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IN MUSIC NEWS



Elektra Eyes Another Hit With Metallica's 'Re-Load'

PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 1, 1997

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Elektra Slips A Live Set To Phish Faithful

BY DOUG REECE

LOS ANGELES—Elektra Entertainment is confident that Phish



PHISH

fans are eagerly waiting to take the bait when it drops "Slip Stitch And
(Continued on page 109)

CELINE DION'S 550 SET PACKS SUPERSTAR PUNCH

BY CHUCK TAYLOR

NEW YORK—If there were ever a doubt, Celine Dion is about to prove that lightning can strike twice.

The global superstar's fifth English-language album, "Let's Talk About Love," due Nov. 18 on 550 Music, is one of the Sony family's most important projects of the year. It links the 29-year-old French Canadian with a host of high-octane collaborators, including famed Beatles producer Sir George Martin, Luciano Pavarotti, Carole King, the Bee Gees, and Barbra Streisand, Dion's most-cherished icon, on the lead single "Tell Him."

Worldwide sales of her previous album, 1996's "Falling Into You," reached 25 million, according to the

label, earning Dion an abundance of international acclaim, including the Grammy for album of the year in the U.S. (with sales of 10 million) and nods as the world's best-selling recording artist at the World Music Awards and the best-selling French-language artist in history at MIDEM.

She also conquered territories that are traditionally untapped by English-speaking vocalists, including scoring a No. 1 track in Japan, "To Love You More"—the first North American-bred chart-topper there in 12 years—and a top five smash in Latin America for "Sola Otra Vez," a Spanish-language version of her hit "All By Myself."

So what's left? "Well, we haven't got-
(Continued on page 98)



DION

Larsen's UMI Emerges As A Global Force

BY ADAM WHITE

LONDON—For Universal Music International (UMI) president Jorgen Larsen, Aqua's "Aquarium" is more than a top 10 album in The Billboard 200. It's a tangible example of how his \$600 million division, which is responsible for Universal Music's business outside the U.S., is yielding a return on a worldwide investment program started four years ago.

That capital was spent on creating a network of companies—now in 28 countries—with self-sufficiency in the international marketing of Universal's sizable roster of American artists and, just as important, with an active commitment to signing and developing
(Continued on page 99)

DIVERSE NOTES DEFINE NEW YORK CITY SOUNDSCAPE

Club DJs Step Into Star Role On Dance Scene

BY LARRY FLICK

NEW YORK—It's impossible to encounter a veteran of New York's dance circuit without being regaled with fond memories of club life "back in the day"—the '70s/'80s era when DJs had the undisputed power to create instant hits and tangible stars with the flex of a turntable. Although the city remains a central point of the club universe, there's debate within the community about its ongoing influence over
(Continued on page 93)

Labels, Venues, Radio Let Cabaret Flourish

BY IRV LIGHTMAN

NEW YORK—The intimate and enduring relationship between New York and cabaret music is perhaps best summed up by one of the genre's superstars and a mainstay in the city's supper-club scene, Rosemary Clooney.

"It is the only city in the world that truly loves cabaret and the people who do it," Clooney says. "It's the most intimate kind of storytelling, and to keep it alive and well in New
(Continued on page 93)

Jazz Up-And-Comers Are Big On Smalls

BY BRADLEY BAMBARGER

NEW YORK—A lot of people think the Greenwich Village jazz joint Smalls is a



new Minton's, a place like that haunt of old where bebop's up-and-comers honed their tones and cast the music into future tense. While that may be overstating the case, there's no denying that the club's hothouse vibe and regular roster of new and undervalued talent have charmed
(Continued on page 95)

Latino Music Blooms With Stylistic Hybrids

BY RAMIRO BURR

Salsa and merengue have long been the traditional Latino genres to dominate the New York music scene, but recently young artists have emerged from its environs on a national scale playing a new urban mixture of salsa/R&B/hip-hop/dance/rap grooves.

Marc Anthony, India, Proyecto Uno, and DLG (Dark Latin Groove) represent the leading edge of a new Latino sound in the mid-'90s. These are artists
(Continued on page 94)



SEE PAGE 27

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COUNTRY		
★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB	40	
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★ ROBYN IS HERE • ROBYN • RCA	18	
JAZZ		
★ LOVE SCENES • DIANA KRALL • IMPULSE!	54	
JAZZ / CONTEMPORARY		
★ IMAGINARY DAY • PAT METHENY GROUP • WARNER BROS.	54	
NEW AGE		
★ DEVOTION: THE BEST OF YANNI • YANNI • PRIVATE MUSIC	52	
POP CATALOG		
★ GREATEST HITS • FLEETWOOD MAC • WARNER BROS.	69	
R&B		
★ GANG RELATED • SOUNDTRACK • DEATH ROW	23	
• THE HOT 100 •		
★ CANDLE IN THE WIND 1997 / SOMETHING ABOUT THE WAY... ELTON JOHN • ROCKET	102	
ADULT CONTEMPORARY		
★ HOW DO I LIVE • LEANN RIMES • CURB	88	
ADULT TOP 40		
★ FOOLISH GAMES • JEWEL • ATLANTIC	88	
COUNTRY		
★ EVERYWHERE • TIM MCGRAW • CURB	39	
DANCE / CLUB PLAY		
★ SO IN LOVE WITH YOU • DUKE • 4 PLAY	26	
DANCE / MAXI-SINGLES SALES		
★ YOU MAKE ME WANNA... • USHER • LAFACE	26	
LATIN		
★ SI TU SUPIERAS • ALEJANDRO FERNANDEZ • SONY DISCOS	41	
R&B		
★ YOU MAKE ME WANNA... • USHER • LAFACE	21	
RAP		
★ FEEL SO GOOD • MASE • BAD BOY	22	
ROCK / MAINSTREAM ROCK TRACKS		
★ TOUCH, PEEL AND STAND • DAYS OF THE NEW • OUTPOST	87	
ROCK / MODERN ROCK TRACKS		
★ TUBTHUMPING • CHUMBAWAMBA • REPUBLIC	87	
• TOP VIDEO SALES •		
★ LIAR LIAR • UNIVERSAL STUDIOS HOME VIDEO	72	
KID VIDEO		
★ SLEEPING BEAUTY • WALT DISNEY HOME VIDEO	74	
RENTALS		
★ LIAR LIAR • UNIVERSAL STUDIOS HOME VIDEO	74	
No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS		
BLUES		
★ TROUBLE IS KENNY WAYNE SHEPHERD BAND • REVOLUTION		
CONTEMPORARY CHRISTIAN		
★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB		
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WRCX Leads Billboard/Monitor Awards

Almost Half Of Recipients Are Repeat Winners

BY CHUCK TAYLOR

ORLANDO, Fla.—Perennial mainstream rock victor WRCX (Rock 103.5) Chicago rolled through the 1997 Billboard/Airplay Monitor Radio Awards as the high achiever among its class, sweeping the major-market mainstream rock category with five trophies for station, PD, music director, local air personality, and marketing director of the year.

Two radio stations—also repeat winners from 1996—took home trophies in four categories: adult WPLJ New York and crosstown top 40 WKTU, including top prizes for major-market station of the year and PD. In all, an unprecedented 46 out of 94 winners at the ceremony,



KASEEM

held Oct. 18 at the Orlando Renaissance Resort, made command-performance trips to the stage from last year's awards show.

Rock 103.5's winners were PD Dave Richards, music director Jo Robinson, local air personality Mancow Muller, and market-



ing director Natalie DiPietro, all repeat title holders. WPLJ staff awards went to Scott Shannon for PD, morning team Shannon and Todd Pettengill for local personalities, and Heidi Dagnese for marketing director, again all 1996 winners.

WKTU, whose renowned switch from country WYNY to top 40/dance won it three awards last year, rang the bell again with kudos for PD Frankie Blue, as well as for music director Andy Shane—who picked up the same honor at crosstown WHTZ last

year—and marketing director Jim Furgeson, the only first-time winner among the top three station winners.

The ceremony also included a new accolade, the Alison Steele Lifetime Achievement Award. The first-time trophy went to broadcast legend Casey Kasem from Westwood One.

By radio format, KROQ Los Angeles was a modern rock triple-crown winner, for major-market station, PD Kevin Weatherly, and air personality Jed the Fish. WBCN Boston won

major-market awards for music director Carter Alan and marketing director Larry "Chachi" Loprete.

In the medium-market category, KOME San Jose, Calif., picked up two nods, for station and PD Ron Nenni. KROX Austin, Texas, won small-market modern rock station and a double nod for PD and local air
(Continued on page 83)

Dutch-Based Arcade Acquires Stake In Red Ant

BY ED CHRISTMAN

NEW YORK—The Arcade Music Co., a major player in the music compilation business in Europe, has concluded a multitiered deal with Red Ant Entertainment, which includes acquiring a minority equity stake in the American label; a five-year reciprocal licensing deal; and a joint venture to start a record label in the U.K. and a compilation label in the U.S. Terms of the deal were not disclosed.

For Arcade, a Netherlands-based firm with operations in most European countries, the deal gives the company an outlet for its contemporary product in the U.S. and a new vehicle in the U.K. music business, as well as A&R sources from those two countries.

For Red Ant, it brings additional funding into the company, European distrib-
(Continued on page 107)

Nat'I Talks Put New Twist In Pan-Euro Mechanicals Saga

BY JEFF CLARK-MEADS and REMI BOUTON

LONDON—A new, national round of talks is under way aimed at paving the path for a new pan-European mechanical royalty rate to replace the one that expired at the end of last year. However, the two sides in this protracted debate have very different ideas of the purpose of the national discussions.

The record companies say these talks will result in a series of national rates, the lowest of which will then be used as a yardstick for a pan-European rate. The publishers say there will never be any national agreements, only one applicable across the EU.

Continental Europe's record companies and publishers have been without an official agreement on mechanical royalty rates since the old one expired at midnight Dec. 31, 1996. Talks aimed at hammering out a new agreement stalled last fall and have never been formally resumed, although informal conversations

have taken place.

This means that labels and publishers are operating under a gentlemen's agreement to keep to the old rate of 9.306% of published price to dealer (PPD) until a new, pan-European Standard Contract is implemented.

However, during the summer, the International Federation of the Phonographic Industry (IFPI) asked its member bodies in continental Europe to begin negotiations on a country-by-country basis with their local mechanical rights organizations.

A source at the organization says IFPI intends for interim, local rates to be put in place in these discussions. Though these rates will be superseded by an overarching new Standard Contract between IFPI and pan-European authors' body BIEM, the IFPI source says any advantageous position that can be secured locally will be used as a negotiating lever in discussions over the Standard Contract.
(Continued on page 107)

LETTERS

GOOD, BETTER, BETTIS

We generally hear about the singer and producers and usually don't know anything about the songwriter. So thanks to Irv Lichtman and his Songwriters & Publishers page, because it recognizes songwriters like John Bettis and Steve Dorff (Billboard, Aug. 30). Popular artists like Celine Dion, Dionne Warwick, and Karen Carpenter would never have touched our hearts with their voices if John Bettis hadn't written the words. When "Say Goodnight" opens on Broadway and people are raving about the composer, I'll proudly be able to say I knew about John Bettis during his "Eve" and "Mr. Guder" days.

Brian Mickelson
Milwaukee

HEADACHE OVER SKA FEVER

I love ska music and am pleased it is receiving front-page recognition in Billboard (Billboard, Oct. 18), but I must point out inaccuracies concerning the band I formed and ran for its life span, the Specials. I was the primary songwriter and keyboard player for the band. After Funboy Three (Lynval Gold-

ing, Neville Staples, and Terry Hall) left the Specials, I continued the band under the name Special AKA and released a third album, which included the influential "Free Nelson Mandela." None of the people currently using the name "the Specials" were in that band.

According to your article, the band currently masquerading as the Specials consists of all the original members, except vocalist Terry Hall. Apart from Terry and myself, drummer John Bradbury and the horn section of Rico Rodriguez and Dick Cuthell are also absent. They should adjust their name to distinguish them from the genuine Specials.

At Chrysalis' request, I have been working on a new version of "Ghost Town," which is intended to launch a definitive retrospective of the original Specials, and I hope this will be released in the U.S.

Jerry Dammers
London

YOUR TIME IS GONNA COME

In regard to the feature "Atlantic Zeppelin

Set Has Live BBC Performances (Billboard, Oct. 11), you refer to Bill Curbishley as the band's manager. Although Bill and myself enjoy the best of relations, Robert Plant and Jimmy Page are represented by Bill at Trifold Management. John Paul Jones, who is working on his own studio album, due this spring, is represented by myself at Opium (Arts) Ltd.

Richard Chadwick
Opium (Arts) Ltd.
London

FOR THE RECORD

Contrary to a story on John Fogerty in the Oct. 18 issue, a temporary injunction filed by the singer against former bandmates that disallowed them from touring as Creedence Clearwater Revisited was overturned Aug. 15, 1997 by the U.S. Court of Appeals for the 9th Circuit.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036

Gerald Levert

Keith Sweat

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Management: Brooke Payne (617) Management

IN STORES NOVEMBER 11



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Oz Retail Group Disputes Gov't On Parallel Imports

■ BY CHRISTIE ELIEZER

SYDNEY—In a bid to get independent music retailer support for its move to relax parallel-import restrictions (Billboard, Oct. 17), the Australian government is claiming the result would be cheaper and wider supplies, more sales triggered by lower prices, and a better chance to withstand competition from Internet sales. But the Australian Music Retailers Assn. (AMRA), which represents the major chains and 250 independent outlets, isn't buying that argument.

AMRA chairman Barry Bull has fired off strongly worded letters to Prime Minister John Howard and the minister for communications and the arts, Sen. Richard Alston, suggesting

that the move will decimate the independent retail sector. The organization has been at the forefront as the music industry lobbies politicians and takes the debate to the media.

"The government's idea—to find overseas suppliers and get lines of credit and distribution from them—isn't feasible," says Bull. "It'd be easier for international chains who have accounts with major suppliers there. For our smaller suppliers, it's a case of funding product buys upfront and queuing up at a one-stop in the U.S.; after taking into account exchange rates, air freight, custom duties, and 22% sales tax, there isn't much to bring down CD prices."

AMRA is further peeved that relax-
(Continued on page 107)

Warner Vid Brews Extensive Anniv. Effort

Synergy Is Key Strategy For 75th Birthday Campaign

■ BY EILEEN FITZPATRICK

LOS ANGELES—In an ultimate test of corporate synergy, Warner Home Video will embark on a massive 75th-anniversary promotion that will involve every sister division in the Time Warner family.

The yearlong initiative will encompass 350 video titles, all of which will be promoted through TV shows, theatrical rereleases, mini-movie festivals, and soundtrack releases.

No promotions are planned for DVD releases, except that participating titles will include a 75th-anniversary logo sticker.

Each 75th-anniversary title will include an insert offering more than \$150 in consumer savings. The offers include

a free Warner video when consumers buy five anniversary titles and discounts on Time Warner magazines, entrance fees into the company's Six Flags theme parks, Warner Bros. online features, Warner Music releases, and WB Sport items.

All videos in the promotion will include the 75th-anniversary sticker or, in some cases, deluxe anniversary packaging.

The promotion also has external tie-in partners Act II Microwave Popcorn and Princess Cruise Lines.

"This promotion is a corporatewide priority," says Warner Home Video VP of marketing Mark Horak. "It is all focused on driving awareness of Warner movies and that they are available to own on video."

He says the 75th anniversary provided an anchor for the supplier to expand catalog sales.

"The key goal for the whole program is to expand sales of catalog product," says Horak. "The promotion gives us the opportunity to leverage the library for retail, which is looking to increase profitability with catalog product."

Recently, retailers have seen their profit margins squeezed because more hits are being released as heavily discounted sell-through titles. Many have tried to balance the loss by increasing catalog offerings, which are not as heavily discounted.

Although Warner is mining its catalog, many of the films are recent hits, including "Space Jam," "Twister," and
(Continued on page 101)

Entertainment Co. Paradise Eyes Expansion

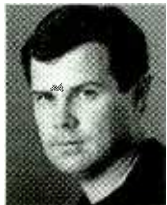
■ BY DON JEFFREY

NEW YORK—Paradise Music and Entertainment has an ambitious plan to grow through acquisitions of labels, publishing companies, catalogs, and other kinds of music-related businesses it currently operates.

The New York-based company, which made an initial public offering (IPO) of stock in January, owns a label, a video production house, an advertising-jingle production company, and an artist management firm.



DOYLE



FLYNN

"With the IPO, we're now asset owners," says Brian Doyle, executive VP. "There are a lot of service providers out there. We want to educate them on the
(Continued on page 105)

Capitol Enters Joint Venture With Miramax

■ BY CRAIG ROSEN

LOS ANGELES—Capitol Records is looking to continue its hot streak in the soundtrack business via its three-year joint venture with Miramax/Dimension Films to co-finance soundtrack albums.

The first album due under the deal is the "Scream 2" soundtrack, scheduled for release Nov. 25. The album will feature new material from D'Angelo, Master P, Foo Fighters, Radiohead, Sugar Ray, and Third Eye Blind. Tracks from Hanson, Meredith Brooks, Trick, and Blur are also being considered (Billboard Bulletin, Oct. 22).

"We're completely excited to be involved with a movie studio that is daring, original, and exciting that will
(Continued on page 108)



Masters Of The Track. Trackmasters Tone and Poke recently signed a production deal with Columbia Records. The production team's credits include work for LL Cool J, Foxy Brown, Nas, and Will Smith's upcoming project. Pictured at the signing, from left, are John Ingrassia, senior VP, Columbia Records Group; Don Jenner, president, Columbia Records; Jean Claude "Poke" Olivier; Samuel "Tone" Barnes; Thomas D. Mottola, president/COO, Sony Music Entertainment; Steve Stoute, senior VP of A&R, Sony Music; Michael Mauldin, executive VP of black music, Columbia Records; and Will Botwin, senior VP, Columbia Records.

BMG Music's Global Pull

Firth Recalls Decade Of Progress

NEW YORK—If its family tree was relatively modest in size when it opened shop in October 1987, BMG Music Publishing Worldwide, a decade later, has grown into a mammoth multinational.

With a veteran publishing executive, Nick Firth, put in charge at the start—he continues to run the company in New York as president—a global strategy was a key element in growth plans.

Reflecting the modest music publishing interests of RCA and Ariola when it was formed, BMG Music Publishing had 12 offices in key markets. That number now stands at 33 wholly owned offices in 27 countries (with staffers numbering 250), including the U.S., where the company operates under the name of BMG Songs. It controls some 700,000 songs, reflecting in great part an investment of more than \$200 million in 147 catalog acquisitions in 15 countries. Those catalogs feature the works of the Beach Boys, B.B. King, Beck, Pat Metheny, Gilbert Becaud, the Bee Gees, Barry Manilow, John Hiatt, Santana, Boz Scaggs, Vinicius de Moraes, and Toquinho.

Although the company, a division of BMG Entertainment, itself a unit of

German media giant Bertelsmann AG, does not break out its dollar revenues or profits, other numbers attest to its place in the worldwide publishing scheme of things: BMG is one of only five worldwide multinationals; it claims status as one of the four largest music publishing groups in the world; and it has had an average annual growth rate in the last nine years of 23% in revenues and 20% in profits.

In dubbing BMG Music "the most international of the multinationals," Firth backs this up by noting that 80% of the company's revenues and 82% of its profits come from outside the U.S. and U.K., although the U.S. and U.K. rank along with Germany, Italy, and France as its offices with the highest
(Continued on page 108)



FIRTH

VA. PROMOTER SUES SNOOP & CO.

■ BY BILL HOLLAND

WASHINGTON, D.C.—A Virginia concert promoter has filed a \$1 million lawsuit in U.S. District Court in Richmond, Va., against rapper Calvin Broadus, known professionally as Snoop Doggy Dogg; his ex-manager, Sharita Knight; and his label, Death Row Records, for allegedly tricking her Jan. 28 into picking up and transporting Federal Express packages containing marijuana from a motel to a

club in Petersburg, Va.

The lawsuit, filed Oct. 15, calls for a judgment of \$500,000 plus "punitive damages in a like amount."

According to the suit, Patricia Ann Richardson, who runs Voice Productions in the Tidewater area, was allegedly asked by Knight, "acting on behalf of Death Row Records and Broadus," to pick up the packages at the Best Western Hotel and deliver them to the Flava club in Petersburg,
(Continued on page 101)

Philly Rock'n'soul Labels Jamie/Guyden Join CD Era

■ BY IRV LICHMAN

NEW YORK—Although the Jamie and Guyden label imprints make the rounds frequently on compilation sets from other companies, no album releases have flowed from the classic rock'n'roll and soul labels in almost 30 years. That is about to change.

The Philadelphia labels, whose origins are in the mid-'50s and whose last album releases were in 1969, will enter the CD era in November with reissues of albums by the Ambassadors ("Soul Summit") and Brenda & the Tabulations ("Dry Your Eyes").

In continuous ownership since 1963 by co-founder Harold Lipsius, who also owns 42-year-old Philadelphia-based Universal Record Distributing Corp. and Universal One-Stop, Guyden and its younger sister label Jamie were the homes of such rock'n'soul luminaries as Duane Eddy, Barbara Mason, the Fantastic Johnny C, and Cliff Nobles & Co.

Universal VP Frank Lipsius, the son of Harold, says he plans another pair of CD releases in January and may accelerate the release schedule later on. "We're starting this now to get our feet wet," he says. According to Lipsius, a two-year process of cataloging all the original tapes and converting them to DATs is nearly complete.

While the sounds of Jamie and Guyden have appeared on some singles releases over the years, the labels' chief coverage has stemmed from compilation deals and other licensing arrangements.

Masters from the labels' catalogs have appeared recently in album product from Priority, Rhino, K-tel, and Thump, among others. Lipsius further notes that five of the company's mas-

ters are programmed in Rhino's six-CD collection "Beg, Scream & Shout." They include Brenda & the Tabulations' "Dry Your Eyes," the Fantastic Johnny C's "Boogaloo Down Broadway," the Show Stoppers' "Ain't Nothin' But A House Party," and Cliff Nobles & Co.'s "Yes, I'm Ready."

Also, Duane Eddy's 1957 rockin' perennial, "Rebel Rouser," was heard on the "Forrest Gump" soundtrack, while rap act 2 Live Crew performed Cliff Nobles' "The Horse," and the Notorious B.I.G. adapted Barbara Mason's "Yes, I'm Ready."

The album reissues on CD, whose logos will sport the combined Jamie/Guyden name, will carry a list price of \$14.98 and, in addition to the original
(Continued on page 107)

CD-ROM Mag Launch Enters The Web Arena

NEW YORK—Launch, the CD-ROM music magazine, has launched itself into cyberspace with a World Wide Web site that will provide marketing opportunities for labels and music-purchasing possibilities for consumers.

The Santa Monica, Calif.-based publisher acquired for an undisclosed price a music Web site that it says has 500,000 registered users from Firefly Network Inc., which has developed technical tools for personalizing online content. The site (www.mylaunch.com) debuted Oct. 21.

Dave Goldberg, co-founder of Launch, says the site will make its money selling advertising space online. Early advertisers include ABC, Lee Jeans, Intel, and Gateway 2000.

Another source of revenue, he adds, will come from marketing the information collected on the site. "Once we've built a large database, it will be valuable to labels," says Goldberg. "We want to do direct-marketing stuff with them," such as targeted offers on new releases.

The site will also allow users to purchase recordings. Valley Record Distributors, the large one-stop, will make available its music inventory
(Continued on page 108)

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Artists & Music

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Backstreet Boys Become Global Priority For Jive

■ BY PAUL SEXTON

LONDON—The Florida pop quintet that had to go to Germany to get noticed is now breaking out everywhere from Kuala Lumpur, Malaysia, to Copenhagen—and has added its home country to the list of conquests. Orlando's Backstreet Boys, whose initial success came in the German market before spreading to the rest of Europe, have turned into a truly international sales success with their Jive album "Backstreet's Back."

That set is a huge seller in most European countries, but the group is proud of the fact that in America it has made good on its belated breakthrough hit there, the million-selling single "Quit Playing Games (With My Heart)."

In the U.S., Jive is releasing a ver-



BACKSTREET BOYS

sion of the album, called simply "Backstreet Boys," which features songs from the act's first international release of that name and "Backstreet's Back," which was released outside the U.S. The album has been certified gold in the U.S., as part of what Jive terms its "seeding" of the U.S. marketplace for the group (Billboard, July 19).

"Backstreet's Back" debuted at No. 1 in six European countries, shipping some 1.2 million copies across the continent, according to Jive VP of Europe

(Continued on page 59)

Fresh Doors, X Music On Elektra Sets Compilations Feature Previously Unreleased Tracks

■ BY CHRIS MORRIS

LOS ANGELES—Elektra Entertainment unearths mounds of musical treasure by two premier L.A. bands on Tuesday (28), when it releases the Doors' four-CD "Box Set" and X's two-CD "Beyond And Back: The X Anthology."

Three-quarters of the package devoted to the Doors, the rulers of the Sunset Strip during the psychedelic '60s, is previously unreleased material, while more than half of the X collection pulls together rare performances by the seminal L.A. punk band of the '70s and '80s. Both compilations gain a large jolt of electricity from their warts-and-all approach.

Elektra senior director of marketing (U.S.) Dane Venable says of the Doors box, "We wanted to give people a completely uncensored view of what the Doors were really like. So this boxed set says, 'This is what it was really like."

This is all of the legends, all of the myths, all of the stories you've heard. This is the raw and uncensored Doors.'"

"Box Set" telegraphs its intent from its first cut, an audience tape of "Five To One" recorded at the Doors' infamous March 1, 1969, concert at the Dinner Key Auditorium in Miami, at which the group's late lead singer, Jim Morrison, was arrested for allegedly exposing himself onstage. On the track, an obviously drunken Morrison repeatedly hectors the audience during a highly profane performance.

Doors keyboardist Ray Manzarek says the track serves as a signal: "Danger! Danger! Warning! Oh ye of faint heart, enter not.' We set it up to go balls-out right off the bat."

The surviving Doors—Manzarek, drummer John Densmore, and guitarist Robby Krieger—and the group's longtime engineer Bruce Botnick drew much of the unreleased live material on the set from sources of dubious legality.

Manzarek says, "We took some things that are on bootlegs, and we put them through some state-of-the-art technology, cleaning them up, fattening them up, and making them sound as good as we could."

One CD is devoted to pungent, high-quality 1970 live recordings culled from two nights of performances at New York's Felt Forum.

"Box Set" also includes such rarities as two pre-Krieger demos cut in 1965 by Morrison, Manzarek, the keyboardist's brothers Rick and Jim, and an unknown female bassist on studio time provided by World Pacific Records owner Dick Bock, who had signed Rick Manzarek's band Rick & the Ravens to his rock subsidiary Aura Records. Densmore and Manzarek discovered acetates of the songs in their homes.

Duplicating the process they used on the 1978 Morrison poetry album "An American Prayer," the surviving band members added instrumentation to "Orange County Suite," a song Morrison cut, accompanying himself on piano, at his final session on Nov. 8, 1970, his



THE DOORS

27th and last birthday. (He was found dead in Paris on July 3, 1971.)

Manzarek says, "All that was left was a 2-track mix, but it was a good mix of Jim at the piano, so we transferred that to digital, and then we went to work on the multitrack digital, with me playing keyboard bass and an electronic piano, and Robby playing the guitar, and John playing percussion. What we did is we finished Jim's song for him and did exactly what the Beatles did on 'Free As A Bird.'"

The fourth CD in the box contains the Doors' personal picks of their five favorite songs from the studio albums.

"The fourth disc we wanted to use as a grounding," Manzarek says, "so that people could say, 'Oh, this is the Doors that I know, these are the Doors that I understand.' If we had put out disc after disc after disc of unreleased material, it could have gone into outer space—you'd make a left-hand turn at the Milky Way and never come back."

The set, priced at \$69.98, will be packaged as a 6-by-12 box and will boast a 60-page book including 80 never-before-seen photos, track-by-track annotation by the band members, and essays by the late Paul Rothchild and Danny Sugerman, Michael Ventura, and novelist Tom Robbins (who also presents a review of a 1967 Doors show he penned for an underground paper).

Elektra kicked off the promotion of "Box Set" with an Oct. 8 event with the band at the Whisky a Go Go on the

(Continued on page 14)

Chumbawamba's Winding Path To Charts U.K. Act Realizes Int'l Smash Via Germany's EMI

■ BY DOMINIC PRIDE

LONDON—It's a straight road from Chumbawamba base camp in Leeds, in northern England, to the hub of the music business in London. Only this group would take a route via Cologne, Germany.

The self-acknowledged "difficult" political pop band has had its anthemic single "Tubthumping" obstinately lodged in the U.K. top 10 for 10 weeks now.

But a deal with EMI Electrola in Germany helped the group put its music firmly into the mainstream here, aided its European success, and added weight to its U.S. breakthrough (Air-Waves, Billboard, Oct. 25).

"None of the U.K. labels were interested," says Dunstan Bruce, who takes on vocal and percussion duties for the band's live appearances. The label that is now behind its British success passed

on Chumbawamba, notes vocalist/percussionist Alice Nutter. "EMI U.K. turned us down."

To be fair, it wasn't just EMI, but most of the major-label A&R execs who blanked the band. After a decade and a half in music and nine albums, most recorded and issued on its own label, Chumbawamba had established itself as "a sore thumb" in the British music scene, says Nutter. Refusing to surrender creative control to major labels or to pander to the "indie" music press, the act had few friends in the U.K. music establishment.

"They had a reputation as being difficult to work with, which is totally wrong, as they're a very polite bunch," says Doug Smith of Doug Smith Associates, who together with his partner, Eve Carr, manages the band.

The act was not necessarily courting



CHUMBAWAMBA

the British majors either, explains Bruce. "When we were looking for a deal, we weren't looking in the U.K. Gig-wise, we felt more comfortable elsewhere, and we got treated with more respect in Germany. When we had a big hit here, we felt we were involved in a market where we didn't necessarily want to be."

(Continued on page 25)

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Sparrow Fetes Chapman With 'Hits,' Video

BY DEBORAH EVANS PRICE

NASHVILLE—As Steven Curtis Chapman celebrates his 10th anniversary in contemporary Christian music, the five-time winner of the Gospel Music Assn.'s (GMA) artist of the year accolade can look back on a successful journey filled with 32 GMA Dove Awards, three Grammys, four gold albums, and one platinum disc. To mark



CHAPMAN

his career milestone, Sparrow Records is simultaneously releasing a "Greatest Hits" album and a longform video, "The Walk,"

Oct. 21. "Look at Steven's music over the past 10 years, and you see right into his heart—the heart of a man absolutely committed to a message of hope and committed to giving all of himself to create his art," says Sparrow Communications Group (U.S.) president Peter York. "I know we are in for many more years of great music."

Chapman's 14-cut hits package includes such well-known songs as "The Great Adventure," "Heaven In The Real World," "For The Sake Of The Call," "I Will Be Here," and "No Better Place." It also includes two new songs—"Not Home Yet" and "I Am Found In You"—recorded live at Abbey Road Studios in London. Chapman also rerecorded the hits "Lord Of The Dance" and "The Walk" at Abbey Road.

"What created the whole discussion for doing some kind of live recording—because it's not something you see often in a greatest hits or a longform video unless it's

(Continued on page 109)

Mase Stepping Out Solo On Bad Boy Rapper's Familiarity A Plus For 'Harlem World' Set

BY HAVELOCK NELSON

NEW YORK—He rhymed on gold and platinum singles by Puff Daddy ("Can't Nobody Hold Me Down"), the Notorious B.I.G. ("Mo Money Mo Problems"), Mariah Carey ("Honey"), Brian McKnight ("You Should Be Mine"), and 112 ("Only You") and appeared in the related videoclips.

He performed in front of an audience of millions at the MTV Video Music Awards alongside Sting, the Lox, Faith Evans, Sean "Puff Daddy" Combs, and members of his own Bad Boy family.

As a result of such exposure, Mase's lispy, laid-back voice and round, boyish face have become very familiar staples to core hip-hop and mainstream pop fans alike. The exposure has created strong demand for the MC's solo debut, "Harlem World," which is due worldwide Tuesday (28) on Bad Boy/Arista.

Produced by the Hitmen (Deric "D-Dot" Angeletti, Stevie J., Ron "Amen-Ra" Lawrence, Carlos "Chucky" Thompson), Pharrell Williams, the Neptunes, Chad Hugo, Grease, Mo Suave-A, and Jermaine Dupri, "Harlem World" is a feel-good, dance-happy set that also features Busta Rhymes, Lil' Kim, Lil' Caesar, Black Rob, and Puff Daddy.

"Mase is just a young guy out to have fun," says Bad Boy GM (U.S.) Jeff Burroughs. "He makes party records, and there aren't a whole lot of dark songs in there."

Mase says his lyrics are a chronicle of his inner thoughts and emotions. "It's like in all my songs and on my whole album I'm telling you how I feel," he says. "When I say things like, 'Mase ain't the one that'll pay your phone bill' or 'Can't no playa hatin' niggas hold me down,' that's really how I feel. I don't just be writin' lyrics cause they sound good."

Songs on "Harlem World" include "I Need To Be," which recognizes a woman's needs in a relationship; "Niggas Wanna Act," which challenges all the folks who charged Mase with changing after blowing up; and "Feels

So Good," an ego-booster that rides a spongy sample of Kool & the Gang's "Hollywood Swinging."

"The album's phenomenal. I think it's a great record. It has that Puffy pop sound, but Mase's lyrics are tight. He's really saying something; he has some depth," says Violet Brown, urban buyer at the 231-store Warehouse Records chain in Torrance, Calif. "Of the stuff coming out, I think this has a very good possibility of becoming one of the big albums through Christmas."



MASE

In spite of Mase's popularity, label executives say they are leaving no stone unturned when it comes to promoting the album. "From a company perspective, we didn't take anything for granted," says Burroughs. "We didn't decide that just based on his previous successes on other albums that we weren't going to do all the major things that we do as a record company to make sure that he's set up."

Starting in August, when it distributed teasers and snippet tapes, the company adopted an aggressive, street-level marketing strategy. "We thought Mase had gained significant visibility from all the stuff he had done, and that the main thing to get out now about Mase is when his album is coming," says Bad Boy (U.S.) marketing director DeAndre "Free" Maiden.

For several weeks, telephone callers to Bad Boy have been greeted with the message, "Mase's 'Harlem World,' coming Oct. 28." The date was also advertised on fliers and postcards and broadcast on TV and radio spots. The radio advertisements started running on mix shows in early October. The TV spots debuted in mid-October, the same time the frequency of the radio spots began to intensify.

After performing in September at the National Black Programmers Convention in New Orleans, the artist himself has been on the phone chatting

with radio DJs and PDs. Between Oct. 12-19, he was on a swift promotional tour of a few Southern and East Coast cities, including Washington, D.C., and Miami, letting listeners know when the album is coming.

For the weeks leading up to the release of "Harlem World," Mase is scheduled to make several major TV appearances. At press time, he had plans to appear on BET's "Rap City," "MTV Jams," "MTV Live," and Fox TV's "The Keenen Ivory Wayans Show." He was also set to preview the album on Ed Lover and Doctor Dre's syndicated radio broadcast on SJS Networks. On the weekend before "Harlem World" ships, select stations nationally will stage "win it before you can buy it" contests.

"Feels So Good," the first single from "Harlem World," a cut that also appeared on Arista's "Money Talks" soundtrack, shipped to retail Oct. 14. It went to top 40 radio Wednesday (29). According to Maiden, Bad Boy and Arista promo reps are going for airplay now.

"It's the hottest joint right now next to Busta Rhymes," says Special K of the Awesome Two, co-host/co-producer of a weekly rap program on WNWK New York. "People are requesting it crazy."

The video for "Feels So Good" went to various local and national outlets Oct. 15. "Mase has become a major video star," says Maiden, "but this clip is especially important, because this is the first time Mase is by himself. It was important for us to differentiate Mase from Puff because a lot of people think they are a group."

When the clip premiered on MTV in mid-October, it was designated "Jam Of The Week." "That's unprecedented for a new artist," says Maiden.

Bad Boy hopes to further promote Mase when he embarks on the Puff Daddy & the Family world tour, which kicks off Nov. 7 in Albany, N.Y. "We'll be doing an aggressive marketing campaign in all the tour markets he'll be visiting," says Maiden. "We'll continue having him go to radio, visit radio, and local and regional video shows."

Razor & Tie To Launch Canada's Fred Eaglesmith

BY DEBORAH EVANS PRICE

NASHVILLE—After years of relentless touring and seven independent albums that built an enthusiastic following for him, Razor & Tie Entertainment is planning to broaden Canadian Fred Eaglesmith's fan base with the North American release of his label debut, "Lipstick, Lies And Gasoline."

Eaglesmith is one of those artists whose music doesn't fit easily into any one category but travels the blurred lines between country, folk, and rock. "It's hard to classify him," admits



EAGLESMITH

Razor & Tie co-owner Cliff Chenfeld. "It makes it challenging, but ultimately he has the ability to connect with a lot more people... He's kind of Steve Earle-meets-Tom Waits. That's our short [description] when somebody asks who Fred Eaglesmith is."

A native of Ontario, Eaglesmith was one of nine children. He grew up working on his family's farm until they fell on hard times and lost their land. At 12, he began playing guitar. A pivotal point in his decision to pursue a music career came when he saw John Prine on television and realized there could be an audience for his own sometimes-acerbic wit.

He began supporting himself by touring and recording albums on his own Sweetwater Records (distributed by Canada's Festival Records). His albums were filled with songs that echoed the hard times of his farming youth and chronicled his observations on life and the characters who crossed his

(Continued on page 101)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Bernstein is promoted to senior VP of public relations at Universal Music Group in Los Angeles. He was VP of public relations

Arista in New York promotes Cathy O'Brien to VP of international. She was senior director of international marketing.

Tommy Boy Music promotes Martin Davies to head of the marketing and promotion department in New York and Jim Parham to U.K. GM, based in London. They were, respectively, GM at Tommy Boy Music U.K. and sales and marketing rep for Tommy Boy Music.

Capitol Nashville promotes Tom Becci to VP of finance and Kim Gilbert to director of administration. They were, respectively, controller and manager of administration.

The Work Group in New York promotes Dennis Reese to VP of promotion. He was national director



BERNSTEIN



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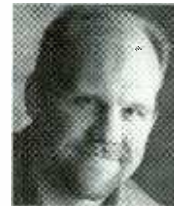
PARHAM



BECCI



REESE



PAREIGIS



MCVEY

of promotion.

Monument Records appoints Larry Pareigis VP of national country promotion, based in Nashville; Bart Allmand director of national promotion, based in Nashville; R.J. Meacham Northeast/Midwest regional manager, based in Cleveland; Pamela Newman West Coast regional manager, based in Los Angeles; and Mike Ring Southwest regional manager, based in Dallas. They were, respectively, director of national promotion at Almo Sounds, owner of Third Coast Entertainment,

Northeast regional manager at Imprint Records, regional promotion manager at Epic Records, and Southwest regional promotion manager at Sony/550 Music.

Arista/Nashville names Jennifer McVey tour publicist and promotes Susan Heard to senior director of production and A&R administration. They were, respectively, publicist at Warner Bros. Nashville and director of production.

Hilaire Brosio is appointed West Coast national director of rock promotion at Elektra Entertainment

Group in Los Angeles. He was West Coast regional promotion/marketing director at the Enclave.

Philicia Gilbert is named director of media relations at BMG Classics in New York. She was manager of public relations at London Records.

RAS Records in Washington, D.C., names Lane Buschel director of publicity and Carolyn Johnson marketing coordinator. Buschel was director of public relations and marketing at Source Theater Co., and Johnson continues her duties as assistant manager to Crucial Bankie.

PUBLISHING. Georgiann Wilson is named senior director of the American Centre, and Kirk Wentzell is named manager of royalty review at PolyGram International Music Publishing in Los Angeles. They were, respectively, director of royalties and accounting at PolyGram International Music Publishing and manager of finance at Fox Music.

Alan L. Walter is appointed controller at the Famous Music Publishing Cos. in Los Angeles. He was controller at MCA Music Publishing.



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Metallica Set To 'Re-Load' Shelves

Elektra Album Is 2nd Half Of '96's 'Load'

BY MELINDA NEWMAN

NEW YORK—Metallica drummer Lars Ulrich has a new goal: "I want to put out a record every year left in the '90s," he says. The band is two for two with the Nov. 18 release of "Re-Load," which arrives in stores roughly 18 months after 1996's triple-platinum "Load."



METALLICA

While Ulrich is cagey about future releases, especially given the generally long wait fans have between Metallica albums, he is completely candid about the role "Re-Load" plays in the Elektra act's canon of work. "It's the second half of 'Load,'" he says. "It's just coming out a year-and-a-half later."

Explaining further, he adds, "We wrote 27 songs for 'Load' and were developing it as a double album. We then got the offer [in January 1996] to play Lollapalooza [that summer] and [decided] we [would] put one record out now with most of the songs that are done and then we [would] come back after a year and finish the rest of them. As far as I'm concerned, you can take any of these songs and interchange them on the two albums. The only fear we had was getting to it quick. We didn't want to leave it lying around for three years and worry about what it would sound

like when we came back to it."

The band, which also includes vocalist/guitarist James Hetfield, guitarist Kirk Hammett, and bassist Jason Newsted, needn't have worried. "Re-Load," while heavier than "Load," shares its predecessor's mix of gravelly, feral metal and lighter, more melodic rock-'n'-roll. Highlights include high-octave album opener "Fuel," the ominous "Fixxxer," and "The Unforgiven II," a sequel to the monster hit "The Unforgiven," featured on the group's 1991 self-titled album (referred to as the "Black Album" because of its black cover).

The idea to write a sequel was based upon Ulrich and Hetfield's decision to do something they'd never done before. "We thought, 'Let's continue a story and make a part two of a song we've

done before.' The whole aura of the music felt like this could really be a nice way to continue the story on 'The Unforgiven.' It wasn't like I thought I was going to be an unfulfilled person until I continued the song."

"Re-Load" features another first—including an outside performer on the group's album. Marianne Faithfull lends haunting vocalizations to the set's first single, "The Memory Remains." "James thought it would be cool to have a female voice, and we were like, 'Whose voice is charismatic and has a sense of having lived life and weathered something?'" says Ulrich.

(Continued on page 16)



Alluring. The members of Allure confer with Mariah Carey, who runs their label, Crave, as well as Full Force's Bowlegged Lou, who co-wrote their current hit, "All Cried Out." The song was originally a hit for Lisa Lisa & Cult Jam With Full Force in 1986. Shown, from left, are Lalisha and Akia of Allure; Carey; Bowlegged Lou; and Akissa and Linnie of Allure.

Flip/A&M Hoping Rock Fans Will Warm To Cold

BY DOUG REECE

LOS ANGELES—For Cold front man Scooter Ward, the Nov. 18 release of the band's self-titled Flip/A&M debut represents the fruition of the singer's hard-won struggle to find a more personal voice in his music.



COLD

The formative years of the band, spent toiling in the Atlanta nightclub scene as metal outfit Grundig, left the singer/guitarist with less than fond memories.

A distaste for the city's music scene, exacerbated by the band's infighting over its musical direction, resulted in a temporary split.

"Atlanta really sucked," he says. "It's so much of a college-oriented music town, and at that point I wasn't writing anything except for some lyrics. I just got fed up and quit."

"Part of it was that I'm into different types of music," he adds. "I like Depeche Mode, Tool, and the Cure, and [some of the other members of the

band] were more into [Black] Sabbath."

Ultimately, Ward's frustration provided the inspiration for the songs, published by Into Everything Music, ASCAP, that appear on "Cold."

After returning to his hometown of Jacksonville, Fla., Ward began writing new material and eventually reconciled with other band members.

Though Ward says that the band's latest offering is in line with his stylis-

(Continued on page 17)

Sony May Take The Plunge Back Into Hard Rock; Acts Line Up For Smart Fete

WHAT TOOK THEM SO LONG? It's still in the very early stages, but look for Sony to start a new imprint that will focus on new albums from classic rock and hard rock acts. Columbia senior VP of A&R John Kolodner, who worked with many of these acts on their first time around, will have some level of involvement. According to a source, the Work Group is one of the potential homes for the imprint.

Quite frankly, we're amazed it took a major label this long to realize that there's gold in them thar rock hills. No, acts like Ratt and Poison aren't "cool" anymore and they don't get airplay, but they still have a small core base of fans who are more than willing to plunk down their hard-earned dollars. Just ask BMG-distributed CMC International Records (Billboard, Oct. 25).

However, the key to making money on such acts would be to follow CMC's plan, which is to make records for a relatively small amount, consider radio play icing as opposed to the cake, and advertise to the converted in places like fanzines.

THIS AND THAT: Jackson Browne, Rosanne Cash, Levon Helm, and NRBQ are among the acts slated to play Smart Sounds: Music for the Planet II, a benefit concert for the Rainforest Alliance. The Nov. 20 show will take place at New York's Hammerstein Ballroom... Heart is in the studio with producer Peter Asher recording a new track, "Strong Strong Wind," for inclusion on a greatest-hits package that Epic will issue. Heart was on Epic and Epic imprint Portrait from 1977 to 1983... Genesis has postponed its North American tour, which was to have begun Nov. 4 in Milwaukee... Celia Hirschman, formerly of Mercury Records, has been named VP of marketing and sales for Guardian Records... Todd Rundgren kicks off his monthlong With a Twist tour on Wednesday (29). The outing features Rundgren doing some of his best-known hits live for the first time in 10 years. Rundgren is touring to support his new album, "With A Twist," which features him singing many of his hits reworked in lounge style. The disc came out on Guardian Oct. 7.

WHOSE G IS IT ANYWAY? Garth Brooks and rapper Warren G have traded lawsuits over trademark infringement. In a pre-emptive action, Brooks filed suit Oct. 3 in U.S. District Court in Nashville stating that his circled "g" does not infringe on Warren G's trademark. Warren G filed suit Oct. 17 in Los Angeles against Brooks, his company Blue Rose, and HBO, alleging infringement of the rapper's trademark by Brooks on tour, specifically during his Central Park concert. Warren G is seeking an injunction plus damages (Billboard Bulletin, Oct. 20).

EVERYONE HAS HIS DAY IN COURT: John Lydon, who has parted ways with Virgin Records, will be appearing on the "Judge Judy" syndicated TV show during sweeps in November. The good judge will settle a dispute between Lydon and drummer Robert Williams, who filed suit against Lydon in small-claims court for lost wages and civil battery. According to Lydon's manager, Eric Gardner, the "Judge Judy" producers get printouts of small-claims court cases from around the country for their show. In return for appearing on the show, the plaintiff agrees to drop the charges, and both parties agree to abide by the judge's decision.

IN THE SPOTLIGHT: Paul Carrack is one of those guys who is better known for the hits he's had fronting bands, such as Mike & the Mechanics, Squeeze, and Ace, than for his solo material, but he's hoping that will change with "Blue Views." The album, released by Ark 21 a few months

ago, is his first solo project to come out in the States in eight years. (The disc came out in Europe more than two years ago.) Carrack is currently on tour in the U.S., hoping to make people connect the face with the warm, honey-coated voice.

"It's just part of my never-ending quest to show people who I am and what I've done and why they already like me but don't know who the hell I am," says Carrack with a laugh. "It can be a little frustrating when one's trying to do the solo thing. I'm always starting at square one. But those feelings are tempered by the fact that I've made a career out of music; I can put food on the table, my kids are healthy and fine."

Hoping to prod people's memories, Carrack decided to include on "Blue Views" a remake of "How Long," his 1975 hit with Ace, as well as his version of "Love Will Keep Us Alive," which became a hit for the reunited Eagles in 1994. But even the latter strikes a somewhat sad chord for Carrack. "I was writing with [Eagles] Don Felder and Timothy B. Schmit and making demos with the view of having a vocal band project," he recalls. "One of the times I went to see them [in California] I took over a song I'd written with Pete Vale and Jim Capaldi. Everything was fine and dandy, when much to my chagrin, they came to their senses and put the Eagles back together. That was the end of my little project. Later, they asked if they could use that song I'd brought them, 'Love Will Keep Us Alive.'"

Not that Carrack is hurting for work. In addition to pushing "Blue Views," he plays keyboards on Eric Clapton's upcoming album, as well as having completed recent sessions with Elton John, Genesis, and Simply Red.



by Melinda Newman

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EMI/00

NEW DOORS, X MUSIC ON ELEKTRA SETS

(Continued from page 9)

Strip for print and electronic media. A replica of the Doors' original 1967 Strip billboard was erected atop the club.

According to Venable, there will be extensive promotions with Westwood One and VH1. Between release date and Christmas, the radio network is planning two "Off The Record" specials hosted by Jim Ladd; a special featuring material from the Felt Forum show not included on the boxed set; an hour special on the box; and a week of "Classic Tracks" shows on the Doors. VH1 will air a Doors "Legends" special Dec. 5, as part of an evening that will also include a full-length video and a midnight marathon of clips.

Venable says, "We're doing a number of promotions with classic rock and active rock stations nationwide. We did an eight-song sampler. . . . There will be active promotions with more than 100 rock stations nationwide, in which the stations will be giving away the samplers, and the grand prize will be the actual boxed set itself."

The band will do a press week Monday (27)-Thursday (30) in New York and will appear at Tower Records' Lincoln Center store on release date, sponsored by WNEW New York. An in-store at Tower on the Strip will follow Saturday (1), sponsored by KLOS Los Angeles.

Elektra also hopes to hook up with Universal's new home video release "The Best Of The Doors" (Billboard, Oct. 11). Venable says, "At retail, at the accounts that make sense, that still sell music video, we're trying to do tie-ins and co-op advertising where we're side by side on the racks."

Manzarek also plays a role on "Beyond And Back," for he produced X's first four albums and played keyboards on its 1980 debut, "Los Angeles."

"X was the zenith, X was the apex of the pyramid," he says. "Those are bril-

liant musicians and songwriters. They were to punk rock/new wave L.A. what the Doors were to the psychedelic '60s."

While some of Manzarek's handiwork is heard on the X set, 27 of the collection's 44 tracks have never been released in any form. Much of the material—compiled by founding band members Exene Cervenkova, John Doe, and D.J. Bonebrake, Cervenkova's business partner John Roecker, and Elektra A&R VP (U.S.) Tom De Savia—comes from nonprofessional sources.

Vocalist Cervenkova says the crude quality of the tapes is a function of the down-and-dirty recording methodology of the '70s L.A. punk scene.

REAL RELIC

"[There were] no engineers, no producers, and no studios," she says. "People didn't have access to recording devices. The Masque tapes [from the L.A. club, released by Cervenkova's label Year One] are the only real relic of that time, and they're really poorly recorded. The only thing we could find was cassettes and bootlegs and things."

Bassist/vocalist Doe says, "I'm proud of the fact that it has the range that it does, that it's not just studio cuts and that there's a lot of fucked-up performances and fucked-up tape copies."

Tracks include rehearsals and demos of such early numbers as "Yr Ignition" and "Delta 88"; songs recorded live for the 1986 X documentary "The Unheard Music"; 1982 Westwood One concert recordings; and demos of such latter-day material as "Country At War" and "The Stage." Many of the unreleased cuts feature the band's original speed-rockabilly guitarist, Billy Zoom (who left the band in 1986 and was succeeded by Dave Alvin and Tony Gilkyson).

Cervenkova says the release of the set comes at an ideal juncture: "I feel

that it's timely now, because I think that the culture sucks again, just like it did when we started. With the Rolling Stones and Fleetwood Mac being the biggest tickets right now as a concert, it's totally perfect for this record to be released at this time. When you listen to KROQ [Los Angeles] or watch MTV, you realize that everything is artifice and crap. It's the same stuff we were fighting before."

Elektra senior director of marketing (U.S.) Dana Brandwein says of the set, "The X fan is going to be thrilled, because there's so much in there. . . . If it gets into the hands of someone who isn't a die-hard X fan, I think they'll become one. I think it's a big turn-on to the band."

Priced at \$24.98, "Beyond And Back" is packaged in a slipcased box. The booklet includes rare photos, short track-by-track commentary by Cervenkova and Doe, and testimonials about X from figures ranging from L.A. punk contemporaries like Henry Rollins and Keith Morris to younger musician/fans like Jakob Dylan and Matthew Sweet.

Elektra has prepared a seven-track sampler from the set; the label has also converted the notes into a booklet styled after the homemade songbooks that X handed out to fans at its shows.

"We're going to service the full box, along with a sampler, to college radio," Brandwein says. "It's also going to alternative radio and to key triple-A radio stations. . . . [The booklet is] going to be serviced out. We've got 30 college reps, and it'll be at retail, at non-music retail, their radio stations, and the college papers."

She adds, "There will be advertising, with consumer ads in Rolling Stone, Spin, Alternative Press, and Option. With the other fourth-quarter [catalog]

releases we've got, like the Doors and the AC/DC box that's coming out, and the Jackson Browne best-of, and the Pixies [two-CD set] as well, we'll have the opportunity of getting great visibility at retail and account advertising by putting everybody together, where they seem to fit properly."

Dave Crouch, GM of Rhino Records'

store in L.A., says of the forthcoming sets, "We probably ordered 50 of each. They're going to be unbelievable items through the holiday season. We've had tons of phone calls for about three months now, especially about the Doors. It's an L.A. thing—it's a band that won't fade away. And we still sell a lot of X records. It's a one-two punch."

POLYGRAM REPORTS 3RD-QTR. SALES UP 34%

(Continued from page 4)

million, the movie arm lost \$16 million.

In a letter to shareholders, PolyGram president/CEO Alain Levy says total group sales were up 24% if the contribution made by the recordings associated with the funeral of Princess Diana are excluded. PolyGram is handling Elton John's tribute single "Candle In The Wind 1997" and the "BBC Recording Of The Funeral Service."

These titles contributed \$92.5 million in sales during the quarter, but all profits will be given to the Diana, Princess of Wales Memorial Fund.

Total operating income for the PolyGram group in the quarter, according to Levy, was up 13% at \$65.32 million. Net income, according to the company, was up "a very satisfactory" 21% to \$42.7 million.

Music success outside the charity recordings was due in large part to John, Boyz II Men, and 311 on the international market and through regional artists Glay in Japan, Rammstein in Germany, Jacky Cheung in Hong Kong, and Banda Eva and E O Tehan in Latin America.

Says Levy in his letter to shareholders, "Due to strong music and film sales, all regions showed sizable increases in sales during the third-quarter 1997 versus 1996. Sales in Europe

increased by 26%, in North America by 19%, in the Far East by 34%, and in the rest of the world by 19%."

The increase in film sales was largely due to "Bean, The Ultimate Disaster Movie" and PolyGram Filmed Entertainment's new distribution operation in the U.S., which has grossed nearly \$50 million, PolyGram says.

Levy continues, "PolyGram enters the fourth quarter with what we believe to be a robust music release schedule of local and international repertoire." Major international releases include Bryan Adams' "Unplugged"; a Christmas album from Hanson; LL Cool J; Lighthouse Family; Portishead; Shania Twain; Metallica; Salt 'N Pepa; Bjork outside the U.S.; greatest hits albums from Sting and the Police, Soundgarden, and John Mellencamp; and the soundtrack of the new James Bond movie, "Tomorrow Never Dies."

Over the first nine months of the year, the company says, music sales excluding charity projects are up 11% to \$2.99 billion compared with the same period last year. Profits over the nine months are up 16% to \$344 million.

PolyGram reports in Dutch guilders. The exchange rate used in this story is 1.99 guilders to the dollar.

With much regret we bid farewell to

Bernhard Mikulski,
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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ST. LOUIS: It's a good time to be MU330. Nearing its 1,000th show on numerous treks across the U.S. and Europe, the ska/punk band has survived personnel changes and outlived three vans in a little over four years, making MU330 the hardest-working band to spring out of St. Louis' south side. "Hoosier Love" burst off the band's 1993 debut, "Press," and garnered airplay on KPNT St. Louis after appearing on the station's "Pointessential Vol. One." Working on indie labels Dill Records and now Asian Man, MU330 released "Chumps On Parade" in '96, which has sold 15,000 copies, according to the band. The latest set, "Crab Rangoon," has only been in stores since the beginning of September, yet at the band's Sept. 29 sold-out CD-release party at the Galaxy, fans were already singing along to the new songs. Introduced by the haggard, beer-drinkin', cigarette-smokin' Chumps the clown, MU330 used pyrotechnics and a simulated cheerleader chain-saw massacre to make the evening special, knowing hometown audiences had come to expect a great show. What they don't need to explain is how a bunch of south-side rockers got into ska. "I don't think it's weird to come out of anywhere these days and be playing ska," says drummer **Ted Moll**. "When we play any small town, they've already got ska bands there. It's just what's taking off right now." The key to the band's monolithic touring schedule is networking, says singer/guitarist **Dan Potthast**. "We've been touring for four years, basically. The way it starts is we meet a band, like the **Blue Meanies** (who opened at the Galaxy). They came down to St. Louis and did a gig with us, and then we went up to Chicago and did one with them. It's always worked like that—we'd meet bands that way, and it just kept spreading." Contact Moll at 314-752-3049.

BRIAN Q. NEWCOMB

MIAMI: The heavy influx of Afro-Caribbean cultures into Miami has sprouted a music scene that's filled with performers who assimilate the various sounds into something both joyously new and oddly familiar. Cuban pop singer **Nil Lara** was first, now bop band **Khadir** is poised to be the next to break through. Together a year, Khadir combines Latin rock, hip-hop, and funk, with shades of **Santana** and **Los Lobos**. The band has just released its first CD, "Step Into The Rhythm," on Bitter Crop Records in association with Cane Records, the University of Miami student-run label. Close to 500 copies have already been sold. Cuts "The Funktion," "Changes," and "Keep On Givin'" have gotten regular airplay in Florida on WAXY Miami and WVUM Coral Gables. Khadir was named best new band for 1997 by The Miami New Times, a leading alternative weekly.

New Orleans has also embraced Khadir, giving the band steady airplay and inviting it to perform at the 1997 Jazz & Heritage Festival and at Tipitina's nightclub on its last three Big Easy tours. The band is currently sponsored by Bud Light's Bud Family in Concert program, which provides financial support as well as promotional help and endorsements. Contact Bitter Crop at 305-270-8500.

SANDRA SCHULMAN

NASHVILLE: Raw power-pop rock has been alive and well in Nashville for the last few years, and one of Music City's finest proponents of that sound is **Who Hit John**, a four-piece comprising **Sam Powers** (guitars, vocal), **Chuck Tate** (guitar/vocals), **Pat Meusel** (bass/vocals), and **Dean Bratcher** (drums). After several years of building a strong fan base, the band snuck into one of Nashville's major studios and came out 30 days later with its self-released debut CD, "Hey Buffy," a great tonic for fans of rough-and-tumble melodic **Replacements**-meet-**Cheap Trick**-style rock'n'roll. The CD (co-produced by **Bart Pursley** and the band), which is getting airplay on regional college and commercial radio stations throughout the mid-South, has earned positive reviews for its radio-ready melodic sensibilities. Highlights include spirited rocker "Claim To Fame" and the ballad "Incomplete," as well as "Fan Club," which has been in rotation on a number of Nashville stations. "Somebody" is a playful throwback to the stylings of mid-period **Beatles**, while "Giving Twist A Turn" would sound comfortable next to many of the **Replacements'** later-era songs. "We wanted to make an album that flowed really well, where there was a meaning to the selection of songs, an order," says Powers. The band is currently recording new sides with 20/20 guitarist **Steve Allen** engineering and co-producing. Contact **J.D. May** at 615-292-7773 or **Lee Swartz** at 615-726-8481 or E-mail whohitjohn@geocities.com.



WHO HIT JOHN

RICK CLARK

METALLICA SET TO 'RE-LOAD' SHELVES

(Continued from page 12)

Among the names bandied about were Carly Simon, Patti Smith, and Joni Mitchell, but Ulrich and Hetfield kept coming back to Faithfull, who said she'd be glad to help. "So, me and James jumped on a plane—no babysitters, no producers, no bullshit. We just hung out with her all day, drank wine in Dublin, and had a good time." "The Memory Remains" goes to a number of formats, including active rock and top 40, in mid-November.

Programmers have already received "Mandatory Metallica," a two-CD sampler of songs from the band's back catalog that have performed well at radio.

Ulrich knows that critics of the band will protest that Metallica is throwing the remainders of "Load" to its fans with "Re-Load"—songs that weren't good enough to make the grade the first time. But he feels that's not the case. "I think a lot of people think it's just the scraps, but it's not. I have to sit there and convince myself that I've written 27 songs that are all equally good. If No. 17 wasn't good enough, I'd throw it away. I wouldn't go in and record it. I believed from minute one. That's why we kept writing these fucking songs. We normally stop at 12 when we write albums, but we knew that we wanted to develop all 27 of these songs, that they were all good enough."

"We're just trying to emphasize the fact that these are new songs," says Brian Cohen, Elektra's VP of marketing. "The message is not so much that these are leftovers as it's just the part that they didn't finish yet. The inspiration happened at the same time as 'Load'; they just didn't get them completed" before going on the road.

Despite the amount of recording that had already been done on the project at the time "Load" was recorded (basic tracks had been cut for most of the songs), the band went into overdrive completing "Re-Load," under what they refer to as "Metallica Crunch Time." "This was the worst, definitely the worst," says Ulrich, who was still figuring out sequencing for the album with producer Bob Rock as it was being mastered. "We had two rooms mixing and one or two other rooms where we were tracking at the same time as they were mixing. The last two weeks have been the stupidest. This makes the [notoriously difficult] 'Black Album' look like a fucking walk in the park."

In a marketing plan befitting the label's top-selling act, Elektra has a multi-pronged approach designed to appeal not only to the Metallica faithful, but to new converts as well.

First and foremost are plans to stage a free concert Nov. 11. After a number of cities turned down the group, Metallica and the label decided to solicit fans who might be able to help. Potential prospects can contact the band through a World Wide Web address or a toll-free phone number:

"The idea for the free concert came from Garth Brooks," says Ulrich. "We sat down after [his] Central Park show and said, 'That is so cool—what a cool thing to do.' We thought it would be a good way for us to shake some of the dust off and celebrate the release of the new record. We've been trying for the last two months to set up a free concert in Chicago, and we can't find a fucking place to play. We went and looked at Detroit, Cleveland, Boston, so on, and basically no one will have us."

Despite the initial difficulties, Elek-

tra is confident the show will go on. "Absolutely it will happen," says Cohen. "It's so in the spirit of Metallica. Despite the well-crafted nature of their music, there's always been a handmade quality to their relationship with their fans—this common, everyday vibe." Indeed, in the past the band gave a free listening party at New York's Madison Square Garden. For "Load," it played around San Francisco for free on a flatbed truck and did an extensive promotion with MTV.

At retail, Elektra is making a dump bin that will hold up to 190 pieces of Metallica product. "We're making 3,000 bins," says Cohen. "Musicland is taking one for every store." Elektra has already supplied stores with "coming soon" banners as well as a countdown calendar alerting patrons how many days until the arrival of "Re-Load."

Retailers have high hopes for the release, which they believe can match "Load's" staggering first-week sales of 680,000 (Billboard, June 22, 1996).

"I think this one will do as well," says

Eric Keil, buyer for the New Jersey-based Compact Disc World chain. "The setup has been going on forever; the Internet has been buzzing about it." Keil notes that "Re-Load" comes out the same day as Celine Dion's new effort. "I can't think of two more divergent styles of music—it could be a very interesting cocktail party in our stores. Metallica is the crowning release of the fourth quarter; it's our bread and butter."

"I think it will do great," agrees John Artale, buyer for the Carnegie, Pa.-based chain National Record Mart. "They just came off a really good tour that got good reviews and satisfied a lot of people that showed even though they did cut their hair; they're still very dedicated." However, Artale says he's concerned that people might not understand the title. "'Re-Load' smacks of remixes, which is not what it is," he says. "But a new Metallica record is very welcome at this stage. I can't even think of anything else that would satisfy that market as well, even though

(Continued on next page)

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	JHB Stadium Johannesburg	Oct. 10, 12	\$3,747,560 (17,238,778 rand) \$68.48/\$15.65	106,495 108,000, two shows	BIG Concerts
MICHAEL JACKSON	Green Point Stadium Cape Town, South Africa	Oct. 4, 6	\$2,092,625 (9,626,076 rand) \$68.48/\$15.65	73,295 74,000, two shows	BIG Concerts
GARTH BROOKS	Civic Arena Pittsburgh	Oct. 13-19	\$1,925,462 Gross Record \$19.25	100,715 six sellouts	Varnell Enterprises
MICHAEL JACKSON	Kingspark Stadium Durban, South Africa	Oct. 15	\$1,493,047 (6,868,017 rand) \$68.48/\$15.65	45,000 sellout	BIG Concerts
FLEETWOOD MAC	Tacoma Dome Tacoma, Wash.	Oct. 11	\$956,710 \$60/\$25	21,967 sellout	Magic Concert Promotions Pace Touring Jack Utsick Presents
FLEETWOOD MAC	Target Center Minneapolis	Oct. 8	\$775,565 \$60/\$25	17,878 sellout	Magicworks Concerts Inc. Pace Touring Jack Utsick Presents
ELTON JOHN	Freedom Hall Coliseum Louisville, Ky.	Oct. 18	\$632,939 \$39.50/\$29.50/\$25	18,624 sellout	Sunshine Promotions
GEORGE DALARIUS ELEFTHERIA ARVANITAKI, ALKINOOS IOANNIDES, LAKIS LAZPOULOS, VASILIS PAPAPOSTANDINO	Madison Square Garden New York	Oct. 4	\$615,965 \$75/\$65/\$45/\$25	16,865 19,203	Memorial Sloan-Kettering Hospital Greek Children's Fund
LUTHER VANDROSS VANESSA WILLIAMS	Madison Square Garden New York	Oct. 8	\$600,505 \$65/\$35	10,439 14,800	Delsener/Slater Enterprises
FLEETWOOD MAC	Polaris Amphitheater Columbus, Ohio	Oct. 1	\$564,650 \$75/\$30	12,034 19,800	Magicworks Concerts Inc. Pace Touring Sunshine Promotions Belkin Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratiiff, Nashville. Phone: 615-321-4295. Fax: 615-321-0878. For research information and pricing, call Marie Ratiiff, 615-321-4295.

FLIP/A&M HOPING ROCK FANS WILL WARM TO COLD

(Continued from page 12)

tic desire and more even-tempered than its Grundig-era material, Cold still evidences the band's hard edge.

The gritty wowl of Ward's vocals, in addition to some full-of-pain lyrics, complement Cold's sludgy instrumentation.

A perfect example is the album's first single, "Give," which A&M began working to modern and mainstream rock and metal stations Oct. 8.

Flip reports that 15 stations have started playing the track, including mainstream rock outlets WJRR Orlando, Fla.; KEGE Minneapolis; and WLZR Milwaukee.

WLZR (Laser 103) assistant music director Craig Kilpatrick says that the track reacted well on the station's nightly "trash or smash" feature, "103 Buzz Cut," and was hence added to its playlist.

A video for the single, directed by Peter Christopherson (Nine Inch Nails, Rage Against The Machine), is

due at the end of October.

Focusing on such traditionally strong rock markets as Boston, Chicago, Detroit, and Philadelphia, A&M will utilize listening stations, video reels, and display retail programs.

Indie promotions company High Frequency will also be brought on board to position the album for core hard rock fans.

Still, A&M senior VP of marketing Morty Wiggins says that the label will not rely only on traditional outlets to expose the band.

"A&M has a simple equation for its marketing philosophy: If they like it, they'll buy it. And our objective is to get a taste of the music to consumers directly without waiting for radio stations.

"If you're standing there with your hat in your hand, you can waste a lot of time," he adds. "We'll go out and find a way to give people a reason to feel compelled to play this record."

The linchpin in the label's marketing strategy will involve the band's close association with up-and-coming Flip/Interscope hard rock act Limp Bizkit. (Flip does not have an exclusive deal with any singular label.)

Limp Bizkit front man Fred Durst, who takes A&R credit on "Cold," was one of the first to take notice of Ward's new music when the singer returned to Jacksonville.

A sampler cassette to be distributed at shows and given to consumers purchasing hardcore rock albums features glowing reviews from Korn front man Jonathan Davis and Durst.

"Cold is a powerful, sick curtain that covers all emotion," says Durst between cuts on the sampler. "It's the most real record that I've felt in years."

It is this sort of endorsement, says Wiggins, that will ingratiate the band with its potential key audience.

"They come from a group of bands that connect with kids," says Wiggins. "Their peers with bands such as Korn and Limp Bizkit, and that's important to the people that like this music."

"We're hoping to publicize that connection without being terribly exploitative," he adds.

Durst has continued to champion the band, inviting it to open for Limp Bizkit on a tour that began Oct. 17.

Cold is booked by New York-based QBQ and managed by the Firm in L.A.

Though Ward and bandmates staged a confident, solid performance Oct. 14 at the Whisky a Go Go here, the singer says that he has been losing sleep over the prospect of the tour.

"I'm just really stressed out right now," says Ward. "I care what people are thinking about us way too much. People say not to, and I don't when it comes to writing the songs, but when I play, I want people to hear what they hear on that tape. I want to make it sound just like it does on the album."

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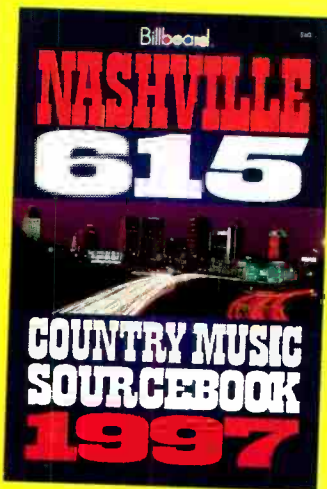
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METALLICA

(Continued from preceding page)

they're still kings of that market."

"That market" is the young males who compose Metallica's core audience. To reach them, Elektra plans to run an ad campaign on Comedy Central's often puerile animated series "South Park." "It couldn't be more straight-on in terms of Metallica demographics," says Cohen. "We're doing a promotion on 'South Park's' Web site as well."

In addition to initial plans for the launch of the record, Elektra will continue to push the album long after its release. "We're holding a lot of ammo until the first quarter of next year," says Cohen. "We have to work this record without a band on tour until next year sometime; we have an eight- to 12-month plan."

Metallica will return to the road in March, when it tours the Pacific Rim. It will hit the States in the summer.

However, Ulrich warns that the band that once seemed to live on the road is trying to slow the pace a little. "I love playing the shows and the energy and the vibe, but the other 22 hours of the day I'm starting to fucking hate," he says. "Touring is becoming something where we're going to be a little more selective. It doesn't mean we're going to stop touring. We'll still be one of the most live playing acts, we're just going to cut it down a little bit."

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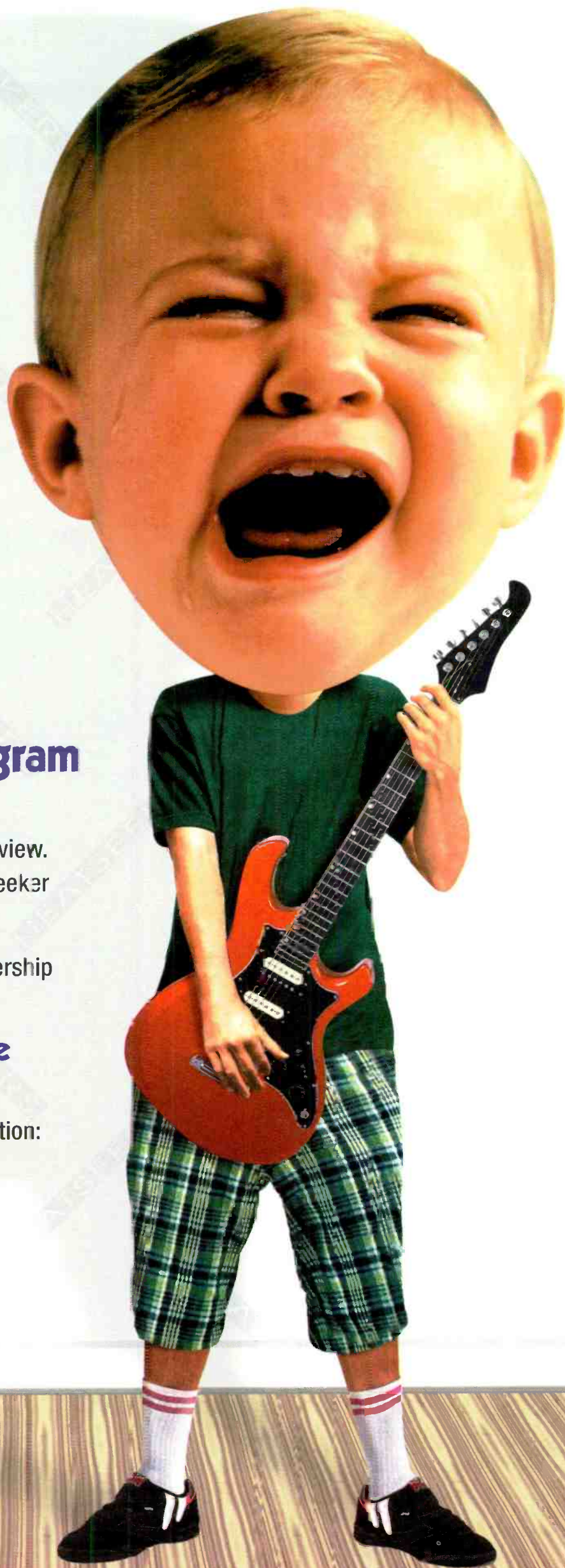
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Billboard

K-Ball 'On Her Way' To R&B Fame WB Artist To Get Boost From Immature Tour

BY SHAWNEE SMITH

NEW YORK—Executives at Warner Bros. are hoping that having friends in high places will pay off for Kelli Ball, who records under the name K-Ball. The label is promoting the singer's debut set, "On My Way," due Nov. 11, by sending her out on the road as the opening act for Immature's tour, which begins Nov. 14.

"It is fortunate [that] K-Ball is in the Immature camp," says Warner Bros. senior VP of promotion and marketing for black music (U.S.) A.D. Washington. Both acts are managed by Chris Stokes, and Ball was a background singer on the MCA group's last tour.

"[The tour] is an excellent opportunity to get her in and out of markets we may not have had access to otherwise," says Washington. The tour will hit such key cities as New York, Chicago, Los Angeles, Atlanta, and Washington, D.C.

On the tour, Ball will do radio, retail, and press in each city to reach older demos that may not be interested in Immature. In addition, she will begin a promo tour when the concert trek ends.

"Right now she has the opportunity to go out and let people know in advance she is gonna be [performing at the concert], and even if people can't come to the show, they [will] know her name, and it will give her some kind of market permanency," Washington says.

Coming out of the gate strong is proving to be one of Ball's recurring themes. Having no prior songwriting experience, she co-wrote three songs on "On My Way" and was the inspiration behind several others, including the first single, "Keep It On The Upside."

"Most of the lyrics on the album [that manager] Chris [Stokes] wrote came from conversations we had," Ball says.

"He would just start me talking about life, love, family, or current events... [then he'd] write stuff down and tell me, 'Go in the studio. We've got your song.' I'd get in the booth, and he'd start feeding me lines that I said,

and it just all clicked. I never knew it was that easy."

Ball co-wrote "Oh Baby (Come My Way)," "Love Matters," and "How I Feel" in a similar manner. She is also already dabbling in production for upcoming act Tilt and is learning how to direct videos.

"Whenever [Chris] learns something, he teaches it to us," Ball says. "He directed my video, and [at certain points] he would stop and take the time to show us different things, like how to pan. I don't know too many people



BALL

in the industry who tell their artist what they are doing and how it will benefit them."

Serviced to radio and video outlets in early September, "Keep It On The Upside" is a funk- and R&B-tinged pop single. The remix clip, which features rapper Daz Dillinger, went to outlets Oct. 10.

"I didn't want to limit myself to one kind of sound," says Ball. "[On My Way] has some hip-hop, some R&B, some ballads, and pop. It has a little bit of everything, to make sure everyone has their tastes fulfilled."

The musical diversity on "On My Way" is reflective of Ball's influences, which include Patsy Cline, Charlie "Bird" Parker, Sarah Vaughn, Beethoven, and various hip-hop and R&B artists.

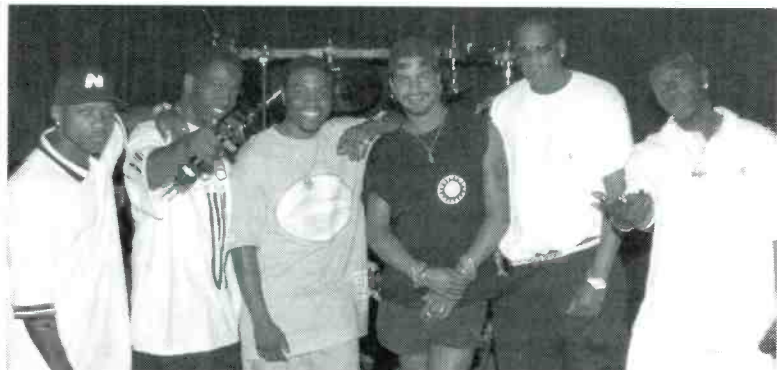
"My father is a music connoisseur, he did some blues recordings, and my mom did the chitlin' circuit. [They] taught me to never limit myself."

During early promotion on her single, however, the name "K-Ball" seemed to limit her appeal, as many retail and radio executives assumed she was a rap artist.

"When we first serviced a flier on her without a picture, people thought she was a rapper and were not so amicable," says Washington. "But once they were serviced with [postcards and flats] with her picture, many people changed their attitude."

As a result, most of the promotional material will bear Ball's visually appealing image, but Washington insists that the label is not pushing her as a sex symbol. "Everything we are doing shows her in her natural light. She just happens to be an attractive lady."

With the concert tour just around the corner, Washington says other promo plans will be decided as the tour develops, but Warner Bros. hopes to take advantage of every promo opportunity it can while Ball is on the road.



BLACKstreet's Vibe. Interscope recording act BLACKstreet took a break from rehearsal for its "Vibe" TV show performance to take a picture with rock vet Slash and rapper Jay-Z. Slash and Jay-Z appear on the group's single "Fix." The segment aired in September. Pictured onstage, from left, are band members Mark Middleton, Eric Williams, and Teddy Riley; Slash; Jay-Z; and band member Chauncey Black Hannibal.

Live Sets Need A Return To Liner Notes; New Comedy Albums Keep It Clean

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

PLEASE WRITE: The live album phenomenon has hit R&B music again, and that's a good thing. Maxwell's "Live Unplugged EP" has been well-received; Erykah Badu will release a live set in November; as will Kenneth "Babyface" Edmonds.

The "live" aesthetic on record gives the listener the pleasant illusion of bearing witness to artistry unfolding naturally, without studio artifice. The experience can be raw, deeply affecting, satisfying.

I would like to plea for an addition to the album packages: liner notes. Back in the days when vinyl was king, informative, intelligent, descriptive liner notes could elevate the listening experience a few notches just for the inside info they imparted about the artist's personality, collaborators, even mood on the day(s) the project was recorded. What seems to be missing from the abbreviated packaging of cassettes and CDs these days is the idea that an album can still be a multimedia experience, even without enhanced CDs.

Listeners want the essence of the artist not only in music, but also in words and pictures. Liner notes can make these albums even more of a treasure.

LAUGH OUT LOUD: African-American comedy has been experiencing something of a boom since the emergence of "Def Comedy Jam" on HBO several years ago; however, comedians who can keep their material relatively "clean" are few and far between. Now two comics have released new albums aimed directly at the African-American family market.

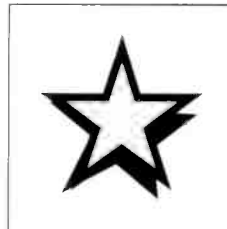
Steve Harvey is best known as the host of the syndicated "Showtime At The Apollo" talent showcase in New York and the star of his own eponymous sitcom on the WB, in which he plays a put-upon high school teacher. He previously starred in "Me And The Boys," another sitcom. The Cleveland native has done stand-up across the country and spent a short time as morning host on Chicago's WGCI-FM.

"Steve Harvey Live... Down South Somewhere," released on the T-Neck/Island Black Music label, showcases Harvey's storytelling skills as he lightly describes the telling differences between the races and tries to break down the real battle of the sexes. Harvey's down-to-earth yet irreverent style, all done without vulgarity, continues to make him a favorite. And yes, T-Neck is the old Isley Brothers imprint, revived at Island Black Music, where the Isley Brothers are now signed.

Mixing comedy with gospel messages and music is certainly a unique approach, and that's the road taken by newcomer Jonathan Slocumb on his Warner/Alliance release, "Laugh Yo'Self 2 Life." A former choir director and concert master with a degree in mass communications from Oakwood College, Slocumb realized he could make people laugh without resorting to scatology.

He began opening for several top gospel acts, including Daryl Coley, the Winans, the Clark Sisters, Take 6, Fred Hammond, and Kirk Franklin, as well as secular artists the O'Jays, the Whispers, After 7, and Toni Braxton, among others. He has made guest appearances on TV sitcoms and co-hosted awards events like gospel's Stellar Awards and the fund-raising Lou Rawls' Parade of Stars.

On this album, recorded live in Atlanta around Mother's Day, Slocumb professes his faith and love for African-American women, pokes gentle fun at some of the church's stock characters, and skewers the family, breaking into song backed by a live band at points in between. Nothing too heavy or satirical, just lighthearted fun.



BEATS & PIECES: Plaything Music, the publishing arm of management firm Shankman DeBlasio Melina Inc. (SDM), has acquired Felton Pilate's Felstar Music catalog and signed a long-term co-publishing deal with Pilate for his future output.

The Felstar music catalog contains more than 135 recorded titles by the group Con Funk Shun, including "Shake And Dance With Me," "Ffun," "Love's Train," "(Let Me Put) Love On Your Mind," and others.

Felstar also has a cover of "Love's Train" on the Dru Hill album; interpolations of other Con Funk Shun tunes appear on the "Booty Call" and "Gang Related" soundtrack albums. SDM is celebrating the seventh anniversary of the launch of its publishing group, which includes the Plaything, Playhard, Playfull, and Music Pieces companies, holding copyrights on tunes by Toni Braxton, K-Ci & JoJo, Gyrl, Earth Wind & Fire, Mark Morrison, and others.

A number of hip-hop and R&B artists are contributing tracks to "Jive's Unreleased Masters For The Children's Health Fund (Vol. 1)" album, due in stores Nov. 25. The set includes "Gotham City Remix" by R. Kelly; a Big Baby remix of "Don't Wanna Be A Player" by Joe; "It's Yours" by A Tribe Called Quest; and tracks by Shaquille O'Neal, E-40, Marc Dorsey, B-Legit, KRS-One, Imajin, and Kaleef. Proceeds will go to the Children's Health Fund, which provides primary care to more than 40,000 homeless and indigent children through 11 programs across the U.S.



Showcase On The Horizon. RCA artist Vanessa Rubin recently performed songs from her current set, "New Horizons," at the Cache Cache club in New York. On hand for the event, from left, were Kevin Evans, senior VP, black music division, RCA Records; Rubin; and Bob Jamieson, president, RCA Records.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'YOU MAKE ME WANNA...' and 'THE SWEETEST THING'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title. Includes entries like '4 SEASONS OF LONELINESS', 'AFTER 12, BEFORE 6', and 'ALL CRIED OUT'.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'INVISIBLE MAN' and 'DJ KEEP PLAYIN' (GET YOUR MUSIC ON)'.

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

Minogue To Melt Clubland With New Image, Album

STEP TO IT: We must confess to always having had a soft spot for **Dannii Minogue**. Sure, sister **Kylie** has always had the mondo hits (as well as a huge hunk of our heart), but **Dannii** has always exuded a scrappy, take-no-prisoners vibe that's often unusually inspiring—not to mention a catalyst for tasty dance music. With that in mind, you should've seen the gleam in our eyes when Mr. Postman delivered a copy of Ms. D's festive **Eternal U.K.** disc, "Girl," her first recording in several years.

Though her startling new sexpot image (replete with glam blond locks) threatens to distract listeners from the music, **Minogue** reveals impressive growth as a singer and tunesmith, diving into the set's meticulous blend of pop hooks and trendy grooves with notable finesse and confidence. The opening track, "All I Wanna Do," is particularly potent with its sugar-coated break-beats, and **Minogue** is at her most irresistible as she scales to soprano heights with breathy ease. It's indicative of an album that's free of cloying pretensions and unapologetic in its pure-pop approach to dance music.

In an effort to properly serve the club community, the folks at **Eternal** have plucked the moody "Everything I Wanted" and the **Dusty Springfield**-goes-disco "Heaven Can Wait" for double-A-sided single release, drafting the **Trouser Enthusiasts** (how much do we love that name?) to revamp both cuts with a timely trance/techno feel. The results are quite cute. Especially enticing is the **Cloud Nine** mix of "Heaven Can Wait," which tickles the ear with the sort of frenetic melodrama that would make **Giorgio Moroder** proud.

With stateside punters lost in an unabashedly pop frame of mind lately, is it crazy to think that a major label here might find "Girl" worth a whirl? We don't think so. **Minogue** has never been in a better position to crack this market, actually.

REACH FOR IT: We've said this time and time again. There's something about the chemical combination of hip-thrusting house grooves and spiritually charged melodies that sends most punters through the roof. It must have something to do with the otherworldly, emotionally cathartic state you reach when you're in the middle of a dance-floor and the DJ hits the right blend. Regardless, few types of dance records connect with kids faster. To that end, there's little doubt that "Land Of Ecstasy" by **Pilgrimage** is destined for multi-format success similar to the props bestowed upon previous recordings by **Deep Forest** and **Enigma**.

In its original form, this **Simon Clouet**/**Eric Calvi** concoction is an exercise in dreamy ambience, from its sweeping, quasi-symphonic strings to the soul-stirring incantations of vocalist **Catherine Bott**. When handed to **Junior Vasquez** and the **Murk Boys**, the song is transformed into the kind of intense, tribalistic house music that touches the spirit and soaks every pore of your body. Sounds too deep to be true? Well, ya gotta live to understand. Trust us, you will leave this record exhausted but curiously refreshed at the same time. This is, by far, the



by Larry Flick

strongest music **Vasquez** has offered in months, while **Miami's Murksters** remind us that not all experimental music comes from **New York** and **London**.

Passionate/Squeaky Clean Records is unleashing these remixes on two separate 12-inch singles sometime in November. Camp out at your nearest record shop for a copy. And while you're there, pick up a copy of **Pilgrimage's** nourishing "9 Songs Of Ecstasy" album.

And if you prefer your spiritual dance music with gospel spice, then go directly to "Solid Ground" by **DJ Spen & the Jasper Street Company**. While the **Pilgrimage** record is soothing and quietly affecting, this **Basement Boys** Records track sparks with a raw soul usually found during a Sunday-morning Baptist service. **DJ Spen** unfurls a rumbling house beat and jittery funk guitars beneath the pulp-pounding testimonies of **Wondress Hutchinson, Tracy Hamlin, Starr Adkins, Arona Foster, Fruity, Karizma, Richard Yerby, Sean Spencer, and Josane**. Wisely, there aren't a lot of keyboard frills to pull your attention away from the aggressive, hand-clapping beat and whooping vocals.

GET WITH IT: Club doyenne **Sybil** maintains the lively disco mood of her recent European hit "Still A Thrill" on "Why," a **Coalition International** single that is a textbook example of what a truly confident diva should sound like. **Miss Girl** is not coughing up a lung in a shrieking effort to sound soulful or assertive, and yet her note-perfect, well-shaded performance easily hits both marks. **Sybil** has clearly learned that you can communicate volumes with an intimate whisper and selective use of belting vamps.

She is well served by **Gary Miller's** smooth original production, as well as by a batch of solid remixes that shrewdly tap into the anthemic nature of the chorus. **Lisa Marie Experience** floats a funky break-beat beneath the bassline, while **Mark Picchiotti** offers a sprawling, gloriously dramatic version that fondly recalls **Donna Summer** at her disco-era peak. For jeepsters, **Femi Fem of the Young Disciples** drops the tempo to a languid classic-soul tempo that conjures mental images of **Sybil** throwing down with a band in a candlelit nightclub. Nice idea, eh? Maybe someone at **Coalition International** can make that happen.

Another artist with enough confidence in her vocal instrument to tone it down from time to time is **Broadway** star **Linda Eder**, who softens her style for "Something To Believe In," the charming title tune from her Atlantic album that's been redesigned for club consumption by the **Fitch Brothers** and **Prince Quick Mix**. Though she could have easily punctured holes through the track's bassline with her

broad operatic range, she opts to deliver the song's uplifting lyrics with quiet strength, slowly building toward the dramatic boom needed to render this the essential peak-hour jam it is.

Those adorable **Fitch** lads deserve a big round of applause for drawing such a fine vocal from **Eder**. Such a strong and seasoned performer could easily have paralyzed producers of lesser talent. Although they're still perceived by many as a young and developing team, we're convinced that they're ready to join the ranks of clubland's A-list.

Prince Quick Mix turns "Something To Believe In" inside out with wriggling break-beats and tripped-out synths that will successfully woo underground spinners. This man is on fire, kids. If you need further proof, be on the lookout for his exemplary work on another upcoming Atlantic 12-inch, "Reason For Living" by **Duncan Sheik**. Also contributing mixes to that package is underground veteran **Johnny Vicious**.



Lydia's Workin' It. **Lydia Rhodes**, center, chills between recording sessions at **Above Love Studios** in **New York**, flanked by producer **Jahkey B.**, left, and manager **Craig Roseberry**. The enduring diva is enjoying a high-profile period with a pair of sterling 12-inch singles. **Ultra** has just begun promoting "Away," recorded by **Rhodes** and **Jahkey B.**, under the group name **Mantra**. The track sports remixes by **Junior Vasquez** and **Todd Edwards**. Meanwhile, **Subversive U.K.** is gathering kudos from **DJs** throughout **Europe** with "Revelation." Between club gigs, **Rhodes** is laying down tracks for an album planned for release early next year. Several labels are bidding to sign the project.

CHUMBAWAMBA

(Continued from page 9)

U.K. interest in **Chumbawamba** came about, slowly, after "Tubthumping" was twice included on a promotional CD packed with an industry magazine here.

First, though, the **U.S.** came on board: **Christian Unruh** of **Republic** eventually signed the band for **North America**.

EMI Europe president **Rupert Perry** also got enthusiastic about the band—a passion shared by **EMI's Germany/Switzerland/Austria** president **Helmuth Fest**, who jumped at the chance to sign it.

"When **Rupert** played me 'Tubthumping,' I said, 'It's a hit,' which goes to show that old men's ears like ours can still function," **Fest** jokes. "I phoned **Doug** and stepped in fairly high because I knew I had a hit."

The band needed to be convinced that signing to a major in **Germany** could work, says **Jörg Beuttner**, head of **A&R** at the **EMI Germany** label of

EMI Electrola. "They came to visit us, and we reassured them that we respected their work," he says.

EMI Germany struck a three-album licensing deal for the world outside **North America**. The band owns all its back catalog and publishing and produces its own records. The band members insist on creative control over the artwork, which they note was more important to them than the size of the advance.

Despite being signed to **Germany**, there have been "no internal political battles" in dealing with the **British** company with an act it passed on, says **Beuttner**. "[**EMI U.K.** label managing director] **Neil Ferris** has given us 100% support with this."

EMI Europe's Perry says there is no reason **English-language** repertoire has to be signed to the **U.K.** company. "It's all up for grabs. We like to think that **EMI** has the flexibility to do this," he says, citing **Denmark's Me & My, Michael Learns To Rock, and Sweden's Roxette** as examples.

Manager Smith is just as pleased. "The whole experience has been textbook," he says. "The **U.K.** company has handled it as if it was one of their own acts."

"Tubthumping" is a rousing, guitar pop number, and the beats, guitars, and shout-along chorus belie the song's message about a sad and lonely drinker. So far it has found itself being used as fanfare music for football teams and incidental music on sports programs.

Despite the message, and the fact that it contains the repeated line "pissing the night away," the song has been an across-the-board radio favorite.

Paul Chantler, PD for the **Essex Radio Group**, which owns five stations to the east of **London**, says, "I don't think that our audience really knows much about the history of the band or their politics."

The sound is what got it added, says **Chantler**. "It's one of our most-played songs, and it's only just come off the A-list," he says. "When I first heard it, I

could just hear a great, good-times song, which fitted the summer. The only time we didn't play it was around the time of **Diana's** death and funeral."

Radio across most of **Europe** has picked up on the track, which hit No. 9 on **Music & Media's** sales-based **Eurochart** Sept. 13. Ironically, **Germany**, the country that signed the act, is the slowest to pick up on the song with such tastemaker stations as north **Germany's** private **Radio Schleswig-Holstein** adding the track only in mid-October.

"Tubthumping" has introduced **Chumbawamba** to mainstream audiences, but the band has not compromised its socialist politics or its egalitarian approach to working: All decisions are made collectively, and money is split evenly within the group. Even its live shows have band members taking turns at vocals.

The band actively courted a major deal, says **Nutter**. "The **indies** wanted us, but we decided to go into the mainstream," **Nutter** says. "We want to be part of mainstream pop culture, even though we're political. The first records we heard were the **Beatles** and **Petula Clark**, not **Captain Beefheart**."

Mainstream acceptance does involve compromise, argues **Bruce**. "If we're going to get people involved, we want people to listen. A lot of people are happy making music, which are works of art but have limited appeal. We're not." Adds **Nutter**, "Our intention is to get a platform. We can't make pop music in obscurity."

The political note of **Chumbawamba's** album "Tubthumper" is an almost lone voice in the current **British** music world. With the exception of the **Levellers**, few politically active bands sell significant numbers.

"Tubthumper" addresses homelessness, unemployment, the lack of change that the country's new **Labour** government will bring, and the plight of **Liverpool's** sacked dock workers, engaged in a long and bitter struggle. **Chumbawamba** played a benefit concert for

(Continued on page 96)

Billboard. **HOT Dance Breakouts**

NOVEMBER 1, 1997
CLUB PLAY

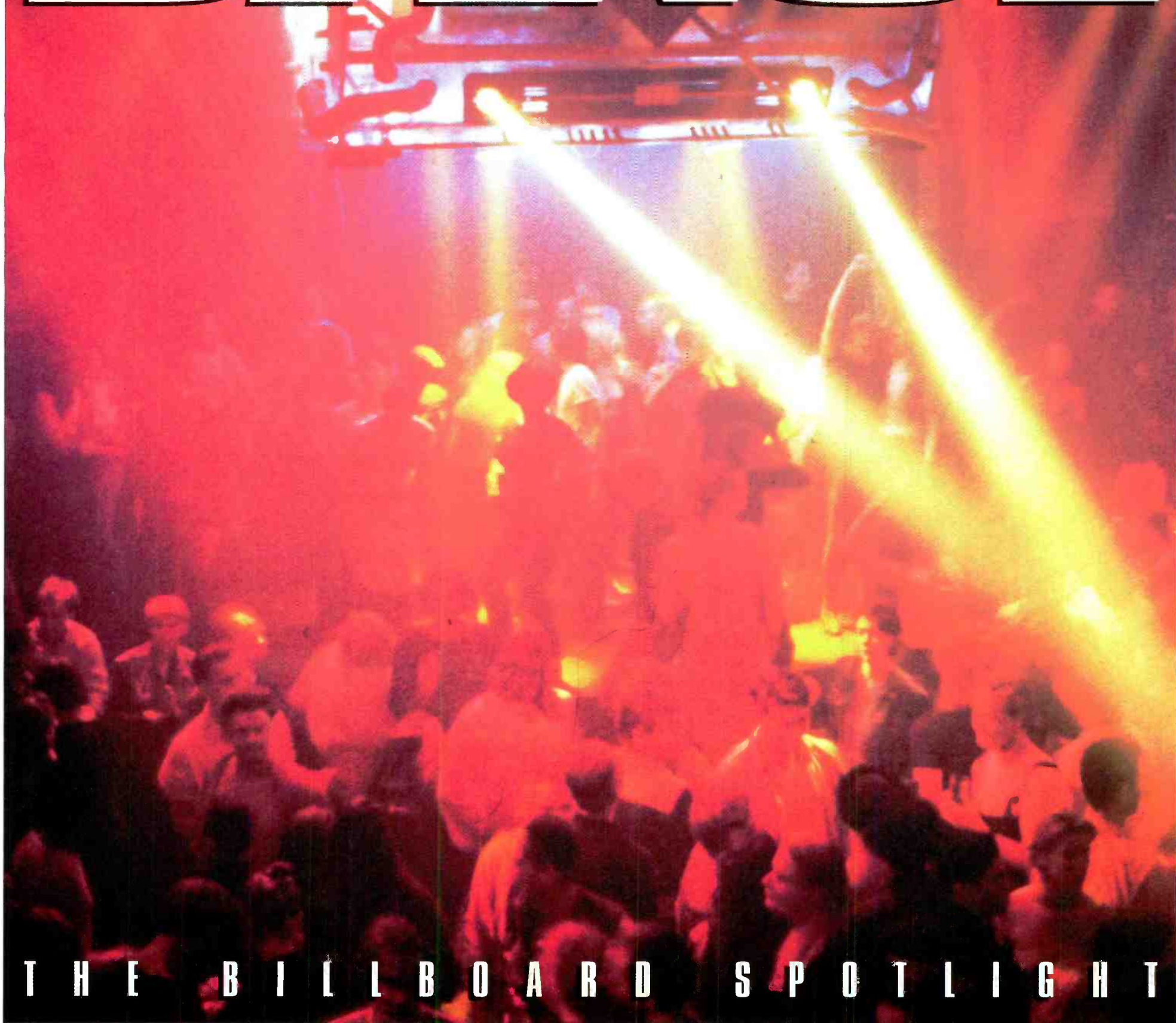
1. CATCH SUNSCREEN PULSE-8
2. THA WILDSTYLE DJ SUPREME INTERHIT
3. THE BALLAD OF CLEO & JOE CYNDI LAUPER EPIC
4. ANYBODY SEEN MY BABY? THE ROLLING STONES VIRGIN
5. WHAT WOULD WE DO '97 D.S.K. AFRO WAX

MAXI-SINGLES SALES

1. CLOSER CAPONE-N-NOREAGA PENALTY
2. EVERYTHING MARY J. BLIGE MCA
3. GET UP, STAND UP PHUNKY PHANTOM GROOVILICIOUS
4. HOW CRAZY ARE YOU? MEJA COLUMBIA
5. FRESH START TERRA DEVA OM

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

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WorldWide

D a n c e

It's A Global Party

It's time to celebrate!

That may sound hokey, but it's true. After years of countless false starts, the dance-music revolution is in full effect. Depending on your view of the room, you may be feeling it more than others. The electronic movement has turned the rock world upside-down, while ever-plucky Euro-NRG enthusiasts continue to infiltrate top 40 radio. And for house-heads, the road is paved by the avid interest of superstars like Mariah Carey and Madonna—who live for the four-on-the-floor groove as much as any underground punter. Pretty cool, eh?

Without one defining sound or style dominating the landscape, it's easy for the dance revolution to feel either watered-down or less dramatic than, say, the now-faltering grunge-rock movement. But rest assured, in nearly every corner of the globe, people are walking around with a little more rhythm in their step than usual. The variety of vibes grabbing attention only proves that the club community is a land of true artistic depth with the potential to thrive and grow to astonishing heights. Clearly, this is an awesome time to be a citizen of clubland.

While trolling along the selected sectors of clubland's global underground, the threads of commonality will be wonderfully obvious. And while we urge the celebration of such union, it is important to be equally encouraging and supportive of the contrasting ideals and sounds that keep the international dance-music community from becoming just another cog in the mainstream musical machine.

Groove on, children!

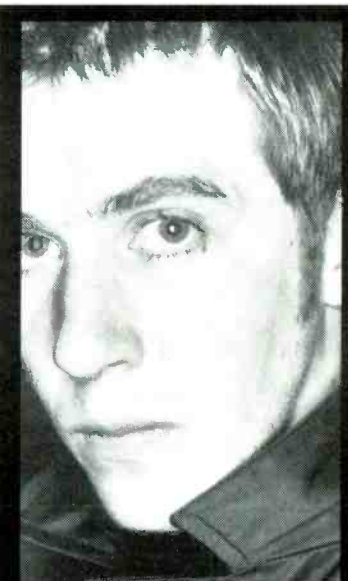
LARRY FLICK
Dance Music Editor
Billboard



After several years out of the public eye, **ULTRA NATE** has emerged as one of the leaders of the new dance-music revolution in pop radio. Her *Strictly Rhythm* anthem "Free" has flooded the airwaves with its introspective lyrics, soulful vocals and hand-in-the-air chorus chants. Nate has spent the better part of this year touring the world. Her first album for the venerable indie label is due at the top of 1998.



KATHY BROWN has been cruising around the underground for several years, creating an impressive catalog of house hits. This year, she's enjoying the biggest success of her career to date, "Turn Me Out (Turn To Sugar)" with Praxis. The *Strictly Rhythm* single is a fast-fave among turntable artists and is gathering a considerable amount of mix-show radio airplay.



One of the leading figures of the electronica scene is **DEATH IN VEGAS**, led by visionary producer, songwriter and turntable artist Richard Fearless. The sterling debut album, "Dead Elvis," earned rave reviews throughout the act's native U.K. on deConstruction Records. Just issued in the States on Timebomb, the set is meeting with similar underground props—thanks to the percussive first single, "Dirt."

WorldWide

D a n c e

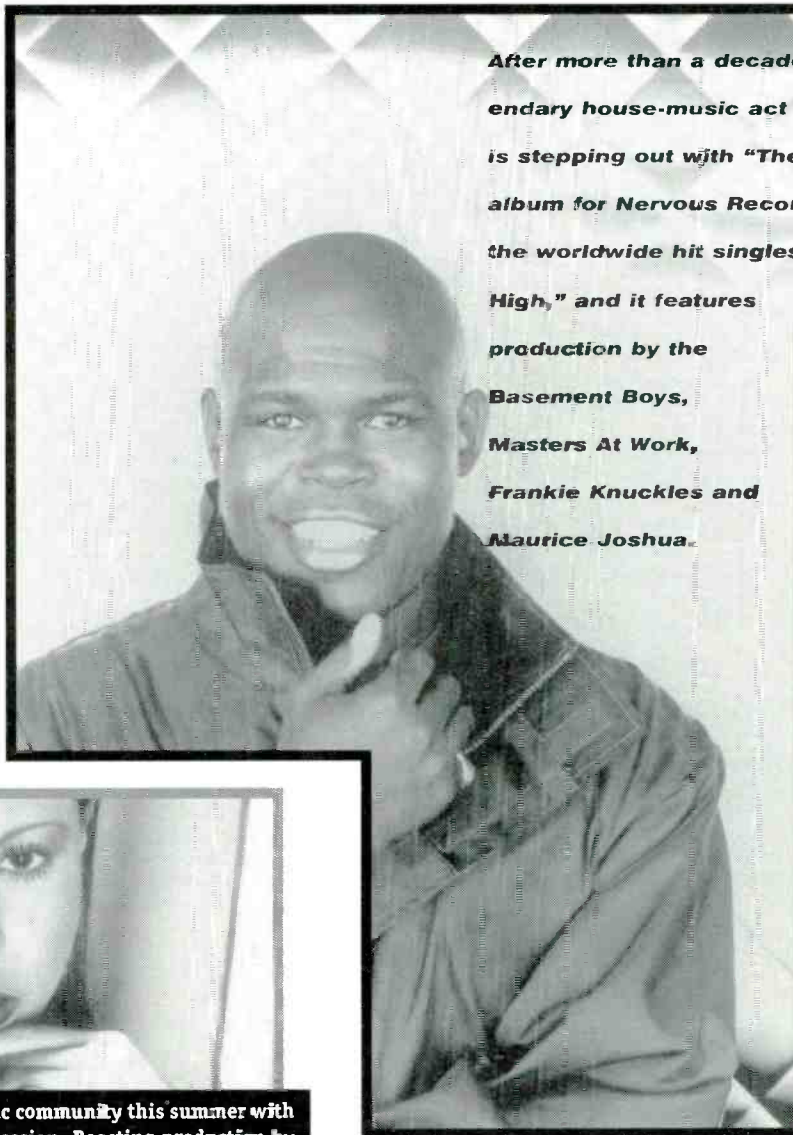
WASHINGTON, D.C.

Although it's painfully close in proximity to such heralded club towns as New York, Philadelphia and Boston, Washington, D.C., has become quite the cute little hotbed for house-music activity. The city is brewing a sound that is a smart hybrid of deep-house and pop-leaning hi-NRG.

The absolute hottest spot is Buzz, where the order of the day are jams with a decided slant toward diva-driven ditties, whether it is newbies like Ultra Nate or pioneers like Jocelyn Brown. And when the women aren't belting their hearts out, you can delight to the hearty dub action of upstarts like Prince Quick

Mix. For an equally hearty house vibe, you'll need to stroll on over to Nikita or Deep, both of which accentuate dark and moody atmospheres and spare, sample-driven instrumentals. DJ culture rules at both venues in a major way.

On the complete flipside is Traxx, which is a bit of a landmark in D.C. In 10-plus years, it has been the epicenter of the national gay club circuit. There is no better place to hear the hits of the day, with a smattering of U.K. and European imports. As for vibe, it helps to be among the pretty, but it's not required. It's just as much fun to alternate between twirling and staring. ■



After more than a decade as the frontman of legendary house-music act Ten City, **BYRON STINGILY** is stepping out with "The Purist," his first solo album for Nervous Records. The set includes the worldwide hit singles "Get Off" and "Flying High," and it features production by the Basement Boys, Masters At Work, Frankie Knuckles and Maurice Joshua.

LOS Angeles

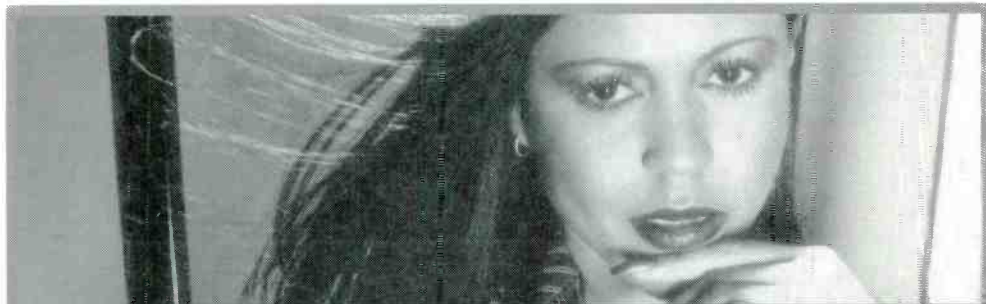
In the ever-dueling energy between the East and West Coast club scenes, Los Angeles has solidified its standing as a mecca for its avant-garde approach to dance music. Urgent trance-NRG sounds dominate the scene, while other edgy fare like jungle and break-beats percolate along the deep underground.

And while Los Angeles has previously been lean on potent producers, there's a plush crop now that never fails to thrill, starting with folks like Vission & Lorimer, Tony B! and Mark Lewis. The label scene is also quite lovely, with Moonshine and City Of Angels leading the pack.

On the quasi-mainstream tip, West Hollywood's decade-old Rage remains exemplar of L.A.'s continued commitment to gay-disco, with bright and vibrant decor and laser lights that seem to slice through the crush of buff bods, while primary spinner Manny Lehman serves a sound that combines the club hits of the day with experimental house.

For a more subterranean vibe, there's Blip, a renovated warehouse on the outskirts of the city. This is the place to be when you want to twitch into the morning hours to the fodder of Crystal Method, Future Sounds Of London and DJ Soulslinger.

Some of the best music to be experienced in Los Angeles doesn't even have a steady home. Float and Foam are wandering soirees that exist almost solely on word-of-mouth—yet somehow manage to draw thousands of kids to rejoice in the free-form rave culture that the "grown-ups" of the music industry have yet to fully understand. ■



CRYSTAL WATERS reaffirmed her long-standing commitment to the dance-music community this summer with an eponymously titled Mercury album that strobed with pure house-music aggression. Boasting production by the Basement Boys, Jam & Lewis and Dallas Austin, the set has already spawned floor staples in the form of "Just A Freak" and "Say...If You Feel Alright." Her next single is the wildly infectious "Mamma Told Me."

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WorldWide Dance

CHICAGO

the undisputed breeding ground of house music has undergone a renaissance of sorts in the last 12 months. It has always been leagues ahead of the pack in terms of cutting-edge grooves and inventive venues. If there's a unifying musical element of the Chicago scene, it is the soulful vocals that ice even the hardest underground dub. But there's a refreshing new energy that is unmistakable.

Feel like an all-nighter? Chicago's the place to be—and your every rhythmic desire can be met. All you need is the will to work it. The best places to start? Fusion, CroBar and House Of Blues should be at the top of any list.

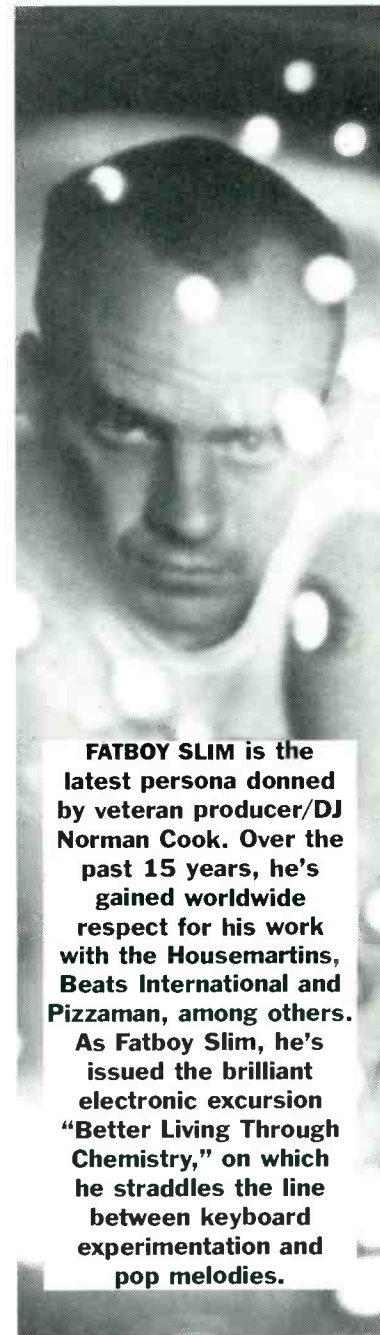
Fusion plays to a largely gay male crowd and is resplendent in glamorous decor and state-of-the-art sound, light and video systems. There are also two

dancefloors, one of which caters to the more puffy hi-NRG tastes of patrons, while the bigger space offers hardcore house. Mark Hultmark is the head DJ there, and his mixing skills are unparalleled.

CroBar hangs on the far opposite end of the musical spectrum, with its dark and forebodingly gothic ambience. Head DJ Teri Bristol does an excellent job of exposing her own stellar studio concoctions, while also keeping punters plugged into a healthy smattering of up-and-coming gems from Europe.

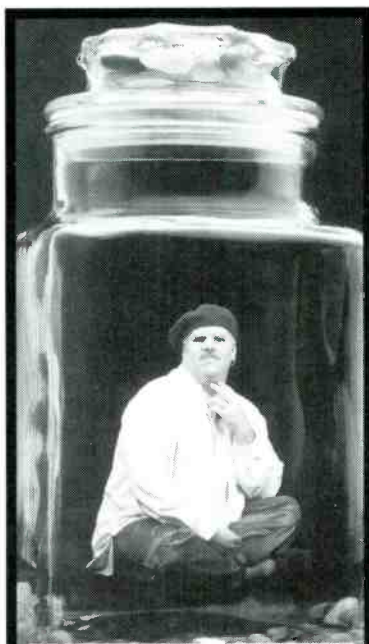
House Of Blues is a new venue in town, and it hosts a staggeringly diverse array of musical genres and events. Each night provides a different personality, ranging from deep-house to funk, with pit stops in acid-jazz and electronica. Also, its vibrant decor and massive stage renders House Of Blues the place for a band-on-the-rise to perform.

Elsewhere around town, Shelter is still the all-encompassing venue, where you can bask in the glow of mainstream hits and maybe even check out a swimsuit fashion show on any given Saturday night. DJ John Curly spins pop-rooted fare with confidence. For more funky, acid-jazz flavors, there's the stately Green Dolphin Street and Smart Bar, where live bands play nightly. And the crowds at both places are among the most friendly you will encounter. ■



FATBOY SLIM is the latest persona donned by veteran producer/DJ Norman Cook. Over the past 15 years, he's gained worldwide respect for his work with the Housemartins, Beats International and Pizzaman, among others. As Fatboy Slim, he's issued the brilliant electronic excursion "Better Living Through Chemistry," on which he straddles the line between keyboard experimentation and pop melodies.

portugal



Since joining Jellybean Records this year, **KAREL** has become the darling of the hi-NRG community with a flamboyant style and a falsetto that fondly recalls the late Sylvester. His single "I Am" saw him paired with club renegades Brinsley Evans and DJ Strobe and swapping vamps with fellow diva Thea Austin. He is currently dividing his time between cutting a new single for the label and completing his first screenplay, an update of the comedy classic "Auntie Mame" called "Mame'd."

Few other scenes over the past five years have intrigued the clubworld at large more than Portugal.

Suddenly, it's become one of the places to give your platforms a workout. Perhaps that's due to the absence of pretension from the punters and the DJs. In fact, attitude is in such small supply that one has to wonder if there's a national law against it.

With that knowledge, there truly isn't a venue in town that isn't worth diving headfirst into. Icarus is where the boys who love to swing their handbags romp to the turntable musings of DJs Marco and Streamline. Equally festive is Flame, with its otherworldly lighting system

and velvet-covered walls. You can pop by on any given Saturday and hear the hits of the day, with an ample dose of classic American disco.

Actually, there seems to be quite the fixation with all things American on the Portuguese club scene. Lads like David Morales and Junior Vasquez are demigods, flooding venues like G-Spot and XTB.

For those who want a taste of local flavor, go directly to Imante, where there's more emphasis on dubby deep-house jams. It may not be as visually appealing as most other venues, but it can't be beat for its underground intensity and fun crowd. ■

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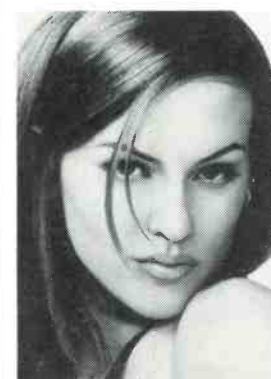
holland

holland is a haven of decadence, with its escapist vibe and seemingly endless selection of noteworthy dance palaces.

Arena is currently among the coolest venues in Holland, with a mixed crowd twitching the night away to mostly deep techno and heavy trance anthems. The venue is also the host for a monthly extra space called Meander, where left-leaning punters can indulge in the pleasures of trip-hop, drum'n'bass and ambient-dub.

Paradiso is a legendary venue, open several nights a week with a variety of rhythmic flavors. The club's Thursday gay-leaning parties are legendary, as is the Saturday mixed-crowd throwdown, featuring the turntable musings of Sven van Hees. Sundays are becoming equally popular, thanks to the soulful spinning of Erick E.

For a taste of the hard stuff, nothing can beat Trance Buddah, which drenches punters with hard-techno and trance assaults. Along a similar sonic tip are West Pacific and Melkweg, where the DJs of the moment include Moebuis, L-Dopa and Gizmo. ■



Sunshine Records ingenue **Miranda** continues to lead the way for Latin-leaning dance music with her latest single, "Who's Got The Power Now," produced by the enduring Walter Kahn. The track is the newest gem in a string of hits for the singer that includes "Your Love Is So Divine."

WorldWide

D a n c e



This is the year that Britain's DJ DARA rose from the drum'n'bass underground into mainstream prominence with "Rinsimus Maximus," an album on Sm:de Communications that showcases his mixing skills and knack for weaving mind-numbing melodies. Among the set's highlights are "Jade," featuring vocalist Carol C., and "Sleepers," which features fellow drum'n'bass act Shooters.

Italy

The Italo-disco scene continues to be a breeding ground for Robert Miles wannabes; he made a major dent in the global dance and pop market last year with "Children." Although it hasn't exactly made for a plush creative year, there are worse sounds to embrace. In fact, there have been some lovely derivations of Miles' concept, making for an evening that brightly merges rugged underground grooves with soothing, new-age-spiced keyboards.

One key venue in Milan continues to be Heaven, where the walls literally shake from the state-of-the-art sound system—as well as from the turntable aggression of Roberto Ignaro and Cardelgaro. When these boys aren't working it, the club is also

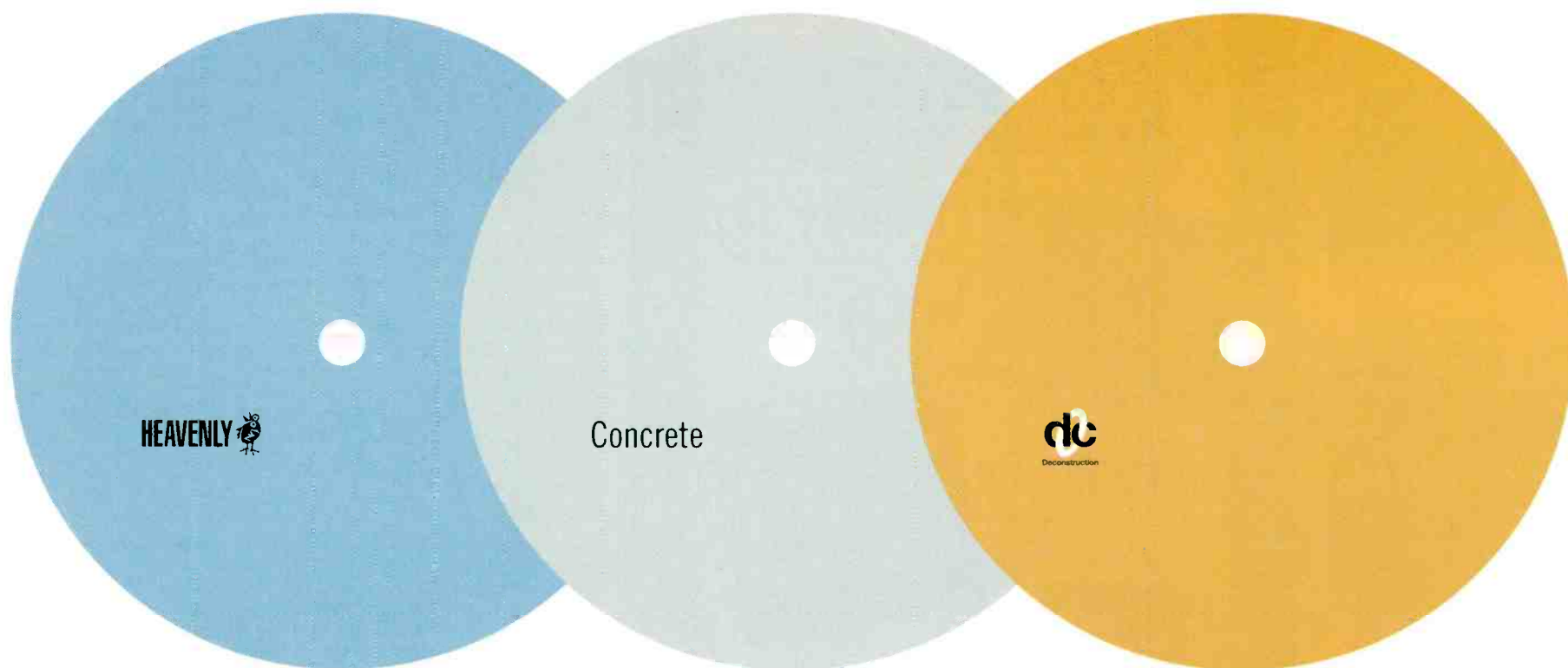
the favorite pit stop of American DJ heroes like Danny Tenaglia and Maurice Joshua.

In Rimini, the circuit is dominated by the venerable Echoes and Cocorico. The former spot grabs about 2,000 partyhounds and is deservedly respected as the premier room for house music in Italy. With that in mind, Echoes remains among the most innovative, forward-reaching clubs in all of Italy, which is why you can actually hear a celeb like Robert Miles working behind the turntables.

Cocorico comes from a completely different angle of the room, with its bright techno/trance personality. Saturdays are particularly flavorful, when DJ Carlucci sweetens the beat with the Euro-disco sounds of La Bouche and other hi-NRG winners. ■



New York's Sub-Urban Records has a diva on the rise with **MONICA HUGHES**, who has been earning props from tastemaking club DJs for the past year with several solid singles on the label. She is currently in the studio with veteran producer Tommy Musto, writing and recording material for an album due during the first quarter of '98.



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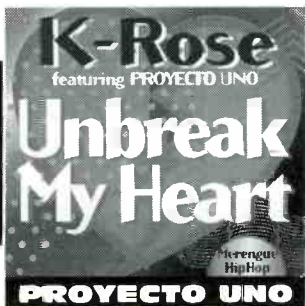
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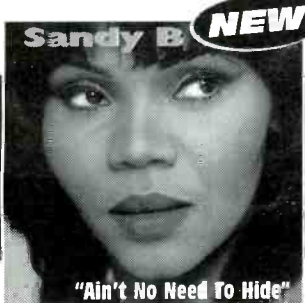
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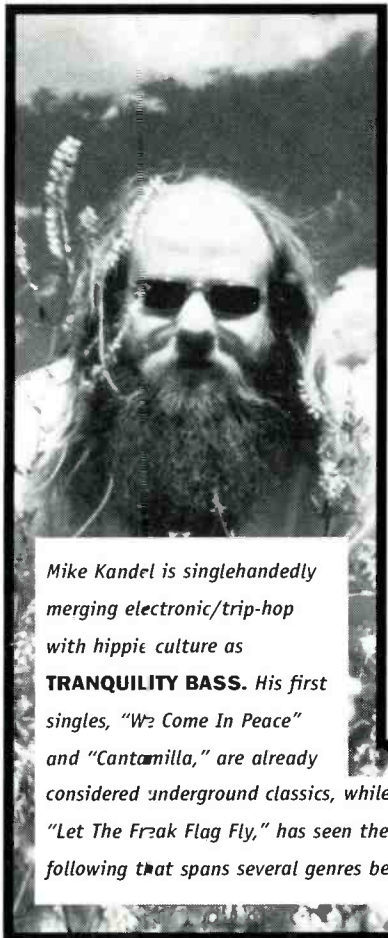
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Dance



Mike Kandel is singlehandedly merging electronic/trip-hop with hippie culture as **TRANQUILITY BASS**. His first singles, "We Come In Peace" and "Cantamilla," are already considered underground classics, while his Astralwerks full-length debut, "Let The Freak Flag Fly," has seen the Chicago native develop a cult following that spans several genres beyond the dance realm.

Like New York City, the London club scene offers a seemingly bottomless list of choices for anyone with happy feet—despite the acid-tongued tone of spoiled, overfed locals.

Six years after its inception, Ministry Of Sound rages on as the key joint in which to work up a sweat. In fact, this venue is so hot that it has spawned a touring counterpart that trolls around the English countryside, as well as various parts of Europe and the States. Iconic spinner C.J. Macintosh still rules the roost, though the weekly schedule has loosened up to showcase the more

experimental house and trance musings of Darren Darling and Miss Barbie. It's also fairly common for superstars like Boy George, David Morales, Frankie Knuckles or Junior Vasquez to grace the decks with their own special brands of house melodrama.

For more than six years, The Gardening Club continues to be a strong contender for the dance dollar. The venue's hottest regular party is Club For Life, which oozes with spiritually charged house-music flavor. Occasional recording artist/producer Jeremy Healy is still the top

London

paris

For years, it has been all too simple for many to dismiss the Paris scene. And while there have been a few dicey years, there's no denying that things are picking up quite a bit. In fact, it's arguable that Paris is fast becoming a hotbed of juicy club activity.

If you want to play hard, sprint to Les Roubles, which drowns tough kids in breakbeats and acid-techno music. This is the place to be when seeking the wares of Derrick Carter, Carl Cox

and spinner on the decks, injecting a twisted hand-bag-swinging attitude into his mix. And when he's not on hand, look for Phil Milson to more than fill the gap with his own turntable magic.

For a completely different vibe, there's nothing better than the deliciously intimate Bar Rumba, which delivers a crafty blend of classic funk, trip-hop, ambient and even the random garage groove—sometimes in the space of one night. If you want to kneel at the altar of acid-jazz legend Giles Peterson, this is the place to be. ■

and Fluke. On the after-hours tip, dip into the Dark Hole for edgy drum'n'bass and trip-hop grooves.

Bon Vivant is one of several festive spots for folks who want to indulge in house, vintage garage and giddy hi-NRG music. Meanwhile, ATC has fast become the city's primary watering hole for gay audiences and those who want to lean a little off the musical center. Twitch to your heart's content to the turntable madness of DJ Purity and Shadow Dancer. ■

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PRINCE QUICK MIX has had one heck of a year. He's become the deep-house remixer of choice with a stellar stream of grooves that includes a revival of "I'll Be Your Friend" by Robert Owens, as well as post-production on "You Don't Know" by Cyndi Lauper, "Celebrate" by RuPaul, "Sexuality" by Garland Jefferies and "Quark" by B.T. He is now striving to strengthen his songwriting skills and is working with several up-and-coming singers, as well as Broadway diva Linda Eder.



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Surprise, Surprise. During a recent "Prime Time Country" appearance, Tom T. Hall was surprised with a plaque for the gold certification of "Tom T. Hall Greatest Hits Vol II." Pictured, from left, are Mercury Nashville president Luke Lewis, Hall, and show host Gary Chapman.

More Artists Opt To Do It Themselves Own Labels Provide Alternative To Majors

BY DEBORAH EVANS PRICE

NASHVILLE—In the past few years, there has been a proliferation of country record labels starting and, in some cases, dying out. But among the major-label spinoffs and new corporate ventures, there is a burgeoning trend toward artist-owned labels that



SKAGGS

are pumping creative juice into the country marketplace and signaling a

shift toward more expansive marketing efforts that include servicing all country radio stations and catering directly to consumers who frequent mass merchandisers.

Charlie Daniels, Ricky Skaggs, Russell Smith, and Ricky Van Shelton are artists who have recently plunged into label self-determination, while the Bellamy Brothers and the Dead Reckoning gang, which includes Kieran Kane and Kevin Welch, have been successfully steering their own ships for a few years.



DANIELS

The reasons for starting their own labels and the approach they take to operating the companies are as unique as the artists who initiated them. Dead Reckoning opened its doors in January 1995 and is owned by Kane, Welch, Harry Stinson, Tammy Rogers, and Mike Henderson. The label has released

seven albums in the last 2½ years. "People are finding out they can take control of their own destiny," Kane says.



SHELTON

The concept is extremely appealing to many artists, including Daniels, who founded Blue Hat Records in May. The label's first release, "Blues Hat," a blues album recorded by

Daniels and his legendary band, is selling well and garnered Daniels a Country Music Assn. Award nomination in the vocal event of the year category for his remake of "Long Haired Country Boy" with guest vocalists John Berry and Hal Ketchum. Daniels plans to release an album of Southern rock classics in the coming year.

Once the label is firmly established, Daniels and his manager, David Corlew, who serves as president, hope to sign
(Continued on next page)

CMT Sees Airplay, Singles Sales Link; Nashville Hit By A Siberian Heat Wave

ON THE TUBE: All 25 singles on Billboard's Top Country Singles Sales chart in the Oct. 18 issue had current or recurrent videos airing on CMT that week. Twenty-four of the 25 tracks on the chart last issue had videos airing (the exception being Mindy McCready's new "What If I Do"). CMT director of programming Chris Parr tells Nashville Scene that CMT has determined that there has been a definite pattern for the year.

"Over the whole year," Parr says, "there have probably been only five or so consistently selling singles on that chart without a video. One was a novelty song, 'Country Macarena.'" He notes that one song in particular seems to prove his theory that CMT is driving singles sales: Wade Hayes' "Wichita Lineman."

"With a lot of other songs," he says, "you have considerable airplay support and exposure. But with Wade, he really had no radio success with that song. But we got a really good response to the video, and we stayed with it after radio dropped [the track]. We've had it in rotation for 11 weeks, and we've gotten a consistent response to it."

For a new act like the Kinleys, which released a single before the album and has yet to establish a public persona, Parr says, the video establishes the public image and obviously drives sales. "In general," Parr notes, "videos sell records, both albums and singles."

Parr says viewer feedback at CMT has increased with its new "CMT Request Line" show, which airs every Monday at 7 p.m. ET. Viewers can make requests online or by calling a 900 number. "We're getting a lot more interaction now," he says.

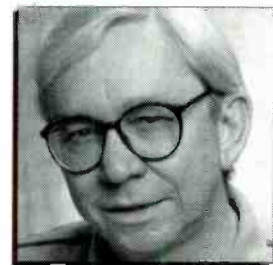
ON THE ROW: Sony Music Nashville has signed a new group from Moscow to a development deal. The young Russian country band is Siberian Heat Wave. Sony Music Nashville president Allen Butler says the six teenagers are all classical music students who first discovered bluegrass as a diversion from their studies. "Then they got into Patsy Cline and traditional country," Butler tells Nashville Scene. "Now they are totally and keenly aware of country music's history, more so than most people signed to labels here. [Producer] Stan Cornelius, whose wife is Russian, saw them in Moscow and brought them over to do some studio work. I went down and saw them and was impressed enough to offer them a development deal."

Butler says the group's sound is still not totally focused. "That's what development deals are about," he says. "They

haven't played together very long. But they have three lead singers, and the rest sing harmony. It's worth exploring all the way. Internationally, we feel that they can be huge."

ON THE RECORD: A major reissue of five Buck Owens Capitol albums is due the first week of November from Sundazed Music Inc. Long out of print, these recordings include two of Owens' best. Not coincidentally, each is devoted to a favorite Owens songwriter: Tommy Collins is not nearly so well known now as Harlan Howard, but "Buck Owens Sings Tommy Collins" brings back such classics as "If You Ain't Lovin' You Ain't Livin'" and "You Gotta Have A License."

"Buck Owens Sings Harlan Howard" includes the predictable big hits, such as "Pick Me Up On Your Way Down" but also features such gems as "Keys In The Mailbox" and "Heartaches By The Number." The other three albums are "Your Tender Loving Care," "It Takes People Like You To Make People Like Me," and the live "In Japan!" Each album includes photos and session-ographies. Sundazed, located in Coxsackie, N.Y., can be reached at 518-731-6262. . . . Jason & the Scorchers return to their launching pad, Nashville's Exit In, to record a live album Nov. 7-8. Several guest stars are expected. Release is set for March 1998 on Mammoth Records.



by Chet Flippo

PEOPLE: Jules Wortman exits as senior director of publicity at MCA Nashville. . . . ASCAP songwriter of the year Mark D. Sanders addresses the Songwriters Guild of America's "Hit Song Analysis" session 5:30 p.m. Monday (27) . . . Wednesday (29)'s Music for Life benefit for the Cystic Fibrosis Foundation features host Gary Chapman and performances by Tracy Lawrence, Lorrie Morgan, Ricochet, the Raybon Bros., Mila Mason, John Berry, and Burnin' Daylight. Tickets are available through Ticketmaster at the Ryman Auditorium. . . . Neal McCoy raised more than \$175,000 for the East Texas Angel Network with his annual benefit concert in Longview, Texas. McCoy formed the charity to help children who have serious diseases. . . . Jim Hester heads the new artist-management division of the Horton Group. . . . Happy 60th wedding anniversary to Kitty Wells and Johnny Wright, who met when both were performing on WSIX Nashville and "slipped off," as she says, to Franklin, Ky., on Halloween eve in 1937 to get married.

Through Diligence, Yearwood Earns Fans In Europe, Australia

CHET FLIPPO

NASHVILLE—Trisha Yearwood's recent claiming of her first major Country Music Assn. Award as female vocalist of the year is helping to build her slow but steady campaign for an international presence. She's now in Australia for the fourth time, racing through a two-week promotional meet-and-greet showcase tour to lay the groundwork for a March 1998 full-blown Australian concert tour. And, she says, she can feel the international fervor beginning to catch on.

"I've been working it for a few years, and it's really starting to kick in," she says, adding that the punch from the soundtrack song "How Do I Live" from the movie "Con Air" is spreading the Yearwood persona globally.

"It's become a big pop hit in Australia, No. 3 on the pop charts," she says. "It's No. 1 in Thailand and Singapore and big in Ireland. It's got a life of its own in markets we've never been to or really tried to work. The song is such a crossover song internationally that I'm not sure what kind of career longevity I would have based on that, because that song is just one part of what I do."

Yearwood says that she's been working Europe for four years in addition to Australia to try to build bases in both areas. The low-key approach, says the Belmont University music department graduate, appears to be paying off, with the hit single raising a profile that was already in place.

Whereas some international country tours have been heralded merely as events featuring country music—the style of music, rather than the act itself, is often considered the major draw for audiences—Yearwood says international touring by country artists might best be presented as simply an appearance by an individual

artist, as an artist. "Especially in Europe," she says, "they are very particular about who they like, and they're very much into music integrity, very aware of the lyrics. Audiences there know more about your songwriters and your musicians than you do. It's a whole different kind of marketing. We approached it as a slow build and try not to create a big splash. You have to build it slowly."

She says that she's very curious to



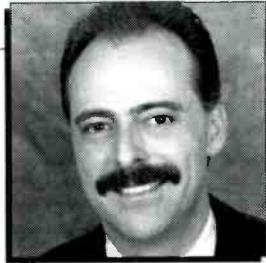
YEARWOOD

see what happens after "How Do I Live" runs its course in Australia and that her duet with Garth Brooks on "In Another's Eyes" will not be the next single in that country. Instead, it will be "On A Bus To St. Cloud," an audience favorite. "So, that's a whole different ballgame," she says. "It makes me think about maybe cutting special tracks for other markets that I wouldn't release here. I've never done that, never recorded something especially for Europe or Australia, but I might do that."

She adds that she's studying making Asian appearances, given the success of the single and the fact that Japan, especially, has been a good market for her. "We owe them some appearances," she says. "You have to make a commitment. My Australian trip next year will probably be the first one where may I come home with some money. You have to make that commitment to that market and to that audience and build something for the future."

MCA Records Nashville chairman Bruce Hinton says that he feels that Yearwood's international presence is just beginning. "With her continued
(Continued on page 52)

COUNTRY CORNER



by Wade Jessen

COUNTRY ROADS & WILD MONTANA SKIES: Following the Oct. 12 plane crash that killed former Country Music Assn. entertainer of the year **John Denver** (Billboard, Oct. 25), fans of the '70s hitmaker have scoured stores to buy his recordings, causing two recent RCA compilations to land on Top Country Albums and seven others to bow on Top Country Catalog Albums. Increasing by more than 21,000 scans to win Greatest Gainer honors, Denver's latest project, "The Best Of John Denver Live" (Legacy), moves 22,500 pieces to rise 73-8 on the country chart and splashes onto The Billboard 200 at No. 52 (see Between the Bullets, page 108).

Denver's first two hits packages send **Shania Twain's** "The Woman In Me" back to No. 3 on Top Country Catalog Albums, and the top 10 on that chart is peppered with four more of Denver's RCA titles. The No. 1 title on that list, "Greatest Hits," moves 13,500 units, while a second best-of set scans 8,500 pieces. "The Rocky Mountain Collection" is a two-disc hits set that sold more than 6,000 units during the tracking week. "An Evening With John Denver," "Take Me Home Country Roads & Other Hits," and a third hits package each moves more than 4,000 pieces. One seasonal title appears on our country catalog chart: "A Christmas Together" by Denver and the Muppets (Laserlight) turns in 3,000 scans.

KENTUCKY ROOTS & A TEXAS HAT: Bowing on Top Country Albums with more than 25,000 units is **John Michael Montgomery's** first hits package (Atlantic), which earns our Hot Shot Debut cup at No. 6 and opens at No. 44 on The Billboard 200. Two of Montgomery's four previous chart entries had bigger opening weeks. "Kickin' It Up" entered at No. 1 with 94,500 units in the Feb. 12, 1994, Billboard and his third album, self-titled, also bowed at the top with more than 68,000 scans in the April 15, 1995, issue.

Although Montgomery's debut title, "Life's A Dance," entered with 3,000 units in the autumn of '92, that package scanned more than 40,000 units during Christmas week of '93. The Lexington, Ky., native had his biggest week ever with "Kickin' It Up," which moved 109,000 units in the Feb. 19, 1994, issue. Montgomery's "What I Do The Best" entered the country chart at No. 5 in the Oct. 12, 1996, issue with 24,000 units and rests at No. 49 this issue.

"Angel In My Eyes," the only new track on the best-of set, rises 38-33 on Hot Country Singles & Tracks with airplay at 141 of our 161 monitored stations. Heavy airplay (more than 35 spins) is detected at KYNG Dallas, and new detections were posted at 26 stations this week, including KUZZ Bakersfield, Calif., WSM-FM Nashville, and WCOL Columbus, Ohio.

REAL COUNTRY & REAL CLASS: Proponents of traditional country music here are celebrating Thanksgiving a bit early as **Lee Ann Womack's** "You've Got To Talk To Me" (Decca) opens with Hot Shot Debut stripes at No. 52 on Hot Country Singles & Tracks. Womack enters with airplay at 89 monitored country stations, and KMLE Phoenix is the airplay leader, with more than 25 spins. New airplay is detected at 18 stations, including WGAR Cleveland and KOUL Corpus Christi, Texas.

"You've Got To Talk To Me" is the third release from Womack's self-titled debut album and her biggest opening week to date. "Never Again, Again" popped on at No. 71 in the March 15 Billboard and rose to No. 23, and "The Fool" bowed at No. 69 in the June 21 issue, peaking at No. 2.

MORE ARTISTS OPT TO DO IT THEMSELVES

(Continued from preceding page)

other acts. "There are a lot of artists that have marquee value and a fan base and have the desire to continue to put their music out," Corlew says. "Sometimes a major label doesn't feel that way about a certain artist. So I think we as an industry have to figure out a way to create a place for artists. Hopefully, there will be places like Blue Hat where artists can go."

Shelton is banking his artistic future on RVS Records, which he founded in July with the album "Making Plans." The first single, "She Needs Me," garnered respectable airplay.

Both Daniels and Shelton struck deals with Anderson Merchandisers to distribute their projects exclusively through Wal-Mart for an unspecified

amount of time before they are released elsewhere.

Daniels says that he is happy with his new enterprise and that he enjoys having more control over his music than he would have on a major. "People are tired of being put in a box they don't fit in," Daniels says. "I can't have someone telling me how to do my music. I think I know better what I do than anybody does. . . . And if they can't sell the kind of music that myself or Ricky Van Shelton are coming out with, we're on the wrong label, and if it means starting a new label then that's what we have to do."

Many agree with Daniels' philosophy, including Skaggs, who is launching a bluegrass label, Skaggs Family Records, with the Oct. 21 release of "Blue-

grass Rules." "This is working for me now where I'm at in my career," says Skaggs, who remains signed to Atlantic, which released his latest country set, "Life's A Journey." But when Atlantic passed on "Bluegrass Rules," he decided to start his own label.

He says part of the attraction was finally owning his own music. "I've done stuff for Rounder and Sugar Hill and Epic," he says. "I'm 43, and I felt it was high time I started owning my masters. Who knows what is going to happen in country music? I'm putting my faith in owning my own masters. I can negotiate my own distribution. You can go international. It's amazing the doors that can open when you do it yourself.

(Continued on page 52)

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
42 ALL LIT UP IN LOVE	(Old Desperados, ASCAP/N2 D, ASCAP)	ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP HL/WBM
33 ANGEL IN MY EYES	(Reynsong, BMI/Knob Twister, ASCAP) HL	ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM
70 ANOTHER PERFECT DAY	(Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL	74 I CAN LOVE YOU BETTER
25 BETWEEN THE DEVIL AND ME	(Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Cait-N-Twins, BMI) HL/WBM	48 IF YOU CAN'T BE GOOD (BE GOOD AT IT)
41 BLINK OF AN EYE	(Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM	5 IF YOU LOVE SOMEBODY
24 A BROKEN WING	(Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL	31 I HAVE TO SURRENDER
45 A CHANCE	(Acuff-Rose, ASCAP/Sony/ATV Cross Keys, ASCAP) WBM	65 IMAGINE THAT
28 THE COAST IS CLEAR	(Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM	30 I'M SO HAPPY I CAN'T STOP CRYING
35 DANCIN', SHAGGIN' ON THE BOULEVARD	(Maypop, BMI) WBM	63 I'M YOUR MAN
62 THE DAY SHE LEFT TULSA (IN A CHEVY)	(Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI)	2 IN ANOTHER'S EYES
59 DID I SHAVE MY LEGS FOR THIS?	(Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI)	40 I WANNA FALL IN LOVE
1 EVERYWHERE	(Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM	68 JUST TO SEE YOU SMILE
23 THE FOOL	(Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM	17 LAND OF THE LIVING
16 FROM HERE TO ETERNITY	(Warner-Tamerlane, BMI/EMI April, ASCAP/JKids, ASCAP) HL/WBM	54 A LITTLE IN LOVE
64 THE GIFT	(Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC)	57 LIVING IN A HOUSE FULL OF LOVE
11 GO AWAY	(EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM	71 LOVE AIN'T EASY
47 GOOD OL' FASHIONED LOVE	(Music Corp. Of America, BMI/Glitterish, BMI/Harstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	3 LOVE GETS ME EVERY TIME
39 HAND OF FATE	(WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	8 LOVE IS THE RIGHT PLACE
53 HEART HOLD ON	(EMI Blackwood, BMI/Killen, BMI/Cotermio, ASCAP) HL	56 LOVE OF MY LIFE
32 HELPING ME GET OVER YOU	(Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM	43 LOVE TRAVELS
60 HE'S GOT YOU	(Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	55 MORE THAN EVERYTHING
58 HOLE IN MY HEART	(EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL	38 NICKAJACK
4 HONKY TONK TRUTH	(Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM	66 NIGHTS LIKE THESE
6 HOW DO I GET THERE	(EMI Princeton Street,	75 NOTHIN' BUT THE TALLIGHTS
		36 OF COURSE I'M ALRIGHT

Billboard Top Country Singles Sales

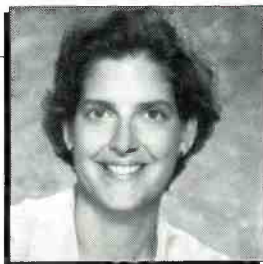
NOVEMBER 1, 1997
 COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	20	HOW DO I LIVE ▲ CURB 73022 13 weeks at No. 1	LEANN RIMES
2	2	2	4	LOVE GETS ME EVERY TIME MERCURY 568062	SHANIA TWAIN
3	3	3	8	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
4	5	5	6	A BROKEN WING/VALENTINE RCA 64963	MARTINA MCBRIDE
5	4	4	25	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
6	7	7	4	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
7	6	6	10	PLEASE EPIC 78656/SONY	THE KINLEYS
8	8	8	13	GO AWAY BNA 64914/RCA	LORRIE MORGAN
9	12	18	3	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
10	10	9	10	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
11	11	11	7	YOU WALKED IN BNA 64942/RCA	LONESTAR
12	16	—	2	WHAT IF I DO BNA 64990/RCA	MINDY MCCREADY
13	13	14	12	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	9	12	4	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
15	15	13	72	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
16	NEW	1	1	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
17	17	23	3	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
18	14	10	22	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
19	20	19	11	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
20	19	16	40	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
21	18	15	22	DRINK, SWEAR, STEAL & LIE REPRIS 17379/WARNER BROS.	MICHAEL PETERSON
22	23	—	2	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN
23	22	22	8	WICHITA LINEMAN COLUMBIA 78653/SONY	WADE HAYES
24	21	17	12	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
25	24	21	30	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE



by Heidi Waleson

A HISTORY IN SOUND: The New York Philharmonic leaped into the historical recordings business this month with a remarkable new set that showcases more than 62 years of the orchestra's musical life on the radio. A 10-CD box, "The Historic Broadcasts: 1923 to 1987" begins with fragments of performances led by Willem von Hoogstraten and Willem Mengelberg in 1923 and 1924, respectively, and ends with Erich Leinsdorf conducting Mozart's Symphony No. 29 in 1987. Along the way, there are such rarities as Georg Szell and Arthur Schnabel performing Beethoven's Piano Concerto No. 3 (1945); Josef and Rosina Lhévinne performing Mozart's Concerto for Three Pianos (arranged for two pianos), their only concerto recording together (1939); Bruno Walter and Kirsten Flagstad collaborating on the "Immolation Scene" from "Götterdämmerung" (at their 1952 concert performance, the ovation lasted for 21 minutes and 35 seconds); Leonard Bernstein performing Webern and Berg, two composers he never recorded commercially (1965, 1961); and Nadia Boulanger conducting the Fauré "Requiem" (1962).



The set includes a 144-page book with introductory essays, contemporaneous reviews of the performances, and quotes from Philharmonic musicians, plus a complete listing of all the Philharmonic musicians with the years in which they played. Program notes in the individual volumes of the set are drawn from the notes of the period. Even the visuals have historical flair: All the CDs have sections of a formal onstage group photo of the orchestra in 1930 (with its lone female, a harpist), as well as music from the orchestra's score of Beethoven's Symphony No. 7, marked by Mahler and Toscanini. The label, New York Philharmonic Special Editions, is a modified version of the orchestra's library stamp.

The set is the baby of Sedgwick Clark, editor of "Musical America" and an expert in historical recordings, and Barbara Haws, archivist and historian for the Philharmonic. Shellac discs, acetates, and tapes were collected from many sources, including the orchestra's archives, the Lincoln Center Library for the Performing Arts, and individual collectors who recorded the broadcasts off the air (Clark includes a plea to such collectors in his notes to the set, begging them to send their tapes to the Philharmonic for preservation). Kurt Masur, the Philharmonic's music director, and a committee of musicians were intimately involved in the selection of the music and in the restoration and remastering process. The biggest problem for everyone was keeping the set to 10 discs; Clark and Haws say there is material for many more.

The set retails for \$185; it is available through the orchestra's World Wide Web site, www.newyorkphilharmonic.org, or by phone (1-800-557-8268), fax, or mail. Unlike most such commemorative projects, including those produced within the last decade by the orchestras of Cleveland, Chicago, and St. Louis, the set is also available in a few Tower Records stores in the U.S. (13 cities, including New York, Philadelphia, Los Angeles, and Seattle) and abroad (in London; Tokyo; Hong Kong; Singapore; Buenos Aires; and Tel Aviv, Israel). Haws feared that the set would

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NOTAS

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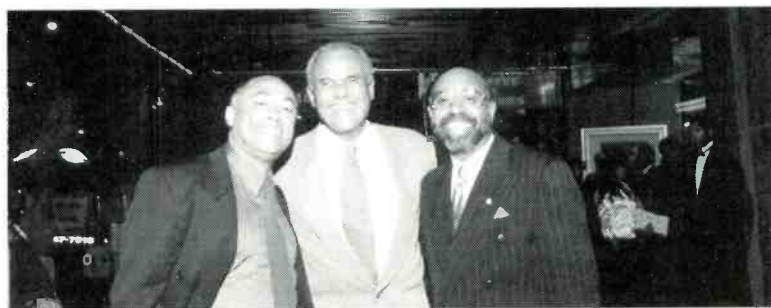
tour Nov. 14 in Curitiba, Brazil.

STATESIDE BRIEFS: "Buscando Un Sueño," a Spanish-language film that chronicles the life of a Dominican immigrant in New York, makes its debut Wednesday (29) in New York. The picture, which stars Lauren Velez, Kamar De Los Reyes, and Benny Nieves, also features RMM artist Jose Alberto "El Canario" and PolyGram Latino's recent signee El General. RMM is scheduled to drop the soundtrack Nov. 4.

Veteran promoter Abraham Contreras has founded a new agency/promotion firm called All Access Talent Inc. The current client list of the Los Angeles-based company includes Columbia/Sony superstar Julio Iglesias, AT&T, Fiesta Broadway, and Arista Latin.

"Amigos," the latest album by EMI Latin's standout mariachi crew Mariachi Sol De México, features guest performances by the Beach Boys, Paloma San Basilio, and Emilio.

ARGENTINA NOTAS: Warner Argentina has released a compilation of hits from Argentine rock acts signed not only to Warner, but also to EMI Argentina, PolyGram Argentina, DBN, and BMG. Titled "Todos! 100% Rock Nacional," the disc contains material from some of Argentina's most famed acts, including Los Pericos, Los Enanitos Verdes, and Man Ray (EMI); Divididos, Dos Minutos, and Los Calzones (PolyGram); Memphis La Blusera (DBN); Soda Stereo and Los Anticuchos Decadentes (BMG); and Fito Páez, Fabiana Cantilo, Andrés Calamaro, A.N.I.M.A.L., and Claudio Gabis (Warner).



A Tropical Triumvirate. RMM FilmWorks recently debuted its documentary film of Hispanic, Afro-Caribbean music titled "Yo Soy Del Son A La Salsa" (I Am Son To Salsa) at the Regency Theater in New York. Shown outside the theater celebrating the picture's premiere, from left, are Rigoberto López, the movie's director; actor/vocalist Harry Belafonte, who recorded the 1957 calypso hit "Banana Boat (Day-O)"; and Ralph Mercado, president/CEO of RMM FilmWorks and the film's producer. (Photo: George Carvas)

Through its own DBN-distributed TTM Discos, the popular punk rock band Todos Tus Muertos has dropped its much-anticipated album "Subversiones." The set features a mixed bag of cover tunes from Bob Marley and the Clash, along with outtakes and live sides.

Los Fabulosos Cadillacs bassist Flavio Cianciarulo and Almafuerite lead singer Ricardo Iorio have released "Peso Argentó," on Cianciarulo's Resiste Records, which is distributed by Universal. The superlative disc boasts an impressive array of folklore and rock grooves that pay homage to rarely heard indigenous music from Argentina, as well as to the Cadillacs hit "Mal Bicho." Guest artists are León Gieco, Rubén Patagonia, Almafuerite guitarist Claudio Marciello, and Cadillac members Vicentico, Ariel Minimal, Mario Siperman, Fernando Ricciardi, and Totó Rotblat.

CHART NOTES: Alejandro Fernández's smash "Si Tú Supieras" (Sony Latin/Sony) remains atop Hot Latin Tracks for a third consecutive week, although its listener lead over Cristian's "Lo Mejor De Mi" (Ariola/BMG) has been cut from 50,000 listeners to 27,000.

The 10,000-listener gain by "Lo Mejor De Mi" does unseat "Si Tú Supieras" from the top rung on the pop genre chart. Sony Tropical's R&B salsa trio DLG moves back into first place on the tropical chart after a one-week absence with "La Quiero A Morir." Sitting atop the regional Mexican chart for a third straight week is Fonovisa's ever-popular Marco Antonio Solís with "La Venia Bendita."

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Pablo Márquez in Santiago.

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	4	LONDON SYMPHONY ORCHESTRA (FOSTER) EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE 4 weeks at No. 1
2	2	5	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
3	3	3	E. MEYER/B. FLECK/M. MARSHALL SONY CLASSICAL 62891 (10.98 EQ/16.98)	UNCOMMON RITUAL
4	4	3	LUCIANO PAVAROTTI PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION LONDON 458800 (19.98 EQ/31.98)	
5	5	5	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 72002 (13.98/18.00)	VON BINGEN: 11,000 VIRGINS
6	6	40	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
7	8	5	KRONOS QUARTET NONESUCH 79457 (16.98)	EARLY MUSIC
8	NEW		BRYN TERFEL DG 453480 (10.98 EQ/16.98)	HANDEL: ARIAS
9	7	57	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
10	9	6	WESTMINSTER ABBEY CHOIR (NEARY) SONY CLASSICAL 66613 (10.98 EQ/16.98)	TAVENER: INNOCENCE
11	15	6	VANESSA-MAE ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA DOLL
12	10	6	RENEE FLEMING LONDON 455760 (10.98 EQ/16.98)	SIGNATURES: GREATEST OPERA SCENES
13	12	31	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
14	11	64	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
15	RE-ENTRY		KIRI TE KANAWA ERATO 17071 (15.97)	SOLE E AMORE: PUCCINI ARIAS

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	3	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL 3 weeks at No. 1
2	2	3	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
3	3	7	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
4	8	4	SARAH BRIGHTMAN ANGEL 56511 (10.98/15.98)	TIME TO SAY GOODBYE
5	4	12	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
6	6	43	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
7	7	47	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
8	RE-ENTRY		VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIK
9	5	7	JOE JACKSON SONY CLASSICAL 60273 (10.98 EQ/16.98)	HEAVEN & HELL
10	9	2	DOMINGO/HUANG/BOLTON SONY CLASSICAL 62970 (10.98 EQ/16.98)	MERRY CHRISTMAS FROM VIENNA
11	10	40	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
12	11	32	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
13	13	38	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
14	15	7	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA SONY CLASSICAL 62998 (10.98 EQ/16.98)	JUMP START AND JAZZ
15	RE-ENTRY		CINCINNATI POPS (KUNZEL) TELARC 80437 (10.98/15.98)	THE BIG PICTURE

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 multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. †Indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- PLACIDO DOMINGO WITH JOHN DENVER PERHAPS LOVE SONY CLASSICAL
- CARRERAS-DOMINGO-PAVAROTTI A TENOR'S CHRISTMAS SONY CLASSICAL
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS
- VARIOUS ONLY OPERA CD YOU NEED RCA VICTOR
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS TUNE YOUR BRAIN DG
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- CLEVELAND ORCHESTRA (SZELL) BRAHMS: PIANO CONCERTO 1&2 SONY CLASSICAL
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS MOZART AT MIDNIGHT PHILIPS
- VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON

TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES INTER-SOUND
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS TEN YEARS OF SUCCESS NAXOS
- VARIOUS PIANO BY CANDLELIGHT MADACY
- VARIOUS VIVALDI: FOUR SEASONS MADACY
- JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
- VARIOUS CLASSICAL TREASURES MADACY
- VARIOUS VERY BEST OF MOZART VOX CAMEO
- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
- VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS CLASSICAL MASTERPIECES MADACY
- THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL



NAXOS

**10
BIG
YEARS**

THE FAR-SIGHTED LABEL'S ATTENTION TO THE ART AND COMMERCE OF CLASSICAL MUSIC HAS PROVEN TO BE NOTHING SHORT OF REVOLUTIONARY. BY FASHIONING A COMBINATION OF THE RIGHT PRICE, SUPERIOR MARKETING AND CONSISTENT QUALITY, NAXOS HAS PRODUCED LOYAL CUSTOMERS, RESPECTFUL CRITICS AND ENVIOUS COMPETITORS. HOW'D THEY DO IT? TURN THE PAGE ...
A BILLBOARD ADVERTISING SUPPLEMENT

Celebrating its first decade this year, the classical label Naxos has risen from quixotic upstart to international market-leader in record time. The company's strategy for success has been nothing short of revolutionary, with the mix of super-low prices, shrewd label-first marketing, superior distribution and consistent quality producing loyal customers, respectful critics and envious, influenced competitors.

According to its reports, Naxos has sold more classical CDs than any single label in the world over the past 10 years—more than 70 million, at \$5.99 a piece. That total comprises no crossover, just a full range of serious classical music from Machaut to Messiaen and beyond. And, as critics have noted favorably, the discs are marketed strictly as great music, not as lifestyle accessories. This attention to the art as well as the commerce of classical music earned Naxos the Cannes Classical Label Of The Year award at this year's MIDEM.

Naxos isn't resting on its laurels, though, as founder/chairman Klaus Heymann will tell you: "We're busy preparing for the next decade—we're working to expand the audience for real classical music." The label has diversified with imprints in historical recordings and classically oriented audio-books, and it has revamped its U.S. operation. With less than 10% market share, Naxos Of America has lagged behind such territories as the U.K. (17%) and Sweden (70%).

Based in Pennsauken, N.J., the U.S. company has a new president, Jim Sturgeon, formerly VP of sales and marketing for the Warner Alliance label (where he worked with Naxos managing director Hakan Lagerqvist, who distributed Warner Alliance's Christian product in Sweden). Sturgeon has little experience with classical music, a fact he doesn't see as a problem.

"Naxos doesn't need another classical-music aficionado here," Sturgeon says. "With people like [product manager] David Osenberg and [publicity director] Laurence Vitte, we have plenty of classical experts in the U.S., and all the A&R is done from abroad anyway. Naxos Of America needs a more detailed vision in sales and marketing. That's what I'm here for."

Sturgeon says Naxos' U.S. sales should total \$8 million by the end of '97, up from \$6.6 million last year. And he's shooting for 40% growth next year. As with retailers abroad, many U.S. shops allocate Naxos sizable, exclusive floor space free of charge. Jeff Melacon, classical manager of Tower Records' Lincoln Center outlet in New York, explains why: "Naxos sells. Especially the Haydn string quartets, early-music and 20th-century things, which fare better than their mainstream stuff." Tower Records has led the way with Naxos, but the label is also making inroads elsewhere. Borders should be Naxos' biggest retailer by the end of the year, according to Sturgeon.

BORDERS AND TOWERS

Naxos' parent company, HNH International, is based in Hong Kong, and Heymann splits his time between there and his vacation home in Auckland, New Zealand. But the U.K. is the "center of the universe" for Naxos, he says, with the label's quality-control studio located in London as well as its assistant managing director, Anthony Anderson. Heymann has also taken full control of Select Distribution in the U.K. (after disagreements over future direction with the original partners). In addition to Naxos and its sister label Marco Polo and Danish cooperative label Da Capo, Select racks such quality independents as CPO, Hyperion, ASV and BIS. And Heymann's aiming for a heightened marketing profile for the distributor.

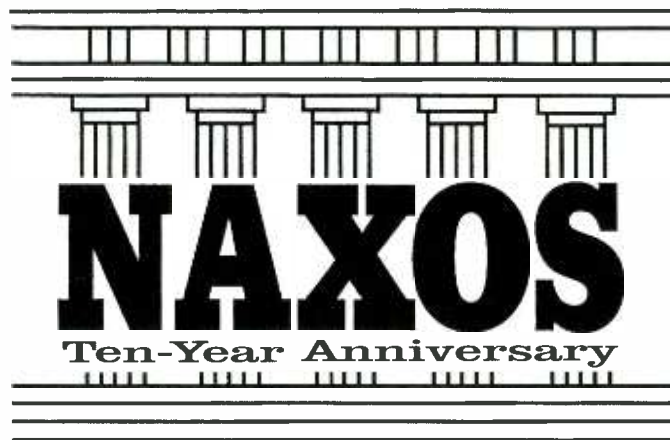
Heymann considers the U.K. the most important market for classical collectors, and it's home to the most influential classical media, such as *Gramophone* and *BBC Music* magazines—the

"I've been with Naxos for 10 years, from the beginning really. This is a label that gave me the chance to come through and show myself to the world. I've recorded about 50 CDs for them. This is really a label of opportunity, and it has been an important part of my life. They were willing to take risks that others weren't. Klaus and I have had some successful projects together and we both built trust in each other."

— Peter Breiner, musician/conductor

"The most unique thing about Naxos is that it is a budget label that offers product that was previously only offered by boutique labels. For example, they carry 20th-century music that one doesn't usually find on budget labels. That's the type that sells well, they have that niche of the market to themselves."

— Randy Hart, Valley Record Distributors



Since 1987, the label has grown from being a source for inexpensive, dependable Beethoven and Mozart to being a well of superbly rendered music that is attractive beyond issues of price. Now, founder Klaus Heymann and a revitalized staff are preparing for an even more successful second decade.

BY BRADLEY BAMBARGER



L to R: Founder Klaus Heymann (left), and Jim Sturgeon, president, Naxos Of America

approval of which has been instrumental in boosting Naxos' reputation. These magazines have noted the increasing quality and variety of Naxos' recording program, citing in particular the policy of using native orchestras to record national repertoire (English orchestras for Bliss, French singers for Charpentier, etc.).

Naxos has grown from being a source for inexpensive, dependable Beethoven and Mozart to being a well of superbly rendered, rarely recorded music that is attractive beyond issues of price. But big-league status doesn't confer infallibility, and there has been the occasional muffed release (such as a recent problematic set of Arvo Pärt's music). And the Australian-centered Naxos Jazz imprint that debuted in the U.K. recently can expect especially stiff competition as it arrives in the U.S. this fall.

But the imminent historical series is sure to earn positive reviews and avid attention from collectors in Europe, America and, especially, Asia. The Naxos Historical imprint is releasing vintage broadcast recordings from the archives of Canada's Immortal Performance Society, which has drawn from such sources as NBC and New York's Metropolitan Opera. The '30s and '40s recordings of Toscanini with the NBC Orchestra will attract special attention worldwide, although the Met discs are only available outside the U.S.

"It will be interesting to see how the historical series does," Heymann says. "We could exhaust the small market of 6,000 to 7,000 specialist fans and not grow much beyond that. But again, because of the low price, we might be able to create a whole new audience for these classic recordings."

CLASSICS FOR KIDS

To help attune a younger, growing audience to classical music, Naxos has several educational and customer-loyalty programs in the works. New releases on the way include a recording of Prokofiev's "Peter & The Wolf" with Barry Humphries (more than 25,000 preorders in the U.K.), continuing entries in the complete Liszt piano series, all the Beethoven and Schubert string quartets, Verdi's Requiem, Lutoslawski's cello concerto, the first budget collection ever of John Adams' music, a Bruckner symphony cycle, much early choral music and more radio co-productions of operas, such as the recent issues of Debussy's "Pelléas Et Mélisande" and Korngold's "Die Tote Stadt." It's a program that competes with such major-label budget lines as Sony's Essential Classics and EMI's Red Line by offering a far greater range of repertoire, especially in early and modern music.

Even with Naxos' distinctive relationship with retailers, Heymann is more than aware of the increasing dilemma of classical departments overstocked with 1,000 years' worth of music. "All the choice and quality out there is wonderful for the customer," he says. "But it makes it very difficult for most record companies. So little of the back catalog can be stocked by shops that we have less and less opportunity to sell our full range."

More than most record company executives, Heymann is eagerly awaiting the arrival of DVD audio as the answer to the problems of plenitude. In fact, if the DVD audio standard incorporates the epic playing time that it potentially could, Naxos stands to loom even larger in the marketplace. The label owns all its recordings outright (artists are paid flat fees upfront with no royalties), so Naxos could squeeze all the Haydn string quartets or Wagner's "Ring" cycle onto a handful of discs and get them into the racks long before the major labels could even negotiate the rights for the new medium with its contracted artists.

Sizing up the possibilities, Heymann says, "The complete Johann Strauss on six DVDs instead of 52 CDs, priced by the hour, with some of the manufacturing savings passed on to the consumer. Something like that would revolutionize the business again. I can't wait." ■

Taking Classics To Consumers: Sales And Marketing Director Anthony Anderson

BY CHRISTIE ELIEZER

Around the world, Vivaldi or Mozart will never let you down. While tastes differ slightly from country to country, repertoire from those composers are consistent sellers internationally for classical label Naxos.

"You'd naturally expect the old warhorses to do well," quips Anthony Anderson, Naxos' director of sales and marketing for English-speaking territories, and manager of its U.K. distributor, Select Music. "But a lot of esoteric material does very well too. Obviously, with low prices people are happy to experiment."

"In Asia, where we've had a regional office in Hong Kong right from the start, appreciation for classical music is still growing and they stick to the tried and true. Vivaldi's 'Four Seasons' is without a doubt the biggest seller for us there. Europe has a greater interest in lesser-known composers."

Outside the U.S., Naxos' biggest markets are the U.K. (where it

is the biggest-selling budget-classical label, just ahead of Decca), Germany and Sweden. The company sold a million units in each of these territories in 1996.

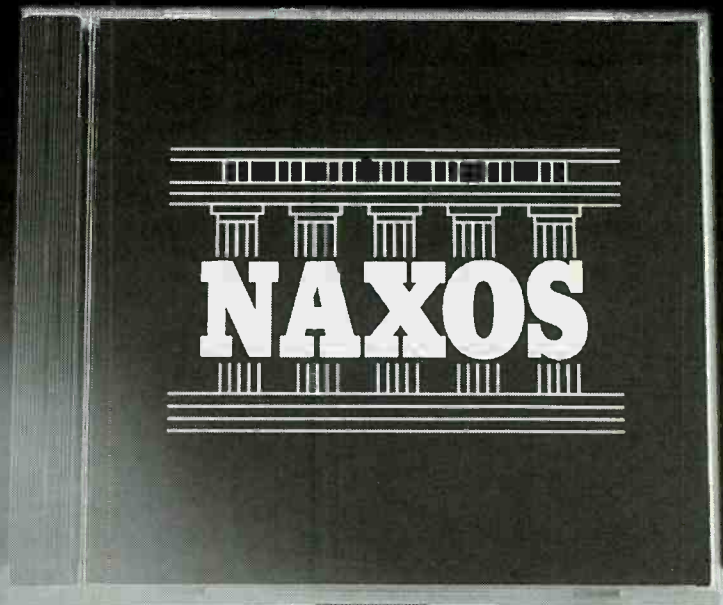
"We have a 70% market share in Sweden," says Anderson. "In fact, the entire Scandinavian territory is a strong one."

Nine factories keep up with global demand and Naxos' policy of issuing all releases simultaneously to all markets. Three of these factories are in North America, four through Europe and two in Asia. The company has international warehouses in Hong Kong and Munich and Nashville.

"Ten years ago, we were originally the only ones [in the budget field]. Since then, competitors have flattered us by imitating us," says Anderson. "But most have fallen by the wayside because they didn't have the product range and the distributor strength. We keep an eye on our competitors, but not-

Continued on page 51

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FOR THE PAST
10 YEARS.



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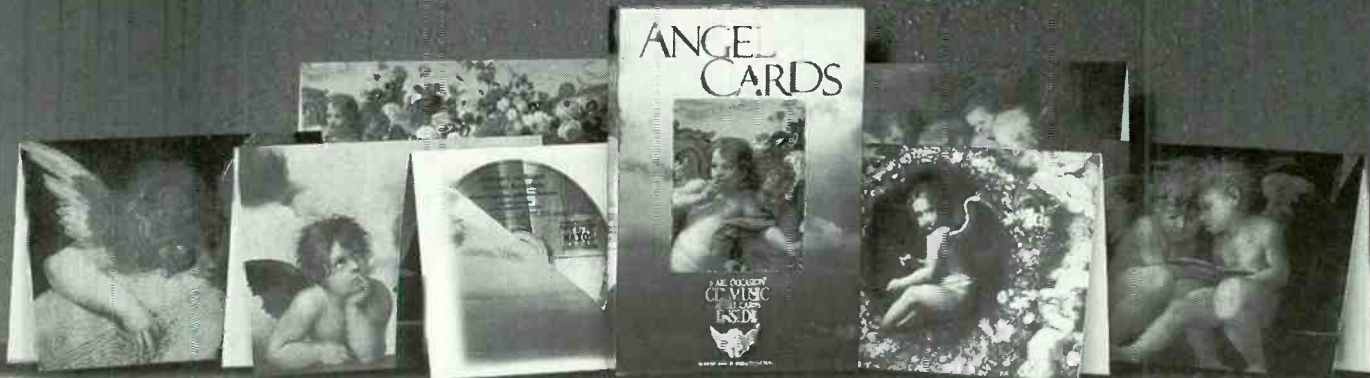


Chosen Best Label for 1997.

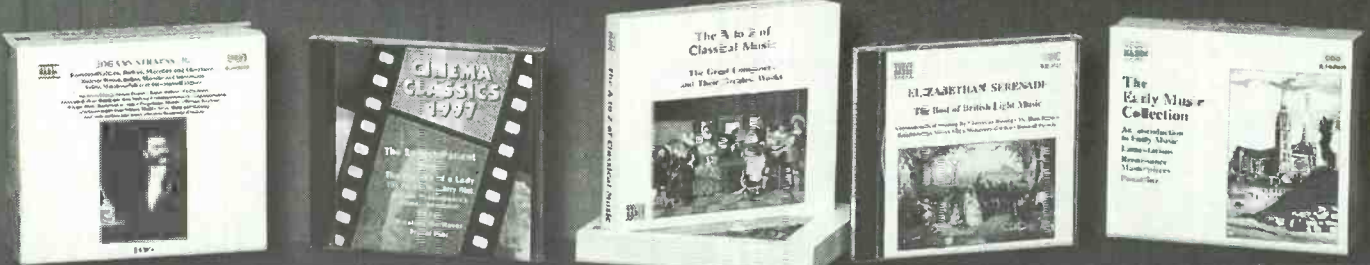
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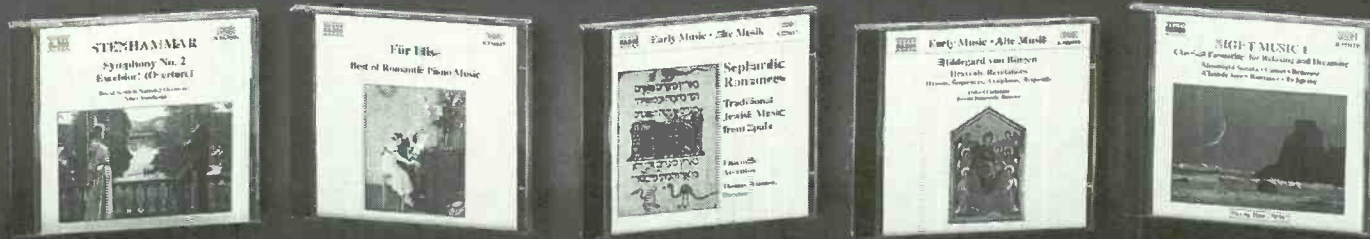
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The only person we've had to convince that we are not giving our music away, is our Chief Financial Officer (the vault was his idea). We are pleased to let our public know that our critically acclaimed Naxos label will continue to make classical music available and affordable for everyone. That is why Naxos was chosen "The Label of The Year!"



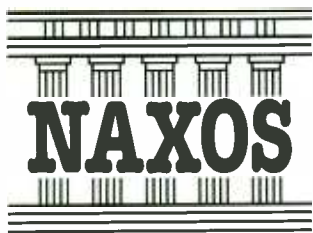
Music for a Civilized World.

0 Y E A R S O F S U C C E S S.

Naxos Of America, Inc.: 609.663.4844 • e-mail: naxosus@aol.com

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Herzlichen Glückwunsch!



1997

... a year in which the label NAXOS celebrates its 10th anniversary and receives the Cannes Classical Award "Label of the Year" at MIDEM 1997. We at NAXOS DEUTSCHLAND (Germany) GmbH would like to congratulate founder and president Klaus Heymann on creating a great classical label that he can be proud of, and which we are honoured to be associated with.

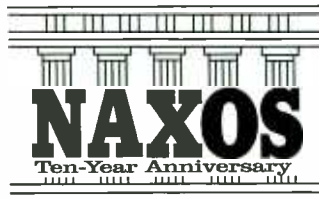
NAXOS DEUTSCHLAND GmbH

In addition to the broad-minded, budget-priced Naxos, parent company HNH International operates a sister label, Marco Polo, that has made a name for itself with rare repertoire sold at full price. The company also has productive relationships with a series of highly respected specialist labels—including Denmark's Da Capo, Germany's CPO and Australia's ABC Classics—that it distributes in most territories around the world.

Originally established as an outlet for music long left unrecorded, Marco Polo has since become a home for various strains of idiosyncratic classical material. The imprint boasts one of the largest collections of Chinese art music in the world, as well as an immensely popular survey of waltzmeister Johann Strauss' complete works. The cream of Marco Polo's catalog also includes all of Brazilian genius Heitor Villa-Lobos' string quartets and a film-music series that centers on the work of such composers as Bernard Herrmann and Arthur Honegger.

But along with these worthy recordings, there is a potpourri of ill-defined material on Marco Polo—and that violates HNH founder/chairman Klaus Heymann's aim of a distinct label identity. Material premiered on Marco Polo has been seeing reissue on Naxos, and the label's future releases are being refocused. "It's a lot more difficult now for Marco Polo," Heymann says. "When we started, we were the only ones recording rare repertoire, and today there are more competitors. So we must re-establish a niche beyond just obscure composers—concentrating on light classics, film music, Latin American composers and important 20th-century rarities."

Uncommon territory is CPO's hallmark, with its credo of "discovering new worlds." The high-grade presentation of long-neglected classics earned CPO the first Label of the Year honor from the Cannes Classical Music Awards, presented at the 1995 MIDEM. CPO has distinguished itself repeatedly: integral editions of such 20th-century German masters as Hindemith, Korngold, and Pfitzner; an extensive chamber-music program that includes the work of Reger, Krenek, and Busoni; and one of the greatest collections of music by female composers, from Fanny Mendelssohn to Sofia Gubaidulina. The label is also home to



Distributed Labels: Respected "Members Of The Family" That Cover Uncommon Territory Well

BY BRADLEY BAMBARGER

many world-premiere recordings of Baroque German operas as well as the work of contemporary composers like Gloria Coates. A spate of new discs cover the music of the "London Bach," Johann Christian. ABC Classics is an outlet of the Australian Broadcasting Corp. and produces a full range of recordings, raked by PolyGram domestically. HNH distributes the label's more distinctive offerings in the rest of the world, particularly its fine discs of 20th-century masters like Messiaen and Takemitsu and such contemporary Australian composers as Ross Edwards and Peter Sculthorpe. Two great new albums of Sculthorpe's orchestral music are just out.

The Copenhagen-based Da Capo has a joint-venture agreement with HNH that includes a long-term licensing agreement outside Denmark. Partially subsidized by the Danish government, Da Capo focuses on national repertoire from the country's earliest days to modern times. The label's series covering the chamber music of Dietrich Buxtehude has won wide acclaim as well as best-seller status, and it has begun a survey of the Baroque composer's vocal works with such top soloists as Emma Kirkby. The thrilling discs of contemporary Danish composer Poul Ruders have performed similarly for Da Capo, winning kudos from critics and collectors. And well-produced operas are also part of the menu: the recording of Kunzen's Mozartian "Holger Danske" was nominated for a Grammy in '95. A disc of songs by Danish modern Rued Langgaard is out now; his symphonies are in preparation.

"The Danish repertoire is our trademark—it gives us our strength," says Da Capo president Henrik Rordam. "Often, we are recording music that has never even been played, much less recorded. With the old music, we have to go to libraries to find manuscripts, and we're always amazed at the quality we find." "We thought at first that Danish music would be a much smaller niche than it has turned out to be. But for the past four or five years, we've averaged 50% growth per year. Much of that is thanks to our relationship with HNH. We are regarded as a member of the family, and they are able to distribute and sell our music very well." ■

Congratulations Naxos!

1,6 million Naxos CD's sold in Scandinavia in 1996.

And the success goes on...

These are the proud distributors of Naxos and Marco Polo in Scandinavia:



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"When people come in looking for quality classical music, one of their concerns is price. I recommend Naxos for its quality. It's well-played with great sound quality. I've never had a return on one of these recommendations. Naxos has a full line—and not just of the great hits that we know. It has an excellent reputation among classical music buyers."

— Robert Aquaya, music manager, Borders Books, Westwood, Calif.

"Naxos is a wonderful label. It's fine music with both composers and performers on these recordings. What's more interesting is the affordable price, which begs questions of why other labels sell for so much more. Naxos gives a wonderful opportunity to build a basic library and take a chance on things. They have works by 20th-century composers as well as pieces from yesteryear that have never been heard. Klaus has his act together."

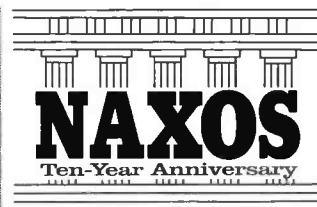
— Kent Montgomery, classical buyer, Tower Records, Colo.

• **Beethoven: "Moonlight," "Apassionata" and "Pathétique" sonatas.** Jenő Jandó, piano. Recorded in 1987, this disc of Beethoven's most popular piano sonatas marked the beginning of one of Naxos' prime artist relationships. Jandó went on to traverse all 32 of the sonatas for the label, as well as the complete Mozart sonatas and concertos, nearly all of Schubert's piano music, Haydn's sonatas and much more. Jandó's prodigious work as both soloist and chamber accompanist for Naxos has made the Hungarian one of the most recorded pianists in history.

• **Beethoven: Symphonies Nos. 1 & 6.** Nicolaus Esterhazy Sinfonia, Bela Drahos. Helping erase the memory of a faulty series of Beethoven symphonies in Naxos' early years, this disc was the first entry in a five-CD set recommended by eminent musicologist H.C. Robbins Landon as "the Beethoven cycle to have" for budding collectors.

• **Boulez, Pierre: Piano Sonatas.** Ilona Prunyi. Issued in 1995, this disc of notoriously difficult music astonished everyone—including Naxos founder and chairman Klaus Heymann—by selling more than 25,000 copies worldwide (as many as any Boulez title on Deutsche Grammophon or Sony, with him as either composer or conductor). Heymann says the album demonstrated to him the extremes in repertoire that Naxos could explore and still reap commercial success, as well as the fact that consumers are willing to gamble on new music if the price isn't too steep and the source is trustworthy.

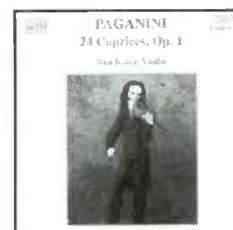
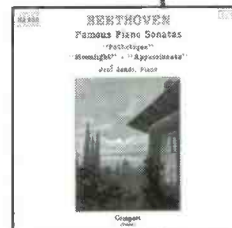
• **Grieg: "Complete Piano Music, Vol. 1,"** with the Piano Sonata, op. 7, and others. Einar Steen-Nokleberg. The first disc in an award-winning 14-CD series (soon to be a boxed set). Completed last year, the collection proved Naxos could use its niche marketing and astute A&R to make a



A Naxos Select Discography
The Decade's Pivotal Discs

grand contribution to the recorded canon.

• **Haydn: String Quartets, Opp. 51, 103.** Kodály Quartet. One of the signal entries



in a complete, 19-CD traversal of Haydn's string quartets, this disc of the profound "Seven Last Words" and final, unfinished quartet makes plain the poetry and invention that have earned the Haydn cycle

critical plaudits and the Kodály ceaseless bookings around the world.

• **Lutoslawski: "Orchestral Works, Vol. 1,"** including Symphony No. 4 and "Funeral Music." Polish Radio Symphony Orchestra, Antoni Wit. Heymann isn't exaggerating when he says that Naxos' program of the late Polish master's works has received a "completely positive reception—accolades from everyone." The glowing notices and 20,000-copy worldwide sales of each of the three discs so far in the collection have helped make this costly prestige project very worthwhile, solidifying Naxos' reputation among contemporary connoisseurs.

• **Paganini: "24 Caprices."** Ilya Kaler, violin. As the major labels drastically cut their recording programs, this fiery album is a fine example of Naxos putting an internationally recognized yet under-recorded virtuoso to work.

• **Rossini: "Arias For Mezzo-Soprano,"** with numbers from "The Barber Of Seville," "Tancredi" and more. Ewa Podles. This album won one of three Performance Today Critic's Choice Awards this year, showing how Naxos' reputation is burgeoning in the U.S.

• **Vivaldi: "The Four Seasons."** Takako Nishizaki, violin; Capella Istropolitana, Stephen Gunzenhauser. As with many labels (budget or not), Vivaldi's glorious evergreen has produced Naxos' most popular disc, at 700,000 copies sold worldwide, according to label reports.

• **Wagner: "The Flying Dutchman."** Various soloists; Austrian ORF Symphony, Pinchas Steinberg. With top-notch singing, this '93 set was the first Naxos opera recording to garner recommendations as a top choice in a difficult field that has long been the majors' sole province. —B.B.

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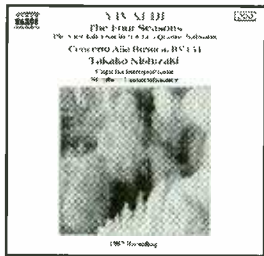
CLASSICS TO CONSUMERS

Continued from page 44

ing is worrying us at the moment. There's been a lot of trash released on superbudget. Over the next year, we'll see the market sort itself out, and there'll be less product released."

BOOKS FOR BEGINNERS

Naxos' business strategy of widening its international consumer base has prompted its move into bookstores. There's a potential for gift, clothing and cafe outlets depending on the appropriate product, suggests Anderson. Advertising product in mainstream media, as well as in specialist classical magazines, was a ploy triggered by Naxos. Use of product in movies is encouraged through Naxos' "Cinema Classics" series.



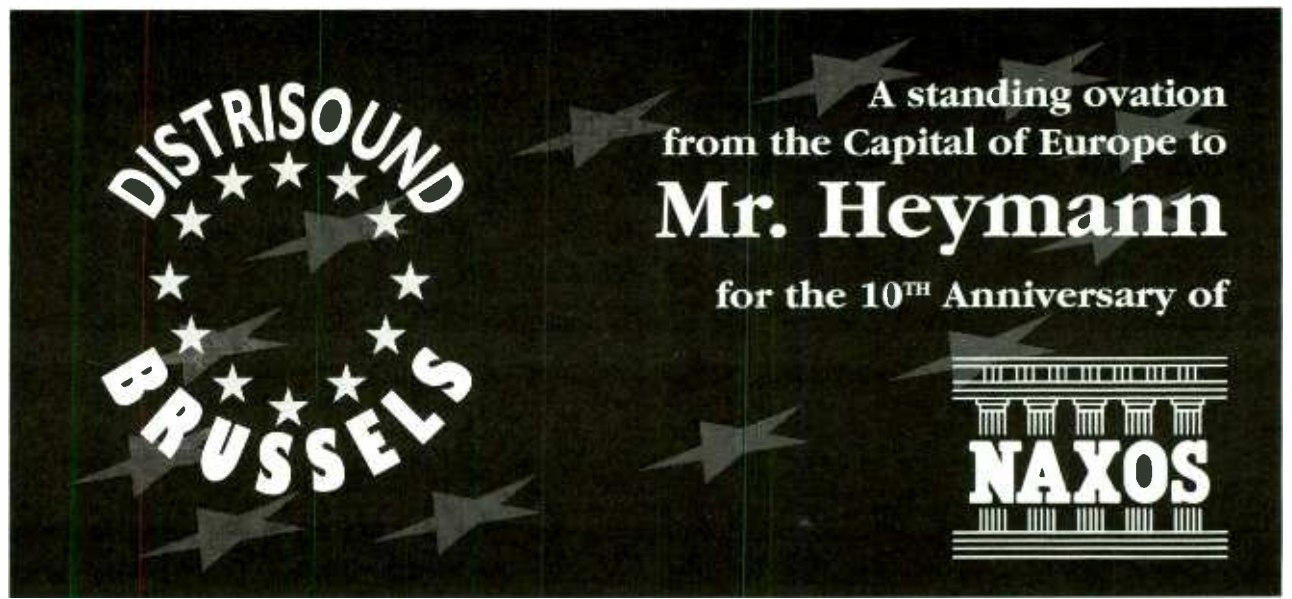
Beginners and the younger demographic are tapped through a "Discovering The Classics" series, which are augmented by books. The 400-page "A-Z Of Classical Music" provided biographies of composers and a dictionary of terms. The more recent "How To Enjoy A Live Concert" provides do's and don'ts on enjoying classical music in a live setting.

"One worry is that the traditional classical collector is growing older and older," explains Anderson. "Young people are the future of our business, in the classical field as a whole, and not just Naxos. The younger demographic is a priority. That heavy-metal bands like AC/DC like classical is a point to ponder, and that our Havergal Brian cycle on the Marco Polo label is funded in part by the Grateful Dead is a link there!"

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CUSTOM-TAILORED MARKETING

The type and extent of marketing also differs from territory to territory, linked to the distribution system used. "We have our own distributors in the U.S., Canada, the U.K., Sweden, Finland, Norway, Denmark and Germany," says Anderson. "Sometimes, we use a subsidiary, sometimes it's an independent. In France, we go through Media 7, in Australia through Sonart Music, and Rock Records services us through Taiwan, Malaysia and Singapore. When you work with third parties, there's a balance between what we want them to do and what they want to do. But there are certain basic things we expect, like running a CD Of The Month strategy. When we put out a 10th-anniversary CD-ROM, we gave them ideas on the marketing we expected." ■



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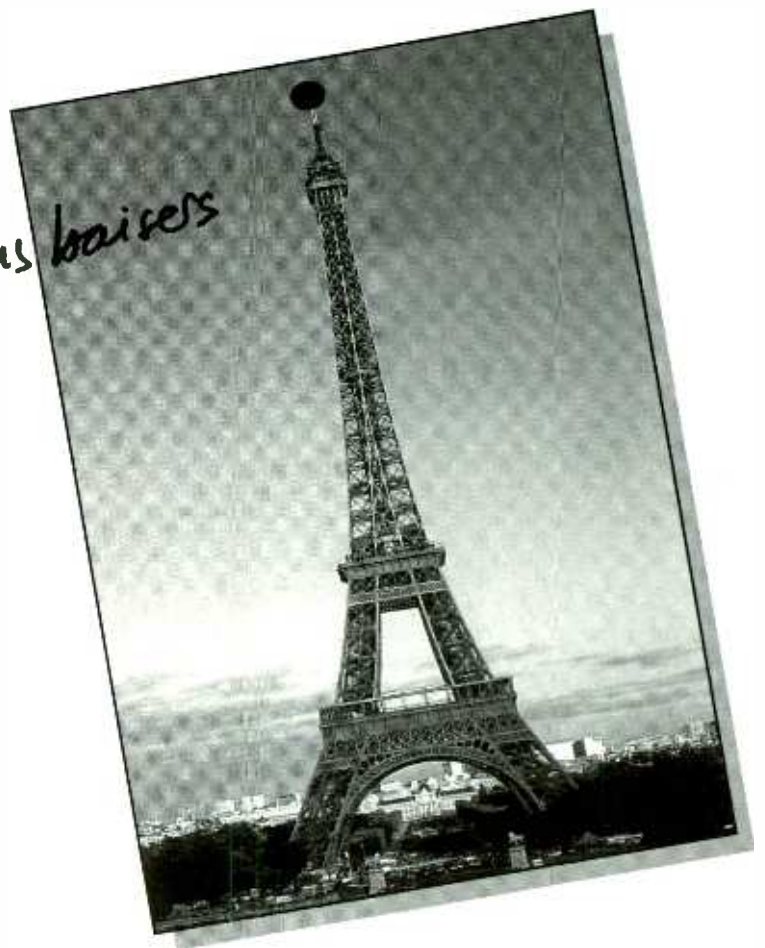
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MORE COUNTRY ARTISTS ARE DOING IT THEMSELVES

(Continued from page 38)

And you don't have to sell nearly as many to recoup your investment."

Jody Williams, president of MCA Music Publishing Nashville, sees artist-owned labels as having numerous benefits, among them the freedom to record the songs a writer/artist wants to record without veto from a major-label A&R department and the fact that other artists often cover songs found on artist-owned/produced albums.

"Usually anybody who has tasted success the first time came with a group of songs, not driven by what sells, but from the heart. The public picks up on that," Williams says. "When recording artists who've had a taste of success become fed up with the major-label scene... if they are so driven, they'll make their own record and start their own label."

Skaggs says that if the late Bill Monroe had started his own label, he would have been in much better financial shape when he died. "He could have sold so much of his music at bluegrass festivals," Skaggs says.

Skaggs is lining up distribution with Rounder, well known for its success in the bluegrass field. Distribution relationships are key to the success of artist-owned labels. The Bellamy Brothers have a deal through Inter-sound in the U.S. and various other distributors internationally. Would they ever go back to recording for a major label? "It would have to be for a lot of money," states David Bellamy.

The Bellamys admit that the major obstacle in having an indie is securing radio airplay on the stations that affect the charts. "We get played on 2,500 sta-

tions, the secondary stations," David says. "There are some guys out there that have fun with the music... You hope it gets enough exposure that somebody will realize it's decent music."

Shelton agrees. "My strategy is very simple," he says. "I'm going to service all the radio stations, all the stations that always get overlooked."

Video is also important to independent artists. "It's been a very helpful tool in the success of our material," says Howard Bellamy.

Kane agrees. "We've put out four videos, two of which made it into heavy rotation or Hot Shot status [on CMT]," he says. "We saw results in both instances."

With the release of Kane's "Cool Me Down" clip, he says, album sales doubled, and that was with the album hav-

ing been out for nearly a year.

Finding alternative marketing routes is essential for indie labels, and the acts interviewed for this story admit that the fact they'd had prior success on majors gave them familiarity with consumers that was helpful. To reach those consumers, they employed a variety of tactics. Dead Reckoning artists did a promotion with Borders Books & Music. The Bellamy Brothers have had a great deal of success in Europe and are targeting the U.S. college crowd, which has been boosting attendance at their con-

certs. Daniels has been featured on the Fruit of the Loom country tour and has been doing in-stores at Wal-Marts. Skaggs will promote his new release on the bluegrass festival circuit.

"We aren't hampered by a lot of things a lot of the record companies are," Daniels says of the freedom in owning his own label. "We don't have a lot of committee meetings; [Corlew and I] decide what to do instead of going through a bunch of other people. It's just a smaller thing. And it's a risk, but what ain't? I love it."

YEARWOOD EARNS FANS IN EUROPE, AUSTRALIA

(Continued from page 37)

touring internationally next year," he says, "coupled with the fact that 'How Do I Live' has become a breakthrough single internationally for us, we feel the best is yet to come. She's already been very proactive about developing her international career; and now, with this breakout single, it brings things full circle for her. I think her international presence at the end of 1998 could constitute the first major breakthrough for a woman MCA artist on an inter-

national scale. In those countries in Europe where we're still working on that major breakthrough, MCA International is determined to have top chart success across Europe."

Hinton says that an event that first fully showcased Yearwood internationally was her appearance at the 1996 Olympics. "That live a cappella performance at the closing ceremonies of the Olympic games," he says, "was seen by 3 billion people worldwide."



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Billboard.

NOVEMBER 1, 1997

Top New Age Albums™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	★★ NO. 1 ★★ DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82353/WINDHAM HILL	YANNI
2	2	3	THE GIFT WINDHAM HILL 11242	JIM BRICKMAN
3	4	38	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
4	3	98	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS	ENYA
5	5	27	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
6	NEW▶		MANNHEIM STEAMROLLER CHRISTMAS LIVE AMERICAN GRAMAPHONE 1997	MANNHEIM STEAMROLLER
7	6	33	AVALON GTSP 537112	JOHN TESH
8	NEW▶		SONGS WITHOUT WORDS - A WINDHAM HILL COLLEC. WINDHAM HILL 11212	VARIOUS ARTISTS
9	7	8	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
10	8	4	OPEN HOUSE TIME LINE 14	LORIE LINE
11	9	25	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
12	10	7	HARPESTRY A CONTEMPORARY COLLECTION IMAGINARY ROAD 536142	VARIOUS ARTISTS
13	11	8	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
14	12	77	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
15	13	57	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
16	14	3	O'R MABINOGLI-LEGENDS OF THE CELTS REAL MUSIC 9333	CEREDWEN
17	17	20	GUITAR ODYSSEY REAL MUSIC 0802	GOVI
18	15	27	WHITE STONES PHILIPS 534605	SECRET GARDEN
19	20	20	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
20	16	32	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
21	18	34	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
22	19	13	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
23	23	22	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
24	21	15	ETERNITY II - THE ENCORE REAL MUSIC 3223	VARIOUS ARTISTS
25	24	14	ELECTRIC WORLD HIGHER OCTAVE 77595/VIRGIN	NEAL SCHON

● 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 multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. †† Indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Londoner Sizes Up U.S. Pub Scene Peermusic's Lloyd Signs Acts From L.A. Post

■ BY NIGEL HUNGER

LONDON—John Lloyd's perspective on the American music publishing scene is not that of an interested observer but rather of one who earns his keep by being on the scene.

As director of talent at peermusic's Los Angeles office, Lloyd returned to London recently for a peermusic European meeting. Liverpool, England-born Lloyd moved to the U.S. 14 months ago from the post of creative manager at peermusic (U.K.).

His experiences over the last year have largely conformed to his expectations about living and working in the States.

"It wasn't all entirely new to me,"

remarks Lloyd. "I had worked in American studios with British acts like Rick Astley, Five Star, Latin Quarter, and Hot House during my time with RCA U.K. But one thing I now appreciate is the sheer size of the country. I knew it was big, but living in and traveling through it has revealed to me just how vast it is."

Lloyd's job may be headquartered in Los Angeles, but it involves extensive travel around the continent, with a monthly visit to peermusic's New York office and less frequent stops at its Miami and Toronto branches.

"I also go to all the music business conferences and conventions if I possibly can," he says. "They're really

useful for networking and finding out people's opinions about the various issues affecting the industry. You get to see lots of bands as well at the gigs which are part of these events. If you plan your itinerary carefully, you can cover a lot of ground."

Lloyd has found the American music scene to be "fantastic" in its abundance. "There's so much great talent around that you could sign an act every day if economic and common-sense circumstances permitted it. I go out looking for acts, and some of them come looking for me. I'm also very keen to establish relationships with the record labels, and I'm out five nights every week in L.A. or other parts of the country.

"Having made some records in the States during my RCA days, I already had a fairly good handle on things when I moved over here. There's a very impressive younger generation rising through the ranks."

Lloyd's first songwriting signing out of L.A. is Jimmie's Chicken Shack, which records for Rocket/A&M. He describes the act as a four-piece rock band "with very powerful rhythm and great songs." Lloyd has had dealings in the past with the group's manager, Richard Burgess, in regard to Spandau Ballet and Five Star.

"Jimmie's Chicken Shack work out of Maryland," Lloyd continues, "and when I saw them at a club at the end of last year, they blew me away. There was a very competitive situation concerning their songwriting, and I was lucky to sign them to peer. Sales figures on their release 'Pushing The Salmonella Envelope' are climbing nicely."

Another capture Lloyd has made for peermusic is Joe 90, which he defines as a four-piece act in the Crowded House/Oasis mold on the verge of a recording deal with a major label.

"We've been developing them since
(Continued on next page)



Dusting Off A Deal. John King and Mike Simpson, aka the Dust Brothers, recently inked a worldwide co-publishing deal with MCA Music Publishing. The deal includes the duo's back catalog, which features tracks for the Beastie Boys and Tone Loc. The Dust Brothers are also the songwriting and production force behind Beck's "Odelay." Shown at the signing, from left, are David Renzer, president, MCA Music Publishing; Simpson; King; Betsy Anthony-Brodey, VP of talent acquisition, MCA Music Publishing; Kim Guggenheim, attorney; and Ira Selsky, attorney.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DANCE, DANCE, DANCE"
Written by Neil Young
Published by Cotillion
Music/Broken Arrow Music
(administered by Warner/
Tamerlane) (BMI)

When veteran *Flying Burrito Brothers* John Beland and Gib Guilbeau were looking for songs for their new album, "California Jukebox," Robert John Jones, president of the *Ether/American Harvest* labels, suggested that they record Neil Young's "Dance, Dance, Dance." Jones was familiar with the song that Young had produced with his band *Crazy Horse* in the early '70s, but little did he know the *Burritos* already had a history with the tune.

"We had wanted to record that tune forever because Gib [Guilbeau] played on the original record," says John Beland. "Gib played on the original *Crazy Horse* record that Neil Young produced on 'Dance, Dance, Dance.' He played the fiddle on it back in 1971 or 1972. I remember because I was with Gib back then with [Linda] Ronstadt. We were playing with Ronstadt in a band called *Swampwater*, a Cajun rock band that was Linda's first band. During that period, there were only a few of us that were getting all the country/rock session work in Hollywood—Bernie Leadon, 'Sneaky' Pete [Kleinow], Gib, myself, and just a little handful of guys."

He continues, "Crazy Horse cut 'Dance, Dance, Dance,' and they wanted a fiddle on it. So the first person they called was Gib because

he was *the* guy to call for Cajun fiddle. Nobody could touch him. So he went to play on it.

"He told us about it when he got back, and we always wanted to cut the tune. I don't know what happened—we just never got around to doing it. It was an obvious song for us. So all through the years, we talked about it. Then when we were putting tunes together for this album, Robert John said to us, 'Have you ever heard that Neil Young tune "Dance, Dance, Dance"?' and I said, 'Holy cow! Yeah!' I told him Gib had played on the original record.

"So we went in and cut it—finally, after wanting to cut it since 1971. That's how it came about, and actually on our record, Gib is using the exact same fiddle he used on the *Crazy Horse* record. It's a perfect cover song for us."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John, Bernie Taupin	Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP
HOT COUNTRY SINGLES & TRACKS		
EVERYWHERE	Craig Wiseman, Mike Reid	Almo/ASCAP, Daddy Rabbit/ASCAP, Brio Blues/ASCAP
HOT R&B SINGLES		
YOU MAKE ME WANNA	Jermaine Dupri, Manuel Seal, Usher	EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP
HOT RAP SINGLES		
FEEL SO GOOD (FROM "MONEY TALKS")	R.E. Bell, R. Bell, G. Brown, R. Mickens, C. Smith, D. Thomas, R. Westfield, L. Dermer	Second Decade/BMI, Warner-Tamerlane/BMI, Foreign Imported/BMI
HOT LATIN TRACKS		
SI TU SUPIERAS	Kike Santander	FIPP/BMI

Gibbons' Love Of Gershwin Paves Way For Piano Series

HIS MASTER'S VOICE: In strictly classical circles, British pianist Jack Gibbons has quite a reputation, especially in his interpretations of Alkan, the composer of difficult piano pieces.

Among classical enthusiasts who have a broader view of music and those who take their show tune writers seriously, Gibbons has another side to his skills, one that sometimes surprises him.

Gibbons is at this point an enthusiast strictly for one pop-song composer, and that talent is George Gershwin, whose centennial is about to be celebrated (he was born Sept. 26, 1898).

In the early '90s, Gibbons, now in the U.S. for several appearances, including stops in New York; Worcester, Mass.; and Dallas, started a series of Gershwin piano solo albums for the U.K.'s ASV Records, distributed in the U.S. by Koch International. When Gibbons started the project, he didn't think

it would become part of a series, but, as he puts it, "The more I worked on the first album, the more I collected."

There have been three so far, and a fourth is ready for release in the U.S. Noted for his retrieval of original Gershwin transcriptions, Gibbons admits to being "not a lot familiar" with other great pop songwriters. "The thing I love about Gershwin is his interest in classical music as well as his being a great pianist. All the others I find frustrating. They weren't really great pianists. He was quite an intellectual composer. He's a kind of religion to me."

Gibbons particularly savors the the Fred Astaire/Gershwin recordings of the '20s. "It couldn't have been easy for Astaire. As his accompanist, Gershwin didn't make any concessions."

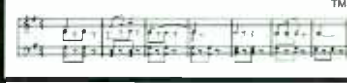
Gibbons' love of Gershwin also elicits another benefit: "He did me a great favor by loosening me up."

Actually, Gibbons may have gotten a deeper taste of the show music masters while in New York. He stayed at the apartment of musical theater chronicler Edward Jablonski, biographer of Gershwin and Harold Arlen, among others.

HISTORY IN THE REMAKING: Historical subjects don't always make for successful musicals, but there are treasures aplenty in three reissues from RCA Victor due Nov. 11. Surely with cult status is "The Golden Apple," a moderately successful 1954 musical that retold Homer's "Odyssey" and "Iliad" in terms of early 20th century America. Its stunning score, by Jerome Morris (music) and John Latouche (lyrics), includes the standard "Lazy Afternoon." The cast album has an interesting history. It was first released on RCA Victor and then became part of the Elektra catalog before returning to RCA Victor. Good things are also present in "Goodtime Charley," a 1975 show with a score by Larry Grossman and Hal Hackaday that starred Joel Grey as Eng-

land's King Charles for 104 performances. The following year Richard Rodgers had one of his biggest failures (49 performances) with

Words & Music



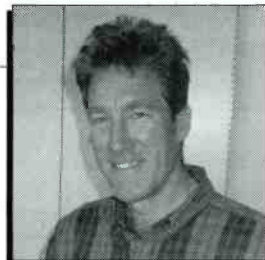
by Irv Lichtman

"Rex," a collaboration with Sheldon Harnick about Henry VIII and his ill-fated wives. Nevertheless, that teaming produced some lovely songs, chief among them "Away From You."

LOVE, LAUGHTER & CHEERS: Love songs, comedy songs, show-stoppers—that's the musical comedy way. Warner Bros. Publications has just issued four folios under the theme of "The Glory Of Broadway" (\$18.95 each), all with dozens of songs to soothe you or make you sigh, smile, or stand up and cheer. The titles are "Lasting Love Songs," "Comedy Classics," "Show-stoppers Forever," and "Songs Of Joy And Inspiration."

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. "Bob Dylan's Greatest Hits Complete."
2. Tori Amos, "Boys For Pele."
3. Tom Waits, "Beautiful Maladies."
4. "Paul Simon Complete."
5. Stone Temple Pilots, "Tiny Music . . . Songs From The Vatican Gift Shop."



by Jim Macnie

MEETING ACROSS THE RIVER: The 1995 JazzTimes Convention was a sizable gathering: More than 1,000 participants overwhelmed the facilities of New York's Loew's Hotel. In 1996, the event staff took a year off to regroup and discern how to best serve its registrants. The lapse made some industry folk quite itchy. A year with no JazzTimes Convention?

"I heard a lot of 'I can't believe we're not getting together this fall!'" says Lee Mergner, the sponsoring magazine's associate publisher. "It was a compliment in a way. So, yeah, some people are kind of champing at the bit this time around."

The 1997 edition of the confab—its 12th convening—is scheduled to take place Nov. 5-8 at the ITT Sheraton Meadowlands in East Rutherford, N.J. Mergner and crew had a hard time finding the proper quarters in New York. "Some people have complained about Jersey, but I haven't heard anyone say they're not coming because of it. Actually, we're currently on pace with where we were in '94 and '95, registrantwise." The hotel is eight miles from midtown Manhattan, and a shuttle bus has been set up to transport those who need a lift. "People use the opportunity to unite and do business," Mergner offers. "No reason some of it can't be done in transit."

As usual, the panels and workshops are at the heart of the function. Topics include "Selling Jazz On The Radio," "Tourism, Cities, And Jazz Festivals," "Secrets Of Guerrilla Fundraising," "Anatomy Of A Record Contract." "The Legacy Of Tony Williams," "Vocalists Are From Venus, Instrumentalists Are From Mars," "Retailers Roundtable," and "Selling Jazz In The New Millennium." They're curated for pragmatic purposes.

"We try our best to stay away from people using the forums as commercials for themselves," says Mergner. "Naturally the panels are a little bit more useful to people who haven't been around much. Veterans understand the lay of the land. Another thing I've noticed is

that both vets and newcomers exchange all sorts of information with each other. I used to think a competitive feeling would dominate, but the sense of sharing is really evident."

Artists from several labels are scheduled to do live gigs. Performances include Blue Note's Pat Martino; Concord/Stretch's Bob Berg, John Patitucci, and Randy Brecker; RCA's Tom Harrell; JustinTime's D.D. Jackson; and Telarc's Dave Brubeck & Sons. "Most of the labels want in, but sometimes it's a bit sticky for them," reports Mergner. "They offer one person, and another artist from the same label wonders 'Why not me?' We're lucky to have older guys like Brubeck and Martino, who certainly don't need a showcase. I think it's their way of acknowledging past support from people in the industry."

Jazz products and services will have their own forum this year, too. An exhibit hall gives businesses a chance to show off all sorts of wares.

About 20 enterprises—including N2K and the Knitting Factory—have signed up. The convention's guest of honor is Marian McPartland. Registration info can be obtained at 800-866-7664.

LEFT COAST: Montreal, New York, New Orleans, Vancouver—there are plenty of cities that believe their own jazz festivals are the ultimate aggregation of musical talent in North America. With each passing year, the San Francisco Jazz Festival becomes a more crucial member of the fraternity.

This annum's Bay Area bash runs Oct. 22-Nov. 2, incorporating some of improv's heavy hitters. On different days, it's possible to catch a new trio that features Joshua Redman, Christian McBride, and Brian Blade; hear San Fran resident Joe Henderson lead a band through the arrangements found on his latest Verve date, "Porgy & Bess"; delight in an organ grinding workout by Jimmy McGriff, Hank Crawford, and Booker T. Jones; or take part in the ROVA saxophone quartet's 20th-anniversary party. Cassandra Wilson, Sonny Rollins, Gato Barbieri, and Danilo Perez are also part of the fest.

One show not to miss is the duet between Charles Lloyd and Billy Higgins. The drummer proved himself to be utterly inspired when playing with Ornette Coleman over the summer in New York. The fest's World Wide Web site is located at <http://www.sfjazzfest.org>.

KEEPING SCORE

(Continued from page 12)

be vulnerable to piracy if not readily available at retail. She presented this issue to the Philharmonic's committee of musicians, who negotiated with their union, the American Federation of Musicians, to enable the Philharmonic to offer the set in stores. Tower agreed to be the exclusive retail site, offering a total of 500 sets, for no profit. Says Haws, "The Tokyo Tower store heard the figure of 500 and responded, 'That's just for us, right?'" Other promotions include a sampler CD in the 27,000 subscriber copies of Gramophone's November issue. The Philharmonic has produced 2,500 sets; under the terms of the agreement with the American Federation of Musicians, it can sell up to 10,000.

WOMEN AND VIOLINS: Given what two former prodigies and one current one have to show this month, mothers should be running out to sign up their daughters for violin lessons. Midori, who hasn't been heard from on recordings for a while, collaborates with pianist Robert McDonald for the Elgar and Franck sonatas (Sony) and shows that advancing years have not dimmed her soaring lyricism. Anne-

Sophie Mutter teamed up with Kurt Masur and the New York Philharmonic last summer for the Brahms concerto and Schumann's "Fantasie"; a vibrant live recording

on Deutsche Grammophon is the result. And a recent entrant, Sony's 17-year-old Hilary Hahn, has a muscular but able way with Bach sonatas and partitas.

LONDONER SIZES UP U.S. PUB SCENE

(Continued from preceding page)

the beginning of this year in peer's L.A. studios, and they're building up as well. Their biggest strength is their songwriting, which is the best I've heard of its style for 10 years. Chris Seefried is Joe 90's lead singer and writes the lyrics for their songs. Another artist we're working on is Joanna de Seyne, who's been associated with peermusic (U.K.) and is moving out to the States to continue her development. She's a singer/songwriter with a very modern individual style and sound and very strong songs."

Lloyd finds that there is a growing acceptance for electronic music in all its forms, including techno, in the States, but there is still a big market for "a great band or singer with great songs and stage and recording techniques to match." The size of his adopted country does, at least, present opportunities for bands like Jimmie's

Chicken Shack to hone their performing skills sometimes for years before they attract influential attention and graduate into the big time. Lloyd finds considerable respect for British talent and ideas and reckons that British bands have a fair chance of making it in the States, providing they can match the exacting standards of American bands in terms of repertoire, performing skills, and presentation.

"I know there is some concern about falling record sales, but if the emphasis is put on quality, the public will buy," Lloyd says. "I'm looking for great artists with great songs and sensible deals that both artist and record company regard as fair. I want artists we're involved with to make two, three, four, or more records, minimum. The biggest challenge is not just to establish artists' careers but to sustain and expand them."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	8	DIANA KRALL IMPULSE! 233/GRP [IS]	8 weeks at No. 1 LOVE SCENES
2	2	4	DAVE GRUSIN N2K ENCODED 10021	PRESENTS WEST SIDE STORY
3	NEW ▶		ROYAL CROWN REVUE SURFDG 44003/ULG	CAUGHT IN THE ACT-LIVE!
4	3	4	JACKY TERRASSON & CASSANDRA WILSON BLUE NOTE 55484/CAPITOL	RENDEZVOUS
5	8	3	DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
6	7	58	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
7	4	2	JOE HENDERSON VERVE 539046	PORGY & BESS
8	5	17	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
9	15	9	T.S. MONK N2K ENCODED 10017	MONK ON MONK
10	17	84	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
11	6	4	JOHN COLTRANE IMPULSE! 232/GRP	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
12	14	14	ROSEMARY CLOONEY CONCORD JAZZ 4754	MOTHERS & DAUGHTERS
13	11	18	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
14	13	102	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
15	10	34	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
16	20	78	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
17	9	4	MARCUS ROBERTS COLUMBIA 68637	BLUES FOR THE NEW MILLENNIUM
18	19	8	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
19	RE-ENTRY		LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
20	24	18	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
21	18	14	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
22	RE-ENTRY		BILLIE HOLIDAY GRP 9871	PRICELESS JAZZ
23	25	3	OSCAR PETERSON TELARC 83414	OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL
24	22	23	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI
25	21	3	VARIOUS ARTISTS MALPASO 46546/WARNER BROS.	EASTWOOD AFTER HOURS - LIVE AT CARNEGIE HALL

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	2	PAT METHENY GROUP WARNER BROS. 46791	2 weeks at No. 1 IMAGINARY DAY
2	2	5	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
3	3	55	KENNY G ▲ ² ARISTA 18935	THE MOMENT
4	NEW ▶		VARIOUS ARTISTS KKSF 007	KKSF SAMPLER FOR AIDS RELIEF VOL. 8
5	5	6	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
6	4	21	BONEY JAMES WARNER BROS. 46548 [IS]	SWEET THING
7	6	12	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
8	9	22	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
9	7	5	BOB JAMES WARNER BROS. 46737	PLAYIN' HOOKY
10	8	17	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
11	10	26	GATO BARBIERI COLUMBIA 67855	QUE PASA
12	11	29	RICK BRAUN BLUEMOON 92743/AG [IS]	BODY AND SOUL
13	15	4	CHRIS BOTTI VERVE FORECAST 537132/VERVE	MIDNIGHT WITHOUT YOU
14	12	4	DOC POWELL DISCOVERY 77067	DON'T LET THE SMOOTH JAZZ FOOL YA
15	14	2	PIECES OF A DREAM BLUE NOTE CONTEMPORARY 54052/CAPITOL	PIECES
16	16	11	EARL KLUGH WARNER BROS. 46471	THE JOURNEY
17	13	6	DAVID BENOIT GRP 9883	AMERICAN LANDSCAPE
18	19	10	ROBBEN FORD STRETCH/BLUE THUMB 7011/GRP	TIGER WALK
19	17	4	KIRK WHALUM WARNER BROS. 46809	COLORS
20	18	32	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
21	21	64	PETER WHITE COLUMBIA 67730 [IS]	CARAVAN OF DREAMS
22	20	56	KEIKO MATSUI COUNTDOWN 17750/ULG [IS]	DREAM WALK
23	24	14	NANCY WILSON COLUMBIA 67769	IF I HAD MY WAY
24	22	2	THE JOHN TESH PROJECT GTSP 539282	SAX ALL NIGHT
25	25	50	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU

○ 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 multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. * Asterisk indicates vinyl available. [IS] indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Studio Action

ARTISTS & MUSIC

Electric Lady's Early Mystique Gains '90s Edge

BY PAUL VERNA

NEW YORK—Even before it opened in 1970, Jimi Hendrix's Electric Lady Studios was one of the most-talked-about recording facilities in the world—a state-of-the-art creative haven for one of the most gifted and mercurial artists in the business.

Twenty-seven years later, the New York studio retains all its mystique, even as it keeps up-to-date with the latest technological developments. Perhaps the most eloquent indicator of Electric Lady's dual role as rock-history repository and cutting-edge recording studio is its new Solid State Logic SL 9000 J Series console—which is the only one of its kind custom-painted purple, suggesting Hendrix's hit "Purple Haze."

That board sits in Electric Lady's Studio B, which was recently refurbished for the first time since 1984.

"Once the console went into the room, everybody was completely in shock," says Electric Lady president Mary Campbell, a 15-year veteran of the facility. "SSLs are usually battle-ship gray, so when you look at the purple one, it's easier on the eyes and it just comes to life. And it sounds terrific. You can work a long number of hours, and it doesn't tire you out."

With the studio contemplating adding a second SSL 9000, SSL execs raised the natural question of whether Campbell would order another purple console. Upon reflection, Campbell decided that Electric Lady's second SSL 9000 would be red. "At that point we'll have the 'Red House' room and the 'Purple Haze' room," she quips.

Electric Lady's flagship Studio A houses a vintage Focusrite console, one of two fully featured boards designed by Rupert Neve after he left the company that bears his name.

"The room books itself," says Campbell of the Focusrite studio. "Whenever I ask one of my really big engineers, 'What would we do if we replaced the Focusrite somewhere down the road?' their eyes just pop out of their heads, and they say, 'Don't touch it!' They claim it's one of the best-sounding analog boards ever built."

Upstairs, in what used to be Hen-

drix's living quarters, sits Studio C, a small, SSL 4000-equipped room in which groups ranging from Alice In Chains to C+C Music Factory have recorded.

Campbell says Electric Lady's renovation and equipment investment reflect an upturn in the New York recording market after lean years in the early '90s.

"It seems people are taking more time in the studios than, say, between 1989 and 1994," she says. "For whatever reason, there was a big switch to the home-recording market. They'd track in a big studio, they'd go to their house for two to five weeks, and come back to the studio to mix. And now we're finding that sound quality is increasingly important to artists, so they want the full capability of multi-track recording."

Recently, Electric Lady hosted famed Hendrix producer/engineer Eddie Kramer for a remix session for the recently released Experience Hendrix/MCA title "South Saturn Delta," a Hendrix solo album consisting of previously unavailable tracks. Kramer worked at Electric Lady with the late artist's sister, Janie Hendrix, who is president/CEO of Experience Hendrix, and John McDermott, a Hendrix biographer who serves as catalog manager of Experience Hendrix.

"The Jimi thing carries over," says Campbell. "Everybody's dedicated to the studio, and I try to operate it the way Jimi would have wanted it."

Hendrix built Electric Lady in 1970 as an oasis from the tumultuous New York recording scene of that period. Originally conceived as a performance venue, Electric Lady metamorphosed into a studio when Kramer convinced Hendrix to build a facility that would afford him some measure of privacy. By then, Hendrix was so famous that his sessions tended to attract a gaggle of unwanted guests.

Although it was launched with great fanfare and served its intended purpose of furthering Hendrix's creative needs, Electric Lady languished after Hendrix's death in 1970. After a long series of legal entanglements, current owner Alan Selby purchased the facility from the Hendrix estate in the late '70s and turned it into one of the most thriving recording studios in the world. "During the '80s, we did a tremendous amount of big rock records—a lot of records with Bob Clearmountain and Jimmy Iovine," recalls Campbell, who joined Electric Lady in 1982 as a maintenance intern. "There were two isolation booths in studio A, but they were never used, because a lot of the recording was drums dead center in the room with a bass reference line, and they overdubbed from there."

Because so few artists used Studio A's iso booths in the '80s, Campbell had them removed during the room's recent renovation.

"It seemed that the instant they were taken out everybody said, 'Where are they?'" says Campbell. "They wanted to start recording live again with a drummer in a booth, a guitar player in a booth, and everybody with visual contact playing live."

Despite some clients' protestations, the opening of the tracking space in

Studio A has produced another wind-fall for the label: an environment more conducive to the studio's popular radio series. Starting in the late '80s, Electric Lady has hosted syndicated broadcasts, sometimes with live audiences, sometimes with just an artist and a DJ. That series continues as strong as ever, with recent clients including Teenage Fanclub for the "Columbia Radio Hour," Morrissey and Jamiroquai for "Modern Rock

Live," and Ric Ocasek for "Rockline." "These shows give us a lot of mileage, because they promote the studio to a national audience," says Campbell.

Among other changes at Electric Lady have been an ongoing refurbishment of the studio's façade. Gone is the trademark curved-brick exterior, which made the studio a recognizable fixture along Greenwich Village's bustling West Eighth Street but gave vagrants a convenient place to relieve

themselves. When the facelift is completed, the building will have a window with some kind of visual element that calls attention to the studio.

Besides Selby and Campbell, Electric Lady is staffed by assistants Andy Salas, John Seymour, and Brian Sperber—who recently had the distinction of engineering the latest album by Japanese sensation Dreams Come True at Electric Lady after assisting on an earlier project.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 25, 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)	EVERYWHERE Tim McGraw/ J. Stroud, B. Gallimore (Curb)	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	LOUD (Nashville, TN) Chris Lord-Alge	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 4000E with G series computer	Neve 8128	Neve 8068/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Sony APR 24	Mitsubishi X850	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	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	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 4000E with G series computer	Neve 8128	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer A827	Mitsubishi X850	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	MASTERING LAB Doug Sax	BERNIE GRUNDMAN MASTERING Brian Gardner	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	UNI	WEA	WEA

© 1997, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Say 'It Ain't Necessarily So.' Jazz saxophonist Joe Henderson, right, and guest vocalist Chaka Khan collaborate on Henderson's Verve Records "Porgy & Bess" project at Signet Sound Studios in Los Angeles. Khan sang "It Ain't Necessarily So" on the album, which also features Sting performing "Summertime."

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Albertini New SNEP President Sony CEO Heads VAT, Royalties Efforts

BY REMI BOUTON

PARIS—A new face might be taking over SNEP, but the agenda of the French record labels' organization will be dominated by the same issues.

Sony Music Entertainment France chief executive Paul-René Albertini was unanimously elected president at a board meeting Oct. 16. But, as under his predecessor, Patrick Zelnik, value added-tax (VAT), mechanical royalty rates, and the division of income from neighboring rights will remain pressing priorities for the body.

Zelnik, the former chairman of Virgin France, was due to remain SNEP president until June 1998. However, his decision to leave Virgin to set up a new

independent company, Naive (Billboard, Sept. 20), prompted his peers to search for a new president on the grounds that Zelnik would not fully represent the whole record industry in his new role.



Albertini was elected unopposed, as no other candidate applied for the position.

Albertini has been elected for an interim period that runs until June

1998. At that point, the general assembly of the organization will elect its president with a two-year mandate.

The departure of Zelnik, who will remain a member of SNEP and an active industry lobbyist, marks the end of an era during which Zelnik personified the French record industry's fight for the recognition of records as a cultural good which, therefore, would be subject to a lower VAT rate.

VAT will remain a hot issue for Albertini, along with the negotiations on mechanical rates with authors' body SDRM and discussions with organizations representing artists over the split of the proceeds from neighboring rights.

Hervé Rony, GM of SNEP, says that SNEP lobbying action for a lower VAT rate will not slow down. "We know that the real deadline is 1999, with the harmonization of VAT rates within the European Union, but if we don't act day-to-day, Brussels will be more than pleased to bury this issue," says Rony.

(Continued on next page)

Japanese Court Rulings Renew Battle On Piracy

BY STEVE McCLURE

TOKYO—Two court rulings here are being seen as the beginning of a new era in the fight to combat distribution of pirate and bootleg product in Japan.

For the first time, foreign licensors and artists have successfully used the Japanese legal system to clamp down on pirate and bootleg releases of their material being sold here.

As a mature music market, Japan is not plagued by the kind of rampant piracy seen in many of its Asian neighbors. Several high-profile cases in the past have largely wiped out pirate and bootleg domestic product, but as anyone who has ever walked through a Japanese railway station can attest, illegal foreign product is still available.

The Tokyo High Court recently issued a provisional ruling that found Tokyo-based company Joy Sound guilty of unauthorized reproduction of sound recordings, specifically 44 titles in its "Hits & Hits" and "Best Series"

foreign-music compilations. Those albums comprise foreign hit singles from 1968 until 1993, with just about any act that ever had a song on Billboard's Hot 100 chart in that period represented.

The court ordered Joy Sound to cease the manufacture, import, and distribution of the CDs and to hand over its remaining stock to the court.

The company had previously appealed an earlier ruling by the Tokyo District Court, which while finding that Joy Sound was unable to prove that it had issued the compilations legally, also found that the plaintiffs were unable to prove that they had the exclusive rights over the recordings. The High Court accepted that the plaintiffs did indeed have such rights.

Just how many of these recordings were sold in Japan is unclear, according to the Recording Industry Assn. of Japan (RIAJ), but they were available throughout the country.

In the bootleg case, the Tokyo District Court ruled that Tokyo-based Disc Rockplace was illegally importing and selling bootleg CDs and videos of live shows by such artists as David Bowie and Kate Bush.

The ruling followed a police search of the company's offices in an area west of Tokyo's Shinjuku Station.

Three individuals found to have violated Japan's Copyright Law were given prison terms and fines.

The two lawsuits are historic because they mark the first time foreign rights holders have granted power of attorney to combat piracy and bootlegging in Japan. Under Japanese law, power of attorney can be granted only when there is a specific reason to do so. This, explains Jiro Imamura, deputy manager of the RIAJ's copyright department, has made it difficult to move quickly against pirates and bootleggers dealing in foreign product.

"As long as the Japanese legal system

(Continued on next page)

Andrew Lloyd Webber's RUG Restarts Its Record Branch

LONDON—Andrew Lloyd Webber's Really Useful Group (RUG) is raising the curtain—again—on its record division and has recruited a senior executive from EMI Records U.K. to direct the show.

The unit enjoyed British chart action during the late '80s and early '90s with cast albums from such Lloyd Webber musicals as "The Phantom Of The Opera" and "Joseph And The Amazing Technicolor Dreamcoat." From the latter, it scored a No. 1 single with Jason Donovan's "Any Dream Will Do" in 1991.

Effective Dec. 1, Tris Penna has been named managing director of RUG's record division. Only seven weeks ago, he was appointed head of A&R at the EMI U.K. label, reporting to its new managing

director, Neil Ferris.

Penna, 35, who has been at EMI since 1987, says it was a tough decision, ultimately influenced by the challenge offered by the company associated with Lloyd Webber, whom he calls Britain's "most successful living composer." He adds, "The Really Useful Group is incredibly well poised to go—and to lead—where popular music is moving. I don't see British

indie [rock] music dominating the world, but I see British popular music doing that.

"EMI made it very plain that they wanted me to stay. There happen to be four managing directors at EMI [already], and no such post was

(Continued on next page)



PENNA



Lobbying In Brussels. Senior European record industry executives met with Mario Monti, the European Union commissioner responsible for copyright, in Brussels to press for copyright protections relevant to the digital era (Billboard, Oct. 18, Oct. 25). Monti is pictured, center, with glasses, greeting David Fine, chairman of the International Federation of the Phonographic Industry. Also pictured, from left, are Warner Music Europe president Manfred Zumkeller, PolyGram continental European president Rick Dobbis, and Universal Music International senior VP Tim Bowen.



color Dreamcoat." From the latter, it scored a No. 1 single with Jason Donovan's "Any Dream Will Do" in 1991.

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SPANISH VIEWERS can now see MTV Europe as part of the basic packet of channels offered by the country's two digital satellite TV platforms, Canal Satellite Digital (CSD) and its rival, Via Digital. The service began Oct. 13. CSD, which went on the air in January, claims more than 200,000 subscribers, while Via Digital, which has been operating for just over a month, says it already has 120,000 clients. MTV Europe now has 60 million subscribers. "We are enthusiastic about this move into an important market and expect to increase our already numerous audience [in Europe]," says Michiel Bakker, managing director of MTV Northern Europe. Meanwhile, MTV has lost its main window in the Czech and Slovakian Republics. Kabel Plus, the main cable operator in the two territories, reaching 440,000 subscribers, is now offering French music channel MCM International and Muzzik instead, claiming that they offer "a broader range of music programming appealing to a wider age range of viewers."



HOWELL LLEWELLYN and REMI BOUTON

SONY MUSIC is releasing 30 catalog titles in Europe on MiniDisc, putting them for the first time in its Nice Price range. The selection includes Janis Joplin's "Greatest Hits," Santana's "Abraxas," Simon & Garfunkel's "Bridge Over Troubled Water," Bob Dylan's "Blood On The Tracks," Michael Jackson's "Off The Wall," and Sade's "Diamond Life," as well as albums from Mariah Carey and Celine Dion, among others. Eleven of the albums are being made available on the format for the first time. Sony reports that sales of MiniDisc players this year have been growing at five times the 1996 rate in Europe, where it has around 80% of the hardware market.



FORMER U.K. DANCE MOGUL Morgan Khan is returning to the business after a six-year absence with a new company, Pisces Productions, and two specialist imprints. Khan, whose Street Sounds label did much to popularize the genre—including many U.S. artists—during the 1980s, has been scouting new acts in the U.K. and U.S. and plans his first British releases in January or February. He plans to channel garage, house, Latino, techno, swing, hip-hop, rap, soul, and R&B product through new labels Music With Attitude and United States of Dance.

MARK SOLOMONS

THE GERMAN ASSN. OF MUSIC PUBLISHERS has named Georg Gruetzner managing director. He also takes the top post at the National German Assn. of Music Retailers and the German Piano Industry Assn. Gruetzner, 38, who comes from a trade association in the construction industry, succeeds Dr. Hans-Henning Wittgen, 65, who is retiring after 35 years in the three roles. The organizations will honor Wittgen at a Nov. 19 reception in Bonn.

WOLFGANG SPAHR

THE BRITISH ACADEMY OF SONGWRITERS, COMPOSERS & AUTHORS gave its 1997 Gold Badge Awards Oct. 15 at the Savoy Hotel in London. The honors recognize "a special or lasting contribution to Britain's entertainment industry." This year's winners were publisher/manager Deke Arlon; radio presenter Ken Bruce; Music Publishers' Assn. general secretary Peter Dadswell; singer Kiki Dee; percussionist Eric Delaney; glam rocker Gary Glitter; Equals founder and solo artist Eddy Grant; record engineer Keith Lander; composer/producer/publisher Tony Hiller; plugger/musician Judd Lander; composer/producer David Mackay; publisher Stuart Newton; singer Frankie Vaughan; and former Yes member Rick Wakeman.

The International Federation of the Phonographic Industry (IFPI) released its half-year world market figures Oct. 15. Here are the figures for each of the top 10 non-U.S. world markets compared with the same period in 1996. Sales figures are in millions and listed in local currency, except where stated.

	JAN.-JUNE 1997	JAN.-JUNE 1996	'96/'97 CHANGE
JAPAN	354,214.7	344,149.1	3%
GERMANY	2,256.0	2,155.0	5%
U.K.	660.0	705.2	-6%
FRANCE	5,322.8	5,225.3	2%
BRAZIL (U.S. \$)	550.3	503.3	2%
CANADA	495.8	460.4	8%
SPAIN	41,850.2	37,435.1	12%
NETHERLANDS	550.0	529.0	4%
AUSTRALIA	369.6	410.4	-10%
SCUTH KOREA	185,437.3	175,615.9	6%

IFPI notes: Italy would normally be within the top 10 but, due to lack of data for 1997, has been replaced by South Korea. Germany figures represent reporting companies only, approximately 85% of the total legitimate market. Netherlands figures are estimated from growth in reported trade shipments.

Indian Pop Acts Find Boost Via Channel V 2nd Awards Show Features Local, International Artists

BY GEOFF BURPEE

DELHI, India—Channel V's championing of India's burgeoning Hindi pop paid off at the broadcaster's awards Oct. 18 here.

Such top Indian acts as Lucky Ali, Daler Mehndi, and Sukhbir appeared alongside Spice Girls, Jon Bon Jovi, and No Doubt at Delhi's Indira Gandhi Stadium for the awards.

Hindi pop diva Asha Bhonsle was the biggest winner, with four of the night's 25 awards: Bhonsle's PolyGram release "Janaam Samjha Karo" took best Indian album, and the title track, written by lyricist Majrooh Sultanpuri, won best Indian song; the artist was also lauded as best Indian female artist and received the channel's Freddie Mercury Award for artistic excellence.

Sari-clad Spice Girls, winners of best international song, for "Wannabe," opened the show, arriving onstage on five trishaw-style motorbikes, used as taxis here, and performed "Spice Up

Your Life" and "Wannabe," but disappointed later by not claiming their award.

Bon Jovi performed three songs for the appreciative crowd—"Dead Or Alive," "Dancing With The Queen Of New Orleans," and "Jeannie Don't You Take Your Love To Town"—and took home three awards (best international video for "Midnight In Chelsea," best international artist, and an honorary Special Film Work award).

This year's show, which cost an estimated \$1 million, was sponsored by Indian home electronics manufacturer Videocon, and it is viewed within the local industry as an affirmation of the event's future.

Some industry sources criticized the five-hour length of the live show and the priorities afforded to international acts. Yet even critics recognized it as the first

successful event of its kind in the country and said that it would not be the last.

Music industry execs were pleased with the show's progress since last year's debut in Bombay, which many reported as being hampered by location, production, and talent problems.

"It's a good start," says Atul Churamani, director of independent label Magnasound. "Last year was not a success, but this time they got the correct names at the correct time. I think it was very important and that they got a good show in."

The success of the show is viewed as a shot in the arm for the developing Hindi pop scene, now rivaling "Bollywood" film music, which has dominated the market.

Hindi pop artist Suneeta Rao, whose "Kesariya" was nominated for best Indian music video, said, "Now there is no more room for mediocrity. Now you have to get up there alongside Jon Bon Jovi and No Doubt. For us to stand up

(Continued on next page)

JAPAN COURT RULINGS RENEW BATTLE ON PIRACY

(Continued from preceding page)

stays the same, such cases will continue to be complex affairs," Imamura says. "But now we've learned how to get power of attorney [from foreign rights holders], and it should be easier to file such suits in the future."

But Tower Records Far East managing director Keith Cahoon thinks the Japanese music industry should do more to fight pirates and bootleggers.

"I see no evidence whatsoever that there's been any crackdown," says Cahoon. "You still see the same sort of pirate compilations in train stations

everywhere. I've never seen any Japanese record company take any interest in pursuing bootleggers or pirates."

Cahoon also notes that with few if any exceptions, foreign product accounts for all the product involved.

The civil suit against Joy Sound was filed by the six major international record companies through their Japanese affiliates, while the criminal suit against Disc Rockplace was launched after Japanese prosecutors were granted power of attorney by foreign licensors through their local licensees.

The RIAJ says that almost all pirate and bootleg product sold in Japan is manufactured outside the country. In the Joy Sound case, for example, the CDs were pressed at a South Korean factory.

The size of the Japanese pirate/bootleg market is unclear. Imamura says that when the International Federation of the Phonographic Industry asks for

such data from Japan, the RIAJ can only answer that it is "not available." He says, however, that it is much less than the ballpark 3% figure cited by one industry source here.

Meanwhile, sales of unauthorized-but-legal compilations of foreign product recorded before 1972 are still being sold in places like railway and subway stations. Revisions to the Copyright Law extending retroactive copyright protection up to the worldwide standard of 50 years went into effect March 25, but distributors of sound recordings made before 1972 are allowed to sell off stock manufactured before the law was revised last December.

The RIAJ's Imamura says the association will keep a close watch on such merchants to make sure they stick to selling their inventories and not new product, but admitted that a lack of manpower makes it difficult to ensure they are keeping to the letter of the law.

ANDREW LLOYD WEBBER

(Continued from preceding page)

available. I can't expect someone to resign to keep me there." He also cites the caliber of executives at the RUG group, among them board member John Reid, whose management clients include Lloyd Webber and Elton John.

EMI executives were not available to comment on Penna's departure, although a source at the label contends that remaining members of his A&R team, including Nick Robinson and Anna Carpenter, will be more than capable of maintaining continuity while Ferris decides on a successor. That appointment is not expected immediately.

Once installed at RUG's London headquarters, Penna will be involved in signing new talent for publishing and recording. He says that the label has no artists on its roster at present. "Up to now, its main focus has been the exploitation of Andrew's work." Worldwide dis-

tribution of the imprint is handled by PolyGram, which acquired 30% of RUG in 1991.

At EMI, Penna held a number of marketing and A&R posts and was involved with the careers of Blur, the Pet Shop Boys and Morrissey; prior to that, he worked for Chappell Music. On a freelance basis, he will continue to handle an EMI project with Neil Tennant, the latest installment in the "Red Hot And..." series of charity fund-raising albums. This features the works of Noel Coward, performed by such acts as Elton John, Marianne Faithfull, Suede, and the Pet Shop Boys. Tennant and Penna are executive producers.

The outgoing managing director of RUG's record division is John Waller, who joined the company in 1994.

ADAM WHITE

BACKSTREET BOYS

(Continued from page 9)

Bert Meyer. The album continues to fly high in Music & Media's Eurochart Top 100, compiled from pan-European sales charts: It sits at No. 9 for the week of Oct. 18, and it hit a high of No. 2 on Aug. 16.

The group is equally powerful in Southeast Asia, recently topping the Malaysian album chart via its release there on licensee Form Records, and Jive's own data puts the act at gold, platinum, or multi-platinum in more than 30 countries.

Further evidence of the group's international pre-eminence came earlier in October, when a planned free open-air performance at Mostenses Plaza in Madrid was canceled by the Spanish police for safety reasons, due to the sheer number of fans packed into the location.

Such widespread success comes in spite of an enforced lack of synchronicity in Backstreet Boys' releases. The group's self-titled debut album was released internationally last year and now has sales estimated by Meyer at 7 million. But that album never appeared in the U.S., where its European debut hit, "We've Got It Goin' On," stalled at No. 69 on the Hot 100. Various other versions of the two albums have appeared in other territories, but Jive is now able to enjoy its first simultaneous international single release for the group with "As Long As You Love Me," which is already a top three hit in the U.K. The track is the group's fourth consecutive release of 1997 to reach the top five there.

"We've been exceedingly patient in America," says Jive president (U.S.) Barry Weiss. "We're the source company that signed the group, and we've taken a global view, which is atypical for Americans."

Jive executives in the U.K., U.S., and Netherlands agree that the Boys' passport to worldwide success has been stamped in a banner year for global pop acts. Led by Spice Girls and Hanson, pop artists have shown during 1997 that they can sell albums as well as singles, a trend that retailers say extends to the Backstreet Boys and beyond.

HMV Records buyer Chris Giles, currently on assignment at the chain's year-old store in Oberhausen, Germany, says that the Backstreet Boys' popularity in the first country to welcome them shows no signs of diminishing. "They still do very well, they're definitely the boy band of the moment, and they'll be one of the main sellers through to Christmas in that type of music," Giles says.

Backstreet Boys have also pulled off the feat of solid album sales in the singles-driven pop market. "In the previous wave of Eurodance acts, those artists hardly sold any albums," muses Meyer. His colleague Martin Dodd, A&R manager of Europe, notes his surprise that Universal's teen-leaning act Aqua has opened so strongly with its first album, "Aquarium," in the U.S., adding that a previous pop phenomenon on Jive could have benefited from this more sympathetic environment.

"I'd love to say we're soothsayers and we saw the landscape changing toward pop," says Weiss. "That did happen somewhere during the process, but it was more about taking a common-sense approach, knowing that this thing was really happening around the world but that America would always be the hardest market to break this band."

"We said to ourselves, waiting is bet-

ter, firstly because the more international information and word-of-mouth we can build on the group, the more ammunition we have in America, and secondly because we'd been hitting the teen fanzines, doing 1-800 numbers and all those things for two years without a record being out."

The Backstreet Boys' chart-topping achievements in Malaysia are appropriate, as Meyer remembers it was at a BMG conference in May 1995 there that he first saw the group perform. "The first album was a joint A&R exercise, with European pop and R&B ballads from the States, and the combination of sounds worked really well," he says.

Co-writing and production for some songs on "Backstreet's Back" were overseen by Zomba Music Publishing, so the album features European and U.S. hitmakers, including Denniz Pop, Kristian Lundin, and Max Martin at Cheirion studios in Sweden, as well as London-based Robert John "Mutt" Lange and Steven Lipson and such New York writers as R&B team Full Force and Jolyon Skinner, Larry Campbell, and Timmy Allen.

On Oct. 1 last year, Jive switched distribution in several major territories from BMG to Virgin, which now handles the company's releases in southern Europe, the former Eastern bloc, Africa, and Latin America.

Releases go through the Zomba Group in the Germany/Switzerland/Austria, Scandinavian, and Benelux territories. BMG continues to distribute Jive in Canada.

Meyer also credits the quintet's Orlando-based management company, the Wright Stuff, headed by Johnny Wright, as being "totally instrumental" in its success.

Steve Power, U.K.-based program controller for Power FM and Ocean FM in Hampshire, says the group has moved past the credibility problems sometimes associated with teen-oriented music. "They had two stigmas to overcome," he says. "One was being a boy band. The other was the image of clean-cut Americans, which led people to wonder, 'Is this the next New Kids On The Block?'"

Backstreet Boy Kevin Richardson says the group members were aware of the "boy band" stigma. "With New Kids On The Block and Take That, most of their fan base was the young teen market, so as soon as you see another bunch of guys, you stereotype them or put them in the same category," he says.

But breaking out internationally before their commercial homecoming has been beneficial, he adds. "That success made us more well rounded. It changed our perspectives on the way the world is."

Richardson also notes that U.S. awareness of the quintet had been helped by its early success in Canada, which was fed by club appearances. He says WBBM (B96) Chicago was one of the first to pick up on the buzz of "Quit Playing Games" from over the border.

After completing their first U.S. tour, an eight-date itinerary that ran Sept. 21-30, the Backstreet Boys were scheduled to appear on Nickelodeon's "The Big Help Show" Oct. 19 and at the MTV Europe Music Awards Nov. 6 in Rotterdam, the Netherlands, with extensive touring in Southeast Asia during the fall. Beyond that, says Richardson, the Boys plan to extend their reach to more mature audiences.

Stan Rogers' Music Not Forgotten

Interest In The Late Folk Singer/Songwriter Still Strong

BY LARRY LeBLANC

TORONTO—Heading home from an appearance in 1983 at the Kerrville (Texas) Folk Festival, musician Stan Rogers, along with 22 other passengers, died aboard Air Canada Flight 797.

Along with Ian & Sylvia, Gordon Lightfoot, and Joni Mitchell, Rogers was one of Canada's most significant contemporary-folk performers. Says Lightfoot, "The tragic manner of his death makes it . . . what can you say about a thing like that? His material has stood the test of time, and so has his legend."

Credited with eight albums, three released posthumously, and subject of a film documentary ("One Warm Line"), a biography ("An Unfinished Conversation—The Life And Music Of Stan Rogers" by Chris Gudgeon), and various tributes, this grass-roots minstrel continues to have strong appeal. Over 70 World Wide Web sites deal exclusively with his music.

Fogarty's Cove Music & Cole Harbour Music Inc., operated by the singer's widow, Ariel, in Dundas, Ontario, has scheduled two albums of previously unissued Rogers recordings for release in spring 1998. First is the tentatively titled "From Coffeehouse To Concert Hall," a collection of several Canadian and American concert recordings. The second album will primarily contain CBC radio performances, as well as studio outtakes.

"[Interest in Stan] is as strong as ever, or even stronger," notes Paul Mills, Rogers' producer and guitarist. "The interest is being driven by the music. It's important music."

"He was a great songwriter and a great storyteller," agrees Rawlin's Cross bagpiper Ian McKinnon. "He told stories very well. There's a very strong lyric . . . then there's this extraordinary voice delivering it up. There's been no one to equal him since."

Says Halifax, Nova Scotia singer/songwriter Terry Kelly, "What drew me to Stan was his ability to paint pictures with very few words. Some songs are long, but every phrase gives them an image. Not only an image but a feeling."

One of the first performers to cham-

pion Rogers was Raffi, who recorded his "Forty-Five Years" early in his career. "Stan was larger than life," he says.

Since his death, Rogers has been the subject of numerous song tributes, including two by his brother, Garnet Rogers, ("In These Golden Fields" and "Night Drive"), and others by such respected folk artists as Bruce Guthro ("Stan's Tune") and David Essig ("The Old Blue Van").

The number of contemporary Canadian artists who've been influenced by Rogers include Blue Rodeo, Colin James, James Keelaghan, and most Atlantic Canadian performers. Club audiences in that region expect acts to perform Rogers' signature tunes "Barrett's Privaters," "Northwest Passage," and "The Mary Ellen Carter."

"Everybody on the East Coast went through the [pub circuit] doing Stan's material," says concert promoter Brookes Diamond. Three years ago he organized a Rogers tribute at the Rebecca Cohn Auditorium in Halifax, captured on two albums, "Remembering Stan Rogers, An East Coast Tribute" (Volumes 1 and 2), on Atlantica Music.

In July, the first Stan Rogers Folk Festival was held in Canso, Nova Scotia, a small fishing village where Stan's mother was born. There, Rogers spent summers as a child hearing his uncles play folk music in kitchen settings. An estimated 10,000 people came to hear Rogers' songs performed by J.P. Cormier, Rawlin's Cross, Valdy, Connie Kaldor, Quartette, and Ron Hynes.

Another early champion of Rogers' was Mitch Podolak, then director of the Winnipeg Folk Festival, who in 1977 financed the singer's debut album, "Fogarty's Cove," released on his Barnswallow label. Asks Podolak, "Why would I finance a record? I really loved and believed in Stan. Nobody then was writing like him."

Filled with such Rogers classics as



ROGERS

INDIAN POP ACTS

(Continued from preceding page)

and be regarded as a separate pop industry is fantastic."

Sony Music Entertainment (India) managing director Vijay Singh calls the show "very significant for Hindi pop in every way. Seeing the lineup of international artists performing on the same stage as the Indian artists has a legitimizing influence and provides a lot of credibility."

No Doubt (which won best international group) enjoyed a heated reception for airtight versions of "Don't Speak" and "Spiderwebs"; No Doubt bassist Tony Kanal, whose family is based in Bombay, acknowledged his Indian heritage with an emotional acceptance speech. Australia's Savage Garden, who swept the Australian Record Industry Assn. Awards in 1997 with 10 trophies, received the best newcomer award and performed. The crowd's heart remained firmly with the legendary Bhonsle, who also dueted with

U.K. boy band Code Red on its song "We Can Make It," which appears as a bonus track for the Indian market on Code Red's upcoming PolyGram album.

Code Red, who spent a total of three months in 1997 in Asia promoting its music, regarded the duet as an honor: "For a new act like us, it's a massive market," says the band, whose "This Is Our Song" was nominated for best debut song. "This show goes everywhere in the country, places we can't go." The telecast of the awards, put together by Channel V producer Jeremy Azis and the channel's director, Royston Mayoh, was broadcast Oct. 19 and repeated Oct. 21, 22, and Sunday (26) throughout Channel V's southern Asian beam for the subcontinent and Southeast Asia; the show will be re-packaged for other markets throughout Asia as well as Europe, Australia, and the U.S. in the coming weeks.

"Forty-Five Years," "Barrett's Privaters," and the arresting title track, "Fogarty's Cove" quickly launched Rogers' career in Canada.

Rogers' second album, "Turnaround" (1978) on Fogarty's Cove Music, is more subdued than his debut, showcasing a songwriter still in development. "Between The Breaks . . . Live!" (1979) was an accomplished concert album, while his final studio album before his death, "Northwest Passage" (1981), displayed his best studio work.

Following Rogers' death, there came the sparse-sounding album "For The Family" (1983), on which he performed the traditional folk music he grew up on. The album, his sole one not on Fogarty's Cove Music, was released by the U.S. label Folk Tradition. "From Fresh Water" (1984) featured mostly Rogers' songs about the Great Lakes region of Canada, and the raucous concert album "Home In Halifax" (1993), first recorded in 1982 for radio and television by the CBC in Halifax, nicely captures Rogers' appeal as a performer. In 1996, there came "Poetic Justice," consisting of two CBC-Radio plays, aired in the mid-1970s, featuring Rogers' music.

It's difficult to determine the extent of Rogers' sales in Canada because, until 18 months ago when Vancouver-based Festival Distribution began handling his catalog for most retail accounts, distribution had been divided among several sources. A substantial portion of his sales derive from gift stores and small independent retail stores undetected by SoundScan, which was launched in Canada in late 1996.

"Sales figures mean nothing to me," says Ariel Rogers. "What do they mean? Are [sales figures] going to make us sell more or make me feel better because he's dead?"

In 1978, to record "Turnaround," Stan and Garnet established Fogarty's Cove Music. Ariel purchased Garnet's share of the label in 1984 and merged it with her own company, Cole Harbour Music Ltd., the next year.

"Sales are consistent," says Jack Schuller, president of Festival Distribution. "We do several thousand of each title every year. I'm certain that 'Fogarty's Cove' has gone platinum [100,000 units in Canada]. It still sells thousands [of copies] a year."

"We keep his entire catalog stocked," says Andy McDaniel, Maritime independent buyer for the Sam the Record Man store in Halifax. "All of the albums sell."

At the time of his death, Rogers was beginning to attract attention beyond Canada, performing with great success on the U.S. folk circuit. Today, Fogarty's Cove Music is represented there by Alcazar Productions of Waterbury, Vt., with distribution handled by its affiliated company Silo Inc., Distribution North America, and Bayside Distributors.

"His sales are very consistent," says Joan Hale, manager of Alcazar Productions. "His sales are solid sales . . . We're talking [sales] in the thousands figures for each title each year; but these are albums which have been out for years."

Adds Kris Taylor, buyer with the Amadeus record store in Portland, Maine, "He's always sold [at this store], but I don't know about elsewhere. One thing we often hear is you can't find his stuff anywhere else."

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 10/27/97				GERMANY (Media Control) 10/21/97				U.K. (Chart-Track) 10/20/97				FRANCE (SNEP/IFOP/Tite-Live) 10/18/97			
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	NEW	WHITE LOVE	SPEED TOY'S FACTORY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY	1	3	SPICE UP YOUR LIFE	SPICE GIRLS VIRGIN	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY
1	1	GLAY REVIEW—BEST OF GLAY	PLATINUM	1	1	THE ROLLING STONES BRIDGES TO BABYLON	VIRGIN	1	1	THE VERVE URBAN HYMNS	HUT/VIRGIN	1	NEW	MICHEL SARDOU SALUT	SONY
1	1	AQUA AQUARIUM	UNIVERSAL	1	1	BZN PEARLS	MERCURY	1	NEW	MIDNIGHT OIL 20000 WATT RSL—THE MIDNIGHT OIL COLLECTION	COLUMBIA/SONY	1	1	ELTON JOHN THE BIG PICTURE	MERCURY
1	1	BOY II MEN EVOLUTION	MOTOWN	1	1	THE ROLLING STONES BRIDGES TO BABYLON	VIRGIN	1	NEW	MIDNIGHT OIL 20000 WATT RSL—THE MIDNIGHT OIL COLLECTION	COLUMBIA/SONY	1	1	ELTON JOHN THE BIG PICTURE	MERCURY
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY
1	1	AQUA AQUARIUM	UNIVERSAL	1	1	BZN PEARLS	MERCURY	1	NEW	MIDNIGHT OIL 20000 WATT RSL—THE MIDNIGHT OIL COLLECTION	COLUMBIA/SONY	1	1	ELTON JOHN THE BIG PICTURE	MERCURY
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN MERCURY
1	1	AQUA AQUARIUM	UNIVERSAL	1	1	BZN PEARLS	MERCURY	1	NEW	MIDNIGHT OIL 20000 WATT RSL—THE MIDNIGHT OIL COLLECTION	COLUMBIA/SONY	1	1	ELTON JOHN THE BIG PICTURE	MERCURY

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

MarkeTVision Moves To Longform Dead Features Herald Shift Toward Music

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—TV audiences are showing less tolerance for the traditional five-minute commercial hawking a newfangled product. So what's a company that specializes in infomercials to do? In the case of 2-year-old MarkeTVision Direct, the answer comes in the form of an entertaining TV show wrapped around advertisements for merchandise that viewers can purchase over the phone or via the Internet.

Boston-based MarkeTVision has produced more than 20 such programs. Recent shows have run the gamut from a treatment on the New England Patriots to a film preview for General Cinemas to two documentaries on the Grateful Dead. Upcoming programs include a show on hometown seafood chain Legal Seafood and a close-up with Tiger Woods' golf caddy.

While its current roster spans the broad category of entertainment, the company plans to move aggressively into the music genre, according to MarkeTVision president Andrew Miller.

With the two Grateful Dead shows under its belt, MarkeTVision is now in talks with several big-

name rock acts that had their heyday in the '70s and still have a sizable fan base. "More and more we are focusing on music," Miller says. "As long as the topic is inherently entertaining, it's easy to make a great show." He adds that MarkeTVision may branch out to do programs for developing and unsigned artists as a way of introducing them to a larger consumer base.

"With diminishing air time and a decreasing customer base for straight infomercials, we believe the next level of the business is programming that would warrant distribution in a variety of outlets," Miller says. That distribution is realized via deals primarily with cable networks and often with sponsors that pick up the production costs. Recent sponsors have included Maxell Corp., PepsiCo, and M&Ms/Mars.

MarkeTVision programs typically run about a half-hour and include six minutes of commercials—three minutes devoted to the sale of merchandise, complete with an 800 number and World Wide Web site information, and three minutes for the promotion of sponsors' wares. The seven-person MarkeTVision staff shoots all the merchandise segments in-house and handles fulfill-

ment. "Sometimes we are re-seller, sometimes we are selling the product straight ourselves," Miller says. "We always get paid for what we sell in some form, whether it is in gross dollars or a percentage of sales."

For its longform music foray, the company started out with a proven winner. Not only was the Grateful Dead a personal interest of his, says Miller, but the band epitomizes the art of selling merchandise through direct channels. "They set a serious precedent to everyone in the industry on how to merchandise," he says.

MarkeTVision approached the Grateful Dead organization with a plan to help spread the band's mythos to audiences who might never have gotten a chance to see it live.

(Continued on page 70)



New Label Forms Pact. National Record Co. has signed a distribution agreement with M.S. Distributing Co. The new label is a partnership between National Video Center/Recording Studios Inc., Peter and Jennifer Fish, and the Alexenburg Entertainment Group. Shown, from left, are Jennifer Fish; Jeff Pastolove, senior executive VP, National Video Center; John Salstone, co-owner, M.S.; Tony Dalesandro, co-owner, M.S.; Rick Chrzan, VP/GM, audio division, M.S.; and Ron Alexenburg, president, National Record Co.

Café Music Network Serves Up Samplers Coffhouses Are Target Of Mktg. Service

BY STEVE TRAIMAN

NEW YORK—Since its launch in early 1996, Café Music Network (CMN) has earned its stripes as a music marketing service aimed at exposing new and developing artists in coffeehouses and cybercafes across the country. CMN is looking to emulate the discos of the mid-'70s that produced the first playlists for what has evolved into Billboard's Hot Dance Music/Club Play singles chart.

The project is a division of Real Life Marketing, established several years ago by music industry veterans Debra Flanagan and Jane Kopecky.



They also brought in Jim Coffman, a music industry executive since 1984 with Island, Atco/EastWest, and the Mouth Almighty spoken-word affiliate of Mercury.

Another key player in CMN's successful launch is Tom Shlapak, a veteran of more than 30 years in the wholesale and retail record business.

"Handling fulfillment for CMN customers is ideal for a small independent retailer in today's tough economy," says Shlapak. "It's great to help start an exciting new concept like CMN."

Operating from his Music Merchant locations in suburban Westwood, N.J. for 18 years and Hasbrouck Heights, N.J., for 11 years, Shlapak had known Flanagan for

more than 10 years and Kopecky for almost as long.

"We wanted to work with someone we knew locally," Kopecky recalls, "and when we broached the idea to Tom and sought his advice, he came up with some solid retail-oriented input."

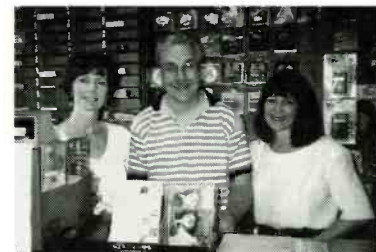
Flanagan has an extensive music industry marketing, sales, and consulting background. This includes being national sales director for Imago Records and national sales and marketing director for Continuum Records. Kopecky was in music retail as advertising director of Danjay Music & Video, parent company of 125 Budget Tapes & Records franchises, before joining PolyGram Group Distribution as a marketing coordinator and singles sales specialist. She also was promotion director for KZOK and KJET Seattle and in music and entertainment sales at KITS San Francisco.

In looking back at CMN's first 20 months, Flanagan notes that the network has signed an active client list of more than 30 major and independent labels, which pay \$400-\$850 a month per single or album distributed to the network.

"Each month we distribute 10-15 free CDs of client product to the entire network," she explains. "We created a bounce-back card and phone-in system to enable locations to report their customer requests, much like radio stations report their playlists to Billboard and other music media. Our monthly Top 25 Play Chart is based on CMN patron requests and is distributed as take-aways to the locations, with featured CD covers on the back side."

The chart is used to encourage CMN customers to "stop by their

nearest record store or order by phone toll-free at 1-888-BUY-TUNES," with most titles \$12.99 plus a modest shipping-and-handling charge. In a recent direct-sales pitch, locations were offered a five-piece pre-pack counter display for Network Records' "Brewed Awakening" sampler of new and developing artists at \$7.29 wholesale and suggested \$9.99 retail. More than 50 CMN outlets expressed interest, according to



Café Music Network co-founders Jane Kopecky, left, and Debra Flanagan flank Tom Shlapak, who handles mail-order and phone-in fulfillment from his Music Merchant store in Hasbrouck Heights, N.J. (Photo: Steve Traiman)

Kopecky.

Coffman created and produced two bimonthly "Café Music Network's Selects" samplers of 18 tracks from promoted product, distributed free to all CMN locations and nearly 700 other potential outlets. The just-released "Volume II" includes Derrick & Patsy's "Housewives Choice" from "Ska's The Limit 59-64 Vol. 1" (Island); Ani DiFranco's "Fire Door" from "Living In Clip" (Righteous Babe); Manhattan Transfer's "Java Jive" from "Swing" (Atlantic); Joe

(Continued on page 67)

BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

WHAT do a group that disbanded more than a quarter of a century ago, a current country music sensation, and a rapper who was slain last year have in common?

Just this: They—the Beatles, Garth Brooks, and 2Pac—are among the top 10 favorite acts of both male and female active music buyers. (Actives are those who have purchased at least three recordings in the past six months.)

Moreover, the Beatles—and this might surprise followers of modern rock or modern anything—are named as the top act by both men and women.

For the males, the second favorite act is another British band that broke up many years ago—Led Zeppelin.

These insights were unearthed by Strategic Record Research, a joint venture of Strategic Media Research and the Left Bank Organization. The firm polled 10,000 consumers in random nationwide phone calls, determined who were

the active music buyers, and then asked them who their favorite artists were. The results were broken out demographically.

Besides the Beatles, the only other acts to appear on both the men's and women's top 10 lists are Brooks (No. 2 with the ladies, No. 8 with the gents), 2Pac (No. 4 with males, No. 9 with females), and the Eagles (No. 3 with women, No. 6 with men).

2Pac is the only rapper to appear among the women's 10 favorites, but the late Notorious B.I.G. gets enough mentions among the men to come in at No. 9.

Another interesting and maybe not altogether surprising detail is that not a single woman graces the top 10 list of the men, while three women score among the females' top 10—Celine Dion (No. 7), Whitney Houston (No. 6), and Reba McEntire (No. 4).

And, despite its sales success

(Continued on page 69)

MEGA DANCE PARTY USA

Street Date:

Tuesday, October 21, 1997

"KEEP ON JUMPIN"

TODD TERRY Presents
MARTHA WASH &
JOCELYN BROWN "

"FIRED UP"

FUNKY GREEN DOGS

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Cracker Barrel Checks Out Audiobooks

Restaurant Chain Lets Customers Rent, Return Titles

■ BY SHAWNEE SMITH

NEW YORK—Open since 1969, the Lebanon, Tenn.-headquartered Cracker Barrel Old Country Store restaurant chain has been offering its guests audiobook rentals in addition to its down-home menu of country ham, grits, chicken and dumplings, and fried okra for approximately seven years.

"The whole philosophy [of Cracker Barrel] is to give people a place to stop off the highway, take a break, relax, and sit on the front porch," says Paula Piercey, buyer at the restaurant chain, which features a front porch, complete with rocking chairs, at every location.



"Dan Evans, our CEO and founder, heard about [audiobooks] and thought [an audio exchange] program might be a good fit for our guests, who are very transient. It was a very visionary thing, because when you think about it, what better way to pass time in a car than [listen] to a title you've wanted to [check out] but haven't had the time to read?"

The program allows patrons to purchase an audiobook at any location across the country, return it at another location en route to their final destination, and be refunded the price of the audio minus a per-week rental fee.

The chain initially offered mostly classic titles like "Black Beauty," "Little Women," and several Louis L'Amour titles that were bought directly from each publisher.

In the early '90s, however, customers began to request more updated titles, including many on The New York Times' Best Sellers list.

So in 1994, Cracker Barrel revamped the audio rental program, now called Books on Audio, to include audio versions of the Times' best-selling titles and more, provided by a sole distributor, Ingram Entertainment Inc., based

BIBLIOTECH

in La Vergne, Tenn. Ingram also provides uniform packaging for the titles, regardless of the publisher.

The program still allows guests to purchase an audiobook at any of its 317



restaurants across the country and return it at another location. The current per-week rental fee is \$3, and prices for the audiobooks are \$12.99 for a one-tape title; \$18.99 for a two-tape title; \$23.99 for a three-tape title; and \$27.99 for a four-tape title.

"Buying the [audiobook] outright helps ensure that the book and the guest will come back," says Piercey.

Since including titles from the Times' Best Sellers list, Piercey updates the catalog monthly, with a constant list of more than 200 titles. The catalog includes mystery and suspense titles, self-help, drama, classics, and current children's tales such as "Pippi Longstocking," "Hank The Cowdog," and "House At Pooh Corner." Piercey says that the most popular categories are drama and self-help, and the biggest rental periods parallel the most frequent travel times: summer and the

holidays.

While the chain's major customers have historically been long-distance travelers, the store's audio rental program is also attracting daily commuter patronage.

"People who rent the audios are primarily people traveling, but we've been seeing sales from people with long commutes," says Piercey. "Instead of listening to the radio every day, they get a chance to listen to a tape."

While best-selling titles are some of the most requested audiobooks, Piercey doesn't stick solely to the Times' list when she chooses titles.

"I listen for good story lines, not necessarily something that hit the Best Sellers list," says Piercey. "I look for what I call 'a good read.'"

She also looks for old and new works from popular authors that did not make the Best Sellers list, up-and-coming writers, and titles with current and future TV or movie adaptations.

Placed on spinning display racks on or near the cash registers, the audio titles are located in the retail area of the store, at the front of every restaurant.

"People come in through the walk-through retail area prior to getting to the dining area," says Piercey. "People usually have to wait in line to be seated [at the restaurant], so what better way to pass the time than looking at the toys, candy, and nice gifts that we sell?"

In addition to the audiobook exchange program, the retail area sells Cracker Barrel foodstuffs like jellies, coffees, and syrups; seasonal gift baskets; crafts; collectibles; and rocking chairs like the ones on the front porch.

New Yorker's Fiction On Audio

■ BY SHAWNEE SMITH

NEW YORK—The New Yorker Magazine and Mercury Records' spoken-word imprint, Mouth Almighty, are releasing three audiobook collections that feature short stories culled from the special fiction issues of the magazine. Titled "The New Yorker Out Loud," the first collection is set to street Nov. 25 and will be available in double CD and cassette formats.

"We've had a very strong response to our fiction issues, whose newsstand sales [for those issues] have doubled," says Tom Florio, president of The New Yorker. "We'd been looking at ways to



extend the brand of the magazine, and we felt the opportunity to feature the work in The New Yorker with Mercury, whose distribution system—not just in record stores, but book stores and cybercafes—we like, was a good move."

The featured short story selections for the collection are chosen by Bill Buford, literary and fiction editor at The New Yorker, and the series is

(Continued on page 70)

newslines...

NAVARRÉ, an independent distributor of music and interactive software, reports a net profit of \$519,000 on \$48.5 million in sales in the second fiscal quarter, which ended Sept. 30, compared with net income of \$93,000 on \$48.2 million in sales in the same period last year. The New Hope, Minn.-based company says that its cash flow (earnings before interest, taxes, amortization, and depreciation) rose 35% to \$2.1 million and music sales increased 13% in the quarter. Traffic on the NetRadio Network, which has more than 100 channels, rose to more than 1 million listeners a month. And the gross profit margin for the computer-software division climbed to 10.1% in the quarter, up from 9.5% a year ago.

N2K, the online music company, has made an agreement with Netscape Communications for a co-branded music retail service through the Netscape Marketplace. Users of Netscape's Internet site will have access to N2K's online music service, Music Boulevard. The online retailer offers more than 185,000 music titles.

HANDLEMAN, the distributor of music, video, books, and computer software, says that its proprietary-products unit, North Coast Entertainment, will increase the pace of acquisitions of video and broadcast properties outside North America. A new operating unit, called Anchor Bay International, has been created for this purpose. George Port, formerly president of Anchor Bay Entertainment, the U.S. and Canadian video unit, is named managing director of the international group and will be based in London. Dan Whitt, formerly VP of marketing for Handleman, is appointed GM of Anchor Bay Entertainment.

THE CONSUMER ELECTRONICS MANUFACTURERS ASSN. (CEMA) says that the rate of DVD player sales so far—200,000 sold to U.S. dealers in six months on the market—exceeds the pace of sales for the VCR, which was introduced in 1975, and the CD player, which went on the market in '83. CEMA estimates that 400,000 players may be sold this year and another 1 million next year. The trade organization also says that top engineers from consumer-electronics companies will speak at the newly named Digital Engineering Conference—the Consumer Electronics Future Jan. 12-14, 1998, in Las Vegas,



following the annual International CES convention Jan. 8-11, 1998. The conference will include discussions of DVD, digital audio, and the Internet. CEMA also says it has increased the size of its board of directors to 41, adding five new members.

PAUL KAGAN ASSOCIATES, a media research firm, concludes in its recent study that the U.S. entertainment and communications media companies will grow at least twice as fast as the overall economy in the next decade. The report, Kagan's MediaCast 2006, estimates that total U.S. consumer media spending in 2006 will exceed \$319 billion, which indicates a 10-year compound annual growth rate of 8.4%. The biggest projected gain (25.2% compound annual growth) is for the Internet/interactive category, whose estimated revenue in '06 is \$21.9 billion. The entertainment category, which includes recorded music, home video, movies, and video games, is expected to show 3.6% compound annual growth to \$50.1 billion in '06.

THE GOOD GUYS!, a 76-store consumer-electronics retailer based in San Francisco, reports that sales for stores open more than a year fell 8% in the fiscal year that ended Sept. 30. Total sales dropped 4% to \$890.5 million. The company operates a joint retail venture with Tower Records called Wow!

ON-LINE ENTERTAINMENT NETWORK, a subsidiary of GlobalNet Systems Ltd., says it will provide simultaneous worldwide audio multicasting of live events over the Internet through its SongQuest system. The multi-genre, audio-on-demand, pay-per-listen service was scheduled to debut Oct. 22 with a show from Nashville club Douglas Corner Cafe featuring the artists Sylvia, T. Graham Brown, D.R. Auten, and Gene Cook.

ARISTA RECORDS relaunched a newly designed World Wide Web site Oct. 20 that creates a '50s diner in a 3-D-style format. The site (www.aristarec.com), which was designed in-house, includes song samples from upcoming albums, audio and video interviews, archive concert clips, and promotional videos.

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) announces that Jack Eugster, chairman/president/CEO of the Musicland Group, has rejoined NARM's board of directors, replacing Bob Henderson, who left Musicland. Eugster served on the board from 1982 to '89 and had been its president. He also delivered the keynote speech at the '95 NARM convention in San Diego.



EXECUTIVE TURNTABLE

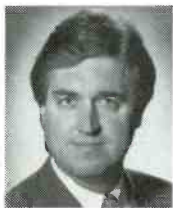
HOME VIDEO. Greg Probert is promoted to executive VP at Buena Vista Home Entertainment Worldwide in Hong Kong. He was senior VP/managing director at Buena Vista Home Entertainment Asia.

Matt J. Peacock is named senior director of marketing at Fox Lorber Associates Inc. in New York. He was marketing director at WinStar Home Entertainment.

Jeff Kaplan is promoted to manager of publicity at Columbia TriStar Home Video in Culver City, Calif. He was publicity coordinator.

DISTRIBUTION. Jim Sturgeon is named president of Naxos of America. He was VP of sales and marketing at Warner Alliance.

Paul Guzman is promoted to senior director of financial planning and analysis at Sony Disc



PROBERT



STURGEON

Manufacturing in New York. He was director of financial planning and analysis.

Simitar Entertainment in Minneapolis appoints **Tony Timpano** manager, business and legal affairs. He was an entertainment lawyer.

RETAIL. Steven Corn is named VP of creative affairs at Megatrax in North Hollywood, Calif. He was head of the music department at LIVE Entertainment.

Rounder Taps Virant As 1st President/CEO; Arhoolie Issues Some 'Sacred' Follow-Ups

ROUNDER ROUNABOUT: After 27 years in business without a COO, Rounder Records in Cambridge, Mass., has installed its chief counsel, **John Virant**, as president/CEO.

The title of president was previously held by label co-founder **Marian Leighton Levy**—though you probably never knew that, since the company was more or less collectively helmed by Levy and her partners, **Ken Irwin** and **Bill Nowlin**, who launched Rounder as a communal enterprise in 1970.

Virant says, "For the last 27 years, everything has fallen on Ken, Bill, and Marian. I think the idea is to rely on me more and move the company forward."

Levy indicates that the elevation of Virant, who has been with the roots music label for close to five years, is partially in acknowledgment of his crucial activities on the company's behalf—for instance, he helped secure the lucrative **Raffi** catalog for Rounder.

"There are a lot of things like that that John helped bring about—things that people like [Ken, Bill, and I] might have lost patience with," Levy says.

She adds, "We felt he was taking more of an active role in the company besides business affairs, so we thought it was a good next step. We think his ideas for Rounder and its future are compatible with ours."

Virant's brief for the company is obviously developing new opportunities, and he notes that his promotion comes after a period of "some refocusing for Rounder," with the sale of the firm's half interest in **Distribution North America (DNA)** to **Valley Record Distributors**. (Rounder is contracted for distribution with DNA through June 1998, and Virant says there have been preliminary discussions about extending that pact.)

"We've been able to focus on the core [label] business," Levy says. "The idea is to continue to focus on the label, develop the artists we have, and seek out new ones . . . We



by Chris Morris

all feel that the way the record business is right now, John's skills and background are a good complement to ours. It is nice to have somebody help shoulder some of those responsibilities."

Longtime Rounder executive **Duncan Browne** continues as GM and will still oversee the label's marketing division.

For the time being, Virant will continue to act as general counsel, but he says, "At some point we may bring somebody in to replace me in that position."

HOT NEW SPINS: Earlier this year, we sang the praises of "Sacred Steel," a stupendous collection of gospel recordings featuring some brilliant Florida steel guitar players. Happily, **Arhoolie Records** in Berkeley, Calif., has followed up that set with individual albums by some of the earlier record's featured pickers. **Sonny Treadway's** "Jesus Will Fix It" is a collection of instrumentals that will thrill you no matter what your denomination, while "The Campbell Brothers Featuring Katie Jackson" offers some stunning new studio recordings by that gifted family. A third album, "Can't Nobody Do Me Like Jesus" by **Aubrey Ghent**, is due in November . . . More good news: In early November, **Oh Boy Records** in Nashville will release an album by songwriter **Donnie Fritts**, "Everybody's Got A Song." Fritts, whose only other album, the rare "Prone To Lean," was released in 1974, is best known as one of the great architects of the Muscle Shoals soul sound and has penned innumerable Southern soul hits. The **Oh Boy**

album will feature such guests as fellow Muscle Shoals grads **Dan Penn** and **Spooner Oldham**, **Waylon Jennings**, **Willie Nelson**, **Lucinda Williams**, **Delbert McClinton**, **Tony Joe White**, and **Kris Kristofferson**.

FLAG WAVING: The hidden track on the **Grievous Angels'** debut album, "New City Of Sin," on Chicago's **Bloodshot Records**, got guitarist/vocalist **Russell Sepulveda** in dutch with his family.

"That hidden track got me cut out of my dad's will," Sepulveda says.

It seems that Sepulveda's father proudly bought 10 copies of the
(Continued on page 68)

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30 YEARS IN BUSINESS

MAP Policy Scrutinized By FTC—Again

LAST MONTH, the Federal Trade Commission (FTC) upgraded its informal inquiry into the music industry's business practices into a full-scale investigation by subpoenaing the business-transaction documents from the majors and some music chains. Naturally, the media went into a feeding frenzy over this development, as they do with any story concerning CD pricing.

Remember all the attention they gave to the class-action lawsuit charging that the major music manufacturers were engaging in price fixing?

The way the FTC, the plaintiffs in the class-action lawsuit, and the media apparently see it, when the music specialty retailers clamored for more effective minimum-advertised-price (MAP) policies and then higher MAPs

and the music manufacturers responded, it constituted collusion. (This is a key argument in the original complaint filed by the lawyers in the class-action lawsuit.)

How anybody thinks that the majors are engaging in price fixing through their MAP policies is beyond me. For example, the typical \$16.98 CD carries a \$10.70 cost to music accounts. So if Best Buy sells that CD for \$9.99 and Musicland sells it for \$15.99, the manufacturer will still get \$10.70 for each copy of that CD sold, regardless of the price paid by the shopper.

The only way manufacturers can benefit from low prices is if they get every music retailer in the U.S. to sell all CDs at \$9.99, which would likely result in an explosion of CD sales. Of course, then the question would be, How long will music retail stay afloat with everybody losing 71 cents on every CD sold? And that doesn't even take into account the losses incurred from expenses.

So let's get one thing straight: Music specialty retailers are the ones that benefit from a higher MAP, not music manufacturers.

That then leads to the question, Are music manufacturers cheating consumers by using MAP policies to keep prices artificially high because they favor one class of music merchants (large music specialty chains, such as Blockbuster Music, Musicland, Trans World, Camelot, and Tower) over another (discounters for which music is only a small percentage of the inventory, such as Wal-Mart, Target, Best Buy, and Circuit City)?

Maybe. But if music manufacturers

have strengthened MAP policies, you can be pretty sure it had nothing to do with collusion. As I recall, back in 1994, when music specialty merchants urged the majors to strengthen their MAP policies, their pleas fell on deaf ears. In fact, some manufacturers were so smug about the situation that privately they were gloating that business had never been better and that if some music merchants couldn't keep up with the times, then maybe the world would be a better place without them.

Music manufacturers were dragged kicking and screaming to bolster their MAP policies. It was only when returns started coming back by the tractor-trail-

er load, catalog sales started suffering precipitous declines, merchants started passing on most baby acts, and the cost of breaking developing artists started escalating rapidly that MAP policies started to be strengthened.

But it wasn't until music manufacturers found that they weren't getting paid by music merchants, who either were asking for rollovers or had advanced into Chapter 11—in other words, when the music merchants' pain became the manufacturers' pain—that the majors began to think long term and finally take a stand against those using music as a loss leader, via MAP. The whole process took almost 30 months, and advancements were made in small increments as the severity of the problems was realized.

So let's get another thing straight: Each major was acting out of self-preservation, not collusion, when it

(Continued on page 68)

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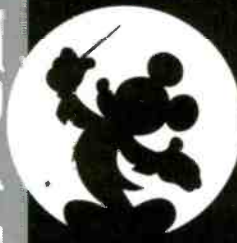
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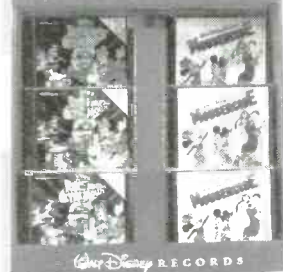
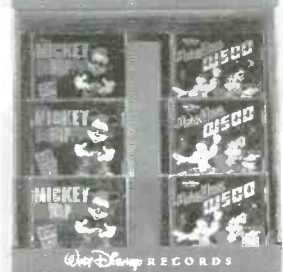
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CAFE MUSIC NETWORK SERVES UP SAMPLERS

(Continued from page 62)

Jackson's "Angel (Lust)" from "Heaven & Hell" (Sony Classical); Sarah McLachlan's "Building A Mystery" from "Surfacing" (Nettwerk/Arista); Monica Behan & Deron Johnson's "World Keeps Spinning" from "Behan Johnson" (RCA); and Sprinkle Genies' "Bum" from "Sprinkle Genies" (Frisbee).

The team also put together a twice-weekly series of free concerts this past July and August for the Coffee Station at the World Trade Center Plaza in New York as the pilot for a CMN Live tour concept for 1998.

The newest project is a Café Music World Wide Web site, part of Robin Chew's LucidCafe site, which is getting an audited 33,000 visitors a month. At www2.lucidcafe.com/lucidcafe/cafemusic, the site includes a selection of the top 25 most-played songs on each month's chart; "Blend," with samples of new music; "Café Music Selects," a compilation from the bimonthly sampler; and "What's Up In The Music Industry," commentary by columnist Brad Hogue.

For CMN members, the service has produced some good feedback. A typical experience is shared by Kent Gustafson, who opened the Internet Outpost Cafe this past January in St. Petersburg Beach, Fla., with a dozen computer stations, E-mail, and Web site services for customers. "We started off with a 60-CD changer and a good hi-fi system to provide some entertainment for our customers," he recalls. "When we got the pitch from CMN, we thought it was a cool thing to get all of this new music. We play a wide variety of music and have gotten a lot of good comments from our customers. We've had to ask for more copies of the chart each month and are looking forward to doing a lot more with the Network."

In its relatively short life, CMN also has earned some high marks from industry executives. Terry Currier got involved with CMN through

his Burnside Records, promoting its new Gary Myrick album, "Texas Litter & Tombstone Sales," earlier this year. "We did a mailing through CMN, got some solid in-store play as a result, and right out of the box ended up in the top five on the next month's chart," he says.

Currier, also owner of the indie retailer Music Millennium in Portland, Ore., since 1989, was a founder of the Coalition of Independent Music Stores (CIMS) at the 1995 National Assn. of Independent Record Distributors and Manufacturers Convention in San Francisco. Now with 65 member stores, CIMS is discussing with Flanagan a closer relationship with CMN. "I like [CMN's] grass-roots approach to selling music," Currier says. "Their locations offer a perfect audience for a lot of music that doesn't get exposed anywhere else."

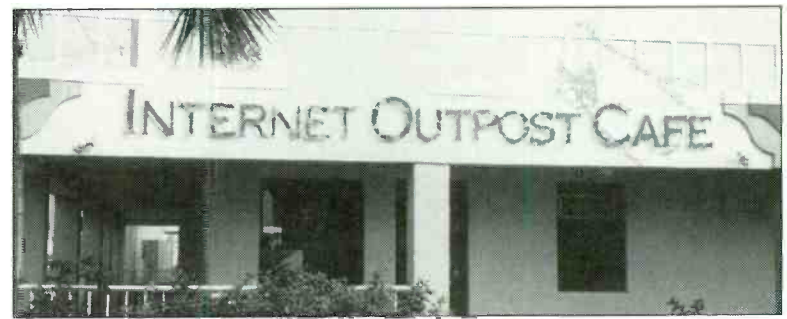
Sean O'Sullivan, director of marketing at Sony Classical, also has had good response to the label's involvement with CMN. "We've done a number of projects with CMN on Yo-Yo Ma, Mark O'Connor, Edgar Meyer's 'Appalachia Waltz,' and Bobby McFerrin's 'Circle Songs' [with very solid results]," he notes. "In the current cycle we're promoting our Kurt Weill compilation, 'September Songs,' with an incredible range of artists that makes an interesting mix for listening in a coffee bar or café, including P.J. Harvey, Lou Reed, Nick Cave, and Elvis Costello."

He also sees the CMN locations as ideal for regional promotions. "We know where they are and can tailor our programs to include them," he notes. "We really like the fact that [CMN] does several things at once—mailing the product, promoting in-café play, and creating a playlist like a radio station does. It gives us a good core list of locations."

Chris Coyle, national director of sales and marketing for the New York-based 32 Jazz label, had known Flanagan for several years and hired her for consulting on a couple of projects. "I thought that CMN was an interesting marketing tool, offering some excellent opportunities outside traditional retail outlets for our blues and jazz reissues," he says. "Our Jazz Passengers release featuring Deborah Harry and Elvis Costello worked real well. It charted at No. 1 the first month and was still on the chart four months later. Because of the current status of retail we have to take the product to our customers, and we're looking forward to getting our new 'Hit Jazz' compilation to CMN, probably for October distribution."

The live concerts produced by CMN for the Coffee Station did so well this past summer that they may be expanded to four evenings a week next year, according to David Sawyer, executive VP of the 85-store chain. "We operate five at the [World Trade Center] alone, including the two largest in the U.S., [which] serve 7,500 customers daily," he notes. "Playing two nights a week from 5:30 to 7:30 on our outside stage, the new acts from CMN like Richard Julian and Mecca Bodega were very well received. Attendance exceeded our expectations, going up weekly from the 150 or so the first week. We may even sponsor an afternoon series in 1998 as well."


Since he started in the business three decades ago as a salesman at Vogel's, a major independent retailer still active in Elizabeth, N.J., Shlapak



The Internet Outpost Cafe in St. Petersburg Beach, Fla., is typical of the 300-plus Café Music Network locations in 38 states across the U.S. (Photo: Steve Traiman)

has seen a lot of changes in the record business. He was with National Tape Distributors, the Record Haven chain, and the retail division of Apex-Martin before starting his first Music Merchant. "CMN has started to prove

its value to large and small labels of all genres and to an eclectic new breed of listener locations," he says. "We've got a lot of enthusiasm from everyone involved, and that's got to be good for our industry."



This is Bret Daugherty's eye

"When Valley bought Scott's, I was sad, but not for long. Superior customer service and next-day delivery are definite Valley strong points. Valley is now my One- (and only) Stop. I'm very satisfied."

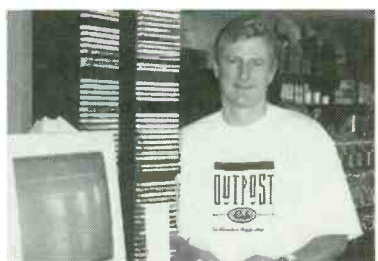
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Kent Gustafson, owner of Internet Outpost Cafe, a Café Music Network location in St. Petersburg Beach, Fla., shows off some of the CD collection provided by the CMN service. (Photo: Steve Traiman)

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DECLARATIONS OF INDEPENDENTS

(Continued from page 65)

record without having heard it. But he pulled up short after he heard the buried cut—a raucous version of the Sex Pistols' scabrous "Bodies." Sepulveda says, "He called me up the next day and told me to come and pick up my CDs."

The funny thing is that "Bodies" isn't truly representative of the Grievous Angels' sound; Sepulveda says the group members worked the song up out of boredom while they were touring. The majority of the

songs on "New City Of Sin" are twangy rockers that owe much to such professed influences as **Rank & File**, **the Replacements**, and **the Dream Syndicate**.

The band's name and the title of its album give a slightly misleading suggestion of what its music is about.

According to Sepulveda—who performs under the handle of **Earl C. Whitehead**—the group, which began life in Tempe, Ariz., in the

early '90s, also has an "alter ego" incarnation, a bluegrass act called **Ned Beatty & the Inbreds**. (The side group appeared on the 1995 Bloodshot EP "Angels And Inbreds," which also included tracks by the Angels.)

RETAIL TRACK

(Continued from page 66)

toughened its MAP policies.

Now, let's move on to the argument, which some in the media have made to me, that the majors are keeping prices artificially high in order to support inefficient music specialty merchants.

I'd be the first to admit that the music retailing segment is not without its problems. Music specialty merchants took on too much debt and opened too many stores in the first half of the '90s. Some, and you know who you are, multiplied their problems by shooting themselves in the foot with poorly thought-out business strategies.

But I defy anybody in the business to explain to me how Wal-Mart, Target, Best Buy, and Circuit City are better at music retailing than music specialty merchants.

Without a doubt, from 1994 to '96, Best Buy was the best music marketing chain in the business. But that is only one component of the music retail equation. If you consider presentation, the Best Buy/Circuit City retail concept is basically a glorified warehouse, and while that may work well for larger products such as televisions, CD merchandising doesn't exactly sparkle in that environment.

In the '90s, inventory control is the name of the game in music retail, and now we all know just how efficient those chains really were in that area, even those label sales and distribution executives who were fooled by the mass merchants with low return rates.

Finally, let's look at cost containment and profitability. Both Best Buy and Circuit City, particularly the former, have extremely low profit margins and even lower overhead, and they are to be applauded. But back before MAP policies were toughened and both were regularly selling top CDs for \$9.99 and every other CD in the store for \$10.99-\$11.99, at least one, if not both merchants, claimed that CDs were the second-most-profitable product lines in their stores. Bullshit.

Sure, if you apply music sales to either chain's corporate overhead, that may be true. But if you apply music sales to a breakout of the true expenses for that department, I'd bet my last cent that those departments were loss leaders, even with the bundles of co-operative dollars that the music manufacturers were throwing at them.

So let's get another thing straight: Music specialty retailers weren't being run out of town by more efficient merchants. They were losing out to merchants that could afford to take bigger losses on music because of the profits from other product lines in their stores.

Now, I'd like to ask a few questions. How can a federal agency spend three years—from the summer of 1993 until the fall of 1996—investigating an industry and then, finding nothing, start all over again from scratch?

But, contrary to what many might believe, the Angels don't consider themselves an alt.country band. And they don't claim the late country/rock pioneer **Gram Parsons**—who released an album titled "Grievous Angel" and wrote a song

called "Sin City"—as a primary inspiration.

Sepulveda says that the album title is drawn from the lyrics to an Angels tune, "Scandal Of The Century," which appears on the new album. And he says his songs doesn't share many particulars with Parsons'.

"His songwriting was much more structured," he says. "I think our music is much simpler."

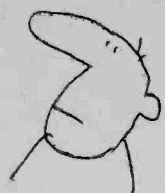
He adds, "I don't think our sound can be compared to anything in the alt.country scene today... I don't feel the need to pigeonhole our band."

Though the Angels shun the alt.country tag, they've still gotten co-billed with acts like San Francisco's **Waycross** (a band that takes its name from Parsons' hometown in Georgia) and neo-traditionalists like **Wayne Hancock** and **Dale Watson**.

This doesn't faze the band, according to Sepulveda: "We know we're going to be louder. We know we don't sound traditional... We have a good time no matter who we play with."

The Grievous Angels—Sepulveda, bassist **Mickey Ferrell**, guitarist **Daniel Henzerling**, and drummer **Jon Rauhouse**—will be doing two weeks of Midwestern dates in November, followed by treks through the Northwest, Northern California, and Texas.

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Merchants & Marketing

BUY CYCLES

(Continued from page 62)

and radio presence, the modern rock genre does not place a single act among either the men's or women's top 10 artist chart. The bands that are the boys' favorites—in addition to the Beatles, Zeppelin, and the Eagles—include classic and heavy rockers like Pink Floyd (No. 3), Metallica (No. 5), the Rolling Stones (No. 7), and Aerosmith (No. 10).

Country music is represented on the males' top 10 only by Brooks (No. 8). But half of the females' favorites are country acts. Besides Brooks and McEntire, the others are George Strait (No. 5), Alabama (No. 8), and Alan Jackson (No. 10).

A breakout of the data by age reveals the following results:

For the youngest active male music buyers (12-17), the overwhelming favorite is 2Pac (12.2%), who died last year from gunshot wounds in Las Vegas. The rapper, also known as Tupac Shakur, is also the top artist among males 18-24 (8.3%). It's hardly startling that he got his lowest ratings from the oldest males (35-44, 0.5%; 45-54, 0.4%).

Led Zeppelin scores highest among males 25-34 (8%) and lowest among teens.

For the oldest guys, it's the Beatles by far—14.1% of the 35-44s say the band is their favorite, and 17.1% of the 45-54s agree. The Rolling Stones also make their best showing among the oldest men—7.3% of the

45-54s.

The age breakouts for the women show some deviation from the male patterns. The youngest females (12-17) prefer alternative rock band No Doubt (7.9%) over any other act. Country stars Brooks and Strait appeal the most to women 18-24 (5.6% each). The Eagles (5.8%) just edge out Brooks (5.6%) with the 25-34s.

At 35, however, the differences between the sexes (musicwise) apparently vanish. Women 35-44 and 45-54, just like men, choose the Beatles first by a wide margin, which probably proves nothing more than that most people's musical preferences are frozen along with teenage memories.

Elvis Presley also makes a respectable showing among the active music buyers, which may be partly the result of the recent fuss over the 20th anniversary of his death. Among the oldest males, he's tops with 5.8%. The King gets 4.9% of the votes of their female contemporaries.

A look at regions of the country shows the Beatles ahead in most places. The only exceptions are the west north central states (from Missouri to Iowa), which favor Brooks (5.2%), and the south central states (from Tennessee to Texas), which go for Strait (6.8%).

When the results are broken

(Continued on next page)

Billboard®

NOVEMBER 1, 1997

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
			*** NO. 1 ***	
1	2	FLEETWOOD MAC▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS 3 weeks at No. 1	271
2	1	ELTON JOHN▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	396
3	5	PINK FLOYD▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1074
4	4	FLEETWOOD MAC▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	146
5	—	JOHN DENVER● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	176
6	3	METALLICA▲ ⁷ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	323
7	11	BOB SEGER & THE SILVER BULLET BAND▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	156
8	9	SOUNDTRACK▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	224
9	7	NO DOUBT▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) MS	TRAGIC KINGDOM	94
10	8	BOB MARLEY AND THE WAILERS▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	436
11	10	VARIOUS ARTISTS▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	117
12	13	JAMES TAYLOR▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	365
13	—	JOHN DENVER▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	19
14	6	ELTON JOHN▲ ⁶ ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	108
15	14	SUBLIME● GASOLINE ALLEY 11474/MCA (7.93/12.98) MS	40 OZ. TO FREEDOM	51
16	16	SARAH MCLACHLAN▲ ⁷ NETTWERK 18725/ARISTA (10.98/15.98) MS	FUMBLING TOWARDS ECSTASY	162
17	12	ALANIS MORISSETTE▲ ⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) MS	JAGGED LITTLE PILL	123
18	15	BEASTIE BOYS▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	320
19	17	JIMI HENDRIX▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	201
20	24	THE ROLLING STONES▲ ⁶ ABKCO 6667 (15.98/32.98)	HOT ROCKS	267
21	18	SHANIA TWAIN▲ ⁹ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	138
22	—	JOHN DENVER RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	1
23	21	JIMMY BUFFETT▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	351
24	35	STEVE MILLER BAND▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	327
25	19	METALLICA▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	396
26	22	EAGLES▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	154
27	25	2PAC▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	96
28	26	TOM PETTY AND THE HEARTBREAKERS▲ ⁶ MCA 10813 (10.98/17.98)	GREATEST HITS	196
29	23	BONE THUGS-N-HARMONY▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	117
30	28	JOURNEY▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	424
31	20	VARIOUS ARTISTS HOLLY 19157 (4.98/7.98)	MONSTER MASH	3
32	27	GUNS N' ROSES▲ ¹⁴ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	339
33	38	ENIGMA▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	330
34	31	VAN MORRISON▲ ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	359
35	34	METALLICA▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	350
36	—	TRACY CHAPMAN▲ ³ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	109
37	29	METALLICA▲ ¹ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	367
38	49	SADE▲ ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	114
39	30	CREDENCE CLEARWATER REVIVAL▲ ⁷ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	241
40	37	DAVE MATTHEWS BAND▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	158
41	48	GARTH BROOKS▲ ¹¹ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	233
42	36	AEROSMITH▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	70
43	32	BUSH▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) MS	SIXTEEN STONE	145
44	33	GARTH BROOKS▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	149
45	44	CELINE DION▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	188
46	43	ENYA▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	337
47	—	PRINCE & THE NEW POWER GENERATION▲ ¹¹ WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	80
48	45	AC/DC▲ ² ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	196
49	39	VARIOUS ARTISTS▲ ³ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	45
50	42	RAGE AGAINST THE MACHINE▲ ² EPIC 52959* (10.98 EQ/16.98) MS	RAGE AGAINST THE MACHINE	161

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. MS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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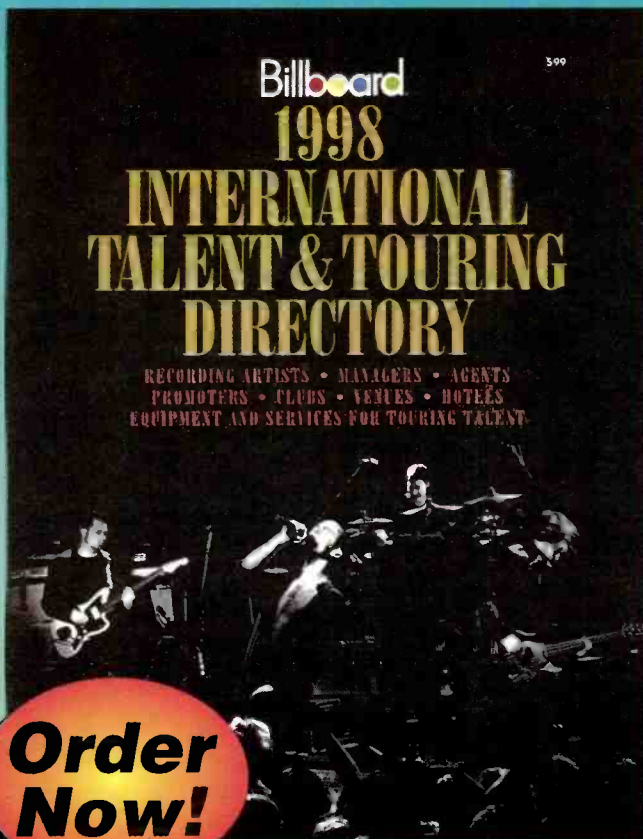
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Merchants & Marketing

MARKETVISION MOVES TO LONGFORM

(Continued from page 62)

The result was "The Long Strange Trip Continues," for which MarkeTVision secured air time on the Burly Bear Network, a college network that reaches 1.7 million students across the country. The program aired five times per week for two weeks on each campus and "did very well in a market where we weren't sure it would," Miller says.

Success with that project led to one of MarkeTVision's biggest deals to date, an arrangement with VH1 to co-produce with MTV Networks another Grateful Dead program, "The Goods Show," that aired 15 times on VH1 during June and July. (VH1 has also aired similar merchandise shows for the Rolling Stones and Woodstock.) Included in the documentary/concert show were commercials for a rare collector's poster, an enhanced CD that features original Jerry Garcia artwork, selected Jerry Garcia Band albums, and the ninth in a series of digitally remastered concert recordings called "Dick's Picks," which otherwise are available only through direct-response mail order and the band's newsletter. MarkeTVision sold the three-CD set for the drastically reduced price of \$18.50. "We are generally not looking to offer anything you can walk into the store and get. It needs to be exclusive and needs to be authentic," Miller says.

As he pieces together a program, Miller says he tends to seek out relationships with individual artists themselves rather than go through labyrinthine licensing arrangements with their record labels.

"We look for artists to whom all the rights to their music have reverted back, because we would rather not pay royalties to the label," Miller says. "But if that is not the case, we will license from the label."

He says the company has had good luck getting access to materials from most of the artists it approaches. "Our pitch is this—we will make a show and provide distribution for that show, and in return we need exposure to your name, your people, everything that makes you what you are."

As well as selling existing artist

product, MarkeTVision is developing its own line of artist's-choice compilations called "Personal Picks." Currently the only album in the series is an Itzhak Perlman album, around which MarkeTVision created a shortform infomercial, but Miller says the next selection will "absolutely be of the rock or pop genre." The company just inked a deal with newly public online music haven N2K Inc. to have the Perlman set featured as an audio streaming presentation in early December, according to Scott Savitt, MarkeTVision's VP of sales and marketing. Plans are eventually to sell the "Personal Picks" sets through traditional retail channels after MarkeTVision has exhausted its direct-response exposure.

MarkeTVision is also compiling what it envisions as an ongoing series of videos called "Stories From The Vault: Understanding The Grateful Dead Through The Eyes Of The World."

Although he declines to specify sales figures, Miller says each program sells "in the tens of thousands of pieces."

The Grateful Dead program that aired on VH1, one of the company's most successful, raked in "hundreds of thousands of dollars," he claims. In keeping with the modus operandi of the infomercial world, Miller says, MarkeTVision is primed for success because it targets willing buyers who are anxious to get their hands on albums and related mer-

chandise and don't mind a little prodding.

"We are selling merchandise to fans who want to buy it. They are not getting hawked; they are viewing it as a chance to get more merchandise from their favorite bands, and they are excited for our next show."

Its role as retailer aside, MarkeTVision's hidden treasure is the database it is amassing with each person who calls and orders merchandise. Miller says the company is using the database to direct targeted off-the-air promotions, such as the current "Dick's Picks" set. "We have no plans to sell our database," he says. "We will use it very carefully; we are not looking to offend anyone."

Now that it has made inroads on TV, MarkeTVision is channeling its efforts to the next frontier, the Internet. The company is working with a company called Sprintout Internet Services of Providence, R.I., to develop a Web site (<http://www.mktv.com>) that would serve as a haven not only for additional information on featured artists but for secure electronic transactions as well.

Currently, Miller says, business on the Internet remains fairly limited. "We've done well where a partner like the Dead is already doing well selling [on the Internet] and the fans are used to buying that way."

BUY CYCLES

(Continued from preceding page)

down according to highest level of education, the Beatles are at the head of the class in all categories but one. Those with some high school education select 2Pac as their favorite, but the margin (4.7%) is hardly overwhelming.

The only household income group for which John, Paul, George, and Ringo aren't the most fab is the under-\$20,000. Its members favor Brooks (4.8%).

Strategic also matched people's favorite acts with the radio formats they listen to most. It's either the Beatles or 2Pac in most of the pop, rock, oldie, and adult categories. Brooks leads with country listeners

(17.1%), and Metallica rules the active rock (heavy metal and hard rock) format (16.4%). The only surprise here might be that Led Zepelin, rather than U2 or No Doubt, holds the most weight among modern rock fans (7.4%).

Active music buyers' favorite acts are also linked to where these consumers tend to purchase most of their music. Oldie acts like the Beatles, Eagles, and Presley attract those who shop through the record clubs. Brooks is the top performer among Wal-Mart/Sam's Club frequenters (8.4%). And 2Pac leads the pack at Camelot.

N.Y. FICTION ON AUDIO

(Continued from page 64)

being produced by Russ Titelman, who provides bits of mood music.

The first set includes Martin Amis' "What Happened To Me On My Holiday," Ian McEwan's "Us Or Me," and John Updike's "New York Girl." Each selection is read by the author. The set also features two other short stories—Seamus Deane's "Maths Class," read by actor Gabriel Byrne, and Lorrie Moore's "People Like That Are The Only People Here," read by actress Frances McDormand.

Work on the second audio is scheduled to begin shortly. David Silver, VP of A&R at Mercury and executive producer for the series, expects that collection to drop in early summer, and the third set will debut next fall.

Both the double CD and two-cassette package are priced at \$19.98 and will be available in music and book stores.



Mary's Borders. Irish singer and V2 Records artist Mary Coughlan has been touring the U.S. and doing in-store performances at 17 Borders Books & Music superstores. Shown at the Borders in Bryn Mawr, Pa., from left, are Sean Hickey, record department manager, Borders; Coughlan and her son Cian; Spencer Cohen, Northeast regional sales rep, V2; and Brett Wein, marketing rep, BMG.



In The Beginning. Michael Johnson, left, president of Buena Vista Home Entertainment Worldwide, celebrates the grand opening of Walt Disney Animation's Toronto studio. The unit will make Disney's "World Premiere Movies," which are designed to go direct to video. Also present at the creation are, from left, Charles Oliver, managing director, Buena Vista Home Entertainment Canada; Allison Greer, PR manager; and Phil Lind, vice chairman of Rogers Communications.

Numbers Up At East Coast Vid Show Atlantic City Confab Attracts All Studios

BY ANNE SHERBER

ATLANTIC CITY, N.J.—The East Coast Video Show took another step in its evolution from small-time regional gathering to national convention Oct. 7-9 when it touched down at the new glass-and-chrome Atlantic City Convention Center.

In addition to its new digs, the show was host for the first time to all the studios, including Columbia TriStar. Until this year, Columbia had declined to exhibit. "We'd been getting a lot of positive feedback from our East Coast sales staff about the show, and we're looking for a lot of rental support on

'Men In Black,' " said VP of sales Mike Evans. "Men In Black" will be one of this fall's sell-through blockbusters.

Warner Home Video, which exhibited at the show in the past, had declined to reserve booth space this year. But "at the last minute, we decided that it would be a good way to announce our December-January rental program," said one Warner executive. The studio had plenty of company.

The show drew some 250 exhibitors, about 70 of which were stationed in the separate adult area, always a strong attraction. Four years ago, 135 companies took 63,000 square feet of floor space. This year, the displays occupied 190,000 square feet, according to Diane Stone, show director for Expocon Management Associates in Fairfield, Conn. That number is up from 150,000 square feet in 1996.

Attendance has kept pace. Stone counted more than 8,550 registrants this year, up from 8,239 in 1996, continuing the strong growth pattern of the past several years. Much of the gain was due to the attraction of a brand-new venue.

But while the recently opened convention center represents a huge step forward from the hotel ballrooms of the past, the setup was not without a few glitches. At the Universal Studios Home Entertainment booth, fixtures and literature had arrived only minutes before the show floor opened the morning of Oct. 7. Booth personnel were frantically stuffing bags even as attendees were beginning to mill about.

Other, smaller exhibitors reported similar snags. However, it could have been worse, said several. "I'm sur-

prised there haven't been more problems," one Universal executive noted.

Even though the show has always catered to rental-minded retailers, there was no shortage of sell-through product. Columbia TriStar, in fact, focused almost exclusively on under-\$25 titles, including "Buddy," "Men In Black," "Riverdance," and "My Best Friend's Wedding." Universal made its statement simply, with a huge "The Lost World: Jurassic Park" banner.

Paramount Home Video, meanwhile, promoted five budget catalog titles starring John Travolta that it is releasing in conjunction with the rental-priced "Face/Off," a strategy the studio used successfully last year when it released three Tom Cruise oldies along with "Mission: Impossible."

Among the other sell-through devotees were Playboy Home Video, BMG Video, and Rhino Home Video. Rhino promoted "Dr. Katz," part of its distribution deal with the Comedy Channel; "K.C. And The Sunshine Band"; "The Monkees"; and a Paul McCartney title, "In the World Tonight." Japanese animation distributors also attended in force. Almost a show to themselves, anime exhibitors included American Home Entertainment, A.D. Vision, Central Park Media, and Urban Vision Entertainment.

The convention center also witnessed the rebirth of Orion Home Video, which announced that it was back from the dead. MGM, the new owner, started pumping life back into the label this summer.

While no date has been set, Orion is planning the first-quarter 1998 release of "Ulee's Gold," starring Peter Fonda. (Continued on page 75)

Early Stages Of Divx, DVD Feud Set In Papers; VSDA To Study Vid Habits

BATTLE LINES: Just because Divx won't be on the market until mid-1998 doesn't mean both sides in the DVD format war aren't testing each other's defenses. Thus far, it's been a newspaper skirmish.

The New York Times, which has reorganized for national distribution, ran a lengthy piece in late October that gave Divx majority owner Circuit City Stores a platform to promote the virtues of the pay-per-play disposable disc. A few days later, The Dallas Morning News syndicated a story about DVD. A suburban New York paper headlined it the "new technology [that] may one day replace video-cassette recorders." Divx rated only the last three paragraphs.

Divx supporters have said from the beginning that the two systems would co-exist. The alternative, they argued, was offered to give those consumers cautious about building another home video library an opportunity to try before buying. But, in fact,

the systems are head-to-head competitors. To succeed, Circuit City needs consumer acceptance of the DVD concept (via ad campaigns rolling out in the fourth quarter and extending well into next year), but not the "open standards" system.

Circuit City chairman Richard Sharp made that point in the Times article when he commented on DVD player movement at retail: "By our analysis only 50,000 units have sold so far. . . It's already October, and they're not selling." Likewise, disc sell-through has to flop. Divx will be a repeat of the VHS trade, where cassette sales pale in comparison with the volume of rental transactions each year, Sharp told the Times. His statements about hardware and software don't stand up to scrutiny, however.

Downgrading cassette sell-through stands the recent history of home video on its head: Sales have soared, while rentals have sagged. Moreover, the video retailers that rent for their livelihood are adamantly opposed to Divx, which gives them no share of revenue beyond the initial transaction (Billboard, Sept. 20). Sharp made a presentation to the Video Software Dealers Assn. (VSDA) board, which "expressed considerable skepticism" about Divx's acceptance by members, according to a meeting summary.

As for hardware, Sharp's figures are well below the DVD camp's estimate of 100,000-120,000 units in consumer hands and trail the latest tabulation from the Consumer Electronics Manufacturers Assn. (CEMA) in Arlington, Va. CEMA states that player deliveries to dealers totaled 200,000 in the six months following DVD's March introduction; 50% likely have sold through.

CEMA doubles shipments to 400,000 for calendar 1997. The count is nowhere near the 2 million projected by star-

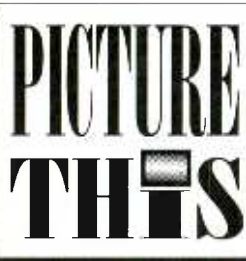
ry-eyed manufacturers a year ago, but it's good enough for CEMA to project DVD as a late-20th-century new-technology winner. Noting that VCRs didn't top 200,000 units until 1977, two years after the first Betamax went on sale, CEMA predicts DVD player shipments will top 1.4 million by the format's second anniversary. That's six times the comparable achievements of video and CD players.

Circuit City could be leading the pack. The chain is expected to maintain its status in DVD as the nation's premier consumer electronics chain—a potentially awkward position for a direct competitor. It's more awkward still because Divx is pinching the chain's pocketbook. Circuit City's investment, which grew to \$130 million in September, reduced net earnings by \$2.8 million in the second quarter ending Aug. 31, atop \$1.6 million during the same period in the last fiscal year.

For six months, Divx absorbed \$3.4 million in 1996 and \$5.4 million in 1997—or a hefty 13.5% of Circuit City's current half-year profit of \$27.5 million. The impact on earnings has increased in part because Circuit City's year-to-year profit is off 17.6% in a highly competitive business. If Divx flops, shareholders will be asking questions.



by Seth Goldstein



EXPERT ADVICE: VSDA has hired Yankelovich Partners of Norwalk, Conn., to conduct a consumer study of rental and purchasing habits this year, the first element of the association's Video Industry Promotion effort. Yankelovich will sample VCR owners, as well as satellite dish owners and pay-per-view users.

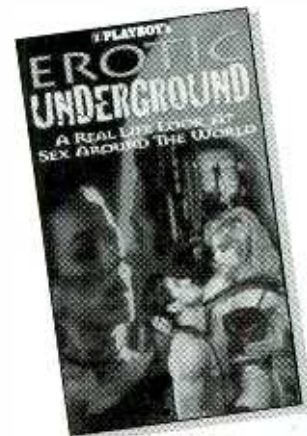
CRAZY LIKE A FOX: New York-based independent Fox Lorber Associates ships its first six DVD releases Tuesday (28): "The Umbrellas Of Cherbourg," "Breaker Morant," "Swept Away," "Diva," "Planetary Traveler," and "Cartoon Crazy's." All are \$29.98, with the exception of "Cartoon Crazy's," a direct-to-DVD compilation of classic cartoon icons. It's \$19.98.

LIVE Entertainment delivers "Platoon," "An American Werewolf In London," "Hoosiers," and "The Running Man" on DVD Nov. 18, each at \$24.98 suggested list.

MGM Home Entertainment is Bonding with "Dr. No," "From Russia With Love," and "Goldfinger" among a DVD batch that includes "Thelma & Louise," "Hang 'Em High," and a Dr. Seuss double feature, "How The Grinch Stole Christmas" and "Horton Hears A Who."

Howard Stern's sidekick Jackie "the Joke Man" Martling ships his first release, "BFD DVD," in December. Distributed by Martling's Oglio Records, it includes bits from his stand-up comic routines. Price: \$24.98.

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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
★ ★ ★ No. 1 ★ ★ ★								
1	1	3	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
2	2	138	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
3	3	83	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
4	11	4	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
5	5	10	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
6	6	10	SPAWN ◇	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
7	8	7	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
8	7	7	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
9	20	2	DIANA: LEGACY OF A PRINCESS	MPI Home Video MP7275	Various Artists	1997	NR	14.98
10	13	2	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
11	15	9	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
12	4	2	OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	22.99
13	14	4	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
14	10	5	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
15	9	2	THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	39.98
16	12	10	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
17	22	7	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
18	NEW ▶		DIANA: A CELEBRATION	BBC Video FoxVideo 537	Various Artists	1997	NR	14.98
19	NEW ▶		GRATEFUL DEAD: DOWNHILL FROM HERE	Monterey Home Video 31989	Grateful Dead	1997	NR	29.95
20	19	126	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
21	17	158	MARY POPPINS ♦	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.99
22	21	20	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
23	RE-ENTRY		THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video 0602	Animated	1967	G	26.99
24	27	2	PENTHOUSE: 1997 PET OF THE YEAR PLAY-OFF	Penthouse Video WarnerVision Entertainment 57022-3	Various Artists	1997	NR	19.99
25	18	3	WARRIORS OF VIRTUE	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
26	24	11	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
27	NEW ▶		PENTHOUSE: SHOWGIRLS OF PENTHOUSE	Penthouse Video WarnerVision Entertainment 57023-3	Various Artists	1997	NR	19.99
28	NEW ▶		PENTHOUSE: CONFESSIONS	Penthouse Video WarnerVision Entertainment 57024-3	Various Artists	1997	NR	19.99
29	16	4	HYPE!	Republic Pictures Home Video 36700	Soundgarden Nirvana	1996	NR	19.98
30	37	2	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
31	NEW ▶		ALL THE KING'S MEN: ROCKET RIDE TO STARDOM	Real Entertainment 3002	Elvis Presley	1997	NR	19.99
32	RE-ENTRY		OLD YELLER: 40TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 1433	Dorothy McGuire Fess Parker	1957	NR	19.99
33	RE-ENTRY		SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
34	35	5	MICROCOSMOS	Walt Disney Home Video Buena Vista Home Video 10480	Not Listed	1997	NR	14.99
35	36	2	FREEBIRD...THE MOVIE	Cabin Fever Entertainment CF918	Lynyrd Skynyrd	1977	PG	19.98
36	RE-ENTRY		THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
37	29	69	JURASSIC PARK ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
38	23	2	FROM DUSK TILL DAWN	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	19.99
39	28	20	I'M BOUT IT ▲	No Limit Video Priority Video 53423	Master P	1997	R	19.98
40	33	5	ASTEROID	Live Home Video 60512	Michael Biehn Annabella Sciorra	1996	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ 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.

Zany Brainy Sprouts Gray Cells In California

CALIFORNIA, WE'RE HERE: The children's retail chain Zany Brainy has earmarked California as its next expansion area.

Zany Brainy offers more than 17,000 items, including video, music, computer software, books, games, and toys. The target market ranges from newborns to 12-year-olds. "Our goal is to be a national chain," says marketing executive VP Tom Vellios. "California is ripe, and it's on our map for 1997."

Three pins have already been stuck in the map. The 6-year-old Wynnewood, Pa.-based company, which operates 48 stores in 13 states, opened its 49th outlet Oct. 17 in Torrance, Calif., following its California debut in September in the Los

ment. As an example, Vellios says, there are no Power Rangers videos or merchandise in the store, and even some Looney Tunes cassettes have been rejected.

In addition, the chain encourages independent producers to present new releases and sends its video buyer to book conventions to scout out material. "Our stores are as much about what we don't carry," says Vellios.

Each outlet carries about 600 video titles, which ranges from niche releases to the latest Disney product. All videos are either G- or PG-rated.



"Video is clearly an important business for us," Vellios notes, "and it's critical to bring in merchandise that meets our mission state-

ment." Angeles suburb of Thousand Oaks. On Nov. 7, another outlet opens in San Diego.

Vellios won't disclose how many additional stores would open in the Golden State over the next year, but he says it will be a "substantial" number. To date, most units have been located on the East Coast and in the Midwest, trading on Zany Brainy's big advantage—the wide range of children's product under one roof.

Zany Brainy also has a parent-friendly hook, since it only carries educational and nonviolent items. If something is questionable, an in-house committee decides whether it meets the retailer's mission state-

ment." Vellios maintains the chain is competitive on pricing with the mass merchants on new releases. While it stocks more catalog titles to stand out, Zany Brainy also has a "price matching" policy to stay abreast of Wal-Mart and others. "If you want the newest Barney tape we'll have it, but we'll also have the entire catalog of Barney titles," he says.

Lesser-known kids' titles get prominent placement. Vellios points to such video series as "Madeline" and "Arthur," which he says aren't as visible in mass-merchant stores.

He adds, "We also put all the accompanying merchandise with the

(Continued on page 75)

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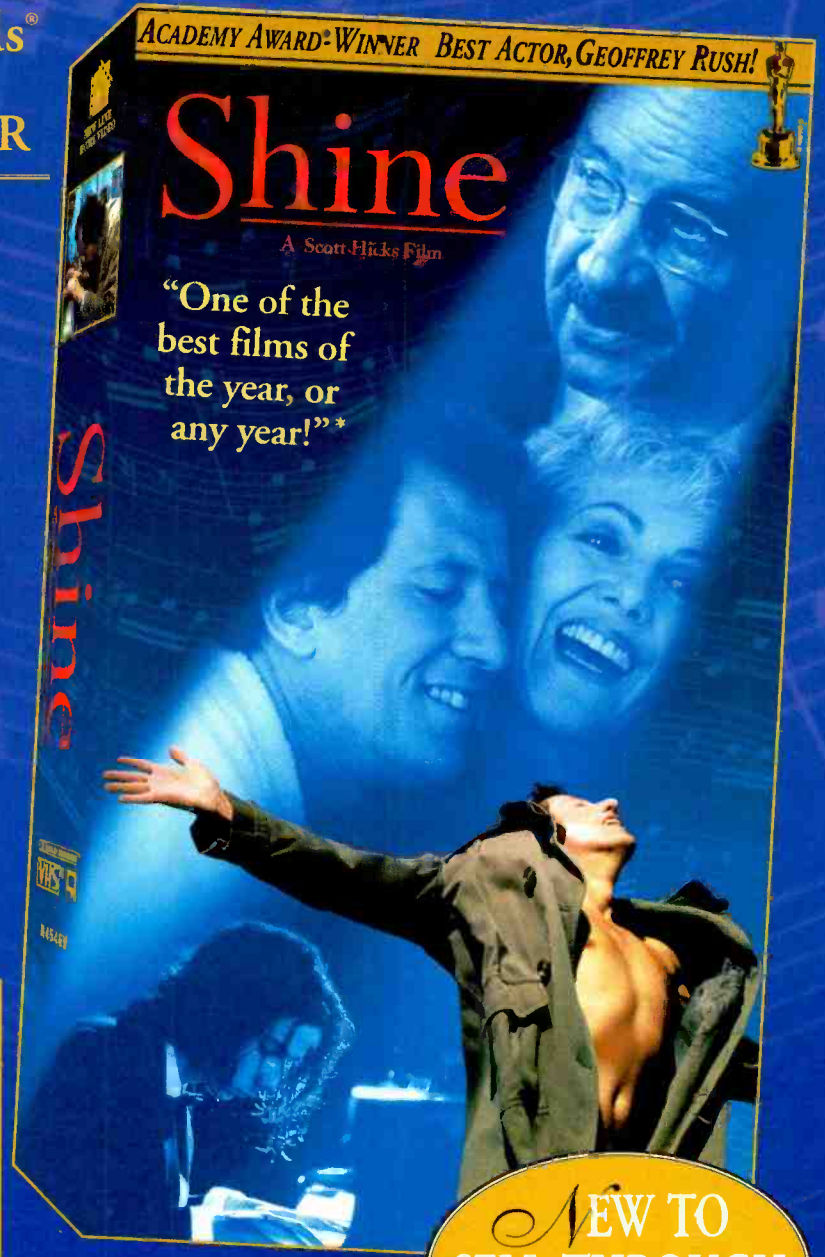
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Top Video Rentals

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	1	3	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
2	3	4	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
3	2	4	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
4	4	3	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
5	5	10	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
6	7	13	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
7	23	2	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
8	6	13	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
9	8	9	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
10	10	11	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
11	9	5	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
12	11	3	SELENA (PG)	Warner Home Video 14909	Jennifer Lopez
13	13	14	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
14	12	2	B.A.P.S. (PG-13)	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau
15	NEW		THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
16	14	10	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
17	16	16	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
18	18	9	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
19	15	7	INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Tyler
20	17	7	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
21	21	7	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
22	19	9	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
23	20	13	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
24	22	13	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
25	26	21	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
26	33	3	THE DAYTRIPPERS (R)	Columbia TriStar Home Video 70373	Stanley Tucci Parker Posey
27	27	11	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
28	29	5	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
29	28	8	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
30	30	9	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
31	31	14	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
32	25	8	THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Drescher Timothy Dalton
33	24	10	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
34	34	11	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
35	38	3	COMMANDMENTS (R)	Universal Studios Home Video 82924	Aidan Quinn Courtney Cox
36	NEW		TRAVELLER (R)	Evergreen Entertainment 90143	Bill Paxton Mark Wahlberg
37	NEW		BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
38	37	5	KOLYA (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10645	Zdenek Sverak Andrei Chalimon
39	39	2	DRUNKS (R)	BMG Video 80266-3	Richard Lewis Faye Dunaway
40	32	12	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne

◆ 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.

Home Video

MERCHANTS & MARKETING

Fox's 'Goosebumps' Spreading

RAISING GOOSEBUMPS: "Goosebumps," 20th Century Fox Home Entertainment's popular series based on the grade-school horror novels of **R.L. Stine**, has moved more than 5 million units of the first five titles since its March 1996 debut. It's one of the best-selling kid-vid series ever, despite heavy television exposure, which often deflates retail potential. Episodes air twice weekly on the Fox Network.

"When we first talked to the distributors about bringing 'Goosebumps' to home video, they said they weren't excited about off-the-air [product]," says **Deborah Forte**, executive VP of Scholastic Productions. (Parent Scholastic Inc. publishes the books.) Each of the one-hour programs, originally two-part prime-time specials, were packaged "like movies, in clamshell boxes," she notes.

The five were "The Haunted Mask," "Stay Out Of That Basement," "A Night In Terror Tower," "The Werewolf Of Fever Swamp," and "The Haunted Mask II." A sixth, "Welcome To Deadhouse," was released Sept. 23. Some of the cassettes included behind-the-scenes footage; others were pushed via consumer contests.

Video is one part of the "Goosebumps" phenomenon, which, in addition to the book line—a staggering 200 million copies are currently in print—includes the TV show, CD-ROMs, and audio. "When Scholastic decided to move forward with 'Goosebumps,' we were aware of how fragmented the marketplace is for kids," says Forte.

"Ten years ago, kids primarily watched TV for their entertainment. Now they have TV, video, video games, computers—all of which they operate with tremendous ease. If they like something, they want to experience it in different ways. Our challenge was to do 'Goosebumps' so that the TV show, video, and CD-ROM all work."

Two CD-ROMs, "A Night In Horrorland" and "Attack Of The Mutant," were developed by DreamWorks. Walt Disney Records handles audio.

A significant factor in the success of "Goosebumps," now in its third season, is that the audience—7- to 12-year-olds—is "very under-served" by video, says Forte, herself the mother of "tweener" boys, ages 9 and 13. "It's a *cause célèbre* of mine to present programming that's age appropriate but not babyish. Kids in this age group want action, suspense, and good production values."

Some critics object to the horror element in the series. Forte counters that disclaimers advise parents that "Goosebumps" is for children 7 and up who generally aren't affected by "fake scares"—things that could never happen in real life.

Forte says that Scholastic has also made a point of having female characters lead in many of the episodes, ensuring "that girls are at least occasionally more dynamic, less scared, and stronger than the boys."

Next fall, Scholastic Productions will bow a new tweener TV series on Nickelodeon based on **K.A. Applegate's** book series, "Animorphs." In it, five superpowered kids transform themselves into animals to save the world from assorted threats. "They're character-driven adventure stories with an element of their own mythology," says Forte. Video details are still being



by Moira McCormick

developed, she adds, and "we have some ideas that will differentiate them."

DAY OF THE IGUANA: Finally, a producer has come up with a character-driven preschool series, "Juana La Iguana," in which the character is female. It also happens to be a Span-

ish-language program created by a Latin American mother who couldn't find Spanish preschool videos in the U.S. for her daughter.

Tania Gilinski-Seidl, born in Colombia, raised in Venezuela, and educated at Wellesley and Stanford, described Juana to a Spanish magazine as "a humanized iguana" who transforms the everyday environment of children into a fantasy world. A representative for Iguana Productions says that Juana is "loving, imaginative, and adventurous—like a favorite aunt."

The series consists of three installments, each featuring 10-12 original songs in a variety of Latin musical styles. The first, "El Barco Mágico" (Continued on next page)

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ NO. 1 ★★★					
1	1	164	SLEEPING BEAUTY ♦ Walt Disney Home Video 9511	1959	26.99
2	3	9	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
3	2	7	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
4	5	13	FUN AND FANCY FREE Walt Disney Home Video 9875	1947	26.99
5	7	33	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
6	4	5	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
7	6	5	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
8	9	195	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
9	8	5	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
10	14	113	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
11	11	13	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12.95
12	16	145	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
13	17	35	SESAME STREET: BEST OF ELMO ♦ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
14	NEW		CABBAGE PATCH KIDS: THE SCREEN TEST BMG Video 86336-3	1997	12.98
15	18	23	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
16	12	3	MARY-KATE & ASHLEY'S CHRISTMAS PARTY Dualstar Video/WarnerVision Entertainment 53356	1997	12.95
17	23	233	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
18	19	91	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
19	NEW		CABBAGE PATCH KIDS: THE NEW KID BMG Video 86224-3	1997	12.98
20	NEW		A RUGRATS CHANUKAH Nickelodeon Video/Paramount Home Video 838323	1997	12.95
21	RE-ENTRY		CABBAGE PATCH KIDS: THE CLUBHOUSE BMG Video 80225-3	1996	12.98
22	15	7	WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Video 603430	1997	14.99
23	13	3	THE SIMPSONS: TRIPLE PACK FoxVideo 4102951	1997	24.98
24	NEW		DOUG'S SECRET CHRISTMAS Walt Disney Home Video/Buena Vista Home Video	1997	12.99
25	20	71	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99

◆ 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.

Universal, Elektra Link To Open 'Doors'

BY JIM BESSMAN

NEW YORK—The three keys to success in home video are cross-promote, cross-promote, and cross-promote. A case in point: Universal Studios Home Video's release of "The Best Of The Doors" and the arrival of Elektra Entertainment's CD boxed set.

The companies are leaving no door unopened in an effort to exploit the band's presence three decades after it took the charts by storm. Universal in particular is going the route of the record labels, which traditionally release best-of packages that compile past hits with new or unreleased material. Thus, the Doors' video best-of, which streeted in October (Billboard, Oct. 11), showcases new footage in addition to clips culled from the studio's three preceding Doors videos.

"It starts with an incredible version of 'Strange Days' created for the videocassette, in which the intentionally Fellini-esque cover of the [1967 'Strange Days'] album comes to life right on screen," says Ray Manzarek, director of "The Best Of The Doors" and the group's famed keyboardist. Manzarek, guitarist Robby Krieger, and drummer John Densmore survive the legendary Jim Morrison.

"The characters on the cover—the midget, juggler, and acrobat girl—break free from the freeze frame of the cover and romp through the dark underbelly of New York City," Manzarek says. Also new is "The Ghost Song," a video for a track from the 1978 "An American Prayer—Jim Morrison" album composed by the remaining Doors to accompany recordings of poetry by Morrison, who died in 1971.

"There's a great [1968] performance of 'Hello I Love You' in Germany and some footage of the Doors goofing around in a Holiday Inn in Fresno [Calif.], where we had nothing else to do but play poker," Manzarek recalls. "Harrison Ford's back is visible at one point when you hear, 'You're in the shot, Harry!' He was our soundman/grip and was working the clapper!"

Other new material includes "Gloria," an MTV-banned Manzarek-directed clip from the album "Alive, She Cried," which blends a Doors performance of the Van Morrison classic with soft-core erotica; the last known filmed interview with Morrison, in which he discusses his upcoming trial in Miami for indecent exposure charges; and footage of Henry Diltz's photo shoot of 1970's "Morrison Hotel/Hard Rock Cafe" album cover, musically backed by Manzarek's new piano piece.

The rest of the 18-clip compilation comes from Universal's previously

released home-video titles "Dance On Fire," "The Soft Parade: A Retrospective," and "Live At The Hollywood Bowl," all of which have been repackaged and re-priced from \$19.98 to \$14.98, the same price point as "The Best Of The Doors." The first three videos are still available in "The Doors Collector's Set," re-priced to \$39.98 from \$59.98 and repackaged to conform to the artwork for Elektra's boxed set.

Charlie Katz, Universal Studios Home Video's senior VP of marketing, says the tie-in presents extensive joint opportunities at retail. "We've created special video shelf-talkers for stores carrying both Doors video and audio which direct people to the Doors audio box, and Elektra's doing the same for us as well from their end," he notes.

"We're also sticking our tapes with the Elektra audio box availability, and inside their box is our video insert piece promoting our videos. So there's a nice bit of synergy between the two releases. Elektra's doing special radio programming in support of the Doors with Westwood One through mid-December, and we have 30-second spots in conjunction with it and special giveaways of videos with the CDs for call-ins."

SHELF TALK

(Continued from page 72)

videos because we want to make sure consumers buy the doll, the book, and the audio tape, as well as the video."

Zany Brainy boasts that it has a daily event in every store, which can include a visit from a costumed character, face painting, or a mini-concert from a children's singer. For Torrance, more than a dozen events are planned, among them a "Wishbone" screening, a Joanie Bartels concert, and appearances by characters Madeline, Carmen Sandiego, Curious George, and Mrs. Frizzle from "The Magic School Bus."

PRETTY IN PARAMOUNT: Paramount Home Video and Max Factor cosmetics are putting their best face forward for a cross-promotion.

This month, Max Factor is debuting a new line of lipsticks and nail polishes that were inspired by three Paramount movies. Called the "Reel Retro Color Collection," the products include Currant Scene and Reel Red from "Breakfast At Tiffany's"; Prima Donna and UV Fusion from "Flashdance"; and Nude Scene and Gold FX from "The Great Gatsby."

Max Factor will run ads in major women's magazines promoting the new colors and the videos' availability. Publications scheduled for the campaign are Allure, People, In-Style,

Universal and Elektra are jointly promoting releases with ads and giveaways on classic rock radio formats and some oldies stations. "Elektra has a special Doors sampler piece, which we also have as part of our giveaways, and 75 key radio stations are being targeted and supplied with promotional giveaway kits, including the sampler, the audio boxed set, and video," Katz says.

The members of the Doors, whose self-titled debut album was released by Elektra in 1967, have been very supportive. "We're talking our fool heads off the next few weeks," says Manzarek, who has been busy on the phone with international press and rejoins the band in late October for another media event, this time in New York.

CHILD'S PLAY

(Continued from preceding page)

(the Magic Boat), is marketed by ETD Distributing in Houston. The next release, "La Granja De Los Abuelos" (Our Grandparents' Farm), is due later this fall.

Assistance in preparing this column was provided by Louella Garza.

Cosmopolitan, Glamour, Ladies' Home Journal, McCall's, Parenting, Redbook, Shape, and First for Women.

Each of the cassettes is priced at \$14.95. "Breakfast At Tiffany's" is available in the Audrey Hepburn gift set that includes "Sabrina" and "Roman Holiday," priced at \$44.85. "Breakfast At Tiffany's Collector's Edition" is also available for \$59.95.

CABBAGE PATCH ON DISC: Sirius Publishing will release three Cabbage Patch Kids titles on MovieCD, "The Clubhouse," "The New Kid," and "The Screen Test." Street date is Oct. 22. Each carries a suggested list of \$14.98.

The MovieCD releases will coincide with the debut of a new Cabbage Patch album, "Sing For You," on Critique Records, a BMG label. BMG Video distributes the VHS editions, which talk-show host Rosie O'Donnell elevated to best-sellerdom.

MovieCD titles can be played on most computers equipped with a CD-ROM drive and deliver full-screen, full-motion video without an MPEG picture-compression upgrade. Since introducing the format earlier this year, the Scottsdale, Ariz.-based Sirius has released 65 titles and expects to double that by the end of the year.

NUMBERS UP AT EAST COAST VID SHOW

(Continued from page 71)

Marketing director Chris Saito said Orion is reluctant to set a release date until it sees how the title fares with Oscar nominations.

Echoing a development at the 1996 show, several distributors, including Star Video, Ingram Entertainment, and Baker & Taylor Video, attempted to engage retailers with material designed to underscore video's consumer advantages. WaxWorks/VideoWorks undertook a similar effort last year. Star, for example, played up video's early window, the first after theatrical release.

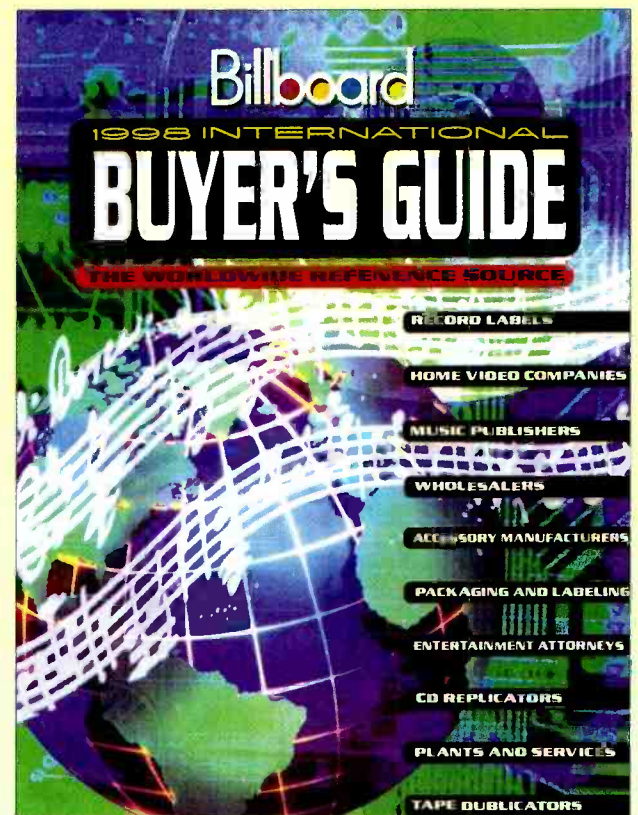
Familiar issues dominated the opening business session as well. Judging from the heated discussion, the length of windows and cable piracy were at the heart of many retailers' agendas. New to the debate this year was Divx, the pay-per-view, disposable technology developed by Circuit City, as an alternative to "open-standard" DVD. Rental specialists who stand to lose return visits from their DVD customers were strongly opposed, predictably.

As well-attended as the show was, it's not comparable to the Video Soft-

ware Dealers Assn. (VSDA) Convention. Most of the majors brought abbreviated versions of their VSDA booths to Atlantic City. Some didn't even go that far, opting for folding tables and posters.

Several studio executives equated the cost and impact of the East Coast gathering to three ad pages placed in every distributor mailer. However, they were quick to add that the value of face-to-face retailer meetings—harder to accomplish at VSDA—kept them coming back. "This show is grass-roots in its orientation," noted Orion's Saito.

Billboard's 1998 International Buyer's Guide



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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

PAT DINIZIO
Songs And Sounds
PRODUCER: Don Dixon
Velvet 79706

The first solo album by Smithereens front man Pat DiNizio finds the singer/songwriter mining the same pop/rock vein that the Smithereens thrived in but stretching his creative horizons to encompass other musical idioms. Featuring J.J. Burnel on bass, Tony "Thunder" Smith on drums, and Sonny Fortune on sax and flute, DiNizio's quartet shifts effortlessly from revved-up power pop on such cuts as "124 MPH" and "Today It's You" to thrashing psychedelia on "You Should Know" to free-flowing, jazzy jams on "No Love Lost" and Frank Devol's "I'd Rather Have The Blues." Fans yearning for a taste of the Smithereens—who have not released an album since 1994—should find in DiNizio's project a combination of novelty and familiarity. An album with potential at mainstream rock, college, and triple-A.

COUNTRY

TRACE ADKINS
Big Time
PRODUCER: Scott Hendricks
Capitol Nashville 55856

Trace Adkins continues to build a solid career with his sophomore outing. An unassuming performer with a warm baritone voice, Adkins has grown in confidence since his first album. He's still strongest with ballads, such as "The Rest Of Mine," "Out Of My Dreams," "Snowball In El Paso," and "Hold You Now." He also demonstrates his falsetto on "Lonely Won't Leave Me Alone." He veers toward superficiality with "See Jane Run" but redeems himself with the traditional song "Wayfaring Stranger" (which also appears on the compilation "Amazing Grace 2"). It sounds almost tailor-made for the solemn but very warm Adkins treatment. Adkins, who had been around on the bar and dance hall circuit for years before recording, now seems at home as a major country artist.

DANCE

SASH!
It's My Life
PRODUCERS: SASH!, Tokapi
Ultra/frt/Island 28935

With little fanfare, SASH! has become a club/crossover phenomenon, scoring a string of worldwide hits, including the stateside dancefloor staples "Encore Une Fois" and "Ecuador." While most dance acts are indulging in grandstanding diva belting or rock-friendly electronica, SASH! opts for simple disco grooves à la vintage Giorgio Moroder. This largely instrumental set strobos with layers of vibrant synths and percolating percussion. When vocals are factored in—as on the imminent single "Stay," featuring La Trec—they serve as just another instrument in the mix, and not as a focal point. It's an interesting approach that makes for an album likely to linger as one of the more influential works in recent years.

SPOTLIGHT



SALT 'N' PEPA
Brand New
PRODUCERS: various
London/Red Ant 422 828 959

Veteran Queens, N.Y., hip-hop trio delivers the long-awaited follow-up to its megaplatinum 1993 release "Very Necessary," which established the group as a genuine crossover phenomenon. Fans will be pleased that Salt 'N' Pepa has lost none of their spunk or rhyming chops, which are evident throughout but particularly on such cuts as lead single "RU Ready"; the similarly catchy "Do Me Right"; the peace anthem "Imagine," featuring a bluesy vocal by Sheryl Crow; "Friends," featuring Queen Latifah and Mad Lion; the gospel extravaganza "Hold On," featuring Kirk Franklin and Sounds Of Blackness; and self-empowerment tune "The Clock Is Ticking," featuring funk-rock act Modern Yesterday. An album with multi-format potential from a group that instinctively stretches the boundaries of hip-hop without alienating its core audience.

JAZZ

MARCUS ROBERTS
Blues For The New Millennium
PRODUCER: Marcus Roberts
Columbia 68637

Marcus Roberts' latest set looks simultaneously forward and back, revisiting the early blues-based jazz of the '20s as a framework for his modern compositions. Backed by a crew that includes Marcus Printup, Sherman Irby, Vincent Gardner, and Ted Nash, Roberts' bluesy, Tynesque piano style is spotlighted on

SPOTLIGHT



EILEEN IVERS
So Far: The Eileen Ivers Collection
PRODUCERS: various
Green Linnet 1185

Even the most casual Celtic music fan should be aware that the genre had a life before the Irish music-and-dance megahit "Riverdance." And as this 16-year retrospective proves, so did "Riverdance" fiddle sensation Eileen Ivers. Beginning with a track from her early days as star pupil of fiddle legend Martin Mulvihill and ending with a piece written for her by "Riverdance" composer Bill Whelan, this collection covers all the major periods in Ivers' career, including her outstanding work with all-woman Irish music group Cherish The Ladies and her collaborations with uilleann piper Jerry O'Sullivan and button accordionist John Whelan. The collection also includes three tracks apiece from each of Ivers' two fine solo albums. Recently, a handful of Celtic titles have sold well at retail simply because of some connection with "Riverdance." Ivers deserves to sell well in spite of that connection.

"A Servant Of The People" and the multi-textured "It's Maria's Dance." His role in this historically aware date is as a composer/arranger/leader in the style of Ellington or Henderson. Outstanding originals include the offbeat, kinetic rhythms of "Anytime, Any Place," the swaggering Latinisms of "When The Mornin' Comes," and the wild, entropic horn calls of "Whales From The Orient." The set also features a spare, stylized version of Robert Johnson's "Cross Road Blues" and a boisterous take on Jelly Roll Morton's "Jungle Blues."

SPOTLIGHT



WHITEHEART
Redemption
PRODUCERS: Billy Smiley, Mark Gersmehl
Curb 77926

This veteran Christian rock outfit has undergone personal and professional changes since its last release, but the group's creative core—Mark Gersmehl, Billy Smiley, and Rick Florian—has weathered the storm to produce one of the best albums of its career. Whereas the group's last record, "Inside," was dark and intense, "Redemption" takes an unflinching look at life and relationships but still offers hope and encouragement in some of the most moving lyrics Gersmehl and Smiley have ever written. Redemption is the central theme, but the album covers a lot of emotional territory, with Florian's evocative lead vocals bringing passion and verve to such songs as "Man Overboard," "Honestly," "Fall On Me," "The Vine," and "Jesus." This album resonates with the wisdom gleaned from experiences the group has shared along its musical journey.

LATIN

MARCO ANTONIO SOLÍS
Marco
PRODUCER: Marco Antonio Solís
Fonovisa 0514

This hot singer/songwriter, who also is one of the most-sought-after producers in the Latino music world, comes up with another familiar batch of romantic tales propelled by his sweetly aching baritone. The ranchera ballad "La Venia Bendita" recently topped Hot Latin Tracks, and there is no reason to think that the rhyth-

CLASSICAL

★ NEWMAN & OLTMAN GUITAR DUO
Songs Of Spain
PRODUCER: Gregory K. Squires
MusicMasters Classics 01612-67181

The classical guitar team of Michael Newman and Laura Oltman has released acclaimed albums of tango and folk material via MusicMasters in the past few years, and the duo's 1996 Sheffield Labs disc of Baroque and Renaissance duets was a gorgeous rendering of some all-too-rarely heard music. But this album of music by late-19th-century Spanish composer Isaac Albéniz is the pair's most attractive yet. Albéniz limed archetypal Iberian sources in his work, and Newman & Oltman's transcriptions tap all the color and dynamism of his original piano pieces—from the energized drama in the prelude of "Cantos De España" to the hushed intimacy of "Asturie."

CONTEMPORARY CHRISTIAN

MARTY MCCALL
Images Of Faith
PRODUCERS: Marty McCall, Dan Cleary
Warner Alliance 46540

Marty McCall has long been an integral part of the contemporary Christian music scene, well known for his work with the trio (which later evolved into a duo) First Call. On "Images Of Faith," McCall achieves a transcendent effect by using lilting Celtic melodies and translating seventh-century Gaelic literature on such tracks as "Caedmon's Hymn/Christ Is Risen." With Irish flute and uilleann pipes provided by talented Nashville musician Hunter Lee and fine playing by Mark Baldwin on an 1850s Martin guitar, the project is a feast for the ears. McCall's voice is a soothing thread that ties such beautiful songs as the title cut, "Angels," "Icon," and "Bethlehem" into a beautiful musical tapestry that should find favor among a wide audience.

NEW AGE

★ LOOP GURU
Loop Bites Dog
PRODUCER: Loop Guru
World Domination 10066

Faux-Mongolian throat singing, Balinese Gamelan cycles, dub bass lines, and Terry Riley organ loops are only part of Loop Guru's cornucopia of sound. It reads like a chaotic mish-mash, but in Loop Guru's hands it all converges in organic often seductive ways. This is more concise than the group's previous CDs—bite-sized if you will—but conciseness only makes each journey more charged. The heroic Gregorian cadences of "White Light," the serene yet quirky Balinese landscape of "Out Here," and the crushing guttural grooves of "Jackdaw" all merge into a virtual exotica.

FOR THE RECORD

Contrary to a review in the Oct. 11 issue, the total playing time is noted on the Kim Kashkashian/Robert Levin recording of Brahms viola sonatas for ECM New Series. The timing is listed on the back of the slipcase that encloses the jewel box at retail.

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 Bamburg (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► **DRU HILL 5 Steps** (4:20)
PRODUCERS: Hiram Hicks, Stanley Brown, Nokie the N-Tity, Benjamin Love
WRITERS: T. Ruffin, J. Green, W. Miller
PUBLISHERS: Hot but Sweet/Strept North Avenue/Urban Warfare, ASCAP
REMIKER: not listed
Island Black Music 7670-2 (promo CD)
 "5 Steps" transforms R&B teen sensation Dru Hill into a bona fide, across-the-board popular act. On this heartfelt tale of lost love, the quartet hits its notes superbly, without a riff to speak of. Expect to hear this track on the airwaves constantly over the holidays as people get nostalgic for lost loves and seasonally thankful for current ones. Even PDs who might be weary of the act's established fan base will look past any prejudices when they hear Dru Hill's heavenly delivery of lyrics like "If you decide to leave today/Then leave tomorrow at the door/And take only half of yesterday/And forget all hope for the present/Cause it just went away," and a celestial chorus of "We were 5 steps from eternity/4 steps past love/And 3 wishes touching the heavens above."

► **LISA STANSFIELD Never Gonna Fall** (no timing listed)
PRODUCERS: Ian Devany, Peter Mokran
WRITERS: Lisa Stansfield, I. Devany
PUBLISHER: not listed
REMIKERS: Victor Calderone, Junior Vasquez
Arista 3424 (c/o BMG) (cassette single)
 The second single from Stansfield's much-hear eponymous collection will have a few longtime listeners initially reaching for comparisons to "All Around The World." While there are mild similarities, closer inspection shows a more jazzy feel and a keen eye on jeep soul à la Mary J. Blige and Faith Evans. Stansfield's voice is a beautiful instrument that she never stops strengthening and developing. Her performance here is a prime example of that, as she flutters to tingly heights and then drops to sultry whispers in the space of a few seconds. "Never Gonna Fall" has an immediate chorus that benefits from the remixing perspective of Junior Vasquez and Victor Calderone. In their hands, the song is empowered with the potential to command both pop radio airwaves and club turntables.

► **MARTHA WASH FEATURING RuPAUL It's Raining Men . . . The Sequel** (3:44)
PRODUCER: Gary "Headman" Haas
WRITERS: P. Jabara, P. Shaffer
PUBLISHER: not listed
REMIKERS: Calle & Rizzo, Dillon & Dickins, Eric Kupper
Logic 52864 (c/o BMG) (cassette single)
 Wash sounds like she's having a blast as she revisits a hit from her heyday as half of the Weather Girls. The novel hook of this new recording is the appearance of RuPaul, whose free-wheeling vamps are saucy good fun. Producer Gary "Headman" Haas doesn't deviate far from the original recording's disco sound, leaving a posse of remixer to investigate a variety of more trendy ideas. Calle & Rizzo deliver a spunky version for house-heads, while Eric Kupper's mix is ripe for crossover radio picking. This single previews Wash's career retrospective, "The Collection," due early next year. In the meantime, look for radio and club listeners to have a festive twirl or two (or three) to this fun journey back in time.

► **BLOODHOUND GANG I Wish I Was Queer So I Could Get Chicks** (3:36)
PRODUCER: Jimmy Pop Ali
WRITER: Jimmy Pop Ali
PUBLISHERS: PolyGram/Hey Rudy/Jimmy Franks, BMI
Republic 0997 (c/o Uni) (cassette single)
 The title says it all, doesn't it? Led by the

endlessly amusing Jimmy Pop Ali, Bloodhound Gang has a good ol' time pondering odd sexual double standards with no politically correct apologies. The novelty value of this buoyant punk/pop tune is considerable, especially given its four versions, which range in style from loungey to ska. The groundswell of pre-release attention this track has received would seem to ensure an active few weeks of play. From there, it's up to listeners. Smart money is on it succeeding big time. One of numerous goodies on the album "One Fierce Beer Coaster."

► **GINA G. Every Time I Fall** (4:00)
PRODUCERS: Phil Harding, Ian Curnow
WRITERS: A. Bagge, M. Beckman, H. Sommerdahl
PUBLISHER: not listed
Eternal/Warner Bros. 8957 (cassette single)
 Gina aims to revive interest in her debut disc, "Freshl," with a pop ballad that banks on her engagingly girlish delivery, as well in as the song's candy-sweet chorus. The track's light and airy arrangement narrows its potential audience to mostly teenage girls in the throes of first love. In the end, that could wind up being the smartest choice producers Phil Harding and Ian Curnow could have made.

R & B

► **THE FAMILY STAND You Don't Have To Worry** (4:00)
PRODUCERS: The Family Stand
WRITER: P. Lord
PUBLISHERS: Leosun/EMI-April, ASCAP
EastWest 6037 (c/o Elektra) (cassette single)
 After teasing loyalists with promises of new music for eons, the Family Stand has finally returned. A gorgeous preview of the album "Butter," "You Don't Have To Worry" smolders with a red-hot classic soul groove. At first, die-hards will miss the departed Sandra St. Victor, but saucy new singer Jacci McGhee quickly establishes her turf, hanging tough alongside Peter Lord's super-subtle but deeply evocative vocal. They breathe tangible depth with Lord's heart-tugging tale of the rocky road that lies ahead for children of the ghetto. Despite its memorable hook and spine-crawling bassline, it's hard not to worry that this single is perhaps a tad too smart for stations that are crazy-busy with jams either riddled with disco samples or lost in the land of "freakin'." It may take a few industry heroes to get the ball rolling. Don't snooze on this one!

► **C.J. Play Wit It** (4:26)
PRODUCER: Rick "Tricky" Robinson
WRITER: R. Robinson
PUBLISHERS: Tricky/YKRIC, ASCAP
II Cold 001 (cassette single)
 C.J. is a 17-year-old newcomer with a crooning style that is far more seasoned and seductive than an army of singers twice his age. "Play Wit It" has been slowly building a solid support base in various regions around the U.S. for more than a month now. The timing for a nationwide promotional effort could not be better. The song's slow and grinding funk groove is custom-made for the jeep generation, and C.J. soars over the track's tightly layered chorus with *mucho* star power. If this jam works you the right way, use it as an excuse to dip into this intriguing artist's full-length debut, "Welcome To The Freaknic." Contact: 212-873-1379.

► **GERALD ALBRIGHT About Last Night** (4:33)
PRODUCERS: Gerald Albright, Michael White
WRITERS: M. White, D. Arnold
PUBLISHERS: Cympani, BMI; Toni Stories/Warner-Chappell/G-Force, ASCAP
Atlantic 8328 (cassette single)
 Who can resist the romantic advances of Albright? We dare you to try. This highlight from "Live To Love" is a soothing marriage of lover-man vocals and fluid sax solos. Programmers needing a breather from the chug-chug of the dominating jeep sound should find refreshment and comfort in this single—which could easily connect with a wide range of listener ages and backgrounds.

► **HEATWAVE Who's Lonely Now** (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Century Vista 18007 (CD single)
 What a pleasure it is to see a veteran act return and prove that it remains a creatively vital entity. "Who's Lonely Now" shows Heatwave engaging in the classic soul sound that is a part of R&B history. It has sharp musicianship and a sophisticated vocal flair that will please mature listeners, as well as a simple, romantic tone that will connect with youth. Contact: 310-284-4142.

COUNTRY

► **DEANA CARTER Did I Shave My Legs For This?** (3:11)
PRODUCER: Chris Farren
WRITERS: D. Carter, R. Hart
PUBLISHERS: Polygram International Publishing Inc./Door Number Two Music, ASCAP; Millermoo, BMI
Capitol 7087-6-12322 (promo CD)
 Carter's newest single is the title cut from her multi-platinum, award-winning debut album, and it looks to be a surefire hit. Co-written by Carter; the song is a wry look at love gone stale, laced with humor and delivered in Carter's inimitable country girl style. Female country consumers everywhere will be singing along in agreement, and the sisterhood is likely to continue to register at the retail level. Her recent performance of this song on the Country Music Assn. Awards show was a perfect vehicle to maximize the single's potential and should further propel this talented artist's career into the stratosphere.

► **DARYLE SINGLETARY The Note** (3:26)
PRODUCERS: Doug Johnson, John Hobbs
WRITERS: B. Moore, M. Ray
PUBLISHERS: Sixteen Stars Music/Walter Haynes Music, BMI
Giant 9078-R (CD promo)
 Singletery only has to get a few lines into the first verse for the listener to realize that this young traditionalist can stand toe to toe with such master stylists as Merle Haggard and George Jones. Sure, it's high praise, but Singletery knows how to sink his chops into a solid country tearjerker like this and deliver the goods. The lyric is one that listeners will find themselves singing along with, which should make it easy for programmers to add to their

DANCE

► **COTTON CLUB Sleepless Night** (no timing listed)
PRODUCERS: Cotton Club
WRITERS: M. Wilson, T. Amos
PUBLISHERS: Warner-Chappell/Disco Mix Club/WB, ASCAP
Adrenalin 0022 (12-inch single)
 Who'da think that Shawn Christopher's house classic "Another Sleepless Night" would translate so well as a trance-techno jam? In fact, this rendition—fronted with an icy cool swagger by Jackie Campbell—could introduce the tune to a whole new audience. Furthermore, it's even plausible that Cotton Club could ride this Mike "Hitman" Wilson/Tracy Amos composition directly into the crossover radio arena. A standout moment from "Sex, Sins & Samples," the song's production here is crisp, while the arrangement is wisely concise and low on the kitchen-sink frills inherent in too many songs of this ilk.

► **CIRRUS Drop The Break** (no timing listed)
PRODUCERS: Aaron Carter, Stephen James Barry
WRITERS: A. Carter, S.J. Barry
PUBLISHERS: Tola/Disco Dog/Baby Barry, ASCAP
REMIKERS: Cirrus, Omar Santana, Dave Aude, Steve Levy, E-Klektik
Moonshine 88447 (c/o Navarre) (12-inch single)
 Partners Aaron Carter and Stephen James Barry are gunning for a piece of the pie being hungrily consumed by Prodigy and the Chemical Brothers. With "Drop The Break," they make a realistic bid for attention by keeping the intangible noise to a minimum, while jacking up the percussion. The wickedly contagious title chant is the stuff that peak-hour rave action is made of. For folks who like their techno more underground, there are a handful of mind-numbing remixes. The best of the batch is delivered by Dave Aude and Steve Levy, who underline a barrage of caustic synths with a dark house bassline.

► **RON PERKOV Dance With Me** (8:45)
PRODUCERS: Cory Wade, Paul Andrews
WRITERS: P. Brown, R. Rans, R. Perkov
PUBLISHER: not listed
REMIKER: David Knapp
Arpee/Hush 6614 (cassette single)
 Perkov takes on Peter Brown's disco-era

chestnut with an appropriately revented hand. His plucky chanting is well suited to the song's lite-funk groove. Producers Cory Wade and Paul Andrews wisely don't try to make the primary mix of the song too deep, maximizing the crossover potential. David Knapp deals with the task of injecting underground flavor with imagination. His mix could do the trick in enticing mainstream turntable artists to the party. Contact: 212-206-3676.

AC

► **B.E. TAYLOR Love You All Over Again** (2:50)
PRODUCER: not listed
WRITER: B.E. Taylor
PUBLISHER: Chrisshae Songs, ASCAP
Chrisshae 9708 (CD single)
 This is a song just waiting to be nabbed for a movie soundtrack. Taylor pours out words of endless love to his wife with a sincerity that is undeniable. In fact, a few jaded hipsters may find themselves getting all dewy-eyed over the affection displayed here. "Love You All Over Again" is AC-ready in its original stripped-down acoustic version, though the fleshy full-band recording has a tasty slide guitar that country programmers might want to investigate.

ROCK TRACKS

► **JONATHA BROOKE Crumbs** (4:07)
PRODUCER: Alain Maillet
WRITER: J. Brooke
PUBLISHER: not listed
Refuge/MCA 4074 (c/o Uni) (cassette single)
 Anticipation surrounding Brooke's forthcoming album is rising, thanks in large part to this wonderfully atmospheric, emotionally charged rock ballad. The song builds from a quietly percussive opening, focusing all the listener's attention on the singer's heartfelt performance and intense lyrics. And just when you think you can predict the direction of "Crumbs," it switches gears with a rush of clanging guitars and soaring harmonies. By the time the chorus kicks in, a plethora of quirky keyboard effects and hard-edged beats have taken over—only to be reduced to occasional, tempo-shifting string flourishes. Complex yet contagious, "Crumbs" will affirm Brooke as an artist of immeasurable relevance and reach.

► **COWARD Wish** (4:06)
PRODUCERS: Jerry Finn, Coward
WRITERS: Sheppard, J. Sykes
PUBLISHER: Drawoc, ASCAP
Elektra 9900 (CD promo)
 With its swelling undercurrent of orchestral strings and a prominent line of electric guitar strumming, "Wish" begs for multi-format attention. Lead vocalist Sheppard completes the picture with the kind of forlorn Romeo demeanor that teen idols are made of. "Wish" carefully straddles a stylistic line between assertive, Bush-styled alterna-grunge and pop/rock à la Cheap Trick. It's an appetizing hybrid that leaves the listeners hankering for a taste of this band's eponymous disc.

RAP

► **CAPONE-N-NOREAGA Closer** (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIKER: Sam Sneed
Penalty 0213 (cassette single)
 Look for "Closer" to accelerate the already formidable moment Capone-N-Noreaga is enjoying. As on previous efforts, the rhymes here flow with equal parts of authority and imagination. Pop juice is provided by a chorus underlined by suave male singing. An instant hip-hop hit that deserves a chance at top 40 radio. For a better view of the act's star power, check out the videoclip directed by Diane Martel being aired on BET and the Box.

NEW & NOTEWORTHY

► **ALANA DAVIS 32 Flavors** (3:45)
PRODUCER: Ed Tuton
WRITER: A. DiFranco
PUBLISHER: Righteous Babe, BMI
Elektra 9917 (CD promo)
 Davis is a New York-rooted newcomer who succeeds at the near impossible: cooking up a fresh view of the female-driven singer/songwriter field. Even more impressive is that she does so by reinventing a nugget from Ani DiFranco's catalog of clever compositions. In Davis' hands, "32 Flavors" becomes a revelatory blend of shuffle funk, ambient pop, and folk rock, à la Tracy Chapman. She gets high marks for a vocal that isn't riddled with creaking, manufactured emotion. In fact, it is the cool and casually soulful tone of her performance that gives this single its real potency. Davis' friendly vibe makes you want to visit this winning recording again and again. It's a fine first slice of her highly notable debut disc, "Blame It On Me."

► **DESTINY'S CHILD No, No, No** (3:40)
PRODUCER: Vincent Herbert
WRITERS: V. Herbert, R. Fusari, M. Brown, C. Gaines
PUBLISHERS: 3 Boyz From Newark/Promiscuous/WB, ASCAP
REMIKER: Wyclef Jean
Columbia 0855 (c/o Sony) (cassette single)
 Is there room for one more harmonious female act on the charts? Well, it is getting mighty crowded. But there's little doubt that this videogenic quartet will squeeze its way in with relative ease. The song is catchy good fun, and the act's

vibe is far too sweet and friendly to ignore. It also doesn't hurt that Wyclef Jean drops in for a clever rhyme or two. Famed R&B producer Vincent Herbert delivers two distinctive versions of "No, No, No" that will also help unlock doors at a variety of radio formats. The uptempo, jeep-styled mix has a slippery bassline and playfully loose vocal interplay, while the slick ballad version oozes with irresistible En Vogue-like warmth. Pick a mix and enjoy.

► **JAGGED EDGE The Way That You Talk** (3:41)
PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, B. Casey, B. Casey, Da Brat
PUBLISHERS: So So Def/EMI-April/Them Damn Twins/Air Control, ASCAP
So So Def/Columbia 0867 (c/o Sony) (cassette single)
 The latest offering from superstar producer Jermaine Dupri's ever-growing stable of talent is a charismatic male vocal group. With sleek harmonies and a soulful way with lead vocals, Jagged Edge succeeds in effectively combining Boyz II Men-styled R&B with a tough, street-wise hip-hop flavor. "The Way That You Talk" also benefits from high-profile guest appearances by Da Brat and JD, both of whom complement the track without distracting the listener from the impressive flow of the act. Already gathering props from R&B tastemakers, look for this kickin' jam to win the hearts of popsters within split seconds. And get ready for the forthcoming full-length set, "A Jagged Era." It's packed with potential hits.

Reviews & Previews

GENERAL MEDIA
EDITED BY EILEEN FITZPATRICK

HOME VIDEO
BY CATHERINE APPLEFELD OLSON

THE VEGETARIAN ADVANTAGE

Total Life Creations
20 minutes, \$29.95
Informative, albeit one-sided, this video provides a no-frills introduction for those considering taking the vegetarian route. Although it is clear from the title what the conclusion is, the program sets out to answer the question of whether man was meant to eat meat, plants, or both. The tape begins with a review of the teeth and digestive systems of carnivores and herbivores to explain that the human system more closely resembles those of vegetable eaters. Among the other topics discussed are the benefits of plant forms in protecting humans from chronic disease, the protein debate (how much is enough), and finally some pointers about how to maintain either a lacto-ovo vegetarian or a more strict vegan diet. Contact: 800-283-6040.

YOGACIZE

Magnum Pictures/Tapeworm Distributors
50 minutes, \$19.99
Don't confuse this tape with a straightforward fitness program that embraces the popular practice of yoga. Instead, this documentary-style video cuts through the mysticism surrounding yoga and puts the microscope on how the ancient practice can reduce stress and lead to a healthier lifestyle. Fast-moving and engaging, the tape has the camera cutting from busy street scenes in Chicago to a doctor's office and a quiet room, where one of the narrators demonstrates sundry yoga postures and breathing techniques that can help alleviate tension in a given situation. The idea here is to enable viewers to incorporate yoga into their everyday lives, rather than restrict the routine to a set time and place that may not always be convenient. Unusual in its approach and scope, the tape will appeal to those who like to wander off the beaten path. Contact: 800-367-8437.

DR. CHRISTMAS: THE COMPLETE CHRISTMAS TREE

Dr. Christmas
71 minutes, \$14.95
There's no blue Christmas in sight for those who take the time to view this helpful, extremely detailed how-to before cranking up the carols and beginning the task of tree-trimming. A pair of holiday designers, who have decked the halls for Bob Hope, Carrie Fisher, Andy Garcia, and other Hollywood-ites, share their best ideas about how to turn a regular space into a Christmas shrine. Their advice includes deciding about tree selection (either natural or artificial), the proper placement of a tree in a room, lighting choices, and ideas for ornaments and decorations guaranteed to achieve any mood. The cheery hosts also discuss safety concerns, storage ideas, and ways to trim something else that often falls by the wayside during the holidays—cost. Contact: 310-854-0886.

JANIS JOPLIN SLEPT HERE

Video Music Inc.
120 minutes, \$19.95
This down-home documentary from Tara Veneruso probes the fabric of Austin, Texas' rich musical heritage, using pseudo-native daughter Janis Joplin as the common thread. A winner at the Houston International Film Festival,

the documentary covers the city's musical evolution from the '60s through mid-'90s, focusing on local Austin artists, club owners, and business people. A series of casual interviews weaves a tale of artistry, mythos, and folklore around the sundry places where Joplin lived and played music during her time in Austin in the early '60s and sheds light on the contemporary artists who have carved out their own music there. Contact: 610-666-6080.

GAMEBRAIN: THE OFFICIAL PLAYSTATION STRATEGY GUIDE

MTV Home Video/SMV
90 minutes, \$12.98
Talk about multimedia! Sony keeps it in the family with the first video guide for people looking for tips on how to get the most out of their Sony PlayStation games. Tim Beggy, of MTV "Road Rules" fame, takes a detour into high-technology space to unlock the secrets of some of the newest PlayStation games, such as "Final Fantasy VII," "NFL Gameday '98," and "Treasures Of The Deep." Loaded with screen shots, the program's fast-paced narrative belies secret rooms, well-disguised detours, and powers and weapons that await discovery by the initiated. The tape also features a profile of "Tomb Raider" Lara Croft and offers a sneak peek at Parappa the Rapper. The tape is a clever marketing move for Sony. Not only is the company hoping to rake in video sales, but the video itself is primed to send game fans racing to retail stores just in time for holiday gift shopping.

BIOGRAPHY: MOTHER TERESA

A&E Home Video
50 minutes, \$19.95
Many casual observers might think Mother Teresa's greatest accomplishment was having her photo snapped in the company of Princess Diana. The photo has been printed numerous times since Mother Teresa's death at age 87, just days after the Princess' death in Paris. This program, though, rushed to retail in conjunction with the BBC, gives the spiritual leader her due. This story of the remarkable woman who dedicated her life to comforting the dying, the poor, and the outcast is told through the words of those who knew her well and admirers who praise her capacity for caring and charisma—traits that won the hearts of leaders around the world. A&E is donating a portion of proceeds to Mother Teresa's Missionaries of Charity.

KIAEROBICS

Whatever Productions Inc.
Approximately 85 minutes, \$29.95
These three short tapes packaged in a boxed set were created to help women (and men) prepare to defend themselves against an unsuspected physical attack. KIAerobics—which stands for karate integrated aerobics—combines targeted martial arts movements with the agility of aerobics. The tapes take viewers through an introduction to the concept, a low-impact aerobics segment, and a high-impact class. They provide not only some useful ammunition but a pretty good workout, to boot. The goal of the training is to temporarily disable an attacker long

enough to get away and to keep potential victims limber enough so that the moves become second nature, to prevent panic situations. The end game here is not to leave viewers feeling invincible but to equip them with techniques that can help in a variety of harmful situations. Contact: 800-779-4282.

ENTER*ACTIVE BY DOUG REECE

Final Fantasy VII

Sony/Squaresoft
Sony PlayStation
Unless you have a few hours to spare, don't even bother plugging in. So engrossing and epic is this three-disc role-playing game—the first of its kind for the PlayStation—that players won't want to put down their controllers. Acting as the game's main character Cloud Strife (you can also customize the name), players launch into a wonderfully designed world inhabited by an eccentric cast of allies and enemies, though it's not always easy to tell who's who. In fact, the twists and turns of Cloud's journey provide one of the most dynamic game plots we've experienced. Enjoy the trip, but be sure to pack your memory card. There's far too much to see to keep retracing your steps.

Music Newswire

www.musicnewswire.com
Forget surfing through dozens of World Wide Web sites trying to find that important music news story. Music Newswire (www.musicnewswire.com) offers more music news than you'll

ever need and does so in a refreshingly clear and concise fashion. It accomplishes this daunting task by automatically collecting news stories from nearly 50 online music magazines and label and industry sites and presenting them in three general categories (industry, label, and general news). Mischief New Media, the site's creator, made a wise choice in sacrificing slick, high-bandwidth graphics for quick and easy-to-load content, presenting a time-saving solution to surfing through heavy image-laden sites. A navigation bar is handy for searching Music Newswire for specific stories, and all of the day's top stories are presented on the home page. Constantly updated, Music Newswire is a great one-stop daily resource for music news.

AUDIO BOOKS BY TRUDI MILLER ROSENBLUM

THE ROYALS

By Kitty Kelley
Read by the author
Simon & Schuster Audio
4 hours (abridged), \$22
ISBN 0-671-57898-7
Royal-watchers eager for the dirt on the Windsors won't be disappointed in Kelley's latest iconoclastic biography. From Prince Philip's promiscuity and bisexuality to Princess Margaret's racism and anti-Semitism, all the scandals are here. Much of the audio deals with Charles and Diana, and despite the fact that most of the information has been covered elsewhere, Kelley goes into it in greater detail and provides lots of supposed quotes from the principals. Kelley reads in a clear, straightforward voice, which works well for nonfiction. She doesn't take sides, and she makes all the participants look selfish yet somewhat sympathetic because of the restrictive royal environment. Although the book was written before Diana's death, Kelley presciently talks about the paparazzi and, specifically, how the once-polite and respectful photographers became intrusive "hooligans" after Di lost her royal title. This is a colorful, real-life soap opera that will keep listeners riveted.

WORLD TALES

By Randy Armstrong and Genevieve Aichele
Read by the authors
UMP Records (800-541-9904)
45 minutes, \$14.99 for CD, \$9.98 for cassette
No ISBN available
Performing artists Armstrong and Aichele present five folk tales from around the world, interspersed with their own original music. The music is inspired by the country of origin of the stories and is played on authentic instruments like the *mbira*, the *djembe* drum, the sitar, and the *tabla*. Stories include Ecuador's "The Magic Lake," about a courageous young girl who saves a dying prince by traveling to the end of the world to obtain water from a magic lake to cure him; southern Africa's "Mzizi's Great Adventure," which shows what happens to a mischievous young boy who ignores warnings to stay out of the forest; India's "The Elephant And The Ant," which teaches that being small does not necessarily mean being weak or helpless; and western Africa's "Anansi The Spider," a comical tale about a spider whose pride leads him, through a complicated set of circumstances, to losing his hair. Also included is "The First Flute," a lyrical tale of the Lakota tribe of North America. The music works well with the storytelling, and the artists' expressive delivery make this a fine, artistic piece. However, the title is likely to suffer from mixed marketing. The target audience is the family, but the dark and serious cover design isn't likely to attract kids.

ON THE TUBE

Rodgers and Hammerstein's "Cinderella" Starring Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, Bernadette Peters, and Paolo Montalban.

The Wonderful World Of Disney
Nov. 2, 7-9 p.m. ABC

Featuring an all-star cast and a cheery contemporary look and sound, this third remake of the 40-year-old Rodgers and Hammerstein classic is sure to please.

Teen sensation Brandy stars in the title role, and in spite of her pop roots, she slips into the Rodgers and Hammerstein Broadway-like score as easily as Cinderella fits into the glass slipper.

Her innocent and playful rendition of "In My Own Little Corner" captures the hope and dreams of the song. Starring in the WB network sitcom "Moesha," Brandy is no stranger to the acting world and is able to get into character more than your average pop star.

But the real driving force behind this new version is Whitney Houston, who plays the Fairy Godmother and is also one of the show's executive producers.

Other executive producers are Debra Martin Chase (Houston's production partner); Craig Zadan; Neal Meron, who co-produced the television version of "Gypsy" with Bette Midler; and David Ginsberg.

Originally Zadan and Meron had wanted to cast Houston in the title role, but wisely the multi-Grammy winner thought a younger singer/actress should handle the part.

Clearly, though, Houston is having a good time playing here, and when a stunned Cinderella first meets her, Houston smirks, "What were you expecting, some old woman with gray hair?"

In the uplifting duet "Impossible" with Brandy, Houston is careful not to overshadow her young co-star but still manages to belt out a rousing rendition.

Brandy and Houston also have a touching mother/daughter relationship. It's clear that Brandy, as well as her character, looked to Houston for guidance.

There isn't a weak link in the supporting cast, with Peters turning in a particularly evil performance as the wicked stepmother.

Peters also gets to show off her Broadway voice with "Falling In Love With Love," one of three

songs from other Rodgers shows included in this version. The song was written by Rodgers with lyrics by Lorenz Hart.

Other added songs include Rodgers' "The Sweetest Sounds," a charming duet by Cinderella and the young prince, played by Paolo Montalban. The closer, Rodgers and Hammerstein's "There's Music In You," is sung by Houston.

Jason Alexander, as the Prince's valet, Lionel, provides comic relief, and Victor Garber and Whoopi Goldberg turn in fine performances as the King and Queen Constantina.

Vanne Cox and Natalie Deselle also lend the right amount of sibling rivalry as the doozy and unattractive stepsisters. Their best scene comes when they hide in bushes and ridicule Cinderella as she flirts with the Prince at the ball in the song "Stepsisters Lament."

With its elaborate sets and staging there is no mistaking that this is a Disney production, but the producers were kind enough to include only two full-blown production numbers.

Although this remake is certain to draw comparisons with the original 1957 television production with Julie Andrews and the 1965 version with Lesley Ann Warren, Disney remains true to the material. The excellent cast also gives new life to the beautiful score, which is equal to its predecessors.

EILEEN FITZPATRICK



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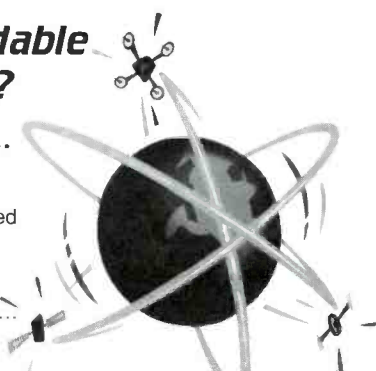
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Update

CALENDAR

OCTOBER

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

Oct. 24-26, **Songwriters Expo 20**, sponsored by the National Academy of Songwriters, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-463-7178, 800-826-7287.

Oct. 25, **Fourth Annual Principal Health Care Jazz On The Run 5K Run**, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville. 904-739-1917.

Oct. 25, **From The Ground Up Music Conference**, sponsored by Hypnotize Music Group and Baby Bruner Music, Pennsylvania Convention Center, Philadelphia. 215-271-7175.

Oct. 25, **Business Of Music Workshop: How To Make It And Keep It**, Douglas Park Cultural and Community Center, Chicago. 312-987-4469.

Oct. 25, **Rock On: Music Publishing/Music Production**, sponsored by WBAI New York. 718-693-1280.

Oct. 27, **The Museum Of Television And Radio's Third Annual Radio Festival**, New York. 212-621-6735.

Oct. 27, **Records, Technology, & Consumers**, sponsored by Los Angeles Music Network, Hotel Sofitel, Los Angeles. 818-769-6095.

Oct. 28, **Grammy Backstage . . . Conversations With Music Professionals Symposium**, Purdue University, Fowler Hall, Lafayette, Ind. 310-392-3777.

Oct. 29, **City Of Hope Spirit Award Ceremony**, honoring Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, Century City Plaza Hotel back lot, Century City, Calif. 213-892-7268.

Oct. 29-Nov. 2, **Black Entertainment & Sports Lawyers Assn.'s 17th Annual Conference**, Rio Del Mar Resorts Center, San Juan, Puerto Rico. 301-333-0003.

Oct. 31, **Music Industry Trusts' Dinner**, Grosvenor House Hotel, London. 44-171-287-4422.

Oct. 31, **Grammy Backstage . . . Conversations With Music Professionals Symposium**, University of Arizona Crowder Hall, Tucson, Ariz. 310-392-3777.

NOVEMBER

Nov. 3, **The Nordoff-Robbins Music Therapy**

Foundation's 10th Annual Silver Clef Award Dinner And Auction Honoring Aerosmith, Roseland, N.Y. 212-707-2818.

Nov. 5, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Raising Your Profile," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Nov. 5-8, **'97 JazzTimes Convention: The International Business Of Jazz**, ITT Sheraton Meadowlands, N.J. 800-866-7664, extension 10; 301-588-4114, extension 10.

Nov. 6, **MTV Europe Music Awards**, Ahoy Stadium, Rotterdam, Holland. 44-171-284-7777.

Nov. 7-9, **Air Jamaica Jazz & Blues Festival**, Rose Hall Great House, Montego Bay, Jamaica. 888-622-1658.

Nov. 12, **The Neil Bogart Memorial Fund's 1997 Children's Award Dinner**, "Tune In With David Foster," Barker Hangar, Santa Monica, Calif. 310-247-2980.

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

DECEMBER

Dec. 8, **Billboard Music Awards**, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

LIFELINES

BIRTHS

Girl, Amber Nicole, to **Barbara and James Plocica**, Oct. 14 in Brooklyn, N.Y. Father is in charge of mail-room operations at Relativity Records/RED Distribution.

MARRIAGES

Kimberly Nelson to Jeff Viducich, Oct. 18 in Sacramento, Calif. Groom is media coordinator, advertising, at Tower Records.

Kumiko Baba to Kazumi Matsukuma, Oct. 22 in Fukuoka, Japan. Bride is assistant to the pop buyer at Tower Records. Groom is pop buyer at Tower Records.

DEATHS

Al Collins, 78, of cancer, Sept. 30, in Mill Valley, Calif. A jazz DJ, Collins was the host of a weekly Saturday-night show on KCSM San Mateo, Calif., at the College of San Mateo. Known for his wild imagination and Purple Grotto studio, Collins came into fame in the 1950s as a DJ at

WNEW New York. Looking around the violet-painted studio, Collins told his listeners about a glowing grotto with stalactites and mushrooms, hence the Purple Grotto. He continued to add imaginary characters to his grotto, including Harrison the Tasmanian owl. In 1960, Collins moved to KSFO San Francisco. He also did stints at Bay Area stations KGO, KMPX, KTIM, KZST, and KAPX. He hosted "The Tonight Show" when Steve Allen quit and authored "Grimm's Fairy Tales For Kids" and other jazzy beatnik nursery rhymes. Collins is survived by his wife, singer Patti; and children Bruce, Brad, Crissy, Ginger Wolbers, Robbi Gregorich, Carl, and Teal.

Brown Meggs, 66, of a brain hemorrhage Oct. 8 at his home in San Francisco. One of Capitol Records' top executives starting in the '60s and the man who picked up the recording option on the Beatles after they invaded the U.S., Meggs, whose son, Brook, reported the cause of death, was a lover of classical music with a famed iconoclastic wit. He nevertheless signed the Beatles, who recorded for Capitol's EMI parent in the U.K., in 1963 after Capitol executives had earlier turned down the option to release the group's product in the U.S. The band, however, had initial success in the U.S. on independent labels. Meggs was then director of East Coast operations for Capitol and would later serve as COO. Meggs left Capitol in 1976 to write novels and make film documentaries, returning in 1984 to run Angel Records, Capitol's classical wing, where he expanded the label's catalog, including product from a deal he negotiated with the Russian label Melodiya and the creation of Seraphim, a budget label. During his Capitol/Angel career, he worked both in New York and Los Angeles. He left the company in 1990, when his wife, Nancy, was diagnosed with pancreatic cancer. She died that year.

Glen Buxton, 49, of complications from pneumonia, Oct. 19 in Clarion, Iowa. Buxton was a founding member of rock group Alice Cooper, with bass player Dennis Dunaway and singer Alice Cooper. The three started the band in 1967 in Cortez High School in Phoenix. The lead guitarist for the group, Buxton co-wrote "School's Out," "Eighteen," and "Elected." He retired from the group in 1974. He is survived by his parents, Tom and Jerry; brother Ken; and sister Janice.

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Radio Seminar Explores Changing Face Of Formats



Phenomenon. Def Jam's LL Cool J electrified the stage at the fourth annual Billboard/Airplay Monitor Radio Seminar & Awards, Oct. 16-18 in Orlando, Fla. He's shown here at the label's awards show after-party, performing music from his new album, "Phenomenon." Doing double duty at the seminar, LL Cool J was also an awards presenter earlier in the evening. (Photo: Chuck Taylor)

MTV's Schuon Stresses Staying True To The Music In Keynote Address

ORLANDO, Fla.—Fragmentation of music formats has made it more important than ever for radio to champion the music it plays, according to MTV's Andy Schuon, keynote speaker at the Billboard/Airplay Monitor Radio Seminar & Awards here Oct. 16-18.

The event attracted 950 attendees, with 1,100 at the awards dinner, a record number on both accounts.

Schuon, executive VP of programming for MTV, opened the conference Oct. 17 with a rousing address peppered with anecdotes about his pre-MTV radio career.

"We have to do our best job to make

[music] an important part of peoples' lives," said Schuon. "You have to risk more than your competitors think is wise. You should spend 80% of the hours in your day making your station unique. Be ready to fail. Be confident. Always lead, because following sucks."

According to Schuon, the "passion play" is a big part of MTV's programming process. He cited Jamiroquai, Fiona Apple, Prodigy, and the Verve as examples of acts that the channel jumped on early.

"We have to make choices, and we're not always right," he said. "We look at [Broadcast Data Systems] and SoundScan, but we make all our choices based on gut instinct."

Calling radio "a great boot camp for any creative job" because "you learn how to be creative without a lot of money," Schuon noted that there are key differences between radio and MTV. How programming decisions are made is one of those disparities, he noted, adding that there are many more people involved in the music video

channel's programming choices.

"At radio you're trying to get your programmer to listen to songs," he said. "At MTV, we watch a little or all of each clip that is officially submitted to us each week. There are 15 people in the music department, and we discuss what's going to go on the air every week."

Schuon noted that one criticism of MTV has been that its programming decisions seem to follow radio. But he stressed that the channel plays clips from a wide range of genres. "We've chosen to play a wide net. We're not conservative; we force diversity. Some say we follow radio, but if we play five titles a week from each genre we cover, that's 50 titles. We're just not 100% in any particular genre."

He added that the channel is 80% current all the time. "We lead on things we think will be active and not on others. We wouldn't work if we couldn't have Madonna, Puff Daddy, Tool, and Marilyn Manson. We're more like a magazine" than a radio station.

According to Schuon, the genres that seem to be working best for the station right now are hip-hop and R&B. "Pop and rock are slowing down," he said.

SUSAN NUNZIATA



SCHUON

Fragmentation, Research The Focus At R&B Sessions

ORLANDO, Fla.—The importance of balancing research with gut and the continuing fragmentation of R&B radio are two themes that emerged during the R&B programming panels at the Billboard/Airplay Monitor Radio Seminar.

At the R&B Programmers' Research Lab, Jerry Boulding of American Urban Radio Networks, who is also a longtime consultant, stressed that research can't determine what records to play but only when records burn out; research can also pinpoint under-served musical or demographic niches in the market. Many newly acquired stations often choose the R&B adult format because of its appeal to advertisers, but Boulding contends that it doesn't matter what demo the GM wants because the demo that drives the R&B format is primarily 18- to 29-year-old women: "You can't just eliminate rap. We must train our salespeople to sell the younger demos."

He also noted that with the further fragmentation of R&B radio into niche formats, research will become increasingly necessary.

Monica Starr of adult WMRQ (Mix 92.3) Detroit pointed out that testing with younger demos can put a crimp in research results, as she found out while programming hip-hop WEJM Chicago. "They take less time to decide what they like, but then they're over it sooner," she said. "Older demos take longer to decide, but they stay with it longer."

Warren Kurtzman of Coleman Research described the company's Music Forecasting service, which

(Continued on page 88)

Modern Adult Here To Stay Panelists Discuss Top 40's Evolution

ORLANDO, Fla.—The fledgling modern adult format may still be working out many of its issues, but most PDs involved believe the question of whether theirs is actually a format has been resolved.

"The certificate from the American Format Foundation is in the mail," Jacobs Media consultant Dave Beasing told the audience at the Billboard/Airplay Monitor Radio Seminar. That panel, "Modern Times For Adult Radio," ended with WALC St. Louis PD Bob Davis suggesting that it was no longer modern ACs but mainstream AC stations that had a definition problem.

Only WWMX (Mix 106.5) Baltimore PD Adam Goodman worried about being "suckered" into playing music that didn't work for hot AC. He also suggested that modern AC was a niche format and that few PDs would deliberately "strive to be No. 5." But WALC's Davis suggested modern adult radio was just "at the beginning of its [growth] curve."

One issue that's still being worked out is artist image. PDs have to worry about who they can't play and who they can image around. In a world where artist images constantly change (Hootie & the Blowfish, for example), Beasing announced that one client had decided not to use artist names in its TV spot.

With the realization that modern adult radio is here for a while comes a debate at labels on which department should promote it. Indie promoter Jerry Lembo never got a direct answer when he asked stations who they would like to work with, but at least one panelist suggested that modern AC be serviced with everything at the same time as modern rock.

That doesn't mean that modern rockers won't fight for ownership. At their panel, WMRQ Hartford, Conn., PD Jay Beau Jones said modern rock "can't let modern adult [stations] take that music anymore." Later, WPLA Jacksonville,

Fla., PD Jim Randall told his counterparts to "take top 40 titles and beat the shit out of them before they do."

But at the top 40 panel, the issue of when one could reasonably expect a call-out story on songs was a major topic. Consultant Bill Richards felt the tendency of PDs to move records on and off their stations every week due to fluctuating call-out results had gotten out of hand. WKTU New York PD Frankie Blue agreed, saying, "I think we should be more sensitive and hold on longer. We will not put something in call-out unless it gets 100 spins."

WKTU's Blue and rival WHTZ (Z100) New York PD Tom Poleman were relatively sanguine about their "competing but co-owned" scenario. Not all PDs at the "Sleeping With The Enemy" panel on cohabitating rivals were as happy. WAKS Tampa, Fla., PD Mason Dixon noted that his rival-turned-owner Jacor had gone out of its way to ease his transition, but KMEL San Francisco PD Michelle Santososso, who shared the dais with arch rival Michael Martin of KYLD (Wild 94.9), called her situation "a gigantic sea-monkey experiment" that had gone better than expected but was still frustrating.

Dixon, who shared the dais with WFLZ Tampa PD Jeff Kapugi, said that wars like the KYLD/KMEL battle made radio great but warned PDs that they probably wouldn't be tolerated in the new corporate atmosphere.

This article was prepared by Sean Ross, with additional reporting from Susan Nunziata, Marc Schiffman, and Chuck Taylor.



Country Panel Mulls Label Buys Pros & Cons Of Selling Airtime Tackled

ORLANDO, Fla.—Should labels buy full-fledged, above-the-board plays for their songs at radio? A discussion of that scenario took center stage at the Country Format Focus Group session at the Billboard/Airplay Monitor Radio Seminar. Moderators Bob Moody of McVay Media and Rob Dalton of Epic

Records discussed the possibility of labels teaming up with retailers to buy time on stations to play new songs in their entirety.

Positioned as a new-music program sponsored by, for example, a chain such as Wal-Mart or Blockbuster, labels might buy about 20 three-minute blocks of time on stations in a week and position the featured song as, say, the "Wal-Mart pick hit of the week." With labels paying stations their average unit rate for that time, the song could replace a three-minute stop-set, thereby benefiting programmers as well.

The full-length-commercial issue has been raised several times at various formats over the past two decades. Former R&B outlet KACE Los Angeles tried it

in the mid-'80s. Top 40 KHYI (Y95) Dallas announced a retail tie-in program similar to the one suggested here in the late '80s but scrapped its plans after negative publicity.

"What PD wouldn't rather play a song instead of three minutes of spots?" asked Moody. In the ultimate extension of that scenario, he said, a station could end up playing 16 songs an hour—12 that are paid for and four selected by the PD. On the downside, he said, some GMs "will be so desperate for the bottom line that they will take your money [to play the song] and still play the same amount of spots."

Label reps present, including Mercury's Larry Hughes, endorsed the idea

(Continued on page 88)

Reporting on the 1997 Billboard/Airplay Monitor Seminar was provided by Billboard's Susan Nunziata and Chuck Taylor; Airplay Monitor editor Sean Ross; and Monitor managing editors Janine Coveney (R&B), Phyllis Stark (Country), and Marc Schiffman (Rock).

WRCX Chicago Leads Billboard/Airplay Monitor Radio Awards

(Continued from page 3)
personality Sara Trexler. Global Satellite Networks' "Modern Rock Live" triumphed in the network syndicated program category.

Country powerhouse KKBQ Houston was again the format's major-market station winner, while country PD honors went to Larry Daniels from KNIX Phoenix, music director honors went to WUSN Chicago's Tricia Biondo, and the air personality nod went to Terry Dorsey of KSCS Dallas. KSCS also won for marketing director Tami Griffin.

Medium-market country WSIX won station of the year and for local personality Gerry House, while KASE Austin was chosen small-market station. Also in the small-market category, WIVK-FM Knoxville, Tenn., was the victor for PD Les Acree and music director Chris Huff.

Also notable was Bob Kingsley, who took home his 11th consecutive trophy for country network syndicated program of the year for his "American Country Countdown" on ABC Radio Networks.

In the R&B category, last year's five-trophy major-market winner KKBQ Los Angeles was sliced down to only one award, for music director Mariama Snider, while WQHT (Hot 97) New York cleaned up with station, PD Steve Smith, and morning team Ed Lover, Doctor Dre, and Lisa G. For medium-market R&B, WPEG Charlotte, N.C., was voted station of the year, WDIA/WHRK/KJMS Memphis' Bobby O'Jay won PD and personality with W.C.

Brown and Bev Johnson, and WOWI Norfolk, Va.'s Heart Attack won music director. WBHJ Birmingham, Ala., won for small-market R&B station and for PD Mickey Johnson. Lenny Love Whiteside carried home the award for

sweep, there was no consensus in the genre's medium-market categories: Station of the year was WEBN Cincinnati; PD was Keith Hastings of WLZR Milwaukee; and music director was Sharon Schifino of WHJY Providence,

Linda Silver received the one major-market award that WPLJ didn't, while WTIC Hartford, Conn., was voted medium-market station. WKTI Milwaukee won for PD Danny Clayton and music director Leonard Peace.

KIIS-FM Los Angeles, while WFLZ Tampa, Fla., won medium-market station and for PD B.J. Harris and personalities M.J. Kelly and Harris. KHFI Austin won as small-market top 40 station, as well as for music director Fernando Ventura, while WBHT Wilkes-Barre, Pa., got kudos for PD and air personality Kid Kelly, now assistant PD at WHTZ. The syndicated program winner for top 40 was "Casey's Top 40 With Casey Kasem," from Westwood One.

Finally, WXRT Chicago repeated its 1996 achievements by taking home all three awards in the triple-A category: station, PD Norm Winer, and music director Patty Martin. And, as usual, CBS Radio's Howard Stern won as nationally syndicated air personality.

For radio consultant, Guy Zapoleon of Zapoleon Media Strategies again won for both top 40 and adult, while Rusty Walker of Rusty Walker Consulting got the nod for country. Fred Jacobs of Jacobs Media won for mainstream rock, Tom Calderone of Jacobs Media for modern rock, and Steve Smith of Steve Smith Consulting for R&B.

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in seven format categories. A total of 94 awards were given to 471 nominees this year. The awards ceremony was hosted by Westwood One's king of countdowns Kasem. Musicians LL Cool J and Paul Carrack were co-presenters at the show, which attracted a record crowd of 1,100.



Arista artist Gary Barlow belts out his first solo single "So Help Me Girl" at the seminar's awards show, left, while WHTZ New York's Jo Maeder hands off the first Alison Steele Lifetime Achievement Award to broadcast legend and awards show host Casey Kasem. (Photos: Tom Hurst)

R&B marketing director for his work at KKDA-FM Dallas.

The R&B network syndicated program winner was "The Countdown With Walt 'Baby' Love" from Premiere Radio Networks.

Unlike WRCX's mainstream rock

R.I. KLBJ Austin won for small-market station and PD Jeff Carrol. For network syndicated program, the trophy went to "Rockline" from Global Satellite Network.

In adult, WDBZ (the Buzz) New York (now WNSR) music director

Rick Dees won the network syndicated program nod for "Rick Dees Weekly Top 40" from ABC Radio Networks/CD Media.

For the top 40 format, Dees picked up his second award of the evening for major-market air personality for

RADIO STATION OF THE YEAR

CRITERIA: BEST OVERALL STAFF ... BEST OVERALL ENTERTAINMENT PACKAGE ... PROFESSIONALISM ... STREET PRESENCE ... COMMUNITY INVOLVEMENT ... MARKET STATURE ... RATINGS SUCCESS

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 WPLJ New York	 KKBQ Houston	 WQHT New York	 KROQ Los Angeles	 WRCX Chicago	 WKTU New York
MEDIUM	 WTIC-FM Hartford, Conn.	 WSIX Nashville	 WPEG Charlotte, N.C.	 KOME San Jose, Calif.	 WEBN Cincinnati	 WFLZ Tampa, Fla.
SMALL	 WMXB Richmond, Va.	 KASE Austin, Texas	 WBHJ-FM Birmingham, Ala.	 KROX Austin, Texas	 KLBJ-FM Austin, Texas	 KHFI Austin, Texas

NETWORK/SYNDICATED PROGRAM OF THE YEAR

CRITERIA: CREATIVITY ... CONTENT ... PRODUCTION VALUES ... INFLUENCE ... RATINGS SUCCESS

ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
 RICK DEES WEEKLY TOP 40 ABC Radio Networks/CD Media	 AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks	 THE COUNTDOWN WITH WALT "BABY" LOVE THE COUNTDOWN WITH WALT "BABY" LOVE Premiere Radio Networks	 MODERN ROCK LIVE Global Satellite Networks	 ROCKLINE INTERACTIVE RADIO HOSTED BY STEVE DOWNES ROCKLINE Global Satellite Network	 CASEY'S TOP 40 WITH CASEY KASEM CASEY'S TOP 40 WITH CASEY KASEM Westwood One







RADIO PROGRAM DIRECTOR/OPERATIONS DIRECTOR OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... OVERALL STATION SOUND ... PEOPLE SKILLS ... TALENT DEVELOPMENT

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 <p>SCOTT SHANNON WPLJ New York</p>	 <p>LARRY DANIELS KNIX Phoenix</p>	 <p>STEVE SMITH WQHT New York</p>	 <p>KEVIN WEATHERLY KROQ Los Angeles</p>	 <p>DAVE RICHARDS WRCX Chicago</p>	 <p>FRANKIE BLUE WKTU New York</p>
MEDIUM	 <p>DANNY CLAYTON WTKI Milwaukee</p>	 <p>TOM RIVERS WQYK-FM Tampa, Fla.</p>	 <p>BOBBY O'JAY WDIA/WHRK/KJMS Memphis</p>	 <p>RON NENNI KOME San Jose, Calif.</p>	 <p>KEITH HASTINGS WLZR Milwaukee</p>	 <p>B.J. HARRIS WFLZ Tampa, Fla.</p>
SMALL	 <p>STAN MAIN KKMJ/KAMX Austin, Texas</p>	 <p>LES ACREE WIVK-FM Knoxville, Tenn.</p>	 <p>MICKY JOHNSON WBHJ Birmingham, Ala.</p>	 <p>SARA TREXLER KROX Austin, Texas</p>	 <p>JEFF CARROL KLBJ-FM Austin, Texas</p>	 <p>KID KELLY WBHT Wilkes-Barre, Pa.</p>

RADIO CONSULTANT OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... PEOPLE SKILLS

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
	 <p>GUY ZAPOLEON Zapoleon Media Strategies</p>	 <p>RUSTY WALKER Rusty Walker Consulting</p>	 <p>STEVE SMITH Steve Smith Consulting</p>	 <p>TOM CALDERONE Jacobs Media</p>	 <p>FRED JACOBS Jacobs Media</p>	 <p>GUY ZAPOLEON Zapoleon Media Strategies</p>

RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY ... MUSIC ACUMEN ... STREET AWARENESS ... RESEARCH ABILITY ... INTEGRITY ... PEOPLE SKILLS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 LINDA SILVER WDBZ New York	 TRICIA BIONDO WUSN Chicago	 MARIAMA SNIDER KKBT Los Angeles	 CARTER ALAN WBCN Boston	 JO ROBINSON WRGX Chicago	 ANDY SHANE WKTU New York
MEDIUM	 LEONARD PEACE WTKI Milwaukee	 RICK McCRACKEN WSOC Charlotte, N.C.	 HEART ATTACK WOWI Norfolk, Va.	 MICHAEL YOUNG WRZX Indianapolis	 SHARON SCHIFINO WHJY Providence, R.I.	 JIM LAWSON KALC Denver
SMALL	 KELLY NASH WDAQ Danbury, Conn.	 CHRIS HUFF WIVK-FM Knoxville, Tenn.	 BABYSITTER KILZ Killeen, Texas	 DEANNE SAFFREN KHTY Santa Barbara	 PEG POLLARD KILQ Colorado Springs	 FERNANDO VENTURA KHFI Austin, Texas





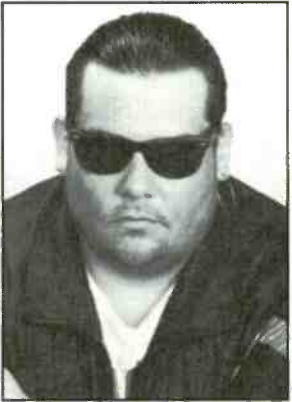


RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

CRITERIA: CREATIVITY ... MARKETING/POSITIONING ABILITY ... STREET AWARENESS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
	 HEIDI DAGNESE WPLJ New York	 TAMI GRIFFIN KSCS Dallas	 LENNY LOVE WHITESIDE KKDA-FM Dallas	 LARRY "CHA-CHI" LOPRETE WBCN Boston	 NATALIE DIPIETRO WRGX Chicago	 JIM FURGESON WKTU New York

LOCAL RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... COMMUNITY INVOLVEMENT ... CREATIVITY ... RATINGS SUCCESS

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 <p>SCOTT SHANNON & TODD PETTENGILL WPLI New York</p>	 <p>TERRY DORSEY KSCS Dallas</p>	 <p>ED LOVER, DR DRE, LISA G WQHT New York</p>	 <p>JED THE FISH KROQ Los Angeles</p>	 <p>MANCOW MULLER WRCX Chicago</p>	 <p>RICK DEES KIIS Los Angeles</p>
MEDIUM	 <p>MASON DIXON WMTX-FM Tampa, Fla.</p>	 <p>GERRY HOUSE WSIX Nashville</p>	 <p>BOBBY O'JAY, W.C. BROWN & BEV JOHNSON WDIA Memphis</p>	 <p>WHIPPING BOY KBPI Denver</p>	 <p>BUBBA THE LOVE SPONGE WXTB Tampa, Fla.</p>	 <p>BJ HARRIS & MJ KELLI WFL Tampa, Fla.</p>
SMALL	 <p>JEANNE ASHLEY WYYY Syracuse, N.Y.</p>	 <p>SAM ALLRED & BOB COLE KVET Austin, Texas</p>	 <p>MYCHAL MAGUIRE & JULIA CONNER KIIZ Killeen, Texas</p>	 <p>SARA TREXLER KROX Austin, Texas</p>	 <p>DR. JOHN COOPER WPYX Albany, N.Y.</p>	 <p>KID KELLY WBHT Scranton, Pa.</p>

TRIPLE A

STATION OF THE YEAR

PROGRAM DIRECTOR OF THE YEAR

MUSIC DIRECTOR OF THE YEAR



WXRT
Chicago



NORM WINER
WXRT Chicago



PATTY MARTIN
WXRT Chicago

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

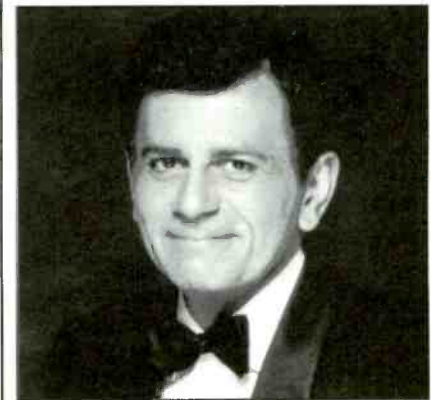
CRITERIA: ENTERTAINMENT VALUE ... CREATIVITY ... RATINGS SUCCESS ... AFFILIATES



HOWARD STERN
Infinity Broadcasting

THE ALISON STEELE LIFETIME ACHIEVEMENT AWARD

CRITERIA: INDUSTRY CONTRIBUTIONS ... ENDURING SUCCESS ... CREATIVITY



CASEY KASEM
Westwood One

Longpigs have had their share of ups and downs, having endured an extended purgatorial state after Elektra U.K. went under and nearly took the band with it a couple years ago. Now that Longpigs have signed with Mother, U2's Island imprint, things are looking a good bit rosier, and the Sheffield, England, quartet has a No. 21 Modern Rock Tracks hit to prove it.

But the affecting "On And On" was borne of previous hard times, albeit a bummer particular to Longpigs front man Crispin Hunt. He wrote the song while repairing himself of a broken heart, on retreat in rural northern England. "It was a short, violent relationship, and when it was over, I was suffering severely," he explains. "And I'm a hopeless romantic, so I had to be all dramatic about it.

"A lot of my friends have gone off to find themselves in India, seeking something on some Himalayan mountaintop, but I did it in Yorkshire," Hunt continues. "It can be good to put some physical distance between you and your life, anywhere. So I was a hermit in the coun-



"On And On" may be a cheesy little love song, but at least it's a cheesy love song about something real."
—Crispin Hunt of Longpigs

try for about nine months. I almost went around the bend, but I ended up growing up a lot in a short time. And some good songs came out of it as well."

Definitely one of those good songs, "On And On" comes from Longpigs' debut album, "The Sun Is Often Out." The single is a love song in the classic mold, replete with acoustic guitars and organ swells, yearning melody and elegant Cole Porter-like rhymes. (Ask Rod Stewart about its appeal: He's rumored to have recorded it for possible inclusion on his next album.)

"On And On" may be a cheesy little love song, but at least it's about something real," Hunt says. "It's not like a Whitney Houston love song, which is all chocolate boxes and red roses and bad poetry—nothing dark or frightening or intense. I'm proud of the song, anyway. And this may not seem very punk rock, but I hope after I'm long dead, there'll be some drunk Japanese businessman doing the karaoke to 'On And On'—the ultimate test for a pop song."

Billboard®

NOVEMBER 1, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	15		TOUCH, PEEL AND STAND 5 weeks at No. 1 ◆ DAYS OF THE NEW OUTPOST/GEFFEN	DAYS OF THE NEW
2	2	2	25	PINK NINE LIVES	AEROSMITH COLUMBIA
3	3	3	7	ANYBODY SEEN MY BABY? BRIDGES TO BABYLON	◆ THE ROLLING STONES VIRGIN
4	6	7	10	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
5	5	4	11	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
6	4	6	6	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
7	7	5	14	I CHOOSE IKNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
8	8	8	15	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
9	9	10	7	HITCHIN' A RIDE	◆ GREEN DAY REPRISE
10	10	9	30	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
11	11	13	6	BLAME DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
12	13	32	3	JUNGLE CARNIVAL OF SOULS	KISS MERCURY
13	14	15	8	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
★★★ AIRPOWER ★★★					
14	18	18	4	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
15	15	17	6	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
16	NEW	1		BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
17	16	12	34	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
18	23	—	2	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
19	17	14	23	TRUST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
20	19	16	21	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
21	21	26	4	THREE MARLENAS BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
22	30	—	2	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
23	20	23	11	HIGH ...PUSHING THE SALMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROCKET/A&M
24	25	31	6	TRIALS GRAND WORLD	COOL FOR AUGUST WARNER BROS.
25	22	24	7	THE FALL THE NIXONS	THE NIXONS MCA
26	12	11	9	HELLO HELLO TALK SHOW	◆ TALK SHOW ATLANTIC
27	26	30	4	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
28	24	21	24	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
29	32	37	3	HUSH "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK	◆ KULA SHAKER COLUMBIA
30	NEW	1		3 AM YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
31	33	—	2	THE CHAIN THE DANCE	FLEETWOOD MAC REPRISE
32	35	39	4	BLUEBOY BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER BROS.
33	NEW	1		DIRTY EYES BONFIRE	AC/DC EASTWEST/EEG
34	27	29	5	MOST PRECARIOUS STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
35	36	—	2	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
36	29	22	19	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
37	NEW	1		WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
38	31	28	14	AENEMA AENEMA	◆ TOOL FREEWORLD
39	37	33	20	LAST CUP OF SORROW ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
40	28	19	13	MARCHING TO MARS MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA

Billboard®

NOVEMBER 1, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	2	4	7	TUBTHUMPING TUBTHUMPER	◆ CHUMBAWAMBA REPUBLIC/UNIVERSAL
2	1	1	16	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
3	3	3	14	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
4	5	5	8	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
5	6	6	8	HITCHIN' A RIDE	◆ GREEN DAY REPRISE
6	8	9	6	DON'T GO AWAY BE HERE NOW	OASIS EPIC
7	4	2	19	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
8	7	7	15	CRIMINAL TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
9	9	8	13	THE RASCAL KING LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
10	10	13	9	SUMMERTIME STATIC & SILENCE	◆ THE SUNDAYS DGC/GEFFEN
11	11	10	21	WRONG WAY SUBLINE	◆ SUBLIME GASOLINE ALLEY/MCA
12	17	36	3	WRONG NUMBER GALORE	◆ THE CURE FICTION/ELEKTRA/EEG
13	12	11	14	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
14	14	15	7	THIS LONELY PLACE HANG UPS	GOLDFINGER MOJO/UNIVERSAL
★★★ AIRPOWER ★★★					
15	18	23	6	TOUCH, PEEL AND STAND DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
★★★ AIRPOWER ★★★					
16	25	32	4	BITTER SWEET SYMPHONY URBAN HYMNS	◆ THE VERVE VCHUT/VIRGIN
★★★ AIRPOWER ★★★					
17	30	—	2	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	◆ BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
★★★ AIRPOWER ★★★					
18	26	38	3	3 AM YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
19	13	12	18	BUILDING A MYSTERY SURFACING	◆ SARAH MCLACHLAN NETTWERK/ARISTA
20	15	14	13	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
21	22	28	4	ON AND ON THE SUN IS OFTEN OUT	LONGPIGS MOTHER/ISLAND
22	28	35	4	THREE MARLENAS BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
23	24	27	6	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
24	27	29	5	I CHOOSE IKNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
25	19	17	24	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
26	29	33	5	COME ON EILEEN IT MEANS EVERYTHING	◆ SAVE FERRIS STARPOOL/EPIC
27	23	21	9	PRISONER TRANSISTOR	◆ 311 CAPRICORN/MERCURY
28	38	—	2	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
29	21	18	10	DREAM FOREST FOR THE TREES	◆ FOREST FOR THE TREES DREAMWORKS/GEFFEN
30	33	34	5	DOIN' TIME SUBLINE	SUBLIME GASOLINE ALLEY/MCA
31	31	24	17	BREATHE THE FAT OF THE LAND	◆ PRODIGY XL MUTE/MAVERICK/WARNER BROS.
32	39	40	4	DAMMIT (GROWING UP) DUDE RANCH	◆ BLINK 182 CARGO/MCA
33	NEW	1		SEX & CANDY MARCY PLAYGROUND	MARCY PLAYGROUND MAMMOTH/CAPITOL
34	34	26	21	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
35	37	31	10	MOST PRECARIOUS STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
36	35	30	14	JACK-ASS ODELAY	◆ BECK DGC/GEFFEN
37	36	25	16	D' YOU KNOW WHAT I MEAN? BE HERE NOW	◆ OASIS EPIC
38	40	—	2	CRAZY TIMES MUCH AFRAID	JARS OF CLAY ESSENTIAL/SILVERTONE
39	RE-ENTRY	3		ALL FOR YOU ...SOMEWHERE MORE FAMILIAR	◆ SISTER HAZEL UNIVERSAL
40	NEW	1		PLEASE PLEASE	U2 ISLAND

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 81 modern rock 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 those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.



HITS!
IN
TOKIO

Week of October 12, 1997

- Honey / Mariah Carey
- 4 Seasons Of Loneliness / Boyz II Men
- Anybody Seen My Baby? / The Rolling Stones
- Stand By Me / Oasis
- Got 'Til It's Gone / Janet Jackson
Featuring Q-Tip And Joni Mitchell
- Joga / Bjork
- Milk / Chara
- Dream / Forest For The Trees
- Hitchin' A Ride / Green Day
- Free / Ultra Nate
- Say Nothin' / Omar
- Come On Eileen / Save Ferris
- Where's The Love / Hanson
- On My Own / Peach
- L-L-Lies / Diana King
- Koyvoino Tsukino Youni / Erefantokashimashi
- Doh-La-La / Coolio
- Self Confidence / Newtowne
- I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- Happiness / Vanessa Williams
- House On Fire / Arkarna
- I Know Where It's At / All Saints
- Alone / Stephen Simmonds
- Gypsy Lady / Matt Bianco
- Ibarano Kanmuri / Miki Nakatani
- What About Us / Total Colour Scene
- Hundred Mile High City / Ocean
- Yubisaemo / Kenji Ozawa
- Men In Black / Will Smith
- Don't Say / Jon B.
- Doki Doki Shiyau / Shikao Suga
- Snow On The Sahara / Anggun
- Legend Of A Cowgirl / Imani Coppola
- You've Got A Friend / The Brand New Heavies
- Candle In The Wind 1997-Something About The Way You Look Tonight / Elton John
- Pleasure Dome / Soul II Soul
- Daijoubu / Touko Furuuchi
- Just The Way It Is / Lisa Moorish
- When You Wanna Move / Adm
- Butterfly / Mariah Carey
- Mo Money Mo Problems / The Notorious B.I.G. Featuring Puff Daddy & Mase
- Funky Friday / Akiko Wada
- Supernatural / Wild Orchid
- Here I Come / Thriller U
- Love II Love / Damage
- Any Way You Look / Northern Uproar
- The Reason / Syk 130
- To Make You Feel My Love / Billy Joel
- The Winner Takes It All / E-Rotic
- Star Fruits Surf Rider / Cornelius

Selections can be heard on

"Sapporo Beer Tokio Hot 100"

every Sunday 1 PM-5 PM on

J-WAVE / 81.3 FM in TOKYO

Station information available at:

<http://www.j-wave.co.jp>

Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	16	***No. 1*** HOW DO I LIVE Curb 73022	◆ LEANN RIMES (9 wks at No. 1)
(2)	2	3	8	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Rocket 568108/A&M	◆ ELTON JOHN
3	3	2	14	QUIT PLAYING GAMES (WITH MY HEART) Jive 42453	◆ BACKSTREET BOYS
(4)	4	5	12	TAKES A LITTLE TIME A&M Album Cut	◆ AMY GRANT
5	5	4	12	FOOLISH GAMES Atlantic 87021	◆ JEWEL
(6)	7	8	9	PROMISE AIN'T ENOUGH Push Album Cut	DARYL HALL JOHN OATES
7	6	6	12	SILVER SPRINGS Reprise Album Cut	◆ FLEETWOOD MAC
(8)	8	10	9	2 BECOME 1 Virgin 34814	◆ SPICE GIRLS
(9)	21	—	2	***AIRPOWER*** TELL HIM Columbia 49437	BARBARA STREISAND - CELINE DION
(10)	10	11	6	SO HELP ME GIRL Arista 13428	◆ GARY BARLOW
11	9	9	28	SUNNY CAME HOME Columbia 78528	◆ SHAWN COLVIN
(12)	16	23	3	BUTTERFLY Columbia Album Cut	◆ MARIAH CAREY
13	11	7	7	CANDLE IN THE WIND 1997 Rocket 568108/A&M	◆ ELTON JOHN
14	14	14	38	YOU WERE MEANT FOR ME Atlantic 87021	◆ JEWEL
15	13	13	26	FOR YOU I WILL RCA 64146/EEG	◆ MONICA
(16)	23	—	2	***AIRPOWER*** AT THE BEGINNING Atlantic Album Cut	DONNA LEWIS & RICHARD MARX
(17)	22	28	3	***AIRPOWER*** THE GIFT Jimmie Hill Album Cut	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
(18)	19	22	5	***AIRPOWER*** I DON'T WANT TO WAIT Imago 17318/Warner Bros.	◆ PAULA COLE
19	12	12	19	FOR ONCE IN OUR LIVES Ark 21 Album Cut	PAUL CARRACK
20	17	18	72	CHANGE THE WORLD Reprise 17621	◆ ERIC CLAPTON
(21)	26	24	4	***AIRPOWER*** THE ONLY ONE Reprise Album Cut	CHICAGO
22	18	16	12	ALL FOR YOU Universal 56135	◆ SISTER HAZEL
23	20	17	74	GO THE DISTANCE Columbia 78554	◆ MICHAEL BOLTON
24	25	20	24	DO YOU LOVE ME THAT MUCH River North Album Cut	PETER CETERA
25	24	19	17	A SMILE LIKE YOURS Elektra 64146/EEG	◆ NATALIE COLE

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	16	***No. 1*** FOOLISH GAMES Atlantic 87021	◆ JEWEL (5 wks at No. 1)
2	2	2	27	ALL FOR YOU Universal 56135	◆ SISTER HAZEL
(3)	3	3	15	I DON'T WANT TO WAIT Imago 17318/Warner Bros.	◆ PAULA COLE
(4)	7	8	11	FLY Lava Album Cut/Atlantic	◆ SUGAR RAY
5	5	5	26	SEMI-CHARMED LIFE Elektra 64173/EEG	◆ THIRD EYE BLIND
6	4	4	17	BUILDING A MYSTERY Nettwerk 13395/Arista	◆ SARAH MCLACHLAN
(7)	6	6	17	PUSH Lava Album Cut/Atlantic	◆ MATCHBOX 20
(8)	9	9	18	IF YOU COULD ONLY SEE Polydor Album Cut/A&M	◆ TONIC
9	8	7	25	HOW BIZARRE Huh! Album Cut/Mercury	◆ OMC
(10)	13	15	4	WALKIN' ON THE SUN Interscope Album Cut	◆ SMASH MOUTH
(11)	12	13	9	HOW DO I LIVE Curb 73022	◆ LEANN RIMES
12	11	11	63	BARELY BREATHING Atlantic 87021	◆ DUNCAN SHEIK
13	10	10	36	SUNNY CAME HOME Columbia 78528	◆ SHAWN COLVIN
(14)	16	23	4	TUBTHUMPING Republic 56146/Universal	◆ CHUMBAWAMBA
15	14	12	37	ONE HEADLIGHT Interscope Album Cut	◆ THE WALLFLOWERS
16	15	14	27	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
17	17	16	36	CRASH INTO ME RCA Album Cut	◆ DAVE MATTHEWS BAND
(18)	18	20	10	TAKES A LITTLE TIME A&M Album Cut	◆ AMY GRANT
(19)	20	21	10	CRIMINAL Clean Slate 78595/Work	◆ FIONA APPLE
20	19	19	14	THE IMPRESSION THAT I GET Big Rig Album Cut/Mercury	◆ THE MIGHTY MIGHTY BOSSTONES
(21)	23	22	15	QUIT PLAYING GAMES (WITH MY HEART) Jive 42453	◆ BACKSTREET BOYS
(22)	24	24	8	SILVER SPRINGS Reprise Album Cut	◆ FLEETWOOD MAC
23	22	18	16	THE DIFFERENCE Interscope Album Cut	◆ THE WALLFLOWERS
24	21	17	24	A CHANGE WOULD DO YOU GOOD A&M Album Cut	◆ SHERYL CROW
(25)	25	30	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Rocket 568108/A&M	◆ ELTON JOHN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 69 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio

PROGRAMMING

Rock Panels Discuss Consolidation Issues

ORLANDO, Fla.—Consolidation, modern adults, and music sharing were the key buzzwords among the various rock panels at this year's Billboard/Airplay Monitor Radio Seminar.

A panel addressing mainstream rock dealt with the post-consolidation phenomenon of programmers working as part of a rock wall in some markets. From a simple management point of view, there's the problem of trying to integrate two former competitors. Modern XETRA-FM (91X) San Diego PD Bryan Schock noted that while he and album sister KIOZ PD Tim Dukes have some history in the market, they're not as steeped in the battle that their two stations have been in for years. Still, some of the stations' staffers "still want to kill each other on the street," Schock said. "You spend

your time getting your people to go out and kill, and now you're telling them, 'Go easy. They're on our side.'"

Musically, Elektra VP of rock promotion George Cappellini noted a new wrinkle in the formula. When he approached Jacor's upper echelon about a song, he was told that the song would be tested on KIOZ and then might be picked up by the rest of the chain. In the days before this level of consolidation, he'd never have gotten that song on KIOZ, he said. "It's opened new avenues to get records played."

On the other end, Cromwell Group VP of programming Brian Krysz quipped, "Having multiple stations [means] you can put the vice grip on the labels, and that's one thing I enjoy."

Addressing the way labels and owners can now interact as well as quelling internal rivalries, Clear Channel's Miami director of programming Gregg Steele suggested, "The label should go to our corporate group with tickets and promotions and let them decide which stations will get it."

Referring to Jacor's hold on San Diego rock, Schock said, "We have two modern ACs in our market, one we own. We have two alternatives, one we own. And we own one rock station. I want to work with record companies in making things work with acts that cross over our stations. I'm seeing resistance from the record people, who say, 'Oh, I don't want to upset [your competition]'. I say, 'You're not going to need them anyway, so why not sit down with me?'"

Album WJRR Orlando PD Dick Sheetz bemoaned the new phenomenon

of a sister modern adult station in the market stealing his music. "I find 'em, they grind 'em," he said, adding later, "We try to maintain synergy because that is a corporate mandate, but there are hot spots. I'd been spinning Third Eye Blind for weeks, when suddenly our modern AC jumped on it. . . . We have to come up with what we think is a reasonable sharing process, because ownership of bands is important."

Modern adults loomed large on the modern rock panel's radar screen as well. Modern WMRQ Providence, R.I., PD Jay Beau Jones, referring to his crosstown modern adult, said, "We may be at a point now when we can't let modern adults take that music anymore."

Referring to the threat of modern adult outlets, Coleman Research's Warren Kurtzman noted, "Whether the modern adult hurts a station is completely based on how good the alternative station in the market is." In other words, it's not just about the music—all the other elements of a station go toward how strong a modern station is in a market.

One audience member characterized the creation of modern adult as coming from some back-room cabal of consultants. Kurtzman retorted that when he was working on an early modern adult station, modern didn't even enter into the picture. "We designed this thing to take out the hot AC in a market," he said. "After it took off, we found that the alternative sucked and we could do better in that direction as well, so we went after both sides."

MARC SCHIFFMAN

R&B SESSIONS

(Continued from page 82)

works with clients to pretest product and manage the strategic development of artists. He described a female artist who was perceived as someone who could not sing but was a good rapper, a perception that changed when the company advised the label to service a single that stressed the artist's vocal ability. The single might not have tested well initially, but it was of strategic import to her career.

The panel agreed that adult stations will have to play rap music at some point as the demographic that grew up with rap ages. Starr pointed out that perceptions of rap are such that more musical tracks are not identified as rap; to many people rap music means gangsta rap.

At the "What Is Mainstream For R&B" session, moderator Helen Little, operations manager/PD of WUSL (Power 99) Philadelphia, opened by saying, "Asking what is mainstream is like asking what is normal—there's no one answer." Panelists noted that geographic location, target demos, and the number of other stations in the market can affect the R&B mainstream mix.

KKDA-FM (K104) Dallas PD Skip Cheatham said that he targets a narrow 18-34 demo with no R&B adult program or gold because he has R&B adult competition, while KPRS Kansas City's Sam Weaver described the target of his mainstream outlet as "12 to death. That works for our market because we don't have a direct competitor."

Panelists also noted that their core acts increasingly are hip-hop-oriented.

At the "Can't We All Get Along? R&B Open Forum" session, panelists discussed such issues as hype, mentoring, and how to handle record company favors. And while label representatives seemed eager to reach out to radio, programmers seemed cautious.

PDs noted that they prefer honesty when presented with a record. KPRS' Weaver said, "Life is hype. . . . Even radio is hype. That's what we do on the air, so it's your responsibility to be able to read through it all and make educated judgments, even from labels."

Ruben Rodriguez, executive VP of Red Ant Entertainment, said that programmers are often too quick to pass judgment. "Some people need to look at a project as different and not necessarily as 'wack.' When a label has an act that is unusual, then go find that marketplace and don't just force it to everyone," he said.

JANINE COVENEY

COUNTRY PANEL MULLS LABEL BUYS

(Continued from page 82)

in theory. Asked for his reaction, WMZQ Washington, D.C., PD Mac Daniels said, "I would have to hear the product. If it met with all the regular spot criteria, I would accept it." Moody noted that "the station would always have the right to refuse the buy" and that for the labels, "that would be the best information we could have if it came back [that] we can't even buy this song onto the air."

Daniels noted the long-term danger of "stations holding labels hostage and making them pay to play a record" or complaining if a label is spending more money at a rival station or with a rival chain. "You guys could really be opening Pandora's box," he said. "I can count on one hand the number of labels who have bought time on my station" for a regular spot.

In an unrelated discussion, the perennially hot topic of station concert "presents" was debated at the same session. Most attendees agreed that the issue has not cooled in recent years. Curb's Eva Wood described one recent situation in which "we had a station that wanted a major artist so bad [that] they went into cahoots with the promoter and disguised themselves in the contract." The artist went into the market thinking it was a neutral show and got a nasty surprise, and the label couldn't rectify the situation because of the contract. "It was that juvenile and that sneaky," said Wood. As a result, the artist involved will no longer play that market.

The "Ten Weeks And Off" session, which was intended to address the speed at which records move on, up, and off country radio playlists, also touched on a

number of other topics. Moderator Butch Waugh, senior VP/GM of the RCA Label Group, noted that when he previously worked on the label's pop side, the term "polarization" never came up, but he now hears it frequently in country. Consultant Pam Shane of Shane Media Services said, "That's because the emotional content of our songs is so much higher. Our songs are stacked to touch people."

In a discussion of how to deal with polarized records, KKBQ (93Q) Houston VP of programming Dene Hallam said he was worried that "people keep concentrating on taking negatives off the air, rather than putting positives on the air. If you have such a shit station that one record is going to blow the cume off, you might as well turn the thing off. It hacks me off that everyone is so concerned about covering their butt. You have to go out there and make mistakes. What we're concerned about [at KKBQ] is our batting average."

Arista/Nashville president/CEO Tim DuBois used a seminar showcase for Jim Collins to further explain to the programmers present why he was merging the 3-year-old Career label back into Arista. DuBois called the move "a conscious and well-studied decision. This is not a knee-jerk reaction. This is a proper business decision that will allow us to better serve [radio]." DuBois stressed that the move, which was in the planning stages for three months, "was not forced on us by New York." And with a promotion staff that now numbers 14, DuBois told the programmers, "we will be in your face on a more regular basis."

PHYLLIS STARK

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.

Table of radio station data for Dallas, Seattle, Houston, Miami, Atlanta, Tampa, and other cities. Columns include Call, Format, and shares for '96, '96, '96, '97, '97.

Table of radio station data for Cleveland, Denver, Portland, Cincinnati, Riverside, and other cities. Columns include Call, Format, and shares for '96, '96, '96, '97, '97.

Table of radio station data for Kansas City, Sacramento, Milwaukee, San Jose, and other cities. Columns include Call, Format, and shares for '96, '96, '96, '97, '97.

Table of radio station data for Columbus, Norfolk, Salt Lake City, Indianapolis, and other cities. Columns include Call, Format, and shares for '96, '96, '96, '97, '97.

At The Seminar & Awards: Hugged By Yogi, Chatting With Casey, And Fielding Flashers

A WEEKEND IN THE LIFE: Helping organize our annual Billboard/Airplay Monitor Radio Seminar & Awards is the most agonizing and yet ultimately fulfilling task connected to my role as radio editor.

Our goal: to give attendees a satisfying array of relevant panels, networking opportunities, and an eventful and glossy awards show honoring those whom the industry considers the best in the business. My goal: to survive the damn thing and feel good enough about it afterward to start the process over again in four or five months.

You see, the planning process for this year's show, held Oct. 16-18 at the Orlando, Fla., Renaissance Resort, began in early spring. It's a lot like putting together a thousand-piece puzzle, only the pieces are spread all across the country and sometimes don't faithfully return phone calls.

These are the pesky behind-the-scenes activities that you, as a participant, are not supposed to worry about, or even know about. But since we've become good friends here, I'm willing to share a side of the story where you won't find the word "consolidation."

Wednesday, 4 p.m.: Now this is not funny. An hour ago, Diana the travel agent calls with the disarming news that Newark (N.J.) International Airport—from where no less than 12 on staff are departing in the morning—has all but come to a standstill. The reason: It appears mold was found above ceiling tiles, and 65 or so air traffic controllers are refusing to work around what they regard as a potentially pernicious growth. As a result, it's possible that the airport may be closed Thursday morning, and, at the least, we're told to expect "residual delays." And I thought the full moon would work to our advantage.

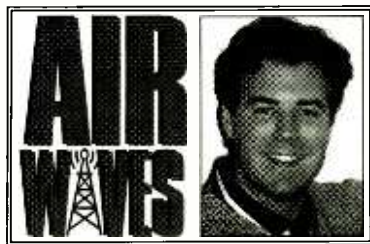
Thursday, 11:50 a.m.: Lead story on the local news last night: Airport staff are ordered to return to work this morning, while granted the option of wearing really goofy-looking protective head gear. My flight arrives in Orlando 10 minutes ahead of schedule. Moon that, traffic controllers.

Thursday, 9:30 p.m.: The show's opening party at Universal Studios begins with greetings from giant theme-park characters. Yogi Bear won't stop hugging me at the entrance until we take a photo together. Did I mention my phobia of life-size cartoon characters? On the outdoor stage, meanwhile, Universal's **Sister Hazel** seals its reputation as a first-rate live band with a stellar 45-minute set, peaking with its top 10 hit "All For You." Inside, attendees mingle, sip beverages, and nibble on an array of finger delicacies. Best overheard line: "Any food on a stick, I'm all over it." Classy bunch, huh?

Friday, 11 a.m.: In a spirited keynote address that wipes away early-morning yawns, **Andy Schuon**, executive VP of programming at MTV, takes attendees on a tour of the network's updated New York offices via a custom-made video. Schuon earns bonus yuks by planting **Puff Daddy** in an equipment closet and telling him

to sit tight until they're ready to call him in for an on-air interview. Combs, displaying his own extemporaneous skills, barks at Schuon, "Hey, when you playing my video? It's been an hour."

Friday 4:08 p.m.: Well, at least she's honest. In "Sleeping With The Enemy," a session on competing programmers who now work for the



by Chuck Taylor

same company in the same building, R&B **KMEL** San Francisco PD **Michelle Santosuosso** says in the presence of top 40/rhythm rival **KYLD** (Wild 94.9) PD **Michael Martin**, "Labels call and say, 'Why don't you share music, you're sister stations.' Fuck Wild!"

Friday, 5:40 p.m.: Billboard's Chart Beat columnist **Fred Bronson** and Airplay Monitors editor **Sean Ross** stump the best of the lot during their Trivia Pursuit game show. The most grueling round comes when snippets of **Beatles'** covers are played, all by artists who have reached No. 1 on the Hot 100 with other songs. We're talking some precarious pairings here, like **Bobby McFerrin** on "Drive My Car," **Rod Stewart** with "Get Back," and **Lesley Gore** on "Got To Get You Into My Life." Overall winners of the contest are **KMXV** Kansas City, Mo., PD **Jon Zellner**, awarded a \$500 American Express voucher, and **Brian Carter**, on-air at **WUSL** Philadelphia, who wins a \$100 voucher. Anyone in the room deserved at least that much for enduring **Nancy Sinatra** on "Run For Your Life."

Friday, 10:37 p.m.: The ever-effusive **John Garabedian** and his Boston-based "Open House Party" have taken the Southern nights hostage here as they prepare to broadcast live from the awards show Saturday. In a raucous interview with **Salt 'N Pepa** and **DJ Spinderella** taped now for broadcast then, the ladies roll through a roster of topics like their enduring relationship together, families, and their brand-new album, "Brand New," out Oct. 21. The prime moment comes when Garabedian plays back a years-old sound bite of Salt mauling the pronunciation of the host's last name, sending her into peals of laughter. This is radio at its most neighborly.

Saturday, 1:30 p.m.: After months of telephone discussions, I meet our awards show host and my most revered industry hero, **Casey Kasem**. As we've worked together over the phone in anticipation of this date, he has proved himself to be a meticulously prepared professional. Here, face to face, he also shows himself to be the consummate gentleman and as accommodating and kind as you'd

ever hope for. As he begins his rehearsal for the show, a giddy Billboard director of special events **Maurice Ryan** and I marvel at the familiar timbre of *that* voice. "You sound so Casey Kasem," I confide to him.

Saturday, 2:18 p.m.: OK, if one more person tells me that I don't look like my column photo, someone is going to get hurt. So I have a goatee now, and if you must know, the hair is sprayed on. But come on, the pic is less than a year old. Since it seems important, I guess I'll tell you that a successor is already planned for the new year. It was taken in 1989. (Yeah, I'm lying about the hair.)

Saturday, 9:39 p.m.: At the awards show, a dazzling **Jo Maeder** of **WHTZ** New York presents the first **Alison Steele Lifetime Achievement Award** to Kasem. Upon catching on to the surprise honor, Kasem stammers, "Oh my God," then asks if I'll hold his script while he accepts. Lending evidence to his scrupulous attention to detail, he then implores, "Try not to lose my place." He goes on to tell the audience that he's proud to be a DJ because that's where he came from and what remains his primary love.

Saturday, 9:52 p.m.: Show scandal! As top 40 **WFLZ** Tampa, Fla., is announced the winner of one of its three awards, the station's rather robust **Stunt Boy** charges the stage to collect the trophy in nothing but white briefs. A horrified **Paul Carrack**, presenting the award, lets out an audible shriek and springs from the front of the stage in retreat. Seeing this from the sidelines, I scamper onstage to reel the prankster in, suddenly realizing that my reprehension of theme-park characters is nothing compared to the hairy beast I'm walking offstage.

To add to the spectacle, a young woman takes to the stage to accept an award for the ever-absent **Howard Stern**, wearing nothing but heels and a lime green bikini. As she proceeds to shed her top for the audience of 1,100, it appears that the unflinching radio and label crowd is more dramatically affected by the after-dinner chocolate mousse than what Stern's camp has whipped up.

Saturday, 11ish p.m.: In a different take on flashing, following wins as adult major-market PD and local air personality of the year, **WPLJ** New York's **Scott Shannon** says privately, "Looking around this room, my career flashes before my eyes," referring to the sea of faces from his day one to the present. Indeed, the evening's winners range in age from the mid-20s through the early 60s. That's a pretty deep talent pool.

Sunday, several glasses of wine past midnight: After waiting months for our event to kick off, it seems as if the plane landed and forgot to disengage the auto pilot for the weekend. The good news is, that while the Billboard/Airplay Monitor conference may be over, in radio, the show never ends. I'm already looking forward to sharing the best of what's to come a year from now. My respectful thanks to all who participated in and attended the 1997 seminar and awards, and to the staffs of Billboard and Airplay Monitor.

Despite Tough Times, House Keeps His Home At WSIX

AFTER A DIFFICULT YEAR marked by several personal hardships, Gerry House made a decision to un-complicate his life and focus on the two aspects of his career that make him happiest.

Fortunately for his listeners, one of those happens to be his morning show on **WSIX** Nashville. The other is his increasingly successful songwriting.

Earlier this year, House was struck by Graves' disease, a hyperthyroid condition that made him lose 40 pounds and become extremely emotional. House says he looked like "a cadaver" before he was finally diagnosed with the disease after suffering with it for about a year. "It's like the engine of the car running at three times normal [speed]," says House of the disease, which was cured with the help of "a giant, radioactive pill."

House says he was eating four to five meals a day, and his metabolism was all out of whack. Even though he calls the experience "excruciating," he talked about it on the air quite a bit because he wanted listeners to know what was going on in his life. That generated some interesting listener calls. "I bet I've had 5,000 women say, 'See, now you know what PMS is like,'" he says.

More recently, House's mother passed away, and he found out about it while he was vacationing in London. At the time, he had been working on a few outside projects, including a book of Southern humor and a new deal involving his music publishing company, **Housenotes Music**. Now, he's re-evaluating his life, and those projects are on hold. He has several years to go on his contract with **WSIX** parent **SFX Broadcasting** and says doing radio "is what makes me happy."

His other love, songwriting, continues to go well. In addition to co-writing the current **LeAnn Rimes** single, "On The Side Of Angels," he just got a **Diamond** Rio cut, has a song on the new **Trace Adkins** album, and wrote **James T. Horn's** "Texas Diary."

Many songwriters complain about radio and say they can't predict what will be a hit. Interestingly, as both a songwriter and the top-rated morning man in Nashville, House says he has no more insight than any other songwriter. "I've given up figuring out that game. It's odd what strikes a chord with people," he says.

"Every now and then I think I can call it, and I'll be totally shocked. People do a 180 on you. I guess that's why they test records." House points out that Nashville is a difficult market in which to test new songs because "you can't swing a cat without hitting a songwriter."

House believes being on the air doesn't give him any advantage in pitching his songs. "Being on the radio doesn't mean anything," he says, not-

ing that his songs "go into the pile with everybody else's." He rarely mentions it on the air when he's playing one of his own compositions. "I love it, and it's part of me, but I don't want to be obnoxious about it."

As a successful entertainer, House doesn't live the life of most of his listeners, and he doesn't pretend to on the air. He'll talk about European vacations, collecting art, and traveling to New York for a Broadway play.

Although, House says, "I struggle with that all the time," he also notes that **Johnny Carson** was hugely popular despite frequently talking about going to Wimbledon and entertaining celebrities.

Still, it's a pet peeve of House's that people underestimate his audience and the country audience in general. "There are people who are just stunningly thick," he says, but for the most part, living "the country lifestyle" doesn't exclude listeners from watching "60 Min-

utes." "I always say, 'If you are what you are on the air, you'll be comfortable,'" says House. "It would be wrong to pretend I live in a mobile home in the sticks."

With **Capstar** chairman/CEO **Steve Hicks** as one of his closest friends, House is understandably less concerned about consolidation than other air personalities. So even after an unsuccessful syndication attempt a few years ago with **Premiere Radio Networks**, House is open to trying it again. Although, he says, "I wouldn't want to go through the dance of trying to tailor a show to this market and others," he does admit that the previous syndication attempt made his **WSIX** show better and more successful. "Because I had to hit certain windows and tighten up, I sort of adhered to the basic rules of saying what time it was and identifying myself and getting in and out a little bit quicker."

House continues to tease the station's not-yet-30-year-old PD, **Dave Kelly**, both on and off the air, referring to Kelly as "our little 13-year-old PD who comes in on his Hot Wheels." Asked if it's difficult to take direction from a young PD, House quips, "Only when he tries to sit on my lap. We have a meeting, and then I take him out for ice cream."

Still, he's in a position to see the painful side of the business, too. "What's odd is to write a song and have someone sing your demo, and years later they have a deal, and they'll come in for an interview, and then I'll see them on 'The Tonight Show,'" he says. "Then you'll see them again when they've lost their deals and they're going back into the studio to record demos. To see people deal with that is mind-boggling. Some handle it very well, and some have a pain they never get rid of." **PHYLLIS STARK**



Music Video PROGRAMMING

Retailer Survey Examines Vid's Effect On R&B Sales

BY SHARON STEINBACH

The impact of music video exposure on record sales is a notoriously gray area. Without data on the medium's direct influence on music purchases, record companies have long been in a position of blindly justifying budgets for video promotion and ad buys.

Alan Grunblatt, senior VP of marketing for Relativity Records, decided it was time to know more about video shows in relation to R&B music sales. According to video promotion veteran Mark Weinstein of RN'R Freelance, Grunblatt "is somebody who spends a lot of money on the Box and local and regional video. As an outside consultant to Alan, having had a close relationship with him through Hot Sauce Marketing's Mark Klein, we brainstormed to find out how we could prove or disprove what we were doing."

To shed light on the value of Relativity's investment in R&B music video exposure, a survey of 86 mom-and-pop retailers in 10 markets—New Orleans, New York, Philadelphia, the San Francisco Bay Area, San Diego, Detroit, Los Angeles, Atlanta, St. Louis, and Richmond, Va.—was designed by Weinstein and Klein and executed by Tommy Boy's promotional street team.

The survey asks the mom-and-pop R&B music retailers nine questions, starting with whether or not they watch MTV, the Box, or BET. The next group of queries aimed to assess on a scale from one to 10 how often they attribute sales to video play and video's influence as a factor in customer buying decisions. On the same scale, they are also asked to separately weigh the influence of MTV, the Box, and BET as a factor in customer buying decisions. The survey goes on to determine which stores have video monitors, on a scale of one to 10 how often they communicate with the video shows in their area, and if they ever do cross-promotions involving video shows (if yes, which ones).

According to Klein's tally, two-thirds of those surveyed feel that music video has a positive impact on record sales,

PRODUCTION NOTES

LOS ANGELES

Matchbox 20 follows its hit "Push" with a clip for "3am" by director Gavin Bowden, who has worked with Live and the Red Hot Chili Peppers.

Director Mark Kohr and Everclear collaborated on "Everything To Everyone," the group's first video from the album "So Much For The Afterglow." No Authority called on the directing skills of Nigel Dick for the band's new video, "Don't Stop." It was produced by Nina Dluhy for Squeak Pictures.

NEW YORK

Hanson took over the Beacon Theatre to film its video for "I Will Come To You" with director Jeb Brien.

Marc Smerling was the directorial eye behind Kimberly Scott's "Tuck Me In."

with slightly more agreeing that music video influences buying decisions. When it came to estimating which national video channels had the most influence over buying decisions, 76% named BET, 57% cited the Box, and 50% saw MTV as having the most impact on R&B music sales.

Atlanta and Philadelphia, where the Box is not available, were not included in those numbers. On average, stores with video monitors were split down the middle. Only 25% of the total respondents said they do cross-promotions with shows in their market, confirming what Klein sees as a communication problem between labels, retailers, and shows.

"The labels have to be the point person between the market—i.e. video show—and the retailer, which is the driving force in the industry," Klein says. "[The survey results] should convince label people that feel video does nothing for retail. Video shouldn't always be treated as secondary to radio. Video is too expensive to just be tossing at one channel."

"Hot Traxx," "Rhythms," and "American Music Makers" in Atlanta; "The Scene/Video Go-Go" in Detroit; "Soul Beat" in San Francisco; "Philly Rock 7" in Philadelphia; "Hot Videos," "Majic City Videos," and "Phat Clips" in St. Louis; and "JRS Video Zone," "Karmel Video Jams," and "Video Connection" in Richmond were named by retailers as local shows that are active in holding cross-promotions.

"It seems obvious that this is a simple survey, but it hasn't been done before," states Weinstein. "Considering the amount of money and debate over what's driving music video forward, it's long overdue. It's gratifying that the survey both affirms and satisfies preconceptions about what matters in music video. This is a tough year in music, and oftentimes tough problems lead to hasty solutions. I have a gut feeling that labels will see local and regional video as an ancillary area that's expendable. Considering what this survey brings to light, it would be a big mistake. This survey ought to convince labels that a multilevel approach to video is a sound investment."

Grunblatt concurs on the survey's relevance. "It helped identify the shows that influenced record sales and helped in terms of what shows to do ad buys with, do promotions with, and what shows to really focus on. We're primarily a rap and R&B label, and there's a limited universe to expose our records. This survey gave me a lot of insight into that; it really taught me a lot. Some local shows dominated the marketplace. There were shows I never heard of that had a big impact on record sales. It was big-time worthwhile. Most people in this business don't know what's going on. This helped clarify things. What impressed me was how powerful the Box was. In markets where the Box is available, it really means something."

This is just the beginning of the information-gathering process. Grunblatt will expand the study with 20 more markets, and Klein will continue to calculate the results. Grunblatt says he is using this data to guide spending decisions, while it has yet to be seen if other labels take similar cues from these initial findings.

FOR WEEK ENDING OCTOBER 19, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 LL Cool J, Phenomenon
- 2 Busta Rhymes, Put Your Hands Where My Eyes...
- 3 Mariah Carey, Butterfly
- 4 Salt-N-Pepa, R U Ready
- 5 Missy "Misdemeanor" Elliott, Sock It 2 Me
- 6 Puff Daddy, It's All About The Benjamins
- 7 Usher, You Make Me Wanna...
- 8 Boyz II Men, 4 Seasons Of Loneliness
- 9 LSG, My Body
- 10 Mary J. Blige, Everything
- 11 Next, Butta Love
- 12 Brian McKnight, You Should Be Mine
- 13 Will Smith, Just Cruisin'
- 14 Queen Pen, Man Behind The Music
- 15 K-Ci & JoJo, Last Night's Letter
- 16 Milestone, I Care 'Bout You
- 17 Chico DeBarge, Iggin' Me
- 18 Toni Braxton, How Could An Angel Break...
- 19 Total, What About Us
- 20 Allure Feat. 112, All Cried Out
- 21 Somethin' For The People, My Love Is The Shhh!
- 22 Wyclef Jean, Guantanamera
- 23 Refugee Camp All-Stars, Avenues
- 24 Aaliyah, Hot Like Fire
- 25 Magoo And Timbaland, Up Jumps Da Boogie
- 26 Aaliyah, The One I Gave My Heart To
- 27 Master P, I Miss My Homies
- 28 Lost Boyz, Me And My Crazy World
- 29 Playa, Don't Stop The Music
- 30 Nas, Foxy Brown, Az, Firm Biz

NEW ON'S

Ultra Nate, Free
Benito, U Ain't Heard Nothin' Yet
Yvette Michele, DJ Keep Playing
Luke, Luke's Sheila
Kimberly Scott, Tuck Me In



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lee Ann Womack, The Fool
- 2 Reba McEntire, What If It's You
- 3 Kinleys, Please
- 4 Travis Tritt Feat. Lari White, Helping...
- 5 Chely Wright, Shut Up And Drive
- 6 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 7 Sawyer Brown, This Night Won't Last Forever
- 8 Tim McGraw, Everywhere
- 9 Lorrie Morgan, Go Away
- 10 Mark Chesnut, Thank God For Believers
- 11 Bryan White, Love Is The Right Place
- 12 Brooks & Dunn, Honky Tonk Truth
- 13 Paul Brandt, A Little In Love
- 14 Vince Gill, You And You Alone

- 15 John Michael Montgomery, Angel In My Eye
- 16 Neal McCoy, If You Can't Be Good
- 17 Blackhawk, Postmarked Birmingham
- 18 Kris Tyler, What A Woman Knows
- 19 Buffalo Club, Heart Hold On
- 20 Clint Black, Something That We Do
- 21 Wynonna, When Love Starts Talkin'
- 22 LeAnn Rimes, How Do I Live
- 23 Diamond Rio, How Your Love Makes Me Feel
- 24 The Lynns, Nights Like These
- 25 Delbert McClinton, Sending Me Angels
- 26 Shania Twain, Love Gets Me Every Time
- 27 John Anderson, Small Town
- 28 Trace Adkins, The Rest Of Mine
- 29 Sherrie Austin, One Solitary Tear
- 30 Big House, Love Ain't Easy
- 31 Martina McBride, A Broken Wing
- 32 Rhett Akins, More Than Everything
- 33 Clay Walker, Watch This
- 34 George Strait, Carrying Your Love With Me
- 35 John Fogerty, Southern Streamline
- 36 Ranch, Walkin' The Country
- 37 Ricochet, Blink Of An Eye
- 38 Michael Peterson, From Here To Eternity
- 39 David Lee Murphy, All Lit Up In Love
- 40 Jason Sellers, I'm Your Man
- 41 Matraca Berg, That Train Don't Run
- 42 James Bonamy, Naked To The Pain
- 43 Lonestar, You Walked In
- 44 Lila McCann, I Wanna Fall In Love
- 45 River Road, Nickajack
- 46 Wade Hayes, Wichita Lineman
- 47 Tracy Byrd, Good Ol' Fashioned Love
- 48 LeAnn Rimes, You Light Up My Life
- 49 The Tractors, The Last Time
- 50 Patty Loveless, You Don't Seem To Miss Me

† Indicates Hot Shots

NEW ON'S

Collin Raye, The Gift
James T. Horn, Geronimo
Praire Oyster, She Won't Be Lonely Long



Continuous programming
1515 Broadway, NY, NY 10036

- 1 LL Cool J, Phenomenon
- 2 Rolling Stones, Anybody Seen My Baby
- 3 Radiohead, Karma Police
- 4 Smash Mouth, Walkin' On The Sun
- 5 Busta Rhymes, Put Your Hands Where My Eye
- 6 Chumbawamba, Tubthumping
- 7 Oasis, Don't Go Away
- 8 Verve, Bitter Sweet Symphony
- 9 Boyz II Men, 4 Seasons Of Loneliness
- 10 Royal Crown Revue, Barflies At The Beach
- 11 Usher, You Make Me Wanna...
- 12 Will Smith, Just Cruisin'
- 13 Green Day, Hitchin' A Ride
- 14 Mariah Carey, Butterfly
- 15 Puff Daddy, It's All About The Benjamins
- 16 Missy "Misdemeanor" Elliott, Sock It 2 Me
- 17 Janet, Got 'Til It's Gone
- 18 The Wallflowers, Three Marlenas
- 19 Imani Coppola, Legend Of A Cowgirl
- 20 Master P, I Miss My Homies

- 21 Death In Vegas, Dirt
- 22 Sublime, Doin' Time
- 23 Mary J. Blige, Everything
- 24 Robyn, Show Me Love
- 25 Days Of The New, Touch, Peel And Stand
- 26 311, Prisoner
- 27 Spice Girls, Spice Up Your Life
- 28 Bone Thugs-N-Harmony, If I Could Teach...
- 29 Nas, Foxy Brown, Az, Firm Biz
- 30 Jamiroquai, Alright
- 31 Wyclef Jean, Guantanamera
- 32 The Sundays, Summertime
- 33 Aaliyah, The One I Gave My Heart To
- 34 The Offspring, I Choose
- 35 Salt-N-Pepa, R U Ready
- 36 Cornershop, Brimful Of Asha
- 37 En Vogue, Too Gone, Too Long
- 38 Taja Sevelle, I And I
- 39 Marilyn Manson & Sneaker Pimps, Long Hard
- 40 Mxpx, Chick Magnet
- 41 U2, Please
- 42 Kula Shaker, Hush
- 43 The Notorious B.I.G., Hypnotize
- 44 Jimmie's Chicken Shack, High
- 45 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 46 Blink 182, Dammitt
- 47 Foo Fighters, Everlong
- 48 Sarah McLachlan, Building A Mystery
- 49 Elton John, Something About The Way...
- 50 Wu-Tang Clan, It's Yourz

** Indicates MTV Exclusive

NEW ON'S

Beck, Deadweight
David Bowie, I'm Afraid Of Americans
Toni Braxton, How Could An Angel Break My Heart
Dru Hill, 5 Steps
Jay-Z, Sunshine
Billie Myers, Kiss The Rain



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Tim McGraw, Everywhere
- 2 Vince Gill, You And You Alone
- 3 Mark Chesnut, Thank God For Believers
- 4 Lorrie Morgan, Go Away
- 5 Brooks & Dunn, Honky Tonk Truth
- 6 Wynonna, When Love Starts Talkin'
- 7 Travis Tritt Feat. Lari White, Helping...
- 8 Reba McEntire, What If It's You
- 9 Clay Walker, Watch This
- 10 Sawyer Brown, This Night Won't Last Forever
- 11 Chely Wright, Shut Up And Drive
- 12 LeAnn Rimes, You Light Up My Life
- 13 Alabama, Song Of The South
- 14 Ricky Van Shelton, Statue Of A Fool
- 15 Keith Whitley, Don't Close Your Eyes
- 16 Mark Chesnut, Brother Jukebox
- 17 Tanya Tucker, Down To My Last Teardrop
- 18 Alan Jackson, Midnight In Montgomery
- 19 Lorrie Morgan, Something In Red
- 20 Tanya Tucker, Two Sparrows In A Hurricane
- 21 Sammy Kershaw, Haunted Heart
- 22 Aaron Tippin, Working Man's Ph.D.

NEW ON'S

John Michael Montgomery, Angel In My Eyes
The Kinleys, Please



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sugar Ray, Fly
- 2 Matchbox 20, Push
- 3 Sarah McLachlan, Building A Mystery
- 4 Jewel, Foolish Games
- 5 Fleetwood Mac, Silver Springs
- 6 LeAnn Rimes, How Do I Live
- 7 Paula Cole, I Don't Want To Wait
- 8 Rolling Stones, Anybody Seen My Baby
- 9 Third Eye Blind, Semi-Charmed Life
- 10 Fiona Apple, Criminal
- 11 Sheryl Crow, Home
- 12 Spice Girls, 2 Become 1
- 13 En Vogue, Too Gone, Too Long
- 14 Elton John, Something About The Way...
- 15 Billy Joel, Hey Girl
- 16 Mariah Carey, Honey
- 17 Duncan Sheik, Barely Breathing
- 18 The Wallflowers, One Headlight
- 19 Jamiroquai, Alright
- 20 Mariah Carey, Butterfly
- 21 Shawn Colvin, Sunny Came Home
- 22 Smash Mouth, Walkin' On The Sun
- 23 Savage Garden, I Want You
- 24 The Cardigans, Lovefool
- 25 Sister Hazel, All For You
- 26 Imani Coppola, Legend Of A Cowgirl
- 27 Duran Duran, Electric Barbarella
- 28 Jewel, You Were Meant For Me
- 29 The Verve Pipe, The Freshmen
- 30 No Doubt, Don't Speak

NEW ON'S

Barbra Streisand - Celine Dion, Tell Him
Chumbawamba, Tubthumping
Hanson, I Will Come To You
LSG, My Body
Billie Myers, Kiss The Rain

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 1, 1997.

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO
Master P, I Miss My Homies

BOX TOPS
Bone Thugs-N-Harmony, If I Could Teach
Janet, Got 'Til It's Gone
Aqua, Barbie Girl
Queen Pen, Man Behind The Music
Next, Butta Love
Coolio, Ooh La La
Twista, Get It Wet
E-A Ski, Showdown
Dru Hill, 5 Steps
The Firm, Firm Biz
Refugee Camp, Avenues
Mack 10, Backyard Boogie
Hanson, I Will Come To You
Wu-Tang Clan, It's Yourz
Usher, You Make Me Wanna
Missy "Misdemeanor" Elliott, Sock It 2 Me
Brian McKnight, You Should Be Mine

NEW
Changing Faces, All Of My Days
Destiny's Child, No, No, No (Part II)
DFC/MC Breed, Wasting Time
Erykah Badu, Tyrone
Goldfinger, This Lonely Place
GP Wu, Party People
Green Apple Quick Step, Kid
Kula Shaker, Hush
Mase, Feels So Good
Matchbox 20, 3 A.M.
Matthew Ryan, Guilty
OMC, I Love L.A.
Sister Hazel, Happy
Spice Girls, Spice Up Your Life
Superchunk, Watery Hands
Third Eye Blind, How's It Going To Be
Three 6 Mafia, Tear The Club Up '97
Toni Braxton, How Could An Angel...
Tonic, Soldier's Daughter
Uncle Sam, I Don't Ever Want To See You Again

Continuous programming
1515 Broadway
New York, NY 10036

NEW
Mike Watt, Liberty Calls
Moby, James Bond Theme
Stereolab, Miss Molecular
Transtier, Look Who's Perfect
Helium, Leon's Space Song
Marcy Playground, Sex And Candy
The Interpreters, Shout!
A3, Ain't Goin' To Goa
Beck, Deadweight
Backstreet Boys, As Long As You Love Me
David Bowie, I'm Afraid Of Americans
The Refreshments, Good Year

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Sneaker Pimps, Spin Spin Sugar
Chris Rock, Champagne
Econoline Crush, All That You Are
Jars Of Clay, Crazy Times
Oasis, Don't Go Away
Treble Charger, How She Died
Will Smith, Just Cruisin'
Portishead, All Mine
Imani Coppola, Legend Of A Cowgirl
Boyz II Men, 4 Seasons Of Loneliness
Our Lady Peace, Automatic Flowers
Aqua, Barbie Girl
Sugar Ray, Fly
Oasis, D'You Know What I Mean?
Mariah Carey, Honey
Smash Mouth, Walkin' On The Sun
Backstreet Boys, Everybody...
Bran Van 3000, Drinking In L.A.
Notorious B.I.G., Mo Money, Mo Problems
Rolling Stones, Anybody Seen My Baby

Continuous programming
Hawley Crescent
London NW18TT

Elton John, Candle In The Wind 1997
Chumbawamba, Tubthumping
Aqua, Barbie Girl
Janet Jackson, Got 'Til It's Gone
Will Smith, Men In Black
Rolling Stones, Anybody Seen My Baby
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Backstreet Boys, As Long As You Love Me
Coolio, C U When You Get There
U2, Please
Oasis, Stand By Me
Boyz II Men, 4 Seasons Of Loneliness
Meredith Brooks, Bitch
The Notorious B.I.G., Mo Money Mo Problems
Ultra Nate, Free
Sash, Stay
Dario G., Sunchyme
Foxy Brown, Big Bad Mama
Daft Punk, Burnin'

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

God's Property, Stomp
dc Talk, Like It, Love It, Need It
The Altered, Low
Clay Crusier, Saving The World
dc Talk, In The Light
Plumb, Unforgivable
John Johnethis, Flood
God's Property, You Are The Only One
Amy Grant, Takes A Little Time
All Scar United, Bright Red Carpet
Eager, Crimson For Downy Flake (new)
Merry Rain, Rocking Moon (new)
John Tesh, L'Aquila (new)

Three hours weekly
216 W Ohio
Chicago, IL 60610

Reef, Come Back Brighter
Catherine, Whisper
Green Apple Quickstep, Kid
Custard, Chinese Burn
Murphy Plug, You
Janebug, Metal Heart
Tanya Donnelly, Pretty Deep
Life In A Blender, Chicken Dance
Goldfinger, The Lonely Place
Taja Sevelle, 1&1
Rule 62, Drown
Joan Jett, Real Wild Child
Kula Shaker, Hush
Talk Show, Hello Hello
The Refreshments, Good Year

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Foo Fighters, Everlong
Holly McNarland, Numb
Squirrel Nut Zippers, Hell
The Dambuilders, Burn This Bridge
Rolling Stones, Anybody Seen My Baby
Skeleton Key, EPK
Radiohead, Karma Police
Daddy Warhols, Last Junkie In The World
Cakekake, Wendy
Death In Vegas, Dirt
DubStar, Stars
The Charlatans UK, One Or Another
Green Day, Hitchin' A Ride
Reef, Come Back Brighter
Treble Charger, Friend Of Mine

Billboard 19TH ANNUAL MUSIC VIDEO conference & awards

NOV 20-22 • BEVERLY HILTON

HIGHLIGHTS



College Television Network Presents

THE 19TH ANNUAL
BILLBOARD MUSIC VIDEO AWARDS
webcast live on Jam TV & Billboard Websites
with special performances TBA

KEYNOTE ADDRESS BY ROB GLASER, CEO/Chairman,
Real Networks, maker of RealAudio and RealVideo &
ALAN MCGLADE, CEO/President, The Box Worldwide

Opening Night Party sponsored by



Networking Opportunities • Roundtable Discussions • Compelling Panels
including: The Artist Panel • Director's Panel in assoc. w/ MVPA
• Live Focus Group with Teenage Viewers • High Level
Executive Panel Discussing "the Big Picture" in Music Video
Programming, Production and Promotion Issues

New digital opportunities for music video exposure
on the internet, satellite and cable
and much, much more!

REGISTRATION BAGS

Place your promotion or
product in the Music Video
Registration Bag, given to
ALL attendees! To reserve
a spot, please contact
Michele Quigley
at (212) 536-5088.

DISCOUNT AIRLINE

Pepp Travel, the official
travel agent, for the Billboard
Music Video Conference offers
special fares for travel to Los
Angeles. To qualify, reservations
must be booked through
Pepp Travel at (800) 877-9770.
Please identify yourself as a
Billboard attendee to
receive discount.

CONTACT INFO

Maureen P. Ryan
Director of
Special Events
(212) 536-5002 ph.
(212) 536-1400 fax

HOTEL ACCOMMODATIONS

The Beverly Hilton Hotel
9876 Wilshire Blvd.
Beverly Hills, Ca. 90210
For reservations, please call
1-800-HILTONS and state that you're
with the Billboard conference.
Reservations must be made
no later than October 19th!
Room rate: \$155 single

REGISTRATION FEES: please fill out form & mail to: Maureen Ryan, Billboard, 1515 Broadway, NY, NY 10036

Make all checks payable to Billboard \$405.00 • Pre-Registration: received by October 30th • \$465.00 • Full-Registration: after October 30th & Walk-Up

TO REGISTER: First Name: _____ Last Name: _____

Company: _____ Title: _____

Address: _____ City: _____ State: _____ Zip: _____

Phone: _____ Fax: _____

I'm Paying by: Check Money Order Visa/MC Amex

Credit Card # _____ Exp. Date: _____ Cardholder's Signature: _____

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 2nd and October 30th will be subject to a \$150.00 cancellation fee.
No refund will be issues for cancellations received after October 30th or for "no shows."

LABELS, VENUES, RADIO LET CABARET FLOURISH

(Continued from page 1)

York is important."

WNET-TV, the PBS station that serves the New York metro tri-state area, knows that full well. The station chose cabaret as the subject matter for the audience-grabbing finale, hosted by cabaret/concert performer



CLOONEY

Michael Feinstein, for its solicitation period in August, squarely targeting its core demo's passions along with its pocketbooks.

Although she wasn't a performer on the program, "Cabaret 13," that

August evening, Clooney pitched in by phone from her home in California to put New York's role in cabaret music in a perspective it certainly deserves.

Keeping the music "alive and well,"

to borrow Clooney's phrase, remains an active process in this city. Several New York-based labels regularly fill retail bins with established, developing, and new artists. These include DRG, Midder, After 9, Sterling, and Cabaret. Others that operate outside of New York, notably Los Angeles-based Varèse Sarabande, currently promoting rising talent Michelle Nicastro, and Georgetown, Conn.-based Original Cast Records, also have extensive documentation of the New York cabaret scene and its stellar performers.

As a result, the catalog of newly recorded cabaret music albums runs well into the hundreds, far surpassing in number that of any era in the history of recorded music.

Radio, too, plays a role in spreading the sound of cabaret song. The most dynamic player is WQEW-AM New York, which undertakes the rare approach in radio these days of pre-

senting cabaret acts live on Monday segments and in a weekly Saturday-evening show, which is based on the Monday segments. This is hosted by VP/station manager Stan Martin.

"We have three segments on Monday afternoon that run from 20 minutes to a half-hour or so in a live performance studio with piano," says Martin, who is also a member of the Manhat-

'Cabaret seems to be selling better every month. There's a post-college crowd that's looking for sophisticated pop music to fill a void where pop, rock, and soul don't fill that need'

tan Assn. of Cabaret (MAC). "I make a determination [on performers] based on what's going on around town. During the week, I listen to the segments and come up with a tight one-hour presentation based on the Monday performances or [slip in] a performance from another period."

Martin says that the response to the shows, which are sponsored by Chase Manhattan Bank, is strong. "They're an opportunity for our listeners to hear people who do our kind of songs before they get to see them."

Retail sales also support the argument of cabaret's continuing vitality. "Cabaret seems to be selling better every month," says Mike Tannen, vocal/

show music buyer at the Tower Records' Lincoln Center store, the chain's biggest seller of cabaret albums.

"We see a bump in sales whenever an act appears in town," Tannen adds. "I think that there's a post-college crowd that's looking for sophisticated pop music to fill a void where pop, rock, and soul don't fill that need. I'm amazed by the post-college crowd that's into the music."

"Labels are trying to promote lounge music. We sell more cabaret than lounge," he adds. "The younger adult buyers, in their 30s and 40s, are looking for singers to sing the lyrics of a Gershwin song rather than hear some old instrumental lounge version."

WIDE RANGE OF SOUNDS

Although cabaret music (and performers classified as such) defies a specific definition, its nature is usually determined by the kind of sophisticated material one sings for more mature audiences.

In the U.S., certainly the heading would encompass the great show music writers of yore, such as Cole Porter, George and Ira Gershwin, and Richard Rodgers and Lorenz Hart, among many others, and still-active show writers such as Stephen Sondheim and the team of Richard Maltby Jr. and David Shire, and, of even more recent vintage, Craig Carnelia, who could be classified as a cabaret performer himself.

Although in recent years many a fresh voice has emerged on the New York cabaret scene, there is still a great deal to be said for cabaret acts who first made their marks in other areas of song.

Clooney, whose albums appear on the jazz-oriented Concord label, was originally a top 10 recording artist who emerged in the '50s, while Barbara Cook, more recently heard on DRG, reached stardom in the '50s and '60s by playing the lead roles in such Broadway shows as "Candide" and "The Music Man." Still going strong after many decades as entertainers, often as stars of the New York cabaret scene, are Eartha Kitt, Julie Wilson, Bobby Short, Mel Tormé, Margaret Whiting (another recruit from the pop recording world), Portia Nelson, and Eileen Farrell (once among the stars of opera).

Two decades ago, Maureen McGovern led the charts with such saccharine film songs as "The Morning After." Today, she is a top cabaret attraction in New York and elsewhere. Others, of course, continue to carry their talents into other areas. Betty Buckley and Jason Graae, for example, play the cabaret scene as well as appearing in musical theater roles both onstage and on disc.

The fall season is a time when the cabaret scene awakens from a summer nap, although it's actually in business all year long; in song, this would be best expressed in a cabaret favorite, Vernon Duke's "Autumn In New York."

Besides the posh and less luxurious club openings that signal the season, a sure sign of fall in New York in recent years has been the Mabel Mercer Foundation's annual cabaret convention, which played Oct. 13-Sunday (19) at New York's Town Hall. In its eighth year, with a mission, as the foundation puts it, to "preserve the Great Ameri-

(Continued on next page)

CLUB DJs STEP INTO STAR ROLE

(Continued from page 1)

the pop mainstream.

Perhaps the city's most famous tale of club influence dates back to the early '80s, when a young Madonna's career is said to have been jump-started by pioneering DJ/producer Mark Kamens, who played her demos at the now-shuttered Danceteria. It's a Cinderella scenario that many argue would never happen now.

"There aren't too many DJs in New York brave enough to play music that isn't pretty much guaranteed to go over with a crowd—unless it's a record they've produced themselves, of course," says local DJ Russ Starr. "And that's the real problem. These days, most DJs are more interested in becoming producers and celebrities and less interested in being musical tastemakers."

Marla Brown, a fledgling house music diva currently shopping for a deal, agrees. "Singers are disposable in New York. We're treated like we're a dime a dozen by DJs and producers who think they're more important than the music they play."

On the flip side, the fact that New

Unlike the hallowed days of the '70s and '80s, it's virtually impossible to hear three songs in common in as many clubs.

"It's just not possible," says DJ Andy Paul. "You can't always go from a heavy tribal dub into a pretty vocal record. Those kinds of records generally appeal to two different audiences. I go for variety, but there'd be too much of a clash if I tried get it all in."

As the dance genre has deepened, so have the needs of New York clubgoers.

First, there are countless variations on the deep-house sound offered. Twilo, Tunnel, and the Roxy are among the top joints in town, where one can indulge in the turntable musings of Tenaglia, Vasquez, and house music godfather Frankie Knuckles. These are the venues to visit when seeking a peek into what will likely be the dance hits of tomorrow.

"Every Monday morning, the phones buzz with news over what Junior and Danny played over the weekend. By the end of the week, everyone's on the street, trying to get



a copy of the 'song of the night,'" says local DJ Tony Martin. "They provide the blueprint for little guys like me who are still trying to make a name."

Part of that blueprint now includes commandeering a club and transforming it with a trademarked name and specially designed light and sound systems. Vasquez earned such clout during the heyday of the Sound Factory, a legendary after-hours club that ended its reign as the world's most influential club two years ago. (Sound Factory recently reopened, without Vasquez, in a different venue.) Since then, he has presided over several of his own signature clubs—including the brand-new Juniorverse, which now inhabits Twilo on Saturday nights.

"It's a proud moment when you've worked hard enough to earn the freedom to have things just as you want them in a club," Vasquez says.

But New York clubheads do not solely exist on superstar spinners in massive venues. The city is chock full of intimate spots where the icons of

(Continued on page 95)

WHERE TO HEAR THE MUSIC: ROCK CLUBS

New York is brimming with venues in which to hear live music of all stripes. Here and on the following pages, Billboard writers Shawnee Smith and Dylan Siegler offer a short-list of the best bets in various genres.

ARLENE GROCERY

Arlene Grocery, at 95 Stanton St., has just celebrated its first anniversary as the premier showcase for new talent on New York's Lower East Side. Owner Shane Doyle began Arlene Grocery as an offshoot of his successful downtown coffee bar, Sin-é, whose music showcases helped some 15 local music acts get signed and had become, in Doyle's words, "a haven for record company A&R people, agents, and established musicians."

Doyle saw the need for a showcase venue with a quality sound system and acoustics to "provide a place for musicians to perform music and a space that would enhance what they do," he says. Doyle attracted Sin-é's record company patrons to his new club, offering shows beginning at 7 p.m. and 8 p.m., he says, "basically for industry people," as well as more traditional late-night shows for fan-based audiences. Often, four or five bands will play on a given night. Doyle allows that the club's profits are primarily made on drink sales at fan-based weekend shows.

Arlene Grocery, named for the grocery store whose façade remains the front of the club, was founded on the idea that live music should be free—so there's never a cover charge. There is also no pay for bands that play there—a fact that has sparked pick-

ets and protests from some musicians, who argue that it sets a bad precedent; Doyle responds that he can't afford to pay the acts, which, he notes, are getting a great shot at exposure in playing the hot spot.

Booking manager Owen Comaskey points out that Arlene Grocery also has a classier look than most "dark, dingy clubs" and a broad stage to offer the bands. "The whole idea," says Comaskey, "is to try to get bands what they want, which is a record deal."

BROWNIES

Brownies opened on Avenue A in late 1990 in response to the city's sudden surge of interest in alternative and modern rock. While the climate has shifted as modern rock has become more standard fare, Brownies still attempts to showcase new rock talent. A concertgoer on a given night at Brownies could witness underground and alternative rock, singer/songwriters, swing, and local bands that, according to the venue's booking manager, Chris White, "almost defy categories."

Brownies seeks out its performers through mailed-in demo submissions and the popular media. "We follow press and TV and radio in trying to pick out what bands will work here that have some kind of support. We need to be convinced that a band will draw well, and we are looking for new and quality stuff all the time, to excite people," says White.

Brownies charges a modest cover for live shows, and the club's profits are largely based on drink sales. In its seven years, Brownies has evolved

into less of a neighborhood bar, according to White, and has attracted a more transient crowd that comes for its favorite band and leaves. "There's not one predominant musical style that's making its name right now," White allows, "and you can never please everybody—but we started out trying to do that, and we're trying to maintain that."

CONTINENTAL

This club, at 25 Third Avenue, has been showcasing rock music seven nights a week for the past six years. Trigger, the club's owner, rotates new band performances constantly, with 20% new acts and 80% club regulars.

"We get hundreds of demo tapes, but we also get recommendations from bands that regularly play here," he says.

Looking for acts with original work that aren't cloning the minute's hottest act, Trigger tries to schedule new bands on a bill that will most benefit them. "I'm not going to give a new group a prime time slot, but I will spread [new bands] out over certain nights and certain bands so they can open for someone who is already established."

One of the club's biggest attractions for acts and audiences alike is the occasional presence of established bands like Iggy Pop and Spin Doctors, which stop by to listen or perform at Continental while doing pay-dates in the city.

With a capacity of about 300 people, Continental serves no food and has a cover charge 60%-70% of the time.



York turntable heroes like Danny Tenaglia, Junior Vasquez, and David Morales now carry international name recognition far beyond the parameters of dance music proves that the city's club scene is still a fertile breeding ground, nurturing a new generation of stars that reflect the interests of a technologically advanced music-buying public.

"People have become extremely interested in how records are made and who's worked on them. These guys are now just as famous as the artists they're connected to—sometimes even more so," says Kevin Rogers, manager of Spinners, an independent retail outlet in Dayton, Ohio. "Records—or anyone from New York, actually—are usually an instant sale. The mystique of the city and its club scene is very attractive to our customers. We make tags for 12-inch singles that say 'a New York club smash' whenever it applies, and people flock to them."

Among the primary reasons for such consumer intrigue is the immeasurable variety of music available in New York.

LATINO MUSIC BLOOMS WITH STYLISTIC HYBRIDS

(Continued from page 1)

unafraid to experiment with new rhythmic hybrids to push the musical envelope.

"In the history of music, New York has always been much so-called hipper, with an attraction to new products, new sounds," says Bill Marin, GM/VP of the New York-based salsa label RMM.

"The new music trends tend to get here much sooner—the awareness of it, I should say," he adds. "In this case, we're talking about the blend of salsa and R&B, which is the threshold of the music of India and Marc; that whole sound is now coming out of New York."

While Anthony and India freely mix R&B, dance, and salsa, DLG and Proyecto Uno deploy a more aggressive mix of hip-hop and reggae-heavy rap. Other Latino hip-hop/reggae groups include Tres Equis and 3-2-Get Funky, on RMM. There's also the New York-based *rock en español*/ska band King Chango. And in the Boyz II Men vocal harmony mold come New York's Puerto Rican foursome the young Barrio Boyzz on EMI Latin, with a bilingual mix of ballads, R&B, light rap, and funk.

That the new urgent sounds are increasingly coming from younger, more open-minded groups is not surprising to Bruce Polin, owner of Descarga, a Brooklyn, N.Y.-based mail-order company specializing in Caribbean music.

"It's a natural incarnation," he says. "The market has been ready for some evolutionary change, and it's not a radical change. It took elements that already existed—salsa and merengue, hip-hop, house, techno, and dance music—and have been fixtures, certainly for the last 10-15 years, in New York."

"I think it's just a natural step that was a necessity in order to maintain the attention of the younger music consumers," he adds.

That vital younger demographic is exactly what the market's top-rated Latino station, WSKQ-FM (La Mega), owned by Spanish Broadcasting System, targets.

"WSKQ is an urban contemporary station that also plays salsa and merengue," says the station's sales manager, Luis Alvarez. "We target the

inner city, especially the 18-49 age group, and in the latest Arbitron, Mega was No. 3 in the entire market.

"All those artists—Marc, India, DLG—a lot of their hits were broken first on our station here."

Anthony, 27, and India, 26, are the new music's best proponents, with albums that have sold more than 500,000 copies each, according to their labels. The two stoked the fires of a music that had been reduced to smolders recently from a lack of new ideas and energy.

Like most genres, salsa was going through a generational changing of the guard. At the dawn of the '90s, the rage was "romantic salsa," a watered-down, ballad-driven version that alienated young listeners.

Anthony, a first-generation Puerto Rican-American, and India, born in Puerto Rico but raised in New York's South Bronx, turned away from the music of their parents.

In September, India released her latest album, "Sobre El Fuego," which was produced by Isidro Infante; it includes two R&B covers, "Te Daré Dulzura," a Spanish translation of Angela Bofill's "This Time I'll Be Sweeter," and Chaka Khan's "Through The Fire," translated as "Sobre El Fuego."

"I grew up with salsa, but I didn't want to sing it because I was here in America and I wanted to be Americanized," India says.

Instead, these young artists have put forth a music that fuses classic salsa with young, freestyle singing.

The industry sees the new youth-driven New York Latino music scene as having so much potential that several record labels have recently capitalized on the market via a variety of deals.

WEA Latina recently teamed up with the Bronx-born studio *wunderkind* Sergio George in a joint-venture label called Sir George Records (SGR), with an aim to scout and develop tropical-rooted R&B adult acts (Billboard, Sept. 27).

George previously had a similarly named label at Sony Discos, where he worked with George Zamora, who is

now GM of WEA/SGR.

George says his primary focus is on developing teen acts who are comfortable in two cultures. "I am looking for good young Latin acts that are versatile, that can sing English and Spanish, and dance and entertain people," he says.

In a related move, Sony Music recently signed a deal with the New York-based Fania Records, long considered the seminal salsa label of the '70s and '80s, to distribute its prime catalog, which includes salsa superstars Tito Puente, Celia Cruz, Rubén Blades, and Willie Colon, and even Latin jazz greats Eddie Palmieri and Ray Barretto.



ANTHONY

And, last year, noted DJ/producer John "Jellybean" Benitez founded H.O.L.A. (Home of Latin Artists) Records (distributed by PolyGram) in New York after Wasserstein Perella, a leading international investment bank, put up \$15 million for Benitez to establish a label to release pop music by bilingual Latin artists with crossover potential.

Merengue/hip-hop act Proyecto Uno was H.O.L.A.'s first release, followed by Dominican dancehall reggae performer Reign and Philadelphia's Voices Of Theory.

Benitez says there is unlimited potential for artists who can straddle the pop and Latin markets.

"Hispanics are the fastest-growing population in the U.S. and represent a lot of purchasing power," says Benitez.

"I think I can create something similar to what Motown created for African-Americans in the '60s."

One fact driving the new trends is that Latinos are the fastest-growing minority in America, estimated by the U.S. Census at 28.4 million, with most of them living in California, Texas, New York, and Illinois.

WSKQ's sister station WPAT-FM targets the older 25-54 demographic with what Alvarez describes as an AC format, with more ballads—by the likes of José José, Juan Gabriel, and Julio Iglesias.

The Katz Radio Group 1996 survey indicated that Hispanic formats registered a 10% jump from 1995, now drawing 8.7% of the total U.S. radio audience.

Carey Davis, VP of Spanish Broadcasting System, says that, by 2000, one-third of New Yorkers will be Hispanic—representing a vital music market to be tapped into and a strong talent base to be mined.

New York's growing minority population, including Dominicans, Puerto Ricans, and most recently Mexicans, is a driving force behind the cross-pollination of the music in the city, and a reflection of the modern world, according to George.

"There's so much mixing of the cultures here," he says. "The marriages—literally the marriages from one culture to the other—is what is helping make the [new] music more appealing."

And young Latinos themselves are proving more receptive to new sounds and the blending of ethnic and racial identities. "They are more open-minded to different kinds of music, as

opposed to people before," says George.

WIDE MUSICAL BASE

Other musical genres are enjoying pockets of popularity in New York, including Latin jazz and regional Mexican music.

"There's still quite a bit of Latin jazz on the weekends here, with clubs like S.O.B.'s and the Blue Note booking guys like Palmieri and Ray Barretto," says Larry Birnbaum, editor of New York-based RhythmMusic magazine. "The Mexican population in New York has also been increasing big time, but they are not concentrated in any one neighborhood like say, the Puerto Ricans or the Dominicans, so they don't have any one radio station or a congressman to represent them or to give them a political voice."

However, says Birnbaum, there are regular concerts in New York by such top Mexican artists as Vicente Fernandez, Los Tigres Del Norte, and La Mafia, despite a lack of mainstream advertising targeting their fans. "You have to go into their neighborhoods to see the concert posters on the telephone poles or the fences," he says.

New York's rock en español fans are not starving for music either. During this past summer, the seven-city Rock-invasion '97 tour stopped at the Beacon Theatre and featured La Union, Maldita Vecindad, Los Fabulosos Cadillacs, and Los Aterciopelados. And in August, Mexico's Café Tacuba and New York's King Chango played Central Park's SummerStage.

In June, former Arista and Epitaph executive Jay Ziskrout opened the

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LABELS, VENUES, RADIO LET CABARET FLOURISH

(Continued from preceding page)

can Songbook"—as did the late cabaret legend for whom the foundation is named—it presented seven shows featuring such talent as Barbara Carroll, Zina Goldrich & Marcy Heisler, Amanda McBroom, Liliane Montevecchi, Andrea Marcovicci, Erick Comstock, Michael Murphy, Joel Silberman, and Lee Roy Reams.

SONGWRITER ACTIVITY

Also taking active note of the New York cabaret scene are performing right groups ASCAP and BMI, with writer memberships that include many who are the darlings of cabaret acts, both the vaunted show music writers of the past and more recent creators of songs that, at their best, avoid pretensions while addressing themselves to the well-educated, often well-heeled adult demographics to which cabaret acts perform.

ASCAP has set in motion a number of activities in New York to attract cabaret talent to its list, which includes warhorse catalog and works of far more recent vintage.

"Great singers who perform the standards by Porter, Berlin, Gershwin, etc., also need new works to complete their repertory," says Michael Kerker, since 1990 ASCAP's director of musi-

cal theater and the executive who initiated and expanded the role of cabaret at the performing right society.

As examples, Kerker cites performances by Wilson of new work by Francesca Blumenthal, Cook's singing of material by John Bucchino, and the championing of new material by Marcovicci, including songs by Babbie Green and Alan Chapman, among others. Whiting, too, sings new efforts by Michele Brourman.

SONGWRITER SERIES

ASCAP-specific New York cabaret activities include the ASCAP Songwriter Series at the Russian Tea Room from 1991 to '95, which switched to Rainbow & Stars when the former location closed; the ASCAP/MAC Showcase, an annual event begun in 1990; and the ASCAP Songwriter Night at the annual cabaret convention.

At BMI, Jean Banks, head of its theater unit, notes that participants in the long-lived Lehman Engel Musical Theatre Workshop "in addition to writing for the musical theater are writing cabaret songs either for themselves or for others to use in their revues. A cabaret song is, after all, essentially a theater song."

(Continued on page 96)

WHERE TO HEAR THE MUSIC: R&B CLUBS

SOUL CAFE

Owned by Michael Vann, also the proprietor of uptown's Shark Bar, the Soul Cafe, at 444 W. 42nd St., attempts to capture the essence of global African music and other art forms with live performances by jazz, blues, R&B, African, reggae, and calypso acts three to four days a week. "We try to create what I call 'a different shade of soul' or different interpretations of our music each night," says Vann. He bills Tuesdays as "World Beat" nights, featuring reggae, calypso, and African music. Wednesdays, meanwhile, handle R&B showcases, Thursdays cater to jazz, and Saturdays are slated as mixed-bag events.

The club has offered live music since the restaurant opened Nov. 22, 1996, and Vann says that many of the artist showcase opportunities have occurred pretty spontaneously to date, but he adds that he is now concentrating on making performances more strategic for the venue and the artists.

In addition to unsigned talent, the restaurant is fast becoming a regular venue for labels to showcase newly signed acts. Kedar Entertainment used the restaurant to introduce Erykah Badu before her album "Baduizm" debuted in February. LaFace and Elektra have also used the venue to showcase soloist Corey Glover and the Family Stand, respectively.

The L-shaped venue boasts a dining room with a capacity of 110 people, and the bar and lounge area's capacity is 80 people. The stage is a contiguous part of the restaurant.

FAT BOY

The current host of "Mad Wednesdays," which have been arranged by promoter Maria Davis for the past four years, Fat Boy caters to a mostly hip-hop and R&B crowd.

Located at 409 W. 14th St., the site was chosen because "it has a stage and they are willing to treat my clientele [mostly young hip-hop and R&B fans] well," says Davis. "Not a lot of clubs want young people at their club, but they are the ones who support me every week. But no matter if my clientele is young or old, [the club's] management has to be open-minded."

Mixing both unsigned and a few newly signed acts on her bill every Wednesday, Davis selects performers based on their demo tapes.

"I'm not really looking for someone who [specifically] sounds good in the studio or onstage. This is a whole growing process. If I think they have the potential to get [signed], 'Mad' is that steppingstone to get them where they need to go to meet the people they need to meet."

Rapper Jay-Z, whose debut album "Reasonable Doubt" sold 445,000 units according to SoundScan, and whose independent record label, Roc-a-fella Records, has a distribution deal with Def Jam, started out at "Mad Wednesdays." Davis is featured in a reality-based skit on the album.

"I'm the lady who kicks people out the club," she says. "A lot of people don't want young people in their club because they think [the kids] don't know how to act, but you just got to know how to deal with them, and that's how I deal with them. That skit

was truth."

The evening also serves to support spoken-word artists, young entrepreneurs, or people who feel the need to let off a little social-commentary steam.

"I'm concerned with the direction of our young brothers and sisters, so you don't have to be able to sing to get onstage," Davis says. "You can just have something to say or a business you want to promote. I support them all, because networking is so important."

Fat Boy has a stage, full bar, a dancefloor and accommodates 800 people. Soul food is available.

3BS CAFE

Open less than a year, 3Bs, at 1640 Bedford Ave. in Brooklyn, caters to the unsigned R&B acts formerly showcased at the recently shuttered Cafe 44 in Manhattan. Five acts, booked by Kenneth Bryant, are showcased each Saturday night, with open-mike opportunities afterward.

The venue is also a 150-seat soul food restaurant, and performers entertain diners as they eat. "We're looking for [performers] with a stage presence, who know how to work a crowd and really have a desire [to perform]," says Bryant.

While the majority of live performance clubs are scattered in New York, Bryant chose to showcase R&B talent at 3Bs because, he says, "I noticed there wasn't really a lot of open mikes in Brooklyn. No one ever really showcased unsigned acts for a record label [here]. I figure, I already did Manhattan, [Brooklyn] is a challenge."

JAZZ UP-AND-COMERS ARE BIG ON SMALLS

(Continued from page 1)

streams of fans and A&R execs alike. Located in a dark, din-worthy basement den at 183 West 10th St. at Seventh Avenue, Smalls is just around the corner from such hallowed halls as the Village Vanguard and Sweet Basil's. Owner Mitchell Borden opened the club in 1994, booking players who wanted to put their own spin on the classic sounds that have reverberated in the neighborhood for generations. One such musician, pianist Brad Mehldau, has made two lauded trio discs for Warner Bros. (along with accompanying sax star Josh Redman) since he helped kick things off at Smalls.

Alto saxophonist Myron Walden also burnished his bit early on at Smalls before releasing the album "Hypnosis" on the indie label NYC; another alto player and frequenter of Smalls, Sherman Irby, put out "Full Circle" on Blue Note earlier this year after chasing his muse on the late shift. (Smalls shows

start at 10 p.m. and go to about 2 a.m., although the subsequent jam sessions stretch until dawn—seven days a week.) Also, organ grinder Sam Yahel has "Searchin'," a new Naxos Jazz album featuring guitarist Peter Bernstein and drummer Joe Strasser, with trumpeter Ryan Kisor and tenor saxist Eric Alexander as guests; all are Smalls habitués.

Other Smalls regulars have freshly minted recording plans: tenor Mark Turner, vibist Stefon Harris, pianist James Hurt, alto saxist Greg Tardy, and bassist Avishai Cohen among them. But there are other players who frequent the club—some young bucks like those mentioned and others seasoned vets—that have not yet hooked up with a label. Many of those artists will be featured on "Jazz Underground: Live At Smalls," an Impulse! anthology due Jan. 27, 1998.

The Smalls album includes performances from the Omer Avital Group, the Charles Owens Quartet, the Jason Lindner Big Band, the Zaid Nasser Quartet, Across 7th Street, and sage pianist Frank Hewitt fronting a sextet. Many of the ensembles share members, and all but two of the disc's nine tracks are original tunes by the various leaders, with "Kentucky Girl" by bassist Avital and "Hexophony" by pianist Lindner two standouts.

A rough-hewn, warm-hearted affair all around, "Live At Smalls" reflects the credo of the club in its mix of players and styles. For instance, even at their earthiest, the sounds are never less than lyrical. "You have to play pretty to gig at Smalls," Borden explains. "You can play 'out,' but you have to get a beautiful tone from your instrument. I've been known to bust up jam sessions that have gotten too far out. I don't like nonsense. That's just my taste. And I'm paying the bills."

Borden says he intended "Live At Smalls" as "a nice demo for some of the artists who haven't gotten deals yet but should have them," adding that he hopes the older generation gets its fair

Meanwhile, the burgeoning electronica movement has found a New York home with Konkrete Jungle, which has become a key pitstop on the touring agendas of major-label acts while also providing a regular forum for locals DJs Soulslinger and

'Records by Junior Vasquez or David Morales—or anyone from New York, actually—are usually an instant sale. The mystique of the city and its club scene is very attractive to our customers'

Wally, among others. Konkrete Jungle—like the new and hugely popular Phab, a gay-intensive retro-funk/hip-hop spot—is exemplary of a new guard of dance venues designed to further deepen the creative breadth of the scene.

"What it really does is further spoil the overfed," Starr says. "With so many great choices, you can't find a club kid who is satisfied. But then again, that's the beauty of this city. Everything done to wild excess—only to be appreciated by everyone who doesn't live here to enjoy it."



Owner Mitchell Borden watches the door outside Smalls. (Photo: Steve Ben Israel)

share of the attention. "Don't get me wrong. I'm bowled over by what the young guys are doing. But if the Smalls scene is coming to the surface, the buoyancy is from the older cats like Frank Hewitt, [drummer] Jimmy Lovelace, and [drummer] Frank Gant.

"I just want to say that the record business is fucked in this respect," Borden adds. "If you're 15 and can play a little bit, you'll get signed immediately. But if you're 50 and can play your ass off, no one cares. Let me tell you,

prodigies might happen in classical music, but not jazz. You have to have lived and learned to make this music. What I'm most proud of with Smalls is that young players get to mix it up with some older ones, guys who really know how it's done."

Like several of the young musicians in the Smalls scene, the 24-year-old Lindner is a graduate of the great jazz program at New York's LaGuardia High School of Music & Art and Performing Arts. The gifted Lindner has

been playing at Smalls in sundry contexts since it opened, gravitating toward the club for its intimacy and inclusiveness, as well as the informal environment it provides for bonding with both peers and betters.

"Being able to make music with people your own age and outlook is important—everything's loose, everybody is into trying new things," Lindner says. "But watching someone like Frank Hewitt work is a great thing, too. You can just see his total confidence and mastery of his music and his instrument, and you learn from that."

Besides working alongside Hewitt, who runs the Saturday night jam sessions, the younger set at Smalls has the chance to interact with the likes of former John Coltrane drummer Rashied Ali. Lindner sat in with Ali, Avital, and Tardy one Tuesday night in October, as did drummer Daniel Freedman on conga, and the dark-hued improvisations poured out in compelling sheets of sound. Not groundbreaking stuff since those early '60s Coltrane records perhaps, but it was certainly spirited music—passed on from one who was there at its genesis to those who might yet take it a notch further.

It is Smalls' role in "nurturing what could be the next generation in New York jazz" that Impulse! A&R consultant and "Live At Smalls" co-producer Steve Backer says drew the label to the club: "With the flat market and all the adversity we see in the traditional jazz business, I think it behooves record

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LATINO HYBRIDS

(Continued from preceding page)

alternative Latin rock indie Grita! Records (distributed by Alternative Distribution Alliance) in New York and released albums from Argentina's Todos Tus Muertos, Spain's La Polla Records, and Cerebros Exprimidos.

Given all this, George and others assert that, despite the growing minority population nationwide, New York will remain the Latino hotspot culturally.

"New York is still a special breeding ground, but I think it will grow into other cities. But the advantage immediately is here, where so many Latinos are exposed to so many different cultures and so many types of music," George says.

The emergence of new Latino artists in New York is nothing new, says Marin. "Way back when, we had artists like Tito Puente and Jose Alberto 'El Canario' and the late Ray Sepulveda come out of New York," he notes. The tradition continues.

CLUB DJs STEP INTO STAR ROLE

(Continued from page 93)

tomorrow experiment with darker, more dub-oriented sounds. Barracuda frequently showcases the wares of DJ Tennessee, while Escuelita leans heavily on Latin-spiced rhythms served by a wide array of promising new jocks. Fashion-conscious folks tend to flock to the relatively new and trendy Life, while those with a taste for the tried-and-true opt for the enduring Jackie 60. For nearly a decade, the latter club has seen underground veterans Chi Chi Valenti and Johnny Dynell preside over wild theme parties that often feature drag shows and dance-rooted performance art.

BEYOND HOUSE

The false perception of the New York dance scene, however, is that it's exclusively rooted in house music. It may be the dominating sound, but it's far from the only game in town.

For nearly 10 years, Groove Academy/Giant Step has been a leader in the acid-jazz movement. The club travels to various venues within the city, and it's calling card is its method of combining DJ culture with live funk and jazz musicians. Under the guidance of Maurice Bernstein, Groove Academy has been a nurturing launching pad for such acclaimed major-label bands as Groove Collective and Nuyorican Soul.

WHERE TO HEAR THE MUSIC: ACOUSTIC CLUBS

CB'S 313 GALLERY

An art gallery by day, the Gallery is located next to CBGB nightclub and has been showcasing acoustic rock bands every night for at least the last six years. Performances begin at 7 p.m., with a band performing every hour until closing. The venue's cozy and comfortable setting features tables and couches, and the club's booking agent, Micheline, says that the music stays at a moderate level so "you can hold a conversation with the person you came to the club with."

When searching for acts, Micheline looks for bands with "a certain level of expertise, but we'd rather [showcase] a band who's sort of new and raw and whose material is original."

The Gallery serves drinks, while pizza is available downstairs at Downstairs @ CB's.

HOTEL GALVEZ

"We're looking for great songwriters," says Ivy Markaity, a musician who books acts for Hotel Galvez, located at 103 Avenue B. "We want to make this a fertile ground for the next wave of songwriters."

Celebrating its one-year anniversary Nov. 13, Hotel Galvez has been serving up live acoustic performances Tuesdays through Sundays, with open-mike nights on Mondays.

Hotel Galvez is also a restaurant serving Southwestern food; its 40-person performance room is separated from the rest of the establishment to provide an intimate listening room. "We try to keep conversation [in the performance] room to a minimum. I know whenever I'm in there I tell people to shut up or go in the other room," Markaity says.

Performances generally begin at 7

p.m., with three to four acts booked each night. They wrap up at around 10 p.m. during the week and 11 p.m. on weekends. Since there's no cover charge for performances, musicians are given free food and beverages instead of cash.

FAST FOLK CAFE

Located at 41 N. Moore St., the Fast Folk Cafe showcases new acts five or six nights a week, with open-mike opportunities on Mondays. For the last three years, the club has catered mostly to the bluegrass and traditional folk crowd, but its booking agent, Steve Nemerovsky, began expanding the repertoire to include more gay and lesbian acts, artists of color, and different musical blends a year ago. "We have a range of performers," says Nemerovsky. "We are open to any type of acoustic music, not strictly folk."

To play the intimate venue, which has a stage at the center of a 74-seat room, Nemerovsky requires that bands have a steady following.

"There are hundreds of things to do in New York, from Madison Square Garden to the Bottom Line to us," Nemerovsky says. "If we only [run the club] once a month or once a week, people who really want to come out to hear good music would come out. Doing it six nights a week, there's no way people will [just] show up most of those nights. The artists' talents and ability have to bring the audience."

FEZ

Fez Under Time Cafe, at 380 Lafayette St., has been showcasing new talent during its entire five-year existence. The club books about 50% unsigned and local acts but also show-

cases acts on national tours and artists on indie labels. The club garners its local and unsigned acts via recommendations from other clubs, artists, and very occasionally through unsolicited demos. Recently, Fez has booked artists for one-monthlong Tuesday-night residencies. Such well-known artists as Freedy Johnston and local New York musician Heather Eatman have been recent residents.

"An act has to have the right sound for Fez," notes booking assistant Brian Winters. "We're a seated venue, which is different, and an act needs to have charisma to fit our atmosphere, which is a red-velvet curtained, almost cabaret-style room." Fez's audience is composed of what Winters calls "eclectic, independent-minded people who think for themselves." Many are fans of obscure folk, jazz, or rock music, which Fez is likely to book. "We showcase all styles of music," says Winters. "It just has to be good."

RODEO BAR

Showcasing live performances seven nights a week, the 10-year-old Rodeo Bar, on the corner of 27th Street and Third Avenue, features rockabilly, blues, swing, country rock, roots rock, and bluegrass bands.

"We're looking for good entertainers," says GM Jolie Karuso, who fields demo tapes in conjunction with club booker Marc Campbell. "We don't really want groups who do psychotically loud music."

In addition to local bands, the club hosts national and international acts. The venue also offers a full restaurant and bar separate from the performance room, which accommodates about 60 people.

JAZZ UP-AND-COMERS ARE BIG ON SMALLS

(Continued from preceding page)

labels to invest in the live scene. Columbia has its deal with the Knitting Factory [Billboard, Feb. 1], and we have ours with Smalls. The place is unique and very necessary in that it gives artists the chance to evolve, to really develop over six months or a year of playing in a consistent home."

"With the flat market and all the adversity we see in the traditional jazz business, I think it behooves record labels to invest in the live scene"

Everybody seems to have an opinion about Smalls. Josh Gilchrist, co-owner of the Village Jazz Shop just up the way at 163 W. 10th St., appreciates Smalls as a key avenue to the music for many newcomers. He includes the club in the store's displays touting the discs of locally gig-

ging acts when possible (with a Criss-Cross album by pianist Michael Weiss highlighted of late). And even though Warner Bros. senior VP of jazz (U.S.) Matt Pierson lives in Connecticut, he tries to get to the club whenever he can, saying, "I wish there were 20 Smalls."

But saxophonist/producer/Blue Note director of A&R (U.S.) Bob Belden, who has even led his own ensemble in a Smalls performance, has a different view. "People go on and on about how great Smalls is," he says. "True, some honest, hard-working, talented musicians work there, but there's something sort of sad about the place to me. It's a dive, and what's going on there is so Paleozoic musically, conservative in the extreme. That music is just not the music of our time; it's ripping off the past. The hip stuff isn't coming out of jazz clubs, anyway. It's coming out of studios with DJs and guys playing synthesizers. Smalls is about nostalgia, and the future is really where it's at."

Counter to Belden's view, though, is that of an adventurous artist long since graduated from playing clubs

to selling out theaters around the world. "Smalls is cool," says guitarist Pat Metheny, "because a lot of the great developing players on the straight-ahead side can get their acts together there and try new things. There hasn't really been a place like that since the '70s loft jazz scene in SoHo. But still, that was more clique-ish, and it revolved around so-called avant-garde thrash-outs. The scene seems warmer at Smalls, and most of the guys there can really play. That's where I first saw Brad Mehldau, and I love him."

Borden brushes off accusations of conservatism with "Sextets without pianos. Jam sessions until 8 in the morning, seven days a week. That's conservative?" But when accolades are offered, he's also quick to share credit with such striver-friendly, passing-on-the-tradition venues as the old Village Gate, Augie's in Harlem, and the University of the Streets in the East Village. And rather than revel in the fact that noted documentarian Ken Burns came in recently to shoot an interview with essayist Stanley Crouch for a film about jazz, he's quick to

lament the inconvenience it caused to the musicians who use Smalls as a free rehearsal space during the day.

Smalls also provides free beverages to its customers, although it doesn't serve alcohol—which helps keep the hours late, the participants straight, and the crowd attentive and young. But that cuts into Borden's potential profits, since a listener's total tab for 10 hours of jazz at Smalls is just \$10. As Lindner notes, though, "Mitch has made Smalls a place about the music first, and that's rare."

LABELS, VENUES, RADIO LET CABARET FLOURISH

(Continued from page 94)

Adam Lippin, executive director of the Midder label, believes that cabaret needs to continue to nurture both new artists and a new generation of fans.

"For cabaret to keep growing, it needs to reach out to younger, hipper artists like Naomi Kukoff and Anne Runolfsson [two of Midder's artists] and provide places where people can go to inexpensively sample and explore new music," he says.

To Lippin, filling the latter bill are "smaller rooms like Eighty-Eight's, the Triad, and Don't Tell Mama, which are really the proving grounds for cabaret talent and where much of the exciting work is being performed." Midder's catalog also has all of the late Nancy LaMott's catalog, six albums in all. The cabaret star died of cancer in

1995.

DRG owner Hugh Fordin divides venues into "first-run clubs," such as Rainbow & Stars, the Algonquin Oak Room, and Cafe Carlyle, and "showcase clubs," such as Eighty-Eight's, Danny's Skylight Room, the Triad, the Duplex, and Don't Tell Mama. Besides Cook, DRG's extensive catalog includes albums by Karen Akers, Whiting, Ann Hampton Callaway, K.T. Sullivan, and Billy Stritch.

John Kander and Fred Ebb's classic musical "Cabaret" harks back to another golden era of cabaret in the '20s and '30s in Europe.

As exemplified by the activity in New York alone, cabaret is, as one song puts it in "Cabaret," surely "Willkommen."

CHUMBAWAMBA

(Continued from page 25)

the Liverpool dockers Oct. 14 at London's Forum.

Such political views are not as rare in Germany, claims Fest. "It's actually easier for us to deal with them as we have politically motivated acts on our roster, such as [Herbert] Grönemeyer or BAP. These views actually make them a pleasure to deal with as they name the problems rather than scratch the surface of them."

A U.K. No. 2 single and a Europe-wide hit album (it peaked at No. 39 on Music & Media's Eurochart) may be the realities of the major deal, but this success has not necessarily helped the indie stores where the act has always had an audience.

Lornette Smith, owner of indie store Jumbo Records in Leeds, has known the band for a long time. "They have shopped here, and we always knew when their releases were com-

ing up," she says. "For a local band they would sell quite a lot, probably 25-30 copies straight away. We sell about as many copies now as we've always done, as we're competing with the multiples and supermarkets like Asda and Tesco, all of whom get discounts. We'll have to see if [those chains] are so enthusiastic on the next album."

In fact, the band members have yet to see the money from their hit, although they now feel confident enough to have doubled their weekly salaries to a princely 120 pounds (\$184).

The wealth that will surely come their way will not change them, maintains Nutter. "We're not sitting here going, 'Eeh, in't this capitalism great?'" Meanwhile, Bruce's mind is on other things. "I'm just wondering who's still buying that fuckin' record!" he muses.

WHERE TO HEAR THE MUSIC: NICHE CLUBS

MEOW MIX

Catering strictly to a female clientele, owner Brooke Webster books primarily "girl groups," or acts with front women, into this club six nights a week. "Lots of places have like one 'girl rock' night a month, but it's every night at the Meow Mix," says Webster.

For the past two years, the 74-seat bar and restaurant at 269 E. Houston has showcased mostly rock acts, but hip-hop, spoken-word, electronica, and acid jazz groups also perform.

"We have singers and songwriters doing alternative rock to punk rock to jazzy stuff. Some are instrumentalists, and we've even gotten some electronica acts lately. It's a little bit of everything. I don't want [Meow Mix] to have a specific musical pace because women like all different kinds of bands—[their tastes] don't fit in one category," Webster says.

Webster says that many of the acts she books are ad hoc collaborations of various well-known musicians looking to try out personnel or new material.

Her selection process is judged mostly by submitted tapes, CD demos, and press kits, although some acts require a bit more in order to be selected.

"Sometimes I try to check the band out at another club first, because a person may have a great demo tape and not have their live show together," says Webster. "Sometimes I talk to [acts] over the phone about their music and try to get an idea of the kind of music they do from that. But I think it's important to take chances and give people a shot, because if you never give them a shot they might not ever get that press clip."

Of the 70-80 demo tapes she receives a week, about a third of the groups wind up on the Meow Mix stage. Webster says that showcasing female acts remains her top priority. "We're not really an all-woman venue, but there's not really a venue out there that places women in the forefront, and I think that's a niche I'd like to make for us."

WETLANDS

Showcasing both signed and unsigned rock and hip-hop acts for the past nine years, Wetlands has been gaining new notoriety in the last two years with its weekly DJ battles and showcases.

"We've tried to bring two scenes together with the DJ nights," says Chris Zahn, booking agent at the venue. "Some nights it's pure hip-hop, with DJ battles between different crews. Then there's the more experimental nights, where there's

kind of futuristic electronic/hip-hop fusion or DJs taking electronic and jungle fused with hip-hop."

Zahn works mostly with outside promoters, which accounts for the venue's wide musical range.

"There's a balance of all types of music here. It's a diverse mixture of rock, jazz, blues, punk, reggae, hip-hop, or swing on any given night. It depends on the promoters," says Zahn.

The club also hosts a few open-mike nights in its basement lounge, where anyone can perform.

The performance area at the Wetlands accommodates around 400 people and the lounge approximately 100.

"We try to keep the ticket prices low, and we don't have a dress code because we don't want to shut out the under-21 crowd," says Zahn.

DOWNSTAIRS @ CB'S

"We take up the entire [basement] space of the Gallery and about one-third of [CBGB]," says Hilly Kristal, owner of CBGB, about the new Downstairs. Open for a month, Downstairs had its official grand-opening party Oct. 23. Showcasing a mixture of new music—Latin pop, jazz, art rock, and more—the lounge-type club spotlights music from one act per night.

"Our main thrust, since we are known around the world," says Kristal, "is to be a world network of good music." The club also broadcasts 10 shows per week on the Internet via www.CBGB.com, which links to the pseudo.com network, where CBGB has a channel.

"We [CBGB nightclub, the Gallery, and Downstairs] get together each week and decide what to highlight," Kristal says.

TAP BAR@ KNITTING FACTORY

A part of the new Knitting Factory complex at 74 Leonard St., the Tap Bar features live acts playing free for the public at 11 p.m. seven nights a week. The bands play for two- to three-month stretches and are chosen for their musical innovations and creativity. "We're looking for people who don't necessarily follow the status quo," says Michael Dorf, CEO of Knitting Factory Entertainment.

Operating since the Knitting Factory relocated to Leonard Street in 1994, the 75-person capacity Tap Bar is used as a breeding ground for new jazz and alternative acts, which later may go on to perform in some of the Factory's larger rooms and/or record for its label.

"It's sort of an open laboratory to

find good music," says Dorf. "It's like a musical experiment that gives new artists an opportunity to develop new music in a concert or rehearsal setting. At the end of the two- to three-month stretch, a band is solid. It's a great development area."

AVE. B SOCIAL CLUB/LAKESIDE LOUNGE

James Marshall, co-owner and booker for the jazz-oriented Avenue B Social Club and guitar rock-showcase Lakeside Lounge, chooses bands by demo tape and word-of-mouth but mostly selects acts he's seen perform at other venues.

"There are a lot of really bad rock and jazz bands in New York," Marshall says. "We kind of go by instinct. We're lovers of jazz and rock, so we sort of judge from what we like."

For the clubs, located three blocks apart at 99 Avenue B (Ave. B) and 162 Avenue B (Lakeside), Marshall and partners are looking for low volume acts.

"I think we [the owners] are all a little burnt out from being in clubs that are too loud to hear yourself think, never mind have a conversation. We're looking for low-volume non-rock'n'roll [at Ave. B], and we try to keep it a little quieter [at Lakeside]. We have our own back-line guitar amps and drum kit at Lakeside. All the band really needs to bring is cymbals," says Marshall.

There is no set performance night at either place, although live sets are showcased at the 2-year-old Lakeside almost seven nights each week, while the 4-month-old Ave. B hosts live performances about four nights a week.

"It's hard to find a jazz act that you can afford at a small club," says Marshall. "You can make more money at the bar with a bad rock act than you can with some jazz acts. But jazz is making a comeback. It's still new to people under 40, but they are getting turned onto it because they are getting [tired] of the loud rock music that's out there."

Lakeside accommodates 150 people, and Ave. B accommodates more than 100. Neither club has a cover charge or drink minimum, nor do they offer food.

"I think Ave. B is [the more] adult-ish [of the two]," says Marshall. "Lakeside caters to a younger crowd."

The different demos, according to Marshall, are intentional, because being in such close proximity, the owners "didn't want to be our own competition. We just took a look at the neighborhood and filled in what we thought was lacking."

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From The Hard Rock. Hard Rock Records, a collaboration between Rhino Records and Hard Rock Cafe International, recently celebrated the release of its "Hard Rock Cafe: Classic Rock" and "Hard Rock Cafe: New Wave" titles at the Hard Rock Cafe in Hollywood, Calif. Pictured at the event, from left, are Jill Ruzich, national retail marketing manager, Rhino Records; Bob Carlton, VP of sales, Rhino Records; Michele Bernstein, manager of artist relations, Hard Rock Cafe International; Robert Lyles, director of promotions and publicity, Hard Rock Cafe International; Megan MacEachern, manager of promotions and publicity, Hard Rock Cafe International; Bob Emmer, senior VP of business affairs, Warner Music Group; David McLees, VP of A&R, Rhino Records; Bob Bunshaft, GM, RhinoDirect; Jim Hughes, product management coordinator, Rhino Records; Neil Werde, senior VP of marketing and sales, Rhino Records; Andrea Kinloch, senior director of product management, Rhino Records; Garson Foos, VP of marketing, Rhino Records; and Jim Neill, senior director of promotion, Rhino Records.



Mammoth Plaques. Mammoth Records execs paid a visit to the Alternative Distribution Alliance's (ADA) East Coast headquarters in New York to present employees with Recording Industry Assn. of America-certified gold plaques for the Squirrel Nut Zippers album "Hot." The set sold 850,000 copies through ADA before Mammoth switched to PolyGram Group Distribution. Accepting the plaques, in back row from left, are Michael Bassin, East Coast sales manager, ADA; Wayne Hsu, East Coast label relations, ADA; Steve Balcom, senior VP/GM, Mammoth Records; Josh Wittman, national director of marketing, Mammoth; Dan Gill, VP of sales, Mammoth; Andy Allen, president of ADA; Keith Wood, VP of finance, ADA; and Dennis Schmidt, New York sales rep, ADA. In front, from left, are Lisa Martin, regional advertising rep, ADA; Michael Black, national sales director, ADA; Hyla Urbany, New York sales rep, ADA; and Eric Fine, New York sales rep, ADA.



Canadian Connection. BMG Music Canada held its annual BMG Music Canada Conference, "Can't Nobody Hold Us Down," Sept. 20-23 at Cleveland House on Lake Rosseau in Muskoka, Ontario. The event included performances by the Rascalz, Transistor Sound & Lighting Co., Copyright, Sylvie Paquette, Charlie Major, and Julian Austin. Lisa Zbitnew, GM of BMG Music Canada, presented Strauss Zelnick, president/CEO of BMG Entertainment North America, with a Harbormaster Telescope at the annual awards banquet. Shown, from left, are Zelnick and Zbitnew.



Good Move. Legendary blues label Chess Records celebrated its 50th anniversary at the historic Chess building in Chicago. The building is the home of the Blues Heaven Foundation, which was founded by the late Willie Dixon, a Chess recording artist. The event was hosted by MCA, which has released 21 collections in the commemorative "Chess 50th Anniversary" CD series. Celebrating the event, from left, are Marie Dixon, president/CEO, Blues Heaven Foundation; Andy McKaie, VP of catalog development and A&R, Universal Music Group Special Markets; John Brim, Chess Records recording artist; Phil Chess, co-founder, Chess Records; and Marshall Chess, president of Arc Music Group and son of Leonard Chess, co-founder of Chess Records.



Switching Gears. On a recent night, actress/singer Linda Eder went from playing Lucy in Broadway's "Jekyll & Hyde" to appearing as Linda Eder, Atlantic Records solo artist, before a standing-room-only audience at New York's Supper Club. There, Eder sang tracks from Atlantic Theatre Records' "Jekyll & Hyde: The Original Cast Recording" and her debut set, "It's Time." Shown backstage at the gig, from left, are Vicky Germaise, senior VP, Atlantic Records; Frank Wildhorn, composer of "Jekyll & Hyde"; Eder; Ken Kragen, Eder's manager; and Ron Shapiro, senior VP/GM, Atlantic Records.



Chopin Cycle. Arabesque Recordings recently held a reception at the Performing Arts Center at the State University of New York (SUNY) Purchase in honor of pianist Garrick Ohlsson. Ohlsson recently finished recording "The Chopin Works For Solo Piano," which was seven years in the making. Chopin's Etudes are due in October 1998, and his Mazurkas will follow in 1999. Celebrating the event, from left, are Marvin Reiss, president, Arabesque; Ohlsson; Adam Abeshouse, producer; and Christopher Beach, director, Performing Arts Center at SUNY Purchase.



"Mouth'ing Off. In preparation for the release of its upcoming remix album, "Deconstruct," and the "An American Werewolf In Paris" movie, Trauma Records act Bush recently filmed footage for the "Mouth" video. The track is the lead single for both the album and the soundtrack. Film co-star Julie Delpy also appears in the video. Shown at the taping, standing from left, are Billy Poveda, president of Oil Factory Productions; Robin Goodridge, group member; John Hillcoat, director; Delpy; Gavin Rossdale, group member; Dave Parsons, group member; and Nigel Pulsford, group member. Kneeling, from left, are Glen Lajeski, VP of product management—music, Walt Disney Motion Pictures Group, and Jim Martone, VP/GM of Trauma.



Cash Before Congress. Johnny Cash testified on behalf of U.S. recording artists at a congressional hearing in September on the World Intellectual Property Organization trade treaties. Cash and his wife, June Carter, also performed at the Ford's Theatre for a congressional audience the night before the hearings. Pictured at the hearing, from left, are Hilary Rosen, president/CEO, Recording Industry of Assn. of America; U.S. Rep. Howard Coble, R-N.C., chairman of the Courts and Intellectual Property Subcommittee of the House Judiciary Committee; Cash; Carter; and U.S. Rep. Ed Bryant, R-Tenn.

CELINE DION'S 550 SET PACKS SUPERSTAR PUNCH

(Continued from page 1)

ten to the moon yet," says John Doelp, executive VP/GM at 550 Music and co-executive producer of "Let's Talk About Love."

Maybe not, but here on Earth, anticipation has been building since the unexpected late-summer announcement of a new Dion project before year's end. According to John Artale, director of purchasing for Carnegie, Pa.-based, 149-unit National Record Mart, "Falling Into You" was one of our top three records of 1996, and it's still a top 100 record for us. I expect the new Celine Dion to be our biggest record in the month of December."

Exposure of the Streisand duet has already generated a "tremendous" amount of consumer requests for the single and the project, Artale says. "Requests are unbelievable. I think the single is a stone-cold smash and expect that this will be one of the big records of next year."

"Celine's music has always worked great on Y100," says Al Chio, music director of WHYI Miami. "Our audience has been dying for this album because we've been playing both 'To Love You More' for the last four months and the Streisand duet, both of which are excellent songs. I am sure this album is going to do extremely well."

"We're expecting great things out of Celine," Dan Bowen, PD of WSTR Atlanta, echoes. "Celine has always been a very strong artist for hot AC, adult contemporary, and top 40. Putting [Streisand and Dion] together is certainly a departure from what we're used to from her, but it's phenomenal."

SATISFYING RESULTS

For Dion, an artist who rarely offers superlatives to describe her own work, the efforts surrounding this project have satisfied her in ways she admits she has never before brought into words. "This is the album of my life," she says. "I think I have reached musically what I have looked for in my whole career."

The U.S. version's 15 tracks were selected, produced, and recorded in the hasty period of two months, beginning in September (and were actually selected from 22 tracks that Dion recorded for potential inclusion). Originally, she and manager/husband René Angéilil had vowed to take a year off following the successful run of an enduring worldwide tour for "Falling Into You." But when the label urged the couple to consider a new album before the holidays, "we said if we could get great songs, we would put out an album," says Angéilil. "If not, we would wait."

Indeed, many in the industry were surprised by the decision to release another full-length project so soon after "Falling's" saturation. In the U.S., that album debuted and remained in the top 10 for well over a year, producing three hits: the No. 1 "Because You Loved Me" and top five "It's All Coming Back To Me Now" and "All By Myself."

"The Beatles put out four albums in one year. The reason it worked has nothing to do with the length of time between albums," Angéilil reasons. "If the material is good, the fans are going to like it. If you take four years between albums and the material is not good, it won't matter."

Long before the new album's gears were set in motion, though, the offers had begun streaming in. "We didn't try to go out and get the biggest stars," says Doelp. "One of the things that's important for Celine is to always be challenged. She wants to take her fans on new adventures, to new places, but never forgetting the soul. We always

want to give them something they didn't expect; on this album, we have worked with people that have delivered great hits."

"Watching Celine work with peers such as David Foster, Walter [Afanasiyeff], Carole King, and Barbra Streisand—and to see her not only inspire them on a creative level, but also on a human level—is astounding," says Epic Records/550 Music president (U.S.) Polly Anthony. "Her personality is so honest and real that it brings out the best qualities in those around her."

The Streisand connection was ignited when she invited Dion to share a song after Dion performed the Bryan Adams/Streisand duet "I Finally Found Someone" at the Oscars last spring.

"To be able to sing with Barbra Streisand one day has been a dream of Celine's since she was a little girl. She's always idolized Barbra and her abilities," Doelp says. The label commissioned Dion's longtime producer David Foster, along with Linda Thompson and Walter Afanasiyeff, to write a song for the pair. The result, "Tell Him," is an extravagant girl-talk dramafest with Streisand taking on the lyrical role of reassuring mentor to an uncertain Dion, who longs to tell a love interest of her passion.

Because of scheduling difficulties, the artists cut their vocals separately, with Streisand laying down her track in Los Angeles, and Dion in London. "When Celine listened to the playback in the studio for the first time," says Angéilil, "she immediately called Barbra to tell her how she felt. And she started crying. It was very emotional for everyone."

"The whole thing is unbelievable to me. It's a fairy tale," Dion says. "It took all of my concentration not to pass out. I almost lost it when I heard her voice. I could feel every breath coming from her, every stop that she was going to take, when she was going to sing soft, when she was going to sing strong. I understood exactly where she was going. Listening to her many times and seeing her movies, I felt like I knew her in a way."

And Streisand's take: "I think she was not only pleasantly surprised, but proud of Celine," says Vito Luprano, who served as the album's co-executive producer with Doelp and played the key role of signing Dion to Sony Worldwide (then CBS Records) in 1986.

"Tell Him" was released simultaneously to worldwide radio via satellite Oct. 7 and hits retail Nov. 4. On the Adult Contemporary chart, the song flies from No. 21 to No. 9 in this issue. A video featuring Dion and Streisand side by side will be serviced by the end of October. The single will also appear on Streisand's upcoming set, "Higher Ground," to be released Nov. 4 on Columbia.

MORE 'EVENT' TRACKS

The opportunity for Dion to work with the Bee Gees—whom she'd met previously in a Paris TV studio and at the World Music Awards—came about when Barry Gibb phoned Sony Music Entertainment president/COO Thomas Mottola, saying that the group was impressed with her vocal prowess and would like to pen a song for her. The end result, "Immortality," is arguably one of the Bee Gees' most gently embracing ballads of the decade, with signature background vocals from the Gibb brothers. It was produced by Afanasiyeff. 550 Music execs say the tune is targeted as a probable single.

According to Luprano, this time it was Gibb who shed tears upon hearing

the song for the first time with Dion and camp in New York: "Barry said to us, 'It's incredible when a writer hears a song sung by a woman that makes it sound like she wrote it.'"

Dion, meanwhile, admittedly flabbergasted at the offer from another act she has admired since childhood, says the gift of the song, which illustrates enduring passion after a lover dies, has touched her deeply. "I cannot believe the Bee Gees wrote me a song. They are so funny and very generous people," she says. "I have to go to bed with it at night and wake up and wonder if it's a dream."

Another event track on the album is Dion's pairing with songwriter King and legendary producer Martin for "The Reason." The latter met Dion when she was invited to be a guest on his BBC television show shortly after her Oscar performance. "They loved each other right away," says Doelp. "He said, 'Hey, let's do something together if we can find the right song.'"

When King then presented her song to Dion, "we knew right away that George was the natural person to do it," Doelp says.

In a video distributed by Sony promoting Dion's project, Martin describes the experience as "a high. I've always been enormously impressed with her. Celine was a hero and became a friend. I knew she could sing well, but she has this ability to put a wonderful human quality in the voice, and she understands the lyrics and the emotion of it so well."

CHARMED COLLABORATION

Martin, in turn, added his own twist to the production. "He was absolutely brilliant and such a pleasure," says Doelp. "He has a special way of using classical instruments in a pop setting."

King and Dion got on so well at the session—which was the first for the album—that she ended up singing background vocals on "The Reason."

Dion agrees that the collaboration, recorded at Martin's Air Studios in London, was charmed. "George is just such a gentleman; his charisma is so gentle. And the first time I met Carole, I felt like she was a sister."

The song, which she describes as a ballad with an edge, gave her room to add a little grit to her traditionally silky stylistics. "It's a song that defines me so well," she says. "I don't see myself just recording ballads for the rest of my life. A part of me loves to reach those rough notes and edgy ambience, but still with so much emotion. This is a perfect song for that. It is definitely one of my favorites."

Other tracks on the album also draw from marquee-worthy talent. On "I Hate You, Then I Love You," Dion teams up for an operatic ballad with Luciano Pavarotti. The song was written by Tony Remis, a mutual friend of the pair and, according to Angéilil, "the Frank Sinatra of Italy" some 20 years ago. Remis fused together an old song of his, "Never, Never, Never," with new lyrics that he wrote for Dion. It will be performed live for the first time next June, at Pavarotti's annual War Child benefit show in Europe.

The second single from the album will be "My Heart Will Go On," the sweeping love theme to "Titanic," which arrives in theaters Dec. 19 and is one of the season's most-anticipated films. It is written and produced by James Horner, who also wrote the movie's score. The song will be used in trailers for the movie and in the closing credits; it will also be included on an upcoming soundtrack as the only vocal cut.

The title track for "Let's Talk About Love," which discusses how love unites the human race, was written by fellow Canadian Bryan Adams, based on the melody of "Puisque Tu Pars," a song written in 1987 by Jean-Jacques Goldman, who co-arranged Dion's 1995 "D'eux" (known as "The French Album" in the U.S.). "Let's Talk" was the last track recorded for the album and, in fact, replaced the original album title, "The Reason."

Dion also teams with Canadian Corey Hart on the romantic ballad "Miles To Go," which he produced and wrote for her. And in a cut masterminded by producer Ric Wake, who worked with Dion on hits "Misled" and "Love Can Move Mountains," Dion breaks bad with a funky jam she helped write—her first such credit—called "Treat Her Like A Lady." The tune features background vocals by Brownstone and a rap from Diana King. "It's the kind of song where you say, 'Wow, this is Celine?'" says Luprano. "She becomes part of the lyrics, of the style. She becomes the person in the song."

Also included are the Asian smash "To Love You More," featuring violin virtuoso Taro Hakase, who lends a brand of savoir-faire seldom heard in pop music; a remake of Leo Sayer's No. 1 1977 hit "When I Need You"; and another epic from "It's All Coming Back To Me" songwriter/producer Jim Steinman called "Is Nothing Sacred."

In the label's two "growing markets" for Dion, Asia and Latin America, additional cuts are planned as an extra stroke. Asian consumers will find the bonus "Be The Man," the theme song to an upcoming television serial there called "Eve." The situation is reminiscent to that of "To Love You More," which was also a soap-opera theme in Japan. Both cuts were produced by David Foster.

And in all territories except North America, Dion will reinforce her appeal to the Spanish-speaking marketplace with "Amar Haciedno El Amor," an original song written by Denise Rich, Billy Mann, and Manuel Benito.

"We don't talk international or domestic with Celine," stresses Doelp. "We talk worldwide. That has always been the strategy."

SPREADING THE WORD

With the album's track selection just completed Oct. 9, 550 now has in front of it the task of spreading the word before its worldwide release the week of Nov. 18. It doesn't look to be a stretch: Already, the Streisand duet has become a network news story in Canada (where, in Quebec, Dion is known as "Queen Celine"), while early press has garnered Dion slots on "Entertainment Tonight," VH1, and ABC, in addition to the buzz at radio. The November issue of *In Style*, meanwhile, features an eight-page fashion spread on Dion.

It is also likely that a "making of the album" documentary will be assembled at some point for commercial release, since crews filmed each session along the way. Says Doelp, "Our intention was to allow a bird's-eye view of how real Celine is and how personable she is. With music being a purely creative energy, when you see all the elements come together, it's pretty inspiring."

Meanwhile, unusually fervent praise has come from 550 Madison Ave., headquarters of Sony Music and its affiliated labels. Mottola calls the record an event, saying, "It's astonishing what Celine Dion has already achieved, both creatively and commercially, and to realize she is capable of much more.

She is a true superstar in every sense of the word."

Adds Epic Records Group chairman Dave Glew, who signed Dion in the U.S. in 1989, "The first time I heard Celine Dion sing, when she was barely out of her teens, I was immediately taken with the extraordinary power of her voice and her enormous talent and poise. Celine has now grown to be one of those rare talents who can touch the hearts of people around the world, no matter what language she's singing in."

For Angéilil and Dion, there is the usual predominance of humility and gratitude. "We had the advantage of getting the best songs of all the writers around the world," he says. "It was a great feeling to go back into the studio knowing that we had these opportunities."

"I am aware that there are so many people helping me reach where I am today," Dion says. "Pavarotti and the Bee Gees and Barbra Streisand have been knocking on my door, not because I am Celine and a singer, but because there are magnificent people surrounding me and helping me reach where I am."

But she also gives herself a little credit, if in an offhand way: "I'm very proud of my voice. For all of those incredible people who wrote for me, my voice was ready to sing their songs. There was no time to have a cold, no time to feel tired because I traveled 12 hours in a plane, no time for my voice to feel dry today. I was so lucky that my voice kept going and going for six weeks. It was like, 'Celine, I'm ready for it, follow me.'"

NEW PRIORITIES

"If this must be the album of my life, I wouldn't mind retiring on that," she adds. "I'd like to do some movies, have some children, record in other languages."

Indeed, Dion makes no bones about the fact that she next has her eye on acting and her heart on starting a family. According to Luprano, she intends to make her next album the soundtrack to her first starring cinematic role. And Angéilil confirms that a baby remains priority No. 1. "It's our main goal in life, but unfortunately, it hasn't happened yet. We're trying," he says.

For now, there's the expected media blitz surrounding the release of "Let's Talk About Love"—including wide-spread morning and nighttime television appearances for Dion, major magazine and newspaper press, and several charity performances before year-end. Already slated are a November Neil Bogart Memorial Fund performance in Los Angeles to benefit children's cancer, leukemia and AIDS research and a UNICEF 50th anniversary extravaganza in New York in December.

Within the first quarter of 1998, there are plans for the recording of her next French-language album, then a worldwide tour is scheduled to start next summer, beginning in the U.S. in August, then heading across Australia, Europe, Asia, and back to the U.S.

For Dion, such a nonstop agenda is business as usual, as it has been throughout her 16 years in the industry. And what matters most? As always, it's the music.

"I know I've sold 25 million albums and did some sold-out shows," she says. "But I don't think about the success we are having in those terms. I'm just trying to be the best of me every day. When I go to bed at night, I'm not wondering how many albums I sold today. I just want my peanut-butter toast in the morning."

JORGEN LARSEN'S UNIVERSAL MUSIC INTERNATIONAL EMERGES AS A GLOBAL FORCE

(Continued from page 1)

domestic repertoire.

Until 1994, Universal (then known as MCA Music Entertainment) had only a handful of international subsidiaries, while relying on licensing arrangements elsewhere. That year, under then chairman Al Teller, the overseas expansion began.

Aqua is a product of that strategy. The pop/dance combo was signed to fledgling Universal Music Denmark, and Larsen's team converted local popularity into international success. At the same time, MCA Records went to work in the U.S., where "Aquarium" has sold 525,000 units, according to SoundScan.

It's just a happy coincidence that Larsen, too, comes from Denmark.

Yet Aqua is not the only fish in his sea. The group is prospering alongside other UMI successes, such as Spain's Rosana (her debut for the label has sold 1.3 million copies), Britain's Ocean Colour Scene (its label debut has topped 1.2 million), and Brazil's Claudinho & Buchecha (also a Universal debut, with 800,000 unit sales).

On a more modest scale, UMI has established beachheads of popularity for such talents as Camilia in Malaysia, Wa-Wa in Taiwan, and Moenia in Mexico. Larsen is also encouraged by the interest of Universal Music Group chairman Doug Morris in another Scandinavian property, singer/songwriter Espen Lind (aka Sway), whose single, "When Susannah Cries," topped the Norwegian charts earlier this year. He was the first local signing to Universal Music's company there.

"It's like an old-fashioned story," explains Larsen, noting that Lind's career is in the hands of seasoned British manager Brian Lane, who knew Morris from his long tenure at Atlantic Records. "Sway sat down at the piano in Doug's office, played this song, and Doug said, 'Let's release this right away.' Gaining U.S. release for a Norwegian singer is very rare, as you can imagine."

AMERICANS ABROAD

Of course, Larsen's division is delivering the other side of the bargain: international hits for Universal's American roster. Most notable of these is No Doubt, whose Trauma/Interscope album, "Tragic Kingdom," has sold 4.75 million units outside the U.S. Another Trauma act, Bush, has achieved 1 million in non-U.S. sales for its latest release, "Razorblade Suitcase," while the most recent albums by Live, BLACKstreet, Beck, and the Wallflowers are close to the seven-figure sales column on UMI's books. Also encouraging is the Asian chart activity for Trisha Yearwood, whose "How Do I Live" may well be the first single by a Nashville star to top the International Federation of the Phonographic Industry chart in Taiwan (Billboard, Sept. 27).

"Our market share at the time we started this whole [investment] program," says Larsen, "was probably in the 2.5%-3% range." For Universal's fiscal year ending June 30, he adds, "we were probably between 4.5%-5%, including our part of the BMG business." That is, UMI's sales in territories where it does not have its own subsidiaries and is licensed to BMG Entertainment International. "That 5% figure includes the first six months of fiscal 1996-97, which were incredibly tough for us, because of release patterns. We had a very low market share during that time." His estimate for the current year's market share: approximately 6%.

"That gives me reason to believe that our internal target, which we set sev-

eral years ago, is roughly right. We want to be on at least \$1 billion sales by the end of the year 2000." Since Universal's financial year was adjusted to July-June, Larsen now has until June 2001 to hit his billion-dollar benchmark. If it is achieved, the former Sony Music/CBS Records executive—Larsen worked at that company in Europe for more than 20 years, until being forced out in 1991—will be pleased. "When I joined MCA four years ago, we were doing something like \$270 million. From that to \$1 billion in eight years—it's not bad. It puts us up there at, you could say, the tail end of the big boys."

Among those larger lads is BMG, which has—through its worldwide licensing links with Universal—helped the latter become self-sufficient and, in effect, a growing competitor. "I hope BMG will roast in hell," Larsen deadpans when asked about the transition of UMI companies from the BMG license deal to only manufacturing and distribution. He's joking, of course.

"The true answer is that there's no BMG vs. Universal," he says. "It's a country-by-country change: If they have an efficient setup and an intelligent head of their [local] company, it's been very smooth. In most cases, we have not had problems. But we do have places where the personalities are at odds or the local BMG executive takes [the change] very personally, and then it hasn't been going very well."

"The only thing you can generalize about is that it's human nature," he continues. "If a salesman knows that six weeks from now he's not going to be selling someone's stuff anymore, he's not going to make a great effort on the last month's releases. So in all cases, we've probably seen a slight dip in the final months of the deal, and we've seen ourselves compensating for that in the early months of having our own sales force. So, in total, we haven't lost much."

BMG Entertainment International president/CEO Rudi Gassner was equally stoical earlier this year when asked the same question. Moreover, he said, the larger company has more than compensated for the reduction in Universal business—and done so, for the most part, with owned repertoire, thus enhancing BMG's profitability (Billboard, July 5). The deal by which BMG distributes and manufactures Universal product continues to run and expires in March 1999.

NEW AFFILIATES

Several new UMI affiliates are planned for the next 12 months, although Larsen prefers not to be specific. (Outside sources suggest South Africa and Chile.) "There will be three in the next 12 months, and there might be some in start-up mode that technically only begin in the next fiscal year, from July 1," Larsen says.

"We will probably go from our current 28 companies to 35—at most 37—then probably call it a day unless something really dramatic happens. There are parts of the world where I know our competitors are moving in at quite a rapid rate, like some of the Eastern European countries, which I have absolutely no interest in. They're too small, and too shaky."

Larsen also prefers not to break out the UMI share of the Universal

group's total \$1.5 billion in 1996-97 revenue, but informed observers suggest that it was approximately \$630 million, including revenue from the company's Japanese joint venture. Pretax profits are thought to be a few degrees north of \$40 million.

UMI employs approximately 950 people, by Larsen's count, compared with less than 300 three years ago. It recruited 24 sales forces around the world this year, adding 150 employees, and completed this program July 1 with teams in Brazil and France. July also saw the opening of new offices for the group's Latin American operations in Miami. Under senior VP Jesus Lopez, this oversees UMI's regional activities—including companies in Argentina, Brazil, and Mexico—as well as



Universal Music Latino, serving the U.S. Latin market. Domestic repertoire is expected to account for almost 20% of UMI's revenue in the current fiscal year. It has approximately 120-130 acts (including a number of singles deals) on its roster worldwide and expects this to grow to around 150 by mid-1998. Larsen declines to reveal the specific scale of talent investment, but industry analysts estimate that the division has annually spent between \$12 million and \$15 million on gross A&R costs before recoupment.

MARKET SHARE

In terms of UMI's national market shares, Larsen singles out Canada with approximately 18%, where the Interscope stable has made a significant contribution; Australia and New Zealand, with an 8%-9% rating; and Denmark, Norway, and Spain ("typically the ones where local artists have sold a lot") in the 6%-7% zone. "Most of the other ones are in the 4%-5% range currently, and a couple of countries, for various reasons, are below that."

Universal Music Germany is showing a year-to-date chart share of 2.8%, based on Media Control data, while the U.K. company has registered an upwardly mobile 5.6% market share in the third-quarter Chart Information Network statistics. In the latter territory, "Marchin' Already," the second MCA album by Ocean Colour Scene, has been certified gold for sales of 100,000 copies, while Aqua's "Barbie Girl" opened for business on the singles chart the week ending Saturday (25) at No. 2.

In Japan, the Universal Victor 50/50 joint venture continues. "We have a firm deal with Victor for another four years or so," explains Larsen. "We would be quite interested in speeding up our involvement in Japan. Also, because we have one of the lower market shares there, it is possible that by getting rid of the more bureaucratic management-by-board-of-directors approach—which you have, by necessity, in a joint venture—you could speed up the company's growth. It is reasonably successful; we'd just like it to grow at a faster rate. We are reviewing our options."

Universal Victor's market share is less than 3%. Its strongest domestic asset is the rock group Luna Sea, which has a new album due in December.

UMI's advance these past few years has been hard fought, Larsen acknowledges. "There are only two reasons why we've achieved that growth in spite of a flat total market," he says. "One is, we finally got some international hits. The other is, we finally got some local hits. That's how simple this

business is.

"The coming of Doug Morris [in 1996] made an almost immediate impact on the company, because one of his first actions was to do the deal he wasn't allowed to do at Warner: the Interscope acquisition," he continues. "Interscope had two major attributes that we in international weren't totally aware of at the time: They were much hotter than we thought, and they were much wiser than we thought."

Interscope's rap roster had given UMI what Larsen calls "decent" sales, but rock properties such as No Doubt and Bush made the real difference. "That really started around January, so we had the full benefit in the second half of our fiscal year," he says.

To these international hits were added national successes by local artists. "Ocean Colour Scene's first MCA album was a million seller, for example," says Larsen. "Which for our competitors may not be a great achievement, but it was for us. We've never had a U.K. group at No. 1 in the charts there, selling 1 million." The popularity of Rosana, who was signed by Universal Music Spain managing director Carlos Ituio, was extended to such markets as Argentina (album sales of 180,000) and Italy (100,000).

AQUA'S APPEAL

Aqua has been the consummate border-breaker, of course, powered by the universal novelty appeal of "Barbie Girl," but evidently is capable of selling albums—to a degree that has surprised some of Larsen's competitors. Universal Music Denmark managing director Jens-Otto Paludan signed the group; marketing director Niclas Anker helped develop its image and the "Aquarium" international marketing tools. Locally, the album has moved 285,000 units.

"I think that's the second-highest number in 15 years for a local artist in Denmark," comments the UMI chief. In neighboring Sweden and Norway, the record has sold 160,000 and 120,000 units, respectively. In the world outside the U.S., sales have exceeded 1.6 million.

In the U.S., Larsen says, Morris "took an immediate interest in Aqua" and insisted on an early release. "Secondly, [MCA Records (U.S.) president] Jay Boberg saw the potential and put together an effective promotion and sales program that bore fruit immediately." Universal Music Canada, meanwhile, has secured retail sales of 115,000 units for "Aquarium," according to SoundScan.

Business was not always so buoyant. Larsen recalls 1994, when the international division added a dozen companies—mostly in Continental Europe—to its original quartet in Canada, Japan, the U.K., and Germany. "With the exception of three Geffen releases by Aerosmith, the Eagles, and Nirvana, we had very little [American] product for about 2½ years. It was very nerve-racking, to have all these companies and nowhere to go."

The savior proved to be strategic marketing initiatives. "We started that almost the moment we opened almost all our companies," says Larsen. "It was considered slightly controversial by some of our U.S. labels, because they thought we should be concentrating on [current] U.S. product. Of course, this was a concentration on American product, but in a different way."

Faced with a contemporary music flow from Universal's U.S. roster that challenged overseas markets, Larsen found necessity to be the mother of invention. "If we had not developed this

discipline very early, I don't know if all of our companies would have survived." At one point, strategic marketing represented 35% of his division's revenue. That percentage has dropped with the success of Interscope acts, he adds, "but mathematically, not in volume. It's still a major piece of our business: just under 30%."

The sector has been tempered in the past 18 months, according to Larsen, by the overexposure of repertoire industrywide, especially TV-advertised albums. "They've all cannibalized each other." Even so, imaginative thinking can still pay dividends. "One album we have done particularly well with is 'The Tarantino Connection,' which was a spinoff from the 'Pulp Fiction' soundtrack. We got [Quentin] Tarantino to write the liner notes, let us use his photograph, and so on." The compilation's international sales: 440,000 units.

FOUR BUSINESS SECTORS

In the long term, Larsen sees his business divided into four sectors of roughly equal size. They are distinct, he says, although there is some content overlap. "One sector is U.S. repertoire. Two is strategic marketing, which is more about discipline than the origination of repertoire, and a lot of that will be U.S. repertoire, of course. Three is domestic repertoire. And four is international repertoire, which would include, for example, the sales of Aqua and Ocean Colour Scene in Germany."

Using this calculation, Larsen suggests that almost two-thirds of the division's revenue will be derived from initiatives at the local level. "That's the way the trend is moving very rapidly right now."

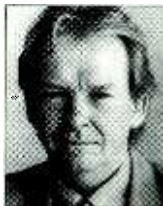
The development of local strength, in artist development as well as in strategic marketing, has become all the more vital as the world consumes less American music than before—and less of the kind of rock that has, for many years, been a staple of the global business.

"Rock'n'roll is not dead," says Larsen, "but it's not in a particularly healthy state. As an industry, we have somehow managed to keep the Woodstock spirit alive for 30 years and managed to convince generation after generation of teenagers that they should associate with a certain lifestyle, rebelliousness and rock'n'roll."

This is no longer as attractive or relevant to young people around the world, in his opinion. "There is no youth movement today. If there is one, it's more about taking Ecstasy and dancing yourself senseless on a Saturday night. Which is another reason why rock doesn't relate. It's a different type of music. In America, all the 'hair' bands disappeared; the heavy metal bands and now even some of the mainstream rock bands are having difficulty matching sales of their previous albums."

Rock's decline, dance music's fatigue, and what Larsen calls the "implosion" of gangsta rap has produced "a vacuum in the continuity of our industry. In the short term, it's resulting in a little dip. In the medium term, the vacuum is very quickly going to be filled by a new breed of artists." The executive suggests that a more melodic base will underpin that new breed, "and in terms of origin, a lot more will come from local creativity. That's the easiest and most natural kind of music, in a way which relates to your local record buyers."

"That's where I see a great opportunity for our industry, and for us as a record company. We've shown an incredible batting average [in the past four years], and if we can keep that up, we'll grow more rapidly."



LARSEN

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'YOU WERE MEANT FOR ME' and 'DON'T GO AWAY'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

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

- List of songs and artists from A to Z, including '2 BECOME 1', '4 SEASONS OF LONELINESS', 'AFTER 12, BEFORE 6', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top sales hits like 'YOU MAKE ME WANNA...', '4 SEASONS OF LONELINESS', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs with sales data, including 'PLEASE', 'PUSHIN' INSIDE YOU', etc.



JANET "TOGETHER AGAIN"

the new single from the new album **The Velvet Rope**

Executive Producers: Janet Jackson and René Elizondo, Jr. Produced by Jimmy Jam & Terry Lewis (for Flyte Tyme Productions, Inc.) and Janet Jackson. RD Worldwide Management, B.V. <http://www.janet-jackson.com> © 1997 Black Dot, Inc.



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 1, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	3	1	6	LEANN RIMES ▲ ² CURB 77885 (10.98/16.98) 3 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	1		2	JANET VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
3	2		2	SOUNDTRACK DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
4	7	8	9	FLEETWOOD MAC REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
5	5	4	5	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
6	6	5	5	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
				Hot Shot Debut		
7	NEW ▶		1	LL COOL J DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
8	4	2	4	BOYZ II MEN MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
9	8	7	6	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
10	NEW ▶		1	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
11	9	6	8	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
12	12	12	13	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
13	13	14	88	JEWEL ▲ ⁶ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
14	10	9	8	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
15	11	3	3	THE ROLLING STONES VIRGIN 44712* (11.98/17.98)	BRIDGES TO BABYLON	3
16	15	15	33	MATCHBOX 20 ▲ ² LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
17	17	16	37	SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
18	14	11	5	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
19	16	13	5	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
20	NEW ▶		1	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	20
				Greatest Gainer		
21	31	48	4	CHUMBAWAMBA REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	21
22	23	33	14	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	22
23	21	24	5	USHER ● LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
24	19	18	16	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
25	20	19	24	HANSON ▲ ³ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
26	22	23	17	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
27	24	25	14	SARAH MCLACHLAN ▲ NETTWERK 18970/ARISTA (10.98/16.98)	SURFACING	2
28	18	10	3	BOB DYLAN COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
29	25	22	20	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
30	30	34	58	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
31	27	26	16	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
32	29	37	8	OASIS EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
33	28	29	6	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
34	26	17	4	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
35	32	20	4	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	16
36	38	40	64	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
37	41	41	10	BACKSTREET BOYS ● JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
38	36	38	12	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
39	34	31	5	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
40	37	39	21	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
41	35	27	26	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
42	40	30	6	AMY GRANT A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
43	47	50	17	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
44	NEW ▶		1	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	44
45	42	35	5	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
46	45	46	68	THE WALLFLOWERS ▲ ³ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
47	39	32	67	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
48	44	43	26	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
49	33		2	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
50	49	53	25	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
51	43	21	3	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
52	NEW ▶		1	JOHN DENVER LEGACY 65183 (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	52

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	50	45	40	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
54	58	66	22	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
55	54	64	28	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
56	52	55	32	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
57	46	44	3	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
58	NEW ▶		1	DURAN DURAN CAPITOL 33876 (7.98/16.98)	MEDAZZALAND	58
59	53	42	58	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
60	65	75	14	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
61	56	58	31	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
62	61	68	29	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
63	76		2	THE JERKY BOYS RATCHET 536357/MERCURY (10.98 EQ/16.98)	THE JERKY BOYS 4	63
64	55	47	5	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
65	72	76	84	CELINE DION ▲ ⁹ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
66	59	59	9	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
67	NEW ▶		1	MANA WEA LATINA 20430 (8.98/14.98)	SUENOS LIQUIDOS	67
68	63	54	4	THE SUNDAYS DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE	33
69	64	61	12	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
70	70	72	22	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
71	60	49	4	BJORK ELEKTRA 62061/EEG (10.98/16.98)	HOMOGENIC	28
72	92	108	8	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98) HS	DAYS OF THE NEW	72
73	62	60	3	LOREENA MCKENITT WARNER BROS. 46719 (10.98/16.98)	THE BOOK OF SECRETS	60
74	75	71	36	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
75	71	56	4	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39
76	81	67	8	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
77	51		2	JIMI HENDRIX EXPERIENCE HENDRIX 11684*/MCA (10.98/16.98)	SOUTH SATURN DELTA	51
78	79	63	3	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
79	67	57	19	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	55
80	66	52	4	JACKSON BROWNE ELEKTRA 62111/EEG (10.98/16.98)	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
81	77	80	77	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2
82	78	74	49	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
83	48	36	3	VARIOUS ARTISTS LONDON 460000 (10.98/17.98)	DIANA, PRINCESS OF WALES 1961-1997 — THE BBC RECORDING OF THE FUNERAL SERVICE	36
84	82	82	18	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
85	68	79	3	PATTY LOVELESS EPIC 67997 (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	68
86	74		2	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
87	73	77	4	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
88	85	81	52	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
89	69	51	4	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
90	88	87	31	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
91	89	78	9	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	37
92	96	100	37	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
93	87	85	8	MARTINA MCBRIDE RCA 67516 (10.98/16.98)	EVOLUTION	80
94	80	69	8	COLLIN RAYE EPIC 67893 (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
95	84	73	12	CLINT BLACK ● RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
96	83	65	26	BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
97	90	83	12	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
98	100	86	10	LUIS MIGUEL ● WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
99	91	84	70	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
100	57	28	3	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	28
101	97	99	46	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
102	95	92	11	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
103	93	88	20	WU-TANG CLAN ▲ ² LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
104	94	90	16	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
105	108	98	37	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/16.98) HS	HOT	27
106	107	102	16	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
107	105	101	18	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	24

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

PARADISE

(Continued from page 6)

upside under the Paradise umbrella."

Executives say the strategy is to create a midsize entertainment company composed of different but related businesses that can provide a financial buffer for the economic ups and downs affecting any single business. "We'll help with cash-flow crunch problems," says Rick Flynn, executive VP. The company's prospectus says that it will focus on acquisitions of companies costing up to \$5 million at first.

Doyle and Flynn incorporated the Paradise-owned label Push Records in February and secured a U.S. distribution deal with BMG in July. The executives say they are close to signing international deals with Universal/MCA in Canada, BMG Japan in that nation, and Eagle Rock in Europe. The Universal and Eagle Rock deals will be joint ventures. Flynn says other licensing deals should be sealed at MIDEM.

The first Push release was Daryl Hall & John Oates' "Marigold Sky," which hit stores Sept. 30 with initial shipments of 150,000 units. More than 225,000 units have been pressed.

The label's second release will be by the band Luzz early next year. A



third act, L.A.-based alternative rockers Kidney Thieves, has been signed. Other signings are pending.

The plan is to release four to six recordings a year for the first three years. Although the label is concentrating on pop and rock now, the owners say they "wouldn't rule out R&B." There are 16 full-time employees.

"We're concentrating on breaking careers," says Doyle. "Our economic model is different from the majors. Our break-even is less than theirs." To lower costs, the company can use its own studios, says Doyle. He adds that artist advances will be lower than at most labels, but that the royalty rates will be higher. Hall & Oates received stock options in Paradise as part of their contract.

Doyle and Flynn owned another of Paradise's businesses, artist management firm All Access Entertainment Management Group, whose clients include Hall & Oates, Coward, Thin Lizard Dawn, and Fat.

Rave Music and Entertainment, a producer of scores and advertising jingles for TV, radio, and film, is another of the core businesses. Paradise has already made an acquisition in this area, buying L.A.-based Paul Hoffman Music, which will be subsumed under Rave, the executives say. Rave's president and founder, John Loeffler, is chairman/president/CEO of Paradise.

The other unit of Paradise is Picture Vision, a video production firm founded by Jon Small. The company recently produced the video for the Garth Brooks concert in New York's Central Park. Small is an executive VP of Paradise.

On Jan. 22, the holding company Paradise Music and Entertainment Inc. made an IPO of stock at \$6 a share, raising \$6 million, through underwriter Donald & Co. Doyle says about one-third of that money is earmarked for acquisitions. Other money for mergers and buyouts could be raised by a secondary stock offering or through off-balance-sheet financing. The shares, listed on Nasdaq, were trading at \$5.125 at press time.

For the fiscal year that ended June 30, Paradise reported a net loss of \$993,952 on \$5.57 million in revenue. Executives attribute the loss in part to expenses related to going public.

They estimate that revenue will grow to \$12 million this fiscal year.

Well done.

rare.

sizzling.



76869-7508-2/4

"Absolutely the best dance compilation of the year!"

LARRY FLICK • *Billboard Magazine*

The Blackout Allstars / Like It (Like That)
Ultra Naté / Free
Freak Nasty / Da' Dip
La Flavour / Mandalay
Paradigm / Higher Love
Sash! / Encore Une Fois
Crush / Jellyhead
Jacqui Cenci / Memories
K5 / Passion
DJ Taz / That's Right
Rockell / In A Dream
Culture Beat / Take Me Away
Jocelyn Enriquez / A Little Bit Of Ecstasy
Me & My / Dub • Dub
Rockell / I Fell In Love
Bonnie Pointer / Heaven Must Have Sent You

In Stores October 28



76869-75305-2/4

20 Rare Disco Classics!

Jimmy Ruffin / Tell Me What You Want
Crown Heights Affair / Dreaming A Dream
Ecstasy, Passion & Pain (featuring Barbara Roy) / Touch And Go
The Joneses / Sugar Pie Guy
Hamilton Bohannon / Foo Stompin Music
South Shore Commission / Free Man
Four Below Zero / My Bab's Got E.S.P.
The Tymes / You Little Trunker
Lyn Collins / The Female Preacher Rock Me Again & Again (6 Times)
Poison / Let Me Lay My Funk On You
Al Downing / I'll Be Holding On
Don Downing / Dream World
Faith Hope & Charity / To Each His Own
The Glitter Band / Makes You Blind
Eddie Kendricks / Date With The Rain
The Jimmy Castor Bunch / It's Just Begun
Moments And Whatnots / Girls
First Choice / The Player
B.T. Express / Peace Pipe
The Trammps / Hold Back The Night

In Stores October 28



76869-75006-2/4

And 20 More!

Hamilton Bohannon / Let's Start The Dance
Mike & Bill / Somebody's Gotta Go (Sho Ain't Me)
Jerry Knight / Overnight Sensation
Linda Clifford / If My Friends Could See Me Now
Executive Suite / When The Fuel Runs Out
Notations / Think Before You Stop
The Trammps / Zing Went The Strings Of My Heart
The Hues Corporation / I Taught Your Act
The Main Ingredient / Happiness Is Just Around The Bend
Crown Heights Affair / Every Beat Of My Heart
Basic Black And Pearl / There'll Come A Time, There'll Come A Day
First Choice / Smarty Pants
Eddie Holman / This Will Be A Night To Remember
The Originals / Down To Move Town
Black Ivory / Mainline
Gil Scott-Heron/Brian Jackson / The Bottle
Double Exposure / Ten Percent
Retta Young / (Sending Out An) S.O.S.
The Reddings / Remote Control
Front Page / Love Insurance

In Stores October 28



76869-75002-2/4

16 Big Beautiful Hits!

R. Kelly / Bump N' Grind
Rick James / Super Freak
Commodores / Brick House
Adventures Of Stevie V / Dirty Cash
Lil Louis / French Kiss
The Outere Brothers / Boom Boom Boom
Whodini / Freaks Come Out At Night
2 In A Room / Wiggle It
H-Town / Knockin' Da Boots
Samantha Fox / Touch Me (I Want Your Body)
Wreckx-N-Effect / Rump Shaker
2 Live Crew / Me So Horny
Tone Loc / Wild Thing
Labelle / Lady Marmalade
B.T. Express / Do It ('Til You're Satisfied)
Clarence Carter / Strokin'



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Billboard 200

continued

NOVEMBER 1, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	109	109	17	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
109	98	91	54	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
110	102	126	5	CARLY SIMON ARISTA 18984 (10.98/16.98)	FILM NOIR	84
111	86	62	3	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	62
112	NEW ▶		1	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	112
113	103	96	22	JOHN FOGERTY ● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
114	99	89	36	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
115	118	141	17	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	106
116	104	93	22	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
117	106	97	24	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
118	121	120	27	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
119	140	174	3	CREED WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	119
120	101	94	10	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
121	122	119	55	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
122	132	150	14	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	122
123	111	107	35	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
124	119	116	51	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
125	125	128	4	VARIOUS ARTISTS POLYGRAM TV 553847/MERCURY (10.98 EQ/17.98)	PURE DANCE 1998	125
126	113	113	8	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
127	123	124	14	INSANE CLOWN POSSE ISLAND 52442 (10.98/16.98)	THE GREAT MILENKO	63
128	114	105	27	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
129	116		2	DELBERT MCCLINTON CURB 53042/RISE TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	116
130	131	134	72	METALLICA ▲ ELEKTRA 61923*/EAG (10.98/16.98)	LOAD	1
131	149	125	4	ALEJANDRO FERNANDEZ SONY LATIN 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENAMORANDO	125
132	127	112	23	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	57
133	120	110	23	OMC ● HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	40
134	112	104	8	COOLIO TOMMY BOY 1180* (11.98/16.98)	MY SOUL	39
135	142	140	70	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
136	134	139	18	MEGADETH ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
137	133	132	88	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
138	138	146	27	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
139	117	103	8	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)	NEXT	53
140	136	130	17	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
141	128	118	35	TRU ▲ NO LIMIT 50650*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
142	146	147	9	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	142
143	172	172	5	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	143
144	163	165	38	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
145	151	138	43	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
146	141	117	45	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) HS	VILLAINS	24
147	124		2	PAT METHENY GROUP WARNER BROS. 46791 (10.98/16.98)	IMAGINARY DAY	124
148	148	151	6	SAVE FERRIS STARPPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
149	137	133	14	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
150	150	131	56	SHERYL CROW ▲ A&M 540587 (10.98/17.98)	SHERYL CROW	6
151	162	155	8	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/Geffen (12.98 CD)	VEGAS	92
152	145	144	18	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
153	130	123	22	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	106

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 137	311 102	Aaliyah 159	Trace Adkins 170	Aerosmith 90	Fiona Apple 30	Aqua 9	Jon B. 143	Backstreet Boys 37	Erykah Badu 74	Beck 99	Bjork 71	Clint Black 95	BLACKstreet 164	Mary J. Blige 48	Blink 182 169	Blues Traveler 104	Blur 199	Bone Thugs-N-Harmony 38	Boyz II Men 8	Toni Braxton 135	Jim Brickman 184	Brooks & Dunn 18	Meredith Brooks 117	Brotha Lynch Hung 100	Jackson Browne 80	Busta Rhymes 19	2Pac 137	311 102	Aaliyah 159	Trace Adkins 170	Aerosmith 90	Fiona Apple 30	Aqua 9	Jon B. 143	Backstreet Boys 37	Erykah Badu 74	Beck 99	Bjork 71	Clint Black 95	BLACKstreet 164	Mary J. Blige 48	Blink 182 169	Blues Traveler 104	Blur 199	Bone Thugs-N-Harmony 38	Boyz II Men 8	Toni Braxton 135	Jim Brickman 184	Brooks & Dunn 18	Meredith Brooks 117	Brotha Lynch Hung 100	Jackson Browne 80	Busta Rhymes 19																																																																																																																			
Mariah Carey 6	Bob Carlisle 96	Deana Carter 59	Mark Chesnut 195	Chicago 175	Chumbawamba 21	Paula Cole 92	Common 111	Creed 134	Creed 119	Sheryl Crow 150	The Crystal Method 151	Days Of The New 72	John Denver 52, 165	Diamond Rio 149	Celine Dion 65	Dream Theater 179	Dru Hill 101	Duran Duran 58	Bob Dylan 28	Steve Earle 178	Missy "Misdemeanor" Elliott 60	En Vogue 152	EPMD 35	Everclear 49	Alejandro Fernandez 131	Fleetwood Mac 4	John Fogerty 113	Foo Fighters 54	God's Property 109	Nu Nation 40	Amy Grant 42	Gravediggaz 20	Green Day 10	Daryl Hall John Oates 162	Hanson 25	Jimi Hendrix 77	Insane Clown Posse 127	Alan Jackson 124, 158	Jamiroquai 53	Janet 2	Jars Of Clay 39	Wyclef Jean Featuring Refugee Allstars 43	The Jerky Boys 63	Jewel 13	Joe 69	Billy Joel 66	Elton John 34, 88	K-Ci & Jojo 107	The Kinleys 174	Patti LaBelle 140	Jonny Lang 144	Live 123	LL Cool J 7	London Symphony Orchestra (Foster) 194	Lost Boyz 154	Patty Loveless 85	Mack 10 45	Makaveli 160	Mania 67	Master P 11, 145	Matchbox 20 16	Dave Matthews Band 81	Maxwell 192, 198	Martina McBride 93	Lila McCann 156	Delbert McClinton 129	Neal McCoy 79	Tim McGraw 29	Loreana McKennitt 73	Brian McKnight 75	Sarah McLachlan 27	Megadeth 136	Metallica 130	Pat Metheny Group 147	Mia X 200	The Mighty Mighty Bosstones 56	Luis Miguel 98	John Michael Montgomery 44	Lorrie Morgan 191	Mr. Serv-on 176	Aaron Neville 188	Next 177	The Notorious B.I.G. 61	Oasis 32	The Offspring 189	OMC 133	Our Lady Peace 142	Pantera 182	Michael Peterson 122	Portishead 51	Prodigy 31	Puff Daddy & The Family 12	Radiohead 106	Colin Ray 94	RBl Posse 183	Reel Big Fish 132	LeAnn Rimes 1, 47, 114	The Rippingtons Featuring Russ Freeman 193	Robyn 115	The Rolling Stones 15	Rome 128	Adam Sandler 64	Savage Garden 118	Save Ferris 148	Sawyer Brown 172	Kenny Wayne Shepherd Band 86	Cary Simon 110	Sister Hazel 70	Smash Mouth 22	Snaker Pimps 196	Something For The People 163	SOUNDTRACK	Def Jam's How To Be A Player 167	The Full Monty 157	Gang Related - The Soundtrack 3	I Know What You Did Last Summer - The Album 181	I'm Bout It 116	A Life Less Ordinary 166	Love Jones: The Music 190	Men In Black - The Album 24	Money Talks - The Album 91	My Best Friend's Wedding 84	Selena 138	Soul Food 5	Space Jam 82	Spaww - The Album 97	Spice Girls 17	Squirrel Nut Zippers 105	George Strait 41	Sublime 36	Sugar Ray 26	The Sundays 68	SWV 120	James Taylor 168	Third Eye Blind 55	Pam Tillis 173	Tonic 62	Tool 121	Tru 141	Twista 197	Usher 23	Luther Vandross 57	VARIOUS ARTISTS	Club Mix '97 171	Club Mix '98 112	Diana, Princess Of Wales 1961-1997 - The BBC Recording Of The Funeral Service 83	ESPN Presents: Jock Jams Volume 3 33	Halloween Songs & Sounds 87	Pure Dance 1998 125	Pure Moods 50	So So Def Bass All-Stars Vol. II 108	Stone Country: Country Artists Perform The Songs Of The Rolling Stones 161	Sugar Ray 26	Ultimate Dance Party 1997 185	Ultimate Hip Hop Party 1998 76	Ultimate New Wave Party 1998 155	Stevie Ray Vaughan And Double Trouble 187	The Verve 78	The Verve Pipe 146	Clay Walker 186	The Wallflowers 46	Bryan White 89	Vanessa Williams 139	Lee Ann Womack 153	Chely Wright 180	Wu-Tang Clan 103	Yanni 126	Trisha Yearwood 14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	139	136	18	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
155	143	143	8	VARIOUS ARTISTS ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
156	135	135	15	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
157	RE-ENTRY		3	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	157
158	155	154	104	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
159	164	164	60	AALIYAH ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
160	152	148	50	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
161	176		2	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	161
162	115	95	3	DARYL HALL JOHN OATES PUSH 90200 (10.98/16.98)	MARIGOLD SKY	95
163	154	166	4	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	154
164	159	145	58	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
165	NEW ▶		1	JOHN DENVER SONY WUNDER 63412 (9.98 EQ/13.98)	ALL ABOARD!	165
166	NEW ▶		1	SOUNDTRACK INNERSTATE 540809/LONDON (10.98/16.98)	A LIFE LESS ORDINARY	166
167	129	106	11	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	7
168	147	111	22	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURGLASS	9
169	189		6	BLINK 182 CARGO 11624*/MCA (8.98/12.98) HS	DUDE RANCH	135
170	144	115	55	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
171	167	149	35	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
172	156	159	23	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
173	160	137	20	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
174	173	169	3	THE KINLEYS EPIC 67965 (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	169
175	168	161	26	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967-1997	55
176	153	127	11	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	23
177	170	184	3	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	170
178	126		2	STEVE EARLE WARNER BROS. 46789 (10.98/16.98)	EL CORAZON	126
179	157	114	4	DREAM THEATER EASTWEST 62060/EEG (10.98/16.98)	FALLING INTO INFINITY	52
180	179	181	5	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	171
181	NEW ▶		1	SOUNDTRACK COLUMBIA 68896 (10.98 EQ/17.98)	I KNOW WHAT YOU DID LAST SUMMER - THE ALBUM	181
182	169	158	12	PANTERA EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15
183	110	70	3	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)	AN EYE FOR AN EYE	70
184	NEW ▶		1	JIM BRICKMAN WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	184
185	183	168	49	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
186	171	160	28	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
187	158	156	12	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL	40
188	NEW ▶		1	AARON NEVILLE A&M 540784 (10.98/16.98)	TO MAKE ME WHO I AM	188
189	182	191	37	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
190	181	175	32	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
191	177	162	10	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
192	184	163	76	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
193	191	179	5	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11271/WINDHAM HILL (10.98/16.98)	BLACK DIAMOND	147
194	NEW ▶		1	LONDON SYMPHONY ORCHESTRA (FOSTER) EMI CLASSICS 56484/ANGEL (11.98/16.98)	PAUL MCCARTNEY'S STANDING STONE	194
195	165	180	4	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	165
196	187	167	23	SNEAKER PIMPS CLEAN UP 42587/MIRGIN (10.98/15.98) HS	BECOMING X	111
197	175	157	17	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	77
198	178	153	14	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
199	195	189	32	BLUR FOOD/PARLOPHONE 42876/MIRGIN (10.98/16.98)	BLUR	61
200	161	121	17	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21

DUTCH-BASED ARCADE ACQUIRES STAKE IN RED ANT

(Continued from page 3)

ution, and an experienced partner in the growing compilation business. Moreover, the deal enhances Red Ant's stature in the industry after a tough few months: The company was almost shuttered in August due to the Chapter 11 filing by its then parent Alliance Entertainment Corp.

Herman Heinsbrouk says of his hookup with Red Ant, "It's a major move for us. We want to stand up and be counted as an international record company." He says that the marriage between the two companies will produce one of the leading international independent record labels.

Townsend Ziebold, a managing director for the New York-based investment firm of Wasserstein, Perella & Co., which owns 90% of Red Ant, says, "This deal accomplished a number of goals for us. It gives us an equity and strategic partner. It gives us a motivated partner in Europe, who will actively license our product for distribution over there. And it enhances our product flow domestically."

Randy Phillips, Red Ant president, says that the company made a strategic decision to go with a company like Arcade rather than with a major, where the label's releases would be just another

listing on the chart board. "We like going with an aggressive, hungry independent in Europe," he says. "Herman feels the same way about the U.S."

In the year ending Dec. 31, 1996, Arcade, which reports in guilders, had revenue of about \$210 million, calculated at an exchange rate of 2 guilders to the dollar. In addition to its compilation and catalog business, which operates under the name Arcade, the company issues contemporary music under the name of CNR Music. Arcade has operations in the Netherlands, Belgium, Germany, France, Norway, Sweden, and Austria. During 1996 it

acquired Divucsa, a Spanish record company, and Flarenasch, a French music label. Among the artists in its portfolio are Gala, the Course, Dr. Alban, Golden Earring, and de Kast.

In addition to its record labels, Arcade operates two commercial TV stations, one of which, the Music Factory, competes against MTV in the Netherlands; three commercial radio stations; and 70 record stores in the Netherlands under the name Discourier B.V./The Music Store B.V.

Arcade is a subsidiary of Wegener Arcade, which had revenue last year of about \$750 million. In addition to

Arcade's operations, which account for about 28% of total revenue, the businesses of Wegener Arcade, based in Apeldoorn, the Netherlands, include graphic production, direct-marketing services, magazines, and newspapers.

Red Ant, which was founded by former MCA Music chairman Al Teller, was merged into Alliance Entertainment Corp. in August 1996. In July, the company filed for Chapter 11 protection, and in August, after facing the threat of a shutdown, Wasserstein, Perella came up with a winning bid that satisfied Alliance, the bankruptcy court, and creditors, agreeing to pay \$1.05 million for the label. As part of that deal, Alliance retained 10% in the label, Teller stayed with Alliance, and Phillips became the top executive at Red Ant.

At the time of the deal, Wasserstein, Perella agreed to put up \$3 million in immediate funding for Red Ant and eventually another \$16 million to turn the label into a successful operation.

As Wasserstein, Perella struck its deal with Alliance, Red Ant sold back its stake in Delicious Vinyl to the principals of that label. It also inked a joint-venture deal with PolyGram-distributed London to sign Salt 'N Pepa; that act's album, "Brand New," launched Oct. 21 (Billboard, Oct. 11).

Heinsbrouk says that while Red Ant was involved in the Alliance imbroglio, Arcade, which had been discussing licensing possibilities with the U.S. label, sat on the sidelines to see how the situation would play out. Even with the deal, he says, "we didn't want to rush in. We have bought a minority stake in the company, with the option to buy a majority stake. Hopefully, we will buy out [Wasserstein, Perella] at a later date."

Heinsbrouk says he had the incentive to do the deal with Red Ant because he feels comfortable with Phillips and his management team. He says Phillips is "one of the few Americans who has an open ear to the European market. I think we have product suitable for the U.S., and we want to break it here."

Conversely, Phillips says the formation of the joint-venture U.S. compilation label, to be called Arcade America, gives Red Ant an entree into the U.S.' burgeoning compilation market.

In the U.K., the two will jointly fund a record label, which will issue contemporary music under the Red Ant logo and release compilations under the Arcade logo. Previously, Arcade released contemporary product in that market primarily through licensing, while the compilation business has had a presence in the U.K. for nearly 25 years.

The companies plan to begin taking steps to establish the two new labels immediately, the principals say.

With the completion of the Arcade deal and the release of the Salt 'N Pepa album, Phillips says, "It's been quite a six months."

Now, Phillips says his priority is to lock in a North American distribution deal, with the front-runner being PolyGram Group Distribution, as an outgrowth of the Salt 'N Pepa relationship. For the remainder of the year, he says, Red Ant will release an acoustic version of "Mann Chinese" from Naked as part of the label's long-term commitment to that album.

The label will also work Mexico 70, picked up through a joint venture with the Big Pop label, and what Phillips terms "two incredible hip-hop records" from Militia and Sunz Of Man, the latter an offshoot of the Wu-Tang Clan.

AUSTRALIAN RETAIL GROUP DISPUTES GOVERNMENT PARALLEL IMPORT PLAN

(Continued from page 6)

ing parallel imports will render ineffective its historic Triple A agreement with the Australian Record Industry Assn. (ARIA). Formalized Sept. 23, at its convention in Sydney, the deal reduces the waiting period before retailers can import niche releases and widens the selection. Retailers, already responsible for proper sticker-ing of indecent lyrics on such product, now also will have the onus of proof regarding legitimate stock.

"It's ludicrous to expect retailers to take responsibility for that," complains Bull. "This is just another impediment by a government that claims to champion small businesses. A legal challenge would be a financial burden we can't afford."

The government's plan to pass the legislation through the Senate may be delayed until early '98, due to other legislation waiting to be passed.

Its stance was weakened when the

Financial Review revealed Oct. 10 that Minister for Trade Tim Fischer wrote to the U.S. trade representative (USTR), offering to drop the parallel-imports move if the USTR abandoned an action in the World Trade Organization (WTO) against Melbourne company Howe Leather (a \$30 million export subsidy unfairly allowed it to take business from two American competitors).

"A senseless basis for mature policy-making," says ARIA CEO Emmanuel Candi. "Our entire industry is being used as a pawn in an international dispute to protect the interests and export subsidies of one Australian leather company. It is clear the cabinet decision, which is going to wreck our industry, has more to do with a trade fight which has nothing to do with us." (Sen. Alston dismisses the USTR's threats to complain to the WTO over parallel imports as "empty

threats.")

The government had a further setback when the opposition Labour Party announced it would block legislation through the Senate. Labour agrees that thousands of jobs would be wiped out and musicians' incomes jeopardized. But its support is conditional. While in government, Labour brokered a deal in April 1995 with ARIA, whereby copyright controls were maintained in return for a \$350 million Australian (\$250 million U.S.) investment in local acts over three years. The party was swept out of government nine months later.

Spending levels on local acts have been at some \$130 million Australian, according to opposition leader Kim Beazley. "We would hope that if we were successful in opposing this, there would be a response from the industry to promote Australian product that much further," says Beazley.

The legislation hangs on support

from minor parties in the Senate, such as Australian Democrats, the Greens, and a Tasmanian independent senator, Brian Harradine, who hold the balance of power. The parties are sympathetic to the music industry but have not formally announced their stand.

Meantime, the debate rages furiously in the media. The government portrays ARIA's interests as limited to the five multinational companies (it also represents 40 independents). In a letter to the prime minister, meanwhile, Denis Handlin, CEO/chairman of Sony Music Australia, warned that the company was likely to reduce its work force "by 20% in the short term and further in the long term. Companies would curtail investment in the local industry and be forced to become bare distribution arms for overseas product."

The complexity of the issue has seen a divergence of opinion. "We view this as a rights issue," says Michael McMartin, co-chairman of the local arm of the International Managers Forum. "It should be dealt with in a trade manner rather than [through] the arts department. The government's desire to deal with the multinationals is one thing, but how it's going about it—taking away artists' copyright just to get at the multinationals—is an obscenity."

Major independent Shock, which made more than \$30 million Australian (\$21.6 million U.S.) last year, is all for breaking the majors' monopoly and does not think piracy will be that serious a problem. Shock's CEO, Charles Caldas, suggests that independent labels and artists would be hurt by cheap legitimate CDs from abroad pushing local stock off the shelves.

Adds Phil Mortlock, managing director of Origin, which issues niche jazz and instrumental releases, "The downsizing of the local industry will reduce, if not destroy, the incentive for privately funded independent operators like ourselves, which solely develop Australian repertoire and do not rely on income generated from licensing in international repertoire."

Doug Falconer, drummer with Mushroom act Hunters & Collectors, while pointing out that Norway abandoned a similar experiment after problems with piracy and its effect on its local industry, adds, "The losers will be the artists who will not find a market for their dreams, and the public who will suddenly find themselves paying only slightly less for a vastly reduced choice."

A popular suggestion by some artists—that the government return the 22% sales tax to producers of records made in Australia by Australian citizens, triggering investment in local talent—has been deemed unworkable and would be declared illegal.

PAN-EUROPEAN MECHANICAL ROYALTY RATE

(Continued from page 3)

However, BIEM president Jean-Loup Tournier says there will be no local agreements. Tournier, who is also managing director of French mechanicals body SDRM, has been meeting with French labels' organization SNEP, but states, "There are no negotiations between SDRM and SNEP which could lead to a contract that would substitute for the BIEM/IFPI contract."

He adds, "I told SNEP that I was meeting them with two hats on—as president of BIEM and managing director of SDRM. There are in each of 10 [continental European] countries similar, tri-party meetings, involving

BIEM, the national mechanical society, and representatives from record companies."

In Tournier's view, these local discussions, while not conclusive in themselves, can pave the way for a new IFPI/BIEM Standard Contract.

"I don't rule out that, through local dialogue, which allows constructive exchanges, we could reach a consensus that would prepare the ground for the return to a new Standard Contract," he says. "It is my hope that this European roundup, which has started when negotiations were broken between BIEM and IFPI last spring, could lead to the softening of each camp's position and

get the two parties together."

Tournier says he still hopes "to find a consensus before the end of 1997."

He adds that he is confident that "there will not be different rates from one territory to another" within the EU's 15-nation single market. "There will be one rate for the whole of Europe," says Tournier. "That's what BIEM is about. Nevertheless, some national clauses [on returns and maximum track numbers] can be different."

However, SNEP GM Hervé Rony says there are advantages in country-by-country negotiations in that they "allow us to take into consideration local realities."

Rony adds, though, that "the system has its limits."

"It will be hard to understand if there are discrepancies between the different European countries. Most notably, we would really like to reduce the important gap between the French rate and the one in the U.K."

The Standard Contract is not applicable in the U.K., as a Copyright Tribunal here has established a headline mechanicals rate of 8.5% of PPD.

The IFPI source and Tournier confirm that no formal discussions between the two sides on a pan-European basis are currently scheduled.

The IFPI source also dismisses suggestions that it has complained to the European Commission's DG4 competition department that BIEM is operating as a cartel on behalf of its member publishers. The source adds that IFPI is not aware of any investigation into BIEM that DG4 is undertaking independently.

JAMIE/GUYDEN JOIN CD ERA

(Continued from page 6)

tracks, generally contain a bonus track, including live performances. Lipsius plans to attend MIDEM next year to line up foreign licensees. "Especially for '60s soul, there is more demand for the Jamie/Guyden catalog internationally than in the U.S.," he says.

A history of Jamie and Universal, along with interviews, is available to retail accounts on the company's World Wide Web site (www.universalonestop.com).

With origins in common with many other independent labels of the day, Guyden Records emerged in 1954 because of the availability of a master, in this case a recording of "Rock Abeatin' Boogie" by the Esquire Boys. Guyden's name, Lipsius notes, is a contraction of the names of the sons, Guy and Dennis, of Sam Hodge, a

stockholder. Jamie, formed in 1956, is the name of the daughter of Alan Susel, a stockholder in Universal. Two other Jamie partners were Dick Clark, then a DJ broadcasting out of Philadelphia, and Harry Finfer, a local music man who worked at Universal. Lipsius bought out all of these investors in 1963.

Harold Lipsius says that the decision to stop issuing albums in 1969 came when independents were under intense pressure from the ever-increasing power of the majors. "But, with independents and old masters having a comeback, we thought it was a good time to start up again," he says.

As for the possibility of bringing in new product, Lipsius suggests that it might be the availability of a strong master that could do the trick again.

BMG MUSIC PUBLISHING WORLDWIDE'S GLOBAL PULL

(Continued from page 6)

revenues.

With considerable growth already under its belt, what are BMG Music Publishing's goals in the next decade? Firth doesn't consider the company mature in a historical sense, noting that the origins of other major competitors, such as Warner/Chappell and EMI Music, date back to the early part of the century.

"The biggest goal I have is part of a five-year plan to be [within] the top three publishers in every major market in the world. We're now No. 1 in some markets, though in the U.S. we're probably not in the top three. By the year 2002, I want to do double the business we do now."

Firth cites other growth areas, such as the music library business—an arena in which he has set his sights on being the No. 1 company. "We also believe very much in the ever-growing film and TV fields as sources of music usage, something in keeping with Bertelsmann's own growing investments in film and TV properties," he says. "Publishers can no longer be totally reliant on the record business. The great strength of publishing is that we benefit from every new technological advance."

The company's self-described "jewel in the crown" is Italy's BMG Gruppo Editoriale, first established in 1969, when it fell under the RCA umbrella. It is BMG Music's most profitable unit in terms of total profits and return on sales and is regarded as the largest music publishing group in Italy. Its affiliates include the renowned Ricordi, dating back to music by Puccini and Verdi. Its major contemporary writers include Eros Ramazzotti, Luca Carboni, Luigi Lopez, Lucio Battisti, and

Mike Frances. Ricordi also represents in its territory the catalogs of Elvis Presley, George Harrison, and Bruce Springsteen.

Overall, BMG Music's roster of writers, artists, and producers also includes Ace Of Base, Juan Gabriel, Annie Lennox, Wu-Tang Clan, Carly Simon, Randy Newman, Beck, Dave Stewart, Neil Young, and Edgardo "El General" Franco.

In addition to Ricordi, BMG Music's other catalog acquisitions include Jack White (Germany), Peter Maffay's Red Rooster (Germany), Reunion Music (contemporary Christian), World Music (Belgium), E.G. Music, Francis LeMarque (France), Two P(i)eters Music (Netherlands), and Nashville's AMR/New Haven Music.

Firth, who has held key posts at Chappell Music and PolyGram Music in a 34-year career in music publishing, cites success for the company in nurturing writer/artists before label deals. "We've been successful with finding talent at an early stage, signing these acts, sustaining them financially and creatively, and getting them record deals and other important affiliations, including management," he says.

In the U.S., BMG Songs, under the aegis of Danny Strick, signed Beck in 1992 and brought him to Geffen Records, where both of his records have gone platinum. East Coast creative VP Clyde Lieberman is credited with signing New York singer/songwriter Kim Fox to a development deal, hooking her up with producer Paul Mahern. Her debut album, "Moon Hut," was released on DreamWorks in September. This process has been repeated in other markets, says Firth,

who is a board member of ASCAP, the performing right group.

During the last decade, BMG Music has also made strides with its Nashville office, the establishment of a strong film/TV/jingles unit, and in the area of production music.

Last year, BMG Music's global prowess was reflected in a deal—perhaps the largest subpublishing deal ever made—that brought Paramount Pictures' huge publishing wing, Famous Music, into the company's orbit.

That orbit of late has also taken on growth beyond the U.S. and Europe, with offices now in Asia (including a regional office in Hong Kong and an upcoming move into mainland China) and Latin America. In the latter territory, Brazil's BMG Music unit predates by 31 years its parent's formation in 1987. New initiatives have expanded the company's presence in Latin America to Chile and Colombia.

IRV LICHTMAN

LAUNCH

(Continued from page 6)

and fulfill all orders, payable by credit card. CDs will sell for \$12.99 plus about \$3 for shipping and handling.

But executives emphasize that retail is not the principal focus of the new venture. "We're not making money from it, and we're not pushing or promoting it," says Goldberg.

Nevertheless, the service does introduce another player into the fast-growing online music retail business.

Besides acquiring the Firefly Web site (formerly www.bignote.com), Launch is licensing the company's tools to build personalized content on Web sites. About 15 million ratings of albums and artists, provided by users, are stored in a database. This enables a user to receive information on new bands and albums, based on his or her preferences.

The site will also include audio and video samples, interviews with and bios of artists, and radio station playlists provided by Broadcast Data Systems.

Launch began in 1994 as a CD-ROM bimonthly music magazine, which has a paid circulation of 170,000. Executives say the frequency may increase to once a month.

The company was started by Goldberg, who is CEO, and Bob Roback, president. They raised \$10 million from investors that include semiconductor manufacturer Intel, Island Records chairman Chris Blackwell, Japanese investment firm Softbank, Korean investment firm and DreamWorks SKG partner Cheil Jedang, and venture-capital firm Phoenix Partners.

Revenue for this year is estimated at \$3.5 million. Goldberg says he expects it to double next year.

The debut of Launch's site is the latest in a series of rapid changes in the online music business.

On Oct. 17, N2K, the Internet music company, made an initial public offering of stock, selling 3.33 million shares priced at \$19 each. N2K plans to use \$34.8 million of the proceeds to fund strategic alliances, repay short-term debt, and expand the company's infrastructure and marketing. The rest of the proceeds will be used for working capital. The company also announced an alliance with Netscape Communications in which the companies will offer a co-branded music retail service through N2K's Music Boulevard Web site.

DON JEFFREY

BETWEEN THE BULLETS



by Geoff Mayfield

HE FILLED UP THEIR SENSES: Although he still filled concert venues with ease, I've heard accounts from people who ran into **John Denver** during recent years that the singer/songwriter was bitter that he was no longer a high-volume album seller. If only he could see this issue's charts, which reflect sales during the week that followed his death in a plane crash (Billboard, Oct. 25).

His recent Legacy album, "The Best Of John Denver Live," shoots 73-8 on Top Country Albums (21,000 units). That title's 1,500% unit boost, following a week when it only sold a tad more than 1,000 units, also earns a first-time Billboard 200 appearance at No. 52. The album first appeared on the country log in this summer's Aug. 16 issue.

Denver's Sony Wonder/Epic children's title, "All Aboard," debuts on both the big chart (No. 165) and Top Kid Audio (No. 2). With 5,000 units, his RCA recent box, "The Country Roads Collection," falls shy of The Billboard 200 but does bow at No. 33 on the country list, while "Reflections: Songs Of Love And Life," also on RCA, dents that same chart at No. 33.

His older collections are also conspicuous on our published catalog lists. "Greatest Hits," "Greatest Hits Vol. 2," and "Rocky Mountain Collection" each make Top Pop Catalog Albums, marking the artist's first appearance on that chart. Three others are bubbling under, each with more than 4,000 units sold for the week, and he is represented by seven titles on Top Country Catalog Albums (see Country Corner, page 38). "Perhaps Love," the album that featured Denver and opera star **Placido Domingo**, debuts at No. 3 on Classical Midprice, while the late folk star's "The Wildlife Concert" re-enters Top Music Videos at No. 8.

STRANGE BREW: **LeAnn Rimes** sees an 11% decline, but with last week's two leading titles each seeing second-week plunges—with No. 2 **Janet Jackson** seeing a 39% drop and the No. 3 soundtrack to 2Pac's "Gang Related" sliding by 44%—the country teen's 131,500 units are large enough to top The Billboard 200. Rimes' sum for the week is the lowest by a chart-topper since **Spice Girls** led the big chart with 123,000 units in the July 12 issue.

Considering that recently there have been weeks when the top nine or 10 albums have each surpassed the 100,000-piece mark and that last issue's No. 1 and No. 2 titles each sold more than 200,000 units, the top of this issue's chart looks a little thin. But each of the top seven albums exceed 100,000 units, compared with six last week, and overall album sales manage to exceed those of the previous week, as well as those of the comparable 1996 week (see Market Watch, page 110).

TAKE A BOW: Debuts by **LL Cool J** at No. 7 (102,000 units) and by **Green Day** at No. 10 (82,000 units) contribute to the rise in album sales. The former, who can add the credits sitcom star and author to that of rap star, was the top five seller for Trans World Entertainment and was in the top five for Musicland, Camelot Music, Warehouse Entertainment, Best Buy, and Blockbuster Music. Meanwhile, Green Day actually chalked up No. 1 status at Best Buy and New England's regional Newbury Comics chain. The album also hit the top five at Hastings Books, Music & Video and Streetside Records.

This marks LL Cool J's first appearance in the big chart's top 10 since 1993, when "14 Shots To The Dome" debuted at No. 5 with 80,500 units. His 1995 set, "Mr. Smith," bowed at No. 23 with 69,000 pieces, while his hits collection, "All World," peaked at No. 29 with first-week sales of 37,500 units, all of which suggests that his star has risen since his "In The House" series hit the UPN circuit last year.

Green Day's last set, "Insomniac," opened two years ago at No. 2 with 171,500 units.

LL Cool J and Green Day were both guests of **David Letterman** during their albums' opening week. LL also hit the shows of **Rosie O'Donnell** and **Tom Snyder**.

SPARK PLUGS: Multi-format airplay for "Silver Springs," concert exposure, including dates in the thickly populated Los Angeles market, and artist-of-the-month exposure at VH1 help **Fleetwood Mac** see an 11% gain, its first gain in four weeks . . . Thanks to reams of consumer-press attention surrounding the London premiere of **Paul McCartney's** "Standing Stone," sales more than double, padding the title's lead on Top Classical Albums and paving the way for a Billboard 200 debut at No. 194 . . . The title track from **Creed's** "My Own Music" is breaking the band way beyond its Florida base. The song rises 6-4 on Mainstream Rock Tracks and is bubbling under the Modern Rock Tracks list. Consequently, the album—still in its pre-video stages—sees a 26% sales gain over the prior week (140-119). Creed is also touring clubs and smaller venues, including a packed open-to-the-public night during the recent Billboard/Airplay Monitor Radio Seminar in Orlando, Fla. . . . Since tracks from his latest album have been absent from our radio charts, credit a "Soul Train" stop for the 20% rise enjoyed by **Jon B.** (172-143) . . . R&B radio is stepping on the gas for Missy "Misdemeanor" **Elliott's** "Sock It 2 Me"—it leaps 21-12 on Hot R&B Airplay—and the track's eye-catching clip is gaining plays at video outlets, which contributes to a 12.6% gain and a 65-60 rise on The Billboard 200. A 19% boost at the core R&B stores panel also delivers her the Greatest Gainer prize on Top R&B Albums.

CAPITOL, MIRAMAX JOINT VENTURE

(Continued from page 6)

offer us and our artists the opportunity to be involved in some of the best pictures that will be made in the next few years," says Capitol Records president/CEO (U.S.) Gary Gersh.

The deal is a boon to Capitol, which has had a run of hit soundtracks over the past few years, including "Dead Presidents," "Clueless," "Romeo + Juliet," and "Trainspotting." It will also help soften the impact of the departure of former Capitol VP of soundtracks Karyn Rachtman, who recently left the label for Interscope (The Reel Thing, Billboard, July 19). Rachtman was co-executive producer of the two "Romeo + Juliet" soundtracks released by the label.

"Part of our strategy coming in here was to create a soundtrack division that would be a big part of our future going forward," Gersh says.

Miramax chose Capitol after fielding offers from several other companies, including Sony and Warner Music Group labels.

"Across the board, almost everyone was interested, because our movie slate is the most valuable movie slate that is not attached to an existing label," says Neil Sacker, executive VP of business and legal affairs for Miramax/Dimension.

According to Sacker, although imprints such as Maverick expressed interest, the film company wanted to go with a full-fledged label in order to complete the unique deal, which involves revenue sharing.

Miramax/Dimension is owned by the Walt Disney Co., but a deal with Disney's Hollywood Records didn't make sense, Sacker says, because the label does not have a deep catalog of hit

artists. The fact that Miramax/Dimension chose to go outside the Disney family can be seen as a blow to Disney Studios chairman Joe Roth, who has told Billboard that he was hoping to bring more soundtracks from Disney-related films to Hollywood Records (Billboard, Aug. 2) as part of an attempt to build a music group at Disney.

Sacker says three factors drew Miramax co-chairmen Harvey and Bob Weinstein to seal the deal with Capitol—the label's vast catalog; the personalities of Gersh, of EMI Recorded Music president Ken Berry, and Capitol executive VP (U.S.) Liz Heller; and the fact that Miramax/Capitol soundtracks would be a priority at that label.

"We felt we would be the main focus at Capitol, rather than being one of the main focuses at Sony," Sacker says.

Director Quentin Tarantino's A Band Apart Productions pacted with Warner Bros.' Maverick Recordings Co. to launch A Band Apart Records (Billboard, Aug. 16). Although Tarantino's films are distributed by Miramax, the soundtracks to his films will not be part of the Capitol deal.

The second album under the deal, "Good Will Hunting," will be released in late December. The soundtrack to the film, directed by Gus Van Sant and starring Robin Williams, will include material from Elliot Smith and Luscious Jackson.

A soundtrack to the film "54," based on the famed New York club Studio 54, is being readied for 1998.

Dimension Films specializes in science-fiction, horror, and action films, while Miramax leans toward art-house and commercial films.

ELEKTRA SLIPS A LIVE SET TO PHISH FAITHFUL

(Continued from page 1)

Pass," the second live album from the wildly successful touring act, into the retail marketplace Tuesday (28).

Even more exciting for the band's followers—or Phish heads, as they are referred to—is the announcement that this is only the first in a series of experimental live and studio albums planned to be released intermittently in forthcoming years.

Phish bassist Mike Gordon says the band plans to use the series as an outlet for a variety of creative projects.

Though he is careful to emphasize that there are no concrete plans for what will come next, he does mention that members are considering material from three free-form studio jam sessions.

"We have no idea what we're going to do with it," he says of the sessions. "Maybe we'll release it as is or edit it or take it apart. We feel that we're in a good position because we don't have anything to prove. What we want to do, since we don't have to do anything in particular, is experiment."

The decision to release another live album first, adds Gordon, is partially based on the desire to provide a better-quality live recording than what is available on the thousands of bootlegs circulated by fans.

Elektra's goal, according to senior director of marketing (U.S.) Dane Venable, will be to promote and position the new series so that it attracts the band's core without sacrificing the impact of future, "proper" Phish releases. The group's next studio set is tentatively slated for spring of 1998.

"This, being the first in a series, has inspired us to take a much more selective approach because it's something that's going to be of very strong interest to the Phish faithful," he says. "In that spirit, we're creating a large campaign to reach those people, but being very careful not to confuse retailers or radio that this is the next proper Phish album."

To reach the band's followers, Elektra will work in areas where fans maintain a strong presence.

The Internet and college campuses are two prime target areas.

In addition to various technology magazines, Elektra will begin a more traditional co-op advertising program in November and December, bolstering its efforts with Christmas retail programs.

Phish makes a Nov. 7 appearance on "Late Night With Conan O'Brien."

The band, which is booked by Monterey Peninsula Artists and managed

by Dionysian Productions, begins its fall/winter tour Nov. 13 in Las Vegas. Phish caps off 1997 with shows Dec. 30 and 31 at New York's Madison Square Garden.

Venable says the label will not sell the album at venues due to exorbitant surcharges there and its desire to drive fans to retail outlets.

Meanwhile, triple-A, modern rock, mainstream rock, and college stations have received the album, though there are no plans to issue a single.

While Phish has not traditionally been an airplay favorite, its last album, 1996's "Billy Breathes," which has sold 392,000 copies, according to SoundScan, spawned the band's first breakthrough radio track. "Free" peaked at No. 11 and No. 24 on the Mainstream Rock Tracks and Modern Rock Tracks charts, respectively.

Though Venable says Elektra hopes to get some radio support for "Slip Stitch And Pass," the label does not plan to work the album heavily.

"We're being very careful here," Venable says. "They really have a shot at radio now, and we feel if they make another song that happens to be right for programmers, it could solidify the band's relationship with them."

Regardless, there are already sta-

tions planning to play cuts from the album.

Heritage rock WPLR New Haven, Conn., PD John Griffin says the new live material will complement Phish stock already in rotation.

"We have a fair amount of Phish in regular rotation, so if there are some live versions of the stuff we're already playing, it makes sense for us," says Griffin.

In addition to covers of songs from artists as diverse as ZZ Top and the Talking Heads, Phish fans will be treated to a popular live version of band standards "Weigh" and "Taste." "Mike's Song," a trademark jam penned by Gordon, also sees its first official release.

Gordon says the album, which is composed entirely of highlights from a March 1 performance at Hamburg club the Markthalle, was selected by guitarist/vocalist Trey Anastasio for its sound quality and distinctive vibe.

"Trey went through a lot of tapes from different years to see what was out there and kept coming back to this one night," says Gordon. "It was the first month of that tour, and we really felt like we were onto something new. We were really just being funky rather than always trying to go into the cosmos. We experimented with some new grooves, and because it was a bar gig, it was really low-key and relaxed."

Evidence of the night's loose theme is found in Phish's stab at the popular barbershop quartet number "Hello My Baby."

Gordon says the preponderance of covers on the album—they represent one-third of its tracks—also helped the band render a playful performance.

"We've never felt like we had to prove that our music is great, but that night was especially that way because we were playing a lot of other people's music," says Gordon. "We've always just tried to have fun, and that night seemed to be the best representation

of that. It wasn't the biggest or the deepest, but it was the most fun."

Phish's only other performance album, "A Live One," has sold more than 445,000 units since being released in 1995, according to SoundScan. That album collected songs recorded during several performances.

John Artale, a music buyer for the 150-store, Carnegie, Pa.-based National Record Mart, expects the album to be a nice holiday seller, especially in the chain's 15 on-campus Vibes outlets.

"I think they are becoming a little bit more popular, though not by leaps and bounds," says Artale. "It's kind of a no-brainer [for the label] in the sense that they don't have to reassess where the audience is at. There aren't many bands doing what they do, and they sort of have a lock on that."

According to Billboard's sister publication Amusement Business, Phish grossed more than \$12 million during 19 shows this year.

A two-day festival in August at the former site of Loring Air Force Base in Limestone, Maine, dubbed the Great Went, took in more than \$4 million.

That show, says Gordon, has become something of a milestone for the band.

"For a long time, the special events weren't where the best music happened," he says. "A lot of attention went into planning the theatrics or costumes for the show, and it took away from the music. More recently, we've been able to overcome that. At that event, the music was great, and the overall weekend was great."

Though not yet a certainty, Gordon mentions that the band is considering releasing a video of event highlights from the show. A film team on hand at the event has turned in some rough cuts and has been given a green light by the band to complete the project.

Assistance in preparing this story was provided by Marie Ratliff at Amusement Business.

SPARROW FETES STEVEN CURTIS CHAPMAN WITH 'HITS,' LONGFORM VIDEO

(Continued from page 10)

a concert setting—[was that] the latest band I had was just an amazing group of musicians," Chapman says. "I hope and pray I get them all back the next time around."

Chapman says that during the tour behind his "Signs Of Life" album, which wrapped up in May, he and the band visited retailers to do in-store appearances. "I would say to these guys, 'Grab whatever instruments you can. We're going over to Blockbuster,'" Chapman relates. "Sitting around in a real tight huddle, just playing and singing, [there was] something that just didn't happen in a big production-type concert setting. I asked Peter York and my manager to one of these in-stores. I wanted them to hear, and I said, 'I think we need to try to capture this. I don't know how or where, but we need to capture this.'"

It was York's idea to take the concept to Abbey Road. "It was at the end of the tour," Chapman says. "And it was an incredible way to end an incredible time together... We thought about where would be the coolest place in the world to capture a live record. Abbey Road is where the Beatles did their live recordings that were so brilliant. [We recorded] completely live, no overdubs—the guys were singing as we played. Everything went down at one time, no fixes, no punches, and that's how we left it on the album, for better or worse. And to have a film crew there to capture the emotion was very cool."

The 60-minute longform video, "The Walk: A Decade Of Music And Ministry," features footage from the Abbey Road recording sessions, as well as material from Chapman's Signs of Life tour. Also included are all of Chapman's music videos, a visit to his hometown of Paducah, Ky., and interviews at his Nashville home, among other elements.

Chapman is pleased with how the video turned out and says the highlight was getting his grandmother in it—performing a song with him.

He credits director Ken Carpenter with bringing many special moments to the screen. "I feel like he captured the emotion of what I really wanted to communicate so well," he says. "I felt like he captured a guy who was amazed at his own success and the opportunities he had."

RETAIL OUTLOOK

Sparrow has high expectations for Chapman's greatest-hits package, and retailers echo that optimism.

"He's real popular and he's always been a good fourth-quarter artist, [which is] an artist people tend to buy [albums from] as gifts to give somebody else. They want others to hear him," says Tower Records Nashville GM Jon Kerlikowski. "His fan base is very loyal."

To reach that fan base, Hugh Robertson, Sparrow Communications Group's VP of marketing and artist development, says the label plans a strong push at both radio and retail.

The first single, "Not Home Yet," shipped to Christian radio Sept. 26. Elsewhere on the radio dial, Robertson says, Chapman will be featured in two syndicated specials. "20 The Countdown," hosted by Dallas radio personality Jon Rivers, will air the weekend of Nov. 1 on more than 150 Christian radio stations as well as on the Armed Forces Network. "The Steven Curtis Chapman Greatest Hits Radio Special" was slated to air the weekends of Oct. 18 and Saturday (25) and will be serviced to more than 1,200 country radio stations.

At retail, Robertson says, "high visibility is the core. We have a life-size standee, 3-D thing. It's a cool piece. It can stand alone or add product. It's very versatile, and people can keep it around for a while. There is a display kit also that has various images of Steven and perforated, cutout images of him which could be used for smaller displays, and built into it is a display contest for stores."

Robertson says the label also is scheduling listening parties and pre-

mieres of the video, which will take place on a market-by-market basis.

The label also plans a major direct-mail campaign that will include postcards, catalogs, and other avenues. The album is also being promoted in the Wal-Mart circular, which goes into an estimated 70 million homes.

"There are few unique promotions we're doing with mainstream retailers," Robertson adds. "We are developing a value-added piece with the Handleman chain. There are also some holiday banners and merchandise promotions for Wal-Mart where he will be one of six artists in the biggest promotion immediately following Thanksgiving. Whatever the other five big releases are, Steven will be positioned right in there with the major pop, country, and R&B artists."

Robertson thinks the video too will be a strong seller during the holiday season. "The video is going to play a big role in the marketing because it's a great piece that core fans are going to want," he says.

According to Robertson, the video aired on a 30-foot video wall during the Texas State Fair Sept. 26-Oct. 19. He notes that a one-minute piece from the "The Walk" video was shown every hour or twice an hour, and 3.9 million people were estimated to have walked past it.

Chapman will also appear in an upcoming segment of "60 Minutes," and Robertson says other TV appearances are being locked in.

Chapman completed the 80-city Signs of Life tour in May, and it was his most successful outing to date, with a 16% overall growth in ticket sales. This fall, he will spend time promoting the new album. Other than that, he says he's taking a "sabbatical" from the music business to spend time with his wife and children.

He will perform select dates next spring before hitting the summer festival circuit. Chapman is managed by Creative Trust and booked by the Creative Artists Agency.

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Music Video Biz Gears Up For Billboard Conference

It's that time again! Time, that is, for all music marketing and video professionals to be planning their annual stay at the Billboard Music Video Conference & Awards. This year's 19th annual installment, Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif., features the gathering's usual strong offering of business sessions and artist showcases—plus a few new twists!

The conference opens Thursday, Nov. 20, with a music- and video-filled reception sponsored by Vid Net. Things kick into high gear the following morning with an opening keynote address by Rob Glaser, chairman/CEO of RealNetworks Inc., developer of RealAudio and RealVideo technology for the Internet.

The keynote will be followed by "The Big Picture," Billboard's annual view from the top of the music programming business. Panelists include Lee Chesnut of VH1, Patti Galluzzi of MTV/M2, Peter Cohen of The Box, Peter Kauff of College Television Network, and Chris Parr of CMT.

Friday afternoon offers non-stop action with three important panels:

- "Video Production & Video Programming: Profitable Partnership or Unholy Alliance?" The panel, moderated by MuchMusic's Denise Donlon, will seek out creative new production, promotion, and programming strategies.

- "Show Me The Money: The Dollars & Sense of Music Video Programming." This session, moderated by Kevin Ferd of PowerPlay, will gather regional programmers to discuss ways they survive and thrive.

- "Urban Format Forum." Christina Alexander of Def Jam and Rodd Houston of Tommy Boy will lead a discussion of special issues facing producers and programmers of R&B and hip-hop videos.

Friday evening the attendees' attention will turn to schmoozing and checking out new sounds at the annual showcase party sponsored by The Box and Sony Music. The party at Billboard Live in West Hollywood will feature performances by an array of exciting new Sony artists.

On Saturday, Nov. 22, the early risers will catch more informative sessions at the annual roundtable breakfast run by the Music Video Assn. The breakfast will be followed by a keynote address by Alan McGlade, president/CEO of The Box Worldwide.

Next up on Saturday morning is a reprise of last year's incredibly successful focus group session, "The Kids Speak." Once again Michelle Wolf of San Francisco State

University will lead a panel of high school and college-age music fans as they share their views on today's music and video offerings. It's a must for anyone trying to reach this all-important demographic.

Business wraps up Saturday afternoon with the Directors' Panel, moderated by Billy Poveda of the Oil Factory and the Music Video Producers Assn.; and the ever-popular Artists' Panel, moderated by Billboard senior talent editor Melinda Newman. Artists confirmed to date are Poe, John Lydon, Mila Mason, and Carnie Wilson.

The activities reach their annual climax Saturday night with the Billboard Music Video Awards, sponsored this year by the College Television Network. The show, to be held at Billboard Live, will be Web cast for the first time by JamTV and Billboard Online. Additionally, the competition features online voting for the first time. The "Voting Booth" is open now at www.billboard.com.

Pre-registration for the conference runs through Oct. 30. Call 212-536-5002 for further information.



'Candle' Finds Itself B-Side 'Something'

IT'S NOT THE FIRST TIME in the history of the Hot 100 that a No. 1 single has flipped sides in mid-chart run, but it is the first time a B-side has become an A-side while a single was No. 1. Previous flippers have included Rod Stewart's "Reason To Believe," which was the original A-side when that Mercury single entered the Hot 100 in 1971. By the time it went to No. 1, "Reason" was relegated to the B-side, overtaken by "Maggie May." The late John Denver had his third No. 1 hit with "I'm Sorry," but by the time the single was moving down the chart, "Sorry" was the B-side of "Calypso," Denver's ode to the ship owned by famed oceanographer Jacques Cousteau.

The single that switches sides in mid-chart-stream this issue is Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket). Although it's clear that more people are buying the single for John's tribute, the titles reverse billing order because "Something" leads in airplay for the first time (see Hot 100 Singles Spotlight, page 101). That's not surprising, given the nature of the rewritten version of "Candle In The Wind." It's been two months since the tragic death of Diana, Princess of Wales, and while people are still purchasing John's single as a keepsake or as a personal tribute to Lady Di, radio stations are reluctant to play the song as often as they did when it was first released.

There is one other No. 1 single that changed sides while it was No. 1, but it was before the birth of the Hot 100. In 1956, Elvis Presley's "Don't Be Cruel" and "Hound Dog" took turns at No. 1, with a cumulative total of 11 weeks accrued by both.

HIT OF THE WORLD: "Something About The Way You Look Tonight"/"Candle In The Wind 1997" is in its fourth week atop the Hot 100. That makes it the longest-running No. 1 for any of Elton John's solo chart-toppers, and it

ties with "Don't Go Breaking My Heart" with Kiki Dee and "That's What Friends Are For" (as part of Dionne & Friends). A check of the Hits of the World pages reveals that the tribute single is No. 1 in Germany, France, Canada, the Netherlands, Australia,

Italy, Spain, Ireland, Belgium, Austria, and Switzerland. An obvious omission from that list is the U.K., where "Candle" slips to No. 3 after a five-week run. The new champ of the British singles chart is "Spice Up Your Life" by Spice Girls. It's the fifth No. 1 for the Virgin quintet. It's also only the Girls' fifth single, making them the only act in the history of the British chart to have its first five singles reach pole position. Spice Girls already held the record when they went to No. 1 with their fourth release; the previous record for a debut act was hitting No. 1 with its first three releases. That feat was

accomplished by Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Bunny & the Mastermixers, and Robson & Jerome. The U.K. singles chart is ruled by "girls." While Spice Girls hold down the No. 1 spot, the runner-up position is occupied by Aqua's "Barbie Girl." The Danish single, which peaked at No. 7 eight weeks ago, performs a global sweep similar to Elton's: The song is No. 2 in Germany, France, the Netherlands, Australia, Italy, Spain, and Belgium.

A-MASE-ING: He's already collected two No. 1 singles on the Hot 100 and appears in the top 30 three times this issue, yet he's having his chart debut as a solo artist. Mase, a 19-year-old rapper when he was discovered by Bad Boy founder Sean "Puffy" Combs, enters at No. 29 with "Feel So Good" from the "Money Talks" soundtrack. He's also No. 14 as a featured artist on "Mo Money Mo Problems" and No. 20 with Brian McKnight on "You Should Be Mine."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	537,418,000	575,672,000 (UP 7.1%)	CD	317,136,000 355,744,000 (UP 12.2%)
ALBUMS	442,627,000	466,567,000 (UP 5.4%)	CASSETTE	124,356,000 109,707,000 (DN 11.8%)
SINGLES	94,791,000	109,105,000 (UP 15.1%)	OTHER	1,135,000 1,116,000 (DN 1.7%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,011,000	11,239,000	2,772,000
LAST WEEK	LAST WEEK	LAST WEEK
13,822,000	10,865,000	2,957,000
CHANGE	CHANGE	CHANGE
UP 1.4%	UP 3.4%	DOWN 6.3%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,961,000	10,581,000	2,380,000
CHANGE	CHANGE	CHANGE
UP 8.1%	UP 6.2%	UP 16.5%

	ALBUM SALES BY FORMAT			THIS WEEK 1996	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	8,734,000	8,353,000	UP 4.6%	7,749,000	UP 12.7%
CASSETTE	2,478,000	2,490,000	DN 0.5%	2,802,000	DN 11.6%
OTHER	27,000	22,000	UP 22.7%	30,000	DN 10%

ROUNDED FIGURES FOR WEEK ENDING 10/19/97

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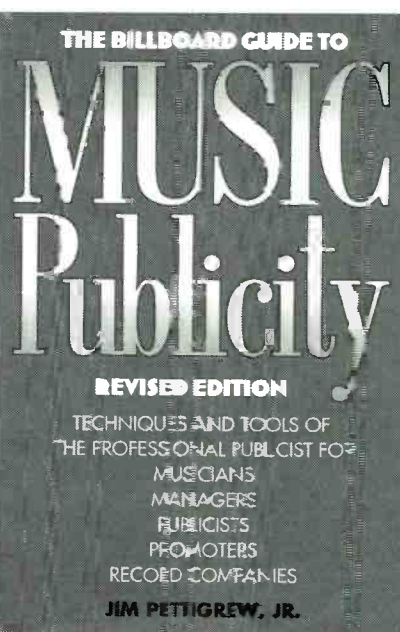
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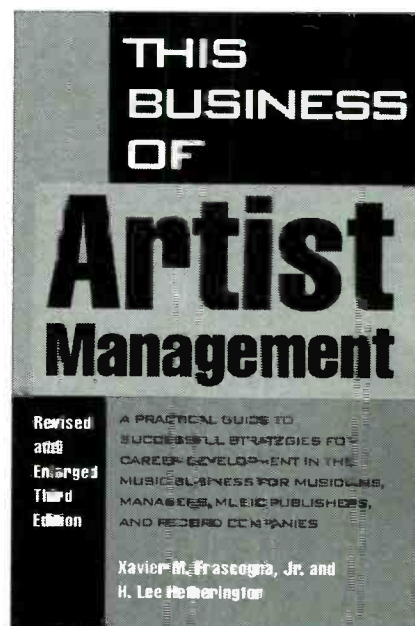
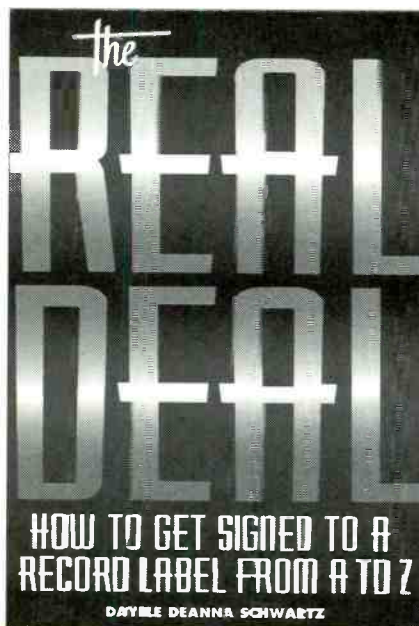
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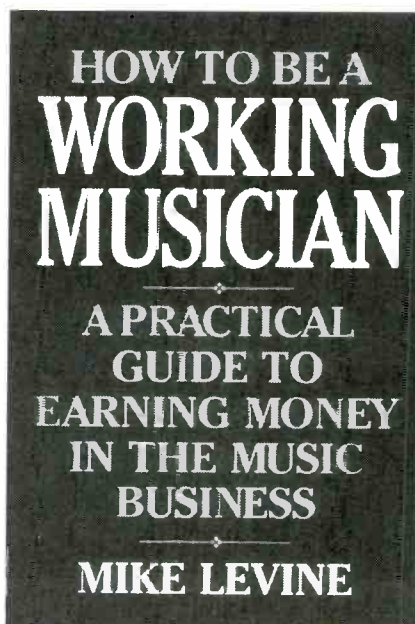
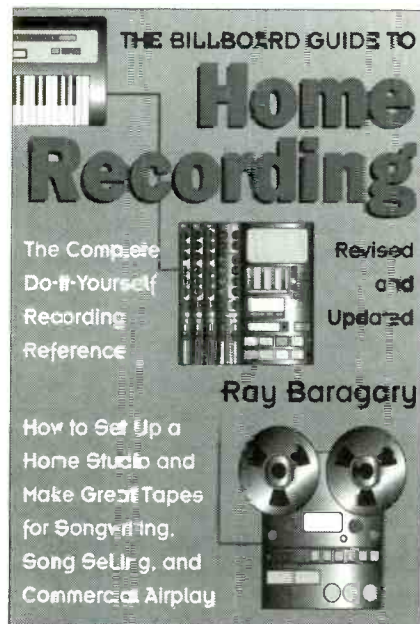
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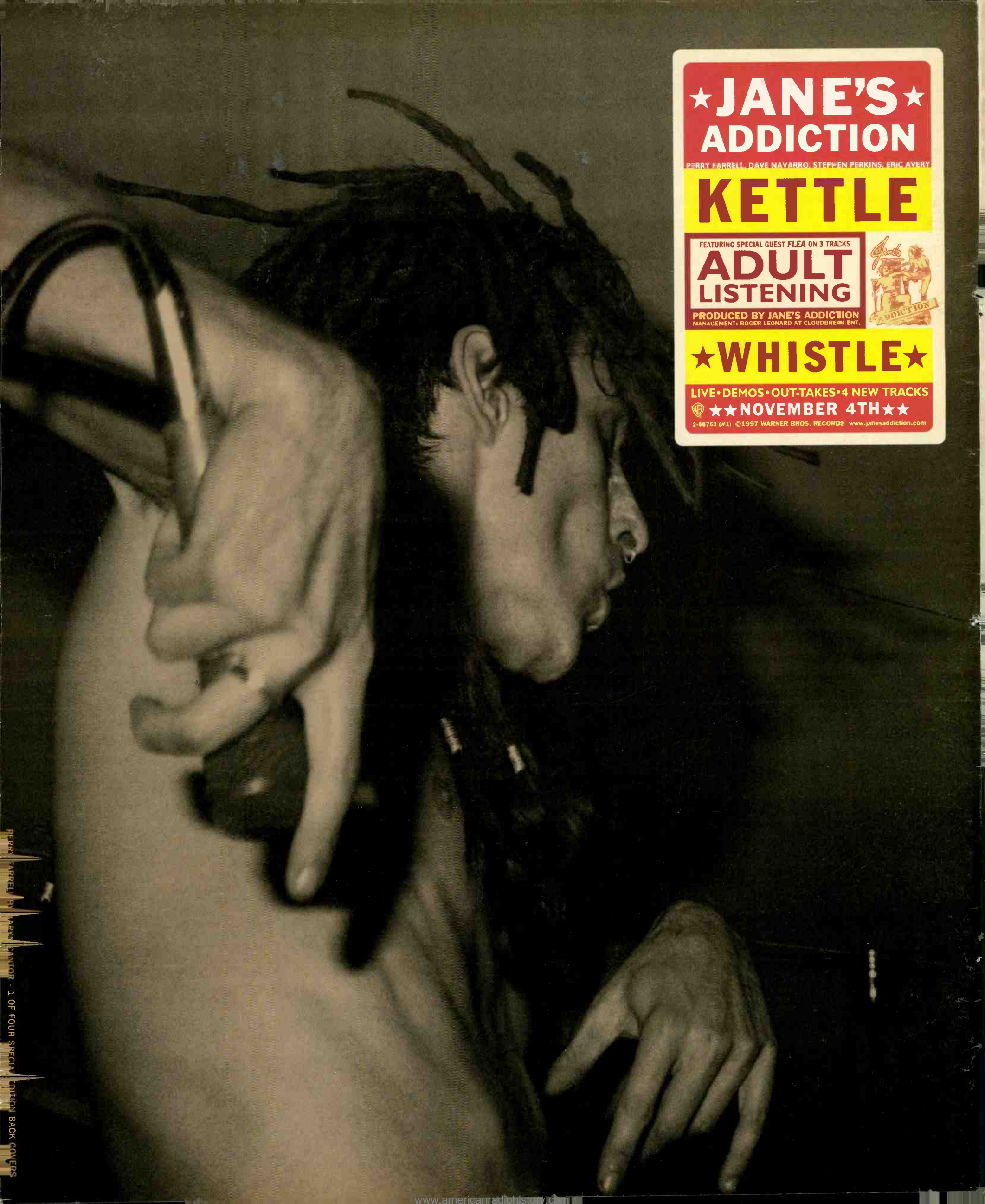
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