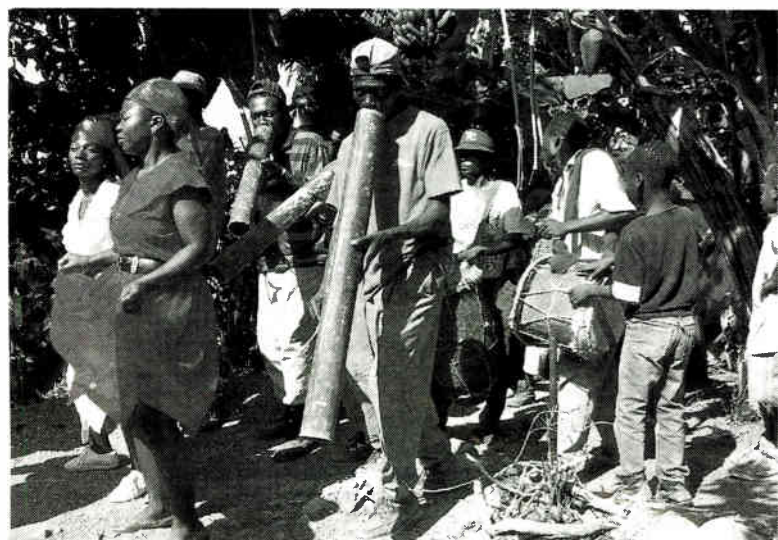
"When I listen to vodou music, it gives me the same feelings I get from the best rock'n'roll—it's spine-tingling," says McAlister, an associate professor of religion at Wesleyan University who's been studying Haitian culture for more than 10 years in Haiti and New York.

"Vodou is a legitimate religion, not a black magic cult as most people in

North America have long believed," McAlister explains. "And it's a very sensory religion, a complex mix of Catholicism and various African beliefs, incorporating music, dance, costumes, figurative arts. There's a real aesthetic beauty to vodou."

In 1995, McAlister produced "Rhythms Of Rapture," a Smithsonian/Folkways album that traced the development of sacred and secular Haitian music from field recordings of vodou ceremonies to modern Haitian-rock hybrids. For "Angels In The Mirror," she recorded the rhythmic chants of traditional vodou music making live in temples and homes, documenting in dramatic high fidelity the ecstatic call-and-response vocals and

(Continued on page 16)



Vodou procession in Haiti.

# Dave Matthews Band Debuts Live Album Series; Mercury Inks Abdul

**LOVE YOU LIVE:** In response to fan demand, Dave Matthews Band is starting a series of live concert releases. The first two-CD set, which captures the group's Aug. 15, 1995, show at Red Rocks, near Denver, will come out Oct. 28 on RCA. Another set, taken from a 1993 show at Richmond, Va., club the Flood Zone, will likely follow in January. Price for the double set is \$19.98.

"We wanted to go back to the shows we've taped and find the ones we like the most, the ones that were special nights, and not take out any of the flaws or the doozy notes and just put them out as real as they came to us," says Matthews.

"Live At Red Rocks" is the perfect concert to start the series, because "overall, that night had a great spirit," says Matthews. "I hit some primo notes that would make the tone deaf cringe, but otherwise, it was a great Red Rocks night. Everyone was pretty much in tune; everyone was playing from the heart."

The Dave Matthews Band, which built its reputation on its stellar live show, will continue to permit audio taping by fans at all its shows. "I don't ever want to ask people to stop taping the shows and trading tapes among their friends; that would be biting the hand that feeds us," says Matthews. "This series is going to highlight nights we feel special about." He adds that he doesn't know when the next release will come after the January offering. "We're doing this with the spirit that we'll put them out as we find them [from listening to concert tapes] rather than decide now how many will come out and when."

Another reason for the releases is to put a dent in the group's bootleg market. "A lot of this resulted out of interaction with stores that were selling bootleg CDs of the band for an average of \$30 for a single disc or between \$50 and \$60 for a two-disc set," says the band's manager, Coran Capshaw. "There will always be people who want bootlegs, but we can start doing these records out at a more reasonable price."

Capshaw says that response from retailers has been positive and that initial orders for "Live At Red Rocks" are 250,000-300,000. "This is just an experimental thing," Capshaw says. "It's something we have modest expectations for and have no plans to release singles from. We don't even plan to market it that much. We'll make people aware of it through our Web site and things like that."

A third studio album from the Dave Matthews Band is expected in April.

**THIS AND THAT:** Mercury Records has signed Paula Abdul. Label exec Bruce Carbone is A&R'ing her label debut, with assistance from EMI Music Publishing's Evan Lamberg... Is a Broadway musical based on the music of Billy Joel in the works? The Piano Man says

that anything is possible, but not to expect anything in the immediate future. "I have discussed the possibility of a Broadway musical based on my songs with several Broadway production people," says Joel. "Anything that has transpired to date is purely exploratory and pre-workshop. Accordingly, we are not encouraging speculation right now, but don't rule anything out" ... Neil Young's annual Bridge School benefit, Saturday (18)-Sunday (19) at the Shoreline Amphitheater in Costa Mesa, Calif., will feature Alanis Morissette, Lou Reed, Blues Traveler, Dave Matthews Band, Smashing Pumpkins, Metallica, and, of course, Young ... Los Lobos have parted from Slash/Warner Bros. and are in discussions with other labels (Billboard Bulletin, Oct. 14) ... Sting, Al Jarreau, Ivan Lins, Dori Caymmi, and Joe Lovano are among the artists who will appear at All Jobim, a salute to the music of Antonio Carlos Jobim, taking place Oct. 31 at New York's Carnegie Hall.



by Melinda Newman

**ROCKY MOUNTAIN LOW:** It's

strange that when someone who was pivotal in your past dies, you often revert to your younger self in your response to their passing. That's how I felt when I found out Oct. 13 about John Denver's death. I was instantly transported back to junior high school. My friends and I adored Denver, especially Sarah, who cut her hair like Denver's and proudly wore wire-rim glasses like his. We had John Denver T-shirts, we made up new words to his tunes, we turned his songs way up when they came on the radio. And we didn't care who knew how much we loved him.

If there's anything I dislike about being part of the music industry, it's being sucked into this vortex of thinking that in order to fit in we all have to salute the hipper-than-hip bands and dismiss the less cool acts, many of whom are selling by the truckload in the heartland. When admitting, in hushed tones, that you like Hanson's "Mmmmbop" or, God forbid, Bob Carlisle's "Butterfly Kisses" feels more like a risky career move than merely stating a preference, something tells me we're not listening to music the way we should—or certainly not the way we used to.

We all toss around the term "guilty pleasure" when it comes to referring to music that we feel we should be too cool to like, but it's a phrase whose deeper meaning I've come to hate. No one should ever feel guilty or apologetic about any kind of music they listen to if it makes them feel better, or just simply moves them in some way, whether it comes from Spice Girls or Sonic Youth.

I predict that within a year, some label will be planning a tribute to Denver with proceeds going to one of the many environmental causes he supported. That is, of course, if any artists have the nerve to admit how much they liked him.

## JOHN DENVER

(Continued from page 4)

senior—he took his father's 1950 Mercury and headed for California. His father tried to track him from the air in his Air Force F-102 but had no luck. Young John returned when he ran out of money. As a result of his childhood, he would have, as he later said, a life-long martyr complex that he later tried to eradicate with EST and other methods.

As a young man, he was finally able to communicate with others through music. Through singing, he was able to "come out of hiding," as he said.

The first songs he wrote were "Oh My Darling" and "Lazy Little Stream." At school one day, he sang those along with Paul Anka's "Diana." His world changed. "Suddenly, I had friends," he later said.

After high school, he majored in architecture at Texas Tech University in Lubbock, but college didn't take. His music began flourishing, and he decided to drop out in his junior year and head for Los Angeles to try his hand at making it as a performer.

He ended up at Randy Sparks' club, Ledbetter's, in Westwood, Calif., and he was soon an opening act there. He explored the idea of forming a group with David Crosby and Roger McGuinn but didn't after being put off by Crosby, whom he later described as the "most arrogant, obnoxious person I'd ever met."

As the folk movement in L.A. began giving way to '60s rock and folk-rock, the newly renamed John Denver drifted to Scottsdale, Ariz., and while performing at the Lumber Mill there met Okun. The latter was producing Peter, Paul & Mary and the Chad Mitchell Trio, among others.

Okun was auditioning replacements for Chad Mitchell in that group, and Denver soon had the job, and Peter, Paul & Mary soon had a hit with his "Leaving On A Jet Plane."

Okun got him a recording contract with RCA; his first album, "Rhymes And Reasons," came out in October 1969. It was genuinely a folk album, with "The Ballad Of Spiro Agnew" on it.

But he wanted to explore his songwriting. The big lesson of his apprenticeship with the Mitchell Trio, he said, was that "powerful songs are powerful not because they're pretty or bouncy or funny, but because they're about the human condition and what we all aspire to."

He was also increasingly attracted to social and political issues in his music and outside of it as well. After he and his first wife, Annie, moved to Aspen, Colo., in 1970, its sheer beauty captivated him, soon resulting in his heightened environmental awareness and the song "Rocky Mountain High." Also in 1970, Denver acquired a powerful manager in Jerry Weintraub.

Over the next few years, Denver would have almost unprecedented success with album sales, concert tours, and TV and movie appearances. His "Greatest Hits" album, released in 1973, has sold more than 10 million copies and dominated Billboard's album chart.

As he increasingly branched out into environmental and social issues, he found himself becoming what he called the "global citizen." As a model, he tried to emulate Will Rogers.

(Continued on next page)



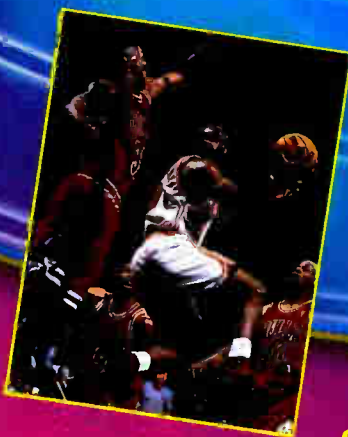
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| <b>Jodeci</b> "Get On Up"                                     | <b>Republica</b> "Ready to Go"           |
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Artists and songs subject to modification

Street date: November 11, 1997 • Order date: October 24, 1997

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## ARTIST, ACTIVIST JOHN DENVER LOST TO CRASH

(Continued from preceding page)

Meanwhile, the private John Denver suffered his problems in silence. A bitter divorce with Annie was followed by a second marriage to Cassandra Delaney, an Australian. That was followed by an even more bitter divorce. His first arrest for driving under the influence came in 1993, the night of the final hearing for that divorce.

He and Delaney had a daughter, Jessie Belle. He and Annie had adopted two children, Zachary and Anna Kate.

Denver also went through a tumultuous professional divorce with Weintraub.

He also separated from RCA after his sales began dwindling and the company turned down his "Perhaps Love" album. RCA then sent him to Nashville to do what he called an "ersatz country album" with "Diamonds And Dust" in 1981. The fact that the Country Music Assn. had named him country entertainer of the year in 1975 and named "Back Home Again" country song of the year cut no ice with the label, he later said.

The giving of Denver's entertainer of the year award remains a defining (and televised) moment in the strains between the worlds of pop and country. The late Charlie Rich was presenting that award (Denver was in Australia), and when he opened the envelope, Rich set fire to the winner's name with his cigarette lighter. Rich himself, it should be remembered, was enjoying country success with pop songs at the time.

In 1975, Denver started his own record label, Windstar.

Denver also conquered other worlds. He toured the Soviet Union in 1984 and returned to Moscow to record an anti-war single with a

Russian pop singer. He went back in 1987 for a benefit concert for victims of the Chernobyl nuclear reactor catastrophe. He was also the first Western performer to tour China and Vietnam. He came close to flying on a Soviet space mission.

In addition to his own Windstar Land Conservancy, Denver worked for and contributed to countless other beneficent and activist foundations, projects, and institutions.

### PUBLISHING LEGACY

Besides his music and his record of activism, one of Denver's enduring legacies will be his and Cherry Lane's contributions to publishing. All of his some 300 copyrights—including co-authorship of such songs as "Take Me Home Country Roads"—are published by Cherry Lane, which maintains a huge roster of Denver songbooks. Earlier this year, Cherry Lane managed to get printed in China the first non-

bootlegged song folio from a Western country, a collection of Denver copyrights printed in Mandarin. Last year, Cherry Lane released a folio, "John Denver—A Legacy In Song," in which Denver wrote, "My music and all my words stem from the conviction that people everywhere are intrinsically the same. When I write a song, I want to take the personal experience or observation that inspired it and express it in as universal a way as possible."

Cherry Lane's Okun says he was planning to talk with Denver about two projects in particular: recording a collection of songs he wished he had written and an album with a symphonic orchestra. "He was all excited about those," Okun says.

"During the summer of 1996," he recalls, "I was listening to France Musique, the French classical stations, and they were playing this piece, 'Joy O Joy,' by Henry Purcell. The announcer said that the work

reminded him of the finest qualities of the English, just like John Denver reminded him of the best qualities of America, its people and landscapes.

"Some years ago, I was in Salzburg [Austria], where John did a Christmas special, 'The Sound Of Christmas,' with Julie Andrews. A young American woman who managed the King Sisters, who were also on the show, said she loved John's music. She wondered why he never did a song in a minor key. I told her that among 150 songs or so, surely some were written in a minor key. I told John about it, and he thought that was strange. Back in Los Angeles, I pored through his catalog, and I couldn't find a bloody song in a minor key. He lived his whole life in a major key."

A public memorial service for Denver was to be held at 10 a.m. Oct.

17 at Faith Presbyterian Church in Aurora, Colo. An invitation-only memorial service is set for 2 p.m. Saturday (18) in Aspen.

In lieu of flowers, the family has requested donations to any of the following organizations, with checks or money orders made payable to the organization:

The Windstar Land Conservancy, c/o R.M.I., 1739 Snowmass Creek Road, Snowmass, Colo. 81654; the Hunger Project, 15 E. 26th St., Suite 1401, New York, N.Y. 10010; the Cousteau Society, 870 Greenbriar Circle, Suite 402, Chesapeake, Va. 23320; and Plant-It-2000, 9457 S. University, Suite 310, Highlands Ranch, Colo. 80126.

Assistance in preparing this story was provided by Irv Lichtman in New York.

## W H SMITH TO DIVEST MUSIC CHAINS

(Continued from page 3)

capital in the Wall is 31 million pounds (\$50 million). The statement says, "Options for realizing the value of the investment in the Wall will be examined as the U.S. music retail market recovers."

Wright says he is "surprised at the radical nature of what [Smith] is proposing."

The company says in its statement that it is taking this action "to deliver value to its shareholders by focusing on a core of integrated businesses which can be managed efficiently." However, Wright says Smith is being "radical for sake of being radical."

He suggests that the company has been unnerved by a buyout offer from a consortium led by former bookseller Tim Waterstone (Billboard Bulletin, Oct. 2), with whom, Wright says, the Smith board met again Oct. 14. "They have revisited his proposals," says Wright. "In order to maintain their credibility, they have now had to come up with something radical themselves."

Wright adds that Smith made its announcement about the impending divestment of its music interests without discussing the issue with Virgin. "We not very happy about the public nature of this," he states.

In addition to the group's withdrawal from music, the Smith board is planning to "de-merge" the Waterstone's book chain it bought from Waterstone.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BLUES TRAVELER	Soldier Field Chicago	Sept. 23, 25	\$6,260,600 Gross Record \$60/\$39.50	107,186 two sellouts	TNA USA Jam Prods.
ROLLING STONES BLUES TRAVELER	Ohio Stadium Ohio State University Columbus, Ohio	Sept. 27	\$3,553,069 Gross Record \$60/\$39.50	60,621 sellout	TNA USA in-house
ROLLING STONES BLUES TRAVELER	Veterans Stadium Philadelphia	Oct. 12	\$3,275,572 Gross Record \$60/\$39.50	56,651 sellout	TNA USA Delsener/Slater Enterprises New Park Entertainment
ROLLING STONES BLUES TRAVELER	Ericsson Stadium Charlotte, N.C.	Oct. 10	\$3,126,945 Gross Record \$60/\$39.50	54,436 sellout	TNA USA Cellar Door
ROLLING STONES BLUES TRAVELER	Commonwealth Stadium Edmonton, Alberta	Oct. 2	\$2,033,971 (\$2,786,540 Canadian) \$65/\$40	44,036 sellout	TNA International Ltd. Universal Concerts Canada
ROLLING STONES BLUES TRAVELER	Winnipeg Stadium Winnipeg, Manitoba	Sept. 30	\$1,575,160 (\$2,173,721 Canadian) \$65.25/\$40.25	34,685 40,000	TNA International Ltd. Universal Concerts Canada
FLEETWOOD MAC	Continental Airlines Arena East Rutherford, N.J.	Sept. 30	\$1,093,220 \$75/\$65/\$45	19,586 sellout	Metropolitan Entertainment Group Magicworks Concerts Inc. Pace Touring
FLEETWOOD MAC	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 4	\$1,035,705 \$65/\$45	18,677 sellout	Magicworks Concerts Inc. Pace Touring Cellar Door Belkin Prods.
FLEETWOOD MAC	Oer Creek Music Center Noblesville, Ind.	Oct. 5	\$811,965 \$75/\$30	20,482 sellout	Magicworks Concerts Inc. Pace Touring Sunshine Promotions
ELTON JOHN	GTE Virginia Beach Amphitheatre Virginia Beach, Va.	Oct. 11	\$678,080 \$47.75/\$27.75	20,000 sellout	Cellar Door

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**Issue Date: November 22 Ad Close: October 28**

**CONTACT:** Christine Chinetti - 44-171-323-6686



## RAP

**Issue Date: November 22 Ad Close: October 28**

**CONTACT:** Jill Carrigan - 213-525-2302



## SOUND OF THE CITIES: CHICAGO

**Issue Date: November 15 Ad Close: October 21**

**CONTACT:** Lezle Stein - 213-525-2329



## 5TH ANNIVERSARY LOUD RECORDS/SRC

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**CONTACT:** Adam Waldman - 212-536-5172



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**Issue Date: November 8 Ad Close: October 14**

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## 1998 International Buyer's Guide

**Publication Date: December 11 Ad Close: October 20**

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## ST. JOHN'S 'SIGHT' COVERS THE GLOBE

(Continued from page 12)

such a great idea to have Russian musicians playing on it to get a different feel."

"A Flicker Of Gold" is a melancholic love poem. "Like on the first album, some songs deal with quite difficult subjects," St. John notes. "Like 'Don't They Know You've Gone,' which I wrote when a friend's girlfriend died, expresses the anger you feel after someone dies. But there's a lighter side to the album as well—like with 'A Foolish Dance.' So it's not all doom and gloom: It's more three-dimensional than the first album, with more of my character in it."

For Thirsty Ear president Peter Gordon, "Second Sight" is "the classic record that grows on you," he says. "Your ear needs to become accustomed to Kate's orientation, but when you do you realize the breadth and depth of what she's accomplished here: It's so intricate that you can almost be fooled—but at the same time, it's very soothing. People just need to listen a few times—as with all great records. Our problem is that very few people in our business have the time to listen more than once, and we're also fighting the typical fourth-quarter glut of big releases. But having said that, when people take the time, it's tremendously rewarding and enrich-

ing. So our greatest strength is our greatest weakness in that people need to spend time on Kate: She takes you to a new land, and that's so hard to do today."

Gordon also feels that St. John is a "breath of fresh air in the field of electronica," being an acoustically based artist and accomplished studio musician who presents a worldly, "almost European-feeling record which stands on its own in the current pop trends." These obviously include the recent focus on women in pop music, and here, "Kate's been there at the forefront all along," adds Gordon, who senses press opportunities with women's and music magazines and upper-demo journals like *Utne Reader*.

Media, then, are the primary marketing thrust behind "Second Sight" in a campaign described by Gordon as "evolutionary," with "no time frame or feeling that this is a record that's subject to musical trends. It's not a one-trick campaign."

Thirsty Ear will ship "Where The Warm Winds Blow" to radio Oct. 27. "It seems like a good 'bridge track' to her world," says Gordon, noting its "multicultural" instrumentation and St. John's beautiful vocals. "We're trying not to categorize her but cast a wide net in commercial and noncommercial

triple-A formats, NPR stations, and some of the broader ambient, new age specialty shows, since there's a very special quality about the music and a delicate approach that can find a home in many worlds. So we don't have to chase the current pop trends which don't apply here, since the album stands on its own as a unique presentation that allows her to travel different worlds as formats dissolve."

Gordon says that there will be promotional programs at retailers like Borders and Barnes & Noble, "where the clientele is a little more open to the non-pop mainstream." The label will also work the album on the cafe circuit, he says, and other non-traditional marketing venues.

St. John has performed behind "Second Sight" in the U.K., as the album has already been released there. She has a concert in London slated for November, with a tour of Spain set for December. Currently without a manager, she says, she's searching for an agent to help her land gigs in the U.S.

"I'm really anxious to play," she says, "now that I'm in playing mode as opposed to writing mode. When I start rehearsing and realize that I really can do these songs live, I get itchy feet to go out and do it!"

## ELLIPSIS AIMS TO CAST A SPELL IN U.S. FOR HAITIAN VODOU

(Continued from page 12)

batteries of "talking" drums.

The 64 pages of text and photographs in the "Angels In The Mirror" book illustrate the role of voodoo and its music in Haitian culture today and ancestrally, with history, poetry, folk tales, and recipes adding spice to the story. Also included is an interview with Mimerose Beaubrun of the popular Haitian roots/rock band Boukman Eksperyans, as well as track-by-track notes by McAlister. A portion of the set's proceeds are earmarked for the Lambi Fund of Haiti, which benefits tree planting and women's aid programs in the country.

Due in stores by mid-November, "Angels In The Mirror" is the latest entry in the "Ellipsis Arts Musical Expeditions" series, which pairs exotic field recordings of indigenous musics from around the world with colorful books of anthropological scene-setting. Previous "Musical Expeditions" titles include the compelling "Morocco: Crossroads Of Time" and "Klezmer Music: A Marriage Of Heaven And Earth," as well as surveys of Celtic, Tibetan, pygmy, and various trance musics. The slim packages have a retail list of \$19.95.

The Roslyn, N.Y.-based Ellipsis Arts also issues larger, more elaborate boxed sets that function as musical coffee-table books, such as "Voices Of Forgotten Worlds" and last year's grand "Jali Kunda: Griot Music Of West Africa," masterminded by world-renowned kora virtuoso/composer Foday Musa Suso (*Billboard*, Oct. 26, 1996).

Distributed to the U.S. music trade by REP and to book stores by Publishers Group West, Ellipsis Arts product is also featured in gift shops from Disney World to New York's Metropolitan Museum of Art. The label goes through more than 20 distributors internationally, including *Sterns* in the U.K., Distribution Fusion in Canada,

and the PolyGram-racked MSI and FOA Records in Japan.

Of the world of music that Ellipsis Arts has covered over the past few years, the voodoo of "Angels In The Mirror" is special to the company's CEO, Jeffrey Charno. That's because this project saw him traveling along with the photojournalists and music producers for the first time.

"It was an amazing trip," Charno recalls. "Haiti is a very alien culture, a whole other world. The atmosphere can be very 19th century—dinner is running around until it's cooked, if you know what I mean. And the music itself is very primal. It was a powerful experience, and I think it made for a powerful record."

The release of "Angels In The Mirror" is timed well, as a related exhibit originating from the University of California-Los Angeles' Fowler Museum of Cultural History is traveling across the country. "Sacred Arts Of Haitian Vodou" currently resides at Detroit's Museum of African-American History. Early next year, the exhibit moves to the New Orleans Museum of Art and then to the Baltimore Museum of Art. "Sacred Arts Of Haitian Vodou" is scheduled to arrive at New York's Natural History Museum in fall '98.

Appropriately, Ellipsis Arts' offer-

ings are available in as many as 2,000 libraries and museums across the country, according to label marketing and media director Wendy Motchan. Beyond the gift-shop trade, Ellipsis strives to reach the various ethnic communities related to each of its releases. McAlister points out that there are just under 500,000 Haitians in the New York area alone, most having immigrated here since the mid-'60s. There are also significant Haitian communities in Boston, Miami, Chicago, and Montreal.

At the Tower Records in New York's Greenwich Village, Haitian music has proved popular, according to world music manager/buyer Gloria Rivera. Boukman Eksperyans records are best-sellers in the Caribbean section, and an album by local singer/drummer Emilio Barreto sells out regularly. Sold on consignment, Barreto's self-produced set, "Santissimo," features the voodoo-related strains of Santeria.

"I'm superstitious, so this voodoo and Santeria music scared me at first," Rivera says. "You know, 'What are people doing with this music?' But I noticed that a lot of the people coming in to buy these records were dancers. And after I listened to it, I was surprised. The music isn't scary—it's great."

# THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**'KOMBAT' ZONE:** TVT Soundtrax is heading back into the trenches with the Oct. 28 soundtrack to New Line Cinema's sequel "Mortal Kombat: Annihilation." Rivaling its predecessor in its no-holds-barred sonic barrage, "Annihilation" has a roster that includes TVT acts **KMFDM** and **Psykosonik**, as well as the **Immortals**, **Juno Reactor**, **Future Sound Of London**, and **Lunatic Calm**. The first "Mortal Kombat" set has sold more than 1.6 million units, according to TVT.

"Annihilation" features repeat offenders **KMFDM**, whose "Meglomaniac" will be one of the first singles, and **Juno Reactor**, whose **Ben Watkins** served as producer for one of the singles on the first "Mortal" release. But the set has a more eclectic mix, with leanings in the electronic, dance, metal, and rock genres. **Juno Reactor's** "Congo," for example, is the result of Watkins' journey to Namibia to record the tribal rhythms of the native bushmen.

With a new film and two new "Mortal" video games on hand to lend awareness, **Patricia Joseph**, VP of A&R and soundtracks for TVT, says that the label's promotional pump will be working overtime. TVT is bundling a sampler CD with 100,000 units of the game "MK4: Mythology," which hit retail Oct. 1. The sampler includes three tracks from the new album and one track from the first "Mortal."

"For people who are buying it for the [Sony] PlayStation or Nintendo, we want to make them aware that the new record is coming out," says Joseph. "And if they don't already have the older album, it gives them an opportunity to sample a track."

The label is also hoping to raise awareness for its year-old "Mortal Kombat: More Kombat" compilation, which features remixed score material from the animated video series and has sold about 200,000 units, according to TVT.

An extensive radio campaign is also in the works. "We would like one track aimed at the rock/metal community, one track aimed squarely at clubs, and another at alternative radio," says **Paul Burgess**, VP of marketing at TVT. First single earmarked for rock radio is a **Danny Saber** remix of **Megadeth's** "Almost Honest"; the lead dance track is international hit "Fire" by the band **Scoter**.

But like last time, the biggest promotional vehicle for the soundtrack will be the extensive fight scenes in the film, some 14 this time around, which Joseph says serve as distinct music videos in themselves. "People will remember the music in these scenes; it is unavoidable."

**GENETIC COMPOSITION:** Composer **Michael Nyman** has been known to explore the darker side of human nature in his film work, and his latest score for Columbia Pictures' sci-fi thriller "Gattaca" is no exception. The edgy, eerie Virgin Records album—whose tracks have names like "The Crossing," "It's Only A Matter Of Time," and "The Truth"—is due Tuesday (21).

Although "Gattaca" writer/director **Andrew Niccol** sought Nyman for the movie, the film's underlying subject matter—genetic engineering—holds particular interest for the composer. Nyman, for the past 10 years, has been writing an opera called "Vital Statistics" that treats similar ground. "The opera is about the ways over the last 100 years scientists have attempted to ensure the values of particular people—one race, one gender—above another through various scientific criteria," Nyman says. That opera, which contains completely different music from the "Gattaca" score, is earmarked for debut performances in November '98.

Nyman has spent a career avoiding the clichés he says tend to temper the majority of film music selections. "My whole compositional-language approach and attitude comes from somewhere a long way from Hollywood," he says. "There has always been an easy progression from film work to concert work." A case in point: While writing "Gattaca," Nyman was also at work on a concerto for piano and cello that he finished at almost the exact same time. An album of that work, plus two other concertos, is being released on EMI Classics.

Although his film score roster is voluminous—Nyman's credits include "The Piano," "Carrington," "Monsieur Hire," and almost every movie directed by the oft-offensively glib **Peter Greenaway**—"Gattaca" is the composer's first big-budget Hollywood movie. As such, collaborating with Niccol involved more extensive rewrites than he had been accustomed to. "He was very much into detail and getting it absolutely right," Nyman says. "With 'The Piano' we were lucky if 70% of the music was used; with Andrew, 97% was used."

As interest in "Gattaca" grows, Nyman hopes that the film will open additional doors. "I think my career was slightly held back in the '80s because, although people liked my music, they didn't necessarily like the Greenaway films," he says. "They thought I was kind of Greenaway's boy and didn't think I could do something different."

Nevertheless, Nyman can't deny he is more comfortable walking the shadier side of the street. "There must be some kind of dark energy about my music," he says. "But I don't think I'm as dark as my music, or as frenetic as my music. . . . But when I play it live in concert, this is music that comes from my very bones."

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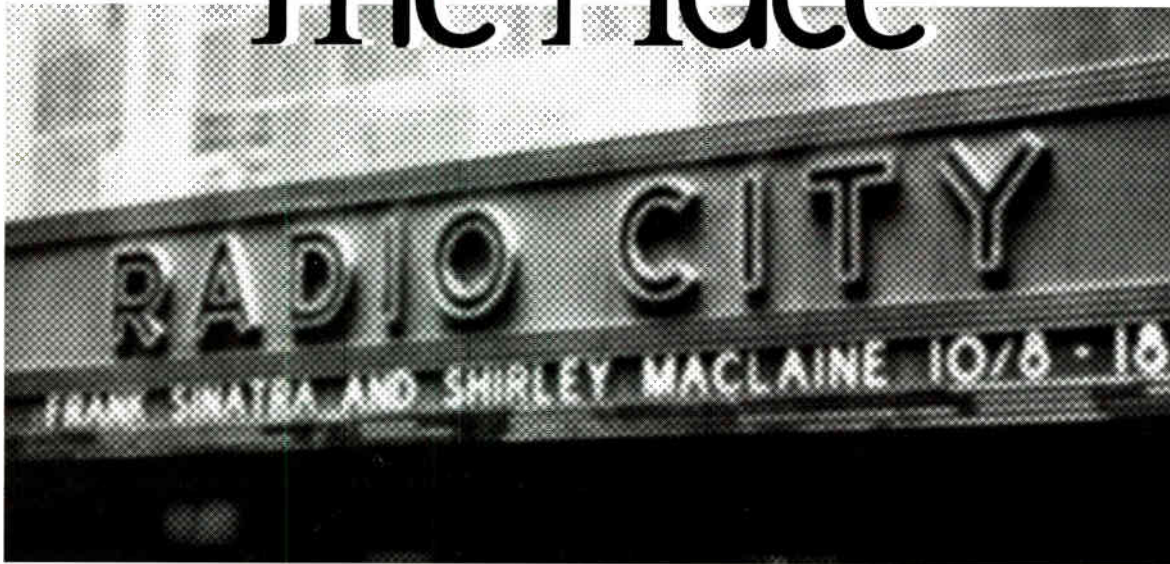
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BY DON JEFFREY

NEW YORK—New York is frequently cited as the epicenter of fashion and finance. But it's no exaggeration that, for more than a century, it has been the essential city for music as well. It was starting to be known as the nation's premier entertainment center as early as the mid-1800s, providing popular as well as classical music to increasingly sophisticated audiences.

Its earliest form of popular entertainment was the minstrel show. In fact, one of the first pop tunes written and performed in New York was, ironically, that ode to Southern pride, "Dixie." A northern minstrel man named Dan Emmett wrote the song in 1859 as a "walk-around tune" for his group, Bryant's Minstrels, during appearances in the city.

When vaudeville replaced minstrelsy as the dominant form of live entertainment, New York led the way. In 1881, Tony Pastor opened the 14th Street Theater, which became the leading venue for the city's most talented singers, instrumentalists and comedians.

Now, more than 100 years later, the city retains its cachet as a showcase for gifted performers, the place where they can play for the biggest, most diverse crowds and attract the attention of those who can make their careers.

*Continued on page 32*

WHERE  
THERE'S  
MUSIC:  
The A&R  
Of NYC

New York became a wellspring of musical artists for the recording industry about the time that the Broadway theaters began to develop native talent. One of the first was George M. Cohan, whose "Little Johnny Jones" in 1904 signaled the birth of the American musical play. In succeeding decades, the torch was passed to great composers such as Cole Porter, George Ger-

while, big bands, led by luminaries like Duke Ellington and Count Basie, were thrilling audiences in Harlem and winning recording contracts.

In the early 1940s, Frank Sinatra, stepping out from the Tommy Dorsey Orchestra, played his first solo club date in the city, at the Rio Bomba, and was a smash, ushering in the era of the musical idol. The singer signed with Columbia Records.



*Count Basie: Harlem to Birdland and beyond*

shwin, Irving Berlin, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Steven Sondheim and Lorenz Hart, who created a spectacular body of sophisticated and endlessly recorded pop music.

In the 1930s, after the repeal of Prohibition, talented performers in night clubs and cabarets sang and played from the stage to the recording studio. Labels like American Decca quickly signed singers like Bing Crosby, the Andrews Sisters and the Mills Bros., who were becoming well-known through radio and jukeboxes. Mean-

After World War II, a variety of smaller jazz clubs prospered. Foremost among them were such legendary venues as Birdland and the Five Spot, which nurtured the careers of some of the most adventurous musicians in jazz. The former club, named for Charlie "Bird" Parker and immortalized in George Shearing's "Lullaby Of Birdland," became the Mecca of bop in the '50s, while the latter regularly hosted such legends as Thelonious Monk, John Coltrane, Charles Mingus, Cecil Taylor and Eric Dolphy.

*Continued on page 35*

NEW YORK STYLE.



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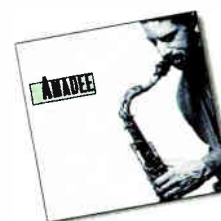
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## NEW YORK

## SONIC SIGNPOSTS:

## The Sound of The City BY Decade

New York City represents a sonic environment unlike any other city on earth, with extremes that take in everything from the classical timbres of Lincoln Center to the subterranean roar of the city's subway system. The sheer auditory onslaught of Manhattan, not to mention its astronomical real-estate values, would seem to mitigate against the sheltered environment of the recording studio, yet, as noted in the accompanying story, the city has been home to some of the world's best tracking facilities for the past half century.

E.B. White, in his essay "Here Is New York," wrote that the city is both changeless and changing. In tribute to both the city's quixotic character and the music it has inspired, Billboard—starting on Page 8—provides brief sketches of five recordings that epitomize the five respective decades in which they were recorded, each one representing the perfect combination of artist, producer and song and, just as importantly, the studio that brought them together, as could only happen in New York.

*Continued on page 26*

by Richard Henderson





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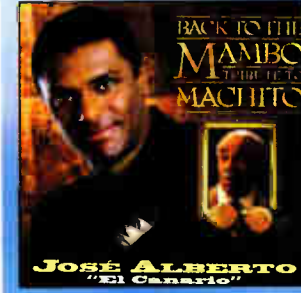
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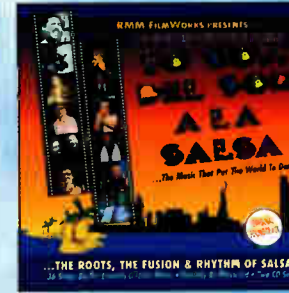
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# NEW YORK

**SONIC SIGNPOSTS**  
Continued from page 24

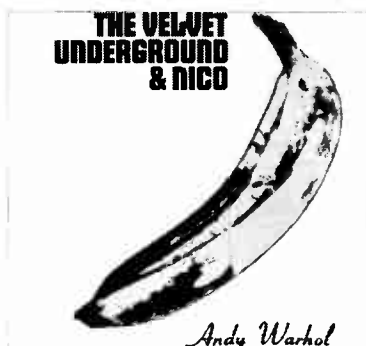
**THE SONG:** "I Wonder Why" by Dion & The Belmonts  
**DATE:** 1958  
**STUDIO:** Bell Sound  
**HISTORY:** Bronx native Dion and his backing vocalists the Belmonts previously had recorded a couple of singles for Mohawk Records, but when that label rejected one of his sides, Dion's producer, Gene Schwartz, began Laurie Records. The group would go on to score eight hits



with the label. One-track mono recordings such as "I Wonder Why" yielded a raunchy, primitive yet poignant sound for Dion & The Belmonts, who gave a



musical identity to the colorful varieties of New York street types they grew up around.



Underground's legendary, eponymously titled first album, with its Andy Warhol-designed "banana" sleeve art, was recorded in part at Los Angeles' T. T. G. Studios. Most of the songs, however, were recorded at the old Scepter Records sound studio in Manhattan, which at that point, had fallen into disuse and decay. It seems fitting that Lou Reed cut the vocals for tough, post-doo-wop nightmare classics such as "There She Goes Again" in the same room where the Shirelles recorded. The "banana" album didn't yield any hits; its dark subject matter and abrasive textures didn't sit



**THE SONG:** "All Tomorrow's Parties" by The Velvet Underground & Nico  
**DATE:** 1966  
**STUDIO:** Scepter Studios  
**HISTORY:** For a band so closely identified with New York, there is a measure of irony in the fact that the Velvet

well with most free-form hippie FM programmers, and MCM's concurrent release of "Freak Out" by the Mothers Of Invention shoulder-checked it off the airwaves. But, as Velvets fans are quick to point out, everyone who bought a copy eventually started their own band.



**THE SONG:** "Heart Of Glass" by Blondie  
**DATE:** 1979  
**STUDIO:** Record Plant

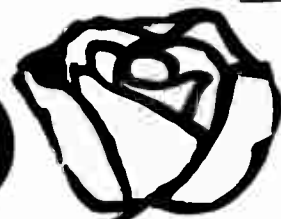
**HISTORY:** Having already produced '70s hits for Exile and Nick Gilder, Mike Chapman gave Blondie its first Hot 100 single with the No. 1 hit, "Heart Of Glass." Cut at the Hit Factory, with Peter Coleman engineering, it was drawn from the band's fourth Chrysalis album, "Parallel Lines," which featured guest guitar from then-New York resident Robert Fripp. The electro-disco "Heart Of Glass" (whose sound presaged the band's later work with synth-ing Giorgio Moroder) was initially conceived as a novelty item but subsequently surprised doubters by becoming a mainstream pop hit.



**THE SONG:** "Like A Virgin" by Madonna  
**DATE:** 1984  
**STUDIO:** The Power Station

Continued on page 30

# ROSELAND



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Hole  
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House Of Pain  
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Iggy Pop  
Indigo Girls  
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Slayer  
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Sneaker Pimps  
Social Distortion  
Sonic Youth  
Soul Asylum  
Soul Coughing  
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Not only is New York City a melting pot of cultures, it is also a place for taking risks and experimenting. New York City seems to have a healthy balance of creativity and angst. This environment is conducive to writing and recording music," says Will Schillinger, founder of Pilot Recording Studios. New York has more working musicians than any city in the country, according to Bill Moriarity, president of the union music at a discounted scale, so we are getting more low-budget films under contract," says Moriarity.

Although some of the well-known studios of the past—such as Bell Sound, A&R, Skyline, Media Sound, Automated, Power Station, the Record Plant, RCA and the House Of Music—are no longer around, Brosious says, "Demand for recorded sound has never been greater [e.g. audio for video,



From KFC to Kiss: Howard Schwartz in his studio

Local 802 musicians union. "The talent comes here because the work is here, and the work is here because the talent is here," he adds.

The recording industry has understandably changed over the years. Commercial-jingle recording really was the bread and butter of the New York recording industry back in the 1950s, and there's less of that now. But, arguably the most significant change in the recording industry came in the 1990s, with the advent of lower-cost recording studio equipment that allows musicians to bypass demo sessions, says industry guru Hamilton Brosious of studio financial consulting company Hamilton Brosious Associates. Film-score recording, on the other hand, has been on the upswing in New York. "We have now put together a contract that allows low-budget films to use

audiobooks and video games]." Brosious says those studios with the ability and desire to change are still booming. The largest recording studio in New York right now is the Hit Factory, which can reportedly handle upwards of 140 musicians. Following is a selected guide to some other studios.

**Alien Flyers** (at Skyline Studio's former site) was founded by Robert Rubeni in 1996. The studio boasts a very diverse clientele from Brazil, Russia and, of course, the U.S. In fact, Roberta Flack was in the studio when Billboard spoke with Rubeni, who says his studio offers "new equipment in a European style."

**Avatar Studios** (at Power Station's former site) opened its doors in July 1996. "Our studios are popular because of the tracking rooms' unique configurations. Producers like the studio because what they hear in the studio is what they hear when they get home," says studio manager Zoe Thrall. Artists who have recorded here include B.B. King, Aerosmith, Harry Connick Jr. and Gonzalo Rubalcaba.

**Clinton Recording Studios** opened its doors as a jingle house in 1983. Its 24-foot ceilings and live acoustic spaces can accommodate 85 musicians, according to owner Ed Rak. Although a lot of film scores are done here, some of the larger advertising firms (such as Young and Rubicam) still work here, according to Bill Foley, bookings manager. Film scores recently done at Clinton include "Excess Baggage" and "Marvin's Room," while Tony Bennett, Chick Corea and Carly Simon have worked here.

**Electric Lady Studios** was a haven for Jimi Hendrix 27 years ago. The well-known "Purple Haze" room (Studio B) has recently been redesigned and offers an SSL 9000 J Series console custom-built in a deep hue of purple, adding to the motif. According to Mary Campbell, studio manager, "Now that the Hendrix family has regained control of his legacy, they have brought Jimi back to Electric Lady, along with original engineer Eddie Kramer for the 'South Saturn Delta' album, to be released this month." Among other studio clients: Anita Baker, Bee Gees, Mariah Carey and Placido Domingo.

East West Music Inc., a commercial-production company, was started up in the mid-1980s by composer/arranger Lisa Ratner. After looking over the shoulders of many well-known engineers, Ratner decided to start the **FasTrax Music & Audio** recording studio, where she is chief engineer and producer. Several popular TV-commercial campaigns were produced by Ratner—most recently for Xerox, Maybelline and *Mountain Biker* magazine.

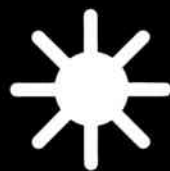
**Howard Schwartz Recording** began in 1975 with radio production and jingle work. "With two studios, we accounted for an enormous number of jingles, such as Chevy and Kentucky Fried Chicken," explains owner Howard Schwartz. In 1980, Schwartz became a full-service facility with 12 audio-for-video studios. Some HSR credits include "The Lion King," "Men In Black" and "The Nanny." Artists who've worked there include the Rolling Stones, Kiss and Bruce Springsteen.

**Mirror Image** is new to Manhattan, although owner Tommy Uzzo has had a studio in Huntington, Long Island, for the last seven years. The studio, which has produced many dance and hip-hop hits (from Cover Girls and Coolio), offers a low-key atmosphere, and that's its appeal, according to Uzzo. "We don't advertise. In fact, we don't even have a sign on the door. No one is allowed in the session but those involved," he says.

**Pilot Recording Studios**, founded in 1992 by Will Schillinger, offers a live room with more than 150 microphones, including many ribbon and tubes. A wide range of

*Continued on page 31*

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# NEW YORK

**SONIC SIGNPOSTS**  
Continued from page 26

**HISTORY:**

Producer Nile Rodgers spent much time at the Power Station, the recording facility whose sound defined the early '80s, and it was there that he helmed sessions for Madonna's "Like A Virgin" album. The title track, which Rodgers himself was initially hesitant to record until Madonna's enthusiasm assuaged any doubts he might have harbored, proved to be her first No. 1, establishing her as a major artist in the process. Though the album featured much innovative synth and keyboard work, taking advantage of then-recent developments in digital recording, the band that played this hit consisted of Rodgers' signature rhythm guitar, bassist Bernard Edwards and drummer Tony Thompson, who in another incarnation were known as



Chic—no strangers to chart action themselves.

**THE SONG:** "One More Chance" / "Stay With Me" by Notorious B.I.G.

**DATE:** 1995

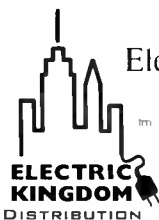
**STUDIO:** The Hit Factory  
**HISTORY:** Produced by Norman and Digga / Bluez Brothers, Chucky Thompson and Sean "Puffy" Combs, and recorded and mixed by "Prince" Charles Alexander at the venerable and aptly named Hit Factory. "One More Chance" / "Stay With Me" stayed at No. 1 for nine weeks in 1995. This was ample testament to the creativity of Notorious B.I.G. The late rapper (a.k.a. Biggie Smalls) from New York's Bedford-Stuyvesant neighborhood was initially brought to Uptown Records by Combs, then head of A&R for the label. When Puff Daddy formed his own Bad Boy imprint, he signed Notorious B.I.G., and it was for this label that the latter recorded his "Ready To Die" album, from which this platinum single was culled. ■



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**STUDIOS AT WORK**  
*Continued from page 29*

instruments is available at this full-service facility, which also offers tracking, editing and mastering. The first record done at Pilot was God's Child's "Everybody's One." Other recordings include Marshall Crenshaw's "My Truck Is My Home" and Lisa Stansfield's "Take Me Away."

**Platinum Island Studios** is celebrating its 10th anniversary this year. It bills itself as a studio "run by artists for artists." This dual 18-track analog two-room facility offers modern and vintage signal paths to tape, according to founder Richie Kessler. Platinum has also created its own indie label, Necessary Records, and an in-house production company, Next Reality. Platinum's first platinum record was Taylor Dayne's "Tell It To My Heart." Recent projects include Moby (track/mix for the new James Bond movie theme) and the "Men In Black" soundtrack.



*Platinum Island Studios*

**Quad Studios**, now entering its 20th year, was started by Lou Gonzalez while he was working on the "Sesame Street Block Party" album; the first album recorded at Quad was the cast soundtrack to that show. What started as a one-room studio has grown to a six-floor facility. A long-term renovation plan has already resulted in a studio with two SSL consoles. In January 1998, the Quad's Penthouse will re-open, with a 96-input G+ SSL with Ultimatum. Recent clients include D'Angelo, Mary J. Blige, David Fathead Newman, INXS and Jon Bon Jovi.

**Right Track Recording** is 21 years old this year. It started as a small demo facility and blossomed into a three-room operation. Each of the studios offers something unique, according to Barry Bongiovi, general manager. For instance, Studio A has been refurbished to offer, in addition to a large live room, four isolation booths with lines-of-sight to the control room and to each other. The two new tracks on Billy Joel's upcoming greatest-hits album were recorded here, as were parts of James Taylor's "Hourglass."

**Room With A View** is a one-room mixing studio that offers a private atmosphere with personalized service and a "gorgeous" view of New York, according to new studio manager Laura Hansen. In the last year, a Solid State Logic  
*Continued on page 32*

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Sound On Sound has recorded Clapton and Colton.

### STUDIOS AT WORK

Continued from page 31

SSL 9000J was added to the studio, offering a diversity of recording options. Among projects recently mixed there: David Byrne's new album, "Feelings," and Paula Cole's "This Fire."

Nearing its 20th year is RPM. It's a one-room facility offering a feeling of home for the artists, according to Steve Revitte, assistant engineer. "We are also one of the top studios for microphone collections," he says. The Spin Doctors and Natalie Merchant have recently worked at the studio while veteran acts like the Rolling Stones and Talking Heads ("Fear Of Music") have also been guests.

Sear Sound has been around for 32 years. This vacuum-tube studio's claim to fame is the 160 microphones available there. Owner

Walter Sear says, "I have always fought trends in both style and technology. I listen. If I think that something sounds good, I buy it or build it." Some of the artists who have recorded there are Sonic Youth, Cassandra Wilson, Shawn Colvin, Eric Clapton and Joan Osborne.

Sorcerer Sound's Studio B has a 25-foot ceiling and catwalk, which is great for ambience microphones, according to Vera Beren, studio manager. More than 100 microphones add to the studio's appeal as well. Some of the other equipment includes Steinway B pianos and Hammond organs. Recent clients include Blues Traveler, Philip Glass, Dar Williams and David Sanborn.

Sound On Sound has remained popular, according to studio manager Ann Selznick, because "We are able to handle a wide variety of projects. Fifty percent of our work is live jazz sessions." The soundtrack for the new "Blues Brothers 2000" album was recorded here, and the pre-recorded music for New York's famed Macy's Thanksgiving Day Parade has been recorded here.

Unique Recording Studios began operation 16 years ago. Many dance and rap hits came out of here, including several from Cameo and Run-D.M.C. Said to have been innovative in the use of MIDI, the studio still has a large collection of MIDI keyboards, according to manager Tony Drootin. There has been a move toward live performance work and, as a result, Unique has changed the dimensions of its studio. Recently, Marilyn Manson and Joe Lynn Turner have cut there.

That's just a taste of what's available in New York. Most industry experts say that the studio market is stable now; few, if any, facilities are closing for lack of work. When asked what's so special about the location, studio managers have a ready answer: "It's New York!" ■

### THIS MUST BE THE PLACE

Continued from page 22

Besides thriving commerce, population and top talent, another important element in the growth of the music business here was technology. As early as the 1870s, Thomas Edison was inventing the phonograph and tin-foil cylinder recording in his New Jersey laboratory. Because of the proximity of Edison's lab to New York and its houses of capital, it was natural that the nascent recording industry should begin here. By 1891, the Columbia Phonograph Co. was

**As early as the 1870s, Thomas Edison was inventing the phonograph and tin-foil cylinder recording in his New Jersey laboratory. Because of the proximity of Edison's lab to New York and its houses of capital, it was natural that the nascent recording industry should begin here.**

manufacturing "entertainment cylinders," mostly for the growing business of coin-operated machines. An early hit was John Atlee's performance of "Home Sweet Home."

### REGARDING BROADWAY

By the turn of the century, a lively Broadway theater scene had developed, and the musical play became a popular form of entertainment. In addition to importing works by such European greats as Gilbert & Sullivan, New York's theater community was nurturing its own home-grown musical artists. One of the first was George M. Cohan, whose 1904 production "Little Johnny Jones" introduced two of the most popular songs of the century, "Give My Regards To Broadway" and "I'm A Yankee Doodle Dandy."

Much of the serious or classical music was still being imported from Europe, but with the creation of Carnegie Hall, the city had a performance space as good as the European halls. In 1903, RCA Victor was making recordings on its Red Seal label from studios in Carnegie Hall, and by 1914 the sheer number of records made by the label in New York indicated that the city had replaced the European capitals as the center of classical recording.

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It was at this time that the system of paying royalties to artists began, as Red Seal producer C.G. Childs, in an attempt to keep the exclusive services of his musicians, agreed to pay them a fee for each recording sold.

Music publishing had put down roots here many years before. An early example of this was the publishing in 1867 of the first collection of black spiritual songs. Copyright laws were passed in the U.S. in 1909, and in 1914 composer Victor Herbert ("Babes In Toyland") and fellow musicians formed the American Society Of Composers, Authors And Publishers (ASCAP) in New York to collect and distribute fees for the use of copyrighted songs. Broadcast Music Inc. (BMI), the second major copyright agency, was formed here in 1940 by broadcasters in reaction to fees charged them by ASCAP.

**By 1914, the sheer number of records made in New York indicated that the city had replaced the European capitals as the center of classical recording. It was at this time that the system of paying royalties to artists began, as Red Seal producer C.G. Childs, in an attempt to keep the exclusive services of his musicians, agreed to pay them a fee for each recording sold.**

Both firms have flourished in New York amid the growth of many small as well as huge multinational music-publishing firms. The proximity of artists, managers, publishers and the performing-rights groups made it easy for the publishing industry to become concentrated here.

Meanwhile, the New York-based record companies were taking advantage of growing demand and technological advances to market recordings. In 1904, Columbia introduced the first two-sided flat disc. Competition increased as two music configurations existed: the cylinder and the disc. But, by 1912, Columbia had discontinued making the cylinder, and it looked as if Edison's invention had lost the

*Continued on page 34*

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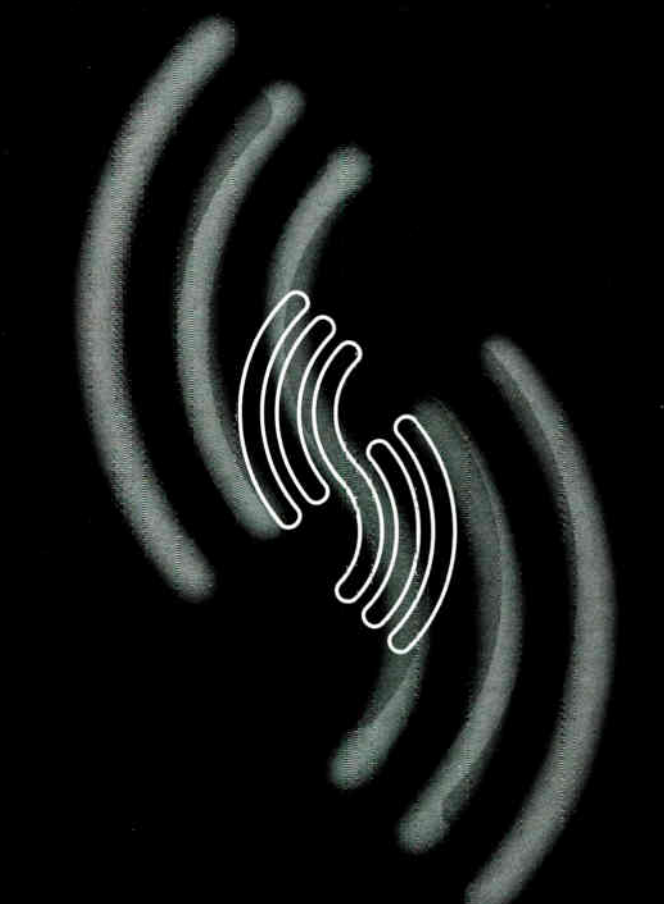


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# NEW YORK

## THIS MUST BE THE PLACE

Continued from page 33

format war. Edison himself by this time was making flat discs.

## JAZZ FROM NEW ORLEANS

With advances in technology making recordings and players available in the average home, the record industry was off and running. A new form of American music, then called "jass," was recorded by RCA Victor in 1917, ironically of a white band, The Original Jass Band Of New Orleans. In 1921, the New York-based record industry had achieved record sales of \$106 million. But a new phenomenon was about to reverse that upward trend.

In the first decade of the century, a development was taking place in New York that would have a profound effect on the music industry, and still does to this day—radio. In 1907, Lee DeForest, a scientist at Western Electric, was broadcasting records from a studio in New York. Three years later, he was broadcasting a program from the Metropolitan Opera featuring Enrico Caruso.

By 1920, radio was a popular medium for music, and it was starting to make a serious dent in record sales. In 1922, they fell to \$92 million, and by 1925 they were down to \$59 million. The Columbia Phonograph Co. had gone into receivership in 1923.

Radio was becoming so pervasive—and hurting record sales so much—that it drew the attention of the performing-rights society. In 1923, a court ruled in favor of ASCAP, requiring stations to pay the rights organization fees for recordings played on the air. But the issue went back to the courts many times over the next two decades until, in 1941, the Justice Department required a consent decree that established the systems of payment for playing songs.

By 1929, record sales had risen, back to \$75 million. But that was the year of the Crash, and the combination of the resulting Depression, radio's widening reach and the popularity of talking movies sent the record industry into another tailspin until sales reached a low of \$5 million in 1933.

It was the proximity of Wall Street and major financiers with capital resources that had fueled the growth of new ventures in the recording industry here. And it was access to the New York capital markets that helped create some of the multinational corporations that now dominate the music business.

Time Warner, parent of the largest record company in the U.S., Warner Music Group (Warner Bros., Atlantic, Elektra), became an entertainment colossus here through mergers and acquisitions

and remains based in New York's Rockefeller Center. PolyGram, the largest worldwide record company (A&M, Island, Mercury, Motown, Deutsche Grammophon), became a powerhouse after public stock offerings in New York and London. BMG, although a private company based in Germany, decided to headquarter its worldwide entertainment operations (Arista, RCA) here in New York's Times Square, helping to spearhead the redevelopment of that once seedy part of town. And Japanese consumer-electronics giant Sony also chose to base its worldwide music operations in New York, close to its U.S. electronics companies.

Wall Street continues to prime the pump of popular music. In the past few years, some high-profile new record companies, like dance-music producer Jellybean Benitez' label, have gotten their start with Street funding.

## BLOCK'S ROCKIN' BEATS

After record sales bottomed out in 1933, they began a slow climb again. One reason was the repeal of Prohibition, which created a booming business for cafés and restaurants—which rushed to install jukeboxes that popularized recordings. Singers and bands became household names in America.

In 1942, on New York's WNEW radio station, Martin Block became the first famous DJ in the nation, with his "Make Believe Ballroom" show, playing songs supplied for free by labels looking to promote their artists and recordings.

But it wasn't many years later that radio had been supplanted as the principal mass medium by television, and once again New York was able to use its human and financial resources to exploit a new technology for music. The early TV industry was based in New York, and variety shows featured the top-selling performers of the day. It was "The Ed Sullivan Show," broadcast from New York, that in 1956 introduced much of America to Elvis Presley, the reigning king of rock 'n' roll; and then in 1964 to the Beatles, arguably the most popular act to come along in the past 40 years. And after cable TV emerged to rival the broadcast networks, it was New York-based MTV that in 1981 created another seismic change in pop music: the telecasting of music videos to promote acts and records.

Although cities like Los Angeles and Nashville started to rival New York as centers of the recording industry in recent decades, New York has never lost its lead as the nucleus of the music business, as well as of such diverse genres as jazz and classical, nor has it lost its edge as home to clubs and theaters from which have emerged some of the hottest trends in popular music. ■



Ed Sullivan

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## NEW YORK

## A&amp;R IN NYC

Continued from page 22

The late '40s and early '50s likewise saw the rise of another potent new form. Rhythm and blues—or race music, as it had been called—was gaining more adherents among those in a newly prosperous and confident society willing to accept racial diversity. In New



A&amp;R legend: Columbia's Hammond



Bowery breakthrough: Ramones



Thelonious Monk

York, brothers Ahmet and Nesuhi Ertegun started Atlantic Records in 1947 and a couple of years later began to release R&B records that would take the genre to the mainstream and pave the way for the rock 'n' roll revolution several years later.

When the age of rock began in the mid-'50s, New York also provided the artists, producers and labels to capitalize on the new music. From the doowop groups like Frankie Lyman & The Teenagers and Dion & The Belmonts in the 1950s to Phil Spector acts like the Crystals and the Ronettes in the 1960s, New York brought a street-savvy edge to the new musical form that rivaled the contributions of other early rock cities like Memphis and New Orleans.

And, when the folk revival burst in the early 1960s, much of its suc-

cess was credited to singer/songwriter Bob Dylan, who leaped to fame after the press discovered him playing in Gerde's Greenwich Village folk club in 1961. The Minnesota-born Dylan provided a link with the past and the future, and not just because of his devotion to folk-music tradition and his electrification of that genre. The New York-based A&R executive who signed him to Columbia, John Hammond, was also the person who in the 1930s recorded the great jazz/blues singers Bessie Smith and Billie Holiday and then in the 1970s signed the passionate rock 'n' roll troubadour Bruce Springsteen.

In the late 1970s, young black DJs and performers working turntables and microphones at parties and clubs in New York's South Bronx gave birth to the phenomenon of rap, which has proved its staying power. New York-based labels like Def Jam, Loud and Bad Boy have helped defined the genre in the 1980s and 1990s.

About the same time, there emanated from the large glittery dance clubs of Manhattan another new form of music that brought the elements of rhythm and movement back to pop—disco. After committing their resources to the genre, the major labels pretty much abandoned it in the wake of an industry crash at the end of the '70s, but a scrappy and successful group of indie labels, many of them based here, stayed with dance music and watched its resurgence in recent years.

Also in the late '70s, a raw and powerful form of rock 'n' roll called punk was bubbling out of downtown Manhattan clubs like CBGBs and Max's Kansas City, bringing to the fore acts like the Ramones, the Talking Heads and Blondie. New Wave and No Wave were a couple of the divergent strains that grew out of punk. Labels like Sire Records emerged to capitalize on the new sound.

The city's clubs continue to showcase hard-edged bands, but some executives point out that, for rock at least, Manhattan is not the breeding ground. Don Fury, owner of progressive hardcore label Building Records, says, "New York's a pretty intense center surrounded by suburbs. The suburbs are where it breeds. You grow up around the hub of New York, and it draws you in like a black hole."

And Monte Conner, VP of A&R for New York rock label Roadrunner Records, adds, "I don't think New York's that great a scene for unsigned bands. You don't build a fan base here by playing at Brownie's. You build an industry buzz." He says he found three bands in the other New York—Brooklyn.

But considerations about Manhattan aside, New York still pro-

Continued on page 36

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**A&R IN NYC**  
*Continued from page 35*

vides the laboratory where a mixture of many kinds of music can combine to create new syntheses of sound.

Jazz continues to thrive here in the hallowed established clubs like the Village Vanguard as well as in newer venues like the Knitting Factory. Michael Dorf, who started the club and its Knitting Factory Works label, says, "I operate a record company out of a club. That's been our hopeful claim to fame. The amount of great talent in this city is startling. You can carve a niche in any direction you want to grow in."

"I guess it's the ultimate melting pot in the U.S.," says Mark Finkelstein, founder of 8-year-old dance label Strictly Rhythm. "The Midwest is very homogeneous. But in New York you have different cultures together, each of which has its own music."

And Steve Gottlieb, founder of New York's 12-year-oldTVT Records, says, "If your mission is to discover fresh new trends and be closer to originality, I think you want to go to New York." —D.J.

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Based in Brooklyn, N.Y., Stephen Keene is a painter who feels a sense of kinship with musicians. He likens his working method (creating paintings in series, doing upwards of 20 per day) to that of a musical performance in that spontaneity is integral to the act: There is no going back to fix or fine tune, and the way a painting turns out the next time will always be somehow different, enriched by the preceding work. Keene also wants his work to be as affordable as recorded music, selling each painting for about the cost of a CD or a single.

Appropriately, his work has appeared as cover art for a number of bands, including Pavement and the Apples In Stereo. In the past four years, he has sold close to 14,000 paintings.

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**Phenomenal Collaboration.** Qwest Records' ingénue Tamia, right, pairs up with LL Cool J, left, to work melodies for "Don't Be Late, Don't Come Too Soon," a track slated to be included on his upcoming Def Jam album, "Phenomenon."

## Stars Sing The Blues On B.B. Set MCA's 'Deuces Wild' Has Stones, Clapton, More

■ BY CHRIS MORRIS

LOS ANGELES—B.B. King's new album "Deuces Wild," due from MCA Records on Nov. 4, glows with high-watt star power.

In the manner of "Blues Summit," the 1995 set that matched King with a host of blues luminaries, "Deuces Wild" mates the veteran blues performer with a cavalcade of R&B, pop, rock, and country titans.

MCA marketing director Michael Solomon says, "When the new administration came into MCA, they looked at B.B. as a kind of treasure, but the

key was, How do you utilize a treasure and get the full spectrum of the public to enjoy what it is that he does? They came up with the idea that, since B.B. has influenced so many different people and he's played on so



KING

many other different people's records, wouldn't it be interesting if we asked those same artists if they would want to play on his? And virtually everybody from the Rolling Stones on

down just jumped at the chance."

The forthcoming album features King in tandem with Van Morrison (the original "If You Love Me"), Tracy Chapman (a remake of King's hit "The Thrill Is Gone"), Eric Clapton (King's standard "Rock Me Baby"), Simply Red's Mick Hucknall (Percy Mayfield's "Please Send Me Someone To Love"), Bonnie Raitt (Aretha Franklin's hit "Baby I Love You"), and D'Angelo (the great Jerry Ragavoy composition "Ain't Nobody Home").

Also featured are Dr. John (his own

"There Must Be A Better World Somewhere"), Marty Stuart ("Confessin' The Blues"), the Rolling Stones (a remake of King's "Paying The Cost To Be The Boss"), Joe Cocker ("Dangerous Mood"), Heavy D (the blues/rap original "Keep It Coming"), David Gilmour & Paul Carrack (King's "Cryin' Won't Help You"), and Willie Nelson (his all-time classic "Night Life").

With the exception of Cocker's track, which was produced by Chris Lord-Alge, the sessions were helmed by John Porter, best known for his work on blues guitarist Buddy Guy's best-selling Silvertone albums.

King's collaborators on the album were in some cases old acquaintances—some, like the Stones, he had shared concert bills with but had not recorded with, and others the singer/guitarist had never met before.

He says, "Clapton I have known for a long time; we're friends. Willie Nelson, we're friends. Bonnie Raitt, we're friends. I didn't know Heavy D, I didn't know D'Angelo . . . I didn't know Van Morrison, and I didn't know [Hucknall] . . . Each person was pro-

(Continued on next page)

## Yvette Michele Realizes Her 'Dream'; Erykah Badu's Latest A 'Live!' Set

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

**MICHELE'S DREAM:** "My Dream" seems an appropriate title for the debut set by New York vocalist Yvette Michele, because she's been dreaming of releasing an album since she was a kid singing into a broom handle. The Oct. 14 Loud/RCA release features the familiar R&B/hip-hop tracks she first became known for as a protégé of executive producer Funkmaster Flex, a well-known club and radio DJ. "Everyday & Everynight" and "I'm Not Feeling You" appeared respectively on volumes 1 and 2 of Funkmaster Flex's "Sixty Minutes Of Funk" compilations for Loud.

Born in Brooklyn, N.Y., and raised in the Bronx, Michele says she always wanted to be a singer. "I didn't know that it was gonna manifest like this," she says, laughing. She adds that after singing at several local clubs and showcases, her big break came when she ran into an old high school friend. "I didn't know he was Funkmaster Flex until later—he was my friend George from high school! Periodically, I'd run into him. This one day I saw him, and I started talking to him, and it was the first time I would say, 'I'm a singer, I'm pursuing a career.' I never really told everybody, and I shocked myself. But he happened to need an unsigned act."

Flex told her to write lyrics about a DJ within a couple of days. The result was "Everyday & Everynight," containing the line "I'm crazy for ya, Mr. DJ."

"Everyone thought that record was by Zhané," says Michele, because of the Motown duo's similar "Hey Mr. DJ" smash. "I was very nervous writing that song. Flex had given me the music in a few days of writing it, so I went to clubs and wrote about it from my perspective. In the neighborhood, the DJ is the celebrity. I tried to glorify it, but I hoped that didn't get too wordy, like a club song. Many people consider it to be a club classic, and that's surprising. I've only been in the business two years."

The success of that single, as well as "I'm Not Feeling You," a female anthem about a broken relationship, prompted Loud to sign Michele as a solo act. She went to work with Flex, Felicia Adams, and Full Force to come up with an album of tunes that reflected her velvet-voiced style. Well-known New York air personality Fred "BuggZ" also guests. The next single will be the Full Force-produced "D.J. Keep Playin' (Get Your Music On)," a song that Michele feels continues her tribute to club DJs. But while she is becoming known for club anthems, she is equally at home with downtempo grooves like the album's "All I Really Want." A video has been lensed for "D.J. Keep Playin'" by director Brian LeVar.

"She's really like a '90s dance diva like Donna Summer or even Deniece Williams," says Jeff Swierck, director of marketing and advertising for Loud Records. "A lot of her audience are working-class folks who work 9-5 and go to the after-parties. She relates well to her audience, because she's really a Cinderella story."

The attention on her is so new that Michele does not yet have management or a publishing deal, but she is looking to secure representation. And if for some reason the Cinderella story should take a different turn, Michele says, she's ready to carry through on another dream: becoming a speech therapist.

**ON & ON:** Kedar/Universal recording artist Erykah Badu's next project will be "Erykah Badu Live!," due Nov. 18. The artist recorded the live session as a mini-concert for fans as well as artists like Missy "Misdemeanor" Elliott, Raphael Saadiq, Ali Shaheed Muhammad of A Tribe Called Quest, labelmate Chico DeBarge, and actress Phyllis Stickney. Included on the album are a new version of the gold-certified hit "On & On," in which she raps and explains

some of the song's lyrics; live versions of "Next Lifetime" and "Otherside Of The Game"; covers of Rufus Featuring Chaka Khan's "Stay" and Roy Ayers' "Searching"; and a medley of Heatwave's "Boogie Nights" and the Mary Jane Girls' "All Night Long."

Two new Badu songs, "Ye Yo" and "Tyrone," are also included. Badu, now preparing for a Brazilian concert tour, recently picked up four Soul Train Lady of Soul Awards.

**BEATS & PIECES:** Death Row Records recently released "Gang Related—The Soundtrack," perhaps the first double-CD soundtrack of the hip-hop era. "Gang Related" features some hype cuts by 2Pac, who made his last film appearance in the movie alongside Jim Belushi. Also appearing on the album are Ice Cube, Daz Dillinger, 2Pac protégés the Outlawz, Mack 10, Snoop Doggy Dogg, Kurupt, and Nate Dogg. Hopes are high for the project, whose executive producer is listed as Suge Knight, the label's imprisoned president.

Check out the new Warner Bros. soundtrack to TV's "Living Single," featuring "music from and inspired by" the popular Fox sitcom. Besides tracks from established artists Queen Latifah (who stars in the show), Chaka Khan, Xscape, Eric Benét, and Nonchalant, the collection features Dwayne Wiggins of Toni Tony Toné and some newcomers: Nadanuf; Esaga; female vocalists K-Ball, Deborah Williams, and Shola Ama; and Pamela Bryant with Chris Gaddy. Now being serviced is Ama's "You Might Need Somebody," a remake of a Randy Crawford tune.

**The  
Rhythm  
and the  
Blues**



## Keith Sweat Makes Ol' Skool New With Keia Label Release

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

Signed to Keith Sweat's Keia label, with distribution now through Universal, the four-man vocal/production outfit known as Ol' Skool hopes to live up to its name by blending the harmonies of R&B's past with a fresh '90s attitude.

The group bowed with the single "Set You Free," delivered to radio Sept. 22, from its forthcoming eponymous album. A release date has not been set, but the album is slated for retail in January. The track is being played on R&B WILD Boston; WBLS New York; WIIZ Augusta, Ga.; KIPR Little Rock, Ark.; WZHT Montgomery, Ala.; WZAK Cleveland; KPRS Kansas City, Mo.; KDGS Wichita, Kan.; and KMJM St. Louis, among other stations.

Like most tracks on the album, "Set You Free" was penned and produced by the multitasking members of Ol' Skool: Bobby, 23, Tony, 24, Curtis, 24, and Pookie, 22.

"The name reflects that they're trying to put the old with the new," says Sweat. "But they can handle the pressure of the name because they are great singers; they can really sing."

"We got the name from older groups that we were influenced by, like the Temptations, the Four Tops, and the O'Jays," says group member Curtis Jefferson. "Plus being on the road with [former Temptation] Dennis Edwards. We had all been singing with different groups before we came together. We never thought it would get this far."

The four grew up in St. Louis and hooked up in 1992, performing gospel



OL' SKOOL

and top 40 at various functions. Word of their talents reached St. Louis native Edwards, who needed backup singers for his tour.

"It was an experience, being on the road with him," remembers Bobby. "He showed us how to work the stage, work the crowd, and give a performance."

While on tour, they were seen by James Moore, who had a friend in Sweat's camp. Moore became their manager, groomed them, made them rerecord their demo tape, and arranged a meeting with Sweat, who was looking for a new male vocal group. The members of Ol' Skool, averaging 6 feet tall, crammed into a Metro Geo hatchback for the eight-hour ride to Atlanta.

"Keith's real calm, real laid-back. He introduced himself, we exchanged names, then he asked us to come into the studio, asked us questions about the group, and told us to sing something for him," says Curtis. "We had to break him off somethin' Ol' Skool way, and he said, 'Go out in the other room, and I'm going to talk to management.' Two

(Continued on page 56)







# 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	32	6	<b>IF I COULD TEACH THE WORLD</b>	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
1	1	15	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA) 8 wks at No. 1	39	45	15	<b>AFTER 12, BEFORE 6</b>	SAM SALTER (LAFACE/ARISTA)
2	2	24	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)	40	39	7	<b>WHEN YOU CALL ON ME/BABY THAT'S WHEN I COME RUNNING</b>	LUTHER VANDROSS (LV/EPIC)
3	4	11	<b>PUT YOUR HANDS WHERE MY EYES COULD SEE</b>	BUSTA RHYMES (ELEKTRA/VEEG)	41	37	29	<b>G.H.E.T.T.O.U.T.</b>	CHANGING FACES (BIG BEAT/ATLANTIC)
4	3	11	<b>MY LOVE IS THE SHHH!</b>	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WBE)	42	48	7	<b>SHOE WAS ON THE OTHER FOOT</b>	PATTI LABELLE (MCA)
5	7	8	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN)	43	64	2	<b>FEELIN' INSIDE</b>	BOBBY BROWN (MCA)
6	5	7	<b>GOT 'TIL IT'S GONE</b>	JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)	44	41	9	<b>HOW YA DO DAT</b>	MASTER P FEAT. YOUNG BLEED AND C-LOC (NO LIMIT)
7	8	12	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)	45	34	17	<b>I'LL DO ANYTHING/I'M SORRY</b>	GINUWINE (550 MUSIC/EPIC)
8	6	21	<b>NEVER MAKE A PROMISE</b>	DRU HILL (ISLAND)	46	47	10	<b>HAPPINESS</b>	VANESSA WILLIAMS (MERCURY)
9	9	11	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b>	BRIAN MCKNIGHT FEAT. MASE (MERCURY)	47	57	2	<b>LOSE MY COOL</b>	SWY FEATURING REOMAN (RCA)
10	13	5	<b>PHENOMENON</b>	LL COOL J (DEF JAM/MERCURY)	48	46	5	<b>I MISS MY HOMIES</b>	MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT)
11	11	11	<b>HONEY</b>	MARIAH CAREY (COLUMBIA)	49	42	31	<b>NEXT LIFETIME</b>	ERYKAH BADU (KEDAR/UNIVERSAL)
12	15	7	<b>FEEL SO GOOD</b>	MASE (BAO BOY/ARISTA)	50	49	8	<b>BACKYARD BOOGIE</b>	MACK 10 (PRIORITY)
13	12	15	<b>THE LOVE SCENE</b>	JOE (JIVE)	51	53	2	<b>SKY'S THE LIMIT</b>	THE NOTORIOUS B.I.G. (FEAT. 112) (BAD BOY/ARISTA)
14	16	9	<b>BUTTA LOVE</b>	NEXT (ARISTA)	52	44	33	<b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b>	ROME (GRAND JURY/RCA)
15	10	28	<b>NO MONEY MO PROBLEMS</b>	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)	53	55	4	<b>THEY LIKE IT SLOW</b>	H-TOWN (RELATIVITY)
16	14	10	<b>OTHERSIDE OF THE GAME</b>	ERYKAH BADU (KEDAR/UNIVERSAL)	54	51	7	<b>FIRM BIZ</b>	N.S. FOXY BROWN (FEAT. DAWN ROBINSON) (AFTERMATH)
17	17	23	<b>I CAN LOVE YOU</b>	MARY J. BLIGE (MCA)	55	66	2	<b>BREAKDOWN</b>	MARIAH CAREY (COLUMBIA)
18	21	12	<b>BEEN AROUND THE WORLD</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	56	50	22	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
19	18	25	<b>IT'S ALL ABOUT THE BENJAMINS</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	57	73	2	<b>SUNSHINE</b>	JAY-Z FEAT. BABYFACE AND FOXY BROWN (ROCA-FELLA)
20	19	8	<b>ALL CRIED OUT</b>	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	58	62	7	<b>WE JUST WANNA PARTY WITH YOU</b>	SNOOP DOGGY DOGG FEAT. JD (COLUMBIA)
21	30	6	<b>SOCK IT 2 ME</b>	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)	59	52	16	<b>DO YOU LIKE THIS</b>	ROME (GRAND JURY/RCA)
22	25	11	<b>I CARE 'BOUT YOU</b>	MILESTONE (LAFACE/ARISTA)	60	56	22	<b>WHEN YOU TALK ABOUT LOVE</b>	PATTI LABELLE (MCA)
23	22	26	<b>STOMP</b>	GOD'S PROPERTY (B-RITE/INTERSCOPE)	61	60	35	<b>CAN WE</b>	SWY (JIVE)
24	35	3	<b>WE'RE NOT MAKING LOVE NO MORE</b>	DRU HILL (LAFACE/ARISTA)	62	—	1	<b>MONEY TALKS</b>	LIL' KIM (FEAT. ANDREA MARTIN) (ARISTA)
25	26	9	<b>YOU ARE THE ONLY ONE</b>	GOD'S PROPERTY (B-RITE/INTERSCOPE)	63	61	2	<b>BUTTERFLY</b>	MARIAH CAREY (COLUMBIA)
26	31	4	<b>MY BODY</b>	LSG (EASTWEST/VEEG)	64	71	6	<b>TOO GONE, TOO LONG</b>	IN VOGUE (EASTWEST/VEEG)
27	27	19	<b>LOVIN' YOU TONIGHT</b>	THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY/ARISTA)	65	54	7	<b>ME AND MY CRAZY WORLD</b>	LOST BOYZ (UNIVERSAL)
28	29	45	<b>IN MY BED</b>	DRU HILL (ISLAND)	66	59	4	<b>SPEND THE NIGHT</b>	RAHSAAN PATTERSON (MCA)
29	20	15	<b>BIG BAD MAMMA</b>	FOXY BROWN FEAT. DRU HILL (MOLATOR/DEF JAM)	67	—	1	<b>A DREAM</b>	MARY J. BLIGE (ARISTA)
30	28	34	<b>FOR YOU</b>	KENNY LATTIMORE (COLUMBIA)	68	67	10	<b>WHENEVER WHEREVER WHATEVER</b>	MAXWELL (COLUMBIA)
31	40	3	<b>R U READY</b>	SALT-N-PEPA (RED ANT/LONDON/ISLAND)	69	75	6	<b>YEAH! YEAH! YEAH!</b>	SIMONE HINES (EPIC)
32	24	15	<b>UP JUMPS DA BOOGIE</b>	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)	70	—	1	<b>A SONG FOR MAMA</b>	BOYZ II MEN (LAFACE/ARISTA/MOTOWN)
33	43	4	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)	71	69	4	<b>RESPONSIBILITY</b>	GHETTO TWINZ (RAP-A-LOT/NOO TRYBE/VIRGIN)
34	36	8	<b>LAST NIGHT'S LETTER</b>	K-CI & JOJO (MCA)	72	58	4	<b>THE JOINT</b>	EPMD (DEF JAM/MERCURY)
35	23	10	<b>GUANTANAMERA</b>	WYCLEF JEAN FEAT. REFUGEE ALLSTARS (RUFFHOUSE)	73	63	13	<b>THE PARTY DON'T STOP</b>	MAX FEAT. MASTER P & FOXY BROWN (NO LIMIT/PRIORITY)
36	33	20	<b>NOT TONIGHT</b>	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	74	—	16	<b>WHAT'S STOPPING YOU</b>	THE O'JAYS (GLOBAL SOUL/FREEWORLD)
37	38	30	<b>THE SWEETEST THING</b>	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)	75	—	1	<b>DANGEROUS</b>	BUSTA RHYMES (ELEKTRA/VEEG)

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

3	4	SEASONS OF LONELINESS	(EMI April, ASCAP/Flyte Tyme, ASCAP) HL
22	12	BEFORE 6	(Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/EZ, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
76	1	NUTHIN' BUT A JAM Y'ALL	(Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)
9	1	ALL CRIED OUT	(Careers-BMG, BMJ/Mokojumbi, BMJ/Zomba, BMJ) HL/WBM
98	1	I WANT (FROM GOOD BURGER)	(Kharatory, ASCAP/B.Black, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
53	4	WE LAY (Saja, BMJ/LaStrada, BMJ)	
34	1	AVENUES (FROM MONEY TALKS)	(Intersong, ASCAP/Warner Chappell, ASCAP) HL
88	1	BABY, BABY	(Oik, BMJ/Santron, BMJ)
56	1	BABY YOU KNOW	(Lil' Mob, BMJ/Ramal, BMJ/Warner-Tamerlane, BMJ/Keith Sweat, ASCAP)
23	1	BACKYARD BOOGIE	(WB, ASCAP/Real N Ruff, ASCAP) WBM
26	1	BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER)	(Slam U Well, ASCAP/Lil Lu Lu, BMJ/Imi Edd, BMJ/712 Stone Ave., BMJ/EMI Blackwood, BMJ/12 & Under, BMJ/15016/Jelly's Jams L.L.C., ASCAP) HL
66	1	THE BREAKS	(Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
85	1	BRING BACK YOUR LOVE	(Poetry In Motion, BMJ)
6	1	BUTTA LOVE	(Honey Jars And Diapers, ASCAP/Oh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP)
87	1	CAN'T LET GO	(Sony/ATV Songs, BMJ/Yab Yum, BMJ/Browntown Sound, BMJ/Mic'L, ASCAP/Salindra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM
47	1	CAN WE (FROM BOOTY CALL)	(Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
68	1	CROOKED GREEN PAPERS	(Touchwood, ASCAP/Chrysalis, ASCAP) WBM
72	1	DEJA VU	(Powder Down, BMJ/MCA)
81	1	DISTANT LOVER	(Doozie Time, ASCAP/Keep Me Humble, ASCAP/Smokin' Sounds, ASCAP)
60	1	DI KEEP PLAYIN' (GET YOUR MUSIC ON)	(P-Blast, ASCAP/Zomba, ASCAP/MCA)
92	1	DO ME BABY	(Viking, BMJ/Wilsons, BMJ)
46	1	DON'T SAY	(Sony/ATV Songs, BMJ/Yab Yum, BMJ/Browntown Sound, BMJ/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMJ) HL/WBM
59	1	DON'T STOP THE MUSIC	(Virginia Beach, ASCAP/Blaizicious, ASCAP/Herbilitious, ASCAP/Cavilicious, ASCAP)
96	1	DOWN FOR YOURS	(Marco Cardenas, ASCAP)
25	1	DO YOU LIKE THIS	(Mike's Rap, BMJ)
7	1	EVERYTHING	(EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMJ/Dynatone, BMJ/Seechwood, BMJ) HL/WBM
74	1	FIN	(Donni, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Mu-Tang, BMJ/Bar-Kay, BMJ/Warner-Tamerlane, BMJ/Sugarhill, BMJ) WBM
31	1	FOR YOU	(Colour'd, ASCAP/PSO, ASCAP) WBM
62	1	GET IT WET	(Stacy High, ASCAP/M's All Good!, ASCAP/Creator's Way, ASCAP)
90	1	GET UP	(Closed Eye, ASCAP/Nu Use, ASCAP/Britfif, ASCAP/One, ASCAP/MCA, ASCAP/Universal, ASCAP)
33	1	G.H.E.T.T.O.U.T.	(Zomba, BMJ/R.Kelly, BMJ) WBM
42	1	GOTHAM CITY (FROM BATMAN & ROBIN)	(Zomba, BMJ/R.Kelly, BMJ) WBM
35	1	HAVE A LITTLE MERCY	(Flyte Tyme, ASCAP/EMI April, ASCAP) HL
77	1	HEAVEN	(O.C.D., BMJ)
8	1	HONEY	(Sony/ATV Songs, BMJ/Rye, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMJ) HL/WBM
29	1	HOW YA DO DAT (FROM HOW BOUT IT)	(Burrin Ave., ASCAP/O/B/O itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
40	1	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	(Mike's Rap, BMJ)
19	1	I CAN LOVE YOU/LOVE IS ALL WE NEED	(MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Undeas, BMJ/Warner-Tamerlane, BMJ/vt of July, BMJ/NASHIMACK, ASCAP) HL/WBM
10	1	I CARE 'BOUT YOU (FROM SOUL FOOD)	(Sony/ATV Songs, BMJ/ECAF, BMJ/Fox Film, BMJ) HL/WBM
89	1	ICED DOWN MEDALLIONS	(TVT, ASCAP/EZ Elpee, ASCAP/Suite 1202, ASCAP/lose Luis Gotcha, ASCAP/Percy Coles, ASCAP/Longitude, BMJ) WBM
21	1	IF I COULD TEACH THE WORLD	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMJ)
82	1	IF I HAD YOU	(Sony/ATV Cross Keys, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMJ/Red Tears, BMJ/Colegans-EMI, ASCAP)
65	1	IF IT AINT LOVE (FROM SPRUNG)	(Seven Eighteen, BMJ/Iron Will, BMJ)
32	1	I'LL BE MISSING YOU	(Magnetic, BMJ/Blue Turtle, BMJ/Illegal, BMJ/September Six, ASCAP/Chyna Baby, BMJ/Janice Combs, BMJ/EMI Blackwood, BMJ) HL
18	1	I MISS MY HOMIES	(Burnin Avenue, BMJ/Big P, BMJ) WBM
61	1	IMMA ROLLA	(Kerason, BMJ)
37	1	I'M NOT A FOOL	(Zomba, BMJ/Hookman, BMJ/Naked Soul, ASCAP/Go Speed Go, BMJ) WBM
28	1	IN MY BED	(Hitco, BMJ/Brown Lace, BMJ/Longitude, BMJ/Zomba, BMJ/Stacopae, BMJ/Warner-Tamerlane, BMJ/Boobie-Loo, BMJ) WBM
52	1	INVISIBLE MAN	(Banana Tunes, BMJ/Stephen A. Kipner, ASCAP/Careers-BMG, BMJ/Bubalais, SOCAN/On Board, BMJ/EMI April, ASCAP) HL
97	1	I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING)	(New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
55	1	IT'S ALRIGHT (FROM NOTHING TO LOSE)	(Chyna Baby Music, BMJ/Janice Combs, BMJ/EMI Blackwood, BMJ/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMJ/MCA, BMJ) HL
86	1	IT'S YOURZ	(Wu-Tang, BMJ/Careers-BMG, BMJ)
45	1	THE JOINT	(Paricken, ASCAP/WB, ASCAP/Fourteenth Hour, ASCAP/Polygram Int'l, ASCAP/Brown Ace, ASCAP/Dust Brothers, ASCAP/Copyright Control/MCA, ASCAP)
51	1	KISS AND TELL	(The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMJ/MCA, ASCAP/Dre Baby, ASCAP)
15	1	LAST NIGHT'S LETTER	(EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
94	1	LOOK INTO MY EYES (FROM BATMAN & ROBIN)	(Keenu, BMJ/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense, BMJ)
93	1	LOVE IS ALL AROUND	(Sway Jay, ASCAP)
67	1	MAN BEHIND THE MUSIC	(Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMJ/Unichappell, BMJ) WBM
30	1	ME AND MY CRAZY WORLD	(L.B., ASCAP/EMI April, ASCAP/Ron G, BMJ) HL
75	1	MEN OF STEEL (FROM STEEL)	(Shaquille O'Neal, ASCAP/WB, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/Twelve And Under, BMJ/15016/Hits From Da Long, BMJ/BMG, BMJ) HL/WBM
13	1	NO MONEY MO PROBLEMS	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betta, ASCAP/Tommy Jym, BMJ) HL
24	1	NOBODY	(2000 Watts, ASCAP)
2	1	MY LOVE IS THE SHHH!	(Unichappell, BMJ/Unkue Funk, BMJ/Tam-Cat, BMJ) HL
73	1	NEED YOUR LOVE	(Davone Ravone, BMJ/Tom Bomb, BMJ/Young Beggah, BMJ/Bernard's Other, BMJ/Sony/ATV Songs, BMJ/Warner-Tamerlane, BMJ/Motown, BMJ/Songs Of Polygram Int'l, BMJ) HL/WBM
11	1	NEVER MAKE A PROMISE	(Warner-Tamerlane, BMJ/Boobie-Loo, BMJ) WBM
83	1	NEVER, NEVER GONNA GIVE YOU UP	(Unichappell, BMJ/Savette, BMJ) HL
57	1	NEVER WANNA LET YOU GO (FROM DEF JAM'S HOW TO BE A PLAYER)	(HGL, ASCAP)
20	1	NOT TONIGHT	(FROM NOTHING TO LOSE) (Second Decade, BMJ/Warner-Tamerlane, BMJ/WB, ASCAP) WBM

# 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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	—	1	<b>BABY YOU KNOW</b>	THE O'JAYS (GLOBAL SOUL/FREEWORLD)
1	3	9	<b>MY LOVE IS THE SHHH!</b>	SOMETHIN' FOR THE PEOPLE (WB) 1 wk at No. 1	39	43	3	<b>IMMA ROLLA</b>	MR. MONEY LOC (LOC-N-UP)
2	2	10	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)	40	40	9	<b>DON'T SAY</b>	JON B. (YAB YUM/550 MUSIC/EPIC)
3	1	5	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN)	41	39	11	<b>HOW YA DO DAT</b>	MASTER P FEAT. YOUNG BLEED AND C-LOC (NO LIMIT)
4	5	8	<b>BUTTA LOVE</b>	NEXT (ARISTA)	42	44	19	<b>THINGS JUST AIN'T THE SAME</b>	DEBORAH COX (ARISTA)
5	4	8	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b>	BRIAN MCKNIGHT FEAT. MASE (MERCURY)	43	57	6	<b>CROOKED GREEN PAPERS</b>	KINFUSION (BEFORE DAWN/TOUCHWOOD)
6	6	9	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)	44	35	9	<b>AS WE LAY</b>	DANA (TONY MERCEDES/LAFACE/ARISTA)
7	7	9	<b>ALL CRIED OUT</b>	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	45	—	1	<b>GET IT WET</b>	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
8	9	9	<b>I CARE 'BOUT YOU</b>	MILESTONE (LAFACE/ARISTA)	46	54	3	<b>HEAVEN</b>	NU FLEAH (REPRISE/WARNER BROS.)
9	10	4	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)	47	55	8	<b>YEAH! YEAH! YEAH!</b>	SIMONE HINES (EPIC)
10	8	7	<b>HONEY</b>	MARIAH CAREY (COLUMBIA)	48	45	8	<b>REMINING ME (OF SEF)</b>	COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
11	11	15	<b>UP JUMPS DA BOOGIE</b>	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)	49	42	7	<b>KISS AND TELL</b>	BROWNSTONE (MJJ/WORK/EPIC)
12	14	4	<b>THEY LIKE IT SLOW</b>	H-TOWN (RELATIVITY)	50	47	15	<b>WHEN YOU TALK ABOUT LOVE</b>	PATTI LABELLE (MCA)
13	13	8	<b>I MISS MY HOMIES</b>	MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT)	51	51	26	<b>G.H.E.T.T.O.U.T.</b>	CHANGING FACES (BIG BEAT/ATLANTIC)
14	18	4	<b>LAST NIGHT'S LETTER</b>	K-CI & JOJO (MCA)	52	34	7	<b>MEN OF STEEL</b>	SHAQUILLE O'NEAL, ICE CUBE, BREAL, PETER GUNZ & HRS-ONE (IT WASH)
15	12	5	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)	53	37	2	<b>TRUE TO MYSELF</b>	ERIC BENET (WARNER BROS.)
16	17	17	<b>NOT TONIGHT</b>	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	54	56	14	<b>I CAN LOVE YOU/LOVE IS ALL WE NEED</b>	MARY J. BLIGE (MCA)
17	15	13	<b>NEVER MAKE A PROMISE</b>	DRU HILL (ISLAND)	55	36	6	<b>SOMEBODY ELSE</b>	HURRICANE G (H.O.L.A./ISLAND)
18	19	6	<b>AVENUES</b>	REFUGEE CAMP ALL STARS FEAT. FRAS (WITH KY-MANI) (ARISTA)	56	52	8</		

# Billboard TOP R&B ALBUMS

OCTOBER 25, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1/Greatest Gainer ***</b>						
1	39	—	2	SOUNDTRACK	DEATH ROW 53509*/PRIORITY (12.98/19.98) 1 week at No. 1	GANG RELATED 1
<b>*** Hot Shot Debut ***</b>						
2	NEW	—	1	JANET VIRGIN	44762 (11.98/17.98)	THE VELVET ROPE 2
3	1	5	4	SOUNDTRACK	LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD 1
4	3	3	7	MASTER P	▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D 1
5	2	2	5	BUSTA RHYMES	▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES... 1
6	4	1	3	BOYZ II MEN	MOTOWN 530819* (11.98/17.98)	EVOLUTION 1
7	7	8	4	USHER	LAFACE 26043/ARISTA (10.98/16.98)	MY WAY 4
8	5	4	4	EPMD	DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS 4
9	6	7	13	PUFF DADDY & THE FAMILY	▲ <sup>3</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT 1
10	8	6	4	MARIAH CAREY	COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY 3
11	10	11	26	MARY J. BLIGE	▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD 1
12	11	9	4	MACK 10	PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY 5
13	9	—	2	BROTHA LYNCH HUNG	BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED 9
14	13	13	21	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY 1
15	15	12	11	JOE	● JIVE 41603* (11.98/16.98)	ALL THAT I AM 4
16	12	—	2	COMMON	RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE 12
17	16	10	3	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98)	ANYTIME 10
18	17	—	2	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 17
19	18	14	35	ERYKAH BADU	▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM 1
20	22	18	21	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT 1
21	19	15	11	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR 1
22	21	16	16	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 4
23	14	—	2	RBL POSSE	BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)	AN EYE FOR AN EYE 14
24	23	19	14	MISSY "MISDEMEANOR" ELLIOTT	▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUBA FLY 1
25	20	17	8	SOUNDTRACK	ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM 6
26	27	22	9	SWV	RCA 67525* (10.98/16.98)	RELEASE SOME TENSION 5
27	24	28	17	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS 9
28	29	23	47	DRU HILL	▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL 5
29	41	—	2	NEXT	ARISTA 18973 (10.98/15.98) HS	RATED NEXT 29
30	26	26	30	THE NOTORIOUS B.I.G.	▲ <sup>6</sup> BAO BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 1
31	35	33	16	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME 10
32	25	21	17	MIA X	● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE 2
33	42	35	3	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL 33
34	30	36	17	LOST BOYZ	● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS 2
35	28	25	26	ROME	● GRAÑO JURY 67441/RCA (10.98/15.98)	ROME 7
36	38	34	34	TRU	▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2
37	31	31	72	MASTER P	● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN 3
38	36	27	11	MR. SERV-ON	NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE 5
39	44	38	19	WU-TANG CLAN	▲ <sup>4</sup> LOUO 66905*/RCA (19.98/24.98)	WU-TANG FOREVER 1
40	32	37	53	GINUWINE	▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR 14
41	48	—	2	SAM SALTER	LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT 41
42	45	32	15	SOUNDTRACK	▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM 2
43	50	47	4	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX 37
44	34	40	16	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH 13
45	57	41	3	HOT BOYS	CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!! 41
46	46	39	7	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998 32
47	33	20	3	IMMATURE	MCA 11668 (10.98/16.98)	THE JOURNEY 20
48	43	24	4	SOUNDTRACK	LOUO 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE 13

49	47	30	10	SOUNDTRACK	● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER 2
50	65	51	31	SOUNDTRACK	● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC 3
51	52	45	80	MAXWELL	▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE 8
52	56	49	50	MAKAVELI	▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1
53	59	55	16	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II 26
54	40	85	7	VARIOUS ARTISTS	THUMP 4100 (10.98/16.98)	OLD SCHOOL MIXX 40
55	55	43	7	VANESSA WILLIAMS	MERCURY 536060 (10.98 EQ/16.98)	NEXT 28
56	63	79	40	PEGGY SCOTT-ADAMS	MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF 9
57	53	42	7	VARIOUS ARTISTS	SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS 2
<b>*** Pacesetter ***</b>						
58	88	77	5	JONATHAN BUTLER	N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME? 57
59	51	44	13	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP 15
60	64	64	88	2PAC	▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME 1
61	66	53	10	KILLARMY	WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS 10
62	49	—	2	II TRU	MO THUGS 1582/RELATIVITY (10.98/15.98) HS	A NEW BREED OF FEMALE 49
63	58	50	13	THE O'JAYS	GLOBAL SOUL 31149*/FREEWORLD (10.98/15.98)	LOVE YOU TO TEARS 14
64	37	46	16	SUGA FREE	SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) HS	STREET GOSPEL 37
65	67	54	49	LIL' KIM	▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE 3
66	70	57	70	KENNY LATTIMORE	● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE 19
67	68	52	11	VARIOUS ARTISTS	SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE 4
68	79	75	18	CAPONE -N- NOREAGA	PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT 4
69	72	59	9	SOUNDTRACK	LOUD 90131/INTERSCOPE (10.98/16.98)	HOODLUM 23
70	69	58	25	HEAVY D	● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV 3
71	94	76	7	VARIOUS ARTISTS	BOSS 70012/SWERVE (10.98/14.98)	MARVELLUS & MARCELLUS PRESENT HEAT 42
72	73	62	18	CHANGING FACES	● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	* ALL DAY, ALL N'GHT 6
73	61	29	3	ORGANIZED KONFUSION	PRIORITY 50560* (10.98/16.98) HS	THE EQUINOX 29
74	62	—	2	THE MOSSIE	SICK WID' IT 45008/JIVE (10.98/15.98) HS	HAVE HEART HAVE MONEY 62
75	80	72	32	SCARFACE	▲ RAP-A-LOT/NOO TRYBE 42799*/MIRGIN (10.98/16.98)	THE UNTOUCHABLE 1
76	76	74	59	AALIYAH	▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION 2
77	84	65	11	LISA STANSFIELD	ARISTA 18738 (10.98/16.98)	LISA STANSFIELD 30
78	78	69	12	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING 49
79	89	56	4	VARIOUS ARTISTS	LAW/STREET LIFE 75525*/ALL AMERICAN (10.98/16.98)	THE LAWHOUSE EXPERIENCE VOLUME ONE 43
80	71	67	3	STEVE HARVEY	ISLAND 524415 (10.98/16.98)	LIVE...SOMEWHERE DOWN SOUTH 67
81	93	82	23	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE 23
82	60	60	37	RAHSAAN PATTERSON	MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON 48
83	77	70	16	BROWNSTONE	MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING 16
84	74	61	8	O.C.	PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ 16
85	54	63	11	EARTH, WIND & FIRE	PYRAMID 72864/RHINO (10.98/15.98)	IN THE NAME OF LOVE 50
86	82	71	58	BLACKSTREET	▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL 1
87	83	80	69	TONI BRAXTON	▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS 1
88	86	83	15	GHETTO TWIINZ	RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) HS	IN THAT WATER 36
89	99	48	3	M.C. BREED	WRAP 8159/CHIBAN (11.98/16.98)	FLATLINE 48
90	87	73	48	SOUNDTRACK	▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM 5
91	NEW	—	1	TRICK DADDY DOLLARS	SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY 91
92	85	68	7	THA ALKAHOLIKS	LOUD 67435*/RCA (10.98/16.98)	LIKWIDATION 15
93	NEW	—	1	THE ROOTS	CARGO 81100*/MCA (10.98/16.98)	ORGANIX 93
94	75	66	17	EN VOGUE	▲ EASTWEST 62057/EEG (10.98/16.98)	EV3 8
95	98	91	59	112	▲ BAD BOY 73009/ARISTA (10.98/15.98)	112 5
96	92	78	40	SILKK	NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER 6
97	RE-ENTRY	—	44	SOUNDTRACK	▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE 1
98	90	90	33	SOUNDTRACK	● JIVE 41604* (11.98/16.98)	BOOTY CALL 4
99	RE-ENTRY	—	14	CHRIS ROCK	DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW 41
100	97	86	7	COOLIO	TOMMY BOY 1180* (11.98/16.98)	MY SOUL 49

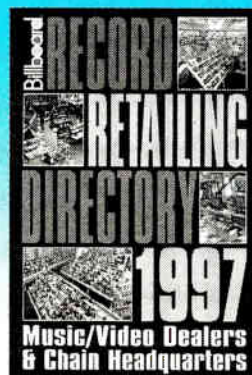
Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums 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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BDRD3027

## Fall Releases Keep Clubland Coming Back For More

**MUSIC IN THE AIR:** After an extraordinarily underwhelming summer, what a pleasure it is to revel in an autumn that has been rife with the kind of music that has renewed our passion and pride in being a card-carrying citizen of clubland. And the tasty grooves just keep on poppin' up. Hope your credit card is paid up. You've got some shopping to do.

For some reason, we're not nearly as surprised as everyone else in the industry that the **Rolling Stones** have decided to dabble in house music. It's certainly in line with the more rugged, street-vibed beats that occasionally seep into the mix of the enduring rock outfit's new Virgin opus, "Bridges To Babylon." Besides,



**Diva Days.** Brazilian belter Regina is preparing to parlay the success of her BMG Italy single "Day By Day" into her first mainstream U.S. hit. Logic Records has just serviced club DJs and crossover radio programmers with a test pressing of the Max Moroldo production, which has been remixed by Dancing Divaz. Import-smart U.S. spinners will remember Regina from her 1995 club-friendly cover of Roberta Flack's "Killing Me Softly With His Song" while European punters will recall her strong performance on a high-profile European club tour that included Snap!, Culture Beat, and 2 Unlimited. Regina is dividing her time between promotional appearances and studio sessions for an album due early next year. "Day By Day" can also be found on Logic's forthcoming multi-act collection, "The Weekend Party."

this is the age of the almighty multi-format hit. Not even the Stones can conquer radio with a single that hasn't been appropriately tweaked and modified to suit the hugely varied needs of programmers.

Current single "Anybody Seen My Baby?" is deconstructed by **Armand Van Helden**, who shrewdly rebuilds the song into a loopy house anthem that is destined for heavy action at a variety of levels. The primary 10-plus-minute version is a bit light on vocals, though that will help entice



by Larry Flick

"hip" DJs who normally wouldn't be caught dead spinning a Stones track. For the rest of us, who like to twirl to proper tunes, there's a cute and notably more concise version of the flip side. Get over any shock or distaste you might have over a rock band making a house music pit stop, and give this exemplary jam a chance to work its magic.

It's been roughly two years since the ab-fab and woefully underappreciated **Janice Robinson** stomped around clubland in pre-release promotional support of "Earth Beat," a collaboration with **David Morales** that was planned as the solo follow-up to "Dreamer," her now-classic hit with **Livin' Joy**. Well, just when it seemed like one behind-the-scenes snafu after the next would keep the heart-rending anthem permanently on the shelf, Manifesto U.K. has finally found a way to get it into record racks.

Although the gorgeous original version of "Earth Beat" still sounds fresh, **Stonebridge** and **Nick Nice** have been enlisted to spruce up the song with a more pop flavor. Wisely, Robinson's sweet lyrics and chest-pounding performance remain at the track's forefront, though Stonebridge and Nice have added a fluffy keyboard line that works with the chorus quite well. There's no deal in the U.S. for this fine single or artist, though we're willing to bet the rent that it'll pop up on a few stateside compilations shortly.

Also, don't forget that Miss Robinson has been locked in a studio with **Ernie Lake** and **Bobby Guy** for the last few months, writing material that we understand is going to cast her as the female equivalent to Seal. Intrigued?

We sure are. She should be emerging with a demo for A&R execs to salivate over shortly.

While we're welcoming familiar faces back to the community's front lines, let's have a round of applause for **Alexander O'Neal**, who has lent his irresistible baritone to the happy-houser "Let's Get Together." The singer gives a simple yet instantly memorable ditty a soulful sheen, showcasing the impressive production skills of newcomer **Michael Lange**. It's not easy to preside over a track that features such a daunting figure, but Lange proves he's well up to the task, drawing a well-shaded performance from O'Neal that actually has a few nifty surprises. We hope this Groove Society single was not a one-shot deal. The chemistry between Lange and O'Neal is too good to let cool down.

**D'Influence** follows its much-revered European hit "Hypnotic" with the beautiful, uplifting "Magic," another Echo Records release that

carefully melds classic soul riffs with trend-savvy rhythms. Front woman **Sarah Webb** continues to be a revelatory vocalist, hanging tough yet tender against aggressive percussion that would easily squash a lesser talent. Of course, she is at her best during the band's own stylish remix, though there's no denying the sparkle of versions by **Black Science Orchestra** and **Dave Lee** and **Andrew "Doc" Livingstone**.

Now then, when is Echo going to serve D'Influence's long-promised new album, "London"? Our patience is getting thinner by the second.

Chicago's modest but thriving **Guidance Records** never fails to offer music strong enough to tickle the fancy of even the most jaded underground veteran.

Among the label's latest gems is "Plastic Jazz," an EP that allows producer **Kevin Yost** to illustrate an ever-sharpening knack for sewing vibrant, jazz-kissed melodies into grooves that are equally conducive to dancefloor grinding and sofa chillin'.

On a somewhat more commercially obvious (but no less creatively stimulating) tip, **Guidance** issues "The Bioflavonoids," which shows the intriguing new team of **Iz & Diz** indulging in pleasant disco reverence mildly reminiscent of the **Bucketheads**. Meanwhile, the venerable **Glenn Underground** expands his horizons with "C.V.O. Elements," an EP that enhances his standard smooth house sound with jittery guitar licks. Very nice, indeed.

**DEEP DISHIN':** Ya gotta love those **Deep Dish** lads. They have a level of brash confidence that disallows 'em from lapsing into a formulaic state. In fact, they'd probably be hotter, in industry terms, if they'd adhere to such things. But they don't, and those of us who love house music with an arty feel are all the happier for it.

### Billboard. HOT Dance Breakouts

OCTOBER 25, 1997

#### CLUB PLAY

1. **CHELSEA PRESS 2 DAT OVEN**  
JELLYBEAN
2. **CLAP YOUR HANDS LI'L LOUIS FFRR**
3. **DRAMA CLUB 69 FEATURING KIM COOPER TWISTED**
4. **DAY BY DAY REGINA LOGIC**
5. **MUCH BETTER CLUB 69 FEATURING SUZANNE PALMER TWISTED**

#### MAXI-SINGLES SALES

1. **TO BE IN LOVE MAW MAW**
2. **WORDS THAT YOU SAY WHITEBIRD FEAT. VERONICA BROWN STRICTLY RHYTHM**
3. **I CARE 'BOUT YOU MILESTONE LAFACE**
4. **DAY BY DAY REGINA LOGIC**
5. **WAITING HOPEFULLY D\*NOTE VIRGIN UNDERGROUND**

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



**Heavenly Beats.** Corin Dingley, left, and Andy Jenks take a moment to relax after mastering "Come From Heaven," their first album as Alpha for Massive Attack's Melankolic label. The Bristol, England, duo have previously earned kudos for their post-productions of U.K. hits by Statik Sound System and Sugarboat. With guest vocals by Wendy Stubbs, Helen White, and Martin Barnard, "Come From Heaven" combines the sample-happy, experimental sound of the electronic underground with traditional pop sounds. "Though we have come out of the hip-hop, jungle, techno culture that exists today, I think it is the power of a great song that still remains the ideal," says Jenks. Alpha has begun assembling musicians for a concert tour scheduled to begin later this year.

With "Stranded," the act's second single for DeConstruction, **Deep Dish** throws clubland a nifty curveball, coating a plush, utterly danceable groove with an array of odd sound effects, guitars by **Dubfire**, and vocals that would probably be more at home on an alterna-rock record. But it all adds up to a brilliant piece of work that will probably divide the act's ardent following. There's no wimpy gray area here... ya either love this or think it's trash.

For the sake of DJs with no sense of adventure, the act provides a dub that has useful breaks and more than a few funky, unexpected keyboard twists. **Danny Tenaglia** brings his own interesting perspective to the track on a dub that is decidedly dark and spooky. Good stuff, though we're gonna join the folks who will subscribe to the more quirky and boundary-breaking original version. It offers a glimpse into what we're expecting will be one heck of a groundbreaking album. We're counting the seconds until its release early next year.

While we have **Deep Dish** on the brain, we want to direct your attention toward the latest 12-incher from the act's own Yoshitoshi Recording. "Dedicated To All Believers" shows producer **Heiko Laux** finding a comfortable place between hard-house darkness and disco froth. His grasp of melody is impressive, as is his ability to weave breaks and samples with a flair that is unique from the pack of competitors.

**ITALIAN DELIGHTS:** It's the wish of nearly every European dance label we encounter to conquer the States. And while it may appear that most have a handle on how to get the job done (given the ongoing flood of imports generating attention here),

the truth is that only a few have more than one or two acts worth investigating. That's why an outlet like Italy's **ZAC Music** stands so far above the pack. Under the guidance of managing director **Carlo Tomba**, the label is primed to make a dent big enough to render it a long-term player here.

Actually, **Popular Records** has already discovered the plush creative potential of **ZAC Music** and has licensed "Don't Give Up" by **Photo Featuring Elena Becker** and "Everytime We Touch" by **Fourteen** for stateside release. Both tracks strobe with lively grooves and diva-fashioned vocals that will please club purists and radio programmers alike.

Those tracks only nick the label's surface, though. "Freedom" by **Midnight Express Featuring Sabrina Johnston** is a glittery throwback to the days of polyester jumpsuits and Studio 54. The long-absent Johnston is in top form here, expanding the optimistic pop parameters of the song to gospel proportions. We're clearly not alone in digging this jam, which hasn't even been commercially released in Italy yet. Tastemaking spinner **Tony Humphreys** is also working a test-pressing of "Freedom" in his "Back To Back Hump Show" on WQHT New York.

Other winners due from **ZAC Music**, a subsidiary of Italy's monstrous **Sugar Group** family of labels, include **Sin City's** house rendition of **Bob Marley's** "Could You Be Loved," **Jhava's** funky "Show Me The Way," and **Cocoloco's** Latin shaker "La Bundinha." All are seeking a U.S. home, including Johnston's "Freedom." Is there anyone out there putting together a compilation that is not in the mood to dip into the same

(Continued on next page)

# 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	3	4	8	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO 1 week at No. 1	LISA STANSFIELD
2	5	7	9	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
3	1	10	5	HONEY COLUMBIA 78665	MARIAH CAREY
4	2	3	10	REMEMBER ME OM 005/CARPORT	BLUE BOY
5	6	12	6	BUENOS AIRES WARNER BROS. PROMO	MADONNA
6	9	15	8	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
7	11	17	7	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	FUTURE BREEZE
8	16	25	5	JAMES BOND THEME ELEKTRA 63904/EEG	MOBY
9	14	22	6	LEARN 2 LUV NERVOUS 20248	KIM ENGLISH
10	4	1	12	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
11	7	9	9	ALRIGHT WORK 78659	JAMIROQUAI
12	15	16	9	TOP OF THE WORLD MCA 55384	DUDEARELLA
13	26	—	2	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
14	13	5	10	SALVA MEA ARISTA 13397	FAITHLESS
15	19	20	7	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC	APOLLO FOUR FORTY
16	12	8	10	I SAY A LITTLE PRAYER WORK 78597	DIANA KING
17	8	2	13	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
18	27	39	3	DEEP DAY MAXI 2061	KATRINA VAUGHN
19	22	26	6	SOMEWHERE ATLANTIC PROMO	PET SHOP BOYS
20	30	48	3	ECUADOR ULTRA/FFRR 006/ISLAND	SASH!
21	21	27	5	BARBIE GIRL MCA 55393	AQUA
<b>★★★ Power Pick ★★★</b>					
22	33	—	2	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521	PRAXIS FEAT. KATHY BROWN
23	17	14	12	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
24	31	44	3	RIPGROOVE LOGIC 51764	DOUBLE 99
25	29	37	4	LOVE IS ALIVE DV8 582349/A&M	3RD PARTY
26	10	11	12	SHOW ME KING STREET 1067	URBAN SOUL
27	37	47	3	CLOSER THAN CLOSE BIGBANG IMPORT	ROSIE GAINES
28	34	41	4	BE MY BABY INTERHIT 54012/PRIORITY	CAPPELLA
29	18	6	10	WHATEVER EASTWEST 63921/EEG	EN VOUE
30	20	19	10	IT'S LIKE THAT (SM:)E 9069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
31	28	30	6	WHEN THE FUNK HITS THE FAN OVUM/RUFFHOUSE 78611/COLUMBIA	KING BRITT PRESENTS SYLK 130
32	35	45	3	LIKE A STAR TIMBER! 738/TOMMY BOY	CYNTHIA
33	38	—	2	AMI WA WA (SOLO POR TI) NONESUCH 79480/ATLANTIC	GIPSY KINGS
34	41	—	2	DON'T GO LOGIC 64974/RCA	LE CLICK FEATURING KAYO
35	24	13	11	MIGHTY HIGH POPULAR 26065/CRITIQUE	GLORIA GAYNOR FEAT. EARL YOUNG & THE TRAMMPS
<b>★★★ Hot Shot Debut ★★★</b>					
36	NEW	1	1	TO BE IN LOVE MAW 019/STRICTLY RHYTHM	MAW
37	45	—	2	WORDS THAT YOU SAY STRICTLY RHYTHM 12517	WHITEBIRD FEATURING VERONICA BROWN
38	NEW	1	1	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952	K.D. LANG
39	36	31	6	CELEBRATE RHINO PROMO/ATLANTIC	RUPAUL
40	NEW	1	1	SAMBA DE JANEIRO TOMMY BOY 417	FELIZIA
41	23	23	14	YOU'RE NOT ALONE RCA 64904	OLIVE
42	42	42	4	COMMAND & OBEY EIGHTBALL 54201/LIGHTYEAR	GROOVE THING FEAT. DEBBIE HARRY
43	NEW	1	1	GET UP! GO INSANE! GRANDSLAM 006/STRICTLY RHYTHM	STRETCH AND VERN PRESENT MADD0G
44	NEW	1	1	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
45	NEW	1	1	THE LOVE SCENE JIVE PROMO	JOE
46	43	38	4	SONIC EMPIRE LOGIC 51058	MEMBERS OF MAYDAY
47	39	33	9	FOOLING WITH MY LOVE WAAKO 1252	GISELE JACKSON
48	25	21	13	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
49	46	40	5	FEEL COOL MOONSHINE 88443	TOP KAT
50	40	34	5	THE END IS THE BEGINNING IS THE END WARNER SUNSET PROMO/WARNER BROS.	THE SMASHING PUMPKINS

## 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 SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	1	4	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	USHER
<b>★★★ Greatest Gainer ★★★</b>					
2	4	3	5	I WANT LOVE (M) (T) (X) MODERN VOICES 002	TONY MASCOLO
3	2	2	7	HONEY (M) (T) (X) COLUMBIA 78665	MARIAH CAREY
4	5	5	20	FREE (T) (X) STRICTLY RHYTHM 12513	ULTRA NATE
5	13	8	5	LOVE IS ALIVE (T) (X) DV8 582349/A&M	3RD PARTY
6	3	4	3	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
7	6	9	4	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG	AALIYAH
8	10	—	2	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) (M) (T) EASTWEST 63911/EEG	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
9	9	6	20	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
10	11	17	18	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	SNEAKER PIMPS
11	20	12	13	YOU'RE NOT ALONE (T) (X) RCA 64904	OLIVE
<b>★★★ Hot Shot Debut ★★★</b>					
12	NEW	1	1	DRAMA (T) TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
13	19	18	5	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
14	7	11	3	IT'S YOURZ (T) LOUD 64957/RCA	WU-TANG CLAN
15	8	7	13	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
16	14	10	5	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
17	21	15	8	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761	BRIAN MCKNIGHT FEAT. MASE
18	12	13	17	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX
19	18	20	15	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	DIANA KING
20	15	21	17	NOT TONIGHT/CRUSH ON YOU (M) (T) (X) UNDER/STOMMY BOY 9557/WAG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
21	23	—	2	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (T) LOUD 64984/RCA	YVETTE MICHELE
22	17	16	5	AVENUES (T) (X) ARISTA 13412	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
23	28	37	5	LIKE A STAR (T) (X) TIMBER! 738/TOMMY BOY	CYNTHIA
24	16	14	8	BARBIE GIRL (T) (X) MCA 55393	AQUA
25	NEW	1	1	TURN ME OUT (TURN TO SUGAR) (T) (X) STRICTLY RHYTHM 12521	PRAXIS FEAT. KATHY BROWN
26	40	24	9	AROUND THE WORLD (T) SOMA 38608/VIRGIN	DAFT PUNK
27	43	28	4	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	JAY-Z FEAT. BABYFACE AND FOXY BROWN
28	22	26	10	GOTHAM CITY (T) (X) JIVE 42484	R. KELLY
29	27	—	5	REMEMBER ME (T) (X) OM 005/CARPORT	BLUE BOY
30	24	23	5	THE JOINT (T) DEF JAM 571679/MERCURY	EPMD
31	RE-ENTRY	5	5	BUBBLIN' (T) VIOLATOR/DEF JAM 571525/MERCURY	CRU
32	NEW	1	1	LAST NIGHT'S LETTER (M) (T) (X) MCA 55391	K-CI & JOJO
33	42	30	19	SOMETHING GOIN' ON (T) (X) LOGIC 48213	TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
34	25	29	13	NEVER MAKE A PROMISE (T) ISLAND 572083	DRU HILL
35	33	22	3	IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE (T) (X) ARISTA 13404	REAL MCCOY
36	35	48	4	BUTTA LOVE (T) (X) ARISTA 13413	NEXT
37	32	31	6	ME AND MY CRAZY WORLD (T) UNIVERSAL 56131	LOST BOYZ
38	36	33	12	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	RAMPAGE FEAT. BILLY LAWRENCE
39	RE-ENTRY	3	3	MAN BEHIND THE MUSIC (T) LIL' MAN 95015/INTERSCOPE	QUEEN PEN FEATURING TEDDY RILEY
40	37	40	13	SOMEONE (T) RCA 64927	SWV (FEATURING PUFF DADDY)
41	RE-ENTRY	3	3	BEAT ME HARDER (T) (X) EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
42	26	35	3	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
43	RE-ENTRY	8	8	ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND	SASH!
44	38	49	7	LEARN 2 LUV (T) (X) NERVOUS 20248	KIM ENGLISH
45	29	—	5	BACKYARD BOOGIE (T) PRIORITY 53282	MACK 10
46	NEW	1	1	GOT FUNK? (T) STRICTLY RHYTHM 12522	THE FUNKJUNKEEZ
47	48	—	2	AMI WA WA (SOLO POR TI) (T) NONESUCH/ATLANTIC 79480/AG	GIPSY KINGS
48	RE-ENTRY	6	6	IT'S LIKE THAT (T) (X) SM:)E 9069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
49	31	27	18	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	BACKSTREET BOYS
50	RE-ENTRY	2	2	BLAZING HOT (T) STREET LIFE/DIVINE 78150/ALL AMERICAN	NICE & SMOOTH

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 TRAX

(Continued from preceding page)

old pool of tracks? Start dialing.

**I**N THE MIX: After six years at the helm of the highly influential Ministry of Sound, Lynn Cosgrave has left the company to focus on artist/producer management. We could not nail down firm word on her replacement at press time, though details should be confirmed within split seconds. Also apparently up in the air is the multifaceted dance entity's much-touted invasion of the U.S. market. However, expect a new plan of attack shortly. In the meantime,

Cosgrave is setting up shop and is already looking after the careers of **Danny Rampling, R.I.P.,** and **Heaven.** They're in fine, fine hands.

The stateside dance circuit is losing one of its true originals with the recent resignation of **Fred Held** as national promotion director at M.S. Distributing. He held that position for four years, doing an excellent job of drawing attention to some of dance music's struggling newcomers. Prior to M.S., he worked at a wide variety of club- and retail-oriented companies. His seemingly bottom-

less energy and wicked sense of humor made him a character you simply could not ignore and had to love. And as a man who came strutting out of the closet long before it was safe or politically correct, he's been an inspiration to other gay men in this industry.

On Oct. 26, Held will begin a well-deserved rest by leaving New York to enjoy the trees and peace of Cleveland, Tenn. However, we have no doubt that he'll get itchy to rejoin the club fray sooner than later. We can't wait.

Enduring tunesmith **Tom Robin-**

son is emerging from his native U.K. for a series of rare stateside performances to launch his new indie label, Castaway Northwest. Robinson is perhaps best known for his landmark '70s hit "Glad To Be Gay." The label's first release will be a reissue of "Blood Brothers," his 1990 collaboration with Level 42 guitarist **Jakko Jakszyk**, Nov. 3. The set also has contributions from **Dan Hartman** and **Dave Stewart**. This is an awesome, must-hear collection that whets the appetite for new material from Robinson—which is due early

next year.

**Pet Shop Boys (PSB)** vocalist **Neil Tennant** is set to participate in an album paying tribute to the great composer **Noel Coward**. The as-yet-untitled set is scheduled for release this coming spring. PSB disciples who cannot bare to wait so long to bask in the distinctive deadpan of La Tennant will find pleasure in the import release of "Believe," a cover of **Elton John's** 1995 hit that will feature a guest vocal by the pop superstar. Look for that one on Parlophone U.K. in time for Christmas.

ASIAN BREAKTHROUGH

## Aaron Kwok

### Diary Of A Pop Idol

The Business Of Being A Pop Star Is An All-Consuming Job In Asia, Where A Media-Friendly Image Is Everything

BY ANN TSANG

Canto-pop, which began life in Hong Kong in the 1970s with local pretty boys and girls doing misty-eyed covers in Cantonese, featured only the schmaltziest Western pop ballads. But the rise of a pop style sung in Hong Kong's native language was still welcome in a market that, although then a British colony, had slowly come to realize that it was not Western and, in the light of its return to Chinese dominion in 1997, never would be.

The resulting surge of Chinese nationalism drove the popularity of Hong Kong's Cantonese music industry. The Canto-pop phenomenon went from strong to stronger, giving rise to a slew of idols,

which culminated in the arrival of four male singers who the media eventually dubbed the "Four Celestial Kings Of Pop": Jacky Cheung, Andy Lau, Leon Lai and Aaron Kwok. (Their female equivalents, led by Anita Mui, wore the "Queens Of Pop" label.)

All were and continue to be driven by image and packaging, a massively important factor in the marketing and promotion drives that record companies undertook to preen their stars.

Aaron Kwok, one such product of Hong Kong's star-maker machinery, began his entertainment career as a dancer with Hong Kong's leading terrestrial television network, Television Broadcasts Limited (TVB). Through expensive imaging campaigns and massive marketing and promotion

by his first record label, Capital

Artists, and more recently Warner Music, Kwok rapidly ascended the ladder of fame to take his crown as one of the "Four Celestial Kings."

"It is really the support of my many fans that gives me the motivation to further improve," says Kwok earnestly. "This, together with the kind of backup I get from the media and the record-buying public, is very gratifying."

In the mad, mad mainstream world of Canto-pop marketing, promotion and retail sales in Hong Kong, artists and bands have four radio networks, offering 14 channels, and five music-video television shows for airplay.

Continued on page APQ-4



Aaron Kwok has graced numerous magazine covers.

ASIAN TREND WATCH

## Off To A Slow Cyber Start

The Asian Music Industry Is Surprisingly Lacking In Internet Savvy, Depending On American And European Partners For Online Promotions And Events

BY HELEN JOHNSTONE

A visit by Mariah Carey to Taiwan this past month to launch her new Columbia Records album "Butterfly" was an Asian promotional stop with a difference. Sony Music Taiwan aimed to turn the visit into the biggest online event the region had seen in a long time, with a live Webcast of Carey's press conference, games, competitions and giveaways on its Internet site ([www.sonymusic.com.tw](http://www.sonymusic.com.tw)).

The initiative was particularly notable because, in this part of the world, online music events are still rare. Live gigs and interviews online might be increasingly commonplace elsewhere, but they are virtually unheard of in many of the Asia Pacific markets.

Eighteen months ago, Hong Kong label SEA Records launched the band Kid Zero and its first single, "Miss Malone," in a blaze of Internet publicity. Kid Zero has gone on to record an EP and its first album, but the success has more to do with the strength of the group's industry contacts and performances than a following on the Worldwide Web. In fact, Kid Zero's record label, SEA Music, has all but disappeared from cyberspace. There is no sign of its homepage, and hyperlinks left on other pages lead nowhere. (The company did not respond to inquiries about its online status.)

It seems that Asia just wasn't ready to go online in 1996. A year later, however, there are signs that life in this sleepy backwater of cyberspace is stirring. By this past summer, companies were beginning to take the medium more seriously. Home pages were updated with better graphics, audio- and video clips to download and interactive games to play.

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Mariah Carey was promoted online in Taiwan.

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# Electric Violins, A Singing Actor And A Model-Wannabe-Singer

**ROCK RECORDS** Singapore continues to break its first English-language signing, the Padres, in its own inimitable way, via exposure of the group's repertoire by a Taiwanese act, Tarcy Su. The title track and first single of Su's new album, "Fool," was written by the Padres. "Without Tarcy Su's cover of 'Lemon Tree' by [the German band] Fool's Garden, that song wouldn't have been such a big hit" in Asia, says Ngiam Kwang Hwa, assistant general manager of Rock Records Singapore. "We hope to repeat that success with the Padres." For an Asian act like the Padres, the Chinese-language market is as important as the English-language one. Late this summer, "Fool" went top 10 on the chart of the Singapore-Chinese pop station FM 93.3 and reached No. 7 on the SPVA sales chart. "If you ask any Chinese DJ now," says Hwa, "they know who the Padres are." The band is releasing its own single in the market by the year's end.

**EUGENE PARK**, Korea's electric-violin-playing sensation, is set to take on the international market with his debut album, "The Bridge," released last month by Sony Music in Korea. The album not only shows off Park's skills on the violin but also as a surprisingly competent vocalist. The vocal numbers show Park is not following in the footsteps of Vanessa Mae, with whom he is often compared. Park is a second-generation Korean-American, born in New York, who made his professional debut at age 13 at Lincoln Center For The Performing Arts. He has incorporated influences as diverse as Mozart, Nirvana, Duke Ellington and the Beatles and has played both classical venues and jazz clubs in America. Park showcased "The Bridge" in August at a Sony convention in Japan, and the company plans to release the album in that market, as well as other Asian countries and the U.S. by the end of the year.

**EXTENDED PROMOTIONAL** trips by Western artists are increasingly essential to breaking in the Asia Pacific markets, says SWAT Enterprises chairman/CEO Stuart Watson, whose company has recently coordinated visits to the region by artists including the Backstreet Boys on Jive Records, Denmark's Ann-Louise on Mega Records and Germany's Solid Harmonie on edel. "It's no longer enough to do the traditional in-and-out," Watson says. With Ann-Louise, for example, he notes that the singer spent a week in each of several key markets, with two showcases per market. SWAT, with offices in Singapore and the U.K., also is representing TigerStar Records for the debut of its artist Alex E.

## ARTISTS & MUSIC

### News In Review

and Big Life Records for the Asia Pacific launch of the U.K. R&B act Damage. Watson believes that independent labels such as these are more readily able to commit their artists to promotion schedules in the region up to six months in advance, as necessary.

**INDONESIAN** artist Dessy Fitri has found significant success outside her native market this year with two trips to Malaysia to promote the release there of her album "Mimpi Sedih (Sad Dream)." One visit coincided with the Anugerah Industri Musik Awards, Malaysia's Grammy Awards, where she performed on a live broadcast. Among those who reportedly took interest in her performance were producers Don Was and Phil Spector, while her label, Warner Music Indonesia, reports it has a verbal commitment from American producer and composer David Foster, a senior VP of the Warner Music Group, to write a song for Fitri.

**RIVERMAYA** has one of the top-selling albums of this year by a domestic act in the Philippines with "Atomic Bomb," released by BMG Records (Pilipinas). Marketing assistant Jennifer Esclamado reports that the album has sold more than 80,000 units, which is double-platinum in the market. Released in February, "Atomic Bomb" achieved gold status on its first day in the shops, with sales of 20,000 units and platinum status of 40,000 units one day later. The August release of a video for the third single, "Kung Away Mo, Huwag Mo (If You Don't Like It, Then Don't Like It)," propelled sales further. BMG executives in the Philippines are confident that RiverMaya's rock style, mixing melodic ballads with Kinks-style pop, can cross regional boundaries. The act was presented to BMG's worldwide affiliates at a company convention in South Africa in April for international consideration.



RiverMaya

**A GRASSROOTS** spread of support, rather than a flashy marketing campaign, is credited with spur-

ring sales of the album "Puji-Pujian" by the group Raihan to more than a half-million units in Malaysia during the past year. The Warner Music act now holds the title for the best-selling domestic release in Malaysian pop history. The previous record-holder was a producer-driven, pop-rock album called "Tikam-Menikam" by the UKAYS, which reached sales of 350,000 units. The gradual build of Raihan's following came after its record label focused on investing "emotionally rather than financially" in the group, says Tony Fernandes, managing director of Warner Music Singapore and Malaysia.

**TAIWANESE ABORIGINAL** singer A-Mei has proven her staying power during 1997 with her second album, "Bad Boy" (Forward). Since its June 11 release, the album has been the best-selling Chinese-language album in Taiwan, selling more than 800,000 copies, according to her label. Her first album, "Sister" (Forward), has matched that sales level and continues to sell strongly.

**TEENAGE HEARTTHROB** James Ruengsak Loychusak from R.S. Promotions in Thailand topped sales of 1 million copies with his second album, "Siren Love," according to his label, setting the stage for the release this summer of his third album, "Forever James." Loychusak has a strong following among Thai teenagers, and his pop-dance single "Tuk Winatee (Every Second)" has received heavy airplay. In an example of the multiple media exposure opportunities that build careers in the region, the 19-year-old singer recently has starred in the gangster film "Kang Krataek Kuan Kao Kuanmuang" and currently is playing the lead role in the fantasy TV series "Insee Dang (The Red Eagle)."

**DEWI SANDRA** has been pegged, at 17, as the best new female pop R&B act in Indonesia on the strength of her album "Kembali (Come Back)." A widely known model, Sandra was discovered in a model-wannabe-singer contest and signed by Sound In Design (SID). Producer Andy "Atis" Manuhutu says, "She was the only one of 12 participants who really could sing." He successfully competed with multinational major labels in the market to sign Sandra and convinced her Indonesian-British parents to let SID produce a video and album. The Indonesia release features seven songs in Indonesian and three in English. Independent distributor Creative Vibes is releasing an all-English version of the album in Australia and New Zealand under the title "Honest And Faithful." ■

# An Asia Pacific Sampler Of New Releases

The fourth quarter of the year brings priority releases for record companies in the Asia Pacific markets, as it does elsewhere in the world. Here is a sample of some of the artists whose latest albums are reaching retailers between September and December. (Note: Albums for which titles were not confirmed at press time are listed as "Title TBC." Countries shown after each entry designate the source of the information. However, in many cases albums are regional releases.)

- Christina Aguilar**, "Golden Eye," Grammy Entertainment (Thailand)
- Yeh Ai-ling**, Title TBC, BMG Domestic (Taiwan)
- Najib Ali**, "Rawjak," Springroll/Pony Canyon (Singapore)
- A-Mei**, Title TBC, Forward Music (Taiwan)
- Anodize**, "Action Figures," Universal (Hong Kong)
- Anri**, "Twin Soul," Cinepoly (Hong Kong)
- Daniel Chan**, "Just Only You In My Heart," PolyGram (Hong Kong)
- Eason Chan**, "On My Own," Capital Artists (Hong Kong)
- Kit Chan**, Title TBC, Cinepoly Records (Hong Kong)
- Ekin Cheng**, "Eternity E.P.," BMG (Hong Kong)
- Sammi Cheng And Andy Hui**, "Made In Heaven," Capital Artists (Hong Kong)
- Tsai Cheng-nan**, Title TBC, Warner/UFO (Taiwan)
- Jacky Cheung**, "Gonna Go For A Blow With You," PolyGram (Hong Kong)
- Rita Effendy**, "Salahkan Rembulan (Blame It On The Moon)," Aquarius (Indonesia)
- Ella**, Title TBC, EMI (Malaysia)
- Dessy Fitri**, Title TBC, Warner (Indonesia)
- DJ Cher**, "International DJ Syndicate," REACT/Form Records (Singapore)
- Eraserheads**, "Sticker Happy," BMG (Philippines)
- Erratics**, Title TBC, Star Records (Philippines)
- Globe**, "Faces Places," Bulletin (Indonesia)
- Panda Hsiung**, "Winter Migration," What's Music International (Taiwan)
- Julie Hsu**, Title TBC, Forward Music (Taiwan)
- Valen Hsu**, Title TBC, What's Music International (Taiwan)
- Chang Hui-chun And Chen Cho-ling**, Title TBC, Forward Music (Taiwan)



- Humpback Oak**, "Ghost Father," Springroll/Pony Canyon (Singapore)
- Hungry Young Poets**, "Hungry Young Poets," Sony (Philippines)
- Tua Klom**, "Tem Hong (Full Room)," Warner (Thailand)
- Kola**, "Volume 2," Line (Korea)
- Aaron Kwok**, "Devoted," Warner (Hong Kong)
- George Lam**, "Hao Xi Lian Xiang," EMI (Hong Kong)
- Andy Lau**, "Master Sonic," EMI (Hong Kong)
- Coco Lee**, Title TBC, Sony (Hong Kong)
- Edmond Leung**, Title TBC, Capital Artists (Hong Kong)
- Jimmy Lim**, "Wo Reng Ran Si Wo," EMI (Hong Kong)
- Candy Lo**, Title TBC, Sony (Hong Kong)
- Modern Dog**, Title TBC, Bakery Music (Thailand)
- Anita Mui**, Title TBC, Capital Artists (Hong Kong)
- Roselle Nava**, Title TBC, Star Records (Philippines)
- N.E.X.T.**, "Lazenca," Big Bang (Korea)
- Grace Nono**, "One Life," BMG (Philippines)
- Jab Penpetch Penkul**, "Another Jab," X-Treme (Thailand)
- Portret**, "Il," Aquarius (Indonesia)
- Power Station**, "Wu Ching Te Ching Hsu (Love Letter Without Passion)," What's Music International (Taiwan)
- Profile**, "Bioadariku," Billboard (Indonesia)
- Raihan**, Title TBC, Warner (Malaysia)
- Retna**, "Mungkinkah (Is This Possible)," King's (Indonesia)
- Dewi Sandra**, "Kembali," Sound Design (Indonesia)
- Strike**, "I Saw The Future," Indosensor (Indonesia)
- Eric Suen**, Title TBC, BMG (Hong Kong)
- Sugar Hiccup**, Title TBC, BMG (Philippines)
- Teeth**, "Time Bomb," Warner (Philippines)
- Alex To**, "Bu Zou Wan Mei," Rock Records (Hong Kong)
- Toy**, "Presents," Samsung (Korea)
- Various Artists**, "Menagerie," Mouse/Life Records (Singapore)
- Various Artists**, "No Excuse," Springroll/Pony Canyon (Singapore)
- Sally Yeh**, "Sincere," Warner (Hong Kong)
- Mei Yen-feng**, EP, Title TBC, BMG/Impact (Taiwan)
- Miriam Yeung**, Title TBC, Capital Artists (Hong Kong)
- Chang Yu-sheng**, Title TBC, Forward Music (Taiwan)
- Ziana Zain**, "Best Of Ziana Zain," BMG (Malaysia) ■

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In India, *Club MTV* and *Made in India* hit all the right notes with college students, clubbers and anyone who wants to see what's really happenin' in the local music scene. Taiwanese eyes [and ears]? They're glued to *MTV Focus* and *MTV Karaoke*.

Now, if all this is music to your ears, contact any of the following people:

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**AARON KWOK**

*Continued from page APQ-4*

Michael Lai, the show's production executive. "The benefit to them is that it really helps them on the marketing side."

*Mon.-Sat., July 14-19*—Kwok's schedule is packed with radio dramas, thus maintaining the all-important radio-station relationships. In many parts of the world, an artist will release a CD and video simultaneously so the different media can support and feed off each other. This is not the case in Hong Kong, where radio airplay is vital, so close relationships must be maintained with both management figures and the DJs. When artists release new albums, they chat with the DJs, conduct formal interviews and participate in radio dramas. This is also important to

the station, as Canto-pop remains the favorite style of its listeners.

"Canto-pop holds a 60/40 share even over Mando-pop from Taiwan and Singapore," says Joseph Chan Fai-Hung, manager of Commercial Radio's CR2—the territory's leader in the lucrative under-30 radio market. "The IFPI charts show the market is still dominated by Canto-pop, and that will remain the same for some time to come."

Matt Hackett, the former director of planning and strategy for Commercial Radio, who now runs his own promotion company, Alchemy, also acknowledges the importance of the relationship between the artists and radio. "A symbiotic relationship results," says Hackett. "The radio stations are provided with programming in the form of music, interviews, gossip, etc., and the celebrities become more popular with the audience and, it is hoped, sell more records."

This may sound familiar to music executives anywhere in the world. But in Hong Kong, this synergy is taken even further, with singers regularly appearing on radio pro-

grams, sometimes as presenters themselves. They also appear in person at many outside broadcasts, charity events and concerts organized by the radio station.

"The business of being a pop star is much more of a 'job' here than in the West and is approached in that manner," says Hackett, "and radio stations in Hong Kong provide much of the daily grind."

*Sun., July 20*—Some 1,000 fans, clutching gold-like coupons that will give them entry to an autograph session at HMV's New Territories megastore, await the arrival of their idol. One-third of the store has been cordoned off for security reasons, at the request of the local police. H.L. Chan, director of marketing & business development for HMV Hong Kong, says his company's role is to "try to bridge the gap between the artist and the buyer."

This is Kwok's second visit to the store this year. He braves the crowds and manages to sign 500 albums in the allocated time. A prerequisite from HMV is that the fans must have purchased the album from that particular store in advance. However, Chan says that this type of weekly exercise is more of a brand-awareness strategy for HMV than a sales drive. "The actual visit doesn't really have impact on business because it's too chaotic," he says. "In fact, in most cases we have to close part of the store, and sometimes even the whole store, which often turns off other customers, but the whole process is very supportive to both the industry and to the artist, so it's worthwhile."

Chan notes that, in peak season, HMV may host an artist every week. Kwok's album held the No. 1 position in HMV's Chinese chart following its release. One young fan offered thoughts on what she most admires about her idol: "It's the way he looks. He just changes all the time. I can always expect something new."

"I will keep changing my style," Kwok later says, "because this is what people expect of me. I'll try everything, from hip-hop to R&B to rock. I don't want to place any limitations on myself."

*Tues., July 22*—Two more photo sessions for Hong Kong's leading weekly TV magazines, both TVB properties, *TV Weekly* and *TVB Weekly*. Each shoot reflects a different look. *TV Weekly* carries images reminiscent of a very young Elvis, while *TVB Weekly* portrays a more stereotypical Japan-esque look that harks back to the late '80s, when Alan Tam and Leslie Cheung were the kings of the Canto-pop castle.

"Normally, a record company works closely with the media, both print and electronic," says Kitty Pang at Warner Music. "Print vehicles are just as vital to us and the success of the artist."

In between all of this activity, Kwok squeezes in much more. He is currently shooting a movie and has just completed promotional tours in Singapore and Malaysia, and the requests continue to flood in.

"Promotional activities definitely have an impact on retail sales," says Pang. "Promotional requests from outside companies usually have something to do with music—since we are a record company, after all. There may be requests to have artists attend outdoor functions and perform or requests from retail stores such as HMV or Tower Records. We also receive requests for artists to attend movie premieres and functions of that nature."

What is the payoff? Within three months, sales of "Love Summons" are approaching 150,000 units in Hong Kong alone, which is triple-platinum in the market. Kwok also has been nominated in the Best Chinese Music Video category at this year's MTV [Asia] Video Music Awards for his video "Love Sharing." There are six nominees for this award, five of which are Taiwanese artists. Kwok is the only Hong Kong artist nominated.

Channel [V] also acknowledges the value of having artists such as Kwok on their airwaves. Last year, [V] recorded a phenomenal response to its Aaron Kwok portrait-drawing contest and continues to receive floods of requests for his videos, mainly from 17-to-24-year-old fans in Hong Kong and Taiwan. Michael Lee, promotion manager for Channel [V]'s northern service, believes—like many others—that the fans are more interested in Kwok's image than anything else.

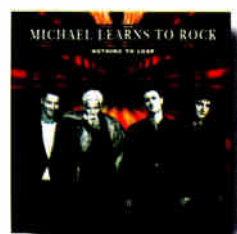
"Promotion on our channel will naturally affect record sales positively, but it's the age-old image thing that attracts people," says Lee.

The Aaron Kwok marketing machine rolls on. "Love Summons" could possibly be his biggest album to date. And the singer continues to appear in numerous television dramas, motion pictures and television commercials, all of which are essential in maintaining a high profile and boosting record sales.

The question remains: How many times can one person be re-invented? Anita Mui is known for her "100 faces"; how many more are there for Aaron Kwok?

"I'll just keep going until there is no further to go," smiles a very tired young superstar. ■

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## SLOW CYBER START

Continued from page APQ-1

telephone lines crisscrossing Asia, but the high bandwidth lines needed to support the growing electronic traffic around the region are only just now being put in place.

As a result, the number of users is still small, particularly as a percentage of the population. Where there's no online audience, the record companies aren't interested. It's no coincidence that Taiwan and Japan, which have some of the biggest online communities, have been the first countries to tap the technology. The music industry in those countries is now catching up with the rest of the world.

In other parts of the region, it's a different story. The number of Internet subscribers is small, and music-industry interest in the technology is minimal. Estimates for Internet use in Asia are as unreliable as anywhere else in the world, but even the most optimistic show the subscriber base is relatively small.

According to figures collected by interactive-media consultancy DBZ—which the company admits are the most bullish figures available—Japan, Australia and Taiwan are the only countries with more than a million Internet subscribers, with 6.7 million, 3 million and 1.26 million Web users, respectively.

South Korea also has a strong network of Internet subscribers, around 750,000. In Hong Kong, the figure falls to 500,000; in Singapore 250,000, in the Philippines 150,000 and in heavily censored and restricted Vietnam, it is a mere 8,000, according to DBZ ([www.dbz.com](http://www.dbz.com)).

In both India and Indonesia, two of the most highly populated countries in the region, the online community is particularly small. In India (population 900 million), there are an estimated 100,000 cybersurfers and in Indonesia (population 185 million) just 50,000.

DBZ media manager Mark Grocott believes the numbers are set to explode. Many are doubling and tripling by the year. But it's not just a matter of numbers. Record companies want to be sure it is the record-buying public that is getting online, and they need to be there as consumers. Right now, those online are not representative of the public (they are generally male, English-speaking 20-somethings) and they tend to be using it as much for business as for pleasure.

Ordinary consumers will only start to get online as more Asian-language content appears. DBZ says that as many as 80% of World Wide



Teen idol Leon Lai

Web's homepages are in English. Of the remaining 20%, most are in European languages. Only about 3% to 5% are in Asian languages, DBZ's Grocott estimates.

Even in Asia, Internet users are disproportionately expatriates or educated abroad. In Hong Kong, where those speaking Cantonese as a first language make up 98% of the population, only around 70% of Internet users are Cantonese-speaking.

### WHAT'S IN IT FOR LOCALS?

This presents the record companies with a dilemma. They are unsure which artists will benefit most from the Internet. The typical cybersurfer may be more interested in international music than domestic artists. But for information on international acts, why should they access a local site?

"At the moment, we're concentrating on international acts, but people can go to any page for that," says Ronny Lau, general manager of the international division at Sony Music Hong Kong. If it's as easy to see a U.S. homepage as it is to see a Hong Kong Web site, the surfer might as well go to Sony's corporate homepage.

Domestic artists don't get the same promotion on the corporate pages of the multinational record companies, but local record buyers aren't big Internet users yet. "Most of the fans are under 20," says PolyGram's Alvin Wang. "These people are just too young—they don't have the money to buy a computer."

And they don't really need to access the Internet for the latest news of local stars. They can already get all the information, gossip and pictures they want from the companies' own promotional services and the local media. In Hong Kong, for example, magazines like *Easyfinder* and *Eastweek* produce hundreds of pages each week of showbiz gossip and coverage of the local Canto-pop scene. The news is picked up so fast, the Internet content providers would have to work hard to keep up.

"The entertainment pages of the newspapers provide very up-to-date information," says Wang. "Sometimes the fans can get information faster that way [than on the Internet]."

To give fans a reason to use the Internet, the record companies know they need to provide something special. But with the Asian-language Internet software still being tested in the labs, it is not surprising that people with the right technical skills are hard to come by.

The record companies also recognize that they need to produce a Web site that is equal to any of the best on the Net, or it will be ignored. But on the restricted budgets available to

Continued on page APQ-10

## Cutting-Edge Playlists, Deviant Dress Codes And Blockbuster Broadcasting

**MALAYSIA'S HITZ** radio channel, delivered by the satellite service Astro, is having an increasing influence on the market's main-stream FM radio stations.

While Malaysia's national broadcaster, Radio Television Malaysia, favors safe, middle-of-the-road pop ballads by the likes of Michael Bolton and Celine Dion, Astro's Hitz has been applauded for its more contemporary sound. It is the only Malaysian radio station that has placed cutting-edge acts like Prodigy and Garbage into high rotation. Universal Records marketing manager Sandy Monteiro credits Hitz with breaking international acts such as No Doubt in Malaysia. "No one wanted to play No Doubt initially, then Hitz came along and adopted the act like a long-lost child," says Monteiro. BMG international director Mohd Firhad, who previously handled domestic repertoire of the company, says that Hitz was one of the few



## PROGRAMMING

### News In Review

stations to play a drum'n'bass remix of the track "Aku Dah Bosan (I Am Bored)" by the artist Amy Astro has announced plans for its four radio channels—Hitz, Mix, Classic Rock and Light & Easy—to go nationwide by the year's end.

**A DRESS CODE** has been imposed on singers on Korea's two biggest TV networks. The state-run KBS and MBC have banned outfits deemed to "harm the emotional development of youth." KBS in June outlawed hair dyed in bright colors, males sporting earrings or tattoos and women with nose rings or cropped T-shirts. MBC soon followed suit in July and released its own list of unacceptable garb, including ripped jeans, dreadlocks

and see-through items. The clampdown was prompted by the comeback of popular all-male teen band H.O.T., which appeared on KBS with

died hair, necklaces and earrings. Because of concern that teen bands would distract young people from their studies, TV networks considered banning them entirely but now the focus has been placed on merely taming their appearance.

**UFO RADIO** in Taiwan has risen to second place in audience ratings since its launch last year, now drawing an estimated 16% of listeners. The station, which mainly plays Mandarin pop, is only topped by the Broadcasting Corporation Of China (BBC), which consistently holds about 34% of the market.

**RADIO CORPORATION** of Singapore's Perfect 10 channel has launched a two-hour dance program on

Continued on page APQ-10

**ESZ** **Sugar** **INSIEME S.r.l.**

# 9.000.000 ALBUMS SOLD IN EUROPE

**Romanza**  
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## ANDREA BOCELLI

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Finland #3 - Austria #1 - Sweden #12 - Norway #1 - UK #6  
Czech Rep #7 - Spain #8 - Ireland #1 - Argentina #2 - Denmark #1

## SLOW CYBER START

Continued from page APQ-9

the Asian subsidiaries of the major labels, that isn't always easy. Few can afford to employ a full-time Web designer.

"For a good Internet page, one should be very aggressive at updating it," says Paul Lam, marketing manager for Hong Kong at Warner Music. "Otherwise, it would be a waste of time and manpower."

Warner Music in Hong Kong has yet to develop a Web site. Lam says the company is currently considering it but has yet to see any evidence of a real payback from the exercise. "Maybe later, when we see proven success," he says. In the meantime, companies such as Warner are prepared to ride on the coattails of their corporate Internet marketing, or to leave it to the Internet service providers.

## INDIES' PROMOTIONAL PRESENCE

The independent labels in the region have been more active. MediaBank has had a Web site for about 18 months as a way of raising the profile of the company. But sales and marketing executive Andrew Wong says it still has little influence on sales, noting, "It's not our main strength. We still rely on traditional ways to promote our product."

Taiwan's Rock Records also has had an Internet presence for some time, and its site was revamped this summer. Like MediaBank, Rock is also skeptical about the power of the medium. Yvonne Lee, assistant manager of Rock's international marketing division in Hong Kong, says there is no reliable way to know how many people see the page and who they are. "We have no analysis for the reach of this media," she says.

What evidence there is suggests the reach is not that great. Sony Music in Hong Kong says a number of trial promotions on the Internet have not shown it to reach as many people as the magazines. According to Lau, a promotion on the Internet might elicit around 100 responses. A similar promotion in a magazine would pull in at least 1,000.

But in the last few months, the music industry in Asia has begun to see some potential in online marketing. When Sony brought Mariah Carey to Taiwan in September, it knew she was an artist popular enough to draw interest in cyberspace as well as in the traditional media. That would

help put the site in people's minds—and in their browsers' "bookmarks."

Sony Music Taiwan's senior manager of business development, Diane Pei, says the next step is to have a link to the Sony page direct from an Internet browser. Through a worldwide marketing deal with Microsoft, Sony Music Taiwan will have a hyperlink to its homepage direct from the next Chinese-language version of Microsoft's Internet Explorer. That will put it in front of thousands of Internet users in China and Taiwan in coming years.

Eventually, Pei hopes the Internet might help raise awareness of Taiwan's musical talent around the world. "The short-term goal is to solidify our audience base in Taiwan and then gradually to move to audiences in North America or even Europe. The overseas Chinese audience in those areas is something that we have always had in mind," she says.

The huge overseas Chinese community is a largely untapped market for many music companies. Although



Kid Zero had an online launch.

Chinese may not change their musical tastes when they travel abroad, it has been difficult for the music companies to target a community scattered across Asia, the Americas, Europe and increasingly the rest of the world. Most rely on their U.S., Canadian or European divisions at the moment, for whom Chinese repertoire is not a priority. The Internet could provide a convenient way to reach those customers.

Despite the lukewarm response of the Asian audience so far, many in the Internet business think music companies in the region should be getting a grip on the technology now. When the Internet does take off in Asia, it could happen quicker than anywhere else in the world.

The economies of many Asian countries are still growing, giving people more money to spend on consumer durables like computers. Add to that the enthusiasm for technology in the region, and you have the potential to reach millions of new customers quickly and cheaply. As DBZ's Grocott comments, "You would have thought people would be putting in the proverbial stakes now." ■

## PROGRAMMING

Continued from page APQ-9

Saturday nights, consolidating the station's recent format switch to "hits of the '90s and beyond." Perfect 10 assistant music director Jeremy Phua says, "There are already two other stations in the market that are covering music from the '80s, so we are leaving that behind. Basically, we are defining ourselves in discovering new music. We are the only station to be at the forefront of emerging pop genres." The station has done this by introducing other specialized programs, such as "A-Trax," covering alternative rock, and "Hip Parade," which looks at critically acclaimed records. "With the dance program," says Phua, "we are inviting Singapore DJs to spin and mix their favorite tracks on air. We recognize the importance of dance as an emerging style."

**METRO MANILA** radio station City Lite 88.3 FM, well-known in the Philippines for its sophisticated, light-jazz format, was sold this past summer to Blockbuster Broadcasting Systems (BBS). Although the station's name has remained the same, a change in programming designed to attract a larger audience has followed the sale, says Vincent Faner, the new City Lite station manager appointed by BBS. Faner says the station's previous owners courted a more mature, upscale audience, while BBS will aim for a broader base, including younger and less-affluent listeners. The new format features some 40% light jazz, by artists such as Kenny G and Syro Gyra, but is now balanced by the more upbeat styles of such artists as Steve Winwood. As previously, the new format will be dominated by international artists. "But Filipino artists will be included if the music fits the format," says Faner, citing such domestic acts as singer Jaya and pop band Side A, who have been on the playlist.

**BROADCAST DESIGN INDONESIA** this year won five Video Music Indonesia Awards—for best director, cameraman, editor, artistic concept and video of the year—for the group Singuku's hit "Teman Baik (Good Friend)." It also won MTV Asia's award for best alternative video produced in Indonesia for the clip of "Ya 'Undah (Yeah, Finished)" by the Indonesian-born Australian group Humana. ■

Billboard's Asia Pacific Quarterly was reported by Ann Tsang, Helen Johnstone and Isabella Ng in Hong Kong; Debe Campbell in Indonesia; Philip Cheah in Singapore; David Gonzales in the Philippines; Alexandra Nuvich in Malaysia; Penchan Phoborisut in Thailand; Victor Wong in Taiwan; and Cho Yoon-jung in Korea.

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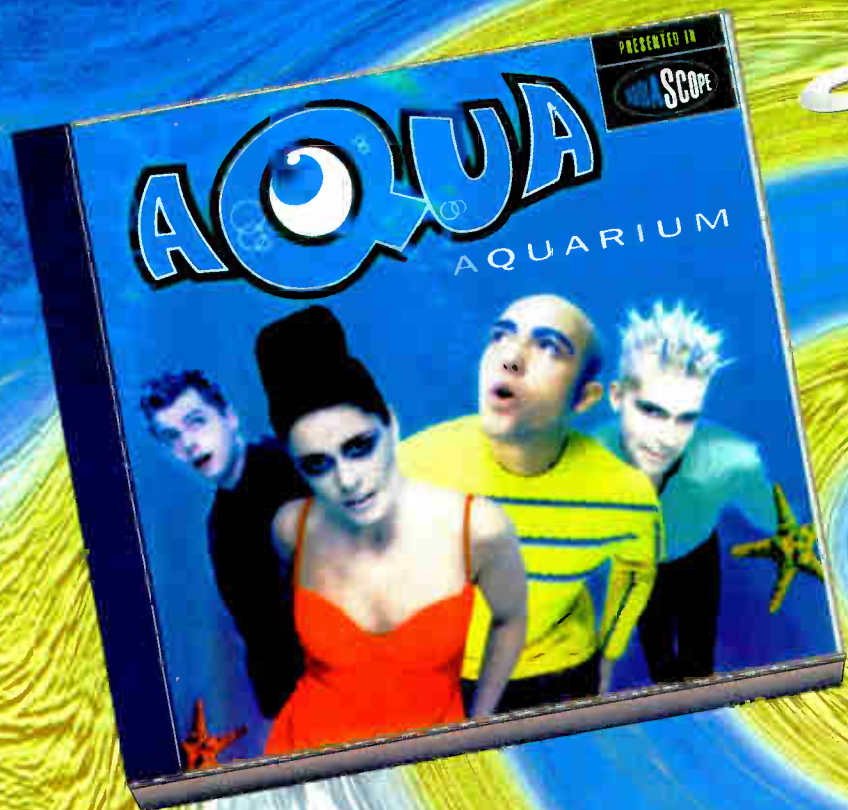
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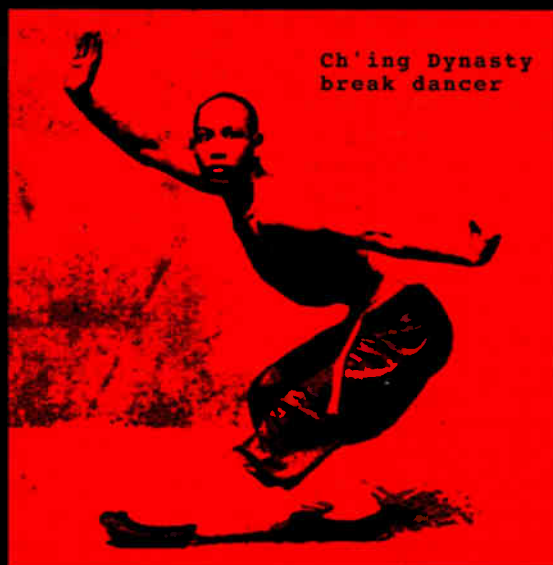
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  - spearheaded the most significant copyright reform; <sup>5</sup>
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1 "Celebrate Hong Kong 1997", the official international pop concert marking the reunification of Hong Kong with China, featured 14 international acts, including Wet Wet Wet, Lisa Stansfield, The Brand New Heavies, Michael Learns To Rock, All 4 One, Yosuke Eguchi, DaDaWa, Bally Sagoo, Aaron Kwok and Ta Ta.  
 2 Freebee's debut album, already released in Japan, Taiwan, Hong Kong, Malaysia, Singapore, Thailand and the Philippines, has scored over half a million international sales. Soon to be released in Indonesia, Korea and China.  
 3 LeAnn Rimes' "Blue" (Curb Records).  
 4 Midnight Flight (see Billboard June 7, 1997 issue).  
 5 We led the Hong Kong Music Publishers Association in the industry's successful campaign to ban parallel imports of all music products under the newly passed Copyright Ordinance.



**Striking Gold At Last.** Elvis Presley's original sidemen D.J. Fontana and Scotty Moore recently received from RCA their first gold and platinum records for their recordings with Presley. Shown at the ceremony Sept. 24 in Nashville, from left, are Fontana, Moore, awards presenter John Fogerty, and Sun Records founder Sam Phillips.

## Mandrell Readies Her 'Last Dance' Veteran Artist To Focus On Acting Career

BY CHET FLIPPO

NASHVILLE—An era in country music comes to an end with Barbara Mandrell's farewell performance on Thursday (23). With "Barbara Mandrell And The Do-Rites: The Last Dance" at the Opry House that evening, the veteran artist is calling it quits. Mandrell first went onstage at age 11 3/8 years ago, and now the award-winning performer has decided to leave music behind and pursue her acting career.

Twice named entertainer of the year at the Country Music Assn. (CMA) Awards and holder of two Grammys,

Mandrell is one of many veteran artists whom modern country music, driven by country radio, have left behind. Mandrell exemplified the slicker, pop-influenced side of country, especially in her TV variety shows.



MANDRELL

As a result of her TV success, she gradually began acting and now has decided to give it her full attention. She emphasizes the point that her decision to leave country music is

due more to the fact that the roles are there for her in acting rather than the fact that the hits are no longer there for her in country.

"This is a very exciting time for me," Mandrell says, acknowledging that she will miss the concerts and the country fans. "There's not a lot that you remember before age 11, so most of my memories of my life are doing the

shows, playing music. So, this will be a whole new adventure."

Mandrell, who has continued to tour despite not having a top 10 hit since 1988's "I Wish That I Could Fall In Love Today," says giving up the road wasn't an easy choice. "I didn't make this decision overnight," she says. "There were lots of things that were contributing factors. One is the fact that Creative Artists Agency [with which she signed three years ago] has really been opening doors for me. Some of those I just couldn't do because I was doing concerts. And then some of those that I could do, like the episodic shows like 'Sunset Beach' or 'Touched By An Angel,' they let me come in for just a short time from off the road and shift things around for me. It was difficult. I would play two different states on the weekend off and then memorize my lines on a red-eye flight. On a soap opera like 'Sunset Beach,' they crank out a show a day."

Mandrell said she lost major parts  
*(Continued on next page)*

## When Wylie & The Wild West Play Out West, They Get Up And Dance

OUR FAVORITE Montana cowboy checked in the other day from his present digs in the town of Dusty in the state of Washington. Wylie Gustafson has a new *Wylie & The Wild West* album out on Rounder called "Way Out West," produced by Ray Benson, and it's about as country as you can get. Explaining his present location, Wylie says, "My wife's family has a wheat farm out here so she can be near them when I'm on the road, and I can keep my horses here." He's staying on the road a lot more these days, he reports. "Things are going good," he says. "We've played a lot of state fairs and festivals. It's been a long time since we had an album out, and we're pretty happy with it."

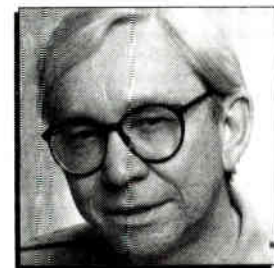
The album effectively covers the spectrum of western, rockabilly, and cowboy songs in the Wild West's live shows. "This is influenced by West Coast music a lot," he says, "whether it be the Bakersfield Sound or the Sons Of The Pioneers or Gene Autry. There is definitely an audience out West here that really likes to get out on the dance-floor, whether it's to a Bakersfield shuffle or a fast song. It's more dance-oriented and roadhouse-oriented out here. Out East, we play clubs rather than dance halls."

In an oddly moving song, "Sidewalks Of L.A.," Gustafson wrote about the whole Bakersfield saga. He became fascinated by Bakersfield while working as a law clerk there in the '80s. "That whole scene is so interesting," he says. "Bakersfield is nothing like L.A., even though they're so close. Even though the musical scene was in Bakersfield, all those guys like Merle Travis had to go to L.A. to get recorded. I always wondered how they felt." The song is told from Travis' point of view as he packs his bags and his guitar, kisses his weeping mother, and leaves "the dirt roads of Kern County for the sidewalks of L.A." He walks down "the godless streets" and laments leaving those dirt roads and cotton fields and his loved ones.

Wylie also recorded a cover of the 1981 Slim Whitman hit "I Remember You." "We did that the last time we played the Opry, and people thanked us for doing that."

ON THE RECORD: Eddie Rabbitt, who's been fighting cancer, has a new album out on Intersound, called "Beat-in' The Odds," and it's good to hear that he seems to be doing just that... More Christmas albums have come in, and two favorites are "I Love An Old Fashioned Christmas" by Bobby Bare on Fiasco Entertainment and "Hallelujah He Is Born" by Sawyer Brown on Curb Records. The former is charming; the latter is profound. Fiasco is

reachable at 615-822-8690... Some of the most exciting steel guitar music in the world is available on new Arhoolie releases from Sonny Treadway and the Campbell Brothers. These African-American "sacred steel" players in the Holiness-Pentecostal Keith Dominion and Jewel Dominion churches are carrying on those churches' steel guitar-dominated worship service music, and thrilling music it is indeed. Treadway's album, "Jesus Will Fix It," is instrumentals with guitars and drums. The Campbell Brothers' album, "Pass Me Not," features Katie Jackson on vocals. Steel guitar is one of the most expressive instruments in the world, and it eloquently expresses itself on these albums... Robbie Fulks' latest Bloodshot Records release, "South Mouth," is alt.country at its finest, because of/despite (based on your orientation) his frank account of his tenure as an indentured songwriter in Nashville in the song "Fuck This Town." Buck Owens' great steel player Tom Brumley plays on the album.



by Chet Flippo

Songwriter's Seminar" features Harlan Howard ("Heartaches By The Number"), Hank Cochran ("I Fall To Pieces"), Max D. Barnes ("Chiseled In Stone"), Steve Cropper ("Dock Of The Bay"), and Mickey Newbury ("American Trilog"). Call 1-888-321-SONG.

PEOPLE: Rounder Records names its first president/CEO. The label's general counsel, John Virant, takes over the newly created position. Label founders and co-owners Ken Irwin, Marian Leighton Levy, and Bill Nowlin say he was the logical choice to be point man for the label. Virant has been with Rounder for five years... The Mavericks' fourth studio album is now set for a March release next year. Don Cook and Raul Malo are co-producing... Garth Brooks hosts Monday's (20) 15th annual Bill Boyd Golf Classic at the De Bell Golf Course in Burbank, Calif., where he'll be joined by dozens of country performers. The tourney's proceeds will benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and its West Coast division, the Neil Bogart Memorial Laboratory, as well as the Los Angeles Shriners Hospital for Crippled Children... Brooks, meanwhile, has set more attendance records, with 139,000-plus tickets sold in less than four hours for eight shows Tuesday (21)-Oct. 26 and Dec. 18-19 at Chicago's Rosemont Horizon and 31,800 tickets for four shows Nov. 6-9 in Bismarck, N.D.

## Bluegrass Assn. Honors Top Acts

LOUISVILLE, Ky.—The Del McCoury Band repeated for a second straight year as both entertainer of the year and instrumental group of the year at the eighth annual International Bluegrass Music Awards Show, held Oct. 16 here.

Russell Moore, the lead singer for IIIrd Tyme Out, was named male vocalist of the year. Claire Lynch won female vocalist of the year honors.

The tribute album "True Life Blues—The Songs Of Bill Monroe" received album of the year honors and also was named recorded event of the year. The Sugar Hill album features a number of bluegrass artists performing Monroe songs.

"High Lonesome Sound," written by Vince Gill and recorded by Gill and Alison Krauss & Union Station, was named song of the year. The Bluegrass Band's "Bluegrass Instrumentals, Volume 6" was voted instrumental album of the year.

Blue Highway captured the gospel

recorded performance of the year for "God Moves In A Windstorm."

IIIrd Tyme Out was voted vocal group of the year for the fourth straight year. The James King Band was named emerging artist of the year.

Instrumental performer of the year awards went to Sammy Shelor (banjo), Mike Bub (bass), Rob Ickes (dobro), Jason Carter (fiddle), Tony Rice (guitar), and Ronnie McCoury (mandolin). Dobro virtuoso Josh Graves was inducted into the International Bluegrass Music Assn.'s (IBMA) Hall of Honor.

Ricky Skaggs hosted the program, which also saw a surprise appearance by banjo legend and Hall of Honor member Earl Scruggs, who played a jam session with Graves, Gill, Kenny Baker, George Shuffler, Rhonda Vincent, Jeff White, and Jeff Guernsey.

The awards are voted on by professional members of the IBMA, which includes individuals and groups in the U.S. and 29 countries.



**Trisha Breaks 10 Million Barrier.** MCA Nashville recently held a party to celebrate Trisha Yearwood's being named the Country Music Assn.'s female vocalist of the year and surprised her with a crystal award honoring her for sales of 10 million albums. Shown, from left, are MCA Nashville president Tony Brown, Yearwood, and MCA Nashville chairman Bruce Hinton.







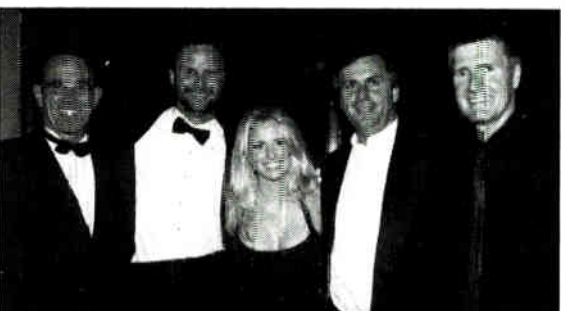
# Country Music Week '97 Tips Its Hat To Nashville's Notables



**MCA Celebrates.** MCA Records/Nashville honored double award winner George Strait. Shown, from left, are executive VP/GM of Universal Music and Video Distribution Jim Urie, MCA Nashville president Tony Brown, MCA Nashville chairman Bruce Hinton, Vince Gill, Trisha Yearwood, George Strait, Universal Music Group chairman/CEO Doug Morris, Universal Music and Video Distribution president Henry Droz, Universal Music Group president Zach Horowitz, Universal Studios president/COO Ron Meyer, and Universal Music Group vice chairman/COO Mel Lewinter.



**Personalities Galore.** Atlantic Nashville artist Neal McCoy, at center, congratulated the 1997 CMA broadcast personality of the year winners. Shown in the front row, from left, are Scott Wynn and Tom O'Brien of WPCV Lakeland, Fla., McCoy, and Aunt Eloise and Paul Franklin of WTQR Winston-Salem, N.C. Shown in the back row, from left, are Andi Weber and Jeff Roper of WCOS Columbia, S.C., and Jessica Cash and Gary Murphy of WMZQ Washington, D.C.



**Honoring Deana.** Capitol Nashville artist Deana Carter was feted for winning single of the year with "Strawberry Wine." Shown, from left, are EMI Music Worldwide president/CEO James Fifield, Capitol Nashville president/CEO Scott Hendricks, Carter, Capitol Nashville executive VP/GM Pat Quigley, and EMI Recorded Music president Ken Berry.



**Epic Get Together.** Epic Records Nashville artists and executives gathered at a post-awards party. Shown, standing, from left, are Jennifer Kinley and Heather Kinley of the Kinleys, Epic Records Nashville senior VP of national country promotion Jack Lameier, Drew Womack of Sons Of The Desert, Sony Music Nashville president Allen Butler, Joe Diffie, Ty Herndon, Scott Saunders of Sons Of The Desert, and Sony Music Nashville senior VP of sales and marketing Mike Kraski. Shown kneeling, from left, are Brian Westrum and Doug Virden of Sons Of The Desert, Epic Records Nashville VP of national country promotion Rob Dalton, and Tim Womack of Sons Of The Desert.

Country Music Week '97, held in Nashville Sept. 21-26, was a nonstop round of parties, seminars, and presentations. The culmination of the activities was the awards banquets held by the performing right organizations ASCAP, BMI, and SESAC, as well as the CMA Awards Show, presented by the Country Music Assn. Major winners were Garth Brooks as entertainer of the year, Trisha Yearwood as female vocalist of the year, and George Strait as male vocalist of the year.



**SESAC Song.** The song "The Fool," co-written by SESAC songwriter Charley Steff, was honored by SESAC as country song of the year. Shown, from left, are Steff, Lana Thrasher and Bob Doyle of Major Bob Music, and SESAC president/COO Bill Velez.



**BMI Double Winner.** Clint Black picked up two BMI Awards for the songs "One Emotion" and "Like The Rain." Celebrating with Black, at left, are his wife, Lisa Hartman Black; Sting; and BMI's Del Bryant.



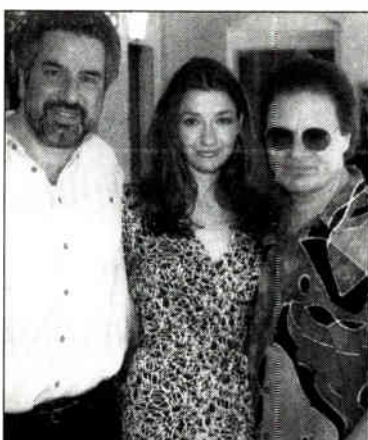
**BMI Spotlight.** BMI's 45th annual country awards banquet was held at the organization's Music Row offices. Pictured, from left, are CBS Entertainment's Fred Rappaport, actress Michele Lee, BMI president/CEO Frances Preston, actor Dean Cain, BNA artist Mindy McCready, and BMI VP Roger Sovine.



**SESAC Writer Of The Year.** Angela Kaset was named songwriter of the year at the SESAC awards banquet. Pictured, from left, are Kaset, SESAC senior VP for writer/publisher relations Pat Rogers, and Ten Ten Music Group Inc. co-owners Jewel Coburn and Barry Coburn.



**Two Big Winners.** Entertainer of the year Garth Brooks visited with ASCAP's Pat Rolfe, center, and Deana Carter at the ASCAP banquet at the Opryland Hotel. Carter's recording of "Strawberry Wine" won CMA Awards for song and single of the year.



**Counting Their Blessings.** Rising Tide Records hosted a gospel brunch on the Sunday beginning Country Music Week. Enjoying the affair were, from left, Rising Tide president Ken Levitan and Rising Tide artists Matraca Berg and Delbert McClinton.



**A Decca Do.** Artists and executives of Decca Records met at a post-awards show soiree. Shown, from left, are Decca senior VP/A&R head Mark Wright, Rhett Akins, Decca senior VP of sales and marketing Dave Weigand, Decca regional sales director Jim Roe, Lee Ann Womack, Decca senior director of national sales and marketing Pam Russell, Decca product development manager Guy Floyd, Decca senior VP/GM Shelia Shipley Bidy, and Decca VP of promotion Rick Baumgartner.



**ASCAP Publisher Award.** MCA Music Publishing, Nashville, was honored as ASCAP publisher of the year. Shown in the front row, from left, are ASCAP VP Connie Bradley, MCA Music's David Renzer, MCA Music president Jody Williams, ASCAP president Marilyn Bergman, and ASCAP's John LoFrumento. Pictured in the back row, from left, are MCA's Wally Wilson, Stephanie Cox, and Steve Day.



**Arista Bash.** Arista/Nashville hosted a post-CMA Awards party. Shown, from left, are Marty Roe of group-of-the-year winner Diamond Rio, Arista/Nashville president Tim DuBois, Alan Jackson, Arista Records president Clive Davis, and Kix Brooks and Ronnie Dunn. Brooks & Dunn were voted duo of the year for the sixth consecutive time.



**Mercury Meeting.** Mercury Records Nashville artists and executives had a late-night party after the awards show. Shown, from left, are Mark Wills, Mercury Nashville senior VP of sales and marketing John Grady, Mercury Nashville president Luke Lewis, Shania Twain, Terri Clark, Toby Keith, and PolyGram Group Distribution president/CEO Jim Caparro.



**Columbia Convenes.** Columbia Records Nashville executives visited with CMA nominees Ricochet. Shown standing, from left, are Columbia Records Nashville VP of national country promotion Debi Fleischer-Robin, Ricochet's Jeff Bryant, Sony Music Nashville president Allen Butler, Sony Music Distribution senior VP of sales Craig Applequist, Ricochet's Heath Wright, Columbia Records Nashville director of national country promotion Ted Wagner, and Ricochet's Eddie Kilgallon. Kneeling, from left, are Ricochet members Greg Cook Jr., Bryant, and Teddy Carr.



## Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	1	2	6	ALEJANDRO FERNANDEZ SONY LATIN/SONY	SI TU SUPERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
2	2	3	7	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
3	3	6	4	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORAL)
4	4	5	21	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
5	6	1	3	MARCO ANTONIO SOLIS FONOVISIA	LA VENIA BENDITA M.A. SOLIS (M.A. SOLIS)
6	7	12	3	ENRIQUE IGLESIAS FONOVISIA	REVOLUCION R. PEREZ-BOTIJA (C. GARCIA ALONSO)
7	10	20	3	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA PRAMIREZ (L. BELLO)
8	13	16	8	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)
9	5	4	17	JORDI FONOVISIA	DESESPERADAMENTE ENAMORADO DYANGO (P. MARTINEZ)
10	9	9	6	VICTOR MANUELLE SONY TROPICAL/SONY	HE TRATADO S. GEORGE (V. MANUELLE)
11	8	7	8	DLG SONY TROPICAL/SONY	LA QUIERO A MORIR S. GEORGE (F. GABRIEL)
12	11	11	4	INDIA RMM	ME CANSE DE SER LA OTRA I. INFANTE (V. DANIEL)
13	12	10	26	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL, E. OKAMURA (J. GABRIEL)
14	15	8	13	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
				*** GREATEST GAINER ***	
15	31	34	14	BANDA EL LIMON FONOVISIA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
16	14	15	9	CHICHI PERALTA + SON FAMILIA CAIMAN	AMOR NARCOTICO C. PERALTA (J. FELIX)
17	32	—	2	DOMINGO QUINONES RMM	NO VOY A DEJARTE IR C. SOTO, D. QUINONES (R. VASQUEZ)
18	16	17	4	MANA WEA LATINA	CLAVADO EN UN BAR F. HER & ALEX (F. OLVERA)
19	20	22	16	BANDA EL RECODO FONOVISIA	QUE SOLO ESTOY SIN TI G. LIZARRAGA (M.A. SOLIS)
20	18	18	16	LOS TEMERARIOS FONOVISIA	ACEPTA MI ERROR A. ANGEL ALBA (G.A. ALVA)
21	21	24	10	CHAYANNE SONY LATIN/SONY	TAL VEZ ES AMOR R. FOSTER (A. CESAR, P.S. VALLE)
22	24	35	5	LOS TIGRES DEL NORTE FONOVISIA	MIS DOS PATRIAS TN INC. (E. VALENCIA)
23	22	—	2	MARC ANTHONY RMM	Y HUBO ALGUIEN A. PENA, M. ANTHONY (O. ALFANNO)
24	17	13	9	FEY SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA J.R. FLOREZ (J.R. FLOREZ, F. MARUGAN)
25	36	37	3	JERRY RIVERA SONY TROPICAL/SONY	YA NO SOY EL NIÑO QUEL A. PENA (A. PENA)
26	26	19	13	ENRIQUE IGLESIAS FONOVISIA	MIENTE R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
27	23	30	3	ANA TORROJA ARIOLA/BMG	A CONTRATIEMPO T. MANSFIELD (B. HAYES)
28	NEW	1	1	KARIS EMD	MANECUMBE R. CORA (J. CASTRO)
29	40	40	17	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P. MARTINEZ (M. MASSIAS)
30	NEW	1	1	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J. CARILLO (F. RIVA, K. CAMPOS)
31	39	—	2	LOS TIGRES DEL NORTE FONOVISIA	EL DOLOR DE UN PADRE TN INC. (J. ARMENTA)
32	RE-ENTRY	15	15	ENRIQUE IGLESIAS FONOVISIA	SOLO EN TI R. PEREZ-BOTIJA (V. CLARKE)
33	19	14	12	FRANKIE NEGRO WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR LEM (J.L. PILOTO)
34	27	29	5	PRISCILA Y SUS BALAS DE PLATA FONOVISIA	NO SE SI ES AMOR T. PAIZ (P. GESSIE)
35	33	—	2	OLGA TANON WEA LATINA	LLEGO EL AMOR O. TANON (A. ENAMORADO)
36	25	28	8	BACKSTREET BOYS JIVE	QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)
37	NEW	1	1	SERGIO GOYRI FONOVISIA	TE SIGO QUERIENDO L. HERNANDEZ (L. G. HERNANDEZ)
38	NEW	1	1	ILEGALES ARIOLA/BMG	SUENO CONTIGO R. SANCHEZ (R. SANCHEZ)
39	NEW	1	1	SIN FRONTERAS WEACARIBE/WEA LATINA	TANTO AMOR J. HIDALGO (J. NUÑEZ)
40	34	25	7	EDNITA NAZARIO EMI LATIN	NO TE PIDO MAS E. NAZARIO, K.C. PORTER (J.M. PURON)

Díaz and PolyGram Brasil managing director **Marcelo Castello Branco** awarded the group a diamond disc commemorating the album's million-unit figure.

The band launched the new album with two shows Oct. 11-12 in Salvador, Bahia. Revenue generated from ticket sales for the second show was donated by the group to several charities in Bahia.

**MEXICO NOTAS:** PolyGram Mexico's **Grupo Límite** filled Mexico City's Auditorio Nacional when the norteño stars filled the 10,000-seat venue for three consecutive dates, Oct. 3-5. Also set to perform at Auditorio Nacional is **Yanni** Nov. 6-9.

The theme song of TV Azteca's new telenovela "Demasiado Corazón" was written and performed by noted *salsero* **Willie Colón**, who is signed in Mexico to Azteca's record label Azteca Music. Colón also appears in the soap opera in an acting role.

Warner Mexico veteran singer/songwriter **Ricardo Montaner** is in the middle of a promotional tour in Mexico to support his label bow, "Es Así." Montaner is attempting to rejuvenate his career with the 11-song all-ballad set produced by **Piero Cassano** (Eros Ramazzotti).

**ARGENTINA'S BEST?** **CRISTIAN:** Argentinian trade association CAPIF reports that "Lo Mejor De Mi," the just-released label debut by BMG pop/ballad star **Cristian**, tops the list of Argentina's biggest-selling titles in September.

Following is a list of the top 10 sellers in September:

1. "Lo Mejor De Mi," **Cristian** (BMG).
2. "Bridges To Babylon," **the Rolling Stones** (EMI).
3. "Poncho Al Viento," **Soledad** (Sony).
4. "Más," **Alejandro Sanz** (Warner).
5. "Candle In The Wind 1997," **Elton John** (PolyGram).
6. "The Big Picture," **Elton John** (PolyGram).
7. "Romances," **Luis Miguel** (Warner).
8. "Entre El Cielo Y La Tierra," **Gilda** (Leader).

(Continued on next page)

## Latin Notas



by John Lannert

**FERNÁNDEZ FLYING HIGH:** *Ranchero* idol **Alejandro Fernández** and his just-released album "Me Estoy Enamorando" are on an unprecedented roll. Sony Discos VP/GM **Oscar Lord** says he shipped 250,000 units of the bolero/ranchera disc, a top five retail smash that contains the hit single "Si Tú Supieras." The album remains at No. 2 this issue with a bullet on The Billboard Latin 50.

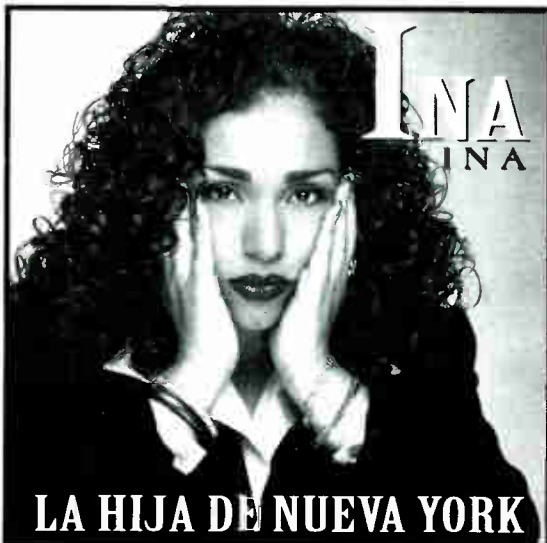
In Mexico, where Sony Mexico president **Angel Carasco** asserts that the son of ranchero king **Vicente** is bigger than **Luis Miguel**, a label record of 400,000 units have been shipped. Fernández's album was supported with a splashy Sept. 25 release party in Mexico City that featured an appearance from album co-producer **Emilio Estefan Jr.**

**MICKY, TIGRES EARN CERTS:** In September, the Recording Industry Assn. of America has certified gold the latest albums by aforementioned singing star **Luis Miguel** ("Romances") and Fonovisa's revered *norteño* group **Los Tigres Del Norte** ("Jefe De Jefes"). "Romances" is Micky's third gold disc to go along with his two platinum albums. "Jefe De Jefes" is Tigres' third gold album, as well.

**É UM MILHÃO:** Brazilian association ABPD has certified that "É O Tchao Do Brasil" by PolyGram Brasil's wildly popular samba/pagode band **É O Tchao** has sold 1 million units during its first week of release beginning Oct. 1. PolyGram International Latin America president **Manolo**

# INA KAINA La Makina

LA HIJA DE NUEVA YORK Los reyes del ritmo



LA HIJA DE NUEVA YORK

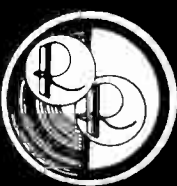
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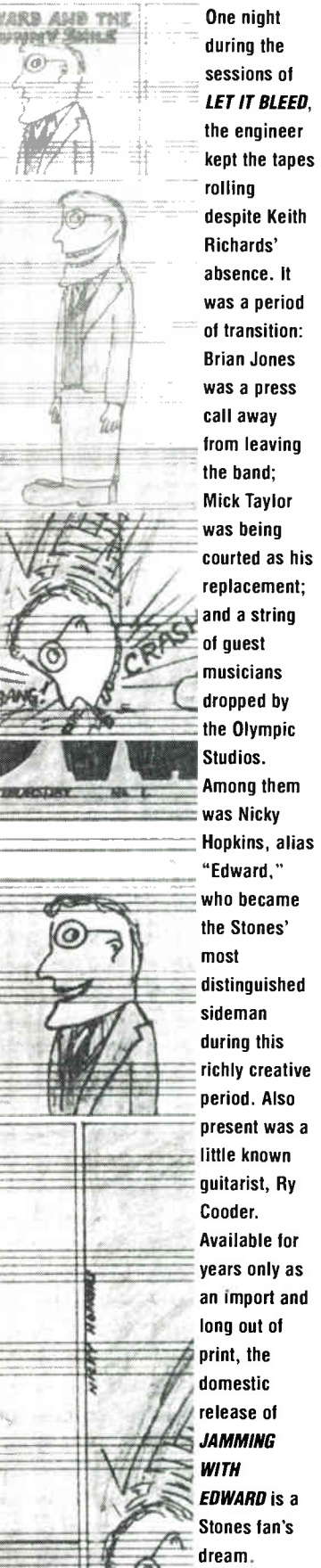
MAJOR CREDIT CARDS ACCEPTED



Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates songs with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.



NICKY HOPKINS  
RY COODER  
MICK JAGGER  
BILL WYMAN  
CHARLIE WATTS  
**JAMMING WITH EDWARD**



One night during the sessions of *LET IT BLEED*, the engineer kept the tapes rolling despite Keith Richards' absence. It was a period of transition: Brian Jones was a press call away from leaving the band; Mick Taylor was being courted as his replacement; and a string of guest musicians dropped by the Olympic Studios. Among them was Nicky Hopkins, alias "Edward," who became the Stones' most distinguished sideman during this richly creative period. Also present was a little known guitarist, Ry Cooder. Available for years only as an import and long out of print, the domestic release of *JAMMING WITH EDWARD* is a Stones fan's dream.

http://www.virginrecords.com  
AOL Keyword: Virgin Records  
Produced by Glyn Johns  
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**TOP WORLD MUSIC ALBUMS™**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	<b>THE BOOK OF SECRETS</b> WARNER BROS. 46719 [RS]	LOREENA MCKENITT 2 weeks at No. 1
2	2	8	<b>COMPAS</b> NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
3	6	3	<b>ROMANZA</b> PHILIPS 539207/POLYGRAM [RS]	ANDREA BOCELLI
4	5	32	<b>MICHAEL FLATLEY'S LORD OF THE DANCE</b> PHILIPS 533757 [RS]	RONAN HARDIMAN
5	4	4	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG [RS]	BUENA VISTA SOCIAL CLUB
6	3	17	<b>RIVERDANCE</b> CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	7	18	<b>CELTIC PRIDE</b> RETRO 0090 [RS]	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND
8	8	70	<b>RIVERDANCE ●</b> CELTIC HEARTBEAT 82816/AG [RS]	BILL WHELAN
9	9	4	<b>WOMEN OF THE WORLD CELTIC II</b> PUTUMAYO 134	VARIOUS ARTISTS
10	NEW►		<b>SUSANA BACA</b> LUAKA BOP 46627/WARNER BROS. [RS]	SUSANA BACA
11	RE-ENTRY		<b>FESTIVAL OF LIGHT</b> SIX DEGREES 531069/ISLAND	VARIOUS ARTISTS
12	10	34	<b>N DIS LIFE</b> BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
13	11	15	<b>IN THE NAME OF LOVE</b> COCONUT GROVE 8197	HAPA
14	12	4	<b>THE MAGIC OF IRELAND FEAT. LORD OF THE DANCE</b> MADACY 8078	IRISH CEILI BAND & SINGERS
15	13	2	<b>THE ROOTS OF RIVERDANCE</b> CELTIC HEARTBEAT 53106/UNIVERSAL	BILL WHELAN

**TOP BLUES ALBUMS™**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW►		<b>TROUBLE IS...</b> REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 1 week at No. 1
2	NEW►		<b>ONE OF THE FORTUNATE FEW</b> CURB 53042/RISING TIDE	DELBERT MCCLINTON
3	1	11	<b>LIVE AT CARNEGIE HALL</b> EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	2	37	<b>LIE TO ME ●</b> A&M 540640 [RS]	JONNY LANG
5	3	102	<b>GREATEST HITS ▲</b> EPIC 66217*	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	5	4	<b>TAILSPIN HEADWHACK</b> SILVERTONE 41611/JIVE	CHRIS DUARTE GROUP
7	4	48	<b>HELP YOURSELF</b> MISS BUTCH 4003/MARDI GRAS [RS]	PEGGY SCOTT-ADAMS
8	6	2	<b>SOULGASM</b> MISS BUTCH 4004/MARDI GRAS	JIMMY LEWIS
9	9	27	<b>COME ON HOME</b> VIRGIN 42984	BOZ SCAGGS
10	8	17	<b>SEÑOR BLUES</b> PRIVATE MUSIC 82151	TAJ MAHAL
11	7	23	<b>ROAD TO ZEN</b> EUREKA 77061/DISCOVERY [RS]	COREY STEVENS
12	10	69	<b>JUST LIKE YOU</b> OKEH 67316/EPIC [RS]	KEB' MO'
13	11	23	<b>SWEET POTATO PIE</b> MERCURY 534483	THE ROBERT CRAY BAND
14	14	21	<b>LIVE FROM CHICAGO'S HOUSE OF BLUES</b> HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
15	15	4	<b>HER BEST</b> CHESS 9367/MCA	ETTA JAMES

**TOP REGGAE ALBUMS™**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW►		<b>THINK LIKE A GIRL</b> WORK 67959/EPIC [RS]	DIANA KING 1 week at No. 1
2	1	3	<b>DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB</b> AXIOM 524419*/ISLAND	BOB MARLEY
3	2	7	<b>MIDNIGHT LOVER</b> VIRGIN 44487*	SHAGGY
4	3	21	<b>REGGAE GOLD 1997</b> VP 1509*	VARIOUS ARTISTS
5	5	13	<b>FALLEN IS BABYLON</b> ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
6	4	8	<b>RAGE AND FUR'Y</b> BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
7	8	100	<b>THE BEST OF VOLUME ONE</b> VIRGIN 41009	UB40
8	6	3	<b>HONORARY CITIZEN</b> LEGACY 65064/COLUMBIA	PETER TOSH
9	11	101	<b>THE BEST OF VOLUME TWO</b> VIRGIN 41010	UB40
10	9	15	<b>GUNS IN THE GHETTO</b> VIRGIN 44402	UB40
11	7	11	<b>REGGATTA MONDATTI</b> ARK 21 61868	VARIOUS ARTISTS
12	10	18	<b>YARDCORE</b> DELICIOUS VINYL 5018*/RED ANT [RS]	BORN JAMERICANS
13	14	17	<b>PASSION</b> VP 1493*	LADY SAW
14	13	4	<b>SKA ISLAND</b> ISLAND 524392	VARIOUS ARTISTS
15	12	9	<b>APPOINTMENT WITH HIS MAJESTY</b> HEARTBEAT 211*	BURNING SPEAR

○ 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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [RS] indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

**Artists & Music**

**McCreesh Lends Talents To Archiv's 'Messiah' Series**

**H**ALLELUJAH: Archiv has added another "Messiah" recording to the already well-populated bins, this time with Paul McCreech and his period instrument ensemble, Gabrieli Consort & Players (released Oct. 14). Why yet another one? The performance speaks for itself: A high level of drama and fervor catapult it out of the uptight oratorio realm and into the theatrical. This is not surprising, given that McCreech is especially drawn to the dramatic works of Handel, whom he describes as "a great god for me."

McCreech first made his own mark with the music of the 17th century, but Handel captivates him. "He gets the most fantastic results out of very simple, almost crude musical means. One can see the humanity in Handel. He has to tinker, and I like looking at the manuscripts, seeing the clear compositional struggle that he had. But the thing that really grabs me more than anything is his extraordinary ability to develop character and emotion which just rips us apart 250 years later. Those exhilarating choruses—think of the last chorus of 'Solomon,' a massive double-choir piece. It goes on for eight minutes, and the horns and trumpets—they only play for about 17 bars, but when they come in, God, what a great moment. It's like the heavens open."

When McCreech and the Gabrieli Consort tour the U.S. this month, beginning Friday (24) in New York and finishing in Los Angeles by way of Pittsburgh; Ann Arbor, Mich.; Indianapolis; Stanford University; and Seattle, they will not be doing "Messiah" but a more typical program for them. The program will feature a recreation of a high Mass from Venice, Italy; circa 1600, centered on a seven-

part Mass by Cipriano de Rore and surrounded by chant and works by Giovanni Gabrieli. McCreech regularly does such reconstructions of 16th and 17th century liturgical events, putting individual sacred works in their ritual context.

"In a way," he says, "religious ceremonies in certain cultures became the opera of their day, related not just to the music but to this great elaborate ritual." Show was important, and not just for religious reasons. "Music adorned the service, particularly in city-states such as Venice, not just to praise God but to show this great panoply of artistic treasure and prove that the city-state, or the doge, was very much in charge. It legitimized the position of king or doge by analogy with the divine power."

More recorded reconstructions are coming up, including a requiem for the death of the Spanish king Philip II, in 1598; a 16th century English Mass; and a Mass from Leipzig, Germany, at the time of Bach, which will incorporate amateur singers.

**C**OMPOSER: In another confluence of events, the Italian composer Luciano Berio will be in New York at the time that a recording of his music is released in the U.S. The RCA Red Seal disc contains Berio's reinterpretations of music of the past: "Concerto II (Echoing Curves)," based on one of his own earlier works, and "Rendering," Berio's exploration of Schubert's sketches for his 10th Symphony. The composer conducts the London Symphony Orchestra.

Carnegie Hall is offering a major event around the composer's visit: On Tuesday (21), Berio conducts Italy's O.R.T. Orchestra Della Toscana in the U.S. premieres of two of his works, "Ofanim" (for two children's choirs, two instrumental groups, a female voice, and live electronics) and "Alternatim" (for clarinet, viola, and orchestra).

(Continued on page 55)



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by Heidi Waleson



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# Butler Brings The 'Love' To South African Benefit Concert

**WORLD TRAVELER:** South African vocalist/guitarist **Jonathan Butler**, whose "Do You Love Me?" sits at No. 5 on the Top Contemporary Jazz Albums chart, is scheduled to return home to Johannesburg for the Prince's Trust Two Nations in Concert bash Nov. 1. **Prince Charles** will be part of the audience, as will South Africa's president, **Nelson Mandela**. Butler will share the stage with **Spice Girls** and **Des'ree**. The show sends all its proceeds to a nonprofit concern that fights the effects of poverty in South Africa and helps establish small businesses. Afterward, it's back to the road for Butler. He begins a three-night stand at Scullers in Boston Nov. 6, goes to Gilly's in Dayton, Ohio, Nov. 15, and does another three-nighter at Washington, D.C.'s Blues Alley beginning Nov. 28.

Butler is also part of the all-star crew that helped create the N2K release "Dave Grusin Presents West Side Story." He sings the **Leonard Bernstein** classic "Maria." "Do You Love Me?" streeted Sept. 9 and entered the contemporary jazz chart at No. 3. N2K reports that the disc's sales have been greatly enhanced by the music and artist info available on the singer's World Wide Web site, <http://www.jonathanbutler.com>, which offered an exclusive track—"If I Ever Lose This Heaven"—and shows fans how to E-mail requests to local radio stations.

Elsewhere in the land of smooth jazz, Metro Blue trots out **Richard Elliot's** "Jumpin' Off" Nov. 18. The saxophonist usually helms his own sessions, but for the new record, he brought in **Paul Brown**, who is known through his production work with **Boney James**, **Rick Braun**, and **Peter White**. The disc includes a couple of R&B covers: **Tony Rich's** "Nobody Knows" and **Luther Vandross's** "Here And Now." "Jumpin' Off" is Elliot's 10th solo album.

**LET THE DATA ROLL:** On Sept. 29, **Betty Carter** and **Tito Puente** were awarded the National Medal of the Arts by **President Clinton**. Carter then headed off to Asia for a string of dates that include stops in Turkey and China . . . **Geri Allen** is scheduled to play the music of **Mary Lou Williams** at Brooklyn, N.Y.'s prestigious Arts at Saint Ann's music series Friday (24). The Verve recording artist was initially associated with the seminal pianist's music while recording the soundtrack to **Robert Altman's** "Kansas City" with an all-star ensemble in 1996.

**Special EFX's George Jinda** has been confined to a New York hospital since the start of this year due to massive respiratory failure. Currently, he can't walk or talk. On Nov. 14, several of his friends are holding a benefit show for the percussionist. Jazziz, Shanachie, WQCD New York, JVC Music, N2K Encoded Music, and GRP will all unite to sponsor an evening's worth of jazz at New York's S.O.B.'s club. Scheduled are appearances by **Alex Bugnon**, **Marion Meadows**, **Walter Beasley**, **Chuck Loeb**, **Bill Evans**, **Jeff Golub**, **Mark Johnson**, and others. There are two shows: 7 p.m. and 10 p.m. Tickets are \$30. S.O.B.'s Web site is <http://www.sobs.com>.



by Jim Macnie

The Wild Pitch label made its initial mark with hip-hop titles like **Chill Rob G's** "The Power." The label has now turned to contemporary jazz. The Look Wild Jazz imprint is Wild Pitch's bid for recognition in the instrumental funk marketplace. Its first signing is **Bryan Steele's** debut. The saxophonist's self-titled disc was recorded at **Donald Fagan's** New York studio, River Sound. It streeted Sept. 9 and has found some friends at radio. The disc's lead track is a bit of an anomaly for the genre. Few contemporaries have the audacity to funk

up a **John Coltrane** orchestration, but "Song For The Underground Railroad" is a hurtling piece originally recorded by Trane on "Africa/Brass," a seminal Impulse! disc from 1961. Steele's ensemble employs wah-wah guitar and smooth jazz backbeats on its version. "The Bryan Steele Group" also contains a take on the **Police's** "Demolition Man."

Saxophonist **David Sanchez** is gearing up to record his next Columbia offering, a record of Latin standards the arrangements of which will likely include the use of strings and woodwinds. Pieces by Puerto Rican composers **Pedro Flores**, **Rafael Hernandez**, and **Bobby Capo** will be part of the program. Sanchez and his quintet are on tour in Europe.

## KEEPING SCORE

(Continued from page 52)

tra). He will also lead a professional training workshop for composers and conductors and participate in a music and discussion program with composers **Bernard Rands** and **Steve Reich**, both of whom were Berio's students, and **Ellen Taaffe Zwilich**, Carnegie's composer in residence.

**NEW:** Ensemble Rebel has released the virtuosic and elegantly played "Tombeau," a disc of the complete trio sonatas (1712) by French composer **Jean-Féry Rebel**, on Deutsche Harmonia Mundi. The quartet (**Jörg-Michael Schwarz** and **Karen Marie Marmer**, violins, **Gail Ann Schroed-**

**er**, viola da gamba, and **Pieter Dirksen**, harpsichord) performs music written for the viola da gamba as continuo instrument . . . In November, the Swedish label Bis will release the first recordings of the original versions of two **Sibelius** works, the complete score of "Karelia" and the incidental music for the play "Kuolema," including the original version of "Valse Triste." **Osmo Vänskä** leads the **Lahti Symphony Orchestra**, continuing their series of Sibelius recordings for Bis just in time for "Finland. Europe Finnessed," a mega-dose of Finnish culture coming to New York from December through May.

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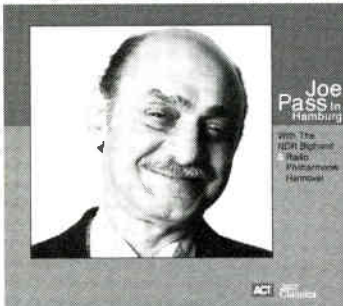
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# Songwriters & Publishers

ARTISTS & MUSIC

## Kelly Pryce's Career Takes Off T-Neck Artist Collaborates With R. Kelly

BY HAVELOCK NELSON

NEW YORK—It must be nice to be Kelly Pryce.

To date, the MCA Music-published and BMI-cleared writer/artist has performed with such superstars as Mariah Carey, Aretha Franklin, and the Notorious B.I.G.; amassed writing and arranging credits for a slew of popular R&B acts, including Brian McKnight ("You Should Be Mine," which features Bad Boy rapper Mase), SWV ("Someone"), and 112 ("Only You"); and scored a solo record deal with the Isley Brothers' Island-distributed T-Neck Records.

"I think Kelly is the quintessential artist and writer," says Hiriam Hicks, president of black music at Island Records. "I view her as the next Linda Creed [the late songwriter] in that she's limitless in her abilities, unlike other hot songwriters. Pretty soon, she's going to be a producer to be reckoned with, too."

Pryce is now creating tracks with Windy City's R. Kelly, who in the past has always penned all his own material. "I've been having a real good time working with him," Pryce says. "He had told me he was going around being viewed as this 'sex me' man for so long that he was looking for lyrics that are more sensitive to women. He said he was looking for a writer who would be able to understand that. I know he

could've done it on his own, but I appreciate the fact that he respected me enough to call me and ask me to work with him."

So far, Kelly and Pryce have collaborated on five tracks, including "Satisfy You," a song about a super man coming to the rescue of a woman in an unhealthy and unsatisfying relationship. "Basically," Pryce explains, "he goes, 'I'm here. You don't have to be treated that way.'"

Like this track, many of Pryce's compositions deal with emotions and affairs of the heart. She says her creativity is based on her own life experiences and those of friends and acquaintances.

She says that when she composes she's usually in a quiet place and that most of her writing over the last few months has been done in her 3-year-old daughter's bedroom. "For whatever reason, I'm very comfortable there."

While doing something like folding clothes or cleaning, she'll let an instrumental track from a producer play and play. "I just let it just roll and flow through me," she says.

"What helps me in every instance is God," she adds. "I don't ever start writing unless I drop my head for a few seconds in prayer. Because I honestly believe that my talent comes from God, and without him I wouldn't be able to do what I do."

Kelly, who comes from a Christian household, recalls, "When it came to music growing up, it was gospel or nothing at all. I used to have to sneak to listen to R&B music. But when I got older, my mother told me to give her a good reason for listening to something

other than gospel and she wouldn't bother me about it. I told her that listening to different forms of music inspired me to create and gave me different means of expressing myself. And she went for it."

The first song Pryce remembers writing was a little ditty called "I Wish I Was A Buzzard" when she was 7. "The inspiration for that was going to the library with my second-grade class during Black History month," Pryce says. "Everybody had to take out a book by a black author, and I ended up getting this book about this slave girl who wanted to go to school after watching the massa's daughter go every day. She instead had to pick cotton with her mother. Throughout the whole book she kept comparing herself to all these different people and things, and on the last page she said, 'Oh Lord, I wish I was a buzzard.' It had something to do with the fact that a buzzard is probably the ugliest bird on the planet, but it had what she didn't have—freedom."

Kelly, who says she was a "latch-key project kid," recalls that she started writing poetry as a sort of therapy for the various emotions she felt. "Writing has always been a way for me to express whatever—anger; love, hate, anything."

In the mid-'80s she wrote a song, "It's My Life," for B Angie B that never came out. She didn't write anything else for the next few years, until Sean "Puffy" Combs heard her singing at his Daddy's House Studios and asked, "Do you write?" I said, 'Yeah, I do,' and he hired me to write lyrics for an Isley Brothers 'Float On' remix that he was doing. And that was the first thing that got me notoriety."



PRYCE



**Facing The Music.** EMI Music Publishing has signed a co-publishing agreement with Edmonds Music, the company owned by writer/producer/artist Kenneth "Babyface" Edmonds. Shown celebrating the conclusion of the deal, from left, are Peter Lopez, Edmonds' attorney; Bob Flax, executive VP of EMI Music; Edmonds; and Martin Bandier, chairman/CEO of EMI Music.



**A House Of Songwriters.** Members of the National Music Publishers' Assn. (NMPA) recently visited Washington, D.C., to press for legislation to address important issues in the La Cienega vs. ZZ Top litigation (Billboard, Oct. 11). While in Washington, they met with Rep. John Conyers Jr. (D-Mich.), left, foreground, ranking member of the House Judiciary Committee. Also shown, from left, are songwriters John Sabastian, Irving Burgie, Herb Alpert, Lamont Dozier, Jerry Fuller, and Ed Murphy, NMPA president/CEO.



**All In The Family.** Singer/songwriter James Taylor, center, now an ASCAP member, recently played at a benefit concert for the Marine Sciences Program at Southampton College on Long Island, N.Y. He was greeted by ASCAP VP/composer Cy Coleman, left, and Karen Sherry, VP of communications at ASCAP.



**Decades Under The Tree.** Sony/ATV Tree has made a renewal deal with Curly Putman, extending their relationship well into the next century. Putman has been a Tree writer since 1964. His hits include "Green, Green Grass Of Home" and, as a co-writer, "My Elusive Dreams," "D-I-V-O-R-C-E," "He Stopped Loving Her Today," and others. Shown, from left, are Tree executives Dale Esworthy and Donna Hilley, Putman, and Tree executive Don Cook.

### 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, Mass Confusion/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
EVERYWHERE	Craig Wiseman, Mike Reid	Almo/ASCAP, Daddy Rabbit/ASCAP, Brio Blues/ASCAP
<b>HOT R&amp;B SINGLES</b>		
YOU MAKE ME WANNA . . .	Jermaine Dupri, Manuel Seal, Usher	EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP
<b>HOT RAP SINGLES</b>		
UP JUMPS DA BOOGIE	T. Mosley, M. Barcliff, Missy Elliott	Virginia Beach/ASCAP, Mag/oo/ASCAP, Mass Confusion/ASCAP
<b>HOT LATIN TRACKS</b>		
SI TU SUPIERAS	Kike Santander	FIPP/BMI

## Goodman Gets His Due With No. 1 Novelty Artist Mention, Album

**FLYING AGAIN:** In chart chronicler Joel Whitburn's upcoming "Top Pop Artists 1955-96," he will cite **Dickie Goodman** as the No. 1 novelty artist of that 40-year period, with some 17 charted singles to his credit.

Goodman, of course, created a great stir (besides sales) beginning with his truly novel 1956 parody with **Bill Buchanan**, "The Flying Saucer," surely the first commercially successful example of sampling.

This recording and the many others that followed used snippets of well-known recordings to provide zany answers to questions posed by Goodman and Buchanan.

Veteran trade members will recall that this early example of sampling created quite a brouhaha in publishing circles, leading to court actions that eventually led to splitting mechanical royalties among the publishers whose material was used. Publishers also demanded a favored-nations clause to guarantee an equal royalty split.

Now **Jon Goodman**, the son of Goodman (who died in 1989) and administrator of his estate, has arranged for the release of an album of 39 parodies made by Goodman and, in a number of instances, Buchanan. It's available via Miami-based Hot Productions and carries the original Luniverse label logo under the title of "Dickie Goodman & Friends—Greatest Fables."

**FILM/TV FELLOWSHIP:** The BMI Foundation has opened its 11th annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The successful candidate will work for a month in Los Angeles on a day-to-day basis with film and TV composers, receiving up to \$2,000 for travel and living expenses. The program is supervised by **Mike Post**, the composer of many top TV themes. The fellowship was established by BMI and the family of **Carpenter**, the late co-composer of TV themes and scores. Applications for the 1998 Pete Carpenter Fellowship are available on BMI's World Wide Web site at <http://bmi.com.foundation/>, via E-

mail at [foundation@bmi.com](mailto:foundation@bmi.com), or by writing to BMI's headquarters in New York. The deadline is Nov. 30.

**THE 3 D'S OF A&R:** The California Copyright Conference (CCC) gathers Tuesday (21) for a dinner meeting at the Sportsmen's Lodge in Studio City, Calif., to tackle the issue of "The 3 D's Of A&R: Discover, Develop, Deliver." Panelists are **Vicky Hamilton**, independent A&R consultant; **Lucky Nantana**, Ruthless Records director of A&R administration; and **Judy Ross**, Epic Records' associate director of A&R.

**ENCORES! SELECTS:** The vaunted Encores! series at New York's City Center has decided on its three concertized re-creations to start in February 1998.

The shows are **Harold Arlen** and **Johnny Mercer**'s 1946 "St. Louis Woman"; **George and Ira Gershwin**'s "Strike Up The Band,"

which had two versions, one in 1927 and the other in 1930; and **Gene DePaul** and Mercer's 1956 "Li'l Abner."

**TWO FOR THE SHOW:** MCA Records, continuing its program of Broadway cast-album rereleases with assistance from musical theater authority **Max Preco**, has released two new recordings. One, "Coco," is a 1969 show with a score by **André Previn** and **Alan Jay Lerner**. It ran for more than 300 performances, thanks largely to **Katharine Hepburn**, who played the role of **Coco Chanel**, the French fashion designer. A more recent entry for reissue (it opened in 1978) is the original Broadway version of "The Best Little Whorehouse In Texas," with a score by **Carol Hall**.

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

1. **James Taylor**, "Hourglass."
2. "Ragtime," vocal selections.
3. **Jewel**, "Pieces Of You" (guitar tab).
4. **Hanson**, "Middle Of Nowhere."
5. **Celine Dion**, "Falling Into You."



by Irv Lichtman

# Studio Action

ARTISTS & MUSIC

## Ocasek Brings Magic To Studio Artist Produces Acts He Can Relate To

BY PAUL VERNA

NEW YORK—Rock journalist Brett Milano best articulated the Cars' appeal in the liner notes to the band's 1995 Rhino collection, "Just What I Needed: The Cars Anthology." "During the late '70s and early '80s," he wrote, "most rock fans were split into two camps, with hardly any common ground. Either you listened to 'punk' bands like the Clash, Talking Heads, and the Cars, or you were into 'mainstream' bands like

Aerosmith, Queen, and the Cars."

Similarly, Cars front man Ric Ocasek has proved to be a producer with an uncanny ability to find the magic zone between the mainstream and the cutting-edge. To wit, he has helped such alt-rock bands as Nada Surf and Weezer achieve commercial breakthroughs. He has also made key albums for acts that have yet to realize their market potential, like Suicide, Black 47, D Generation, and Johnny Bravo.

A selective producer, Ocasek tends to work with bands rather than solo artists—although he has produced Iggy Pop and Alan Vega—and does not get involved with artists who do not appeal to his musical and lyrical sensibilities.

"I look for lyrics and make sure they're not stupid," says Ocasek. "I look for general intelligence in the band and their music making, something that sounds different and unique, something that has artistic credibility, and not necessarily something that's commercial. In fact, more likely than not, the [projects] are not commercial."

Rather than take a band's music and rearrange it, Ocasek prefers to work with material that's ready to be recorded as is.

"I usually pick a band because I like the way they already are and I would like to keep them sounding like they are," explains Ocasek. "I would like to bring out more of what they are. I don't want to take a band that needs to be changed around. I don't want to take songs and rewrite them. I want them to be comfortable to make a record and not be prostituted."



O CASEK

A hands-on engineer who operates his own 24-track analog, 8-track digital home studio, Ocasek prefers to work in the analog domain "for its warmth." He tends to use Electric Lady in New York and Ocean Way in Los Angeles—both of which have two-of-a-kind Focusrite consoles, with which Ocasek feels at home. He also expresses a preference for George Martin's Air Lyndhurst studio in London.

During his days with the Cars, Ocasek and the band owned and operated the Synchronsound facility in Boston, where Ocasek cut albums by Romeo Void, Iggy Pop, Bad Brains, and Suicide. Today, Ocasek is content to operate a home studio good enough to yield master-quality tracks without the pressure of maintaining a commercial operation.

"On the Weezer album, quite a few vocals were done in my studio, and if I have to do keyboard stuff, there's no reason to go into a [professional] studio," observes Ocasek. "It's advantageous for the band financially and timewise to do parts of their projects at my place, and I've done a lot of my stuff here."

Ocasek's latest recording project is his own "Troublizing" album, released last month on Columbia Records. Unlike his past solo works, "Troublizing" is largely a band album featuring musicians he has worked with recently: Bad Religion guitarist Brian Baker, Hole bassist Melissa Auf Der Maur, Nada Surf drummer Ira Elliot, and longtime friend and Cars compatriot Greg Hawkes on keyboards.

"I figured I needed four or five elements besides myself, so I plucked the people I thought would be able to play this music well and have fun together," says Ocasek.

Besides the core band, Ocasek enlisted Smashing Pumpkins mastermind Billy Corgan's production skills for "Troublizing."

(Continued on next page)



Bringing in The Bacon. Actor Kevin Bacon and his brother Michael, who call themselves the Bacon Brothers, mastered their upcoming album, "Forsoco," at Masterdisk in New York. Shown at the sessions, from left, are producer William Derella, Michael Bacon, Kevin Bacon, Masterdisk owner Doug Levine, and mastering engineer Howie Weinberg.

PROFILE

### AUDIO TRACK

#### NEW YORK

AT THE MAGIC SHOP, Elektra act Spacehog tracked and mixed with producer Bryce Goggin and assistant Joe Warda; Fun Lovin' Criminals, newly signed to Capitol Records, tracked the song "Big Nite Out" for the "Scream 2" soundtrack with engineer Tim Latham and assistant Juan Garcia; and Latham and Stretch Armstrong produced 2 Skinnee J's, a new act signed to Capricorn, with Garcia assisting. . . . At Sweetfish Recording Studios in Argyle, N.Y., the Boys Choir Of Harlem overdubbed tracks for a Christmas album on Unencumbered Records with producer Vaughn Halyard, engineer Marc Fuller, and choir founder Dr. Walter Turnbull. The 26 boys—aged 8 through 18—recorded choral arrangements of "Rudolph The Red-Nosed Reindeer," sung by Jewel, and the narrative piece "The Night Before Christmas," read by Hillary Clinton. . . . At Bearsville Sound Studios in Bearsville, N.Y., Elektra rock band Phish mixed a live album with producer Steve Lillywhite and engineer John Siket. Island recording artist Salif Keita and producer Vernon Reid, of Living Colour fame, used the Bearsville Theater for pre-production, and the B-52's used the same theater to rehearse for upcoming performances.

#### LOS ANGELES

AT SCREAM, producer/engineer David Kahne mixed the track "Shattered" for alternative rock act Fishbone for a Warner Bros. project; Jim Ebert mixed Meredith Brooks' "What Would Happen" for Capitol; and Capitol act Megadeth remixed material with producer T-Ray. All sessions were assisted by Doug Trantow.

#### NASHVILLE

LIONEL RICHIE overdubbed and tracked a Mercury project at the Castle with producers James Carmichael and Lloyd Tolbert; Ralph Sutton

engineered, assisted by Mike Purcell. Also at the Castle, new Arista artist Brad Paisley mixed with producer Frank Rogers, engineer John Kelton, and assistant Paula Montondo.

#### OTHER LOCATIONS

GREG ALLMAN booked Criteria Recording Studios in Miami to record his upcoming release for 550 Music with longtime producer Tom Dowd; Criteria staffer Chris Carroll assisted. Also at Criteria, Columbia rockers Soul Asylum tracked an album with veteran producer Chris Kimsey (Rolling Stones, the Cure) and engineer David Nicholas (INXS); the project was cut in Criteria's Neve 8078, Augspurger-equipped room onto a Studer analog recorder and a Digidesign ProTools digital workstation. . . . Atlantic act Bad Religion recorded its upcoming album at Pyramid Sound Recording Studios in Ithaca, N.Y., on a Neve VR console. The project is being co-produced by Alex Perialas and Bad Religion, engineered by Ronnie Kimball, and assisted by Jason Arnold.

Earache recording act Morbid Angel has been at Morrisounds Studios in Tampa, Fla., recording "Formulas Fatal To The Flesh." The band's composer/guitarist, Trey Azagthoth, is handling production, with engineering by Tom Morris (Seven Mary Three, Dixie Dregs) and Mark Prator (KC & the Sunshine Band). The project is being recorded and mixed on Morrisounds' SSL G+ board and Otari MTR-90 analog multitrack. . . . At Unintentional Music in Blue Hill, Maine, studio owner and independent producer/engineer John Dyer has been producing metal band Fly; local favorites the Beatroots; Nantucket, Mass., act Broken Messiah; and newcomers Face.

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.

## newsline...

THE AUDIO ENGINEERING SOCIETY (AES) reports that its recent 103rd convention, held Sept. 26-29 at New York's Jacob Javits Center, was its largest ever, with 20,312 attendees—a 15% increase from last year's U.S. event in Los Angeles, which had been the largest. The 103rd AES show marked the society's 50th anniversary.

SOLID STATE LOGIC marketing director Hazel Simpson will be leaving the company at the end of November. She will be replaced by former Neve executive John Andrews, according to a press release from the Oxford, England-based company.

TWO YEARS AFTER IT MADE HEADLINES with its OXF-103 "Oxford"—a state-of-the-art, large-scale digital recording/mixing console—Sony Electronics announced sales of the board to Peter Gabriel's Real World Studio in Box, England; the Enterprise Studio in Los Angeles; Studio N in Cologne, Germany; and the Hit Factory in New York. "We are excited and proud to be selected by such a distinguished group of studios," says Courtney Spencer, VP of professional audio products for Sony Electronics' Business and Professional Group. "The Oxford's excellent sound quality and 24-bit technology will be quickly called upon by leading engineers for recording, mixing, and mastering."

All four consoles will serve as the centerpiece of their respective destinations, according to a Sony statement. In fact, sessions on the Oxford have already begun at Real World for Gabriel's upcoming album.

"The sound quality of the Oxford is superb," says Real World engineer Dickie Chappell. "The console is surprisingly easy to use, and it has allowed Peter to jump between different parts of the project and different ideas instantly. As a result, Peter has been able to concentrate on the creative process, rather than waiting around while the setups get recalled." Real World director of operations Mike Large adds, "After considering a number of consoles, both digital and analog, the Oxford was clearly best suited to our needs. Our approach was to find a console that could be used as a creative tool, bringing new possibilities to the recording process rather than focusing on any particular technology. This advanced console has clearly been developed by people who have good insight into both the creative process and the needs of commercial studios."

Sony first showcased the Oxford at the 1995 AES Convention in New York. Since then, Oxford boards have been beta-tested at Gillaume Tell in Paris, Ocean Way Studios in Nashville, and Sony's own recording complex in New York.

FAMED SEATTLE RECORDING/POST FACILITY BAD ANIMALS has completed a renovation that refocuses the onetime rock'n'roll powerhouse toward sound design; voice-talent casting, recording, and mixing; and original music composition for commercials, multimedia, interactive entertainment, TV, and film, according to owners Steve and Debbie Lawson. The pair are now the sole owners of the facility following the departure of former partners Ann and Nancy Wilson of the group Heart.

Senior sound designer Dave Howe reports that Bad Animals' sound design team is fully in place. It includes Gary Littell, formerly of Waves in Los Angeles; Mike McAuliffe, a two-time Emmy winner honored for his work on the Disney series "Bill Nye The Science Guy"; and Suzie Brutke, who was recently promoted from production assistant to full-time sound designer.

Another change at the studio is the designation of its rooms. Once known by letters (i.e., A, B, C, X), the studio's rooms are now named by colors (blue, green, purple).

### NEW PRODUCTS & SERVICES

**STUDER PROFESSIONAL AUDIO AG** of Regensdorf, Switzerland, introduced the D950 digital mixing system at the 103rd Audio Engineering Society (AES) Convention, held Sept. 26-29 in New York. Among the unit's distinguishing features is a "DSP core" that allows users to configure the console to their needs. Developed in conjunction with the Swiss Federal Institute of Technology, the DSP core features powerful parallel processing capability built around Analog Devices' SHARC-DSP processors, which are able to perform 120 million operations per second.

In its maximum configuration (made of up to 20 swappable DSP cards), the D950 allows for 254 fully featured chan-

nels; on the other hand, a powerful, 40-channel console can be configured with as few as three or four DSP cards. Currently available in two modes—broadcast and surround-sound—the D950 will eventually be available in other basic configurations, according to a Studer statement.

The console is controlled from a PC-compatible system using Microsoft Windows NT, which handles system management, control, configuration, and automation. The PC can also generate signal-flow diagrams and display channel features. Furthermore, the system can be connected to a modem for remote diagnostics and software upgrades, and the D950 can according-

ly operate as a multi-room facility's signal processing core.

The console accepts digital AES/EBU and MADI signals directly, while analog inputs can be introduced via standard analog-to-digital conversion systems, including Studer's D19 20-bit A-to-D series or its D19M rack-mounted, card-based interface system. The D950 can be configured either as a con-



STUDER D950

### OCASEK BRINGS MAGIC TO STUDIO

(Continued from preceding page)

"I saw him play and went back to meet him, we traded numbers, and whenever he was in New York, he'd come over and hang out," says Ocasek of Corgan. "I know and trust his talent... so I thought it was natural to ask him to produce."

For Ocasek, part of Corgan's appeal was his musicianship. Similarly, many of the bands that hire Ocasek to produce them look to him as a kindred spirit rather than a hero or magician.

"I'm an artist like them, which is an advantage," says Ocasek. "It's easy for me to merge into their band ideal rather than be an engineer/background producer or a producer that would have liked to be an artist."

Ocasek says his role as producer is "to be a director and get the best performances out of a band. I like to keep things moving, keep the flow going, and make sure the takes are good and people are happy with them."

A native of Baltimore, Ocasek got into music when he took up the guitar at age 14. He formed various bands while he was in high school and college but did not make his breakthrough until he and the Boston-based Cars went six-times platinum with their 1978 self-titled debut album. Unlike other like-styled bands of the period, the Cars overcame the pressure of out-

of-the-gate success and continued to deliver hit after hit, releasing six studio albums over the next decade—five of which were certified platinum or multi-platinum.

A face in the vibrant Boston scene in the late '70s, Ocasek became interested in production early in his professional career.

"As soon as I started making records I knew that I could do it," says Ocasek. "I love the idea of production because I love the studio. I was kind of technically oriented from a young age. I used to build electronic gear."

Ocasek's first production client was the New York underground avant-garde duo Suicide, consisting of vocalist Vega and synth player Martin Rev. Since then, he has released a handful of solo albums and applied his production touch to records by Nada Surf, Weezer, Black 47, D Generation, Johnny Bravo, Pop, Vega, Bad Brains, Romeo Void, Mercury Rev, Bad Religion, Cake Like, and Hole.

Reflecting on a long, varied, and distinguished career in music, Ocasek—who is 48—says, "I did just what I wanted to do without any restrictions. I suppose it's a choice rather than a luxury. I could have collected stamps and had an amazing stamp collection worth a lot of money."



**Ace In The Hole.** Producer Michael Beinhorn, left, and engineer Paul Northfield take a break from recording Hole's upcoming Geffen Records project, the follow-up to the band's 1994 hit "Live Through This." The sessions are taking place at Conway Studios in Los Angeles on a Solid State Logic SL 9072 J Series console.

tion and music recording markets: six-channel, discrete surround-sound capabilities on every input; digital auxiliary sends via Yamaha digital input/output cards; input cross-patching; and the ability to process output buses through dynamics, EQ, and routing matrices. Furthermore, with Version 2.0, users will be able to control external devices, including other mixers, tape, and digital audio workstation transports, plus outboard effect processors.

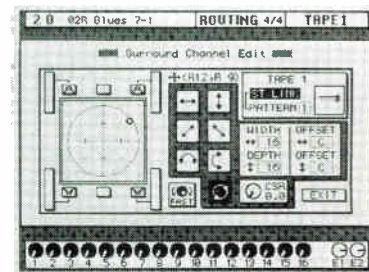
In addition, the 02R's onboard automation has been significantly upgraded, with new operation and mix-edit capabilities. Among the new features are touch-sensitive fader emulation, which allows users to activate a fader during automated mixdowns by simply touching it; editing of such mix events as fader movements; and cutting, pasting, and offsetting of auto-mix functions.

The new software version also enhances the sonic capabilities of the 02R by using a smart-bit allocation scheme to record 24-bit audio from the console onto 16-bit tape or hard-disc mastering mediums.

"Since we began shipping, the 02R has been wildly successful in the recording community and pulled into the post community for its strong features," says Yamaha product manager for recording products Peter Chaikin. "Version 2.0 software will make the 02R even more powerful for the recording market while providing strongly requested features for post customers."

The software upgrade—which will be available this fall—is accomplished

either by the user or by a qualified service center by installing a ROM chip in a slot in the back of the 02R, according to Chaikin. All new consoles shipped



YAMAHA 02R VERSION 2.0

after the upgrade will contain the new software.

**DIGIDESIGN OF PALO ALTO, CALIF.**, unveiled the modular 888/24 I/O interface, a 24-bit analog-to-digital conversion system for its popular Pro Tools system. The 888/24 I/O replaces the 888 I/O Interface in the Pro Tools product line, according to a Digidesign statement.

The system allows users to capture 24-bit digital audio signals onto the Pro Tools recording/editing system. Available in a two-unit, rack-mounted chassis, each 888/24 I/O box offers eight analog inputs and outputs, four pairs of AES/EBU digital inputs and outputs, a two-channel S/PDIF input/output connection, and a 50-pin peripheral cable connector.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 18, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	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)	HOW DO I GET THERE Deana Carter/ Chris Farren (Capitol Nashville)	WALKIN' ON THE SUN Smash Mouth/ Eric Valentine (Interscope)	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	EMERALD SOUND (Nashville, TN) Steve Marcantonio	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	SSL 4072G+ w/Ultimation	DDA AMR 12	SSL 4000	Neve 8128	Neve 8068/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Sony APR 24	Otari DTR 900 II/ Mitsubishi 850	Studer A800/Ampex MM1200	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	BASF 900	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	EMERALD SOUND (Nashville, TN) Steve Marcantonio	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4064G+ w/Ultimation	SSL 4000	Neve 8128	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer A827	Otari DTR 900 II	Studer A820/A800	Studer A820
MASTER TAPE	DAT	Ampex 499	Ampex 467	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN MASTERING Brian Gardner	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	EMI-LTD	WEA	WEA

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## SMEJ Takes New A&R Focus 1st CEO Aims To Keep Market Leadership

■ BY STEVE MCCLURE

TOKYO—The appointment of Shigeo Maruyama to the new post of representative director/CEO at Japan's biggest record label, Sony Music Entertainment Japan (SMEJ), is being seen here as a product of Sony's determination to emphasize the creative side of its business following the recent defection of its biggest act, pop trio Dreams Come True (DCT) (Billboard, Aug. 23).

The appointment comes at a time when the label's previously unquestioned dominance of the Japanese industry shows signs of slipping due to what some in the industry see as a lack of leadership and vision.

As CEO, Maruyama will rank No. 2 in the SMEJ hierarchy. President Ryokichi Kunugi will report to Maruyama, who in turn will report to chairman Shugo Matsuo.

Maruyama, who previously headed the Epic/Sony label, was also named vice chairman of money-spinner Sony Computer Entertainment, where he had been VP.

"While Mr. Maruyama will oversee the whole management of the company, he will be especially responsible for A&R and marketing issues," a Sony spokesman says.

The appointment to the CEO post, which took effect Oct. 1, puts Maruyama back in the spotlight at Sony Music's Japanese operation. Until June 1996 he was one of SMEJ's two deputy presidents, along with Hiroshi Inagaki, but since then he has kept a relatively low profile as VP of Sony corporate strategy think tank Axcel Inc., as well as retaining his position as a director of SMEJ. Inagaki remains a director of SMEJ.

"Maruyama has worked in the creative field all along," says one industry observer, noting that in contrast, Kunugi's career has been in sales and administration.

Maruyama is also a director of SMEJ subsidiary Antinos Management, whose best-known artist is Tetsuya Komuro. In the last few years, Komuro has achieved unprecedented success with independent label Avex as a freelance producer and as a member of the top-selling group globe. He is still signed to Epic/Sony as a solo artist.

The appointment of Maruyama as CEO could be the harbinger of other changes in SMEJ's executive lineup when the company announces its annual personnel reshuffle in January, according to industry sources.

Oct. 1 also saw Sony's release of a DCT greatest-hits compilation, which led the group and its management, MS Artist Products, to seek a court injunction forcing Sony to halt the release—an unprecedented move in the usually non-litigious Japanese music industry. The injunction has not been granted, however, and the "Best Of Dreams Come True" has shipped 2.3 million copies so far.

"Sony is clearly entitled to sell the album based upon SMEJ's own rights and in compliance with the contract (Continued on next page)

## Evora Top Winner At S. Africa's KORAs

■ BY DIANE COETZER

JOHANNESBURG—Cesaria Evora, the veteran singer from the Western African territory of Cape Verde, dominated this year's KORA All Africa Music Awards, held Oct. 4 at South Africa's Sun City resort.

Billed as the "African version of the Grammy Awards," the KORA Awards (named after a musical instrument traditionally associated with African praise singers) is in its second year of existence. The show is supported by various partners, including Canal

France International, the South African Broadcasting Corp. (responsible for the KORAs' television broadcast), MCM Africa, the BBC World Service, and Radio France Internationale.

Organizers say the prime motivation is to provide a continental awards ceremony to showcase Africa's diverse musical talent. An estimated 350 million viewers around the world watched the winners in 12 categories be honored.

BMG-signed Evora won the Judges Merit Award against competition from Patience Dabany of Gabon and South Africa's own Lady-smith Black Mambazo. Evora also scooped up the best artist from West Africa award and the best African album honor for "Cabo Verde," in a category that included roots-music artists like Papa Wemba and Khaled.



EVORA

Other award winners were Ismael Lo, honored as best African male artist as well as for best music video; Cheikh Lô, most promising artist; and Angélique Kidjo, best African female artist.

Ernest Coovi Adjovi, the award show's executive producer, described the ceremony as "an entire evening devoted to the recognition of those whose lives are dedicated to African music and its diaspora."

To add weight to this claim, guest appearances were made by some of the African continent's most respected performers: Kidjo, Kanda Bonga Man, Lourdes van Dunem, Wemba, and Youssou N'Dour. A clutch of heavyweight South African performers—including Yvonne Chaka Chaka (widely hailed as the queen of African pop), Sibongile Khumalo (who earlier this year won several awards at the FNB South African Music Awards), and Ringo Madlingozi—added a local flavor to the evening. In a scoop for the organizers, the evening's finale was the first public

(Continued on page 83)

## BMI/PRS Salutes Sting, U.K. Hitmakers

■ BY THOM DUFFY

LONDON—Some of the inspiration for the 1983 Police hit "Every Breath You Take" may belong to the spirit of Bond—James Bond.

"I wrote it in Jamaica, in the house that belonged to Ian Fleming, who wrote James Bond," says Sting. "Maybe there was some sort of spy thing happening in my head, I don't know."

Sting offered his recollections Oct. 9 at this year's BMI/Performing Right Society (PRS) awards dinner, where "Every Breath You Take" was recognized for achieving the milestone of 4 million performances in the U.S. The song is published by EMI Music/Magnetic Publishing. Sting and Trudie Styler also received BMI's humanitarian award for their work to protect the Amazonian rain forest in Brazil.

"The couple we honor tonight, despite the demands of busy careers and a young family, saw a problem that, without a quick and global response, could affect every living creature on earth," said Frances Preston, president/CEO of BMI, presenting the award to Sting, who responded modestly.

"I'm overcome with embarrassment really because I don't deserve this," he said. "I read in the paper this morning



Sting with BMI president/CEO Frances Preston.

that two-thirds of the world's rain forest has been destroyed in the last 10 years—so that shows how effective I am. If we've done anything, we've just spoken our minds, that's all."

The annual awards dinner at the Dorchester Hotel recognizes those members of the U.K.'s PRS whose repertoire is represented by BMI in the U.S.

For the second consecutive year, Seal received the Robert Musel Award for writing the song that received the largest number of performances the previous year. The award is named for BMI's longtime U.K. consultant, who established ties with the PRS four decades ago.

Seal's "Don't Cry" was honored this year; following "Kiss From A Rose" in 1996. Both hits are published by Perfect Songs Ltd.

Another pop classic recognized for 4 million performances was "Let It Be" by Paul McCartney and John Lennon (Northern Songs). Attending the dinner was Julian Lennon.

Songs recognized for 3 million performances were "Baker Street," written by Gerry Rafferty and published by PolyGram Music; "Stranger On The Shore," written by Acker Bilk and Robert Mellin and published by EMI Music; and "Goodbye Yellow Brick Road," written by Elton John and Bernie Taupin and published by PolyGram Music.

Writers who received an award for 2 million performances included Lennon and McCartney for "Come Together," "If I Fell," and "Got To Get You Into My Life," all published by Northern Songs; Stephen Bishop for "Separate Lives," published by Hit & Run Music; Phil Collins and Lamont Dozier for "Two Hearts," published by EMI Music and Hit & Run Music; and Ray Davies, who attended to receive honors for "You Really Got Me," published by Edward Kassner Music.

(Continued on page 64)

Asia Coverage  
By MTV

Of the Asian households MTV claims to cover, most have access only through a second party\* and often for less than a few hours a week. Which means that your promotional options are somewhat restricted. Because unlike Channel [V], MTV can't offer you uninterrupted transmission into millions of homes in every major Asian market 24 hours a day. So for effective targeting of Asia's music lovers there's still only one channel that's in tune with your needs. Channel [V]. Asia's favourite music channel. ★

\* Source: MTV

Asia Coverage  
By Channel [V]

channel  
[V]

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# newsline...

**GERMAN MUSIC BUSINESS** veteran Bernhard Mikulski died Oct. 9, the company has revealed. He was 68. Cause of death was not known at press time. Mikulski entered the industry in the early '60s as an importer. His firm was subsequently acquired by CBS Records and became the major's German foundation; Mikulski was its GM. Later, he left to form another import firm, which periodically found itself at odds with the multinationals. ZYX took shape in 1992, and became a powerful independent with dance and techno music in Germany. In 1994, it was the country's leading singles label. More recently, ZYX has found international success with Italo-French dance act Gala. **WOLFGANG SPAHR**

**AUSTRALIAN INDIE MUSHROOM RECORDS** has launched a yearlong program of events to celebrate its 25th anniversary. A two-hour prime-time special airs Dec. 15 on the Nine TV network, and a New Year's Eve concert in Adelaide featuring Mushroom acts will be simulcast on the Channel 10 TV and MMM radio networks. A giant gig in Melbourne early next year will see super-group pairings and reunions of such past platinum-selling acts as Skyhooks, Madder Lake, and Models, with an album and video to follow. "There's not one Australian who can claim not to know a Mushroom song or be affected by it," says chairman/CEO Michael Gudinski. Other activities will include a book on the label's poster and CD artwork, Mushroom Films' first feature movie, and events to support the launch of the company's office in New York next year (Billboard Bulletin, Jan. 31). **CHRISTIE ELIEZER**

**THE MANAGEMENT BOARD OF SUISA** (Swiss Society for Musical Copyrights) has elected Alfred Meyer to the post of director general. He succeeds Patrick Liechti, who died in June. Meyer, 52, joined SUISA in 1980, becoming head of its customer services department in 1983 and deputy director general in 1989. Jean Cavalli, 40, takes over as deputy director general. **WOLFGANG SPAHR**

**U.K. RADIO GROUP** Emap Radio is in talks with CLT U.K. Radio to buy CLT's national top 40 broadcaster Atlantic 252. Sources suggest a deal could be finalized by the end of the year. CLT U.K., a subsidiary of Luxembourg-based media giant CLT-UFA, revealed earlier this year that it is looking to dispose of some of its U.K. radio assets to concentrate on Talk Radio, its national AM news/talk station. However, that station is also reportedly the subject of bid from Ginger Productions, U.K. radio host Chris Evans' company. Ginger is said to have offered 90 million pounds (\$145 million) for Talk Radio, which has lagged in the ratings but is guaranteed a digital broadcasting license next year. **MIKE MCGEEVER**

**THE COUNTRY MUSIC ASSN. (CMA) AWARDS** attracted 2.5 million viewers when aired Sept. 28 on U.K. national public channel BBC2, according to the CMA's London office. The 90-minute edit featured British comedian Rory McGrath providing links. CMA U.K. and Ireland director David Bower says the broadcast "scored very favorably for a music TV program." He also notes that it had increased support from radio in the territory, with BBC Radio 2 featuring a live broadcast of the ceremony and interviews with several Nashville stars. **MIKE MCGEEVER**

**MTV ITALY** launches its first domestically planned and produced Italian-language show Wednesday (22). "Sonic," a one-hour weekly slot, will feature international and local acts performing live to a studio audience and interviews with presenter Enrico Silvestrin. No Doubt, Italian dub act Casino Royale, and U.S. blues prodigy Jonny Lang are set for the first show. MTV began a 24-hour Italian service via terrestrial network Rete A on Sept. 1, using Italian versions of network programs produced in London and Milan. **MARK DEZZANI**

**A PREVIOUSLY UNDISCOVERED** stereo version of Procul Harum's 1967 worldwide hit "A Whiter Shade Of Pale" was due to have made its first appearance in the U.K. in the week beginning Oct. 13. The track is part of a special 30th anniversary three-CD set on reissue label Westside Records, part of the U.K.'s MCI/VCI group. Westside managing director Bob Fisher recruited U.S. archivist Tom Moulton to remix the track—previously thought to exist only in mono—because, says Fisher, "Tom always told me this recording was his holy grail."

**FORMER ZOMBA/JIVE U.K. GM** Andy Richmond has set up a service to "take the pain away" from A&R execs looking to sign new acts. The company, A&R CD, mails a monthly compilation of tracks by unsigned bands to about 600 U.K. A&R execs, publishers, and agents, with acts paying 250 pounds (\$400) per track to be included. "The artists don't know who the CD is going to, so the A&R people are protected from the hassle of loads of phone calls," explains Richmond, who is currently looking for sponsorship from collection societies, publishers, and retailers with a view to providing the service free to bands. Richmond left Zomba in June after 12 years with the company. He is also now working as a consultant to BMG-owned dance/pop imprint Logic and the Acid Jazz label. **MARK SOLOMONS**

## International Irish Biz Sounds Piracy Alarm Gov't Pledges To Bolster C'right Laws

BY KEN STEWART

**DUBLIN**—The Irish music industry will disappear within seven years if piracy is not effectively tackled, the leader of the country's record business body is warning.

Paul Keogh, chairman of the Irish Recorded Music Assn. (IRMA), was speaking at an international anti-piracy conference Sept. 23 in Dublin. He added that the global success of such Irish acts as the Cranberries, U2, and Boyzone gave an erroneously healthy impression of the Irish market.

"There will be no record industry left unless we get adequate laws and supportive policies from the Irish government," he said.

"The time is right for these laws to be implemented to safeguard the 10,000 jobs already created by the industry. With proper policies, an extra 15,000 jobs could be created, but no further growth can be possible until basic copyright measures are put in place."

Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI), warned that failure to review the laws governing copyright would spell doom for the Irish music industry, adding that Ireland was in danger of becoming "the pirate haven of Europe," in succession to Luxembourg, where laws have now been tightened (Billboard, Aug. 30). Garnett called on the Irish government to fulfill its obligations to neighboring European countries.

The seminar was opened by Tom

Kitt, minister of state at the Department of Enterprise, Trade and Employment, who described intellectual-property pirates as "leeches." He assured delegates of the government's commitment to defeating piracy in all its forms and indicated that it was the government's intention that Ireland should be seen as a "copyright heaven," in which creators of new products and works were effectively protected and properly rewarded.

Kitt stated that a review of copyright is under way and that the level and type of penalties to be applied to infringers are being examined. He said the level of penalties in the new copyright act would be more than adequate in making piracy less attractive to its practitioners.

He challenged business interests to educate the public as to the damaging effects of piracy. He also urged right-holders to conduct an educational campaign to bring home the real cost of piracy to ordinary people, as well as the benefits accruing from ensuring that product is purchased from legitimate sources.

Other speakers were Iain Grant, IFPI's newly appointed international director of piracy; Dick Doyle, IRMA's director general; and Pat Brehony, chief superintendent of the National Bureau of Criminal Investigation.

It was noted that IRMA's increased activity against music pirates has achieved some notable successes, including the seizure of 2,000 cassettes at

(Continued on page 64)

## SMEJ TAKES NEW A&R FOCUS

(Continued from preceding page)

with DCT," the Sony spokesman says, denying that Sony rush-released the album. "It is common in Japan that a greatest-hits album is released soon after the departure of big or famous artists from a record company." MS Artist Products declines to comment on the matter.

Sony's move was seen as an attempt to steal some of the thunder from the group's upcoming debut on Toshiba-EMI's Virgin label, which follows DCT's signing of a worldwide deal with Virgin Records America in August. The trio's first Virgin release will be a double-sided CD single titled "Peace/Marry Me?" on Wednesday (22). Its first album for Virgin, "Sing Or Die," is due Nov. 15, and its premier English-language set will come out some time next year.

Besides DCT, other domestic acts that have recently left Sony include pop/rock band the Boom and pop vocalist Mimori Yusa, both of whom went to Toshiba-EMI.

Top-selling female duo Puffy is one of the few bright spots in terms of the label's domestic repertoire, shipments of which were down some 14% in the January-July period. SMEJ currently has a 15% market share.

The label also recently announced the closure of loss-making subsidiary OO Records.

SMEJ says it has already factored a 2.3 billion yen (\$18.9 million) loss stemming from the label's closure into the previous year's financial results. OO (called "double o") will continue as an imprint within Sony Records for the time being.

Against the background of Maruyama's appointment and the dispute between Sony and DCT, SMEJ has released revised earnings estimates for the half-year that ended Sept. 30 and for the full year ending next March 31.

First-half sales are now projected to have been 53.6 billion yen (\$439.3 million), up 6.1% from the previous estimate of 50.5 billion yen (\$413.9 million), while net income is estimated at 2.7 billion yen (\$22.1 million), up 17.4% from the earlier projection of 2.3 billion yen (\$18.9 million).

The company's estimates for the whole year are also fairly optimistic, despite DCT's surprise decision to leave Sony and thus deprive the label of what would have been the second half's biggest-selling albums. The label says it expects DCT's greatest-hits album to help it achieve full-year sales of 113.3 billion yen (\$928.7 million), up 1.9% over the previous estimate of 111.2 billion yen (\$911.5 million).

If the company realizes those results, it would mean a reversal of the business downturn that saw SMEJ's net sales for the year ending March 31, 1997, fall 10% from the previous year to 103.1 billion yen (\$832.6 million) and net income fall 40.6% to 6.82 billion yen (\$55.1 million).

Those results were blamed on a drastic cutback in the number of new domestic releases, slumping sales of foreign product, and Japan's overall sluggish economy.

SMEJ is 71%-owned by Sony Corp., with the rest of the company's equity held by private investors.

SUCCESSO  
magazine

TOP 50  
BRAZIL  
THE TOP-SELLING ALBUMS

6/10 October 1997

01	E O TCHAN POLYGRAM	E O TCHAN DO BRASIL
02	JOAO PAULO & DANIEL CONTINENTAL	VOLUME 8
03	ZEZE DI CAMARGO & LUCIANO SONY	ZEZE DI CAMARGO & LUCIANO
04	BANDA EVA POLYGRAM	AO VIVO
05	SO PRA CONTRARIAR BMG	SO PRA CONTRARIAR
06	TITAS WEA	ACUSTICO
07	VARIOS SONY	CHIQUITITAS
08	CHEIRO DE AMOR SOM LIVRE	AO VIVO
09	ELTON JOHN POLYGRAM	CANDLE IN THE WIND '97
10	GABRIEL O PENSADOR SONY	QUEBRA-CADEÇA
11	EXALTASAMBA EMI	DESLEGA E VEM
12	CLAUDINHO & BUCHECHA UNIVERSAL	CLAUDINHO & BUCHECHA
13	HANSON POLYGRAM	MIDDLE OF NOWHERE
14	LEANDRO & LEONARDO CONTINENTAL	VOLUME 11
15	VARIOS SOM LIVRE	A INDOMADA - VOLUME 2
16	AMEDEO MINGUI EMI	CANTARE E O AMORE
17	ANDREA BOCCELLI POLYGRAM	ROMANZA
18	XUXA SOM LIVRE	BOAS NOTICIAS
19	NEGRITUDE JR. EMI	SEDUÇÃO NA PELE
20	SUBLIME UNIVERSAL	SUBLIME
21	PLANET HEMP SONY	OS CAES LADRAM...
22	VARIOS SOM LIVRE	ZAZA - INTERNACIONAL
23	AEROSMITH SONY	NINE LIVES
24	VARIOS SOM LIVRE	A INDOMADA - VOLUME 1
25	SOWETO EMI	REFÉM DO CORAÇÃO
26	TOMI BRAXTON BMG	SECRETS
27	SPICE GIRLS VIRGIN	SPICE
28	GAL COSTA WEA	ACUSTICO
29	LEGIÃO URBANA EMI	UMA OUTRA ESTAÇÃO
30	LUIS MIGUEL CONTINENTAL	ROMANCES
31	AMADO BATISTA BMG	AMAR, AMAR
32	PRODIGY PARADOXX	THE FAT OF THE LAND
33	VARIOS SOM LIVRE	SOM BRASIL - AXE
34	ZÉ RAMALHO BMG	20 ANOS DE ANTOLOGIA...
35	PUFFY DADDY BMG	NO WAY OUT
36	DASIS SONY	BE HERE NOW
37	ZECA PAGODINHO SOM LIVRE	14 GRANDES SUCESSOS
38	SENSAÇÃO CONTINENTAL	PRA GENTE SE ENCONTRAR...
39	THALIA EMI	EN EXTASIS
40	O RAPPA WEA	RAPPA MUNDI
41	LIGHT HOUSE FAMILY POLYGRAM	OCEAN DRIVE
42	VARIOS PARADOXX	TECNO PAN
43	KATINGUELE EMI	MUNDO DOS SONHOS
44	NETINHO POLYGRAM	AO VIVO
45	JAMIROQUAI SONY	TRAVELLING WITHOUT MOVING
46	CHICLETE COM BANANA BMG	E FESTA
47	GILBERTO GIL WEA	QUANTA
48	RACA NEGRA RGE	VOLUME 8
49	BANDA MAGNIFICOS SONY	ME USA
50	ELBA RAMALHO BMG	BAIOQUE

SUCCESSO  
magazine

All about CDs in  
the Brazilian Market.

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# HITS OF THE WORLD



JAPAN		GERMANY		U.K.		FRANCE	
(Dempa Publications Inc.) 10/13/97		(Media Control) 10/14/97		(Chart-Track) 10/13/97		(SNEP/FOP/Tite-Live) 10/11/97	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	1	1	1	1	1
2	2	2	2	2	NEW	2	4
3	7	3	7	3	NEW	3	7
4	4	4	3	4	2	4	2
5	3	5	6	5	7	5	5
6	5	6	4	6	4	6	3
7	NEW	7	5	7	9	7	17
8	8	8	16	8	NEW	8	9
9	6	9	8	9	3	9	6
10	NEW	10	10	10	8	10	8
11	9	11	18	11	10	11	11
12	NEW	12	13	12	NEW	12	10
13	NEW	13	12	13	NEW	13	NEW
14	13	14	11	14	12	14	13
15	12	15	14	15	5	15	NEW
16	10	16	17	16	14	16	13
17	11	17	NEW	17	20	17	12
18	15	18	15	18	6	18	12
19	NEW	19	NEW	19	NEW	19	18
20	NEW	20	NEW	20	NEW	20	15
1	NEW	1	1	1	1	1	1
2	NEW	2	2	2	4	2	2
3	1	3	3	3	6	3	NEW
4	2	4	4	4	3	4	3
5	3	5	NEW	5	2	5	NEW
6	11	6	6	6	NEW	6	NEW
7	NEW	7	5	7	NEW	7	NEW
8	NEW	8	7	8	11	8	NEW
9	6	9	NEW	9	7	9	5
10	5	10	10	10	NEW	10	NEW
11	10	11	9	11	NEW	11	NEW
12	4	12	8	12	NEW	12	NEW
13	NEW	13	13	13	5	13	NEW
14	9	14	14	14	19	14	NEW
15	NEW	15	12	15	NEW	15	NEW
16	8	16	16	16	NEW	16	NEW
17	NEW	17	11	17	NEW	17	NEW
18	7	18	18	18	NEW	18	13
19	NEW	19	NEW	19	15	19	11
20	12	20	15	20	8	20	16
1	1	1	1	1	1	1	1
2	2	2	2	2	4	2	4
3	3	3	3	3	9	3	2
4	NEW	4	3	4	3	4	3
5	4	5	5	5	4	5	5
6	5	6	6	6	NEW	6	9
7	6	7	8	7	7	7	7
8	7	8	4	8	7	8	6
9	8	9	11	9	6	9	6
10	9	10	9	10	5	10	10
11	10	11	13	11	10	11	8
12	12	12	19	12	8	12	11
13	11	13	12	13	13	13	17
14	20	14	15	14	13	14	14
15	15	15	10	15	12	15	15
16	NEW	16	18	16	14	16	13
17	13	17	14	17	15	17	18
18	18	18	NEW	18	16	18	18
19	14	19	16	19	18	19	16
20	RE	20	20	20	NEW	20	16
1	1	1	1	1	1	1	1
2	NEW	2	15	2	NEW	2	4
3	3	3	2	3	3	3	2
4	7	4	3	4	2	4	8
5	6	5	1	5	5	5	7
6	4	6	4	6	4	6	5
7	2	7	5	7	NEW	7	6
8	8	8	6	8	6	8	10
9	10	9	10	9	7	9	NEW
10	14	10	9	10	8	10	3
11	9	11	11	11	13	11	NEW
12	12	12	NEW	12	10	12	NEW
13	11	13	NEW	13	12	13	NEW
14	13	14	NEW	14	11	14	NEW
15	15	15	7	15	NEW	15	17
16	5	16	8	16	15	16	16
17	17	17	8	17	NEW	17	12
18	19	18	NEW	18	14	18	20
19	18	19	18	19	NEW	19	NEW
20	16	20	NEW	20	9	20	NEW





## Sweden's Willows Branch Out; Q'ing Up For Awards

IF ROY ORBISON had hailed from Stockholm, he might have cut records like singer Magnus Carlsson and the acclaimed new band Weeping Willows.

On "Broken Promise Land," released in Sweden last month by Grand Recordings through Virgin Records, Weeping Willows offer drama-drenched, melancholic pop built around the aching catch in Carlson's marvelous voice. With obvious nods to early American rockabilly, rock'n'roll, and R&B, the album risks tripping into self-parody at times, but more often it rides the edge of credibility and cool.

The band members began jamming together informally in 1993 before regularly booking their own club dates around Stockholm in 1995. They combined a love of Roy Orbison, Johnny Cash, the Righteous Brothers, and, of course, Elvis Presley with original songs tapping the spirit of those pioneers—all with a lounge-core twist.

Live shows heightened the band's reputation through 1996 and led to widespread interest from Sweden's record labels. They ultimately signed with Grand Recordings, one of whose principals, Hakan Waxegard, is co-promoter with EMA Telstar of Sweden's alternative Lollipop summer festival. Grand Recordings has licensed the band to Virgin Records for the world.

"I think they're just incredible," says Steve Lee, international marketing manager of Virgin Records U.K. and a veteran of the San Francisco lounge-core scene, who predicts the Weeping Willows could connect in America with fans of Chris Isaak or early k.d. lang.

A U.S. release for "Broken Promise Land" is not yet set. The Weeping Willows will likely break out of Scandinavia and Central Europe before reaching audiences in the U.K. and the U.S., in part through a strong live set.

"The effect they have on strangers in a crowd is incredible," says Lee.

**Q'S WHO'S WHO:** In the ranks of music industry events, the Q Awards staged in London each autumn by the U.K.'s leading music magazine remains "a hugely select beanfest," as its organizers declare, with one of the smallest crowds—some 400 guests max—and the highest quotient of stars per hors d'oeuvre.

"I've just gotten a letter here from somebody at a record company saying that if I could possibly allow one extra press officer in, 'I'll give you the entire back catalog of the whole label'—and I think he means it," says Mark Ellen, editor in chief of EMAP Metro, publishers of Q.

The luncheon is one of the quin-

essentially British events on the music business calendar, from its tongue-in-cheek tone to its clubby feel. "There was a lovely moment last year when Bono said to somebody, 'I love it; it's like a family wedding,'" says Ellen. "Actually, it's a really nice community. And it's very valuable for them. All the managers don't get to meet that often, and even the artists don't get to meet that often because their schedules don't coincide. It's fantastic for me to see Elvis Costello, Rod Stewart, and Bono all sitting together in a corner."

This year's Q Awards take place Nov. 4 at London's Park Lane Hotel, with nominees in one key category, best new act, evenly split between rising acts from the U.K.—the Verve, Finley Quaye, and Stereophonics—and those from the U.S.—Beck, Fun Lovin' Criminals, and Meredith Brooks. VH-1 in the U.K. will televise the event Nov. 7.

**EMI MEDLEY** in Denmark is the unlikely source for one of the top-selling Western acts in Asia. The Danish band Michael Learns To Rock has sold some 6 million units in the region, including 2.5 million copies of a greatest-hits album recorded specifically for Asia, EMI reports.

The company now is targeting Asia with Juice, a female R&B-pop trio, and its album "Something To Feel," already a top 10 hit in its home market.

"They are three extremely good-looking ladies with great voices," says Thomas Hoehne, international director of EMI Medley in Copenhagen. "They have a very nice pop-oriented form of R&B. Denmark is a very pop-oriented country, and we know the Asians favor [our] melodies, otherwise Michael Learns To Rock wouldn't be so successful."

With MTV Asia and Channel V airing the single "Best Days," the group's album was set for release this month in the Philippines, Indonesia, Korea, and other Asian markets. The trio will follow a promo trip this month with a nine-country concert tour beginning in mid-November. "This is the key to our success for such a small country," says Hoehne. "Not only the [affiliated] companies, but the population appreciates that our artists take the time to go there."

*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

## Books Explore '60s Yorkville Scene Toronto Strip Was Bustling With Music

BY LARRY LeBLANC

TORONTO—Two just-released books prominently spotlight, for the first time, the significant contributions of Toronto-based musicians, particularly in the 1960s, in popular music.

While "Before The Rush," by Nicholas Jennings and published by the Penguin Group (\$32 Canadian), which focuses on the city's Yorkville Village music era of the 1960s, is unquestionably the definitive history of early Toronto music to date, "Rock And Roll Toronto," by John Goddard and Richard Crouse and published by Doubleday Canada (\$19.95 Canadian), is a fascinating if lighthearted fan-styled book that covers seminal rock'n'roll events in the city from the '60s onward. Both books have been issued only in Canada.

Jennings, who worked as a dishwasher at the Riverboat coffeehouse in Yorkville Village at the end of the pop music boom there, says he was inspired to write his book because he felt the era had been an overlooked one in Canadian music. "For some people, Canadian music was born in 1971 with the introduction of CanCon [federal government radio-content regulations] and the Juno Awards," he explains.

"The late '60s was a magical time," agrees Duff Roman, VP of industry affairs at Toronto-based CHUM Ltd., who at the time operated Roman Records and managed David Clayton-Thomas & the Shays. "It was probably the most productive musical period in Canada, ever. There was a bottle-neck [of talent] in Toronto, and musicians kept getting better and better."

In the '60s, while Americans and the British were accustomed to their own acts becoming international stars, in Canada, before its domestic music business emerged from its cottage-industry stage, this was practically unheard of. Still, Canadians kept expecting to make breakthroughs outside the country.

Says Tom Wilson, a booking agent and bassist with Little Caesar & the Consuls in the '60s, "A whole wave of us thought that we were ready to take on the world, and what was then called 'the Toronto sound' would take off."

In the mid-'60s, as thousands of teenagers left their suburban homes and flocked to the four or five blocks of Yorkville Village in midtown Toronto, the area became what Jennings describes as "the music mecca of Canada, the magnet that drew musicians from every corner of the country."

Yorkville began to emerge as Toronto's music center in 1959 following Werner Graeber opening Club 71, the area's first coffeehouse. With the provincial drinking age then being 21, and teenagers seeking outlets to hear music, more coffeehouses and clubs followed. This included the Clef Club, Gate of Cleve, Village Corner, Club 47, Mousehole, and the Riverboat.

The scene featured such Canadian folk acts as Gordon Lightfoot, Joni Mitchell, Bonnie Dobson (who wrote "Morning Dew"), Buffy Sainte-Marie, and 3's A Crowd (with Bruce Cockburn); rock groups like Jack London & the Sparrow (later renamed Steppenwolf), Luke & the Apostles, the Ugly Ducklings, and the Mynah Birds (with Rick James and Neil Young); the R&B-styled Jon & Lee & the Checkmates and Frank Shepherd & the Good Shepherd; and noted American bluesman Lonnie Johnson, who lived here until his death in 1970.



YOUNG

"The mix of music there influenced the music at the time," says Jennings. David Clayton-Thomas, a Ray Charles-styled R&B singer, told me he was inspired by that to start writing his own more thoughtful songs like "Brainwashed" after hearing the songwriting of Joni Mitchell and Gordon Lightfoot."

Yorkville was also where such leading American folk acts as Tom Rush, Kris Kristofferson, Jackson Browne, Jerry Jeff Walker, Simon & Garfunkel, and Steve Goodman performed while in Toronto.

At the same time Yorkville was having its heyday, Toronto was a hothouse of musical activity. On the Yonge Street strip downtown, where Arkansas rockabilly artist Ronnie Hawkins, backed by Levon & the Hawks (later renamed the Band), as the city's principal celebrity, reigned at Le Coq d'Or, such pivotal bands as the Five Rogues (renamed the Mandala), the Soul Searchers, and Shawne & Jay & the Majestics, and visiting U.S. artists like the Supremes and Stevie Wonder, performed at the city's premier R&B hot spot, the Club Bluenote. Also, local talent vied with international acts to play such venues as the Colonial Tavern, Friar's Tavern, and Steele's Tavern.

Roman recalls booking Clayton-Thomas & the Shays into the Friar's

Tavern in '65, considered a prestigious date at the time for a local act. "I think we made \$500 for the week," he says.

Outside of a handful of biographies of the some of the major figures of that era—Hawkins, Young, Mitchell, Steppenwolf, the Band—and two eminent Canadian pop music histories, "Axes, Chops And Hot Licks" by Ritchie Yorke (1971) and "Heart Of Gold" by Martin Melhuish (1983), there isn't much literature on Canadian pop music.

Originally, Goddard and Crouse had intended to gather existing material for their book, but quickly realized that the research material available was sparse.

"We could not find out, for example, when Joni Mitchell was [in Toronto] exactly," says Goddard, "or if she was here at the same time as Neil Young. We did find they had lived on the same street near the same time."

Jennings says he was astounded to discover that in 1966, there were 1,400 pop acts playing in the Toronto area, 400 of which were in the Toronto's Musician's Union. "If there had been more record companies, if there had been more support at radio, Canada might have been the music center on the planet," he says. "As it was, in Yorkville we had a rival to Greenwich Village and Haight-Ashbury."

Yorkville flamed out in the early '70s. With the provincial drinking age lowered to 18 in 1971, downtown and suburban bars began to book more pop acts, and clubs and coffeehouses in Yorkville started closing. Today, Yorkville consists of blocks of renovated Victorian shops, interlaced with courtyards, terraces, and underground shopping complexes.

By 1970, many of the era's top musical figures had also left Toronto to achieve stardom in the U.S. Young joined Buffalo Springfield, Clayton-Thomas joined Blood, Sweat & Tears, Yanovsky became a member of the Lovin' Spoonful, Doherty co-founded the Mamas & the Papas, the Sparrow became Steppenwolf, the Band linked up with Bob Dylan, and Mitchell launched her recording career.

Canada would also make its mark internationally with recordings by such Toronto-based folk artists as Lightfoot and Cockburn, as well as Rush, Triumph, Edward Bear, the Stampedeers, and Anne Murray.

### PIRACY ALARM

(Continued from page 61)

the recent Day Trip to Tipp festival, and more than 3,500 cassettes Sept. 14 at the Gienties Harvest Fair in Donegal. In both cases, the police were assisted by IRMA personnel.

"We have stepped up our surveillance and detection activities in recent months, resulting in more frequent and significant seizures like these," said Doyle.

"Our level of anti-piracy activities will continue to gather momentum as we approach our industry's most important period, the Christmas season."

On Sept. 29, IRMA announced that pirated copies of Elton John's tribute to Diana, Princess of Wales, had been discovered in Ireland. Doyle said it proved there were no depths to which the pirates would not sink.

### BMI/PRS SALUTES STING

(Continued from page 60)

Other writers recognized for songs achieving 2 million performances were Reg Presley for "Love Is All Around," published by PolyGram Music; Martin Gore of Depeche Mode for "Policy Of Truth," published by EMI Music; Van Morrison for "Have I Told You Lately," published by PolyGram Music; Graham Gouldman for the Hollies' "Bus Stop," published by Hournew Music; and Elton John for "Blessed" (whose publisher was not cited by BMI).

Honored as the most-performed college radio song of the year was "Don't Look Back In Anger," written by

Oasis' Noel Gallagher and published by Creation Songs/Sony/ATV Music.

The British contribution to American country music was cited with awards to "My Angel Is Here," written by Mark Cawley, Billy Lawrie, and Lulu, published by Sony/ATV Music and Windswept Pacific Music, and "She's Got A Mind Of Her Own," written by Billy Livsey and published by Rondor Music.

On the soundtrack front, BMI Film Awards were presented to David Arnold for his score to "Independence Day" and to Rachel Portman for her score to "Emma."

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## PolyGram Burns 'Candle' At Both Ends To Ship Single

■ BY DON JEFFREY

NEW YORK—Besides being the fastest-selling and possibly best-selling single of all time, Elton John's rewritten "Candle In The Wind 1997" has the distinction of being the biggest challenge ever to its record company's manufacturing and distribution operations.

An unofficial 30 million CDs, cassettes, and vinyl units of the tribute recording to Diana, Princess of Wales, have been manufactured worldwide by PolyGram, the parent company of John's label, Rocket Records, since her death in late August. In the U.S. alone, 12 million units have been manufactured. Some say it may eventually out-sell the best-selling single of all time, Bing Crosby's "White Christmas," which the "Guinness Book Of Records" lists at 30 million units sold.



"With all the coverage of the tragedy, it wasn't a surprise there would be tremendous interest. It being as big as it has been is what surprised us," says Jim Caparro, president of PolyGram Group Distribution (PGD) (U.S.). "To ship a single with 200,000 is challenging enough. To have to ship 12 million is truly outrageous."

So great were the demands on PolyGram that it enlisted the help of other manufacturers, including competitors like Sony Music, to press the single in time to get it into stores.

"There's no one company that carries capacity like that spare," says David Munns, senior VP of pop marketing for PolyGram International. "The single came along in September, when we were coming into the plants with a number of new releases. It became a real logistics exercise to keep all those records alive."

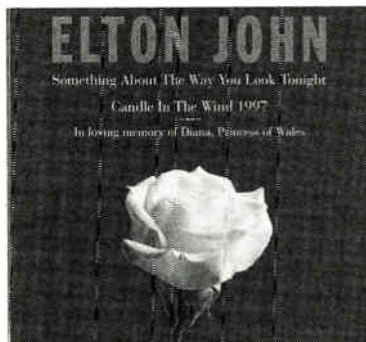
SoundScan shows that as of Oct. 12, 5.4 million units of the single had been sold at retail in the U.S.

But PolyGram says that figure vastly underrepresents sales of the single. SoundScan measures units bought in record stores and departments, but

Caparro notes that the recording has also been sold by such nontraditional merchants as Bloomingdale's department stores, Avon cosmetics salespeople, and newsstand dealers. He says that rackjobber Anderson Merchandisers, which services 25,000 magazine stands, created customized racks for the single in those locations.

Richie Gallo, senior VP of sales and distribution for A&M Records, which markets the single in the U.S., believes that 10%-20% of its sales are unscanned. "A lot of people carry this who wouldn't normally carry records."

Munns adds that in markets outside the U.S., the single could be found in drug stores, greeting card stores, service stations, and in Harrod's depart-



ment store, whose owner is the father of Mohammed (Dodi) al Fayed, who died with Diana in the car crash in Paris.

Most of the U.S. singles, after being

manufactured in PolyGram's pressing plant in North Carolina and other facilities, were sent to the company's distribution center in Fishers, Ind., from which they were shipped via trucks and other means to accounts across the country. Singles not shipped to retail were sent to PolyGram's hits warehouses to meet further demand.

In Europe, most of the orders were filled by PolyGram's plants in France, England, and Germany. A two-track and a three-track maxi-CD were distributed in European markets. The single was released more than a week earlier in the U.K. (Sept. 13) than in the U.S. (Sept. 23) and is now selling in more than 40 countries.

In Asia, Munns notes, the cassette

market is especially strong, and manufacturing was sourced out to facilities that could meet that demand.

"It was 10 working days before we felt we were really on top of it," says Munns.

One challenge was determining how many singles to press. Why 12 million in the U.S.? "It was just a magic number," says Gallo. "It came up, and it was kind of a nice round number. We said, 'We can do it, manufacturingwise.'" The company started out shipping 400,000-600,000 units a day. At first, he says, there was a "kind of feeding frenzy" at retail, where one account would order, say, 300,000 units, find out his competitor had ordered 500,000, and

(Continued on next page)

## NRG Is Fueled By A Mom's Boundless Drive

■ BY BILL HOLLAND

WASHINGTON, D.C.—NRG Records, which operates out of the little town of Alpharetta, Ga., moved exactly 27,517 records last year, all by the late great guitarist Danny Gatton. The company shipped them to distributors, mom-and-pop stores around the country, and individual guitar-freak fans here and abroad.

Behind the trademark logo, NRG is Norma Gatton, Danny's 75-year-old mom. She operates the business "out of my garage and on the tables in my kitchen" in her small home in the Atlanta suburb where she moved 12 years ago from Maryland. She is the sole full-time employee.

Gatton's untimely death at 49 (Billboard, Oct. 15, 1994) was devastating to family, friends, and fans alike. But it wasn't long before Norma decided to keep going. The guitarist is also survived by his widow and teenage daughter.

With a little help from friends, Norma spends most of her day taking orders and shipping boxes of Gatton CDs, cassettes, 45s, a "Licks & Tricks" video, and even T-shirts and fan club

goodies.

"Well, I do the work," she says, "and my daughter comes by and puts it all on the computer for me for the taxman to look at."

The small, Gatton-only home business ships not only the eight albums the guitarist recorded on NRG and regional indie labels over the years, but also the only two major-label releases Gatton ever cut—on Elektra—as well as the well-received Blue Note all-star jazz



The late guitarist Danny Gatton is pictured with his mother, Norma Gatton, who sells her son's recordings and other merchandise out of her home.

compilation "New York Stories," on which Gatton appeared alongside such young lions as Joshua Redman and Roy Hargrove.

Norma also has a future release schedule of unissued Gatton studio and live material.

The first few times you call NRG you'll probably get a busy signal. "I've got one phone, one line," she says. "I'm busy, all right. It's hard work for an old woman and I'm not going to get rich, but at least I'll continue to get Danny's music to the people."

"Yep, Norma Gatton is a homespun treasure," says Texas and D.C. roots rocker Evan Johns, who sang in Gatton's band over the years. "This job keeps her goin'—makes her tick and tock."

Gatton, if you're new to the name, is an American guitar hero to several generations of electric pickers, including some of the best, such as James Burton, Jimmie Vaughan, and Vince Gill. Yet he never achieved stardom in the normal sense, because he was an anomaly in American music, a *wunderkind* who could play with conviction and blinding dexterity in a wide variety of genres, from blues to country, jazz to rockabil-

ly.

Not just any jazz either, but jazz played in the company of such young heavies as organist Tony DeFrancesco ("Relentless," Big Mo Records). Not just any Johnny-come-lately rockabilly either, but rockabilly played in the company of Robert Gordon or Johnny Seaton ("The Humbler" and "Reaction," respectively, both on NRG).

As for blues, well, Gatton learned a lot of stuff from another departed string-bending titan, Roy Buchanan, who also lived for years in the Maryland and Virginia suburbs of D.C.

In the pigeonholing record industry, Gatton's wide range hurt his career, but that huge playing field was one of his strengths. One of the territories to which he often returned, however, was what he called "redneck jazz," which was also the title he coined for a blistering album he cut with pedal steel guitar giant Buddy Emmons (also on NRG).

What's the 'R' in NRG stand for? Without missing a beat, Norma deadpans, "The R? Stands for 'rat'... Nah, it's the 'R' in Norma. I wanted to make NRG sound like 'energy.'"

(Continued on next page)

## NOT ALL LISTENING SYSTEMS ARE CREATED EQUAL

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NAIRD

## CMC Puts Pedal To Metal For Priest Promo

### Label Hits Retail With 200,000 Samplers Of 'Jugulator' Set

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—In a time when interest in metal bands is less than heavy, it's somewhat surprising that CMC International Records, whose roster includes the likes of Styx and Lynyrd Skynyrd, is staging its biggest promotional campaign ever for none other than Judas Priest.

The label, which is half-owned by BMG Distribution, is blanketing retail accounts with 200,000 cassette samplers of Judas Priest's upcoming "Jugulator" album, which streets Oct. 28. The campaign, which started Sept. 30 to coincide with the radio debut of first



JUDAS PRIEST

Of course, even one of the stalwarts of the genre can use a hand in reinvigorating a market of music buyers that is no longer getting much of a chance to see and hear the hard-rock and metal sounds that reverberated through the late '80s and early '90s. With a backdrop of shrinking outlets for metal music—MTV pulled the plug on its "Headbangers Ball," and many radio stations have let their metal-leaning lapse in favor of the alternative rock sound—CMC also is facing the challenge of familiarizing Priest fans with new lead singer Tim "Ripper" Owens (Rob Halford is pursuing a solo career) and with the sound of the band's new album.

CMC and Judas Priest found themselves in a fortuitous situation courtesy of an unlikely ally, *The New York Times*, which ran a lengthy article in July about how Owens realized his American dream by getting the lead-singer slot with his favorite band.

Lipsky said he then decided to create a cassette sampler that would let the music speak for itself. "Initially we just went to metal shops and other independents," he says, "and then it grew to the point where every major chain, every one-stop wanted the album." He says Musicland has ordered 30,000 pieces and that Camelot Music initially wanted 3,000 units but has upped the ante to 10,000. "Soon we had requests for some 200,000 pieces, so we pressed them, and they are making their way to retail as we speak.

"With radio and video so limited, we didn't have as many options. But by now probably 2 million kids would have heard those cassettes by the time the album comes out," he adds. "It's like having listening stations in people's

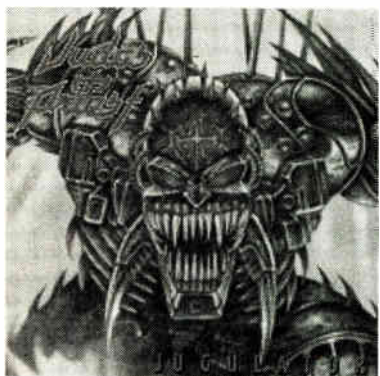
homes, and it will build with word-of-mouth."

Helping CMC spread the word is hard rock/metal promoter Concrete Marketing, which operates Concrete Corner promotional havens in a variety of independent stores, small chains, and selected stores within large chain franchises. Concrete ordered close to 50,000 "Jugulator" samplers and turned them loose in its 325 Concrete Corners across the country. Concrete president Bob Chiappardi says more than 300 stores that house Concrete Corners are also planning to stage listening parties for the album and take advance orders to build anticipation for the release.

"We've been successful with promotions like this for bands like Metallica and Megadeth," Chiappardi says. "The thing about metal and hard rock fans is they really love to come out and be part of an album event." Still, he acknowledges that CMC's promotion blows everything he's seen out of the water. "We've done a lot of cassette samplers and albums, and we've never seen anything this big."

Chiappardi says that because the fans are eager purchasers, a retail campaign makes the most sense for "Jugulator" at this time. "Retail in general is always the best vehicle," he says. "And the thing about metal is that it always sells well. From the peak of the metal heyday, retail is still selling well, down by only about 20%. The fans are there, and they go to retail to buy whether there is a lot of other support or not."

Lipsky also credits the web of local BMG Distribution staffers with taking the promotion to heights he had not anticipated. "This has been the best cooperation between CMC and BMG in our year-plus relationship," he says. "The commitment and funding they are providing is what you would typically expect for a major release, not something from a small label. They are really acting like a part owner of the label and not just a distributor."



single "Bullet Train," began life with more modest expectations but spiraled to greater proportions as retailers' interest was piqued via word-of-mouth.

"This is the first time we've done a retail sampler campaign; we are usually chasing metal radio," says CMC president/CEO Tom Lipsky. "We are doing the opposite of everything we've ever done, but it seemed like the right thing to do."

It's the right thing to do, Lipsky says, at a time when the market is primed for a big metal comeback. "The market expected moves to be made by recent releases by Metallica and Motley Crue, but they didn't deliver real metal albums," he says. "Everyone's changed their hair style, changed direction in reaction to the market. Priest has done the opposite. They are trying to lead the market back to metal."

## POLYGRAM BURNS 'CANDLE' AT BOTH ENDS

(Continued from preceding page)

then boost his order by another 300,000. Gallo says that a major challenge was "taking care of everyone fairly and shipping in a timely fashion."

Millions of singles had to arrive in stores and warehouses in the U.S. before the street date but not so far ahead that there might be a temptation to sell them early. Caparro says that he believes only about 1,000 copies were sold before street date.

"It was a wild six-week ride," concludes Gallo.

While demand has begun to decline, PolyGram executives are still aggressively marketing the single, along with Elton John's new album, "The Big Picture," whose September release was planned before the tragedy occurred.

"In our mind we're now in phase two of selling the single," says Caparro. "How best to have consumers recognize the B-side [Something About The Way You Look Tonight] is actually Elton John's first single off the new project

and how to bundle the sale of the single with the new Elton John album, so those occasional buyers can see the single and the album bundled there at a special price." (The album does not include the "Candle" track, rewritten by Bernie Taupin.) He says that PGD will focus on this in November and December.

In the U.S. and internationally, manufacturing of the single has been stopped because there are enough units in warehouses to meet anticipated demand. But should that change, the company says, it is ready. "We can be on the manufacturing machines in an hour," says Munns.

PolyGram says that after covering costs it will donate profits to the Princess' charities. John has said that his royalties will also go to charity.

"The sad part of all this," says Caparro, "what can't be overlooked, is it all stems from a tragedy—two young children without a mother."

## NRG IS FUELED BY A MOM'S BOUNDLESS DRIVE

(Continued from preceding page)

Gatton, like her son, is quick-witted, down-to-earth, and self-deprecating. "I started out on this in 1977 when Danny and the boys wanted to be able to give clubs an example of what they were playing. I said, 'Oh, I'll help.' So I got a thousand 45s pressed up on NRG, took them around to little shops in the area saying, 'Pardon me, mister, you mind trying to sell this record my son made?'"

It wasn't very long before stores were calling back.

"I've never had to invest any more of my money other than that first one," she says proudly.

Today, Gatton works with two large independent distributors, Bayside and Distribution North America, to get Gatton albums to consumers. She also works with some specialist/deep catalog stores that sell Gatton records like hotcakes.

Says Joe Lee, who runs Joe's Record Paradise in Wheaton, Md., "There almost isn't a day that goes by that I don't sell a handful of Danny Gatton albums—year in and year out. Sometimes in twos and threes—people buy 'em for their friends. I'd guess I blow out 500

# newsline...

**K-TEL INTERNATIONAL**, a marketer of compilation albums, reports significantly improved results for the fiscal year that ended June 30, with a net profit of \$3.2 million on sales of \$75.5 million. The previous year, the Plymouth, Minn.-based company posted a net loss of \$745,000 on \$71.9 million in sales. K-tel attributes the positive news to "growing European operations, enhanced U.S. music sales, the settlement of an outstanding legal matter in our favor, and the exceptional sales growth of K-tel Direct Media & Marketing, which was formed just under a year ago."

**MUSICLAND STORES** says that sales from stores open at least a year rose 6.7% in September compared with the same month last year. Total sales for the five-week period ending Oct. 4 fell 1.1% to \$136 million because there were 104 fewer stores. For the company's mall division, which includes Sam Goody/Musicland and Suncoast Motion Picture Co., same-store sales were up 7.4%. For the superstores (Media Play and On Cue), same-store sales increased 5.3%. As of Sept. 30, the retailer operated 1,372 stores in 49 states, the U.K., Puerto Rico, and the Virgin Islands.

**RECOTON**, the manufacturer of consumer electronics accessories, has signed a letter of intent to acquire AAMP of Florida, a marketer of car audio accessories, for an undisclosed price. AAMP's sales last year were about \$17 million. Recoton says that it expects to maintain AAMP's operations and marketing structure and that president Micah Ansley will remain in charge. The acquired firm markets products under the Stinger brand.

**THE RECORDING INDUSTRY ASSN. OF AMERICA** and the National Assn. of Recording Merchandisers plans on a joint consumer research project, whose



findings will be released in early 1998. Peter D. Hart Research Associates, a Washington, D.C.-based firm whose clients include MTV, will conduct a nationwide telephone survey of more than 2,000 music consumers aged 15 to 54 and face-to-face interviews with 800 retail shoppers. The polling is expected to be completed before Thanksgiving.

**THE INTERNATIONAL RECORDING MEDIA ASSN. (ITA)** says that its program to stop the decline in sales of the cassette has met with success, citing figures from SoundScan showing that the unit sales decrease for audiotapes has slowed by nearly 35% from last year. "The full fruits of our labors won't show themselves until early 1998," says ITA executive VP Charles Van Horn. The group's campaign has included 16 weeks of trade advertising carrying the slogan "Where'd Ya Hide The Cassettes?"

**BNA RECORDS** says that Mindy McCready's new album, "If I Don't Stay The Night," will be the first enhanced CD in country music with multimedia material and America Online (AOL) software. The content includes audio tracks, music videos, interviews, biographical info, and a special section on McCready's and BNA's efforts for St. Jude Children's Research Hospital. There is also a free trial Internet connection through AOL to BMG's TwangThis! country music World Wide Web site ([www.twang.this.com](http://www.twang.this.com)). The album is due Nov. 4.

Gatton CDs, LPs, and cassettes a year."

Norma says she also sells a lot of albums over the phone. "I get a whole lot of calls and letters for albums from, you know, little stores in Minnesota and fans, too," she says.

Gatton began his album recording career late, in 1975. After years of gigging in local bars and roadhouses, he released an LP called "Danny And The Fat Boys," and although it was on a small indie label, it was one of the seminal records sounding the nationwide charge for the "roots" revival.

More than 10 albums followed, including the two on Elektra. Neither sold well by pop star standards. No matter. Both the small- and big-label albums got over-the-moon reviews, and both general and guitar-oriented music magazines profiled the "hidden secret" guitarist from Maryland with the astounding chops and the vast, crazy-quilt palette.

It would not be hyperbole to say that almost every well-known guitar player in this country knows the work of Danny Gatton. To some, he became an idol. Others found his inability to settle down with one style disconcerting. All,

however, would admit to being awestruck by his virtuosity. Few in the history of the instrument ever bit off such a big chew.

"Things have been steadily building," Norma says. And just because she has only one phone line and no fax—"I don't like those technical things," she says—doesn't mean that NRG isn't wired for the 21st century.

"The son of a friend who used to play bass with Danny came down here and said, 'Norma, you've got to get on the Net. I'm going to put you up on the Net.' And he did." Fans can now visit the label's World Wide Web site at <http://www.bandpages.com/gatton/>. Non-surfers can reach NRG at P.O. Box 100, Alpharetta, Ga. 30009 or at 1-888-4GATTON.

And how are the numbers so far this year?

"Well, everybody's paying me," she says. "Most folks are honest. Let me see here," she adds, rustling through her papers. "Well, looks like we've moved 10,000 copies of 'The Humbler' album alone in nine months. That's the one with Robert Gordon. I'd have to say it's looking pretty good."

# Lift Discplay Stations Let Kids Listen In At Retail

**T**HE BEAR NECESSITIES: A CD listening station designed specifically for children is available from Edgewater, N.J.-based Lift Discplay Inc. The manufacturer of audio accessories for home and retail, as well as of retail fixtures, is testing its initial model in half a dozen retail chains, as well as in several other locations.

Called Kids' Play—the Bear, the listening station's animal design and vivid primary colors appeal to children's sense of fun and aim to draw their attention, while its engineering details keep it accident-proof. Ted Cohen, marketing director for Lift Discplay, says the Bear is the first of a series of Kids' Play listening sta-

tions. A joker and a clown design will be available in early 1998, followed by a model of a king.

Cohen says **Otto Schubert**, president of Lift Discplay Worldwide and an engineer himself, designed the Kids' Play station after viewing other listening stations on the market which, Cohen says, "were really just adult listening stations shrunk down to kids' size. They were black boxes with 24 tiny pictures of album covers and used adult-sized headphones. They weren't exciting to kids, didn't attract them."

Cohen says Lift conducted focus groups in learning centers in its worldwide headquarters in Vienna



by Moira McCormick

with children ages 4-10 before coming up with what Schubert considered the ideal listening station. Schubert, says Cohen, is "really into ergonomics—how things work and how people interact with them, how human-friendly machines can be."

Kids' Play—the Bear is 51 inches high with a 20-by-20-inch base shaped like a four-leaf clover (thus making it

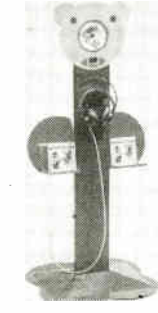
difficult to tip over.) Its colors are red, yellow, blue, and green. The bear's face houses the CD itself—in the center, acting as the bear's nose—which kids can watch as it spins. Four controls form the bear's mouth: One is for going forward, one for backward; one is to raise volume, and one to lower it. The arms are shelves, each capable of holding 15 pieces of product.

The unit is easy to operate, says **Susanna Seirafi**, managing director of Lift Discplay. "A light sensor under the kid-sized headphones starts the CD spinning when the headphones are picked up, so the first song is playing when the child puts them on," she says. "Even if a child increases the volume while listening, everything resets to previous levels when the headphones are replaced on the

unit."

"There are no sharp edges, and a low center of gravity helps ensure that it won't get pulled over," says Cohen. "We installed one in my son's preschool five months ago, and it's never been knocked over."

The Kids' Play unit is designed to spotlight one title at a time, unlike current listening stations, which accommodate up to two dozen titles. "We felt that kids' CDs need to be individually targeted," (Continued on page 71)



THE BEAR, FROM LIFT DISCPLAY

Billboard®

OCTOBER 25, 1997

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	3	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS AND SOUNDS
2	2	93	VARIOUS ARTISTS ▲ <sup>1</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	3	112	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
4	4	90	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
5	5	112	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
6	11	112	BARNEY ▲ <sup>2</sup> BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
7	6	14	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
8	10	20	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
9	8	5	SPACE GHOST KID RHINO 72875/RHINO (9.98/15.98)	SPACE GHOST'S MUSICAL BAR-B-QUE
10	7	48	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
11	12	58	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
12	9	8	KATHIE LEE GIFFORD WALT DISNEY 60619 (6.98/13.98)	POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE
13	13	90	VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
14	14	4	DANCE-ALONG WALT DISNEY 60941 (10.98 Cassette)	DISNEY'S DANCE-ALONG
15	15	67	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
16	16	89	READ-ALONG ▲ <sup>2</sup> WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
17	17	30	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD
18	22	95	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
19	19	15	READ-ALONG WALT DISNEY 60231 (6.98 Cassette)	WINNIE THE POOH & TIGGER TOO
20	24	78	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
21	21	15	READ-ALONG WALT DISNEY 60229 (6.98 Cassette)	WINNIE THE POOH & THE HONEY TREE
22	18	99	KENNY LOGGINS ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
23	20	79	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
24	25	66	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
25	23	57	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES

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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## Deal Brings Wiz A Crucial \$25 Million

**W**IZARDLY HAPPENINGS: Nobody Beats the Wiz has announced that it has reached an agreement, which, when completed, will bring a much-needed \$25 million cash infusion into the company. The deal is slated to close before the end of October.

The funds are coming from a small consortium of financial firms. Two of

them are based in Newton, Mass.: the Ozer Group LLC, which specializes in retail consulting and retail audit management and valuation, and Paragon Capital LLC, which supplies working-capital financing to retail companies, according to a letter sent to suppliers by the Ozer Group. The letter didn't disclose the name of the third investor.

Nobody Beats the Wiz, based in Carteret, N.J., has had a rocky year, suffering intermittent cash-flow problems, most recently in September, when it failed to pay most major music suppliers (Billboard, Oct. 8). In July, it said that it was getting an extension of its \$200 million line of credit through 2000, but that deal was never closed.

In the latest financing deal, the money being supplied to the Wiz, which runs 49 stores in the New York area, will come in the form of debt slated to be paid back in February 1998, sources say.

At least two-thirds of the \$25 million is said to be earmarked to pay past-due bills; the management apparently hopes the payments will result in suppliers resuming normal trading terms with the chain. As part of the negotiations, which may be even more encompassing than the vendor letter suggests, sources say that discussions have involved the Jemal brothers, owners of the Wiz, giving up equity in the chain to the investment consortium.

**I**N OTHER financial news, Spec's Music, based in Miami, announced that it has obtained an extension of its \$15 million revolving credit facility until Aug. 1, 1998. That facility, which is an asset-based loan, is supplied by General Electric (GE) Capital Corp.

As part of the agreement, according to a press release, GE Capital will make available an additional \$1 million to the company. Also, GE agrees to waive any defaults, which had previously arisen from violations of the loan's financial covenants. Moreover, the covenants have

been renegotiated for the remainder of the agreement.

Spec's, which has seen its stock rise from about 62.5 cents to its current level of \$1.375, announced that **Richard Lampen** has joined the company's board of directors. He is the executive VP of New Valley Corp., a financial firm that provides investment banking and brokerage services and owns and manages real estate.

**R**ETAIL TRACK has spent the past eight weeks patrolling the perimeters of mosh pits at New York hardcore shows (see story, page 10). Along the way, I spoke with **Bill Wilson**, who, with some part-

ners, has begun a boutique distributor specializing in punk, alternative rock, hardcore, ska, and related roots music.

Dubbed Ground Zero Distribution, the company recently set up shop in a 20,000-square-foot warehouse in Yonkers, N.Y.

Wilson, who owns punk label Blackout Records, says that the distribution company had been working out of his basement. But as business became more successful, his neighbors in the residential area began to get annoyed by the 18-wheelers pulling up to his house to make deliveries.

The distribution company began as an outgrowth of Blackout Records, which released the first **H2O** album and titles from **Kill Your Idols**, **Powerhouse**, and **Kowalski** (formerly known as **Killer Kowalski**). As that label became successful, other small labels turned to Wilson for distribution.

(Continued on page 70)

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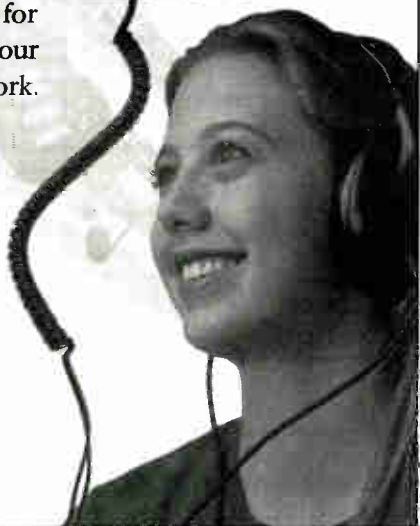
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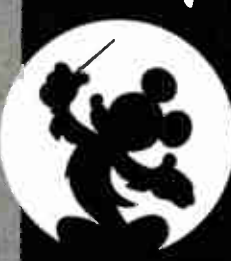
## RETAIL TRACK

by Ed Christman



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# Griffin, Under Chapter 11, Purchased By Tango; Ealey's Texas Blues On Black Top

**GRIFFIN CHANGES HANDS:** Griffin Records, which filed for Chapter 11 bankruptcy protection in January, has a new owner. The company filed after its sister company and exclusive distributor, Feedback Inc. Music Distribution, also lodged a Chapter 11 petition (Billboard, Feb. 8).

Griffin's assets, including its inventory, have been purchased outright from bankruptcy trustees by the English company Tango Music LLC, which will now operate the label as a U.S. division. Terms of the purchase were not disclosed.

Feedback, which listed debts of \$7 million in its bankruptcy filing, closed its doors in August. The company, which began life in 1990 as an importer, was best known as a distributor of American indie-rock labels.

According to outgoing Griffin president Neil Parker, the label will remain based in the Chicago suburb of Glendale Heights, Ill., though it will relocate to another site in the city and will initially operate, under the Tango Music rubric, with a staff of three people. Parker says, "It will mostly be a marketing and promotion office here."

Parker says that Tango Music is a U.K.-based telecommunications firm that "was looking to get a foothold in the American market. They're looking to develop music online and through the phone."

He says that Griffin/Tango will remain an indie presence: "They're going to establish their distribution channels through the independent distributors."

According to Parker, Griffin, which formerly offered a broad line of reissue product, will probably widen its offerings under Tango. "They're looking to continue the Griffin retro-range product, as well as developing the alternative side of things... They're moving into some new signings and possibly developing some new catalog as well."

Feedback proved to be not so fortunate in the end. The company owed millions to its secured creditor, American National Bank of Chicago, and owed sizable sums to such indie distributors and labels as Mordam, SST, Projekt, and ROIR.

Following the bankruptcy filing, Parker says, the distributor's receiv-



by Chris Morris

ables shrank to nothing as the firm was buried in returns. Feedback's doors were kept open with debtor-in-possession (DIP) financing through August, but, Parker notes, "after five or six months, the bank said, 'This is obviously not going to be an ongoing situation.'" The DIP flow was cut off, and Feedback finally shuttered Aug. 14.

For Parker, the purchase of Griffin marks "the end of an era for myself." He says that now that the transition to the new ownership is complete, he will be exiting the company at the end of October and is looking for other opportunities in the business. He may be contacted at 630-916-0674.

**INTRODUCING MSH MUSIC:** The diversified entertainment company MSH Entertainment has announced the establishment of a new L.A.-based music division, MSH Music. The company's releases under three imprints will be distributed by New Hope, Minn.-based Navarre Corp.

Executive staffing has also been firmed: Music attorney Richard Schulenberg will serve as president, ex-Capitol Nashville promotion exec Ray Ruff has been named VP of promotion, and former Columbia and MCA A&R man Denny Diante has taken the A&R VP reins.

MSH's first release, set for November, will be a new album by longtime country star T.G. Sheppard. It will appear on the company's country imprint, MSH/Outwest.

Since MSH Entertainment is active in the animation business (it developed an animation software management system), it comes as no surprise that one of its label's first releases will be a soundtrack for the syndicated cartoon series "Vam-Pires," which debuted in September. The album will land in early 1998 and will include performances by

series co-music supervisor John Entwistle, Billy Squier, and Leslie West and a hitherto-unreleased performance by Entwistle's late comrade in the Who, Keith Moon.

The company has also nailed down exclusive rights to 106 masters by Ike & Tina Turner and plans to exploit them for film and TV use.

**FLAG WAVING:** Like such blues contemporaries as B.B. King (72 years old) and John Lee Hooker (77), 71-year-old singer Robert Ealey is well past retirement age.

But don't suggest to Ealey, who just released his second Black Top album, "I Like Music When I Party," that maybe he ought to just go fishin'.

(Continued on next page)



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# Merchants & Marketing

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

"I don't want to fish," Ealey says. "Last time I went fishin', my head started hurting . . . I tried to bait the hook, and I said, 'I can't get this thing to stay still.' I thought I had a fish, and I didn't have nothin'. When I did catch one, it was a little bitty thing. I couldn't take it off the hook."

Clearly, Ealey's time is best spent not with a rod and reel, but on a stage with a microphone in his hand—the way he's been passing his days since the 1950s.

A contemporary of such Texas

blues legends as **Lightnin' Hopkins**, **Li'l Son Jackson**, and **Frankie Lee Sims**, Ealey got his start more than 40 years ago in such Dallas/Fort Worth blues units as **Boogie Chillun**, the **Five Careless Lovers**, and the **Juke Jumpers**. He gained his greatest notoriety for nearly two decades of performances at Fort Worth's Blue Bird Club; "I Like Music When I Party" begins with a 1980 tape of singer **Lou Ann Barton** calling Ealey up to the Blue Bird stage.

Ealey actually owned the Blue Bird

for seven years before shuttering the club in 1989.

"I did go back there about three years later and tried to open it up," he says, but he adds that he wound up folding it for good only a couple of weeks later after a huge ruckus broke out in the club while he was out of town.

"They broke two police's noses and two of 'em's arms," he says.

Ealey's colorful past can be felt in every full-blooded note of "I Like Music When I Party." **Tone Sommer**, a bruising guitarist in the great Texas tradition, is co-billed with Ealey on the set; other top sidemen include saxophonist **Johnny Reno**, **Anson Funderburgh's** drummer **Danny Cochran**, and **Doyle Bramhall's** bassist **Jim Milan**.

For his part, Ealey performs at full cry throughout; he's equally at home with the full-on funk of "Shake Your Butt," the balladry of "Don't I Love You," and even the demi-reggae of "Cristena." In all, Ealey's as distinguished a rediscovery as such previous Black Top finds as **Thunderbird Davis** and **Robert Ward**.

Ealey, who appeared extensively in Europe behind his 1995 debut, "Turn Out The Lights," says he's hopeful that Black Top and its distributor, Alligator, will help mount another overseas jaunt.

"I feel good," he says. "I go up and put on a hell of a show."

As for the development of his fortunes with his newfound fame outside of his Texas stomping grounds, Ealey says, "I shoulda been a millionaire now, but I'm not. I didn't know it was gonna take that long."

## RETAIL TRACK

(Continued from page 68)

Ground Zero distributes about 30 labels—including, on an exclusive basis, Creep Records, Striving for Togetherness, and Motherbox—and has about 2,000 titles in its catalog, Wilson says.

"We sell to about 200 [independent] stores, and we are beginning to open up to chains, but we want to be careful," he says. He acknowledges that a lot of the company's product is niche-oriented and so might not have the broad appeal that the chain stores tend to look for.

He says that the company is looking for someone to sell to chains, but he wants to be selective about what titles are offered, because if it is not done right, it will only mean returns, which is not good for the retailer, the distribution company, or its labels.

In addition to its retail account base, Ground Zero functions as a mail-order house, with a mailing list of "35,000 kids," says Wilson. On Oct. 19, the company expected to have ready its online retail store, which can be accessed via <http://www.ground-zero-online.com>.

Wilson says that the company would like to add more labels, but he hopes to be choosy, picking prolific labels that are savvy about their business.

In addition to Wilson, who previously worked at Earache, Caroline Distribution, and RED, the company consists so far of Wilson's partners, **Bobby Heller** and **Richie Vetter**, founders and principals in the gypsy label; salesmen **Vinny Segarra** and **Joey Intervalla**; and two administrative personnel.

Wilson says that Ground Zero's goal is to "become the Mordem of the East Coast," referring to the West Coast-based boutique distributor:

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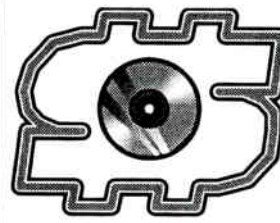


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## CHILD'S PLAY

(Continued from page 67)

says Seirafi, noting that "most of the stores using it feature a single title for a month."

"This is an endcap listening station," says Cohen, "highlighting a particular title the retailer's trying to drive home... The stores testing it say it's attracting a lot of attention." Cohen notes that its compact size gives it ease of placement in many retail situations. The unit cost to retail is \$1,399.

Cohen and Seirafi say Lift Display is also working on creating some custom models for record labels, as well as for "a large corporate entity."

**ODDS & SODS:** Child's Play was delighted to catch up with bardic storyteller **Odds Bodkin**, the first week of October. Bodkin, a modern-day Orpheus who relates myths, legends, and fairy tales while accompanying himself on harp and acoustic guitar, was in Chicago to perform a series of concerts at the Art Institute in conjunction with its current exhibit of Indian art. Bodkin performed "Tales Of India" for a dozen audiences, kids and grown-ups alike, enrapturing all with the exploits of Vishnu, Brahma, Shiva, and other characters of ancient Indian lore.

Bodkin is well acquainted with mythology from all corners of the world; he releases collections on his Bradford, N.H.-based label, Rivertree Productions. His chosen profession, he told Child's Play, grew (interest-

ingly enough) out of a previous occupation as a river guide. Bodkin's fire-side stories so enchanted his clients that they could even shrug off extreme climactic discomforts, he told us with a grin.

Bodkin has been recording for Rivertree for more than a decade, and his latest release is a treasure. "The Hidden Grail: Sir Percival And The Fisher King" is a beautifully wrought, spellbinding retelling of one of the most famous and symbolic Arthurian legends. Bodkin follows the tale faithfully, adding atmospheric touches of his own, and the results are magical.

**FRANKEL-LY SPEAKING:** Chicago-based children's artist **Joel Frankel**, whose first two albums "I Can't Sit Still" and "Don't Sit On A Cactus" are among Child's Play's all-time favorites, are now available on CD. Both discs have been released on Chicago's Crunchy Records, and both packages include lyric booklets. Frankel's highly original songs are truly out-there flights of fancy—who else would construct a tune around an anthropomorphized eating utensil ("Charlie Is A Spoon" from "Don't Sit On A Cactus")? An instructor at Chicago's Old Town School of Folk Music, Frankel has performed on television and in film and landed one of his songs in Tom Hanks' hit movie "Big." His two-album oeuvre is a worthy addition to any children's music collection.

# Top Pop Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	<b>ELTON JOHN</b> ▲ <sup>3</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS 5 weeks at No. 1	395
2	2	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	270
3	4	<b>METALLICA</b> ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	322
4	6	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	145
5	5	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1073
6	3	<b>ELTON JOHN</b> ▲ <sup>4</sup> ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	107
7	7	<b>NO DOUBT</b> ▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	93
8	8	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>1</sup> TUFI GONG 846210*/ISLAND (10.98/17.98)	LEGEND	435
9	9	<b>SOUNDTRACK</b> ▲ <sup>1</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	223
10	10	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	116
11	12	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	155
12	14	<b>ALANIS MORISSETTE</b> ▲ <sup>8</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	122
13	11	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	364
14	13	<b>SUBLIME</b> ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	50
15	15	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEJ JAM 527331/MCA/INJURY (7.98 EQ/11.98)	LICENSED TO ILL	319
16	16	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> NETTWERK 11772/ANISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	161
17	17	<b>JIMI HENDRIX</b> ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	200
18	18	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MCA/INJURY 522886 (10.98/16.98)	THE WOMAN IN ME	137
19	21	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	395
20	24	<b>VARIOUS ARTISTS</b> ▲ HOLLY 1915* (8.98/7.98)	MONSTER MASH	2
21	19	<b>JIMMY BUFFETT</b> ▲ <sup>6</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	350
22	23	<b>EAGLES</b> ▲ <sup>1</sup> GILFEN 24725 (12.98/17.98)	HELL FREEZE OVER	153
23	25	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	116
24	20	<b>THE ROLLING STONES</b> ▲ <sup>1</sup> ABKCO 6667 (15.98/32.98)	HOT ROCKS	266
25	22	<b>2PAC</b> ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	95
26	26	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>1</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	195
27	33	<b>GUNS N' ROSES</b> ▲ <sup>18</sup> GILFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	338
28	30	<b>JOURNEY</b> ▲ <sup>1</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	423
29	37	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	366
30	35	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>7</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	240
31	29	<b>VAN MORRISON</b> ▲ <sup>1</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	358
32	31	<b>BUSH</b> ▲ <sup>1</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	144
33	28	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	148
34	39	<b>METALLICA</b> ▲ <sup>6</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	349
35	—	<b>STEVE MILLER BAND</b> ▲ <sup>1</sup> CAPITOL 86101 (7.98/11.98)	GREATEST HITS 1974-78	326
36	34	<b>AEROSMITH</b> ▲ <sup>1</sup> GILFEN 24716 (12.98/17.98)	BIG ONES	69
37	41	<b>DAVE MATTHEWS BAND</b> ▲ <sup>1</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	157
38	32	<b>ENIGMA</b> ▲ <sup>1</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	329
39	38	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	44
40	45	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	250
41	27	<b>SOUNDTRACK</b> ▲ <sup>8</sup> COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	95
42	50	<b>RAGE AGAINST THE MACHINE</b> ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	160
43	48	<b>ENYA</b> ▲ <sup>4</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	336
44	—	<b>CELINE DION</b> ▲ <sup>4</sup> 550 MUSIC 5755*/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	187
45	46	<b>AC/DC</b> ▲ <sup>12</sup> ATLANTIC 92418/WAG (10.98/16.98)	BACK IN BLACK	195
46	44	<b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	64
47	—	<b>SOUNDTRACK</b> ▲ <sup>11</sup> RCA 6408* (10.98/16.98)	DIRTY DANCING	107
48	42	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	232
49	49	<b>SADE</b> ▲ <sup>3</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	113
50	—	<b>BEE GEES</b> ▲ POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	51

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.

“  
FOR THE  
FIRST TIME  
IN MY LIFE,  
I DID  
SOMETHING  
THAT I  
REALLY  
WANTED  
TO DO  
FROM MY  
HEART -  
WHAT  
MY REAL  
MUSIC IS.  
”

-BRIAN WILSON



PART 3 of 3  
LOOK FOR THE  
WHOLE STORY  
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OF BILLBOARD

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## Studios Add Pizazz To Vid Packages

### Eye-Grabbing Designs Leap From Store Shelves

BY EILEEN FITZPATRICK

LOS ANGELES—If you see something jumping out at you from a video store shelf, don't be alarmed. It's probably just a new-fangled video box meant to grab your attention.

In an attempt to break through the clutter, suppliers are increasingly using lenticular package designs to attract attention. Lenticular construction, using a mix of plastic and optics, allows the box cover to look like a moving image when viewed from different angles.

"In all of our surveys, retailers tell us the most important marketing element is the packaging," says New Line Home Video VP of marketing Sarah Olson-Graves, "and it's the No. 1 reason consumers make a purchase."

New Line used lenticular imaging for the 1996 fourth-quarter release "The Adventures Of Pinocchio," a live-action version of the Disney classic, starring Martin Landau and Jonathan Taylor Thomas. The elaborate cover

design showed Pinocchio transformed into the boy.

"With 'Pinocchio,' we wanted to emphasize the story of the puppet turning into a boy," says Olson-Graves, "and this was the best way to leave an impression with the consumer."

New Line was among the first suppliers to take such drastic measures to distinguish its product from the competition. It was quickly followed by 20th Century Fox Home Entertainment, which used a similar design for "Independence Day." For that title, the lenticular box cover showed the White House blown to smithereens by an alien space armada.

Now Universal Studios Home Video has joined the trend. This fall, consumers will be treated to "3-D dinomotion" on boxes of Universal's "The Lost World," the blockbuster sequel to "Jurassic Park."

At first glance, the consumer sees just the title of the movie. But viewed from a different angle, a ferocious T-Rex comes crashing through the words, seemingly headed toward the viewer.

Universal executive VP Andrew Kairey says the packaging for "The Lost World" presented a number of challenges. Topping the list was concern that, without something distinctive, the new title would be mistaken for "Jurassic Park." The look of the theatrical campaign for "The Lost World," which comes to video Nov. 4, was nearly identical to the original.

"When you put both products side by side, there was a confusion issue," says Kairey. "We needed to make it stand out." Universal also wanted to add consumer value and maintain the title's "integrity."

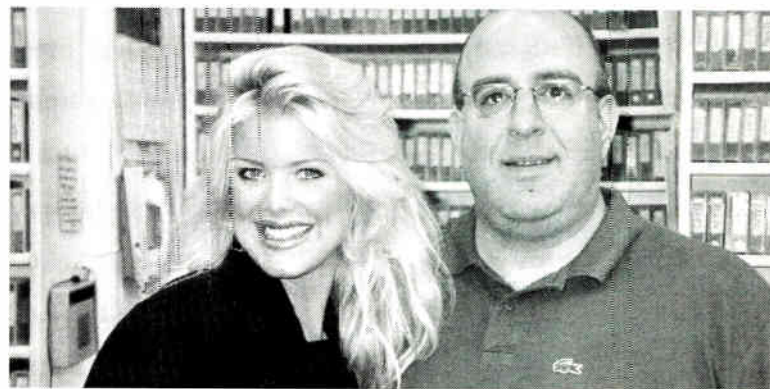
In addition, consumer research indicated lenticular packaging would boost intent to purchase. It was "a significant reason to pick up and purchase the video," says Kairey. "Rebates don't serve the instant gratification factor for consumers. Lenticular packaging

does."

Suppliers agree that a good package often entices a consumer to buy and encourages retailers to display the video in a prominent area of the store. Sometimes, the look doesn't need an imaging gimmick if the more conventional will do.

Fox has scored big with its "Star Wars Trilogy: Special Edition," which is packaged in a slip-case featuring Darth Vader's helmet. It arrived at retail in August. "The new 'Star Wars' package has been incredibly well received by retail," says Fox VP of

(Continued on next page)



**Body Language.** New York retailer Champagne Video was graced recently with the presence of Playmate of the Year Victoria Silvstedt, who helped GM Marc Oringer, right, celebrate the four-store chain's 14th anniversary. She posed for pictures with everyone who bought a Playboy title. Oringer, a Video Software Dealers Assn. 1997 retailer of the year, had more than 75 releases in stock. Playboy also gave away sterling silver key chains with the bunny logo.

## Home Video Finds A Lower Spot On Media Food Chain; ITA On Optical

**DOMINO EFFECT:** Everything's connected, the home video trade is discovering. Or rather rediscovering.

Prerecorded cassettes got their start 20 years ago as a Hollywood afterthought. The studios reluctantly allowed their movies to be sold on tape largely because they didn't have much choice—the bootleggers were ready to clean up otherwise. But home video, considered the runt of a multimedia litter that included theatrical, cable, pay TV, and broadcast, had to respect its place in the order of things. It was not first among equals.

That's ancient history, of course: Movies on tape are a colossus bigger than the rest combined, and home video practitioners have come to expect treatment commensurate with their importance. Now they're learning otherwise.

What retail in particular has forgotten is that, for Hollywood, the cycles are immutable and that the question is always, What have you done for me lately? To which the industry must respond, Not much. Rentals are down, retailers don't buy the way they used to, the shares of publicly owned chains have tanked, etc. Sell-through is only just holding up its end in a market increasingly skewed toward big hits (Picture This, Billboard, Oct. 18). One distributor in the business 15 years says he's never been so disheartened.

After the glory days of pipeline fill, a fall/winter of discontent could be expected. Distributors love to grumble; it should take just a couple of robust rental releases (like Disney's "Conair" and Paramount's "Face/Off") to turn things around. But Hollywood isn't waiting.

The studios are shortening the windows between each release medium in an effort to "cream" the sector before under-performing titles go stale. Interest payments on \$80 million productions are onerous; they also have to be met. One home video executive we know, a Steven Seagal fan, marvels at how fast Seagal's "Fire Down Below" went from the big screen, where he'd seen it, to a screener on his desk. The quick video release is more and more the norm as new movies trip over themselves in multiplexes.

Hollywood is making too many features, and knows it, but seems incapable of turning off the spigot. Video rental revenues, factored into production budgets finalized two years ago in better times, are underweight. So it's no surprise that the studios have also shrunk the window between home video and pay-per-view. Try as it might, the Video Software Dealers Assn. (VSDA) won't alter the quest for quick returns; VSDA's campaign for windows of 90 days or longer is a non-starter until members jack up purchases. Blockbuster, meanwhile, is economizing by cutting its budget. Not incidentally, the mega-chain's trying to convince

studios to participate in revenue sharing.

Diminishing rentals drive more titles directly to sell-through. Now that the stigma of an R-rated movie has been removed, any feature can qualify for \$24.95 suggested list. One observer predicts 20th Century Fox Home Entertainment will take "Soul Food" that route, and he anticipates "even more" from a theatrical roster of what would have been rental shoo-ins previously. (A family drama with an all-black cast, "Soul Food" appears to have the same crossover appeal as "Waiting To Exhale," a Fox title that proved to have significant sell-through chops.) Paramount's "In & Out" is also on his list.

Paramount, in fact, is a good example of how the economics of the business have flip-flopped this decade. The studio was criticized for releasing "Wayne's World" directly to sell-through and bypassing rental. Critics were right, and the studio was wrong: Sales lagged, returns soared. These days, however, it's rental that disappoints. Paramount would have no choice but to repeat its original decision.

Casting an envious eye at rental shipments of 500,000 or so cassettes, our source doubts that "we can ever do that again." Exceptions aside, we think he's on the money.

**NO MYOPIA:** The International Recording Media Assn. (ITA) in Princeton, N.J., trying to give its members a clearer view of optical technologies, wants to launch a market-research study similar to its annual analysis of the VHS and 8 mm tape business. Available since 1993, the report is unique. The cost of subscribing to the "Worldwide Optical Media Market Intelligence Service" is \$9,500 to association members and \$12,500 to non-members.

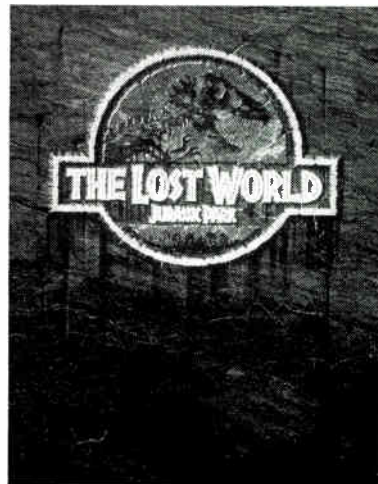
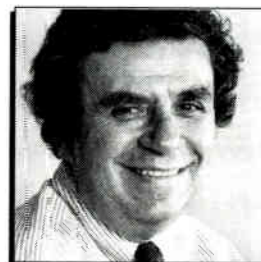
The Stamford, Conn.-based Cambridge Associates, which does the tape survey, will conduct this one as well, drawing on information from the 63 ITA members now in the business. Cambridge president Richard Kelly says he got the idea while attending the Replitech trade show in San Jose, Calif., where many exhibitors displayed enthusiasm but little knowledge of the optical market.

DVD, including video, audio, and computer applications, is the dominant format, accounting for five of the 10 that ITA expects to cover. The final report is due in January.

**PARTY TIME:** The Vision Fund of America holds its third annual wine-tasting Nov. 5 at the Union League Club in New York. Proceeds from ticket sales, a raffle, and an auction will support activities of the Lighthouse, which helps the blind and vision-impaired. For more information, contact the Lighthouse's Kelly Clark at 212-821-9428.

PICTURE THIS

by Seth Goldstein



The hard-charging T. Rex in Universal Studios Home Video's "The Lost World" seems to leap off the box when consumers view it from a certain angle.

## For New England's All Star, Sell-Thru Is Still Paramount

BY EARL PAIGE

LOS ANGELES—When All Star Video talks, rival New England retailers pay attention to the fast-moving chain, based in Franklin, Mass. These days, All Star is talking a lot about sell-through and its importance to survival.

"We're more aggressive than most," says president Robert Glazier, pointing to his newest stores stocked with 1,000 titles priced between \$9.98 and \$19.98. Taking into account All Star's discounts, "our low end is like \$8.98," he adds. Budget titles generate 50% of his volume, four or five times the level of video chains still weighted heavily toward rental.

Glazier, moreover, takes care to tailor sell-through to the demographics and habits of the neighborhood. A case in point is All Star's expansion onto vacation areas like Cape Cod and

Martha's Vineyard, where seasonal residents ordinarily would rather rent and return instead of buy and take home.

The trick, says Glazier, is to make purchase so attractive that even short-timers will be tempted. His latest Cape Cod addition houses cassettes in 12,000 square feet, to Glazier's knowledge the largest video store anywhere in the U.S.

"You have to be at [minimum advertised price]," he notes. "New England is very competitive and [wholesale club] BJ's is all over, so it's a very exciting situation. We put a special day-glo sell-through sticker on everything, and we feature everything at 10% off." If it works on what Glazier calls the "Cape and islands," he figures it will work throughout the chain.

All Star has a store count of 12,

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# Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	7	<b>THE DANCE</b> Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
2	3	19	<b>I'M BOUT IT</b> <sup>2</sup> No Limit Video Priority Video 53423	Master P	LF	19.98
3	2	3	<b>HOMECOMING: THIS IS MY STORY</b> Chordant Dist. Group 4960	Various Artists	LF	29.95
4	<b>NEW</b>		<b>DOWNHILL FROM HERE</b> Monterey Home Video 31989	Grateful Dead	LF	29.95
5	27	2	<b>SPECIAL HOMECOMING MOMENTS</b> Chordant Dist. Group 4970	Various Artists	LF	29.95
6	4	4	<b>OUR MUSIC VIDEO</b> Dualstar Video Warner/Vision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
7	8	17	<b>WELCOME TO THE FREAK SHOW</b> Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
8	5	4	<b>THE GREATEST HITS VIDEO COLLECTION</b> Arista Records Inc. BMG Video 18859-3	Brooks & Dunn	LF	19.98
9	6	54	<b>LES MISERABLES: 10TH ANNIV. CONCERT</b> VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
10	7	28	<b>SELENA REMEMBERED</b> EMI Latin Video 77826	Selena	LF	19.98
11	13	102	<b>LIVE FROM AUSTIN, TEXAS</b> <sup>●</sup> Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
12	12	30	<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	LF	19.98
13	10	7	<b>LIVING THE DREAM: LIVE IN WASHINGTON, D.C.</b> BMG Video 43021-3	The Canton Spirituals	LF	19.98
14	15	19	<b>G3: LIVE IN CONCERT</b> Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
15	9	14	<b>GATLIN BROTHERS COME HOME</b> Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
16	18	122	<b>PULSE</b> <sup>▲</sup> Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
17	16	21	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
18	14	15	<b>JAGGED LITTLE PILL, LIVE</b> Warner Reprise Video 38476	Alanis Morissette	LF	19.98
19	17	49	<b>ENLARGED TO SHOW DETAIL</b> <sup>▲</sup> PolyGram Video 4400439253	311	LF	19.95
20	19	47	<b>THE COMPLETE WOMAN IN ME</b> <sup>●</sup> PolyGram Video 4400450893	Shania Twain	LF	9.95
21	22	198	<b>LIVE SHIT: BINGE &amp; PURGE</b> <sup>▲</sup> <sup>10</sup> Elektra Entertainment 5194	Metallica	LF	89.98
22	24	155	<b>THE BOB MARLEY STORY</b> <sup>▲</sup> Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
23	25	197	<b>OUR FIRST VIDEO</b> <sup>▲</sup> <sup>4</sup> Dualstar Video Warner/Vision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
24	21	90	<b>VULGAR VIDEO</b> <sup>●</sup> Warner/Vision Entertainment 50345-3	Pantera	LF	16.98
25	26	188	<b>LIVE AT THE ACROPOLIS</b> <sup>▲</sup> <sup>+</sup> Private Music BMG Video 82163	Yanni	LF	19.98
26	37	49	<b>WOW-1997</b> Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
27	28	33	<b>WOMAN, THOU ART LOOSED!</b> Integrity Video 2394	T.D. Jakes	LF	19.95
28	20	24	<b>JOY IN THE CAMP</b> Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
29	29	47	<b>NO BULL: LIVE AT PLAZA DE TOROS, MEXICO</b> Elektra Entertainment 40192	AC/OC	LF	19.95
30	<b>RE-ENTRY</b>		<b>REMOTELY CONTROLLED</b> <sup>●</sup> Word Video 1695	Mark Lowry	LF	21.95
31	<b>RE-ENTRY</b>		<b>R.I.O.T.-PARTS 1 &amp; 2</b> Sparrow Video Chordant Dist. Group 43198	Carman	LF	34.98
32	39	177	<b>\$19.98 HOME VID CLIFF'EM ALL!</b> <sup>▲</sup> Elektra Entertainment 40106-3	Metallica	LF	19.98
33	<b>RE-ENTRY</b>		<b>LIVE AT THE EL MOCAMBO</b> <sup>▲</sup> Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
34	40	91	<b>UNPLUGGED</b> <sup>▲</sup> Warner Reprise Video 3-38311	Eric Clapton	LF	24.98
35	<b>RE-ENTRY</b>		<b>...THERE AND THEN</b> Epic Music Video Sony Music Video 50151	Oasis	LF	19.98
36	34	50	<b>VIDEO HITS: VOLUME 1</b> <sup>●</sup> Warner Reprise Video 3-38428	Van Halen	LF	19.98
37	<b>RE-ENTRY</b>		<b>LIVE IN LONDON</b> Verity BMG Video 43023	Hezekiah Walker & The Love Fellowship Crusade Choir	LF	19.98
38	<b>RE-ENTRY</b>		<b>JIMI PLAYS MONTEREY</b> Rhino Home Video 2354	Jimi Hendrix	LF	14.98
39	<b>RE-ENTRY</b>		<b>OZZFEST I-LIVE!</b> Red Ant Video 17000	Ozzy Osbourne	LF	19.98
40	38	113	<b>VIDEO GREATEST HITS-HISTORY</b> <sup>▲</sup> <sup>2</sup> Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98

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## STUDIOS ADD PIZAZZ

(Continued from preceding page)

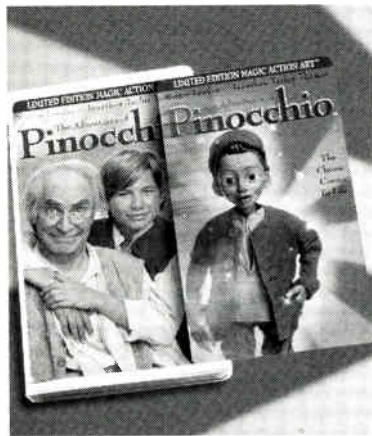
marketing Deborah Mitchell. "They want to display this, and it's helped us merchandise the collection well."

Many retailers used the gift sets to create dramatic displays, she continues. The massed effect prompts consumers to "feel they're getting something very special," she says. Several chains have already declared "Star Wars Trilogy: Special Edition" the definitive holiday gift this season.

"We were looking for shelf-space impact, and from what we found out in our consumer research, this package generated the most purchase intent," Mitchell adds.

However, lenticular packaging does offer a bonus that conventional box art can't match. The add-on image can be removed, enabling suppliers to tout the double image as a free collectible, enhancing the value of the cassette.

Suppliers do experiment with special packaging features to carry the "event" nature of a blockbuster movie to the video release. For example, while Columbia TriStar Home Video



New Line Home Video used lenticular imaging to enhance the package of "The Adventures Of Pinocchio," which was released to sell-through last year.

isn't using a lenticular image for "Men In Black," it is wrapping the box in a slick foil cover.

Columbia VP of marketing Nancy Harris says that the title needs a high profile even though it was the No. 1 box-office hit of the summer. Timing is a key factor: "Men In Black" arrives in stores Nov. 25, the height of the fourth-quarter selling season.

"When someone is walking into a Wal-Mart, buying a video is usually not on their list," says Harris. "They have to be triggered to buy. In reality, creating a specialty box addresses the 'look at me' factor."

New Line's "Spawn" will certainly promote a come-hither look. Olson-Graves says the December rental box will feature "sculptured embossing," which includes the use of a special coating that gives the eye of the title character a bright green glow. Different images are being employed for the two versions, R-rated and PG-13.

When the title is released at sell-through, Olson-Graves adds, the package will be revamped. One possibility is the addition of a collectible on-pack premium. "We'll definitely do a different box for sell-through," she predicts. "With any sell-through title it should look special, because when the consumer buys it, they live with it."

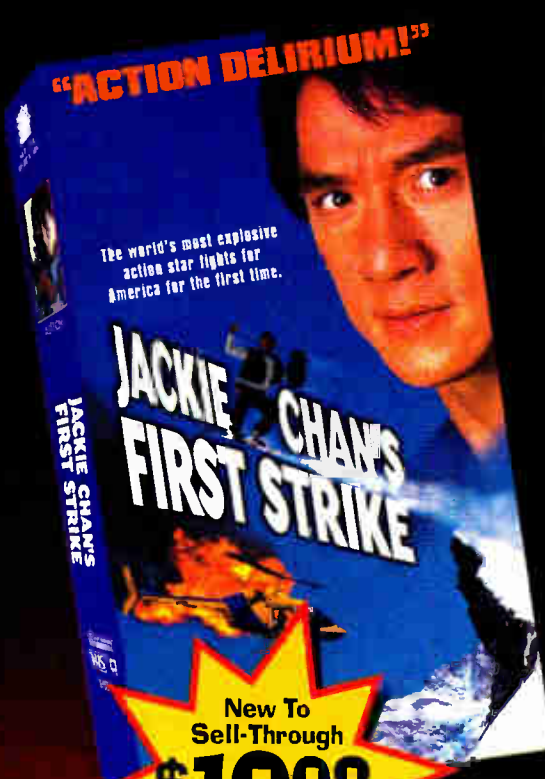
According to Columbia's Harris, not all releases require special handling. The studio thus won't be doing anything different for "My Best Friend's Wedding," due in stores Dec. 9. "Not everything needs the bells and whistles," Harris notes. "We only made a slight change to the key art."

# 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	
			★ ★ ★ NO. 1 ★ ★ ★			
1	21	2	<b>LIAR LIAR (PG-13)</b>	Universal Studios Home Video 83330	Jim Carrey	
2	1	3	<b>THE SAINT (PG-13)</b>	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	
3	5	3	<b>THE ENGLISH PATIENT (R)</b>	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche	
4	26	2	<b>VOLCANO (PG-13)</b>	FoxVideo 6039	Tommy Lee Jones Anne Heche	
5	2	9	<b>THE DEVIL'S OWN (R)</b>	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt	
6	3	12	<b>SLING BLADE (R)</b>	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton	
7	4	12	<b>DONNIE BRASCO (R)</b>	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	
8	7	8	<b>DANTE'S PEAK (PG-13)</b>	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton	
9	6	4	<b>FATHER'S DAY (PG-13)</b>	Warner Home Video 15386	Robin Williams Billy Crystal	
10	8	10	<b>MURDER AT 1600 (R)</b>	Warner Home Video 14915	Wesley Snipes Oiane Lane	
11	11	2	<b>SELENA (PG)</b>	Warner Home Video 14909	Jennifer Lopez	
12	<b>NEW</b>		<b>B.A.P.S. (PG-13)</b>	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau	
13	9	13	<b>ABSOLUTE POWER (R)</b>	Warner Home Video 2508	Clint Eastwood Gene Hackman	
14	10	9	<b>CRASH (NC-17)</b>	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader	
15	14	6	<b>INVENTING THE ABBOTTS (R)</b>	FoxVideo 6081	Joaquin Phoenix Liv Tyler	
16	12	15	<b>SCREAM (R)</b>	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore	
17	13	6	<b>ROSEWOOD (R)</b>	Warner Home Video 14536	Jon Voight Ving Rhames	
18	16	8	<b>EVERYONE SAYS I LOVE YOU (R)</b>	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn	
19	20	8	<b>MOTHER (PG-13)</b>	Paramount Home Video 332473	Albert Brooks Ozbie Reynolds	
20	18	12	<b>PRIVATE PARTS (R)</b>	Paramount Home Video 33251	Howard Stern Robin Quivers	
21	17	6	<b>LOVE JONES (R)</b>	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long	
22	22	12	<b>THE RELIC (R)</b>	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore	
23	<b>NEW</b>		<b>ANACONDA (PG-13)</b>	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube	
24	29	9	<b>BOOTY CALL (R)</b>	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson	
25	23	7	<b>THE BEAUTICIAN AND THE BEAST (PG)</b>	Paramount Home Video 334003	Fran Drescher Timothy Dalton	
26	19	20	<b>SWINGERS (R)</b>	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn	
27	27	10	<b>EVITA (PG)</b>	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas	
28	24	7	<b>KAMA SUTRA (NR)</b>	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew	
29	15	4	<b>MCHALE'S NAVY (PG)</b>	Universal Studios Home Video 83213	Tom Arnold Oavid Alan Grier	
30	25	8	<b>LOST HIGHWAY (R)</b>	PolyGram Video 440056567	Bill Pullman Patricia Arquette	
31	28	13	<b>METRO (R)</b>	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy	
32	39	11	<b>SMILLA'S SENSE OF SNOW (R)</b>	FoxVideo 4180	Julia Ormond Gabriel Byrne	
33	31	2	<b>THE DAYTRIPPERS (R)</b>	Columbia TriStar Home Video 70373	Stanley Tucci Parker Posey	
34	33	10	<b>JUNGLE 2 JUNGLE (PG)</b>	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short	
35	<b>NEW</b>		<b>SKELETONS (R)</b>	FM Entertainment 3000	Ron Silver James Coburn	
36	34	13	<b>FOOLS RUSH IN (PG-13)</b>	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek	
37	40	4	<b>KOLYA (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Video 10645	Zdenek Svěrák Andrej Chalimon	
38	30	2	<b>COMMANDMENTS (R)</b>	Universal Studios Home Video 82924	Aidan Quinn Courtney Cox	
39	<b>NEW</b>		<b>DRUNKS (R)</b>	BMG Video 80266-3	Richard Lewis Faye Ounaway	
40	35	5	<b>KEYS TO TULSA (R)</b>	PolyGram Video 400069	Eric Stoltz James Spader	

◆ ITA 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. ◇ ITA 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.



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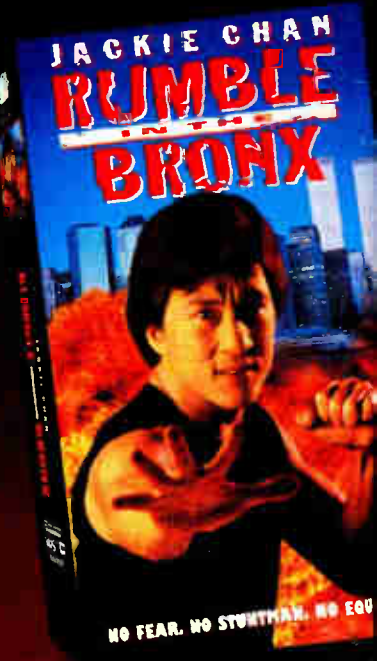
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 - Dave Kehr, *NY Daily News*

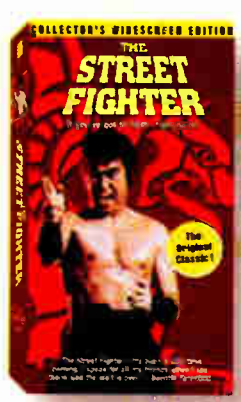
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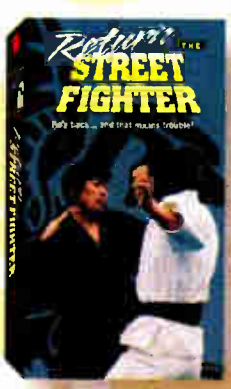


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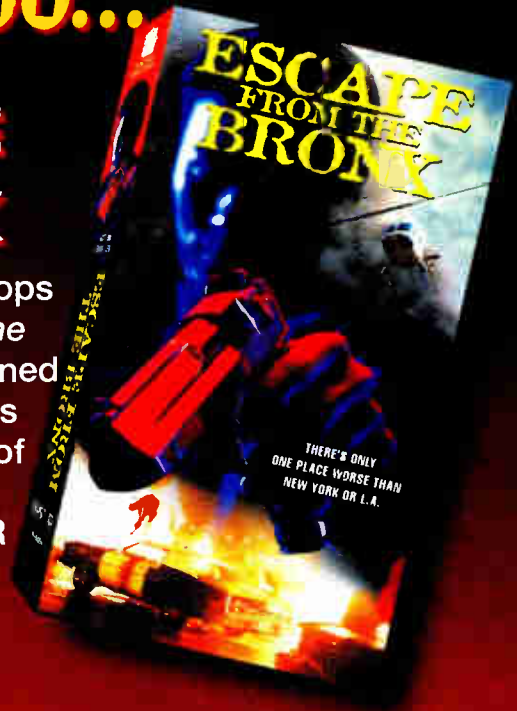
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# Top Video Sales™

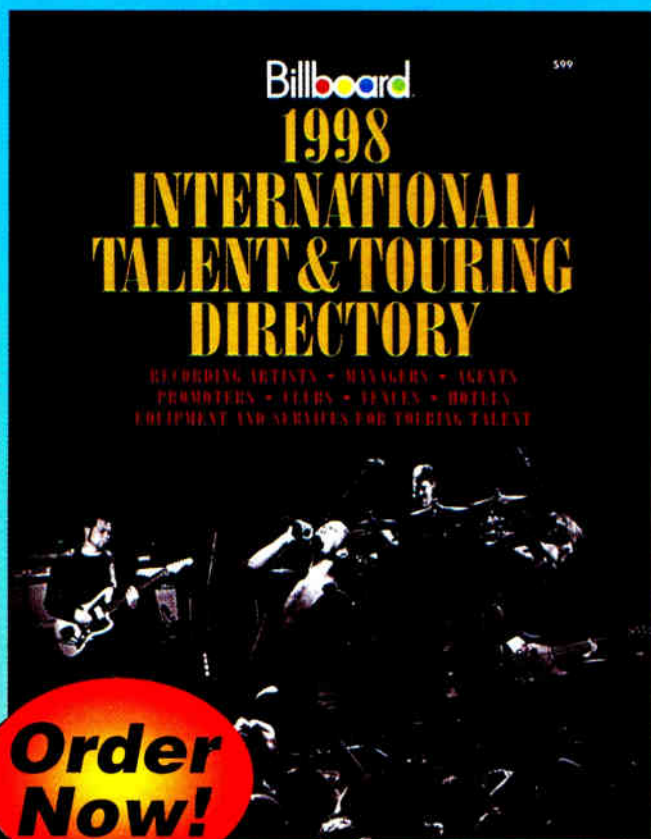
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	13	2	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
2	1	137	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
3	2	82	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
4	<b>NEW ▶</b>		OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	22.99
5	5	9	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
6	4	9	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
7	3	6	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
8	7	6	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
9	<b>NEW ▶</b>		THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	39.98
10	6	4	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
11	12	3	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
12	9	9	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
13	<b>NEW ▶</b>		JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
14	11	3	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
15	8	8	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
16	17	3	HYPE!	Republic Pictures Home Video 36700	Soundgarden Nirvana	1996	NR	19.98
17	10	157	MARY POPPINS ♦	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.99
18	21	2	WARRIORS OF VIRTUE	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
19	15	125	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
20	<b>NEW ▶</b>		DIANA: LEGACY OF A PRINCESS	MPI Home Video MP7275	Various Artists	1997	NR	14.98
21	14	19	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
22	22	6	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
23	<b>NEW ▶</b>		FROM DUSK TILL DAWN	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	19.99
24	16	10	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
25	<b>NEW ▶</b>		THE MIRROR HAS TWO FACES	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges	1996	PG-13	19.95
26	<b>NEW ▶</b>		THE X-FILES: THE BLESSING WAY/PAPER CLIP	FoxVideo 4100	David Duchovny Gillian Anderson	1997	NR	14.98
27	<b>NEW ▶</b>		PENTHOUSE: 1997 PET OF THE YEAR PLAY-OFF	Penthouse Video WarnerVision Entertainment 57022-3	Various Artists	1997	NR	19.99
28	25	19	I'M BOUT IT ▲	No Limit Video Priority Video 53423	Master P	1997	R	19.98
29	28	68	JURASSIC PARK ♦	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
30	<b>NEW ▶</b>		BIG NIGHT	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci	1996	R	19.95
31	<b>NEW ▶</b>		THE X-FILES: NI SEI/731	FoxVideo 4104	David Duchovny Gillian Anderson	1997	NR	14.98
32	19	89	GREASE ▲ ♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
33	24	4	ASTEROID	Live Home Video 60512	Michael Biehn Annabella Sciorra	1996	NR	19.98
34	<b>NEW ▶</b>		THE X-FILES: CLYDE BRUCKMAN/WAR OF THE COPROHAGES	FoxVideo 6091	David Duchovny Gillian Anderson	1997	NR	14.98
35	34	4	MICROCOSMOS	Walt Disney Home Video Buena Vista Home Video 10480	Not Listed	1997	NR	14.99
36	<b>NEW ▶</b>		FREEBIRD...THE MOVIE	Cabin Fever Entertainment CF918	Lynyrd Skynyrd	1977	PG	19.98
37	<b>NEW ▶</b>		ARMITAGE III	Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
38	18	9	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99
39	35	84	PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
40	32	26	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99

● 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. ♦ ITA 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. ○ ITA 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.

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### Soft '97 Sales May Bring Return Of 'Little Mermaid'

**MISSING MERMAID:** One title conspicuously absent from Buena Vista Home Video's first-quarter lineup is "The Little Mermaid."

The movie, which pretty much rejuvenated Disney's animation business 10 years ago, will be rereleased theatrically in November, which usually means the video reissue isn't far behind. But Buena Vista VP of marketing Bob Kopect says there are no plans for "Mermaid" next year.

While Disney will move millions of copies of its first-quarter lead reissue, "Peter Pan," consumers are clamoring most for "Mermaid."

Sales were close to 7 million units when the title debuted in 1989 during sell-through's infancy. More-

over, the studio needs the kind of boost "Mermaid," with its jaunty score and songs, could bring.

It's no secret that Buena Vista cassette sales aren't as strong as they used to be, in part because theatrical response to high-profile releases like "Hercules" has tailed off. Significantly, Buena Vista hasn't touted shipment and sell-off figures for a single title, new or reissue, this year. In 1996, the studio couldn't wait to fax press releases crowing about first-week results.

Observers suggest that retailers will likely swallow a strong dose of "Mermaid" units, instead of choking on the current crop of rereleased Disney titles and box-office disappointments. The temptation will probably be too much for Buena Vista, so expect to see "Mermaid" on the summer or early fall schedule.

Meanwhile, the company has announced its first eight DVD titles, led by the Dec. 2 release of "George Of The Jungle." The DVD will debut day-and-date with the cassette. The other titles are "Scream," "Ransom," "The Rock," "Tomestone," "Phenomenon," "Tim Burton's The Nightmare Before Christmas," and "Homeward Bound: The Incredible Journey."

DVD titles will be priced at \$29.99, about \$5 more than others in the format. One added feature: the movie's original theatrical trailer.

**VIRTUAL VIDEO PET:** Bandai Digital Entertainment hopes to translate the success of its virtual pet, "Tamagotchi," into a home video best seller.

The Cypress, Calif.-based game manufacturer has developed a 30-minute animated video featuring the "Tamagotchi" characters, to be released later this year or the first quarter of 1998. The CD-ROM version shipped Sept. 30.

Bandai's video was produced by 7th Level, the company's development partner. The price point is expected to be \$14.98. However, before the company enters into the marketplace, it needs to find a distribution

partner. Director of software business John McGanty says that Bandai is "working" on a deal, but it's unclear whether the tape will be released in December.

"We're just starting to talk to distribution partners now," says McGanty, "and it may make sense to hold off the release until January since there is so much competition in the fourth quarter." He hinted that Bandai may only want to reach video specialists, since it already has direct distribution to toy stores and mass merchants.



#### SHELF TALK

by Eileen Fitzpatrick

The "Tamagotchi" virtual pet is the company's biggest seller to date. In Japan, the toy has sold 14 million units following its release in

November 1996. As for the States, Bandai has delivered more than 3.5 million units of the toy since its May launch, McGanty adds.

He says that Bandai anticipates future cassette titles based on its games, but that nothing further is planned for now.

**CARLIN CLASSICS:** Ventura Marketing has picked up distribution rights to three George Carlin titles, including "George's Best Stuff," "George Carlin Back In Town," and "Carlin On Campus."

"Best Stuff" is a compilation of Carlin's best-known routines from his 40 years in show business, among them "Seven Dirty Words You Can Never Say On TV." Carlin, who continues to perform more than 100 concert dates a year, recently wrote the book "Brain Droppings."

The 90-minute "Best Stuff" will retail for \$14.98 suggested list, \$5 above the other two titles at \$9.98. All arrive in stores Oct. 14. For Ventura, the sell-through titles mark a new direction. The vendor mainly distributes "B" rental titles and foreign movies from Meridian Video and Connoisseur Video.

**FLYING HIGH:** Another hit Columbia movie is headed directly to sell-through with the Feb. 10, 1998, release of "Air Force One."

The movie, which has earned more than \$175 million at the box office, will carry a minimum advertised price (MAP) of \$14.95, but no suggested list. Retailers who dip below MAP risk losing co-op advertising contributions from the studio.

Like most of Columbia TriStar Home Video's sell-through releases, "Air Force One" will be devoid of any tie-in partners or consumer rebate offers. Columbia will rely on heavy TV advertising on all the major networks and cable broadcasters to drive sales.

The campaign is expected to generate more than 900 million consumer impressions and reach 96% of all households an average of nine times.

### FOR NEW ENGLAND'S ALL STAR, SELL-THRU IS STILL PARAMOUNT

(Continued from page 72)

according to the newest Video Software Dealers Assn. (VSDA) directory. In fact, the chain is expanding rapidly and now has 20 locations, averaging 5,600 square feet. Five stores have opened in the last 13 months on Cape Cod.

"We've always had a store on Martha's Vineyard, but now we're the largest retailer in the Cape and islands," he adds.

All Star features 180-200 categories, organized where possible with tongue firmly in cheek. Some 200 movies with revenge plots are found under the "Get Even" sign.

Mostly a suburban operation, All Star has not felt the full force of competitive expansion into New England except in Cranston, R.I., where Hollywood Entertainment "has moved in there pretty close," says Glazier. "But we're not too worried because with \$500,000 stores, Hollywood needs a serious population base—I have heard 50,000 people within three miles."

One factor Glazier is watching with interest is supermarket chain Stop & Shop's decision to discontinue rental. Stop & Shop had been a dominant play-

er for years, catapulting former video head Mark Fisher to the national board of the VSDA.

"The fact that most of the grocery operations in New England have not expanded into rental as they have across the country may have more to do with video stores per capita up here," Glazier suggests. "We have

always had a great concentration."

Stop & Shop isn't pulling out of the business. Instead, like All Star, it has shifted its focus to sales. Fisher, meanwhile, has moved on to West Coast Entertainment, another chain trying to balance rental and sell-through. Video specialists have to do the same to remain competitive, Glazier believes.



True to its corporate strategy, All Star Video has stocked plenty of sell-through titles in a new, 12,000-square-foot store in Hyannis, Mass., on Cape Cod.

#### Billboard

OCTOBER 25, 1997

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	1	75	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	2	17	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
3	4	47	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
4	7	17	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
5	3	11	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
6	5	39	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
7	9	225	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	6	91	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
9	13	3	NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	19.95
10	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
11	14	75	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
12	NEW		JACK NICKLAUS, GOLF MY WAY: PLAYING THE GAME Republic Pictures Home Video 2055	24.98
13	16	57	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
14	8	19	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95
15	10	394	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98
16	17	43	SUPER SLUGGERS Orion Home Video 96001	14.98
17	18	3	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95
18	19	45	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
19	11	29	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
20	RE-ENTRY		NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	6	25	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
2	2	111	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
3	12	27	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
4	3	93	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
5	10	25	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
6	NEW		OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60428	22.99
7	9	51	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
8	1	37	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805	12.98
9	NEW		DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
10	4	51	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
11	14	47	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
12	NEW		DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
13	5	51	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
14	20	85	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
15	13	27	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
16	18	167	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
17	11	83	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
18	7	89	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
19	15	139	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
20	8	157	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98

♦ 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.

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### GREEN DAY

**Nimrod**  
 PRODUCERS: Rob Cavallo, Green Day  
**Reprise 46794**  
 Bay Area rock band Green Day became a standard-bearer of the punk revival after its huge commercial breakthrough in 1994, the nine-times platinum "Dookie." Since then, the group has struggled to regain its footing. Its follow-up, "Insomniac," was perceived by critics and fans to be a weaker album and accordingly was a commercial "disappointment" at double-platinum. Unfortunately, Green Day's latest effort is not likely to re-establish the trio as the hitmaker it once was. Excepting the surfy instrumental "Last Ride In," the album lacks the melodic punch of "Dookie," and the punk attitude is lost in the mix. Nevertheless, a large installed fan base and the band's high visibility bode well for brisk sales, at least out of the box.

### RAP

#### COMMON

**One Day It'll All Make Sense**  
 PRODUCERS: various  
**Relativity 1535**  
 Eclipsing the clichéd efforts of new-jack hacks and other members of the wack pack, Chicago MC treats rap like jazz and uses it as the text for his own life. On this, his third album, one can hear naked emotion, spirituality, and deep thought. His music is at once mind-massaging and foot-stomping. And as he demonstrates that he's a master of metaphors and slick lyrical flow, he also shows that he can be a rap ambassador able to bridge the gulf between youth and experience. Guests on the album include Erykah Badu on the bluesy "All Night Long"; Chantay Savage on jumpy first single "Reminding Me (Of Sef)"; Lauryn Hill on "Respect For Life," about the performer's thoughts on abortion; De La Soul on the free-styled "Gettin' Down At The Amphitheater"; and Cannibus, who gets together with Common to advocate for hip-hop reform with stinging battle rhymes.

### COUNTRY

#### VARIOUS ARTISTS

**Amazing Grace 2: A Country Salute To Gospel**  
 PRODUCERS: various  
**Sparrow 1583**  
 Some of country's finest singers take on some of gospel's most revered songs with rewarding results. John Berry's lilting tenor and a keening steel guitar are perfect foils for "The Old Rugged Cross." Similarly, Trace Adkins' rich baritone and a lone fiddle imbue "Way-faring Stranger" with a winsome folk/gospel feel. Lari White reworks "There Is Power In The Blood" into a gospel torch song. Other standouts include Kim Richey's pure and simple treatment of "A Substituted Life" and Béla Fleck's understated caressing of

### SPOTLIGHT

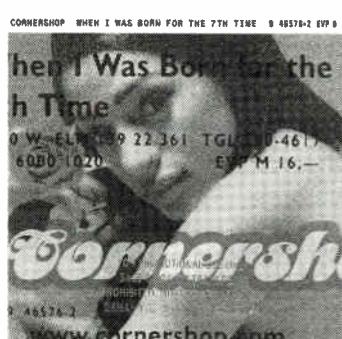


#### JANET

**The Velvet Rope**  
 PRODUCERS: Jimmy Jam, Terry Lewis & Janet Jackson  
**Virgin 44762**  
 On her first new album in four years, Miss J. shows a greater mastery of the pop, R&B, hip-hop, dance, and AC idioms than she did on her last two records, "Janet," and "Janet Jackson's Rhythm Nation 1814." Furthermore, she is increasingly unafraid to assert herself musically and venture into less-sanitized lyrical areas. Cuts like the title track, "You," "What About," "Rope Burn," and a remake of the Rod Stewart hit "Tonight's The Night," in particular, deal with such adult topics as spousal abuse, homosexuality, and phone sex. Elsewhere, Janet makes bold musical statements by inventively borrowing from such varied sources as Mike Oldfield's "Tubular Bells," Joni Mitchell's "Big Yellow Taxi," and Ashford & Simpson's "You're All I Need To Get By." A colorful album that will make a deep impact on Janet's fan base and cement her reputation as one of the industry's most adventurous and most marketable artists.

the overdone "Amazing Grace." Other arrangements are similarly satisfying, with artists including Bryan White, Marty Raybon, Gary Chapman, Charlie Daniels, Billy Ray Cyrus, the Cox Family and Ricky Van Shelton.

### SPOTLIGHT



#### CORNERSHOP

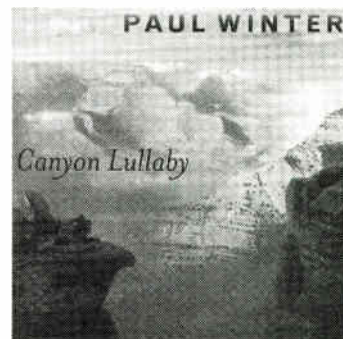
**When I Was Born For The 7th Time**  
 PRODUCER: Tjinder Singh  
**Luaka Bop/Warner Bros. 46576**  
 With the world focused on British mainstream alternative rock exports like Oasis, Blur, and Radiohead, Cornershop is the latest in a series of U.K. acts that are breaking creative ground but escaping the radar of the mass market—Moloko, Belle & Sebastian, Space, and Manbreak are others that come to mind. Featuring the singing, writing, and producing talents of group mastermind Tjinder Singh, Cornershop is an eclectic rock/pop/dance outfit that makes use of its Indian roots without falling through a psychedelic trapdoor. The band excels at dance-oriented, melodic pop spiced with exotic instrumental flavors. Highlights include "Sleep On The Left Side," the irresistibly catchy "Brimful Of Asha," "We're In Yr Corner," "Good To Be On The Road Back Home," and a reverent cover of the Beatles' "Norwegian Wood (This Bird Has Flown)." Another gem from David Byrne's rich Luaka Bop imprint.

### JAZZ

#### HANK JONES

**Favors**  
 PRODUCER: Junji Takahashi  
**Verve 537 316**  
 Those looking for proof of Hank Jones'

### SPOTLIGHT



#### PAUL WINTER

**Canyon Lullaby**  
 PRODUCERS: Paul Winter, Sam West, & Les Kahn  
**Living Music 0033**  
 Musical journeyman Paul Winter delivers his first solo album after a 35-year career fronting the Paul Winter Consort and other worldly musical groups. Recorded live on a solar-powered mobile unit in a remote section of the Grand Canyon, the album is a true solo effort, with Winter playing his fluid soprano saxophone against a backdrop of nature sounds—birds, bats, crickets, wind, rain, thunder, and the resonance of the sax itself against the sandstone. Ever the inventive melodist, Winter manages to keep the program captivating despite the self-imposed limitation of a single, monophonic instrument. Highlights include the jazzy "Dream Of The Basketmaker," the folkish "Lizard Lounge," the plaintive "Hummingbird's Ballad," and "Canyon Chaconne," one of two tracks that feature a light organ overdub. A spiritually uplifting album for audiences attuned to new age, world music, folk, and jazz.

modern jazz piano mastery should be directed to this live trio date, where he is sometimes accompanied by Japan's Winds Jazz Orchestra from the Osaka College of Music. As a guest professor, scholar/syncopator Jones remains fresh, funky, and

### VITAL REISSUES

#### FRANK ZAPPA

**200 Motels**  
 PRODUCER: Frank Zappa  
**Rykodisc 10513/14**  
 Of Frank Zappa's more than 60 albums, his 1971 soundtrack to "200 Motels" was the only one whose masters he failed to acquire for CD rerelease. The long out-of-print album—FZ fans' most sought-after title—is now smartly reissued among the first of Ryko's Metro-Goldwyn-Mayer soundtracks line. More than just a "lost" artifact, "200 Motels" offers a crystallized view of Zappa's many facets: full-tilt rockers like "Mystery Roach" and "Magic Fingers" sit beside dazzling, progressive orchestral themes like "Dance Of The Just Plain Folks" and "Lucy's Seduction Of A Bored Violinist & Postlude," which rub shoulders with exquisite R&B/pop tunes "Daddy, Daddy, Daddy" and "What Will This Evening Bring Me This Morning." This surrealistic rock opera was Zappa's satirical portrait of American life—and life on the road—featuring lead singers Mark Vol-

man and Howard Kaylan, the Royal Philharmonic Orchestra, and the Top Score Singers. In addition to the original album art, poster, and extensive new liners, this two-CD package includes a single-mixed "Magic Fingers," four radio ads for the film, and an enhanced track containing its theatrical trailer (which gives a fair idea of the movie's anarchic ambience).

#### MERLE HAGGARD & THE STRANGERS

**The Land Of Many Churches**  
 PRODUCERS: Ken Nelson & George Richey  
**Razor & Tie 2158**  
 Of all of Merle Haggard's quirky projects, this is the quirkiest—and one of the most satisfying. The concept: to take his band, along with Bonnie Owens and the Carter Family, to church and record some gospel standards there live during a regular church service. They ended up recording at the Big Creek Baptist Church in Millington, Tenn., San Quentin State Prison's Garden Chapel, the Assembly of God Tabernacle in

Keyes, Calif., and the Nashville Union Rescue Mission. The result—some 70 minutes of prayers and exquisite gospel singing—is unlike any gospel record you've heard before and well worth a spot in any country or gospel collection.

#### SONNY JAMES

**The Classic Hits Of Sonny James**  
 COMPILATION PRODUCER: Mike Ragogna  
**Razor & Tie 2150**  
 Sonny James is perhaps best remembered for his 1956 teen pop hit "Young Love," but he went on to make a name for himself in country music, primarily by covering pop and R&B hits. He successfully redid such hits as Roy Orbison's "Only The Lonely," Johnny Preston's "Running Bear," the Seekers' "I'll Never Find Another You," the Chordettes' "Born To Be With You," Ivory Joe Hunter's "Empty Arms," and Jimmy Reed's "Bright Lights, Big City." Those songs and 15 others are included here, along with liner notes and photographs.

inventive, spurred on by George Mraz and Dennis Mackrel. Highlights of a strong, mostly standards set are a vibrant "Speak Low" and a richly resonating "Love For Sale." (Great Jones originals include the splendidly edgy "Passing Time" and the harmonically elastic "Interface.") The Winds Jazz Orchestra blasts splashy, Oliver Nelson-like interpretations of "On Green Dolphin Street" and "How High The Moon," evokes subtler colorations for "I Got It Bad (And That Ain't Good)," and amplifies the dramatic dynamics of Wayne Shorter's updated blues "Armageddon."

### WORLD MUSIC

#### SHARKIAT

**Camel Road**  
 PRODUCERS: Fathy Salama, Urs-Albert  
**CrossCurrents Music 50014**  
 Egyptian ensemble Sharkiat creates a thoughtful, skillful world/jazz/pop crossover, performed mostly on indigenous instruments. Standout tracks in a many-textured set include the hypnotic, gorgeously crowded choral harmonies of "Al Kabil," the poignantly cascading melody of "Sultany," and the subtle funk underpinnings of more traditional-sounding tracks "Nahawand" and "A Night In Cairo." Clearer jazz intent is apparent on the bracing, Grappelli-in-Gaza melody of "Amm" and the wiry funk-drone groove of "Fire Dance." Contact: 610-825-4213.

### CLASSICAL

#### LEILA JOSEFOWICZ

**Violin For Anne Rice**  
 PRODUCERS: various  
**Philips 462 032**  
 Novelist Anne Rice says that as she wrote her latest tome, "Violin," she was inspired by the recordings of violinist Leila Josefowicz. So with "Violin For Anne Rice," we have a collection designed to maximize that connection. Not quite 20 years old, the talented Josefowicz has recorded the Tchaikovsky and Sibelius concertos for Philips, as well as a disc of solo pieces by Bartók, Paganini, and Ysaye. And earlier this year, the label issued a set of hoary showpieces dubbed "Bohemian Rhapsodies." This compilation draws from those albums and adds an atmospheric arrangement of Sting's "Moon Over Bourbon Street" (itself inspired by Rice's "Interview With A Vampire"). In all, the disc has the ability to charm, if you can disregard Rice's hyperbolic (and barely literate) liner notes and the heavy-handed "corporate synergies" at work.

### GOSPEL

#### WILLIAM BECTON & FRIENDS

**Heart Of A Love Song**  
 PRODUCER: William Becton  
**CGI 51416 1318**  
 William Becton follows his meteoric debut, "Broken," and its hit single/anthem, "Be Encouraged," with an often edgy, utterly engaging look at the intersection of romantic and divine love. "Workin' Out," the first single, is a slamming funk fest, and "Let Me Show You (I Love You Jesus)" has an insinuating groove and a hook that just won't quit. "Worthy Is The Lamb" could be a modern-day hymn, and "Show Me How To Love Again" places Becton in the surprising—but totally effective—context of an orchestra and solo acoustic guitar. Becton ably proves that his early success was no fluke and that he's a player who intends on sticking around.

**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 (♫): 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 Bamarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).





# Reviews & Previews

**GENERAL MEDIA**  
EDITED BY EILEEN FITZPATRICK

**HOME VIDEO**  
BY CATHERINE APPLEFELD OLSON

## RICHARD SCARRY'S THE FIRST HALLOWEEN EVER

PolyGram Video  
25 minutes, \$9.95  
This first Halloween tape ever from the folks at Busytown provides a sort of plausible tale of the genesis of the modern American Halloween. Many years ago in a time of deep superstition, a husband and wife find themselves lost in the forest as darkness approaches. Rather than give into the fear that spooks are lurking nearby, they decide to turn the tables and decorate themselves in mud, leaves, and sticks in an effort to scare the ghosts away. The animated tape also includes two additional segments—in one, "Who's Too Scared To Masquerade," members of Mrs. Murphy's class discuss some of the more frightening aspects of Halloween and determine that it's more fun to trick or treat as a group. The other new segment is "The New Neighbors."

## YOUR CHILD CAN BE IN T.V. COMMERCIALS

Christie & Kornfeld Productions  
50 minutes, \$29.95  
A Hollywood veteran and acting teacher talks parents through the basics of breaking their kids into show biz. Talking directly into the camera for the majority of the tape, she runs through the basics, including how to select a head shot, getting an agent, and how to behave when you're on the set. There's also a welcome segment regarding safety issues. Interviews with a children's casting director and talent agent provide additional insights. The tape also provides several money- and time-saving tips. For example, experts in the field suggest that parents don't need expensive photos to send out in initial mailings. A well-taken casual snapshot works just as well. While the tape begins with the cautionary note that the children, and not the parents, must want to pursue an acting career themselves, the program was clearly created for parents who are enthusiastic about the possibilities. Contact: 707-773-0213.

## THE BEST OF BRITISH FILM COMEDY

Acorn Media  
90 minutes, \$29.95  
Fans of the distinctly British brand of comedy will want to make some popcorn and curl up on the couch to take in this two-tape boxed set. The pride and joy of U.K. comedy from the '20s through the '70s, including Marty Feldman, Margaret Rutherford, Peter Sellers, and Benny Hill, are all represented in a montage of film clips that shine by themselves and are sinfully hilarious as a whole. Other featured comics include Eric Idle, Ronnie Barker, Alec Guinness, and Tony Hancock. Viewers will have a blast reminiscing and looking for their favorite characters in this barrage of verbal, physical, and situation comedy.

## THE ART OF MODELING

Ivy Hill Productions  
50 minutes, \$29.95  
Hosted by 10-year model Kristen Jensen, this business-minded tape leaves diet and exercise to other tapes and focuses on how to turn the whole glamour package into a career. Stellar production values, including lots of quick cuts and onscreen attention grabbers, breaks down the whirlwind world of modeling into bite-sized segments that are easily digestible. Interviews with models, agents, and others who make their living in the limelight detail the rigors of the starting out.

Areas covered include getting an agent, building a portfolio, and even dealing with job-related stress. Of course, everything seems a bit too easy, but the tape is a good one for those who are considering a serious move into modeling. Contact: 888-ART-1011.

## TV NATION

Columbia TriStar Home Video  
90 minutes, \$14.95  
Fans of Michael Moore's ill-fated hour-long NBC series will welcome the show's debut on video. The filmmaker and social commentator uses his camera and mike to expose the foibles of the world, employing much of the same sardonic wit that tempered his examination of General Motors in the acclaimed documentary "Roger & Me." In this series, Moore delves into a variety of a political hot potatoes. Segments include enlisting a real estate agent to help him house-hunt in chemically polluted Love Canal, paying a visit to a factory just across the Mexican border to discuss the NAFTA treaty with various executives, and discussing

the best U.S. targets for a deadly missile attack with Russian military experts. Although some of the "TV Nation" stunts are best left to Letterman—such as measuring the time it takes for an African-American man (in this case "Homicide" star Yaphet Kotto) vs. a white man (who happens to be a convicted criminal) to hail a cab—Moore's sardonic insights are always welcome. Columbia TriStar is releasing two tapes with two episodes each.

## FOREVER FAMILY: HOW TO CARE FOR AGING PARENTS AND YOU

Family Concerns LLC  
30 minutes each, \$29.95 for three-tape set  
This three-part series was created for those facing life-altering decisions regarding care for an elderly parent or loved one. Although it is comprehensive, the presentation is a little dry. Considering that the 85-plus demographic is the fastest-growing segment of the U.S. population, the potential market for the program is vast. Recent statistics also show that providing care at home is the choice

of more than 80% of families, with a scant 5% of elderly people receiving care in nursing homes. The series explains that preparation is the key to making these adjustments. A question-and-answer format delves into such topics as how to honestly assess a situation, how important it is to include the older person in the decisions that will affect his or her life, and how to use community resources to ease the load. Other titles in the series that explore these topics in more detail are "How To Provide Care At Home" and "How To Access Community Resources." Contact: 800-556-5954.

## ENTER\*ACTIVE BY DOUG REECE

### NHL FACE OFF '98

Sony/Killer Game  
Sony PlayStation  
The latest in the "Face Off" series body-checks its competition. The series has always been a leader in intricate and

realistic gameplay, but the look and feel of this year's version is sharper and glossier. The credit goes to developer Killer Game, which has developed a new capture movement and pays closer attention to audio and video details, as well as adding a few new player tricks. Those who have warmed up with previous editions will take to this new title immediately. Those getting a console for Christmas may need time to acclimate themselves to this intricate, advanced game.

### THE LOST WORLD

Sega/Appaloosa  
Sega Saturn  
Though most games based on blockbuster movies have fallen far short in both content and sales, "The Lost World" is a promising fourth-quarter contender, thanks to its gripping environments and novel spin on the usual film-based story line. Here, in addition to acting as human characters, players get a chance to wreak havoc as dinosaurs. Players can make mincemeat of humans and other dinosaurs as the formidable T-Rex or tear through lush forests and caves as the less impressive compy. Both dinosaurs are detailed, highly animated figures. The only drawback is that mastering each level of gameplay for the first time can become tedious.

## AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

### ACHIEVING EMOTIONAL LITERACY

By Claude Steiner, Ph.D.  
Read by the author  
Simon & Schuster Audio  
1.5 hours (abridged), \$12  
ISBN 0-671-57747-6  
The concept of emotional intelligence has gotten a lot of attention since the publication of Daniel Goleman's best seller of the same name. Here, psychologist Claude Steiner suggests ways to get in touch with one's emotions and get along better with others. His tips are practical and useful. For example, instead of nagging and accusing loved ones, Steiner advises phrasing complaints in "action/emotion" form: "When you do x, it makes me feel y." This nonjudgmental approach helps increase understanding without putting others on the defensive. He also offers suggestions for improving relationships with spouses, children, and co-workers.

### SCARY STORIES FOR SLEEP-OVERS

Based on the stories of R.C. Welch  
Read by Boyd Gaines  
ISBN 1-56511-223-7  
EVEN MORE SCARY STORIES FOR SLEEP-OVERS  
Based on the stories of Q.L. Pearce  
Read by Boyd Gaines  
Each 1 hour, \$6.95  
ISBN 1-56511-222-9

These collections of stories leave something to be desired for their target audience: kids at sleepovers. The stories themselves are good, and the endings all pack a surprise punch. The problem is that the tales start off slowly, and kids listening at a sleepover may grow impatient. In addition, Boyd Gaines reads in a calm, matter-of-fact voice that does not evoke tension, and the lack of music and sound effects also hampers this audio. The one exception is the excellent story that opens the second tape, in which a boy buys a white flute, not realizing that it was carved from the bone of a dead man. Each time he plays the flute, the corpse awakens and comes closer, wanting to regain its missing bones. Unlike the low-key style of the other stories, this one has all the scary details kids want. Gaines reads the passages about the corpse in a thin, sinister voice with a trace of British accent, and the result is chilling. If he had used that kind of voice on the other stories, they would have been much more effective.

## IN PRINT

### EL SID: SAINT VICIOUS

By David Dalton  
St. Martin's Press  
223 pages, \$21.95

### KISS THIS: PUNK IN THE PRESENT TENSE

By Gina Arnold  
St. Martin's Press  
207 pages, \$11.95

Most biographers remain faithful to their subjects. Whether setting them up as noble or tearing them down as evil, they struggle to push them to the front of their time and place.

Fortunately, David Dalton refrains from giving Sid Vicious more credit (or blame) than the title "El Sid: Saint Vicious," suggests. Instead, Dalton uses Sid for his own design to analyze the story of the Sex Pistols and the dawn of punk.

Rather than drawing out Sid's pre-Pistol boyhood or rehashing the old Sid-and-Nancy routine, the book concentrates on Sid's extremely short punk years—from dull-witted, masochistic street kid to his unavoidable self-annihilation. It's clear why Dalton chooses him to burrow into punk's past, because aside from being moronic and violent, Sid Vicious embodied what punk was and what it has become.

For Malcolm McLaren, the Pistols' manager, the group was the

ultimate art installation of postmodern publicity stunts. The stunts were something he could manipulate and take credit for.

On the other hand, lead singer Johnny Rotten used the group as a pulpit from which he dispatched his irony and sarcasm. Fellow bandmembers Paul Cook and Steve Jones just liked being in a rock'n'roll band. But the Sex Pistols were Sid's life, and he was the band's most ardent fan.

When the Pistols fired original bass player Glen Matlock, Sid fueled himself on amphetamines, put on a Ramones LP, and taught himself the instrument in one long night. Punk was do-it-yourself for Sid, but it was also about community and belonging, disrupting the stagnating rock oligarchy, energy and aggression, and believing.

Dalton goes to great length analyzing this, as well as the other forces that drove the scene. Using sharp, well-written prose, his depictions often come off the page as animated sequences and distorted little dramas. But his entries from the imaginary "Sid's Diaries" offer less to the reader than Dalton probably intended.

Moving on to what punk has become, Gina Arnold's "Kiss This: Punk In The Present Tense" is a studied, straightforward search for punk around the planet.

She starts her quest in the most obvious place—a Sex Pistols' Filthy Lucre reunion tour stop at an outdoor music festival in Finland, where punk had seemingly met its end. But Arnold picks up a new trail and finds that punk continues to exist.

Her chapters on Green Day and Rancid show how core punk fans systematically turn away from any act that finds success outside their own guarded community.

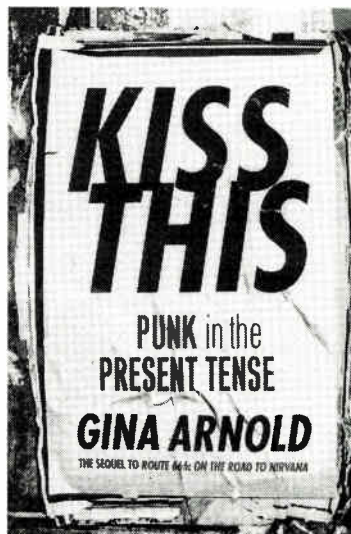
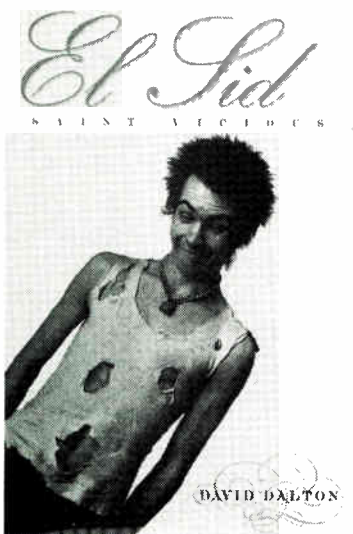
She also details the work of 924 Gilman Street, a co-op punk club in Berkeley, Calif., as it tries to prevent a yuppie-attracting brew-pub from opening across the street. The Gilman volunteers who run the club come off sounding like the establishment when they use the argument

that the brew-pub will attract an unfavorable element to the neighborhood. It was the same one levied against them when their club opened.

Elsewhere, punk isn't as conflicted. Arnold travels to Eastern Europe to hear the stories of punk bands that have operated secretly for years, filing themselves under the state-approved jazz category to avoid controversy. They play weddings where no one actually gets married and change their names after each gig.

Currently, under Eastern Europe's democratic conditions, these bands are just learning how to develop their own punkness... well, at least those who aren't trying to sound like Nirvana. Also, the punk subculture is finding new energy in the growing "queercore" movement, in which "out" bands rock hard and sell records that appeal to gay and straight kids alike.

Because much of what appears in the book is culled from articles written for various publications, some of the information is redundant. Also, its "present tense" seems limited to 1996. That aside, the book's value is in Arnold's thoughtful consideration of the subject and her ability to supply a lot of information without weighing it down. PORTER HALL



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# Programming

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## MTV's Schuon Keeps Radio Roots As Network Diversifies

*Editor's note: If you were in Orlando, Fla., for the Billboard/Airplay Monitor Radio Seminar and Awards Oct. 16-18, you heard MTV executive VP of programming Andy Schuon deliver the keynote address the morning of Oct. 17. Here are his views on the state of radio, the launch of M2, and not being able to take his KROQ Los Angeles morning show out for breakfast. The story was prepared by Top 40 Airplay Monitor*

*managing editor Kevin Carter.*

"I don't listen to the radio as often as I would like," Schuon says. "I live in New York City and have a very short commute to work. But I still love radio—where else could you be in Anytown, U.S.A., and still be in show business?"

"I was always fascinated with radio and also wanted to be a stand-up come-

dian. Less than an hour into my first air shift, I quickly changed my career goal to programmer. Sure it was cool doing a show, but I wanted to be the guy who writes these liner cards; I wanted to have some control over what happened. Hell, I held an air-check session with myself before I'd let the PD hear it."

Once he hits the office, Schuon, gainfully employed in a visual medium, heads right for the TV. "I've got picture-in-picture that splits four ways," he says. His channels of choice? He mentions MTV, VH1, and CNN, along with a fourth, rotating wild-card pick.

"I do have a stereo in my office, with most of the New York stations preset, like [WXRK] K-Rock or [WHTZ] Z100," he says. However, in his capacity of overseeing the music, talent, production, and program-scheduling departments, and with close to 100 employees, Schuon is rarely found in his office. He's usually spotted running through the several floors of MTV or in nonstop meetings. However, he says, "I remain fascinated by radio. I find myself spending most of my weekend listening in the car, because I miss it."

### TWO LOVES

Some people who make the transition from radio to TV forever perceive themselves somehow higher on the show-biz food chain. Schuon doesn't give off that vibe. "When I was in radio, it was comfortable, like when you're in college and wanted to stay there forever," he says. "I've had some great radio jobs and wouldn't trade any of those experiences for anything."

Based on the success that Schuon enjoyed when he programmed modern rock pioneer KROQ Los Angeles, MTV came calling in 1992. "You do on the radio what we want to do on TV," he recalls MTV saying. "I thought it was a great thing to have a chance to mess around with my two main loves, music and television."

"I fueled my career at well-branded stations like KISS San Antonio, Texas, KAZY Denver, and, of course, KROQ," he adds. "Marketing, promotion, and branding—that's what MTV is about."

To help move that L.A. spirit to the New York base of MTV, Schuon initially recruited KROQ veterans Lewis Largent and former intern-turned-VJ Kennedy. Later, Darcy Fulmer joined VH1 and is now concentrating on new sister network M2.

Upon Schuon's arrival, MTV was very much a radio station with pictures. Today, he's working on achieving a balance between videos and longform programming. "MTV is now on its third or fourth cycle of viewers, and we must stay true to its personality," says Schuon. "Yes, the music industry gets frustrated, but longform programming acts like a magnet to get viewers through the door. Someone may tune in and see a promo for 'Babyface Unplugged,' the MTV Awards, or a promo for the Buzzclip of the week.

"Unlike radio, we're not in the perception business," Schuon says. "In radio, I could say, 'You're listening to 40 minutes of nonstop KROQ,' and even if they only listened for 15 minutes, we could get credit for 40," he says. In TV, you can't fake it—I'm in a metered business, thanks to Mr. [A.C.] Nielsen."

What, if any, lessons can radio learn from MTV's evolution into longform programming? Schuon set the stage for that trend back at KROQ, when people thought he was crazy to dump music programming for a relationship talk show. "We decided to launch 'Lovelines' during the week of Valentine's Day, just to mask it," he recalls. "We figured, if it doesn't work, we'll just pull it, but if it works, let's never take it off. Needless to say, it's been on ever since."

Another reason behind the launch of "Lovelines": "We were having a difficult time being competitive in morning drive, what with Howard Stern and Mark and Brian. We figured we could take a backdoor approach and build listenership in other dayparts."

He later assembled the current KROQ morning team of Kevin and Bean. "The station already had a unique musical identity—we needed a handle to pull more mainstream listeners in the door," Schuon recalls. Those early Kevin and Bean days were a crash-course, to say the least. "Here I was, a 25-year-old PD given the shot of my career, and I'm sitting with Kevin and Bean at the IHOP in Burbank after their show, saying, 'Well, we got through another one. What do ya

wanna do now?'"

To add insult to injury, Schuon says, the station refused to reimburse him for breakfast, even after he called it a morning-show meeting.

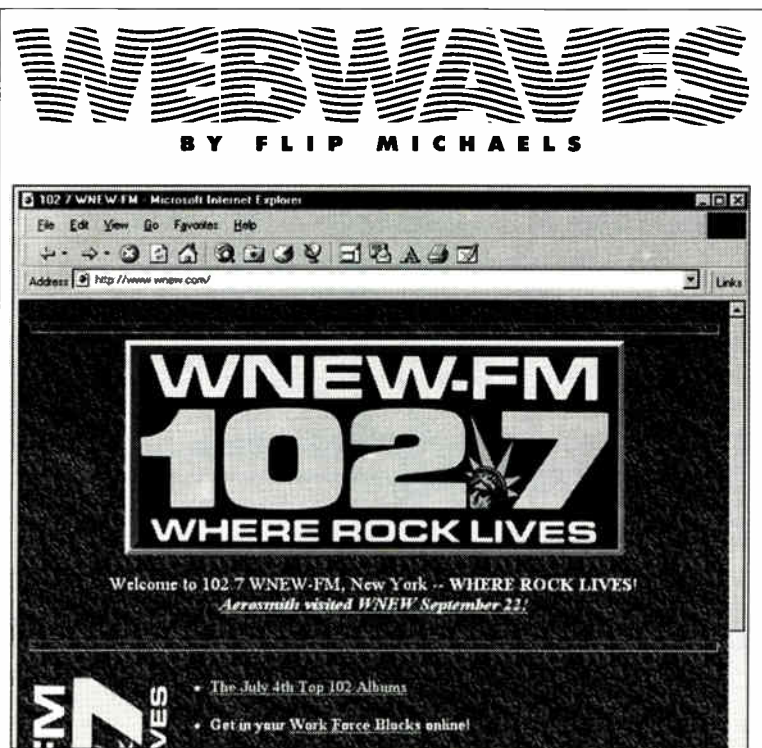
After his experiences with growing talent on the radio side, Schuon helped MTV become famous for creating Jenny McCarthy, now an NBC sitcom star, as well as "Remote Control" vet Colin Quinn, now a regular on "Saturday Night Live." Schuon cites other MTV staffers who are headed for mass-appeal acceptance: Kennedy, who will be doing commentary during next year's Olympics; Toby Aimes, who joined from MTV Europe for the live afternoon show; Ananda Lewis, who worked on BET's "Teen Summit"; and Carson Daily, another KROQ import. Another radio vet, Matt Pinfield, continues to host "120 Minutes" while picking up a new show called "Mattrack," available in both a daily and weekly edition.

### M2 THE GROOVE

Growing up in Reno, Nev., Schuon listened to legendary top 40 KFRC San Francisco and its heritage rock rival, KSAN, via cable. "I was inspired by how perfectly executed KFRC was and was equally inspired by the free form and creativity of KSAN, and I took that spirit with me when we created M2," he says. "Everything in life is so formatted today, even walking down a grocery aisle."

"Every single song on M2 is hand-selected by the trained artisans of MTV programming," Schuon says with a grin. "The idea is that every video relates to the one before it in some way, either by the director or musical style, but there will be threads of commonality. We don't just hit 'return' and spit

*(Continued on next page)*



Along with such landmarks as Ellis Island, the Statue of Liberty, and the Empire State Building is another New York must-see site: WNEW.com, "where rock lives."

Here, CBS' classic rock outlet pushes entertainment to the edge with what is believed to be the first-ever virtual-reality station tour.

"Back in 1996, Apple wanted to promote their new technology, including their [World Wide] Web designing like the BMW Z3 page. I saw the QTVR [QuickTime Virtual Reality] of the Z3 Roadster that they put together and suggested that we could do the same with our studios," says Web designer Scott Colombo.

"Simply put, the QTVR is created by having a photographer take 360 degrees' worth of film, digitizing it [scanning it into a Mac], and having Apple's QuickTime VR software connect the pictures."

WNEW.com interacts with listeners, meanwhile, giving them online opportunities to contact air staff and station personnel, as well as to test their knowledge of music with "Name That Tune" and "Rewind At Nine."

"Our listeners have lots of fun," says WNEW GM Kevin Smith. "From concerts and contests to the latest

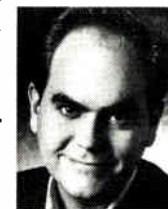
news on breaking albums, the site gets the information out to our listeners."

WNEW also keeps browsers at bay with "Work Force Block" requests, a downloadable WNEW/Microsoft Internet Explorer 3.02 for Windows 95/Windows 3.1, and a "Wall Of Fame," complete with (.jpg) pictures of artists like Billy Joel, Keith Richards, the Smithereens, and Andy Summers of the Police.

But it's not all fun and games. The WNEW Web site has also become a vehicle of charitable gains. "Last year we joined forces with Microsoft's Bill Gates to promote the not-for-profit organization World Hunger," Smith says. "For every user who downloaded the new Netscape browser through our page, Bill Gates would donate \$1 to the cause. We raised over \$5,000," Smith says.

WNEW's latest effort, "The Home Run Club," groups Yankee center fielder Bernie Williams with morning man Dave Herman. Through the support of Yankee fans, "The Home Run Club" has raised more than \$350,000.

"There's definitely money to be made on the Internet," adds Smith. "It's an added value to our clients."



SCHUON

## With Novel, KHKS' Kraddick Kids Around For Charity

Following in the footsteps of, hmm, no one before him, KHKS Dallas morning show host Kidd Kraddick has published a romance parody novel, "Rude Awakenings."

The dime-store novelette—featuring groaner similes in the vein of "The doors opened from the center, like Moses parting the Red Sea, except that was a much bigger deal than an elevator door opening"—found its way into print as a fund-raiser for "Kidd's Kids," the DJ's charity organization that sends chronically and terminally ill children and their families on a trip to Walt Disney World in Florida each year. All initial expenses to publish the book were

donated.

Following is a typical passage from the novel:

"She stared at him intently. Chase always thought her eyes were like two brown circles with big black dots in the center. Knowing that he didn't have to lie, he felt the floodgates open, as if gates holding back lots of water had given way and the water was rushing over the gates. He rushed to her. She rushed to him."

"They raced across the crowded hotel lobby toward each other like two freight trains, one having left Trenton at 6:36 p.m. traveling at 55 mph, the other from Erie at 4:19 p.m. at a speed of 35 mph."

"Finally they embraced. In his arms, Rebecca was home again, even though she was in a hotel several miles from her house."

CHUCK TAYLOR

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.

Adult Contemporary

Table with columns: WK, L. WK., 2 WKS., WKS. ON, TITLE, LABEL & NUMBER/PROMOTION LABEL, ARTIST. Includes songs like 'HOW DO I LIVE' by Elton John and 'SOMETHING ABOUT THE WAY YOU LOOK TONIGHT' by Backstreet Boys.

Adult Top 40

Table with columns: WK, L. WK., 2 WKS., WKS. ON, TITLE, LABEL & NUMBER/PROMOTION LABEL, ARTIST. Includes songs like 'FOOLISH GAMES' by Fleetwood Mac and 'ALL FOR YOU' by Imago.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 66 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.

Regional Arbitron data for cities: SAN FRANCISCO, DETROIT, SAN DIEGO, PHILADELPHIA, WASHINGTON, D.C., ST. LOUIS, BALTIMORE. Lists call letters, formats, and market share percentages.

MTV'S SCHUON KEEPS RADIO ROOTS

out music." Schuon notes that there have been preliminary talks about launching another channel in the future. MTV also recently unveiled new, multimillion-dollar studios overlooking New York's Times Square, featuring blocklong, two-story-high windows, and with that, the announcement of live programming. "Again, as a radio guy, I missed the experience of walking into the control room and smelling the cigarette smoke from the jock before me," Schuon says. It is that sense of immediacy, borrowed from radio, that now powers MTV programming. In most cases, Schuon says, any pre-taping will be done the same day, "plus live breaks with a lot of interaction with the news department," he says. GETTING ON THE WEB MTV was early in its involvement with America Online and the subsequent birth of MTV Online. What is the value in extending the product line to an arena that some say competes with radio and TV? "Sure it's competitive with radio and TV? "Sure it's competitive for us; let's face it, we're all fighting for eyeballs," Schuon says. "In the Internet arena, we figured we would plant our stake in the ground now and deal with it in the future. Besides, it's good for our image and a great extension of our product to our audience."

To that end, MTV uses the expertise of another radio vet: Matt Farber. Schuon admits to surfing the World Wide Web and spotting some bad radio of-focus picture of some night jammer somewhere and you think, "They should have kept the mystique alive." RIVAL IN THE BATHROOM From his current vantage point, Schuon is amazed at the rapid changes in his former radio landscape. "I still have friends in radio," he says, "and I wonder from afar how they can possibly still get people to push the envelope in the same market. I loved the competitive aspect of radio. In Denver, I was locked in a five-way rock battle, and we just loved nailing the competition. Today, that guy is using the same bathroom as you; I imagine that would cause some tension." Schuon also imagines the collective fun come budget time: "One PD wondering, 'Hey, how come he got money for an outdoor campaign and I didn't?'" "I'm now working harder than I ever have, but this position is very rewarding, creative, interesting, and inspiring," he says. "Being here at MTV has taken me to places, both physically and creatively, that I never would have had a chance to go to in radio."



## A SHORT-LIST OF THE CITY'S UNSIGNED ACTS

(Continued from page 1)

same small clubs you're trying to get into. You don't have that in small towns."

But as Sinatra sang, "If you can make it here, you can make it anywhere." Here, in alphabetical order, Billboard presents its roundup of the Big Apple's unsigned artists judged most ready to make the move to the big time.

### BLOO

One of the most exciting live bands to start playing around New York over the past year is Long Island, N.Y.'s Bloo. And if reaction from the impressive crowds it has been drawing to recent gigs at the Westbeth Theater and Wetlands is any indication, it won't be long until this group is the talk of the town.

Bloo's eclectic blend of folk, funk, jazz, and blues rock evokes the flowing



BLOO

jams of the Grateful Dead, the Allman Brothers, or Phish; the jazz quirkiness and irreverence of Frank Zappa; and the folk/funk hoedown of Dave Matthews Band. Add to that mix soft, four-part harmonies, the electrifying fiddle solos of violinist Earl Manein, and drummer Dave Ferrara's imaginative percussion playing.

Earlier this year, Bloo won the \$25,000 grand prize in the Mastercard American Collegiate Talent Search held in Philadelphia and beat out 70 local bands in the Guinness Fleadh Band Search for the chance to appear with Sinéad O'Connor, Soul Asylum, and Van Morrison, among others, at the Fleadh Festival on Randalls Island this summer. The band clearly struck a chord with its Fleadh appearance: Its album, "The Geology Of Planet Weird," outsold all but two other acts' releases at HMV's on-site store at the festival.

Together just two years, the quintet possesses the chemistry of a seasoned unit. Part of that comes from the fact that three of the members have played together since junior high school. The other factor is that Ferrara and Manein are classically trained musicians who met while attending the Aaron Copland School of Music—though that hasn't kept Manein from plugging his violin into a wah-wah pedal. Live shows see the string-playing members of Bloo routinely trading guitars with one another, which bass guitarist/lead singer Pat Hurley says was an outgrowth of the songwriting process in which they would "go in a circle and switch around and feel out what each of us liked most."

Singer/front man Brendan Lynch emphasizes the democratic process, saying that each song starts from "any one of us bringing in a little piece or a riff," with the remaining members all contributing to the the final result.

Perhaps the band's collective effort is best exemplified by the communal spirit in which its members live and rehearse. The Bloo house—complete with dog Meathead, family, and friends streaming in and out, and the Bloo bus parked in the driveway (in requisite color, of course)—is "a pretty positive thing," says the band's elder, 23-year-old Ferrara. "It's kind of like a nice foundation for the future." Contact Tom Ferrara at 516-666-7681.

### CARDINAL WOOLSEY

It's the gray areas of life that inform the songs of Cardinal Woolsey, where sarcasm is tempered by sincerity and every bad memory is colored by a little bliss—and vice versa. The band issued its aptly titled debut album, "Paralyzed With Happiness," via the Brooklyn, N.Y., boutique label Puddle Records last year, and the bittersweet allure of such standout tracks as "Hey Tell Me" and "I Get A Rush" show why the quartet has become a favorite on the downtown classic pop scene.

Bandleader Kris Woolsey channels the enduring verities of Brill Building- and British Invasion-era rock'n'pop into his songwriting while twisting the truths around his way with an even hand. "I hope even my crabbiest songs have a strain of hope," Woolsey says. "Like with a lot of New York pop bands around now, there's an upbeat attitude to what Cardinal Woolsey does."

Cardinal Woolsey makes the downtown rounds among Arlene Grocery, Luna Lounge, Mercury Lounge, Brownies, and CBGB, with Woolsey's tobacco-colored voice and edgy lead guitar abetted by the sly, sinewy interplay of rhythm guitarist Robert LaRoche, bassist Elissa Moser, and drummer Eddy Zweiback.

Woolsey also moonlights in the Kustard Kings, the house band for the Loser's Lounge, an ongoing series of homages to such tunesmiths as Burt Bacharach and Elton John held at the Fez and other downtown clubs.

At a packed Irving Plaza show this summer, Cardinal Woolsey opened for fellow Manhattan power popsters Fountains Of Wayne, and the two bands' connection continued this fall as Woolsey filled in for an indisposed lead



CARDINAL WOOLSEY

guitarist on the TAG/Atlantic act's European tour. Fountains Of Wayne's Adam Schlesinger has become a Cardinal Woolsey fan. "Kris is a great songwriter," he says. "I mean, 'I Get A Rush' is an immediate, totally gratifying pop song. The first time I heard it, the tune stuck in my head for a week, which is a pretty good litmus test."

Contact Jennifer Singleton at Street Cat Productions at 212-255-1789 or via E-mail at SCPNY@aol.com.

### THE CHURCHILLS

Always the bridesmaid, the members of the Churchills are ready to be the bride. First the band (formerly known as the Burrs) was cut out of its scene in "The First Wives Club"; next, it came in second to Bloo in the Guinness Fleadh Band Search this year.

Now, this purveyor of pop is poised to break through on the strength of its May debut, "Magnifique 400," a sparkling collection of tracks that recalls such bands as Jellyfish and XTC. Bassist/vocalist Bart Schoudel and vocalist/guitarist Ron Haney formed the nucleus of the act 3½ years ago (they have since been joined by guitarist/vocalist Kim Henry and drummer Christian Cassan).

All four members trade off on lead vocals, giving the group an amazing versatility while still remaining stylistically cohesive. "There's a reason we couldn't all be singing at once on the



THE CHURCHILLS

CD," says Haney. "One of us had to be running the board. We're much more aggressive live, and we don't skimp on the harmonies... We're a song-oriented band that is making music that will hopefully be around for a long time."

Although no fad group, the Churchills' frequent live shows reflect their love for pop music and '70s culture. "We have bubble machines, we have a tip of the hat to the Partridge Family and the Carpenters," says Haney. "There's a tip of the hat to kitsch culture. We're not afraid to rock, but we're also not afraid to have fun. We're like a sophisticated Hanson."

Live shows have garnered instant results. "It seems like after every gig, we sell out at Tower Records and on the spot at our shows. We're seeing that a lot," says Haney.

The band is also seeing airplay at a limited number of Northeast stations, including WHTG Asbury Park, N.J., where one of the act's past offerings was nominated for song of the year, and WBAB Long Island.

Regulars at Arlene Grocery, Luna Lounge, and other downtown clubs, the Churchills will be at Coney Island High Nov. 13. Contact Schoudel at 917-506-8835.

### DEMONSPEED

Demonspeed, a four-piece band formed in 1994, has one of the most unique but easily identifiable sounds on the New York scene.

Some pundits have called the group an unlikely cross between Slayer and Glenn Miller, while others have suggested that a more appropriate description would be a marriage between Glenn Danzig and Brian Setzer's Big Band. Bassist Sal Villanueva, who also assumes many of the band's management responsibilities, throws yet another description into the mix. He says someone once called the act the Slay Cats.

Whatever you call Demonspeed's sound, one thing is sure: It's loud, it's hard, and it swings. That sound is prominently displayed on the band's



DEMONSPEED

first record, a seven-song EP titled "Swing Is Hell," released earlier this year on South Hackensack, N.J.-based Black Pumpkin Records.

Like many bands working the heavier elements of metal, Demonspeed's lyrics, as suggested by the EP's title, explore the dark side, albeit taking a demented—some would say sick—tongue-in-cheek approach.

In addition to Villanueva, the band

(Continued on next page)

## NYC's Smug Enjoys Growing Readership, Ad Revenue

BY CHUCK TAYLOR

NEW YORK—Shirley Halperin is a 15-year-old boy trapped in the body of a 25-year-old woman.

As editor/publisher of Smug, New York's highest profile all music-based indie rock fanzine, it is her mission to see life through the eyes of her target audience, predominantly teenage, skateboarding, club-hanging, computer-tapping, clothes-savvy males.

"They want to be rock'n'roll stars. They're mostly hip indie rock little kids, and we love them," Halperin says.

The kids aren't the only ones who are copping a tude about Smug's PG-13 irreverence, high-quality photo spreads, snappy album and concert reviews, and rocker profiles of artists like Cake, Beth Orton, Radiohead, David Byrne, and many lesser-known up-and-comers.

A year ago, the publication was profiled in an eight-page story in Inc. magazine; it has received kudos from Columbia Journalism Review and, perhaps most notably, it has become a hot vehicle for record labels looking to gain notice for their developing artists, via both coverage and ads. And, as of the spring, Smug is even making itself a little money.

The magazine was founded by Halperin in 1995 at Rutgers University in New Jersey as a means to offer a music-only fan rag covering local action and burgeoning talent in the region. With her move to New York a year later, Halperin refocused its aim and distribution across the city and its boroughs.

"New York is where everything happens," she says. "It's the center of the publishing world and the center of the music world. I really get off on being in the middle of that. On any given night, I can meet with contacts and business associates and get something in the works."

Today, with a circulation of 30,000, 30% of which comes from national distribution, Smug clears an average of \$20,000-\$25,000 per issue in ad revenue. In addition to herself, Halperin has three full-time employees—a managing editor and two salesmen—amid appropriately hip digs in New York's trendy Lower East Side. Smug also "employs" approximately 25 freelance writers and a dozen photographers, most of whom are paid with tickets to shows they're covering.

Even Halperin remains thrifty to the bone. To make ends meet, she operates her own freelance graphic design operation from Smug quarters. "I spend three weeks of the month on my clients, then one intensive week with Smug," she says. Well, kind of.

"OK, an average day, if there were such a thing: I get in a little on the late side, say 10 or 10:30—I love that about the job—I deal with bills and money in the morning, then I return phone calls and set up stories, then work on graphic design and working with photographers, then I do my side work, where I lay out other magazines."

Her day traditionally ends around

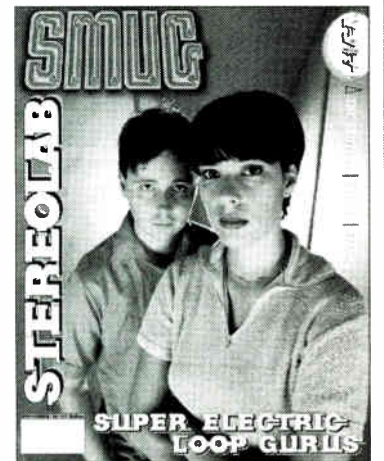
8, which, a year ago, meant a show, a meet-and-greet—some sort of industry function—every night. "I've cut down now to three or four nights a week," Halperin says. "Now I'm more often just feeling out the scene."

A good part of that scoping comes from Smug's plan to redesign and refocus itself, as its target has shifted over the last 18 months. While its median began in the 21- to 22-year-old range, its greatest appeal is now with a 15- to 18- or 19-year-old audience.

The fanzine went glossy in February as a battle cry to advertisers and to show its growing commitment to rock photography. That issue began Smug's foray into profit, a proud



HALPERIN



moment for the Halperin family—since Shirley's dad is her primary investor.

Supporters include record labels of all sizes, from Atlantic, Elektra, Island, and Reprise to smaller labels like Victory, TVT, and Royalty. A few record stores in the region also advertise, as well as organizations hyping alternative music seminars.

"Smug reaches a pretty active consumer, somebody interested in a lot of different kinds of music," says John Hammond, director of sales/media for Victory Records. "We'll use them for bands like KMFDM, which is obviously one of the great forerunners in industrial music, as well as the lesser-known Royal Fingerbowl, which appeals to more of a triple-A audience. It illustrates their range."

The magazine co-sponsors with LIFEbeat an annual rock-photo exhibit and auction in New York, showcasing 20 of the best genre photographers. "The whole point is to expose these photographers and their work to the industry, while we raise money," Halperin says.

But most of all, it's still about exposing the music of New York and its surrounding urban areas in a way that can't be done by mainstream press like Spin or Rolling Stone, the editor contends. Says Halperin, "The great thing about fanzines is that we have a voice, a certain attitude coming off the pages. You get more opinions than you get from the mass media. There's just more of an edge."

As for Halperin, her interest in staying Smug is as sharp as ever. "I want to keep this magazine going a long, long time. I want distribution at every supermarket and pharmacy," she says. "I want to target the whole country and inject my indie ethos to all of these kids, from L.A. to New York."





## A SHORT-LIST OF THE CITY'S UNSIGNED ACTS

(Continued from preceding page)

performing for a long time, since I was in my teens, but I love writing to death," he says. In performance, Loftin is a charismatic, smooth stylist, concocting a blend of Seal, Tony Rich, and George Michael.

Loftin admits that record companies might not know what to do with a black singer who can't be classified solely as an R&B artist. "It's a gray area. I think they really don't know what the hell to do with me," he says. "My music transcends a lot of different categories—it has pop, rock, and some soul. This industry is driven by things that work, and if it's not clear to them [that it will work] they won't approach it."

What is clear is Loftin's talent. Last year, he won the ASCAP/Sammy Cahn Award for excellence in lyrics, marking the first time the honor has gone to a pop writer. Loftin will appear at Arlene Grocery on Friday (24).

Contact Derrick Thompson at BMG Music Publishing at 212-930-3930.

### MARY LEE'S CORVETTE

Regulars at the Mercury Lounge, Arlene Grocery, Fez, and Cornelia St. Cafe, Mary Lee's Corvette (featuring lead singer Mary Lee Kortess, accordion player Joe Chiafolo, and guitarist Andy York) received a jump-start this year when triple-A station WXPB Philadelphia started playing a few of the group's songs on its nationally syndicated "The World Cafe" program (Billboard, Feb. 15).



MARY LEE'S CORVETTE

"Her records got immediate phone response," says Bruce Warren, music director at WXPB and host of "The World Cafe." "People were saying, 'I love this,' 'Who is this?' and 'Where can I find the record?'" At the time, [the album] wasn't really available, but Mary Lee changed that pretty quickly."

Having printed only 1,000 CDs intended to be sold as samplers at the band's shows, Kortess linked with Montclair, N.J.-based Ripe & Ready to help meet the demand of listeners in WXPB's broadcast area, quickly making its "sampler" its eight-song debut album. The official January release was coordinated with an in-store at the Barnes & Noble in Marlton, N.J. The self-titled album was recorded live to 2-track and produced by Eric "Roscoe" Ambel, Kortess' husband (see story, page 1).

Not totally new to the industry, Kortess, a native of Whitefish, Mont., has already tasted a bit of success with "Everywhere I Go," which she penned for Amy Grant, and Once Blue's "Save Me," which she cowrote. Kortess also guested on four tracks on "Never Home," an album from Freedy Johnston, for whom the band has opened in Philadelphia.

"I started performing because I had so many songs that I love that nobody heard," Kortess says. "It's sort of another voice of self-expression."

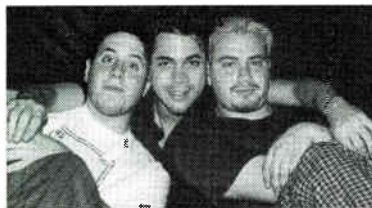
Still working the New York club circuit, Mary Lee's Corvette recent-

ly finished a track for an upcoming Deborah Harry movie and is working on tracks for its sophomore album. The group is also scheduled to go on road trips to clubs in Philadelphia, Baltimore, and Washington, D.C., and is performing several in-stores at various Tower Records outlets.

Contact John Simpson at League Management at 301-270-1369.

### SUPERCREME

Since the demise of Led Zeppelin, there haven't been many rock bands bold enough to combine soul, funk, and blues in a hard rock context. "The trick that I'm just starting to



SUPERCREME

get is taking it all and not seeming so schizophrenic going from mood to mood," says Paul Cote, guitarist for Supercreme.

Cote, who is also the band's songwriter, has as equal a penchant for funk and soul music as he does for the sonic attack of such groups as Soundgarden and Smashing Pumpkins. "We all like heavy music, but it's so much more than that," explains 23-year-old Cote. "I grew up playing in a lot of R&B and funk bands and a lot of blues bands. But at the same time I loved rock, and I wanted to try and find a happy medium that lets me play everything."

The resulting blend works. While Supercreme does put the pedal to the floor convincingly, it is just as capable of strutting in full-frontal funk mode. Cote is a provocative songwriter who doesn't see any lines between psychedelic bluesy grooves, dreamy rock majesty, uptown soulful funk, and heavy riffing.

Together for a year, Supercreme has been plying its trade at such clubs as CBGB, Arlene Grocery, and Mercury Lounge. Though Cote is a prolific songwriter who sometimes composes up to 30 songs a week, the band hasn't released an album despite having recorded some high-quality demos. Manager Alicia Gelernt-Shimkin, who also managed Patti Rothberg, is mulling over doing a college radio promotional single for a track called "Mindfudge," a can't-fake-the-funk Sly & the Family Stone groove with a James Brown-meets-Primus breakdown in the middle that is pulled off to perfection.

Similarly, "Jet Fighter," an aggressive, uptempo hard rocker with pop sensibilities and a propulsive energy, should prove quite the temptation to active and modern rock radio. Contact Gelernt-Shimkin at 212-628-9347.

### TRAVIS PICKLE

Sophisticated and totally radio friendly, Travis Pickle makes pop rock with a twist.

Carla Capretto's vocals have an insouciant playfulness that recalls the Darling Buds, while fellow vocalist Pete Min's singing expresses a certain world-weariness. Such tunes as "I Know You Know," "Motorcycle Man," and "Born Again" spread an infectious joy across a layered soundscape of jangly guitars and percussion. Capretto and Min are joined by

drummer Steve Wickins and bassist Yianni Naslas.

"We tend to like the format of two vocalists. It's very much a boy/girl perspective," says Min, adding with a laugh, "sort of like an updated version of Captain & Tennille... We're a pop band, that's for sure, but as far as a straight pop band, we don't want to do that. We want to put a new slant to pop."

The foursome initially met in 1988, while backing another singer. After splitting up and playing for a number of other bands, the quartet reunited in 1995 to form Travis Pickle.

And yes, the name is a play on Travis Bickle, Robert DeNiro's mesmerizing character in "Taxi Driver."

"To tell you the truth," says Min, "I'd rented 'Taxi Driver,' and Yianni was looking at the back of the cover and he was like, 'Travis Pickle, that's a cool name for a band.' And it stuck. You know, coming up with a band



TRAVIS PICKLE

name is incredibly hard."

The group, which sells a tape of its music at shows, has released a 7-inch single, "Sound Of Sleep"/"Cheesehead," which is available at a number of local record shops, including Adult Crash and Kim's Underground.

It also frequently appears on stages at Mercury Lounge, Brownies, Luna Lounge, and other downtown spots. "We play about once

## HIP-HOP'S HOME REMAINS ON THE CUTTING EDGE

(Continued from page 10)

Mos Def. "And the jams have got to be bangin'."

"The Benjamins," a two-minute setup song for Bad Boy/Arista artists the Lox and Puff Daddy, did jump, jiggle, and jam. And it's been percolating, pumping through New York club speakers and Jeep stereos since 1996, after it appeared on a Bad Boy Records sampler tape at the How Can I Be Down? Hip-Hop Power Summit in Miami. DJs bootlegged it and serial spun it to the delight of patrons at clubs like the Tunnel, Savoy in the Bronx, and the Q Club in Queens.

The track achieved "ghetto gold" status, and after the Fugees interpreted it during a 1997 Grammy Awards performance, it started making national noise, according to Deric (D-Dot) Angelettie, who produced the song with Sean "Puff Daddy" Combs, who put a fleshed-out version of the cut on his "No Way Out" album.

### BACK-TO-BASICS ARTISTS

At the moment, the New York acts developing strong reps from exceptional performances on mix tapes include Cannibus, who is signed to Universal Records, and DMX, a Def Jam signee. These captivating, back-to-basics artists, who say they live and die for hip-hop, were both influenced by such lyrically inspired MCs as Rakim, Redman, Nas, and Jay-Z, and in

advance of their solo releases, they are slowly but surely building awareness by dropping sizzling freestyles on blend tapes. "These days you can't rush things," says DMX. "You gotta be strategic with every move you make."

Cannibus, who has appeared on Lost Boyz's "Love, Peace & Nappiness" album and mix tapes by Tony Touch and DJ Clue, says he classifies himself as a "composer of information." He adds, "To separate yourself from the rest of the pack these days, you've got to come a different way, play with words and concepts."

The biggest jam breaking through the cracks in New York streets right now is "Deja Vu," a New York pride anthem by rappers Peter Gunz and Lord Tariq on Codine Records, a 4-month-old New York-based indie label the group owns with Kevin Mitchell, a former major-label promotion man.

"After we mastered the record," Mitchell says, "we solicited it on DATs for, like two, three months. About three months after it broke on the streets by way of mix tapes, it got added to Hot 97's playlist in regular rotation."

"It feels good to be in demand and to know that streets still have power," says Tariq.

To date, according to Mitchell, "Deja Vu" has sold 12,000 units with no promo clip.

## ROOTS ROCK'S AMBEL WORKS ALL SIDES OF BIZ

(Continued from preceding page)

chased a baby grand piano at a farm auction for \$135—an event that led to 10 years of piano lessons and a lifelong association with the instrument.

From fifth grade through college, Ambel also played trumpet, going as far as staying an extra semester at the University of Wyoming after he quit school to continue playing in the marching band. Along the way, Ambel taught himself to play guitar and write songs.

If his years of schooling gave Ambel the grounding for a career in music, his first encounter with the Ramones provided an initiation into the world of sex, drugs, and rock'n'roll.

As he tells the story in Scott Schinder's alternative-rock trivia book "Rolling Stone's Alt-Rock-A-Rama" (Delta, 1996), Ambel and a friend ate two grams of hash apiece and went to see a show by the Ramones and the Dic-

tators at a Chicago club in 1976. Ambel noticed a woman openly masturbating to the Ramones' fast-and-furious music, and when he looked around he counted seven women doing the same.

"It was at that moment when I realized that *this* was rock'n'roll," writes Ambel. "This was real music that had real power over people, to the point that they were masturbating in public to it. When I saw how the music of the Ramones affected these women, my choice was made. That was the major turning point in my musical development."

Following the Ramones incident, Ambel returned to Wyoming and formed one of the state's first punk bands, the Dirty Dogs, which was renamed the Accelerators after the University of Wyoming banned the group. Ambel then moved to Los Ange-

les, where he became the founding guitarist for Joan Jett's Blackhearts. He later relocated to New York and formed the Del-Lords with former Dictators member Scott Kempner.

In 1988, Ambel recorded his first solo album, titled "Roscoe's Gang." Soon after that release, he quit the Del-Lords—who by then had made several critically acclaimed albums but had not achieved a commercial breakthrough—to focus on production.

Since then, Ambel has carved a niche for himself as a producer synonymous with the guitar-based roots-rock genre, whose greatest exponents include Ambel clients the Bottle Rockets, the Blood Oranges, and Blue Mountain, as well as such other acts as Uncle Tupelo, Wilco, Son Volt, Golden Smog, and the Jayhawks.

(Continued on next page)

## HARDCORE SCENE STANDS TEST OF TIME

(Continued from page 10)

Ta Life.

Steve Poss, an organizer of the event along with Drescher and Roger Miret from Agnostic Front, reports that so far, the event has raised almost \$5,000 for the family. The following Sunday, beyond press time, the New York hardcore scene was ready to do it all over again. Veteran bands Sick Of It All, Rejuvenat, and the recently signed Epitaph band Bouncing Souls, as well as newer bands like Shutdown, Downlow, and Old School Principals, were slated to play. That show is already sold out.

Toby Morse, lead singer for H2O, currently one of the most popular bands in New York, says that the group participated in the event because the New York hardcore scene "is a very family, community-type thing. Everybody knows everybody and looks out for one another."

On the Tuesday before the event, H2O released its second album, "Thicker Than Water," on Epitaph. In its first week of release, the album has sold 3,300 units, according to SoundScan.

Earlier in the show, before Murphy's Law and then Agnostic Front provided the grand finale, H2O sang one of its anthems, "5 Year Plan," from its debut album on Blackout Records. The song contains the chorus, "My friends, they look out for me like family," which in many ways epitomized the spirit of the day. For many, that song's message, which is also incorporated in songs by other New York hardcore bands, is also the underlying foundation of New York hardcore.

### ROOTS OF THE SCENE

Most fans know that hardcore grew out of punk, but if there was a single definable moment when hardcore was launched, most aficionados of the genre would point to the opening onslaught of buzz-saw rhythm guitar chords on the song "Pay To Cum." That faster-than-the-speed-of-light song was the first commercially available recorded statement by the then Washington D.C./Baltimore-area-based Bad Brains. But while that single was released in 1980 and the Bad Brains took to playing frequent shows in New York and eventually moved here, the city's hardcore scene didn't start to form until the summer of 1981, in clubs known as A7 and 171A, where a small group of disenfranchised youth gathered to form their own thing.

A7 was a club where the bands played at night. During the day, 171A, which eventually evolved into a studio, served as a practice space for bands on the scene and a hangout for its fans, who bought their records at Rat Cage Records, located in the basement.

Carved out of the first-floor apartment of a New York tenement building on Avenue A in the neighborhood known as the East Village, 171A staged all-ages shows featuring many of the newer bands on the scene. In fact, many of the teenagers who hung out there learned to play instruments and went on to form their own bands; these new groups would congeal into what is now known as the New York hardcore scene.

The music was often faster, harder, and more abrasive than the punk genre that spawned it, but the clothes and hairstyles that served as its fashion statement were somewhat simplified, as punk's spiked hair, colored by melted crayons, and mohawks gave way to crew cuts and skinheads; the spikes, chains, and safety pins of punk

were eventually replaced by tattoos and pierced body parts.

Poss, who did A&R in the hard rock department at Epic Records before recent cutbacks there eliminated his post, says of A7, "Everybody I grew up with, the best friends I have in life, I met there. There is still a good 50 of us that I met 17 years ago in a little hole-in-the-wall."

In addition to the Bad Brains, Agnostic Front, and Murphy's Law, other founding fathers of the New York hardcore scene that played the club include the Stimulators, Cause For Alarm, Even Worse, Reagan Youth, Kraut, the Abused, Urban Waste, the Undead, the Mad, the Mob,



MADBALL

and the False Prophets.

As the scene grew, bands broke up and formed new groups, bringing in new musicians with other influences. Tyler King, a local hardcore promoter who has booked more than 200 hardcore shows in the last 2½ years, says, "In the mid-'80s, everything started stretching out and becoming more definable as the New York sound, but grasping other areas like heavy metal and hip-hop influence."

After A7 ceased to exist, the hardcore scene migrated to other clubs, such as the Pyramid, the Mudd Club, the Ritz (now known as Webster Hall), Irving Plaza, the Lismar Lounge, and, of course, CBGB, which started booking matinee hardcore shows every Sunday.

Says King, who used to book shows for the club, "It was a natural progression for [CBGB owner] Hilly Kristal to go from supporting the punk rock of the day like the Ramones and Talking Heads to hardcore. He's supported hardcore solidly for 15 years now."

### GROWING PAINS

However, New York went through some severe growing pains in the late '80s after the hardcore scene exploded, going from 150-person shows to 750-person shows every week in the mid-'80s.

With that many people discovering the scene, there were bound to be problems, explains King. The main one came in the form of fights, as mosh pits grew out of control (Billboard, May 4, 1993) and some of the newer members of the audience moved away from the early hardcore philosophy of everybody looking out for one another to everyone protecting his or her own turf.

CBGB ended its matinee shows in the early '90s, and the New York hardcore scene went mobile, as shows were staged in a variety of venues.

Even as the New York hardcore movement underwent a contraction, it also was being diluted, as scenes started to develop in the other New York boroughs, as well as in New Jersey and Long Island.

The bands that emerged from those splinter scenes and later united under the New York hardcore banner

included Biohazard, Vision Of Disorder, Underdog, Ludicrist, Leeway, and the Crumbsuckers.

Many participants in the New York scene cite the Long Island hardcore scene as being particularly strong. Says Evan Seinfeld of Biohazard, "The Long Island hardcore scene is so completely different. They just have their own thing going on there." Observers suggest that, so far, Vision Of Disorder is about the only band that has crossed over into New York hardcore.

### REJUVENATION

Around 1994-95, the New York hardcore scene began to undergo a rejuvenation, although participants point to different catalysts.

For instance, some point to a compilation album on IJT Records put together by Sal Villanueva, bassist for Demonspeed, called "New York's Hardest." Featuring the scene's best local bands, the release sold well in the New York area and turned new fans on to hardcore. Some local venues, such as the Wetlands and Brownies, then started booking hardcore shows again.

Paralleling that development, the New York punk rock scene, which took off from 1974-77 at CBGB and Max's Kansas City after migrating around the East Village from various clubs and hole-in-the-wall bars, finally found a new home on St. Mark's Place, as Coney Island High and, around the corner on Third Avenue, the Continental emerged as the strongest punk rock clubs on the scene. Many of the founding members of the hardcore scene also migrated to Coney Island High to hang out, as the spot was making a name for itself thanks to the weekly Green Door parties booked by Jesse Malin, lead singer of D Generation, one of the leading punk bands in New York.

Shortly after, Poss and Drescher launched Creepy Crawl Productions, which brought the hardcore scene into the Coney Island fold.

Vaughn Lewis, who manages Murphy's Law, H2O, Fahrenheit 451, and Crown Of Thornz under the name of Strong Management, points to the booking policy at Coney Island High as a factor in the scene's resurgence.

Whatever the reason, Lewis says, after being a little dead in the first half of the '90s, the scene is "definitely vital now. A lot of the bands that were around back then are coming back."

Both Drescher of Murphy's Law and Poss echo Lewis, but more specifically. Says Poss, "Agnostic Front got back together. Everyone thinks of them as New York hardcore. It is really important for the scene."

Biohazard's Seinfeld, who worked as a stage bouncer during the Agnostic Front set at the Raybeez benefit, calls Agnostic Front the godfathers of the N.Y. scene. "Their first 7-inch single was called 'United Blood'—that kind of says it all for the [New York hardcore] scene of what it was like and what it was supposed to be."

Agnostic Front released that single in 1983 and remained at the forefront of the movement until breaking up in late 1992—bowing out with a live album, "Last Warning," on Relativity. The band re-formed earlier this year, and Drescher agrees that this is the "biggest thing" boosting the scene now.

Bill Wilson, who runs local punk label Blackout and is a principal in a new boutique distribution company, Ground Zero Distribution, which is

based in Yonkers, N.Y., and specializes in punk, hardcore, and ska, says that New York hardcore was the beneficiary of the fallout from the major mainstream appreciation of bands like Green Day and Rancid. Those bands, according to Wilson, "helped open kids' eyes to the underground scene. Those bands must have come from somewhere, and it led back to the punk and hardcore scenes."

Other bands with links, however tenuous, to the New York hardcore scene whose albums with major labels helped kids in the '90s discover the New York hardcore scene include the Beastie Boys, Cro-Mags, Cop Shoot Cop, Prong, Quicksand, Helmet,



VISION OF DISORDER

Handsome, Civ, and Orange 9mm.

CBGB's Kristal says of hardcore today, "It's not new, but it's very healthy. There are a lot of the bands that are new and are very good and exceptional even." Kristal cites Ricanstruction, a band that sounds like a cross between the Bad Brains and Santana, as one such example.

When participants in the scene talk about the current hot bands, H2O, Vision Of Disorder, and Fahrenheit 451 are mentioned most often. Other frequently noted names include Madball, Crown Of Thornz, Shutdown, Ensign, Kill Your Idols, Sub-Zero, and Stillsuit.

### SUB-SCENES ARISE

While New York hardcore appears to be alive and well, it is now made up of many sub-scenes and even shares crowds with other genres, according to participants.

Freddy Cricien, lead singer of Madball (which records for Roadrunner Records) and the younger brother of Roger Miret of Agnostic Front, says, "You've got a lot of different styles and flavors of hardcore these days. At the moment, you have your straight-up old-school style and your more metallic-influenced style, while H2O represents the more melodic side."

In addition to the old-school hardcore bands, there is the straight-edge scene, which Biohazard's Seinfeld says is very big in New York. He and other sources for this story describe straight edge as a lifestyle movement that has a set of rules: no drinking, drugs, or red meat and no having sex without commitment, or abstinence from sex altogether. It is a positive movement begun by Ian MacKaye, formerly of Washington, D.C., band Minor Threat. New York bands that have followed that philosophy include Youth Of Today, Gorilla Biscuits, Burn, and Straight Ahead. Newer bands like Shutdown, Ensign, and Nine Lives are also part of the movement.

Ground Zero's Wilson says that the various musical sub-scenes represent many different sides to the same coin. For example, Wilson, like Strong Management's Lewis, sees a link between the hardcore scene and the ska scene, which is being championed in New York by the Moon Ska label.

Illustrating that point, Fred Feldman, formerly GM of Profile imprint Another Planet, has started a new label called Triple Crown, and his first two releases on that label will be from hardcore band 25 Ta Life and ska band the Stubborn All-Stars. "I think the kids that buy hardcore also listen to ska," says Feldman. "Those two genres are not as segregated as they were."

Poss notes, "If you put all the sub-scenes together, it makes for one really strong scene."

In addition to the variety of sounds, the influx of new fans is also feeding the scene, many participants note. "The average age was 21 and up when I first started going; now, the bulk of it is 16-year-olds," says Vision Of Disorder's Williams. Vision Of Disorder "has to play at all-ages shows because most of our crowd is young."

### YOUNGER FANS

Drescher notes that bands like H2O also turn their younger fans onto older acts like his band, Murphy's Law, and Agnostic Front, "so we get new fans, too."

Seinfeld says that hardcore is enduring with the younger generation because "it goes back to what's really important, and that's the music. When the music's playing and the people are going wild, the pit is going, the diving's fast and furious, there's nothing in the world greater. And that's what makes it something with integrity. The lyrics are about everyday life, growing up in the city."

While the scene is definitely getting bigger, Drescher wonders if it's getting better. He laments that some people are becoming fans and joining bands for the wrong reasons.

"I see a lot of bands getting together to get signed," he says. "Everyone is scratching for coins." As for fans, he notes that too many of them think it's all about what you wear and how you act.

But there is more to hardcore than making money or looking cool, according to Drescher. "You have to be an active part of the community," he continues. "You have to open kids' minds up to things. That's why the loss of [Raybeez] means so much. He was very much into helping kids out and turning lives around from drugs and fascism and Nazism. He did it from the street and the stage. He helped out any way he could. He was a big part of our family, and we are suffering a big loss."

## ROOTS ROCK'S AMBEL

(Continued from preceding page)

Although Ambel has received greater recognition for his studio work than for his own music in recent years, he prides himself on a multifaceted career in which no activity takes precedence over any other.

"I like to be able to do all the stuff that I like to do," says Ambel. "Once in a while someone will say, 'What do you like to do the best?' I don't have to answer that question, and that's why I'm really a lucky guy. Playing in a band all the time was not enough for me. Producing records all the time wouldn't be enough, either. And songwriting can be frustrating."

"To me, the thing is to be able to go back and forth and do all these things, and to be able to go to a bar where I know there's not one song that sucks on the jukebox. That balance is really exciting."

## SUBWAY ARTISTS KEEP COMMUTERS ENTERTAINED

(Continued from page 10)

locations. The experimental program worked, and two years later it became part of the MTA Arts for Transit program.

Called Music Under New York and celebrating its 10th anniversary this year, the music program now features more than 100 acts, ranging from R&B singers using boomboxes for backup to five-piece jazz bands. They play in 22 stations throughout the city daily, from about 8 a.m. to 9 p.m.

Running the program for the city as a paid consultant since 1993 has been Gina Higginbotham, who works with her husband, Tim, a sculptor, out of a basement office on the Upper West Side of New York. She is a former folk singer who supported two children by playing in England and Greenwich Village in the late 1950s and the '60s. She says, "When we first started, the press tended to treat us as a gimmick—how cute, music in the New York subway—but over the years we've gained respect and visibility."

So much so that this year, during the Texaco Jazz Festival, subway performances by jazz groups were listed on the event schedule as concert events.

Higginbotham's work at this time of year consists mainly of scheduling performers for their gigs at various subway stations. It can take a lot of hours, because many musicians cancel their appearances because they've taken ill or secured a better-paying job somewhere else. So reschedulings are frequent.

But in February the process of choosing the next year's batch of new performers will begin, as potential acts start calling for applications. Last year, Higginbotham received 300 phone calls from people expressing interest in auditioning. Musicians and dancers submitted 189 applications and tapes. She says a "panel of peers—current musicians in the subway"—listens to the tapes and whittles down the field.

About 50-60 acts are invited to bring their instruments, voices, boomboxes, and dancing shoes to an audition room at Grand Central Station in May or June and perform for five minutes before a panel of 15, which includes station personnel and working musicians, many of them current subway performers, along with well-known names, like that of folk singer Odetta. The panel votes on each act with scores from one (unacceptable) to four (exceptional). (Next year's auditions may be moved to Penn Station, because Grand Central will be undergoing renovations.)

Higginbotham says that the panelists try to maintain a roster balanced with jazz, classical, folk, blues, and R&B. Rock, too, is considered: It used to be that it was *musica non grata* ("they tend to be too loud"), but now there is one rock act on the subway list.

About 15-20 new acts are added each year. Those who have passed previous auditions are guaranteed slots on the schedule. "People who are on are on for life," says Higginbotham, adding that at present there are about 65-75 active acts. "There's always a certain number that drop out."

The performers call every two weeks and tell their availability and where they'd like to work. "We book as fairly as possible because there are hot spots everyone wants," she says. These include Times Square, Grand Central, the Long Island Railroad area of Penn Station, 34th Street and Sixth Avenue, and one above-ground site, Duffy Square, adjacent to the long lines of tourists and residents who are queuing for half-price tickets to New York's the-

aters. The majority of the 22 sites are in Manhattan, but there are several in Brooklyn and one in Queens.

### FREELANCERS, TOO

However, as anyone who rides the subways regularly knows, there are many more than 20-some subway stations in the city in which musicians play.

"The people you see on the platforms are freelancers," Higginbotham says, which means they do not possess the daily permit from Music Under New York nor do they display the orange and black banner of the organization. But, she quickly adds, "they have every right to be there."

In fact, many of the people who audition for the permits are seasoned street performers who have already done their time on subway platforms. Performers with Music Under New York are located in the mezzanines of the stations.

There is pay only for special events, such as the Texaco Jazz Festival. Other than that, the performers depend upon the kindness of strangers.

"I don't discuss money," Higginbotham says. "I just know some people can make a living doing this three times a week."

Performers say their daily take can range from \$50 to more than \$150 a day.

Alice Ridley, an R&B and gospel singer who has been in the program for six years, left a career as a teacher's assistant to sing in the subways and says she makes a living from her art,

with a karaoke machine for accompaniment.

"When you're rehearsing, like, at home, the neighbors might complain," she says. "So when I want to rehearse, I go in the train station. The audience will tell me if I'm singing good."

One time she was performing in Grand Central Station when a visiting German family, one member of which managed a hotel, heard her and invited her to come to Lubeck, Germany, to play for two weeks during the Christ-

mas season at the hotel there.

Sometimes a well-known name can be found on the subway schedule. Elisabeth Von Trapp of the famous "Sound Of Music" family is a singer/guitarist who, when she is coming to New York from her home in Vermont, calls for a slot on the calendar.

And sometimes underground performers get lucky—when they're heard by people who can give them well-paying above-ground gigs or contracts. The vocal group Solo is such an act,



Andy Friedberg, on electric guitar, and Ron Brock, on drums, are part of New York Express, usually a foursome but on this day a duo performing by the Music Under New York banner in the busy Times Square subway station in New York. (Photo: Don Jeffrey)

having graduated from the subways to the label roster at Perspective/A&M.

Then there is the group of percussionists called Mecca Bodega, who were hired to provide the music for the HBO feature "Subway Stories" and can still be found at various sites in the subway system. Another example is blues musician Carolina Slim, who has booked a Sprite commercial and been invited to appear in a Madonna video.

And then there's the array of performers who were plucked off the mezzanines and flown to Las Vegas to be part of the floor show at the newest hotel casino, New York New York.

Although most performers are not that lucky, they still value their permits and privileges enough that they don't take their duties lightly. Only once, says Higginbotham, did she have to toss a group out of the program. "They were faking permits. They were typing in the spots they wanted, and they'd show up early and tell the group that was supposed to be there that Gina must have double-booked."

With only minor problems like that, the program has been termed a success by performers, officials, and, most important, subway commuters. Higginbotham says a transit survey showed that 90% of riders like it. And it's hardly a burden on taxpayers. Including salaries, it costs only \$100,000 a year, which comes out of state MTA funds.

Will it be exported to other cities? The West Coast is a possibility. Higginbotham says that she has been contacted by both the Los Angeles and San Francisco transit systems.

## PHIL QUARTARARO MOVES INTO KEY WARNER POSITION

(Continued from page 1)

Bros. Inc. chairman/CEO Russ Thyret officially named Quartararo to the post, last held by Lenny Waronker. Quartararo will start work at Warner Nov. 3 (Billboard Bulletin, Oct. 15).

In the position, Quartararo will report to Thyret and work with him in the day-to-day operations of the company, which includes the Warner Bros. and Reprise labels; jazz, country, and black music divisions; and joint-venture labels including Maverick, Revolution, and Qwest.

Warner Bros. Records label president Steve Baker and Reprise president Howie Klein will report jointly to Quartararo and Thyret.

Quartararo says he and Thyret have been in discussions since the beginning of the year. "I've always had a real passion for Warner Bros.," Quartararo says. "I consider it to be one of the premier, artist-driven music companies of all time. It has this prestigious pedigree and history, and I'm really proud to be part of it."

The executive has previous experience working within the Warner system: Quartararo spent three years at Island Records when the label was distributed by WEA, and for its first five years, Virgin Records America was distributed by WEA.

Among the attributes that Quartararo brings to Warner Bros. is his expertise in marketing, says Thyret. "His overview of scheduling, release flow, and the marketing of releases by both new and established artists are some of his strengths," says Thyret. "That will most immediately impact us."

Thyret adds that the executive, who is known in the industry as Phil Q., is a good fit with Warner Bros. "He's got a very strong reputation and has a

very artist-friendly attitude and demeanor, and that works well within this company," Thyret says. "His ability to look at things with a fresh point of view is going to help us a great deal. He's going to be very beneficial to both the employee roster and the artist roster."

Quartararo comes to Warner Bros. after 11 years with Virgin Records, where he worked with such hit artists as Smashing Pumpkins, the Rolling Stones, Janet Jackson, and Lenny Kravitz.

Although sources say Quartararo ran into conflicts with Nancy Berry, then executive VP of the Virgin Music Group Worldwide, he has nothing but good things to say about his tenure at Virgin, which included a stint as pres-

ident of the now-defunct Charisma label before his ascent to the presidency of Virgin in 1992. In 1993, following the departure of Virgin co-chairs Jeff Ayeroff and Jordan Harris, Quartararo also became the label's CEO.

"For 11 years, we worked at making Virgin the company that it is today," he says. "So, I'm very proud that they are having such an enormous year, having all the hits, the revenue, and the profit. That's all very rewarding for me, because a lot of time and energy went into it. It's my legacy, so I'm proud of it, and my only wish for it is for it to continue in the best way it can."

With Quartararo's departure, Berry was promoted to vice chairman of Virgin Records America and the Virgin Music Group Worldwide, while Ray

Cooper and Ashley Newton, the former managing directors of Virgin U.K., were named co-presidents (Billboard, Oct. 4).

Although Quartararo won't have the CEO title at Warner Bros., he is honored by the new position. "Titles are titles," he says. "It's more about what you are going to do. The fact that I'm going to be involved in the day-to-day operation working side by side with Russ is about as big a job that there is to get in that organization, and I'm delighted to have it, no matter what the title is."

Both Quartararo and Thyret say that Warner Music Group co-chairmen Bob Daly and Terry Semel were also involved in bringing Quartararo to the company.

## TALENT MANAGERS HONORED

(Continued from page 6)

At the evening's end, the Pretenders played a three-song set, closing with "I'll Stand By You." Hynde then said of Colson, "I like to think we'll be together another 10 years. Together, Gail, we scare the fuck out of people!"

The IMF Award for young manager of the year was presented to Lindy Benson of Shamrock Music, whose dedication to the band Celtus—and its predecessor, Mama's Boys—was explained from the Hilton stage by IMF general secretary James Fisher.

Mama's Boys was a rock act from Northern Ireland, composed of three brothers, with a Jive Records deal. When drummer Tommy McManus fell victim to leukemia, Benson maintained the group's spirit and purpose and also cared for McManus. Eventually, the surviving brothers gained a new record

deal with Sony Music's U.K. imprint, S2, as the more traditionally inclined Celtus, which Benson describes as "Pink Floyd meets Clannad meets Enigma." She cites Wendy Newton of U.S. label Green Linnet as one person who encouraged her and the band to continue.

Said Fisher, "How Lindy stayed with them through illness, kept them together, and brought them back—that's a great management story." Thus, the IMF's council decided to salute Benson. Celtus' debut album, "Moonchild," was released in June; the band opened for Sheryl Crow at three U.K. dates this summer.

"There's no exams one can take as a manager," Benson says, citing the IMF's value. "I've gleaned so much valuable information from them."

Two other accolades were presented during the Oct. 14 ceremonies, to record producer Mike Hedges (Manic Street Preachers, Texas) and seasoned BBC broadcaster John Peel. Hedges received the Re-Pro international recording award, marking an affiliation between the Guild of Recording Producers, Directors, and Engineers (known as Re-Pro) and the management organization. Of Peel, James Fisher says, "John has always encouraged new, young bands by giving them an outlet for their music."

The broadcaster was given his hour on-air at BBC Radio 1, during nighttime show. "You're making up," he said to his longtime producer John Walters, who was bringing news. "My heart is going thump thump."

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### Billboard Charts

For the Week Ending  
October 11, 1997

- The Billboard 200  
Boyz II Men debuts at no. 1.
- The Hot 100 Singles  
Elton John's tribute to the late Princess Diana debuts at no. 1.
- Top R&B Albums  
Boyz II Men evolve to the no. 1 position this week.
- Top Country Albums  
LeAnn Rimes spends another week at No. 1.

# Billboard online



## DAILY MUSIC UPDATE

**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.

October 7, 1997



Spice Girls

### Inside News...

- New Hendrix Set Arises From Vaults
- Amy Grant Takes Orchestra On Tour
- Puffy Remixes 'Roxanne' For Police Set

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# Billboard online

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains top 100 airplay tracks.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains top 100 singles chart.

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). Contains top 100 singles sales chart.

HOT 100 RECURRENT AIRPLAY

Table with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains recurrent airplay chart.

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc. (Mass Ave., ASCAP/Motown Tunes, ASCAP/Polygram Int'l, ASCAP/Warner-Tamerlane, BMI) HL/WBM...



OCTOBER 25, 1997

Table of Billboard Hot 100 singles for the week of October 25, 1997. Includes columns for This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Peak Position, and chart history.

Continuation of Billboard Hot 100 singles for the week of October 25, 1997, starting from rank 50. Includes columns for This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Peak Position, and chart history.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

**DIVA DUET:** In its first week at radio, Barbra Streisand and Celine Dion's ballad "Tell Him" received 13 million audience impressions from spins at 81 monitored stations and enters the Hot 100 Airplay chart at No. 58. Although many top 40 stations are on the track, the majority of airplay occurred at adult contemporary. Among the airplay leaders are KBIG Los Angeles, WLIT Chicago, and WLTW New York. Listener impressions from these three stations represent 42% of the 13 million listeners who were exposed to the song during the survey period.

Streisand and Dion met for the first time at the Oscars earlier this year when Dion sang "I Finally Found Someone," the Streisand and Bryan Adams duet from "The Mirror Has Two Faces." After the performance, Streisand mentioned to Dion that they should collaborate on a song in the future; hence, "Tell Him." The diva duet hits retail Nov. 4. The song is also available on both artists' albums; Streisand's "Higher Ground" will be in stores Nov. 11, while Dion's "Let's Talk About Love" arrives at retail Nov. 18.

**LIGHT BRIGHT:** It's time to start likening the endurance of Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) to that of the Energizer bunny. This week, the single scanned more than 786,000 units. Since its release Sept. 23, the single has scanned a whopping 5.4 million units. Retail orders now total more than 11 million units, 15% of which are channeled for sale in nontraditional retail outlets like Bloomingdale's, the W H Smith newsstand/gift shops in airports, 7-11, Kroger grocery stores, Walgreen drugstores, and Ace Hardware.

Although "Candle In The Wind 1997" still has nearly 24 million listener impressions, its radio airplay has peaked, evidenced by the 23-32 slip on Hot 100 Airplay. At No. 36 on Hot 100 Airplay, the B-side, "Something About The Way You Look Tonight," posts a 10% improvement in audience impressions, up to 23 million listeners.

Based on our double-A-side policy revision in March of this year, Billboard will not list a second song unless it gets enough airplay to reach at least No. 75 on the Hot 100 Airplay chart. The ranking is always determined by combining the single's sales points and the dominant song's airplay points. So in any week that the second song's airplay points overtake those of the first A-side, that song's airplay points will be factored into the single's new chart ranking, replacing the original song's airplay points. Look for "Something" to overtake "Candle 1997" next issue. The single will then be listed on the Hot 100 as "Something About The Way You Look Tonight"/"Candle In The Wind 1997."

**BITS & PIECES:** Two weeks ago, Atlantic Records became the first label to hold down Nos. 1, 2, and 3 on the mainstream top 40 chart in Billboard sister publication Top 40 Airplay Monitor. Titles by Jewel, Sugar Ray, and Matchbox 20 have now held that unprecedented sweep for three straight weeks... Jewel's "Foolish Games"/"You Were Meant For Me" re-enters Hot 100 Singles Sales at No. 69 because the single, which had been deleted at retail in July, was re-serviced Oct. 7. The title garners a 292% sales increase, exceeding 5,000 units for the tracking week... "All Cried Out" by Allure Featuring 112 (Track Masters/Crave) becomes the first top five Hot 100 single for Mariah Carey's label.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	4	9	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/VEG)
2	7	3	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE	REAL MCCOY (ARISTA)
3	—	1	GET IT WET	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
4	1	5	THE JOINT	EPMD (DEF JAM/MERCURY)
5	20	2	KISS THE RAIN	BILLY MYERS (UNIVERSAL)
6	17	2	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
7	—	1	DON'T STOP THE MUSIC	PLAYA (DEF JAM/MERCURY)
8	6	7	LOVE SENSATION	911 (SABAN/VIRGIN)
9	12	4	YOU WALKED IN	LONESTAR (BNA/RCA)
10	—	1	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS (EPIC)
11	10	6	YEAH! YEAH! YEAH!	SIMONE HINES (EPIC)
12	5	7	KISS AND TELL	BROWNSTONE (MJJ/WORK)
13	14	2	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)	YVETTE MICHELE (LOUD/RCA)

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

## IFPI STATS SHOW FLAT WORLD RECORD MARKET

(Continued from page 1)

and with 0% growth in value compared with the same period last year (Billboard Bulletin, Oct. 16). Though the organization says that the market cannot be defined down to the last million units, it stands by the accuracy of the trends it identifies.

IFPI figures are based on member companies' trade shipments and are extrapolated by the organization to reflect those shipments' value at retail prices.

The statistics historically have been treated with skepticism in some quarters, but the organization states that its accuracy has been steadily improving for the last five years and will soon get another boost with a new "reporting manual."

IFPI's senior economic analyst Tina Poyser says the manual will help standardize procedures across the world and thereby give a more accurate picture of the state of the market.

She says that the manual will deal with such practical matters as asking all national groups to report one sale of a two-CD set as two CD sales. The manual is nearing completion after 18 months of preparation and will be presented to the IFPI board meeting Oct. 28-29 in Rio de Janeiro, Brazil, and distributed later to all IFPI affiliates. Poyser will discuss its implementation in the coming months during her regular round of meetings with national groups and member companies.

Though the manual will assist the veracity of IFPI figures, Poyser says that those statistics issued in the past have been far more accurate than some critics have suggested.

"While I can't tell you down to the last million units the size of the market in Brazil, when I was putting together the half-year figures I went to a lot of trouble to make sure we were showing the right trends," Poyser states. "I am comfortable that we have always shown the correct trends."

"Over the last five years, our figures have gone from something people did not trust to a position where they are widely seen as credible."

To make the statistics credible, Poyser has to work with a patchwork of raw material of varying quality. The best of it is the sales information from the developed markets of Western Europe and North America, the worst is from the emerging territories, and "somewhere in between" are Latin America and Southeast Asia.

Poyser says that the IFPI secretariat in London gives all the assistance it can to national groups in developing markets in compiling information and always checks any surprising results

they deliver. "If somebody tells me CD sales in their market are up 20%, I talk to them to ask if that is really the case and how it has happened," says Poyser.

One developed nation that has been a source of criticism of IFPI figures is Japan. Market statistics released by the Recording Industry Assn. of Japan (RIAJ) are based on production volumes and have to be converted to the IFPI system of measuring trade shipments.

That conversion process is, though, rooted in careful consideration, Poyser maintains, rather than intelligent guesswork, as some critics suggest.

"The RIAJ take the production figures, subtract a proportion of that to account for returns and promotional discs and suchlike, then factor in the import market and other considerations before arriving at a figure to represent what's sold," says Poyser. "They put a lot of effort into it."

The figures released Oct. 15 say that in the first half of the year, the number of CDs sold in the 41 countries surveyed was 892 million, a rise of 0.2% on the same period in 1996. Cassette sales were down 19% at 217 million units, and vinyl albums lost 30% of volume to finish at 8 million units. The singles market grew 4% to 232 million units, due entirely to a 12% rise in the number of CD singles sold.

An IFPI statement accompanying the figures notes the 0% value growth in the first half but states, "With a lineup of strong releases, the outlook for the second half of 1997 is more positive."

The statement adds, "The main contributing factors to the global market trends were the drop in the U.S. market and the continuing decline in cassette sales around the world. There were, however, areas of significant growth: Latin America, parts of Europe, and Asia."

Rudi Gassner, president/CEO of BMG Entertainment International, says the lack of value growth is not a cause for undue concern. "We shouldn't be worried about this," he states. "The whole industry knows that the days of double-digit revenue growth are over."

Noting the fact that newer markets are growing faster than older ones, Gassner comments, "Those of us based in London and New York and Munich think where we are is the center of the world, but there are businesses out there which are extremely healthy and doing extremely well."

Gassner's and the IFPI statement's focus on emerging markets is part of a continuing industry theme. As expan-

sion in the world's mature markets has been arrested, IFPI officials—and the chief executives of some multinational music firms—have spent more time talking up emerging territories. The federation's report on 1996 global sales, published in April, noted that "70% of the world's growth was generated from emerging markets—in particular, Latin America and Asia." This compared with only 20% in 1993, when global growth was at a similar level to last year. However, the IFPI document also showed that Latin America and Asia (excluding Japan) each represented only 6% of total world sales in 1996.

Nevertheless, by emphasizing the contribution of these regions, the association invites closer scrutiny of the underlying data obtained from national IFPI groups or affiliates. "In Taiwan, Korea, and Thailand, the accuracy of the statistics is dubious," says the Asian regional chief of one multinational record company. "There's a strong belief that some of the [national] companies are putting in gross figures to make up their market share." That is, reporting shipment figures without taking returns into account, to enhance a company's competitive appearance.

In IFPI's January-June roundup, Taiwan and Thailand are not represented. The former was worth \$416 million in 1996 and is Asia's largest legitimate market, by the federation's accounting, after South Korea; Thailand was worth \$186 million last year.

However, the first-half statistics do include South Korea, showing a 19% increase in units and a 6% upturn in value. "Those numbers are a little surprising," says Tim Read, executive VP of PolyGram Far East. "There's no indication that the market has been growing at that rate." Michael Smellie, BMG's senior VP for Asia-Pacific, concurs. "The market in Korea has not grown that much in the past six months."

Both executives point out that IFPI's Korean snapshot lacks input from sizable local companies operating in domestic repertoire. "What the IFPI numbers probably represent," says Smellie, "is the fact that EMI has purchased a local company and gained a proportion of domestic repertoire sales, plus Sony has had a couple of big local-artist hits."

EMI Music Asia officials were not available for comment, but Sony Music Asia president Richard Denekamp agrees that the IFPI figures more likely reflect the majors' progress, rather than overall growth.

## WMG PROFITS DOWN SHARPLY IN 3RD QUARTER

(Continued from page 6)

improvement is not expected in the fourth quarter, in part because of "significant slippage" in the number of albums released. Anticipated releases by such artists as Eric Clapton have been pushed back to next year.

However, executives are enthusiastic about new recordings from popular acts like Metallica and Led Zeppelin this quarter and hope that sales of these bands' profitable catalogs will also be stimulated.

In the U.S., Warner Music's share of all albums sold this year through Sept. 30 declined to 19% of the market from 22.4% last year. Its share of new, or current, albums dropped to 17.6% from 22.6%.

For the first nine months of this year, Warner Music reports cash flow

of \$376 million on \$2.63 billion in revenue, compared with cash flow of \$454 million on \$2.76 billion in revenue for the same period last year.

One reason the music unit has not been able to top 1996's numbers is that there has not been a hit album of the magnitude of last year's "Jagged Little Pill" by Alanis Morissette.

The best-selling albums worldwide during the third quarter, according to the company, were Luis Miguel's "Romances" (WEA Latina); Prodigy's "The Fat Of The Land" (XL Mute/Maverick/Warner Bros.); and LeAnn Rimes' "You Light Up My Life—Inspirational Songs" (Curb/Atlantic).

Sources say that the decline in direct marketing is due to weakness at Time Warner's 50%-owned record and video

club Columbia House. Sony Music owns the other 50%.

Time Warner reports that cash flow from its filmed entertainment company—which includes Warner Bros. Pictures and Warner Home Video—rose 10.2% to \$161 million in the third quarter from \$146 million a year ago. Revenue fell 2.7% to \$1.4 billion from \$1.44 billion.

The company cites the domestic box-office success of "Contact" and "Conspiracy Theory" and the international performance of "Batman & Robin." Executives anticipate strong results from the fourth-quarter films "Mad City" and "Devil's Advocate."

Overall, New York-based Time Warner Inc. reports a net loss of \$35 million on \$3.2 billion in revenue.





THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	98	93	36	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) <b>HS</b>	HOT	27
109	109	100	16	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
110	70	—	2	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)	AN EYE FOR AN EYE	70
111	107	86	34	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
112	104	89	7	COOLIO TOMMY BOY 1180* (11.98/16.98)	MY SOUL	39
113	113	88	7	YANNI PRIVATE MUSIC 82153*/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
114	105	91	26	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
115	95	—	2	DARYL HALL JOHN OATES PUSH 90200 (10.98/16.98)	MARIGOLD SKY	95
116	<b>NEW</b>	—	1	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	116
117	103	94	7	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)	NEXT	53
118	141	161	16	ROBYN RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	106
119	116	110	50	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
120	110	95	22	OMC ● HUH! 533435/MERCURY (10.98 EQ/16.98) <b>HS</b>	HOW BIZARRE	40
121	120	102	26	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
122	119	108	54	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
123	124	117	13	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
124	<b>NEW</b>	—	1	PAT METHENY GROUP WARNER BROS. 46791 (10.98/16.98)	IMAGINARY DAY	124
125	128	157	3	VARIOUS ARTISTS POLYGRAM TV 553847/MERCURY (10.98 EQ/17.98)	PURE DANCE 1998	125
126	<b>NEW</b>	—	1	STEVE EARLE WARNER BROS. 46789 (10.98/16.98)	EL CORAZON	126
127	112	99	22	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) <b>HS</b>	TURN THE RADIO OFF	57
128	118	104	34	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
129	106	82	10	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	7
130	123	130	21	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	106
131	134	121	71	METALLICA ▲ ELEGTRA 61923*/EEG (10.98/16.98)	LOAD	1
132	150	152	13	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	132
133	132	135	87	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
134	139	134	17	MEGADETH ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
135	135	127	14	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	86
136	130	112	16	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
137	133	123	13	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
138	146	198	26	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
139	136	122	17	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
140	174	—	2	CREED WIND-UP 13049 (10.98/15.98) <b>HS</b>	MY OWN PRISON	140
141	117	98	44	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) <b>HS</b>	VILLAINS	24
142	140	125	69	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
143	143	126	7	VARIOUS ARTISTS ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
144	115	132	54	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	53
145	144	129	17	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
146	147	149	8	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) <b>HS</b>	CLUMSY	146
147	111	118	21	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
148	151	167	5	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
149	125	199	3	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) <b>HS</b>	ME ESTOY ENOMORANDO	125
150	131	113	55	SHERYL CROW ▲ A&M 540587 (10.98/17.98)	SHERYL CROW	6
151	138	124	42	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
152	148	138	49	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
153	127	103	10	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) <b>HS</b>	LIFE INSURANCE	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	166	165	3	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) <b>HS</b>	THIS TIME IT'S PERSONAL	154
155	154	146	103	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
156	159	168	22	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
157	114	52	3	DREAM THEATER EASTWEST 62060/EEG (10.98/16.98)	FALLING INTO INFINITY	52
158	156	144	11	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL	40
159	145	119	57	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
160	137	133	19	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
161	121	107	16	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
162	155	115	7	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/Geffen (12.98 CD)	VEGAS	92
163	165	142	37	JONNY LANG ● A&M 540640 (10.98/16.98) <b>HS</b>	LIE TO ME	44
164	164	164	59	AALIYAH ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
165	180	187	3	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	165
166	129	92	3	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	92
167	149	128	34	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
168	161	150	25	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
169	158	120	11	PANTERA EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15
170	184	—	2	NEXT ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	170
171	160	145	27	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
172	172	170	4	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	148
173	169	—	2	THE KINLEYS EPIC 67965 (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	169
174	122	109	7	DC TALK FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	109
175	157	148	16	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	77
176	<b>NEW</b>	—	1	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	176
177	162	156	9	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
178	153	139	13	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
179	181	171	4	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) <b>HS</b>	LET ME IN	171
180	<b>NEW</b>	—	1	PIXIES ELEKTRA 62118/EEG (24.98 CD)	DEATH TO THE PIXIES	180
181	175	163	31	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
182	191	179	36	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
183	168	151	48	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
184	163	154	75	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	37
185	<b>NEW</b>	—	1	R.E.M. CAPITOL 21321 (16.98 CD)	R.E.M. IN THE ATTIC	185
186	<b>NEW</b>	—	1	VARIOUS ARTISTS BEAST 5333/SIMITAR (10.98/16.98)	D.J. MIX '98 VOL. 1	186
187	167	147	22	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) <b>HS</b>	BECOMING X	111
188	173	136	18	SOUNDTRACK ▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
189	<b>RE-ENTRY</b>	—	5	BLINK 182 CARGO 11624*/MCA (8.98/12.98) <b>HS</b>	DUDE RANCH	135
190	176	166	29	KENNY LOGGINS ● COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	34
191	179	175	4	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11271/WINDHAM HILL (10.98/16.98)	BLACK DIAMOND	147
192	170	116	7	THIRD DAY REUNION/SILVERTONE 10006/JIVE (10.98/16.98)	CONSPIRACY NO. 5	50
193	<b>RE-ENTRY</b>	—	16	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) <b>HS</b>	HEAVENLY PLACE	142
194	183	169	3	SUBLIME GASOLINE ALLEY 11678/MCA (12.98 CD)	WHAT I GOT... THE 7 SONG EP	169
195	189	176	31	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
196	171	155	12	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) <b>HS</b>	DA DA DA	118
197	193	181	60	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
198	<b>RE-ENTRY</b>	—	35	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	39
199	<b>RE-ENTRY</b>	—	9	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	108
200	195	192	4	VARIOUS ARTISTS COLD FRONT 6255/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS VOLUME 2	192

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                       |  |                           |                                     |                            |                             |                           |                  |                      |                              |                         |                                |  |                         |                                      |  |  |                                  |                    |
|-----------------------|--|---------------------------|-------------------------------------|----------------------------|-----------------------------|---------------------------|------------------|----------------------|------------------------------|-------------------------|--------------------------------|--|-------------------------|--------------------------------------|--|--|----------------------------------|--------------------|
| 2Pac 133              | Backstreet Boys 41                         | Back 91                   | Bjork 60                            | Clint Black 84             | BLACKSTREET 159             | Mary J. Blige 44          | Blink 182 189    | Blues Traveler 94    | Blur 195                     | Bone Thugs-N-Harmony 36 | Boyz II Men 4                  | Toni Braxton 142   | Brooks & Dunn 14        | Meredith Brooks 106                  | Brotha Lynch Hung 57                       | Jackson Browne 66                              | Busta Rhymes 16                  |                    |
| Bob Carlisle 83       | Deana Carter 53                            | Mark Chesnut 165          | Chicago 16B                         | Chumbawamba 31             | Paula Cole 96               | Common 86                 | Coolio 112       | Creed 140            | Sheryl Crow 150              | The Crystal Method 162  | Days Of The New 92             | dc Talk 174  | Diamond Rio 137         | Celine Dion 72                       | Dream Theater 157                          | Dr. Hill 97                                    | Bob Dylan 18                     |                    |
| John Fogerty 103      | Foo Fighters 58                            | Gunwine 9B                | God's Property From Kirk Franklin's | Na Nation 37               | Amy Grant 40                | Daryl Hall John Oates 115 | Hatsun 20        | Jimi Hendrix 51      | Immature 166                 | Insane Clown Posse 123  | Alan Jackson 119, 155          | Jamiroquai 50  | Janet 1                 | Jars Of Clay 34                      | Wyclef Jean Featuring Refugee              | Allstars 47                                    | The Jerky Boys 76                |                    |
| Lila McCann 135       | Delbert McClinton 116                      | Neal McCoy 67             | Tim McGraw 25                       | Loreena McKennitt 62       | Brian McKnight 71           | Sarah McLachlan 24        | Megadeth 134     | Metallica 131        | Pat Metheny Group 124        | Mia X 161               | The Mighty Mighty Bosstones 52 | Luis Miguel 100  | Lorrie Morgan 177       | Patti LaBelle 136                    | Jonny Lang 163                             | Live 111                                       | Kenny Loggins 190                |                    |
| Lost Boyz 139         | Patty Loveless 68                          | Mack 10 42                | Makaveli 152                        | Master P 9, 151            | Matchbox 20 15              | Dave Matthews Band 77     | Maxwell 178, 184 | Martina McBride 87   | Lila McCann 135              | Delbert McClinton 116   | Neal McCoy 67                  | Tim McGraw 25  | Loreena McKennitt 62    | Brian McKnight 71                    | Sarah McLachlan 24                         | Megadeth 134                                   | Metallica 131                    |                    |
| Mr. Serv-on 153       | Next 170                                   | The Notorious B.I.G. 56   | Oasis 29                            | The Offspring 182          | OMC 120                     | Our Lady Peace 146        | Pantera 169      | Michael Peterson 132 | PIXIES 180                   | Portishead 43           | Prodigy 27                     | Puff Daddy & The Family 12   | R.E.M. 185              | Radiohead 107                        | Collin Raye 80                             | RBL Posse 110                                  | Reel Big Fish 127                |                    |
| LeAnn Rimes 3, 39, 99 | The Rippingtons Featuring Russ Freeman 191 | Robyn 118                 | The Rolling Stones 11               | Rome 114                   | Adam Sandler 55             | Savage Garden 121         | Save Ferris 148  | Sawyer Brown 156     | Kenny Wayne Shepherd Band 74 | Carly Simon 102         | Sister Hazel 70                | Smash Mouth 23   | Sneaker Pimps 187       | Somethin' For The People 154         | SOUNDTRACK                                 | Batman & Robin 188                             | Def Jam's How To Be A Player 129 |                    |
| Gang Related 2        | I'm Bout It 104                            | Love Jones: The Music 181 | Men In Black—The Album 19           | Money Talks — The Album 89 | My Best Friend's Wedding 82 | Selena 138                | Soul Food 5      | Space Jam 78         | Spawn — The Album 90         | Spice Girls 17          | Squirrel Nut Zippers 10B       | George Strait 35   | Sublime 3B, 194         | Sugar Ray 22                         | The Sundays 63                             | SWV 101  | James Taylor 147                 |                    |
| Third Day 192         | Third Eye Blind 54                         | Pam Tillis 160            | Tonic 61                            | Tool 122                   | Trio 196                    | Tru 128                   | Twista 175       | Jaci Velasquez 193   | Luther Vandross 46           | VARIOUS ARTISTS         | Club Mix '97 167               | Diana, Princess Of Wales 1961-1997 — The BBC Recording Of The Funeral Service 4B | D.J. Mix '98 Vol. 1 186 | ESPN Presents: Jock Jams Volume 3 2B | Greatest Sports Rock And Jams Volume 2 200 | Halloween Songs & Sounds 73                    | Jock Jams Vol. 2 197             |                    |
| Usher 21              | Vanessa Williams 117                       | Lee Ann Womack 130        | Chely Wright 179                    | Wu-Tang Clan 93            | Yanni 113                   | Trisha Yearwood 10        | Clay Walker 171  | The Wallflowers 45   | Bryan White 69               | Vanessa Williams 117    | Lee Ann Womack 130             | Chely Wright 179   | Wu-Tang Clan 93         | Yanni 113                            | Trisha Yearwood 10                         | Stevie Ray Vaughan And Double Trouble 158, 198 | The Verve 79                     | The Verve Pipe 141 |

## LABELS MAKE CASE FOR DIGITAL-ERA RIGHTS

(Continued from page 6)

says he did offer some assurance that it will be "an undiluted copyright directive."

She adds, "He supported our call for an undiluted copyright directive. By this we mean that it will focus on the rights and needs of copyright owners rather than be distracted by things like limiting liability for telecom companies."

Moore says that Monti also demonstrated that he "clearly understands" the difference between the capacity for copyright abuse inherent in analog and digital systems.

A statement issued by Monti's office after the meeting says that the commissioner is "fully aware" of the economic impact of the music industry in the EU and of the potential impact on it of the Internet.

The statement adds, "Mr. Monti has assured rightholders, including the record industry, and users that the proposal for a directive will follow the line of the five other already adopted copyright directives. It will provide for an appropriate balance of rights and interests of all players involved."

Moore says this reference to "appropriate balance" refers only to the balance of rights within the copyright community. "I've never seen a copyright paper that didn't have that reference in it," she states.

The record industry delegation that met Monti consisted of Rupert Perry and Manfred Zunkeller, EMI Music and Warner Music European presidents, respectively; Rick Dobbis, president of PolyGram conti-

mental Europe; Tim Bowen, senior VP at Universal Entertainment International; and IFPI director general Nic Garnett and chairman David Fine.

The presentation was introduced by Fine and carried by each of the executives in turn. Perry discussed music's economic significance; Zunkeller outlined the development of the European market; Dobbis spoke of how the information society will change the way business is done; and Bowen referred to the potential impact of multichannel broadcasting.

The statement from Monti's office says the draft of the directive will be put into the public arena before the end of the year—probably, Moore says, by the end of November.

## REPORT SAYS DVD COULD BE BALM TO VHS WOES

(Continued from page 6)

Update's offer to purchase Moovies, the biggest of several deals it has in the works.

"MediaCast" suggests that PPV, delivered by digital broadcast satellite, is a more formidable home video adversary than has been recognized. The report calls PPV "a growing threat," taking note of "anecdotal evidence and various consumer surveys" that indicate "diminished interest" in video among dish owners.

DVD could be the antidote. Kagan thinks consumers could embrace the format to the tune of 10.1 million players by 2000, especially if a recordable unit is made available in 1999. By 2007, the number likely will rise to 39.8 million players, 43% of

U.S. homes—a far cry from industry estimates that have downgraded sales this year to 400,000 units from as high as 2 million.

"MediaCast" is equally sanguine about software's prospects. As of June 30, Warner Home Video's "Twister," which grossed \$242 million during its domestic theatrical run, has already sold more than 7,000 DVD copies, the report states, or some 11% of the installed base of 65,000 players. Similarly, Warner's "Eraser" and "The Fugitive" and MGM Home Entertainment's "GoldenEye" were in 10% of DVD households.

Kagan predicts that title "accumulation" will amount to 22 per player

in 2000, with a retail value of \$4 billion. Six years later, "the DVD retail business could be as large as \$13 billion," the report says, "which compares in size to the VHS sell-through market today." Demand will accelerate as players and programs drop in price. Kagan predicts that disc manufacturing costs could be 50% of current levels in the next 18 months.

Only "consumer-unfriendly options," such as the Divx disposable disc (Billboard, Sept. 20), threaten DVD's acceptance, Kagan argues: "These solutions . . . may introduce an inconvenient layer into the entertainment process for consumers and hinder its uptake on a mass-market basis."

## MCCARTNEY'S 'STANDING STONE' STANDING TALL

(Continued from page 9)

while, Faber Music, which publishes the sheet music for "Standing Stone," already has received inquiries from local symphony orchestras that would like to perform the work as part of their 1998 concert season. McCartney's previous classical work, "Liverpool Oratorio," has received similar interest, and such local performances will provide Angel Records with opportunities for ongoing promotion of "Standing Stone."

In the U.K., the London premiere of "Standing Stone" received widespread attention. The concert was broadcast live on Classic FM, the national commercial classical radio station in Britain.

"The British classical music scene is very protective of itself," says Theo Lap, managing director of EMI Classics U.K. "But the name Paul McCartney is going to guarantee attention. The daily press [critics] have been a little uneasy with the piece, but Gramophone [magazine] had a review that was absolutely fantastic, written with respect for the composer and the piece."

Gramophone's critic praised "Standing Stone" for "Plenty of textural variety, nicely realized, [with] iridescent scoring [and] striking, grandly aspirational melody. A real highlight is the touching 'Love Duet,' beautifully articulated. Indeed, the LSO are in fine form throughout."

Kei Nishimura, GM of Toshiba-EMI's international department in Tokyo, says that the Japanese company sent writers from news agency Kyodo Press and the Sankei news-

paper group to London to attend the Royal Albert Hall premiere. (They were among more than 300 journalists in attendance from around the world.) The event also was covered by Japan Broadcasting Corp. on its regular news programs.

The album has sold nearly 9,000 units in Japan since its release there Sept. 26. "If we could, we'd like to cross over to the pop market," says Nishimura. "The sales so far don't sound like very much, but this is quite good for the classical market."

At EMI Classics in Germany, the album is "an absolute key release," says classics manager Roman Rybnikar. Numerous point-of-sale promotions and a large-scale radio advertising campaign have supported the album in Europe's largest market. Magazine advertisements and a page dedicated to the album on EMI's Web site in Germany are further boosting its profile. Says Rybnikar, "The album is attracting high retailer and media attention."

Many of the marketing moves by Angel Records in the U.S. will be echoed in the international arena, says

Kick Klimbie, VP of international marketing at EMI Music Worldwide in London. The documentary on the making of "Standing Stone" will be seen in more than 24 countries. The choral piece "Celebration" will be promoted into the Christmas season at classical radio stations, "which have a very strong following in many, many countries," says Klimbie.

"You could almost say that there are three markets for the album," says Klimbie. The first market is McCartney's core fans, the second is core classical buyers, and the third market includes those open to new sounds within the classical genre.

Angel Records' Murphy agrees that there is an audience open to new classical performances and compositions. "Those are the folks who buy three to five classical albums a year," he says. "But if they all choose, as one of their choices, this one, we're going to sell a lot of records."

*Assistance in preparing this story was provided by Doug Reece in Los Angeles, Steve McClure in Tokyo, and Wolfgang Spahr in Hamburg.*

## CAMELOT FILES ITS REORGANIZATION PLAN

(Continued from page 3)

that its fiscal 1997 sales will be \$362.4 million and has earnings before interest, taxes, depreciation, and amortization of \$21.6 million.

White notes that the consortium debt has been trading in the 57-60 cents on the dollar range, which is

higher than the expected payout by the plan. Consequently, he concludes that the market is using "more optimistic assumptions" than the disclosure statements. Based on such assumptions, White says that the new shares will be worth \$17.15.



by Geoff Mayfield

**PHOTO FINISH:** The new Janet Jackson album does grab The Billboard 200's flag, but, at 202,500 units, her first-week sales are a bit lower than expected. Consequently, her race for the No. 1 slot turns out to be a squeaker, edging out the multi-artist soundtrack from the Tupac Shakur film "Gang Related" (200,500 units) by less than a 1% margin.

Not only does Jackson fall shy of the 350,000 units that 1993's "janet." sold in its first week, but she also comes in below the 237,000-plus that the earlier album did in its second week. And, while chart-topping debuts often earn unanimous top-selling status throughout the major U.S. music chains, such is not the case this week. "Gang Related" outsold Jackson at Wherehouse Entertainment, Blockbuster Music, and Camelot Music; in fact, Jackson was No. 3 for Camelot, behind the soundtrack and runner-up Master P.

At the core-store panel that determines our R&B and rap charts, "Gang Related" outsells Jackson by a 50% margin (see Datu Faison's Rhythm Section, page 39).

While the music biz and its pundits love to rush to judgment as to whether an album is a success or failure in its first week, keep in mind that there have only been 15 other weeks in '97 when the No. 1 album sold 200,000 or more. And, for whatever it's worth, Jackson is not the first major pop act whose first-week tally in 1997 comes in below that of a prior outing. Two weeks ago, Boyz II Men's "Evolution" rang in with 211,000 units, significantly lower than the 302,500 first-week units for 1994's "II," while the 349,000 pieces rung up earlier this year by U2's "Pop" were almost 8% less than 1993's "Zooropa."

It should also be noted that the lead track from "janet." was a stronger locomotive than "Got 'Til It's Gone" has turned out to be for "The Velvet Rope." "That's The Way Love Goes," which spent eight weeks at No. 1 on Hot 100 Singles, debuted at No. 4 on Hot 100 Airplay a month before the album dropped. That track jumped to No. 1 on the audience-based airplay chart within two weeks, whereas the left-of-center "Got 'Til It's Gone" peaked at No. 36 on Hot 100 Airplay. So, even though Jackson has devoted an admirable bit of promotion effort to this album's launch, including an album signing at Virgin's Times Square store in New York, we won't really be able to evaluate how "The Velvet Rope" will ultimately fare until a song more characteristic of her style reaches radio. Virgin is already on the case with "Together Again," a single that will likely be available at retail next month.

**NAME GAME:** If you look at the cover art on Janet Jackson's "The Velvet Rope" as well as this issue's chart listings, you'll see that she is making a conscientious effort to steer her celebrity to that rarified air—like that of Elvis, Cher, Roseanne, or Liberace—where one is known by but a single name. Although you'll find the name "Jackson" in the fine print of the album's songwriting and production credits, the spine of the packaging, as well as the CDs and cassettes themselves, only bear the moniker "Janet" . . . Also changing names, again, is the label formerly known as Zoo, which initially saw a reorganization change its handle to Volcano. Now, as a result of its recent merger with the Rowdy label, it's called Freeworld. Future copies of Zoo/Volcano product will simply be branded by the Freeworld logo, so we've changed our listings in this issue's charts. History makes us wonder if the label will change names again in the next year or two.

**THE GANG'S ALL HERE:** The popularity of the "Gang Related" soundtrack is no surprise. Major markets have been fed a steady diet of television commercials for the Jim Belushi film, which prominently mentions that it features "Tupac Shakur's last starring role." And, in addition to some previously unreleased 2Pac tracks, the set features a who's who of hip-hop, including Snoop Doggy Dogg, Mack 10, Nate Dogg, and Tha Dogg Pound.

Longstanding behavior of rap albums during the SoundScan era suggests that "Gang Related" will have a large decline, perhaps in the range of 50%. And, the pattern set by recent chart-topping albums by Mariah Carey, Boyz II Men, and Fleetwood Mac suggests that Janet Jackson could see a drop of 20% or more.

New goods from Green Day and LL Cool J will earn next issue's high-end debuts. The former has a shot at No. 1, although LeAnn Rimes might reclaim that top rung.

Meanwhile, despite the infusion of more than 400,000 album units in new business represented by the top two titles, sales volume for the week is down from last week (see Market Watch, page 102).

**SUNSHINE ON OUR SHOULDERS:** For all the amazing popularity he held in the '70s, and the frequency with which we saw his direct-mail compilation advertised on television, it is hard to believe that John Denver, who died in a plane crash Oct. 12 (see story, page 4), has never appeared on Top Pop Catalog Albums during the 6½ years that we have published that chart. That will change next issue, as word of his death created a huge demand for anything with his name on it, clearing BMG Distribution's warehouses of all Denver product.

The attention also makes it likely that the four-disc boxed set "The Country Roads Collection," which was released Aug. 26, will make a bow on The Billboard 200.

## JOHN MELLENCAMP 'BEST OF' HERALDS HIS MERCURY EXIT

(Continued from page 1)

which he says Mercury will release "at a certain point a couple years down the line."

As for "The Best That I Could Do," the album starts with the late-'70s hit "I Need A Lover," then proceeds through '80s and '90s career highlights including "Ain't Even Done With The Night," "Hurts So Good," "Jack & Diane," "Crumblin' Down," "Pink Houses," "Lonely Ol' Night," "Small Town," "R.O.C.K. In The U.S.A.," "Paper In Fire," "Cherry Bomb," "Check It Out," "Get A Leg Up," "Human Wheels," "Wild Night," and "Key West Intermezzo (I Saw You First)." "Without Expression" is the closer.

"I was supposed to deliver a greatest hits in 1985 as far as my contract goes," says Mellencamp, "but I kept putting it off for 10 years! But the situation just came up where they really wanted it for this Christmas, and I said, 'OK.' To be perfectly frank, I wasn't very good at picking [tracks]—and had actually left off 'Paper In Fire'! I've just been fortunate to have had a lot of hit records, though 'Human Wheels' doesn't qualify as a

hit record—but it's really the best single I've ever had."

Of course, this begs the question of why Mellencamp isn't putting out a two-disc best of, or even the boxed set that has long been rumored.

"I didn't think Mercury wanted a two-disc set because it's harder for them to sell them," Mellencamp says. "There's definitely enough material to do a box, but that's really a lot of work to do it properly, and it would be frightening for me to walk into the vault and go weed through 'Jack & Diane' live—on TV, the radio mix, and the 10,000 other versions of that song—and it would be that way for all of them! There's so much material to choose from that I'd probably have brain damage, and besides, I'd rather make a new record, because that's the fun part of this job."

At least Mellencamp was able to record one new song for the package in "Without Expression." The song appears on the critically praised British rocker's 1968 Epic album, "Bang, Bang You're Terry Reid."

"He was a huge influence on me as a vocalist in my younger days," says Mellencamp. "I was listening to the album a few months ago and realized that he had essentially sung himself out of a hit record: It was a beautiful song, but his voice was just too powerful. He was a motherfucker, man! Kind of a rock'n'roll Donovan, if I had to describe him. He spit out fire! As a young guy, I was really drawn to vocalists because I was in a cover band in high school, and it never dawned on me to write a fucking song, because what could you do with it when you could be doing 'Honky Tonk Women'? So I was drawn to people like Terry Reid and Paul Rodgers and Michael Fennelly of Crabby Appleton."

As "The Best That I Could Do" documents, it wasn't long before Mellencamp was in fact having his own hits with his own compositions via Mercury's Riva Records imprint; he has remained in the Mercury family ever since.

"I've been there 22 fuckin' years, which is amazing," he says. "But

I've never known another life, so to be leaving there is downright thrilling."

Mellencamp makes it clear that this is no slight on Mercury. "I've never known any other world," he continues, "but let's face it—it's a different world! To have the opportunity to go to a different record company and see how it works is exciting, and I don't think I'll have a problem getting a deal—but I may have a problem getting the one I want. I need to know how a record company is going to work an artist with a 22-year history, when they're still trying to work artists the same way as in the '70s and '80s—radio and MTV. MTV really isn't the music channel it once was, and they can't sell a 22-year 'heritage' artist."

A record company today must know how to reach "the biggest market that's ever existed in the United States," Mellencamp notes—meaning the baby boom generation—"which right now most labels seem to be ignoring. I don't pretend to have the answer, but I think it's ridiculous to try to sell records to teenagers, because teenagers don't buy my records—and there ain't that many teenagers out there anyway in the marketplace."

"I want to sell to people my own age, because that's the way I write songs. It would be hard for me to write 'Jack & Diane' today. We aren't teens any more! But a lot of record company people, even though they're our age, they want to be perceived as young hip guys, and consequently they're hurting the business—and particularly 'heritage' artists such as myself. But I'm wide open and will

entertain anything anybody has to say, but if it's MTV and radio, oh well, they're great things that have to happen—but can't be the only thing. I don't know that it would work even for the Beatles."

Mellencamp, then, doesn't think there will be a video to support "Without Expression," which, according to Mercury marketing VP (U.S.) Marty Maidenberg, is being rush-released Oct. 27 to six formats—triple-A, active and classic rock, top 40, AC, and hot AC.

"It's probably the best Mellencamp song in years for radio, and we're overnighting it so everyone receives it at the same time," says Maidenberg. "Besides encapsulating the best of what he's already done on the album, the new song gives a glimpse of his future."

At Minneapolis classic rock station KQRS, "We're always looking forward to new music from John Mellencamp," says operations manager Dave Hamilton. "John has been a core artist for us for many years whose music stands the test of time, and his new material is as good as, if not better than, his early stuff."

Lew Garrett, VP of buying and merchandising at the Camelot Music chain, expects "The Best That I Could Do" to be "a huge record" during the holiday season and into 1998. "His past albums have always sold well for us, and we are certain this collection of his greatest hits will be a must-have for our customers," he says. "He's always been good to us at Camelot, and we look forward to working his latest record."

To assist retail, Mercury is getting out a full range of point-of-purchase

materials, says Maidenberg, including "coming soon" streamers, posters with artwork from the new album and his preceding 11 titles "to remind people of his history and how many albums he's put out," and dump bins for merchandising the catalog.

"This is such a monumental thing for John—and something we've always wanted to have," continues Maidenberg. "It's unfortunate there's no video of the new song, but we'll advertise throughout the holiday with special price and positioning."

He says that a TV ad campaign will highlight all the album tracks and target early-morning and late-night network programming. There's a possibility, too, that Mellencamp will do an episode of VH1's "Storytellers."

Mellencamp agrees that he might do a TV special. He may also tour Australia, though U.S. touring is doubtful, since he has recently toured domestically behind his most recent studio album, "Mr. Happy Go Lucky."

"I'd like to go to Australia in January, have a new record deal then, and start a new record in the spring—if I get the right record deal," says Mellencamp.

"I played 'Human Wheels' acoustically on the last tour, and it went down so well that they wanted me to do an acoustic record of songs like 'Minutes To Memories' and 'Rain On The Scarecrow' that weren't always singles but are popular among people who like John Mellencamp," he says.

"But to be honest, they'd let me do anything. I've had great success there in 22 years, and they've been very cooperative in the whole process."

## U.S. PRODUCT RENTAL

(Continued from page 3)

product can be rented as soon as 10 days following release.

"We are extremely pleased that Geidankyo has agreed to establish this mutually acceptable, detailed system for disbursing royalty payments to American vocal artists and musicians, and we appreciate that Geidankyo's leaders have been so diligent in resolving this important issue," says Bruce York, AFTRA national executive director.

Notes Shimizu, "We have succeeded in building a better relationship with the U.S. side for our mutual business."

A spokesman for the JRRCA says that the association does not expect member stores to raise their rental fees as a result of the agreement.

## DEATH ROW

(Continued from page 6)

Row] to make large and unnecessary purchases from friends and associates of [the defendants]." Kenner makes similar claims.

Knight and Kenner both claim that Cantrock was falsely represented as a certified public accountant.

Echoing claims in the Knight/Death Row action, Kenner alleges that the firms and Cantrock "made or caused to be made certain charges on Kenner's credit cards and/or charge card accounts, using said credit for their own use or for the use of other clients. [They] have also conspired with vendors to create fraudulent charges on said credit cards and charge cards. Upon doing so, certain vendors and [the defendants] received cash back from those companies, including American Express."

Both suits allege that Coopers & Lybrand; Gelfand, Rennert & Feldman; and Cantrock knowingly conspired to defraud Knight, Death Row, and Kenner.

Kenner's suit includes two additional causes of action, claiming infliction of emotional distress.

David Nester, a spokesman for Coopers & Lybrand, said he had not seen the suits when contacted by Billboard and therefore could not comment on the allegations.

## BMI DOES MORE BUSINESS ON THE INTERNET

(Continued from page 3)

appropriately compensated."

As described by BMI, MusicBot will comb the Web, quantifying the use of music in different sites and identifying performances of BMI-licensed music. The system will work 24 hours a day, seven days a week.

## U.K. CO. TO REVAMP RADIO IRELAND

(Continued from page 6)

went on the air. Subsequently, the chief executive post was filled by Irish broadcasting industry veteran Dick Hill.

Holland, a former head of music at U.K.'s Virgin Radio, plans to flip Radio Ireland's format from full-service block programming to AC. "It will be a music-based station. Exactly what proportion of it will be soft AC, mainstream AC, and etc. still has to be worked out," he says. Significant changes should be woven into the station's programming by Christmas, a crucial time for advertisers' and broadcasters' bank balances, he says.

Ironically, Radio Ireland's pre-launch consultants, U.S. firm Paragon Research, urged the station's executives to adopt an AC programming approach before going on the air.

When the station launched, Hill predicted that it would enjoy a 10% share of the republic's radio audience by the end of its first year.

Ginger's plans have been greeted with approval from the Irish advertising industry. "If they [Ginger] are taking a more zany approach—and it

strikes me with the resignation of Caden that that's what they're doing—it's the correct one," Padraic Geilfoyle, managing director of agency Media Geilfoyle, told The Irish Times national newspaper.

Meanwhile, Debbie Kennedy, media controller at another agency, Arks Ltd., gives a "hesitant vote" in favor of the revamping but cautions that it should be undertaken "without alienating the 25-44 age group considered crucial by the advertisers [in Ireland]."

The final word on any programming or schedule changes will come from Ireland's Independent Radio and Television Commission (IRTC), which must approve any significant programming changes by commercial broadcasters there.

However, according to Irish media pundits, Radio Ireland and Ginger are expected to be given wide scope for the revamp, since it would be disastrous for the IRTC to have another national radio service crash. The plug was quickly pulled on Century Radio after its launch less than a decade ago because of poor ratings and financial hemorrhaging.

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## Billboard Online Adds Weekly RIAA Certs Update

Billboard Online, the popular Internet home of Billboard magazine, has added three new exclusive features.

The site ([www.billboard.com](http://www.billboard.com)) now publishes the only weekly updating of gold and platinum certifications of U.S. albums and singles as reported by the Recording Industry Assn. of America. Previously, this information had only been available on a monthly basis. At Billboard Online, the certifications will be updated every Monday and available free to all Web users. And, as always, complete, fully searchable historical certification data from the RIAA is available to Billboard Online's premium subscribers.

The Billboard site also has added the Top Pop Catalog Albums chart to its menu of online chart offerings. The top 20 of the Catalog chart will be posted every Thursday, along with The Billboard 200 and the Hot 100 Singles, Top R&B Albums, and Top Country Albums charts.

Billboard Online last week also introduced "The Voting Booth,"

an interactive ballot box where visitors to the site will choose the winner of the FAN.tastic Video Award, a new honor to be presented Nov. 22 at the 19th annual Billboard Music Video Awards. The nominated videos for this special award are Paula Cole,

"Where Have All The Cowboys Gone?" (Warner Bros.); Shawn Colvin, "Sunny Came Home" (Columbia);

Jewel, "You Were Meant For Me" (Atlantic); Spice Girls, "Say You'll Be There" (Virgin); and Wallflowers, "One Headlight" (Interscope). Voting continues through Nov. 7.

Meanwhile, Billboard Online continues to win kudos from the online industry. In the current issue of Silicon Alley Reporter, a respected Web magazine, Billboard Online ranked behind only MTV Online when rated against five other big-name music sites. "Very professional ... a must for someone in the industry, still a great read for the non-music-pro," wrote one of the Silicon Alley's experts.



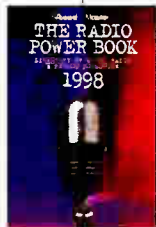
## Power Book Keeps Users Plugged Into Radio Biz

The 1998 Radio Power Book Directory of Music Radio & Record Promotion is now available. This information resource is an essential tool for all radio and record executives.

The guide, from the publisher of Billboard magazine and Airplay Monitor, is jam-packed with listings of consultants, label promotion executives, and independent promotion firms. It also contains a comprehensive listing of radio stations in the 12 formats covered

by Airplay Monitor, as well as format tallies and comparisons. In addition, the directory details Arbitron's top 100 markets. Special to the 1998 Power Book, Airplay Monitor editor-in-chief Heston Hosten explains Billboard's music monitoring system in a special report, "BDS from A to Z."

The 1998 Radio Power Book Directory costs \$85. For more information or to order a directory call 800-344-7119, or outside U.S. 908-363-4156.



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## Jackson Lassoos No. 1 With 'Rope'

SHE'S BEEN UNSTOPPABLE ever since she took "Control," so it's not unexpected that Janet Jackson debuts at the top of The Billboard 200 with "The Velvet Rope" (Virgin), her fourth No. 1 album. Since "Control" in 1986, every one of her regular studio albums has reached pole position. The only release that did not go all the way was her greatest-hits collection. "Design Of A Decade 1986/1996" peaked at No. 3 in November 1995. "Velvet" is the second of Jackson's albums to debut at No. 1; "janet." opened at the chart summit in June 1993.

The only thing Jackson doesn't have this time around is a hit single. "Got 'Til It's Gone" is an airplay-only track, and it hasn't been doing that well. It peaked at No. 36 on Hot 100 Airplay and this issue slides 52-54. But there are plenty of candidates for singles, enough to let Jackson mine this album for the next couple of years.



by Fred Bronson

TURN TO 'STONE': Paul McCartney's latest classical composition remains No. 1 on the Top Classical Albums chart for a third week. "Paul McCartney's Standing Stone" (EMI Classics) by the London Symphony Orchestra is not the former Beatle's first classical chart-topper. His "Liverpool Oratorio" went to No. 1 in December 1991.

TWAIN OF THOUGHT: It's been a great year for country music on the Hot 100. LeAnn Rimes has the highest-ranking song by a country artist since the chart has employed SoundScan data, thanks to the No. 3 peak of "How Do I Live" (Curb). And now Shania Twain has the biggest pop hit of her career with "Love Gets Me Every Time" (Mercury), which advances 31-25. Her previous best was "Any Man Of Mine," No. 31 in 1995.

SMASH HITS: If you needed proof that the Jimi Hendrix phenomenon continues 27 years after his death, check The Billboard 200, where "South Saturn Delta"

(Experience Hendrix/MCA) enters at No. 51. It's the seventh Hendrix album to chart in the '90s. That's more albums per decade than the late guitarist had in the '60s or the '80s.

SECOND 'HELP'ING: Former Take That lead singer Gary Barlow has his first solo hit on the Hot 100 with "So Help Me Girl" (Arista), produced by David Foster. It's not the first time that Foster has turned a country hit into a pop hit—he transformed Dolly Parton's "I Will Always Love You" and John Michael Montgomery's "I Swear" into No. 1 singles for Whitney Houston and All-4-One, respectively. "So Help Me Girl" was No. 84 on the Hot 100 for Joe Diffie in 1995. Barlow has already surpassed the original, bulleting 76-63 this issue.

SWEET 'INSPIRATION': In a reciprocal move, Az Yet guest stars on Peter Cetera's remake of Chicago's "You're The Inspiration" (River North), which bullets 92-77. Just two weeks ago, Az Yet's remake of Chicago's "Hard To Say I'm Sorry," featuring Cetera, had its final week on the Hot 100.

BLOW AWAY: It's been 11 years since Kurtis Blow made an appearance on Hot R&B Singles, but the New York DJ/rapper is back on the chart with a remake of his biggest hit. "The Breaks" was Blow's first chart entry and a No. 4 hit in 1980. The update on Reprise by Nadanuf Featuring Kurtis Blow debuts at No. 66.

U.K., OK: Elton John continues to be the highest-ranking British artist on the Hot 100 as "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket) is No. 1 for a third week. But with "2 Become 1" by Spice Girls falling 11-13, the second-highest-ranked U.K. act is now Chumbawamba, leaping 19-11 with "Tubthumping" (Republic/Universal).

## 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	524,458,000	561,661,000 (UP 7.1%)	CD	309,388,000
ALBUMS	432,046,000	455,328,000 (UP 5.4%)	CASSETTE	121,554,000
SINGLES	92,412,000	106,333,000 (UP 15.1%)	OTHER	1,104,000

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,822,000	10,865,000	2,957,000
LAST WEEK	LAST WEEK	LAST WEEK
14,832,000	11,287,000	3,545,000
CHANGE	CHANGE	CHANGE
DOWN 6.8%	DOWN 3.7%	DOWN 16.6%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,419,000	10,064,000	2,355,000
CHANGE	CHANGE	CHANGE
UP 11.3%	UP 8%	UP 25.6%

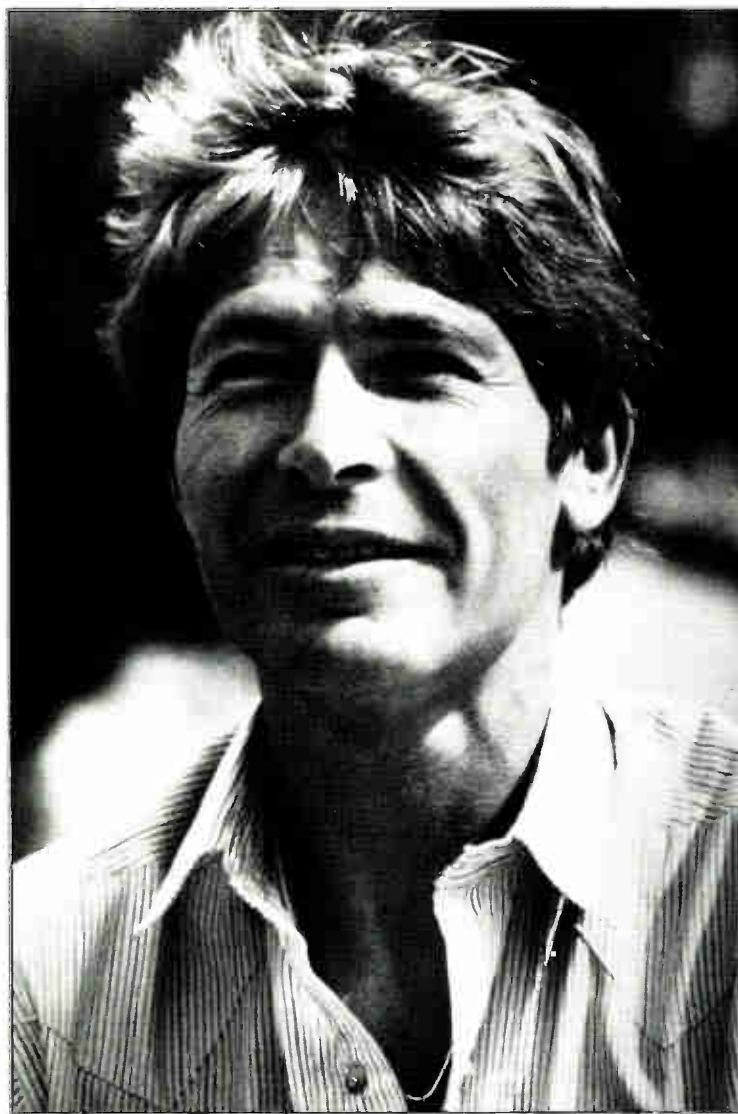
	TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE		CHANGE
	1996	1997	
CHAIN	61,536,000	63,903,000	UP 3.8%
INDEPENDENT	13,230,000	14,000,000	UP 5.8%
MASS MERCHANT	17,646,000	28,406,000	UP 61%
NONTRADITIONAL	NA	24,000	NA

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

"It gives me my deepest pleasure to know that songs I've written  
reach out and touch people all over the world..."

# JOHN DENVER

1943 - 1997



Indeed, John, you touched us all.  
RCA Records



**"...alchemic magic."** —TIME, Chris Farley

# BOB DYLAN TIME OUT OF MIND

"He hasn't sounded so fresh and almighty in years. It's enough to give us some faith in the future."

NEWSWEEK, David Gates

"..this haunting masterpiece rivals the peaks in Dylan's rich and varied catalog attesting to the creative renaissance of an artist still bent on defying expectations and spurning trends."

USA TODAY, Edna Gunderson

"...far and away his best sustained work since the mid 1970's; it reaches the exalted level of "Blood On The Tracks."

THE NEW YORK TIMES, John Pareles

"...an astonishing collection of blunt meditations on life and death."

PHILADELPHIA INQUIRER, Tom Moon

"...a striking arrival. It's arguably Dylan's most artful and convincing collection since the '70s."

LOS ANGELES TIMES, Robert Hilburn

"One of the finest albums not only of the year, but of his 35-year career."

NEW YORK POST, Dan Aquilante

"He is the one true genius of popular music."

THE LONDON TIMES, Bryan Appleyard

"A great album: A+."

ENTERTAINMENT WEEKLY, Ken Tucker

"He's making some of the best music of his life."

CHICAGO TRIBUNE, Greg Kot

"A jarring tour de force."

NEW YORK DAILY NEWS, Jim Farber

- ★★★★ ROLLING STONE
- ★★★★ USA TODAY
- ★★★★ NEW YORK POST
- ★★★★ SAN FRANCISCO EXAMINER & CHRONICLE
- ★★★★ THE PHILADELPHIA INQUIRER
- ★★★★ DETROIT NEWS
- ★★★★ FORT WORTH STAR-TELEGRAM
- ★★★★ ILLINOIS DAILY HERALD
- ★★★★ TAMPA TRIBUNE
- ★★★★ PITTSBURGH POST GAZETTE

## WORLDWIDE STORY

### Top 10 album

U.S.

U.K.

Germany

Sweden

Norway

### Top 20 album

France

Italy

Switzerland

Ireland

Denmark

"Time Out Of Mind," the new album.

Produced by Daniel Lanois...in association with Jack Frost Productions

<http://www.bobdylan.com>  
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COLUMBIA