Italian Majors Charged With Price-Fixing

BY MARK DEZZANI

SAN REMO, Italy—A decision by the Italian antitrust authority that the local affiliates of five of the six major-label groups have engaged in price-fixing could send a chill through music companies worldwide.

The issue of CD pricing levels has come under increasing scrutiny in a number of regions in the last few years, with government investigations having been launched in the U.K. and the Netherlands (both were later given

(Continued on page 99)

Cable Network Will Air Music ‘Infomercials’

BY DON JEFFREY

NEW YORK—A cable TV company has created a network that will provide labels with the opportunity to promote and sell music through direct marketing.

BILLBOARD EXCLUSIVE

Access Television Network, an Irvine, Calif.-based firm that programs infomercials for cable TV, plans to develop programming for music companies that will begin airing in January.

And executives say that they are considering home video as a potential prod-

(Continued on page 93)

Jazz Sounds Are On The Upbeat In Bay Area

VERVE’S LEE TOWNSEND BOOSTS WEST COAST JAZZ

BY BRADLEY BAMBARGER

BERKELEY, Calif.—From his Bay Area base, Lee Townsend has not only been one of the decade’s most astute

guides of jazz talent but has helped ease the genre’s traditional East Coast hegemony. He has produced a string of diverse, diverting albums by Bill Frisell, John Scofield, Charlie Hunter,

(Continued on page 16)

Diverse Scene Thrives In San Francisco

BY BRADLEY BAMBARGER

SAN FRANCISCO—Although West Coast jazz has long revolved around New York and Europe, the Bay Area has been making more than its usual share of noise in the past few years, with a vibrant, forward-minded “new

(Continued on page 92)

ROBYN

Los Angeles—With her first single, Swedish star Robyn proved she knew what it took to spark the interest of American radio and music video outlets. With her second, “Show Me Love,” she and RCA Records hope to expand her U.S. fan base, push the album into the upper echelon of The Billboard 200, and prove “Robyn Is Here” to stay.

Released to retail Oct. 28, “Show Me Love” comes on the heels of the pop artist’s gold single, “Do You Know (What It Takes),” which soared to No. 7 on the Hot 100 Singles chart (it moves from 83 to 84 this issue) and has sold more than 615,000 copies, according to SoundScan.

On the new single, Robyn declares her independence but later lets her guard down and reveals she is ready for love.

“Show Me” has a lot of potential. It is a good song with a good topic,” says Robyn, whose songs are published by BMG Songs Inc. “It is raw without being hard, and people can relate to it. I think it is a stronger

(Continued on page 103)
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"Spice Up Your Life" produced by Richard Stannard and Matt Rowe

The follow-up to the quintuple-platinum debut album Spice - featuring the first smash single "Spice Up Your Life" opens in the U.S. January 20, 1998 - performing on the American "Spice Up Your Life" produced by Richard Stannard and Matt Rowe

The first Spice Girls movie, Spice World opens in the U.S. January 23, 1998 - performed on the American

"Spice Up Your Life" - produced by Richard Stannard and Matt Rowe

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"Spice Up Your Life" produced by Richard Stannard and Matt Rowe

The first Spice Girls movie, Spice World opens in the U.S. January 23, 1998 - performed on the American
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“This show, it’s a way of saying, ‘This is what it sounded like in my youth’—because it’s gone,” says Paul Simon, composer and co-lyricist with Nobel Prize-winning poet Derek Walcott of “Songs From The Capeman” (Warner Bros., due Nov. 18), the solo studio record preconsting the tragic story of a street gangster and his hundred of demons sung on of other people.

“Doo-wop, that used to be rock’n’roll in the ’50s,” Simon continues, “but now it’s just an art form and the music label that is also in ‘The Capeman’ was in vogue back then, but was always kept in the back, as a part of the music that was nourished by the great musical communities that rock’n’roll took over. There are exceptions—[Duke] Ellington wrote something for Broadway’s ‘Beggars’ Holiday’ [1946; “Pousse-Café,” 1946], and Burt Bacharach wrote music for Frank’s Promises, Promise’s burial, which was just as much of a music since written for sounds so strange to us.”

Moreover, he explains that the rhythmically and texturally aggressive improvisation in the plot, “Standing Stone” (from the Palace The Capeman has two are videos) to invoke the tragic, true story of South American, a 16-year-old Puerto Rican gang member convicted in the 1950s of slaying two suspect street gang members in a mis—say and a boy, “demon,“ in their neighborhood, and to revisit the doo-wop and Latin pop that were the metropolitan backdrops to Forest Hills High School graduate Simon’s coming-of-age experiences in New York in the summer of 1959, back when he was at his studies at Queens College coincided with lurid press coverage of the Vampires gang and Agron, its capve.

There are no easy answers or tidy epiphanies in “The Capeman,” an intense and timely examination of America’s chronic inability to reconcile its inclusive ambitions with the muttering, insinuating “Motorcycle” of its racial assimilation demands. Arriving at a moment when self-exploiting “gangsta” personas and mercenary record company rationalizations for racial reconciliation are again at odds with personal accountability.” The Capeman’s songs make a serious effort to prove how the promotion of violence as a path to self-aggrandizement continues to be a tool for the perpetuation of a more pernicious time—stiller—suffering can occur as Simon sings wistfully—in the words of the mothers of the slain boy’s—on “Can I Forgive Him?”. “The city makes a crime of crimes,” he observes, “a whole new interpretation for a world.”

Moreover, the experience of creating “The Capeman” prompted Simon to revisit a hidden professional history that involves both “Songs From The Capeman” and the year’s most commercially viable, as well as the best—known—Harlem, Sonatas and More of American popular music. On Oct. 28, namely the obscure, 1934-64 recording and demo work Simon did after his boyhood Tom & Jerry duo with Art Garfunkel kicked elicits from their career-launching 1957 Big Hits hit, “Hey, Schoolgirl.”

“I basically learned how to be a recording artist those years making demos,” says Simon, talking at the Westbeth rehearsal studios in Greenwich Village where a lunch break in cast run-throughs for the December premiere production of “The Capeman.”

“In my neighborhood in Kew Gardens, says Simon, “the biggest thing in doo-wop was the ClefTones from nearby Jamaica, Queens, who were known as the ‘The Last Surprise’ and ‘Jive Shakers,’ which Warren Bros. is putting out as a single for radio. Artie and I, first sang with a five-person neighborhood group, the Peptones, with Johnny Brennan and two girls, Angel and Ida Pellegrini. We used to send out demo tapes of ‘The Girl For Me,’ a song I wrote with Artie.”

“We were 15-16,” Simon recalls, “and we’d do whatever we were told. Once we did ‘Hey, Schoolgirl,’ then all the other disco jockeys, as a form of payola, had to record their songs, like Tom & Jerry went to do additional sides for Big/King, Hunt, Ember, and ABC-Paramount. And then there literally wasn’t a single song for the Billboard’s little studios around the Brill building area at 1019 Broadway, where I now have my offices. I was paid $25 a tune.”

Simon’s earliest direct Latin influences arose as a result of father Luis Simon’s regular Thursday-night concert performances of the prestigious Roseland Ballroom as a member of the Lee Simms Orchestra, “The alternate band was a Latin band led by [trumpeter] Ramonito Fernandez, so I grew up with a Latin band took a break, I’d hear the Latin band, and it made an impression.”

Entering college, Simon issued a half-dozen singles (Anna Belle, etc.) on the MGM, Warwick, Canadian American, and Amy labels as a member of the Garfunkel and Karen siblings. “I did about 10 demos for Burt Bacharach,” Simon recalls. “But the only tune I remember doing a demo for that became a hit was a song called ‘Just as I Am’ on Atlantic Records in 1959.” Ed Nat Carole King at Columbia Valley—by saying and then went further into the business,” says Simon. “I got the Tico name from Tico Records, one of the Latin labels—George Golden owned, and I used Trium- because I wanted a Triumph cycle.”

In 1961, Simon and some friends formed an act called Tico & the Triumphs, cutting a “crossover” sone records” called “Standing Stone” for the DeLand Madison Records, which was picked up by Al Masler’s Amy Records. “Masler was a guy who had a pressing plant and then went further into the business,” says Simon. “I got the Tico name from Tico Records, one of the Latin labels—George Golden owned, and I used Trium- because I wanted a Triumph cycle.”

In 1961, Simon and some friends formed an act called Tico & the Triumphs, cutting a first record called ‘Wearing a Pink Dress’ (on Avalon Records). “I was really the songwriter for ‘Standing Stone’ for the Atlantic’s label,” says Simon. “I wrote the song, ‘He Was My Brother,’ issuing it on the label when he returned home.”

In 1989, he is preparing “The 12th Man of The Saints,” Simon based on the Capeman news story and its dramatic musical possibilities. Gravitating to doo-wop shows in Newark, N.J., in search of inspiration and talent, Simon met teenage singer Frankie Negron, eventually using him for the original demos of “Quality,” “Willie Hermans,” and “Satin Summer Nights.” Negron just enjoyed a hit on the Hot Latin Tracks chart with “Hoy Me Ve Huido A Enamorar” (WEA/Arbe/WEA Latina) and is now a feted guest soloist on Songs from the Capeman album.

“Standing Stone” is No. 1 in the Top Classic Albums chart issue this, told Billboard, “I’ve always said there are no barriers between the pop and classical worlds. I hope I’m helping to show that.”

The TV event was aimed beyond the classical audience, says Pollard. “We can give the best of this music to people who have not the time or inclination but who like some of what we have to offer, to the television audience.”

The ceremony, held Oct. 27 at London’s Alexandra Palace, boasted a full line-up of classical stars, including Luciano Pavarotti, Mattia Gobbi and Grammy Awards for the Roberto Alagna and Angela Gheorghiu, as well as (classical) newcomer, Sir Paul McCartney. McCartney’s godfather and record producer, Chris Pol- lard, says the TV event was selected by some “vile-harles” in the industry. “But what’s the point in having a back-seating exluded in Munich Helmut’s business can’t afford that these days,” he says.

U.K.’s Gramophone Awards: Debuts On TV

**by Timothy White**

LONDON.—A new era for classical music was ushered in Oct. 25 when Gramophone magazine celebrated fifty years of坟 privacy industry event to a national TV spectacle.

Organisers are hailing the move to television—in the show’s 20th year—as a success, after achieving a peak audience of one million. Producer, Richard H. Browne, said the 25,000 audience that tuned into the 1989 Gramophone Awards ceremony heard the Royal Albert Hall, and that the show, which was produced by Paul McCartney’s directorial, Chris Pol- lard, was seen by some “vile-harles” in the industry. “But what’s the point in having a back-seating exluded in Munich Helmut’s business can’t afford that these days,” he says.
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Parallel Imports Will Damage Aussie Retail Base

BY ROBERT WALKER

Australia’s music retailers have been quick to express their dismay at a government decision that has turned its back on small businesses, and joined the local industry’s outcry against the federal government’s decision to amend copyright law to allow parallel imports into the Australian market (Billboard, Oct. 25, Nov. 1).

Through their organization, the Australian Music Retailers Asso. (AMRA), retailers have played a significant role in challenging two governments on this issue. AMRA chairman Barry Bull over the last six months has visited three senior government ministers and numerous other officials and legislators. According to all reasoned arguments on behalf of music retail and have been ignored. No politician has been able to tell AMRA how this move will benefit independent retailers.

AMRA’s campaign has centered around the disastrous effect the introduction of the parallel-import rights will have, particularly on independent music retailers. Independent retailers will not be able to compete with the larger chains, which have well-established international distribution and credit facilities. Those with buying power will be able to exploit a situation where open imports are permitted. One would have to pose the question—is small and family business something whose time has come? Is something we need to see disappear from our society? The government is forcing small business to bypass local distributors and seek out international one-stop in the hope that prices will come down. This won’t be easy for independent retailers, which will need to create credit facilities and adminis- ter a business that is forced to buy offshore and deal with customs, freight companies, exchange rates, and so on.

Of great concern to all retailers, though, is the proliferation of pirate and counterfeit product into this country. The government has even proposed a “reverse onus” of proof on music retailers, whereby a music mer- chant will be deemed to be carrying pirated stock unless it can prove otherwise.

(Continued on page 44)
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In stores November 18
Camelot, In Ch. 11, Aims To Buy The Wall
Deal On The Heels Of Trans World Bid For Camelot

BY ED CHRISTIAN

NEW YORK—In a surprise turn of events for a chain operating under Chapter 11 protection, Camelot Music has signed a letter of intent to buy the 153-unit Wall chain for $47 million from W H Smith, sources say.

What makes it even more surprising is that the deal comes about a week after Allany, N.B.-based Trans World Entertainment Corp. made yet another bid, allegedly prepared through the Camelot management, to buy the North Canton, Ohio-based chain. According to sources, Allany was prepared to bid about $175 million to $250 million, which was a combination of cash, stock, and notes. Trans World executives decline to comment on what they term market rumours.

Camelot officials confirmed the Wall deal but declined to comment further. W H Smith executives were unavailable for comment.

Camelot filed for Chapter 11 protection Aug. 9, 1996, and its creditors followed a two-track plan of shopping the chain while allowing Camelot to work on its own reorganization plan. Only two companies, Trans World and Wherehouse Entertainment, put in bids, Camelot executives declined to be sub-par, so the creditors chose to back a Camelot stand-alone reorganization plan.

However, that deal fell through as W H Smith, a U.K.-based company, said it would not buy a minority shareholder in the company, Tim Waterstone, just in a bid to buy the company (Billboard Bulletin, Oct. 25). The recent decision by Smith to sell its music chains (which also include Virgin (Our Price) is seen as an alternative measure to allow it to sell off its shareholdings as a way of staying off that bid. Similarly, some see the Camelot bid to buy the Wall as a “poison pill,” designed to make the Wall’s owners buy into a company that is probably not for Trans World.

If the Wall deal closes, it will give Camelot Music 461 outlets and annual revenues of about $550 million, Billboard estimates. Currently, the Wall has 153 outlets, with annual sales of $175 million, according to a press statement.

Should Camelot be successful in its bid, it likely will shut down the Wall’s distribution centre. Sources say Camelot will acquire the Wall acquisition with funds supplied by its current debt holders.

On Oct. 30, an amended Camelot reorganization plan, which included the proposed Wall acquisition, was filed with the court and accepted by the judge, sources say.

The plan will now be distributed to creditors, who will vote on it, with the judge expected to rule by Dec. 8.

The Wall entered the U.S. in 1989, when it bought the now-defunct Three Chain. It subsequently grew mainly through acquisitions, buying 49 stores from the now-defunct Wall-To-Wall Music chain; six from Ohio-based Mother’s Records & Tape stores; 59 Record World stores, and 20 National Record Mart Stores. Billboard estimate Wall’s U.S. sales spent $97 million for its acquisition.

Spec’s Reports Loss Of $9.1 Million In Fiscal Yr.

BY ROGER OTTESEN

NEW YORK—Spec’s Music completed the toughest year in its history since going public in 1984 by posting a loss of $9.1 million, or $1.12 per share, on sales of $385.8 million for the year ending July 31.

Sales were down 11% from the $43 million the company generated in fiscal 1995, when it was $385.1 million, or 86 cents a share.

CFO Donolta says that while Miami Spec’s has turned in a weak performance for the fiscal year, the company expects to show improvements in its fiscal first quarter, which ends October.

“In the fourth quarter, we had the management changes and did another downsizing in staff,” he says. He adds that in addition to participating improved results for the first quarter, he expects the company to show improvements for the balance of the fiscal year.

During the quarter, company chairman Barry Gibbons left the company, as did VP Jack Fisher.

Also, the company let go 20 employees.

During the year, same-store sales were flat, according to the company.

Spec’s also reported an operating loss of $8.4 million. The company, which runs 45 outlets, in a gross profit margin of about 39%, while its selling, general, and administrative expenses were 41.5% of sales.

Contributing to the operating loss, the company spent $2.6 million to close seven outlets.

For the fourth quarter, Spec’s posted a loss of $5.9 million on sales of $14.8 million. In the same period of the previous year, the company lost $3.1 million on sales of $16.6 million.

Blackwell Airs Island Concerns

A resolution to the tension between Chris Blackwell, Island Records’ founder and current Island Group chairman, and Alan Levy, president/CEO of PolyGram is expected during the first week of November, a source tells Billboard.

The tension between the two executives, revealed last year when Blackwell told The Los Angeles Times that he is unhappy with his working relationship with Levy, continues to be unable to accomplish what he wants to working within PolyGram’s structure.

“Alain Levy and PolyGram have always been political, representing each of the executives and the artistic process,” a PolyGram spokeswoman told Billboard.

The I.A. Times article follows up on an incorrect report in the newspaper the week of Oct. 20 that had Blackwell resigning from the PolyGram board of directors (Billboard Bulletin, Oct. 27); he has offered his resignation, but it had not been accepted at press time.

The source declined to elaborate on what form the expected resolution between the executives might take.
Stop wishing you could’ve been a fly on the wall during the making of Pet Sounds.

The long-awaited chronicle of the album cited by everyone from Elton John to Don Was to Matthew Sweet to Philip Glass to Rolling Stone as a ground-breaking influence, and the recording Paul McCartney called his “inspiration for writing Sgt. Pepper”—is finally yours to hear.

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In Stores November 4, 1997

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IN STORES NOVEMBER 18
Israe1i Group’s Aim Is Fair Play For Mizrahi Music

BY BARRY CHAMISH
JERUSALEM—An Israeli label is hoping to draw attention to the country’s Mizrahi music, now growing in popularity despite a lack of attention from the country’s established media.

Mizrahi, or “Eastern” music, was developed in the early 19th century when new immigrants to Israel from the Middle East combined Arabic sounds with Hebrew lyrics.

The music, popular among Sephardic Jews from the Middle East, is being denied air time by official channels controlled by the mainly Ashkenazi, or European-origin, media elite, says Meir Reuveni, president of Reuveni Brothers Productions of Tel Aviv, Israel, who founded the Azit Foundation in September to promote the genre.

At the moment, Reuveni Brothers, which owns the Oriental and Acca labels, is the only member, but Reuveni hopes to attract more interest and support for the music’s cause.

"There has been a prolonged, deliberate policy to create a stigma against the style by the Israeli media, and it has to end for just one reason:"

"The music is being denied air time by official channels controlled by the mainly Ashkenazi, or European-origin, media elite, says Meir Reuveni, president of Reuveni Brothers Productions of Tel Aviv, Israel, who founded the Azit Foundation in September to promote the genre.

EastWest Set Unites 3 R&B Powerhouses
Friends Team For ‘Levert.Sweat.Gill,’ Draw Hot Cameos

BY JANINE COVENEY

LOS ANGELES—Coordinating the schedules—and the egos—of three established R&B male soloists to complete the forthcoming “Levert.Sweat.Gill” album, on EastWest Records, was no easy task, says the three principals of LSG, Gerald Levert, Keith Sweat, and Johnny Gill. Still friends, the three are proud of the project, due Nov. 11, the first to combine three such hot male artists since, well, the 3 Tenors.

“Most people have gotten together to do one song, but nobody has gotten together as a unit to do a whole album,” says Sweat, who masterminded the project after selling 4 million copies of his “Keith Sweat” album on Elektra. “I thought the people would like it, I thought it would just be something real different and unique.”

The LSG album also features cameos by Faith Evans, LL Cool J, Busta Rhymes, Coko of SWV, the Lox, Jermaine Dupri, Missy “Misdemeanor” Elliott, and Lil’ Kim. In addition to producers Levert and Sweat, producers Duquet, Rashad Smith, and Sean “Puffy” Combs also contributed tracks. “My Body,” a ballad, was serviced to R&B and top 40/rythym-crossover radio outlets the week of Sept. 16.

“It’s doing well for us,” says Sharon Fluorosny, PD of KDKZ Sheveport, La., where “My Body” is in medium rotation. “For all three artists to be on that song is special; those are three brothers with good voices. . . . Right now it’s in medium rotation, but I notice it’s making breaker marks, so I’m going to move it up. I think it’s going to be a good song for the ladies in the holiday season.”

Levert says that he and Sweat had guested on each other’s albums and walked onto each other’s shows over the years, so the idea of working together was natural. In looking to see what other R&B firepower could be added to the equation, Gill’s name popped up.

“Gerald has called me, and we talked about this a long time ago,” says Gill, who had finished his last solo album for Motown and was on the road for the New Edition reunion tour. “He called while I was on the road and said, ‘We want to get it going.’”

“She said, ‘let’s go.’ From that point on, we just went in and started recording, even before we had a recording contract.”

Though contract negotiations could have been sticky, the elements fell into place. Levert is signed as a solo artist to EastWest; the trio began his career with, Levert, was signed to Atlantic and delivered an album, “The Whole Scenario,” earlier this year. But Levert says that he did not feel the group got the support it needed from Atlantic, and the act is now off the label, though a third single, “Like Water,” is being worked. In addition, Levert is the founder of Global Soul Records, distributed through Volcano; the new label is home to his father’s group, the O’Jays, which is facing well with the single “What’s Stopping You.”

So it is signed to Elektra, EastWest’s sister label; he is also the head of his own Keia Records, with Kut Klass signed through Elektra and newcomers Os Skool signed through Universal. Gill was signed to Motown as a solo artist, but his third album, “Let’s Get The Mood Right,” failed to find its audience. Gill is now free from his Motown contract.

The idea had been Sweat’s, but Levert says he fell to him to coordinate. Since starting recording in June, he frequently had to either fly the tracks to the other two or schedule flights to get them into the studio with him. “It’s hard to believe that we could put it together, but I was like the glue of everything, because Johnny was out with [New Edition], Keith was out doing his tour thing, and I was the one coordinating, me and Brooke Payne [his manager],” he says. “It was hard, but then it was not hard at all. I already know what the ups and downs of being in a group is. You’ve got three egos, and everybody’s got their own success, they got their own money, they can leave when they wanna leave. But it’s

Days Of The New Reach Days Of Success
Outpost/Geffen Teen Rockers Make Waves With 1st Single, Set

BY DOUG REECE

LOS ANGELES—Outpost/Geffen rock outfit Days Of The New, which was discovered by its management team after only three shows, is continuing to find success at an accelerated rate, as its debut self-titled album speeds up The Billboard 200.

The band became a Heatseeker impact act when “Days Of The New” jumped from No. 108 to No. 92 on The Billboard 200 in the Oct. 25 issue.

This issue, the album, which was released June 5, maintains its upward momentum, moving from No. 72 to No. 65.

For an act whose members are still in their teens, it would seem a dizzying journey. Still, the band has labored to achieve its musical ambitions for several years.

Before adding guitarist Todd Whitener, the band’s other members performed together in Dead Reckoning, which Days Of The New singer-songwriter Travis Meeks describes as “kind of like [Metallica]’s ... And Justice For All—an aggressive feel but not that hardcore or nasty.”

Taking a significant step toward its current, more toned-down style, members turned to the use of acoustic guitars. Still, Meeks’ songs, all published by Serenwane Music Ltd./BMI, retain a heavy, thematic gloom both lyrically and musically.

"There are different vibes that I get into with my guitar tunings and past experiences that I don’t write down but that I keep in my head,” Meeks says. "I kind of separate my lyrics from the things that I do every day and just try to write about the truth."

Meeks’ reflective songwriting coupled with accomplished musicianship has helped the band members transcend any stigma that could have been attached to their youth, says Outpost (US.) partner Andy Gerber.

"From the press side, all the attention about acts made up of young members was on bands like Radish or Hanson, while we were kind of treading in the background," he says. "As young as they are, they are really (Continued on page 102)"
**Artists & Music**

**Homespun Turns 30 With CD Instructional, Vid Lines**

**BY JIM BESMAN**

NEW YORK—Happy and Jane Traum’s Homespun Tapes music instruction product is celebrating its 30th anniversary with a heightened fourth-quarter release schedule and a pair of new product lines.

The Woodstock, N.Y.-based supplier, which follows Happy and Jane Traum’s Happy Traum and his wife have expanded from his instructional guitar books and audiotapes, has started a “Listen & Learn” series featuring a book of sheet music notation packaged with a CD of corresponding music and audio lessons. Current entries in this group offer instruction by guitarists Richard Thompson and Rory Block and songs by John Sebastian and the late Paul Butterfield; forthcoming is a three-volume piano set from Dr. John. Also new is an “In Concert” series of performance videos starring such notables as guitarist Preston Reed and Laurence Juber, to accompany other performance/documentary videos like “Talking Drummers—A Journey Of Music, Friendship And Spirit,” a new title documenting an album recording session with Jack DeJohnette and Don Alias.

Meanwhile, Homespun continues to churn out regular instructional offerings by master musicians in all genres, to the tune of more than 500 titles, including 160 videos.

“We’re continuing to put out between 20 and 30 new instructional video titles a year,” says Happy Traum, singing out recent or upcoming guitar titles by Jorma Kaukonen, Chet Atkins, Pat Larkin, Ray Benson, and Eliot Fisk. The Fisk program extends Homespun into classical music; Traum notes other new videos.

(Continued on page 21)

**Quaye’s Musical Amalgam Draws True Believers**

‘New Roots’ Sound Marks U.K. Artist’s 550 Music Set

**BY ELENA OUMANO**

NEW YORK—Relaxed yet clearly in charge, 23-year-old Finley Quaye is juggling about New York’s Alien Flyers recording studio in his stocking feet, darting between the voicing booth and the engineer’s board and beaming an utterly content grin. It’s the singer/songwriter/musician’s first studio retreat in months, a welcome break from a relentless U.K. and coast-to-coast promotion tour for “Maverick A Strike,” Quaye’s debut album, which 550 Music/Sony will release stateside Tuesday (4). “Maverick A Strike” bowed Sept. 22 in the U.K., Quaye’s home territory, on Epie U.K., to which he is signed, and the album had a simultaneous release across Europe. The third single from the set, “I’ll Get What We’re Together,” will launch in November in the British market, where the album recently sold 120,000 units, surpassing gold status (100,000 units).

In a few days, Quaye heads home for a two-month European concert tour, he’ll be trilling an impressive trans-Atlantic wave of true believers. Logons of radio jocks, music journalists, and fans are hailing the half-Scottish, half-Ghanian sonic-fuser as their artist of the year.

“New roots” is how some describe the ineffable yet accessible Quaye experience—a jazz-informed amalgam of foundation reggae, R&B, rock, punk, trip-hop, and other forms and traditions that flash across the screen where inside this commanding musical intelligence, there seems to be a great space with infectious freshness and soul that one can’t help yearning for a world that always sounds and feels like Quaye’s. “Music is magic,” he says, “endless, infinite.”

“Maverick” hasn’t even dropped yet in the States, but Quaye is already squeezing studio time for his next album into his last few days here. Right now, he’s focused on a guitar solo from “Morning Passage,” a tune the nine-member, mostly dreadlocked Finley Quaye band’s been playing live for nearly a year as an opening soundcheck device for quick gigs. “I got to enjoy the studio a lot more because you work, chill out, cut, and do what you want,” Quaye says. Finley gets a few run-throughs of the track and his wizardry manipulations on the soundboard. “When it’s live, it’s a lot more real, and there is a lot less of the time to appreciate things. Today’s been a good day here.”

That night is even better. The band plays a tastemaker Groove Academy party downtown, at S.O.B.’s, and the crowd is delicious. Even without the studio’s FX magic, nothing is missing. The sound is dense, seamless, full of locomotion. Holding the mike close, Quaye squeezes his eyes shut and croons “Even After All,” his love song to—life’s soldiers—and a righteously confounding mixture of spiritual and romantic sentiment. His voice is gritty, urgent, and sweet.

Over the band’s polygot funk in “Ride On And Turn The People On,” Quaye’s sonic satelitely delivers a laid-back rap that evokes the drawn-out cadences of old-time Jamaican toastasters. But it’s the “Maverick” sing-alongaccommodates his generation’s aching thirst for the “ultra stimulation” of modern sound-processing techniques and jumbled up ethnic/cultural/national identities. Check opening track “Ultra Stimulation’s” cutting-edge sense of space and timing, for instance, and the hip-swiveling musical amplitude of “Supreme I Preme.”

“We’ve got more than one version of different tracks as well, so we can do different versions for different people,” Quaye says. “Even After All—we have four different ways of playing that, two for ‘Love Gets Sweeter,’ and two ways of doing ‘It’s Great When We’re Together.’ Plus we have a variety of sounds anyway within the set. But we kick the song in a different way.”

In some place better than this one, Bob Marley has to be smiling at Quaye’s high dive off Marley’s “Sun Is Shining.” Plunging to the heart of Marley’s heroic optimism amid “Sunday’s” reconstructed bass-drumskips, six-string bravura, and all the horns, Quaye sings, “War’s explosive/...

(Continued on page 21)

**All-Star Lineup Is Set For Princess Diana Tribute Album**

**BY PAUL VERNIA**

NEW YORK—As the music industry continues to mourn the death of Diana, Princess of Wales, the trust established in the princess’s memory has solidified plans for an all-star charity album that it hopes will raise millions of dollars for the projects she supported.

Scheduled for release Dec. 1 in the U.K. through 3M/Pinnacle and Dec. 8 in the rest of the world by Columbia Records, Diana, Princess Of Wales’ Tribute will feature exclusive tracks from such stars as Annie Lennox, Sinead O’Connor, Peter Gabriel, Aretha Franklin, Mariah Carey, and the Red Hot R&B All-Stars—a group that features Tures R. Kelly, Lauryn Hill of the Fugeeze, Mary J. Blige, Curtis Mayfield, and other R&B hitmakers.

In addition, the album, which was assembled in the U.K. by V2 Records head of international Steven Abbot, will include previously released tracks by the likes of Paul McCartney, U2 with Lisa Stansfield, Bruce Springsteen, Barbra Streisand, Celine Dion, Michael Jackson, and Puff Daddy (Billboard Bulletin, Oct. 20).

“The tracks represent the personal sentiments of each artist,” says Kate Nightly Day, spokeswoman for the Diana, Princess of Wales Memorial Fund. “Quite a lot of the artists had met the princess and knew her, and it’s from the heart. That’s why there are artists on this collection who are not known to have donated tracks to compilations before.”

Paul Burger, chairman/CEO of Sony Music Entertainment, U.K., says, “When you look at the artists and track listing, it is mind-boggling how different tracks are chosen to see the impact Diana has had on not only so many common people’s lives but within the artistic community as well.”

Burger adds that Sony has mobilized its entire worldwide organization on behalf of the “Diana” project. “Just under two weeks ago, we were asked by the trust if we would handle the project for the world excluding the U.K.,” he says, “We were nowhere in terms of artwork, image, booklet, organizing, manufacturing, credits, etc.—everything that’s involved in making a record. So we’ve spent the past two weeks trying to put together a complete campaign with the trust. It’s been quite an emotional project.”

Although no commercial single will be issued, the Red Hot R&B All Stars’ Kelly-penned and -produced track, “Every Nation,” will serve as a focal track, according to Columbia (U.S.).

(Continued on page 96)

**RECORD COMPANIES.** Harry Anger is appointed executive VP/GM at N2K Encoded Music in New York. He was chairman and president/CEO at AVI Entertainment Group.

Lisa Velezaga is promoted to senior VP of pop/crossover promotion at Atlantic Records in New York. She was VP of crossover promotion.

Universal Records in New York names Peter Long VP. She was senior VP of promotion at the Atlantic.

Peter Napoliello is named senior VP in the rest of the world by Columbia Records. “He has been with us in Hollywood, Calif. He was senior VP of promotion at EMI.”

Peter Napoliello is appointed Howard Smiley VP of special markets. He was VP of special markets at PolyGram. Capitol Records names Kate Miller VP of video production in Hollywood. She was VP of film and video at American Recordings. Celia Hirschman is appointed VP of marketing and sales at Guardian Records in New York. She was head of marketing and artist development (Billboard Bulletin).

Van Riker is named GM/head of sales at 1500 Records in Los Angeles. He was sales and marketing director at EMI Music Records.

Gary Kahn is promoted to VP of finance and administration at Sony Wonder/Sony Music Video. He was senior director of finance and administration.

Mercury Records in New York names Bryce Atcheson regional manager of national college promotion and Vivek Tiwary to manager of alternative marketing and video promotions (Billboard Bulletin).

Chris DeLong is appointed VP of A&R at Pride Music in Kenilworth, N.J. He was VP of product development at Turn Up the Music.

PUBLISHING. Nestor Casanova is appointed regional managing director, Latin America, at EMI Music Publishing in Buenos Aires. He will continue his responsibilities as managing director through the EMI Music Publishing Argentina.

Zomba Music Publishing promotes Paula Krause to associate director. She was business affairs manager.

EMI/Jodebe Music Publishing in New York names Michael Donato director of creative services and Evamarie Reid assistant of creative services. They were, respectively, coordinator of ad rela-

tions at ASCII and A&R coordinator at GRP Recording Co.
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Artists & Music

Connick Back On Ballad Ground
Quartet Sound Dominates Columbia Set

BY CHRIS MORRIS

LOS ANGELES—Pianist/vocalist Harry Connick Jr., who took a detour into funk with his last two albums, returns to more familiar turf on his New Columbia release, "To See You," a collection of grandly orchestrated romantic ballads that should strike a chord with fans of his best-selling "When Harry Met Sally" soundtrack.

"It's a re-connection," says Columbia senior VP of marketing (U.S.) Tom Corson. "It's like, 'Let us introduce you to the Harry Connick you already know.' He's retained a large part of his [ballad-oriented] audience through the funk era. I think people are ready for Harry--'Let's have the new classics again.'"

Out of those last two albums, "Star Turtle" (1996) and "She" (1994), plumed his New Orleans funk—says the idea for "To See You" was sparked by an airline flight attendant who sought a personal album recommendation from him.

"She said, 'I want to get one for romantic purposes'—that was the phrase she used," he says. "I started thinking. Everybody always talks about 'When Harry Met Sally,' but if you really listen to that record, there's some tunes that aren't romantic at all. When you start thinking about [Frank Sinatra's] 'Only The Lonely' or [Miles Davis'] 'Kind Of Blue,' at least conceptually speakin', those are albums you can put on and sort of forget about and have a romantic evening with. ... I started thinking, 'You know, I don't have any records like that.'"

Connick saw an album of romantic ballads as an opportunity to get back to the jazz-based style of his earlier recordings.

"I wanted to do a quartet record, because I needed to play," he says. "So what I did was, I wrote these numbers, and I arranged them around the quartet setting. I got my quartet together, and the whole session was done live except for the vocals."

The core band for the sessions consisted of Connick on piano; tenorist Charles Goold, who had played in Connick's big band; bassist Reginald Veal, a boyhood friend of Connick's who was previously in Wynton Marsalis' combo; and drummer Arthur "Bam Bam" Latin, a 23-year-old phenom who was discovered at a jam session in

(Continued on next page)

House of Music. Triloka recording artist Jai Uttal celebrated the release of "Shiva Station" with a recent performance at the House of Blues in Los Angeles. Accompanied by the Pagan Love Orchestra, Uttal performed tracks from the album. Pictured backstage are Uttal, left, and actress Goldie Hawn.

Universal Finds 'Growing' Ingénue In Billie Myers

BY DOUG REECE

Universal Records singer/songwriter Billie Myers would not have used either of those terms to describe herself of a mere 3½ years ago. In fact, the artist, who gained entry into the world of music after being spotted on a dancefloor by record execs that I flew Pete G. Harris, would have been more apt to use words like "insurance salesperson" or "ex-nurse." "I came into music completely inadvertently," admits the 27-year-old English singer. "I've been singing and writing for over three years. It's all a bit of a fairy tale."

Still, during the production of Myers' recently released debut album, "Growing Pains," due Nov. 18, the artist quickly matured into a competent songwriter.

Myers, who landed a publishing deal with EMI Blackwood Music/BMI before being discovered by Universal, ended up co-writing all the songs on her album. Her first effort, "The Shark And The Mermaid," ended up as the B-side to her debut single, "Kiss The Rain." "I was always dropping down bits in a book," says Myers. "It's not so much that I labored over three years myself a poet, but I just always had a pen in my hand."

In order to help her flesh out her ideas, Myers collaborated with a host of songwriters. "Kiss The Rain," for example, also credits Emily Goldfrapp and Matt McGinley of Goldfrapp, while Myers also worked with Steve Lillywhite on the album's "From A Distance." "Steve really helped me make a decision at some point. But I feel like being in top 30 promotion is really helpful to me. It gives me insight as to what is working and what isn't."

By VERY AFRAID: The thought of Nine Inch Nails' Trent Reznor, a recording artist who would be enough to strike terror in the hearts of the calmest of men. All the more reason he's the absolutely perfect villain for David Bowie's new video, "I'm Afraid Of The Night." The video, directed at 1 a.m. Oct. 28 on MTV's "120 Minutes" and went into heavy rotation on the channel that day. "Trent is the personification of the foreigners' idea of paranoia in America," says Bowie, with a charming laugh. "The ciper is the [Robert] De Niro character in 'Taxi Driver.' Trent offered to do it; he got quite off on the idea." The video was directed by the hot British team of Dom & Nick. Bowie played the paranoid-looking character and Rutger Hauer's character in the classic Tarkovsky film "Stalker," with a slightly humorous edge; the pair are seen as classic Tarkovsky film "Stalker," with a slightly humorous edge; the pair are seen as

Top 40 Acts Pop Up At Geffen; Reznor Has Bowie Vid Viewers 'Afraid Of Americans'

IT'S A POP WORLD: Long a bastion of rock and alternative music, Geffen Records is making a serious foray into the world of pure pop. Although such pop artists as Kylie Minogue, Cher, George Michael, and Donna Summer may have had hits at the label, this marks the first time Geffen has a mandate to sign and break top 40 acts. Of course, one only has to look at the Hot 100 and see names like Hanson, Allure, Backstreet Boys, and Spice Girls to understand why.

Geffen president Bill Bennett "has made a concerted effort to diversify the music on the label," says director of top 40 promotion Craig Coburn, who is spearheading much of the label's pop efforts. "We'll always have great rock and alternative records like Beck, Counting Crows, and Hole, but it's a smart business move to be proficient in various genres of music, so we're making concerted efforts to really get into the pop market as well."

Coburn has signed two pop acts to the label: she moves and Pure Sugar. She moves, a trio of female singer/songwriters who performed at New York Knicks games and who have appeared in a number of music videos, is already making strides with "Breaking All The Rules," a lightweight slice of ear candy. The tune is serviced at Top 40 radio by DJ and New York radio station WKTU.

While promotion execs signing acts is generally seen as tagbo at labels, Coburn says Geffen's "progressive environment" has allowed him the leeway to do both. But he admits that double duty is tough. As things start getting busy, I might have to make a decision at some point. But I feel like being in top 40 promotion is really helpful to me. It gives me insight as to what is working and what isn't."

This AND THAT: Juliana Hatfield's new six-song EP, "Please Do Not Disturb," was released on Oct. 25 by Bar/None Records. Hatfield, formerly on Atlantic, continues to look for a new major-label deal. .. Janet Jackson has returned to Roger Davies for management after a stint with South Paw Management.
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“The Jackal” is one of the first big soundtrack projects to come out of MCA since the label named Michael Solomon to the new post of soundtrack marketing director this past spring. MCA now plans to release between seven and 10 soundtracks per year, according to Solomon, depending on the number of artist releases on the roster. Next up in early ’98 will be the soundtrack to the Universal film “Half Baked,” on Danny DeVito’s Jersey Records.

The seeds of the “Jackal” soundtrack were planted when director Michael Caton-Jones, a longtime techno fan, commissioned Massive Attack and Goldie to write new pieces for the film. “He was so passionate about the music, he wanted to put some other bands in the movie,” Solomon says. “And the further into it he got, Universal realized that it justified having a soundtrack and got in touch with us.”

“This project is a combination of a film soundtrack and an amazing compilation of a genre of music that is exploding right now,” Solomon adds. With the music speaking loudly in its own right, MCA intends to slowly build a following for the album. “We are not coming with a conventional single. We want to raise awareness and have credibility at the club level. We are being careful not to hammer people over the head with it.”

To that end, the label is launching an extensive print advertising campaign Monday (3) in such consumer publications as Urb as well as in a smattering of electronic newsletters and tip sheets published in various local markets. To help amass broader awareness, MCA has also created a “Jackal!” TV spot that just began airing on MTV, Comedy Central, and several other cable outlets.

Although there is no lead single, Solomon says, MCA is “orienting people” toward the Lunatic Calm track “Leave You Far Behind.” The label is shipping a 12-inch single of the song that includes the album version and a remix to college radio stations and in November will begin hosting club promotions featuring the band in the top 50 markets to coincide with the film’s release.

MCA also pressed a double 12-inch with eight tracks from the album that is being commercially released in limited quantity.

As for the recent swell in electronica music soundtracks from the likes of “The Saint,” on Virgin Records, and “Playing God,” on MCA Records, Solomon says the music is a natural fit for movies. “In terms of its relationship to film, it is very beat-oriented as opposed to lyric-oriented, and it works with a club audience and a film audience as both dance music and score,” he says.

TUBE TALK: “Living Single” and “Chicago Hope” join the ranks of small-screen icons that record labels have long coveted for a full serenade. Warner Bros. Records is releasing an album of music from and inspired by the Queen Latifah-starring sitcom. The album contains tracks by Sandra St. Victor, Bo-Shed, Shola Ama, Eric Benet, Nadanuf, and, of course, the Queen. Independent Sonic Image Records has scored the rights to the soundtrack to the critically acclaimed hospital drama, “Chicago Hope,” which will be in stores Tuesday (4), features the dramatic main theme composed by Mark Isham and original scoring by Jeff Kona. To help build awareness of the soundtrack, Sonic Image is taking orders for the album off its World Wide Web site (http://www.sonicimages.com/soundtracks/chicagohope). Additionally early TV soundtrack proponent MCA Records will release a complement to “New York Under Cover” early next year.

SONIC BOOM: Film and TV score work is on the horizon for producer John Bashew’s new Bash Room Bang music and sound design company. The Pacific Palisades, Calif.-based company is fueled by the creative energy of composers Alan Pasqua, Chris Desmond, and Bashew’s brother Roger Bashew. While it is beginning life with a focus on TV commercials for the likes of Intel Corp., Kmart, and Acura, John Bashew says the company is aiming to segue into the film world within the next nine to 12 months.

“Individually we’ve all got a strong foothold in the commercial broadcast market, and collectively under our banner the plan is to solidify that even more,” Bashew says. “But everybody involved has had some experience with TV and film in some capacity as a composer, and the plan is to diversify into other areas. Television and film will be at the top of that list.”
music areas include gospel, klezmer, and Gypsy guitar. "So our thrust is a huge range of styles from jazz to rock to various world music."

Now represented by a 72-page "Holiday 1997" catalog, Homespun has come a long way since Traum's well-received '60s guitar instruction books. "In those days, there weren't [instructional] cassettes or CDs or videos," he says. "So we started packaging audio material with the books, for those who weren't able to get to a teacher. The first titles were so successful that we started getting our friends [involved], like Doc Watson, Bill Monroe, and Pete Seeger, and everyone from rockers like Donald Fagen to Steve Allen, who did an instructional on jazz piano."

These artists are all represented by video programs, notes Traum. Homespun started issuing video products in 1983, "before most homes had VCRs," he says. "We feel that by documenting people like Bill Monroe—who is no longer with us—we not only teach people how to play but preserve a kind of music that is very important as well. Now a lot of hip younger bands are discovering jazz and folk and bluegrass and other music, so we feel that we're helping out a bit."

Traum estimates annual video sales at more than 60,000 units, with total units sold of both audio and video product at more than 1 million since Homespun began. Product is sold worldwide via direct mail and distributed to music stores and other outlets in North America by Hal Leonard Corp.

"We've carried Homespun just over two years, and it's filled a very nice niche for us," says Doug Lady, sales manager of key accounts at the huge Milwaukee-based print music and related music-product supplier, which sells to more than 2,500 instrument stores as well as to music chains like Tower and Musicland. "It's quite a unique line, covering a lot of artists and types of music which we haven't handled before and getting us into different shops and markets, like acoustic instrument and vintage guitar-type stores and trade associations. They're great people to work with, too, and the hardest-working people in video: They're always creating new product."

The new "Listen & Learn" audio/book series is actually a Hal Leonard exclusive line, according to Lady. Some of the titles are condensed and remastered versions of longer cassette programs and are noted as such—alongside Homespun's 800 direct-order number for anyone interested in obtaining the complete version.

"It's been a fabulous 30 years of growth—a real adventure in following the road wherever it takes us," says Jane Traum. "We feel like we're now starting down new roads, taking what we've done and continuing to explore and expand and delve into new kinds of music which we want to find out about. And we've been very successful just doing what we want to do: documenting styles of the great masters as well as looking for newer cutting-edge people. That keeps us alive and excited about Homespun into the next period of growth and development."
When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT & TOURING DIRECTORY

EASTWEST SET UNITES 3 R&B POWERHOUSES

(Continued from page 18)

worked out.”

Their individual success is notable. Levert has sold a combined 6 million plus albums with the group Levert and on his own in the U.S.; he’s also writ-
ten 14 No. 1 R&B hits for himself and others. Gill, through solo projects and within New Edition, has sold a combined 8 million U.S. albums. And Sweat, as a soloist and as producer of Sylk and Kut Klose, has sold a combined 18 million units statewide and logged five No. 1 R&B solo albums.

The record company is “going all out” to get Philadelphia and retail gain-


role that black music plays in the en-
tire scheme of things,” he says. “I

think there are definitely still opportu-
nities in black music divisions, but we

have to recognize that the music and

the artists are bigger than the division . . . You’ve got to recognize the need to
develop those artists on an interna-
tional, worldwide basis. . . . If you can
do that on a long-term basis, then

there’s a lot of longevity.”

The optimism is shared by Don Jen-
ner, president of Columbia Records, who

announced Mauldin’s new post (Billboard Bulletin, Oct. 28).

Jenner notes that the appointment is in

recognition of Mauldin’s contribu-
tions to Columbia’s bottom line. “Mike

and I have been friends for many

years, ever since I came to Columbia in

1989,” says Jenner. “Mike was manag-
ing Kris Kross at the beginning of my

stay, and I always felt that he was dif-
f erent; he took a longer view of artist
development than most managers of

R&B acts. Mike has a touring back-
ground, and he impressed me because

his bands were always touring, build-
ing fan bases, and not just making hit

records.”

Jenner says that the success of both

Kris Kross on the Ruffhouse label as

well as So So Def, a label headed by

Mauldin’s son, provide support to

Dupri, led him to ask Mauldin to take

an in-house post at Columbia. “Obvi-
ously since then, we’ve been doing rea-

ly well and have broken a lot of artists

and broken a lot of different artists, like

Maxwell and even the Fugees. Mike

played a significant role in the

success of those artists.”

Mauldin, who is based in New York,

will provide leadership and creative
direction for artist development, pro-
motion, and marketing within the

Columbia black music division. He con-
tinues in his role as senior VP of the

Columbia Records Group, working

with Ruffhouse Records, So So Def

Recordings, and Trisch Masters Entertain-

ment, where he is actively involved

in all A&R-related activities, including

the signing and development of artists.

Mauldin joined Columbia in 1996

after a successful truck record manag-
ing such top acts as Kris Kross,

Xscape, Da Brat, Dupri, Caron Wheel-

er, and Arrested Development. He is

credited with bringing Dupri and his

So So Def label, where Mauldin con-
curre ntly has been COO since 1992, to

Columbia.

For Mauldin, the appointment comes as validation of his work with the

company. “I recognized when I first

came in that there was conversation

about how I would come in [to the

company],” says Mauldin. “I knew Don

and [Sony Music Entertainment presi-
dent/COO] Tommy [Mottola] wanted

Columbia to be known as a black music

company. At the same time, there was

a point in space where I knew I had to

prove myself . . . They offered me the

role of senior VP of the record group,

and to make it more distinctive within

the black division, I got the dual role of

executive VP. In my mind, I felt if we

(Continued on page 99)
BILLIE MYERS
(Continued from page 19)

"It could be the flowers you may or may not buy, or the silence of a room, but it's still the same thing. You have to take the love song and make it something individual.

"In [album cut] 'You Send Me Flying,' I'm saying I want to die in my lover's arms, which is the ultimate way of saying how much you care for the person, but if you look at it, it's not in a straightforward way. And I'm not trying to be clever just for the sake of being clever.

Universal's plan to seed the marketplace and raise awareness for the artist includes countertop singles displays for a discounted 55-cent "Kiss The Rain" single and other in-store tools. Lifestyle accounts have also been serviced.

"We want to keep her name out there and get that second, third impression," says Derr. "We're going to hit people in a variety of ways. It's very basic visibility stuff.

Universal has already scored a major new-artist coup by landing a clip for the single on VH1 and MTV.

In a more personalized vehicle for exposure, Myers, who is managed by Diggit! Entertainment in New York but does not yet have a booking agent, will begin an acoustic tour in December that will carry over into 1998 before she breaks for European dates.

The label is also tentatively planning on showcasing Myers in Canada in November.

"This is truly a work in progress, but the reaction so far on the radio side has been great," says Derr. "It's shaping up, and it feels good. Our trump card is going to be getting people out to see her play."

Meanwhile, Myers, who has been rehearsing in Miami for her tour, is still reeling from the sudden changes in her life.

"My friend went out and bought the single, and there my name was on the receipt," she says. "It really is strange, almost like someone said, 'Here's a blank check, go and have yourself a dream.'"
KISS-OFF: "Let's Play House!" The first full-length project made up of Mike Herrera and Thomas Winnieksi from MxPx and former 90th Wuss members Dale Yob and Jiles O'Neal — was released Oct. 21 by Seattle-based indie Tooth & Nail. Though Cooteen members have been collaborating since 1994 and opened the MxPs' 90th Wuss tour in 1996, they were hard pressed to find time outside of their primary gigs to record an album. Getting together last year with producer Steve Kravac, the act finally recorded its songs, a collection of light-hearted punk tunes dealing with such weighty topics as a bad day at the beach. MxPx fans will take note that Herrera and Winnieksi trade in bass and guitar for guitar and drum duties, respectively. While band members' surnames are jokingly listed in the "Let's Play House!" liner notes as "Cootee," representatives from Tooth & Nail promise that the band's MxPx connection will be taken advantage of through album stickers and point-of-purchase material. Distributor Caroline has shipped more than 20,000 units of the album.

REPRAZENTIN': Members of Roni Size & Reprazent's "Phunkadelic" phenomenonwhose album, "New Forms," landed the act the Mercury Music Prize in its home county of England (Billboard, Oct. 4), is tied to several high-profile projects coming out in future months. Size has remixed U2's next single "Mobo," which will be released in the U.K. in December and bow here early next year. Joined by Reprezent DJ's Die and Krum, Size also worked on "I Got A Secret," an album cut from Def Jam artist Redman's much-anticipated forthcoming album. Meanwhile, Size, Krum, Reprezent's MC Dynamite, and label cohorts Bryan Gee and Jumping Jack Frost will appear Nov. 18 in New York at the release party for "V Classic," a Konkrete Jungle/Ultra compilation. "New Forms" was released here Oct. 28 by Talkin' Loud/Mercury.

REGIONAL HEATSEEKERS NO. 15

FOUNTAIN
Michael Peterson, Michael Peterson

EAST NORTH CENTRAL
Robyn, Robyn is Here

MIDWEST
Michael Peterson, Michael Peterson

PACIFIC
Keith Mackay, 4 O'Clock

SOUTH CENTRAL
Michael Peterson, Michael Peterson

SOUTHERN ALPINE
Big Bob, Timeless

ROCKimedia

REGIONAL LOCKDOWN

1. KEALI'I REICHEL, KUNIAULIEU (10/26/98)
2. SNEAKER PUMPS 'CLEAN UP 425/\"VIrgIN\" (10/19/98)
3. ANDREA BOCCELLI, ROMANZA (10/19/98)
4. DECIDE ROADRUNNER (10/26/98)
5. BEATMADE, FUNKSITY (10/26/98)
6. MICHAEL ANTONIO SOLIS, FOKOYKA (10/26/98)
7. YMCMB, I LIKE TO SCORE (10/26/98)
8. JIMMIE'S CHICKEN SHACK, REDDY (10/26/98)
9. CHELY WRIGHT, MCA NASHVILLE (10/26/98)
10. SUNDAY'S FAVORITE, SUNDAY'S FAVORITE (10/26/98)

REPRESENTING:

1. KEALI'I REICHEL, KUNIAULIEU (10/26/98)
2. SNEAKER PUMPS 'CLEAN UP 425/\"VIrgIN\" (10/19/98)
3. ANDREA BOCCELLI, ROMANZA (10/19/98)
4. DECIDE ROADRUNNER (10/26/98)
5. BEATMADE, FUNKSITY (10/26/98)
6. MICHAEL ANTONIO SOLIS, FOKOYKA (10/26/98)
7. YMCMB, I LIKE TO SCORE (10/26/98)
8. JIMMIE'S CHICKEN SHACK, REDDY (10/26/98)
9. CHELY WRIGHT, MCA NASHVILLE (10/26/98)
10. SUNDAY'S FAVORITE, SUNDAY'S FAVORITE (10/26/98)
Columbia Thinks ‘Big’ for Smith
Label Uses ‘Men In Black’ S’track/Vid As Lead-In

BY SHAWNEE SMITH

NEW YORK—Columbia Records is giving former “Fresh Prince” Will Smith the proper introduction to support his debut solo set, “Big Willie Style,” which is being released internationally Nov. 25.

“Big” is a 16-year-old super–star with a proven [recording] track record, and we are planning to come out of the box aggressively,” says Demnette Guidry, VP of marketing for Columbia Records Group.

In addition to the usual marketing strategies—snippet tapes [mixed by DJ Chue] distributed via street teams and polybagged with magazines; contests with radio, video, and retail; retail clerk laminates; point-of-purchase displays; postcard; mini-billboards; and subway posters—Columbia is airing ads on broadcast and cable TV.

Teasers will run on ESPN during college football games and on major stations during prime-time shows like “Beverly Hills, 90210,” “Family Matters,” “Party Of Five,” “Moesha,” “The Wayans Bros.,” and “Sister, Sister.” Three 10-second ads with snippets of tracks off “Big Willie Style” will air on BET. Ads are also slated to run during trailers at Sony Theaters nationwide two weeks prior to release date.

“We are hitting his different [audience] segments where they live,” says Guidry.

The album is also expected to benefit from sales of the “Men In Black” home video, which shares its Nov. 25 release date. The film’s soundtrack has sold 1.3 million copies, according to SoundScan.

Columbia Pictures is selling retail with 25,000 Tommy Lee Jones and Smith stand-ups that will carry copies of the soundtrack and, Guidry hopes, “Big Willie Style.”

The Washington, D.C., movie set for Smith’s upcoming project, Touchstone Pictures’ “Enemy Of The State,” is also being utilized by the label for “Big Willie Style” press interviews and contest prizes at radio, retail, and in conjunction with the box video outlet.

The international division of Columbia is relying on the success of the “Men In Black” soundtrack to set up Smith’s solo album. According to Julie Borchard, VP of international at Columbia Records Group, the “Men In Black” soundtrack has sold 1.3 million copies outside the U.S. without the Columbia Pictures movie to accompany it. The film has a staggered international release date.

“We are looking for [Smith’s] “Just Cruisin’” (the current single off the soundtrack) to segue into ‘Gettin’ Jiggy Wit It’!” says Borchard. “We are in a favorable position to drop a full Will Smith album for the rest of the world because . . . demand is now at an all-time high.”

Since Smith will be on the set of “Enemy” for the next few months, Borchard is not expecting to do any international press dates or in-person promotions until mid-1998.

While many radio stations recently received “Just Cruisin’,” the song does not appear on “Big Willie Style.”

“‘Gettin’ Jiggy Wit It’ was serviced to radio Oct. 29 and will have video outlets in mid-November. Produced by the set’s primary producers, Tone and Pook of the Trackmasters, “Gettin’ Jiggy Wit It” is a party-themed track that samples Sister Sledge’s “He’s The Greatest Dancer.”

Dubbied a hip-hop album by Guidry, as opposed to the “novelty rap” Smith recorded as half of the duo DJ Jazzy Jeff & the Fresh Prince, “Big Willie Style” is seen by Columbia as able to invigorate the hip-hop audience’s interest in Smith. The label believes that Fresh Prince fans, white males aged 18-34 and movie-going audiences aged 8-80, will automatically gravitate to any Smith project.

“That’s why we did the DJ Club [mix/snippet] tape,” says Guidry. “We want to get the word out that this is a hip-hop record, and we think that when people hear the music they will automatically know. The music speaks for itself.”

Regardless of Columbia’s marketing emphasis, Jeff Adams, senior VP product manager/music, at Handleman Co. in Troy, Mich., expects “Big Willie Style” to sell a million copies in its second week.

(Continued on next page)
**MEAN STREETS:** In the last several months, Top R&B Albums has seen numerous street-date violations, mostly from highly anticipated rap releases. That streak continues this issue, as Mase’s “Harlem World” (Bad Boy/Arista) earns a No. 2 bow on the R&B list.

At the same time, the rapper’s “Feel So Good” jumps 13-5 on Hot R&B Singles in his second week on that chart. Sales for the song grew by more than 116% at core stores after a pricing campaign in independent stores. The title benefits with a 13-4 rise on Hot R&B Singles Sales, while holding down a second week atop Hot Rap Singles. Mase is sure to cop top billing next issue on Top R&B Albums, and probably The Billboard 200, after a full week’s sales are tabulated.

Albums that debut early from street-date transgressions almost always win the Greatest Gainer award, since they would automatically register the largest chart increases in the subsequent week, so Mase should have that distinction on the R&B list, too.

Last issue two albums hit early: Rick James’ “Urban Rapsody” (Higher Source/Private I/Mercury), which posts a modest 26% gain, moving 31-32 on Top R&B Albums, and NAS Escobar, Foxy Brown, AZ & Nature’s “The Firm” (Aftermath/Interscope), which nabs Greatest Gainer this issue, vaulting 32-2 on the “Firm” also wins Hot Shot Debut on The Billboard 200 for 147,000 units scanned in its first full week.

Other significant entries include the “Gang Related” soundtrack (Deb Records/Priority) and Busta Rhymes’ “When Disaster Strikes” (Elektra/Elektra). “Gang Related” bowed in the Oct. 18 issue with sales of some 2,000 at the core R&B store panel. The next week, that set went to No. 1 with 60,000 units at R&B core stores and 200,000 units at the overall panel.

After weeks of heavy airplay on its first track, “Put Your Hands Where My Eyes Could See,” the new Rhymes full-length made its entry in the Sept. 27 issue at No. 88 with 8,000 units. That album rose to No. 1 on the following issue’s Top R&B Albums and had a No. 3 entry on the big chart. In its first full week, “When Disaster Strikes” scanned 185,000 units at 52 core stores.

Underground kings Master P’s “Ghetto D” (No Limit/Priority) made premature entries on Top R&B Albums and The Billboard 200, at Nos. 16 and 137, respectively, in the Sept. 13 issue. In its debut week, the album posted sales of 5,000 units among core store and 8,000 units at the full panel. “Ghetto D” topped both the list’s next issue with 259,500 units at the full panel and 68,000 units at the core.

**TOSSUP:** Within the next two weeks, things are really going to heat up on Hot R&B Singles. LSG’s “My Body” (EastWest/EJEG) jumps 5-3 on that chart after picking up four new stations; 92 outlets in all are supporting. Sales for the tune picked up 5% at core stores. Following close behind, the aforementioned “Feel So Good” by Mase could also be a contender, as the song jumps eight positions this issue. Lastly, “Sock It 2 Me” by Missy “Misdemeanor” Elliott (Elektra/ EFG) claims #18 according to due to a 54% increase at retail. That boost shoots the song 11-6 on Hot R&B Singles Sales.

**BUBBLING UNDER (R&B SINGLES)**

**NOVEMBER 8, 1997**

**RHYTHM SECTION**

**WILL SMITH** (Continued from preceding page)

Willy Style to sell across the board. "He’s probably the hottest thing in the movie for sure," says Adams, who expects the set to be one of the biggest sellers of the season. "The (Men In Black) soundtrack was No. 1 in our stores for weeks. Plus, I remember, we sold a ton of Fresh Prince stuff when he was with BMG. I’m just sorry it’s not doing as well as I thought it would for the first week." For the most part, "Big Will Style" shows a marked growth from Smith’s Fresh Prince days, and the new music tracks flowing in the vein of his 1991’s smoothed-out “Summertime” than 1988’s campy “Parents Just Don’t Understand.” Tracks Big Will "Know," "Candy," which features Larry Blackmon & Cameo, and "Yes, Y'all," featuring Camp Lo, are all the start of a new era in Smith’s recordings.

"Creatively this album is more of what I think, what I feel," says Smith, who had some ideas of his future when he brought Two Of Us as a dedication to his 4-year-old son and a celebration of fatherhood. "I think past albums were a snapshot of fame and [DJ Jazzy] Jeff’s collaboration. I’m in a different place in my life right now. I’ve had different experiences, and I have a whole new outlook on life. I’m rapping off a different FOV."

Lee Michaels, PD at WBLZ New York, also likes Smith’s growth. "He’s very exciting for future because this is like a second time around for him. I think he’s taken a chance at his career and the industry to another level, and the hop-hop scene has to continue to grow. I think he’s one of the few universal pop artists out there."

Smith, now 29, had recorded for Jive Records since he was 16 as a member of DJ Jazzy Jeff & the Fresh Prince. The pair recorded five albums on the label, including 1987’s "Rock The House" and 1988’s "He’s the DJ, I’m the Rapper." The latter spawned the hits "Parents Just Don’t Understand," which peaked at No. 12 on Billboard’s Hot 100 Singles chart in 1988, "Girls Ain’t Nothing But Trouble," and "Mournin’ About My Night." And in this Corner" was released in 1990. The pair’s 1991 release, "Homebase," featured "Ring My Bell" and "Summertime." The latter single sold 1.1 million units, according to SoundScan, and peak at No. 1 on the Hot 100. 1993’s "Code Red" sold 312,000 units, according to SoundScan.

So far, the public is showing a legal support to Smith’s career. He’s not being rapped, he’s not a rapper, and I’m extremely pleased," says Smith. He maintains that he didn’t drop the name Fresh Prince due to any disagreements with his prior label.

"I’ve been referred to as Fresh Prince for 11 years now," Smith says. "It’s not that I wanted to change it. I’ve always been that person, that name. I’m not a rapper, an entertainer, and Will Smith started to be the way I was more commonly known in movies. I didn’t say Fresh Prince is the guy that raps, Will Smith is on TV. The name change just kind of happened."
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Dance Music Moves Forward With 'Life In Mono'

by Larry Flick

Whisked nourishment slicing moody
but, KILLING 32 Dance into the mastermind
"Mega-massive-super-
merely cut beauty of "psyche karaoke" album on MCA. This cut benefits from an ample injection of reggae spice and a heaping dose of hip-hop aggression. Househeads will more likely be drawn to the Hani remix that leans heavily on ambient sound effects and a firm tribal house beat. Meanwhile, Hardnus's version is a more ominous tech tip, and Caleb gives the track a tripped-out jazz feel during his interpretation.

LINE 'EM UP! For more than a year, music-savvy New Yorkers have kept abreast of the ever-evolving worldwide dance scene via the weekly Konkrete Jungle parties. After gaining such influence in the field, the next logical progression is a spin-off label. The newly minted Konkrete Jungle Records will be launched in late November with 'V Classic, Volume One,' which features cuts by Roni Size, DJ Krust, and Dillinja, among others. Planet E Communications pays tribute to the venerable producer/artist Kevin Saudernd later this month with the career retrospective "Faces & Phases." The two-record set documents Hardnus's career and progression from such solo anthems as "Triangle Of Love" to his work as half of the pioneering acid-house duo Inner City. We've been having an excellent time fine-tuning away to "Rock The Beat," a jam that has spawned a sea of copycat records. But, of course, there ain't nothing like the real thing. Take a moment and show a little respect to a man who has been a mentoring figure to countless young goomeivers.

If you're a fan of Abba tribute band "Abba-Cadabra" (and we know there are a lot of you out there), you'll be pleased to know that Ariola Records has signed the U.K. outfit for the States. The album "Flight One" features club-favorited versions of favorites like "SOS," "Voulez-Vous," and "Fernando." "Dance Queen," the project's first single, and it's been remixed to the hilt by Love To Infinity, the Almighty Associates, and the team of Eddie Baez & Marvin Howell. These versions are all cute, but we think the choice of song is a tad obvious. We might have opted for "Mamma Mia" or "The Name Of The Game" as a singles selection.

Ariola is keeping tight with old-school dance music off the dance floor with "Kicks!" by enduring disco/NRG act Boystown Gang. Bill Motley's original production is fun, fun—but Ralph Rosario and Abel Aguilera's remixes are even better. They enhance the bright and sunny sound of the track by adding a splash of Latin persuasion. More straightforward and fluffy are post-productions by Mark Moore and Ian B., who tweak the song's chanty opening and put it in extra layers of synths and percussion. Do we dare hope that Ariola has committed to issuing a full-length album by Boystown Gang? And while we have the label on our mind, what's become of Hannah Jones' much-anticipated collection?

Clowning With Daddy. Richard James, the mastermind behind leading electronic entity Aphex Twin, is keeping his legion of loyalists happy with the release of the Warp/Sire EP "Come To Daddy." The set shows James combining the groove-laden ambient sound of past recordings with a mid-orchestral sound. James is already in the studio laying down tracks for his next project, which he hints could be a collection of piano-driven pop tunes.

PIWOOD Grooves. Chicago's club scene has gotten more plural with the rise of producer/DJ Brian Tucker, who has been gaming underground props over the past year for a string of EPs issued under the name B.T. Express. He is also strengthening his reputation as a remixer, with releases that include "Remember Me" by Blueboy, "Super Sexy Swinging Sounds" by White Zombie, and "Do You Want My Love?" by Daryl Pandy. Tucker's partner is WBBM Chicago personality Brian Middleton, with whom he presides over Pinewood Entertainment, a multi-faceted entity comprising a production company, MadHouse Records, and the Hitmix remix service. The two have also collaborated on several productions and are planning to issue a new EP before the end of 1997.

Cosmic Disco. If you were among the folks who thought "Stomp" by God's Property From Kirk Franklin's Nu Nation desperately needed a house remix, you'd better make a mad dash for the nearest import shop. Universal U.K. has enlisted Booker T. to tweak the cut for European release, and Atlantic Records and the venerable Frank Knuckles' classic version of "The Price" by Sounds Of Blackness? The tone here is similarly rushing. Perhaps someone at the act's U.S. label will consider making this remix available—perhaps on the flip side to a future single. Just a thought.

Meanwhile, Danny Viscas has been working his butt off lately. In addition to several fine cuts for Atlantic (Dance Trax, Billboard, Nov. 1), he's brought an increasingly catchy tribal perspective to "Kiss You All Over" by No Mercy, as well as "Hit-n-Run" by Loleatta Holloway. The former Arista single is giving the pop trio a credible club profile, while the latter track on his own Vicious Music label continues a long-time love affair with Holloway's timeless voice. He never seems happier than when he's wrapping his basslines around her raps. "Hit-n-Run" also features a sturdier, more mainstream-friendly remix by Junior Vasquez. Another very nice new piece of electronic music is Angel Moraes, who is joined by singer Brenda Rosado on the Hot'n'Spicy Records 12-inch "Hairy And Big." There are no musical surprises here, which is just fine. Moraes cooks up one of his patented, wriggling grooves, topping it off with a plethora of buzzing keyboards. You can use your imagination as to what a song like "Hairy And Big" might be about. But unlike other double-entendre ditties, this one is totally tongue-in-cheek. In fact, Rosado sounds like she's about to burst into uncontrollable laughter, even in-between verses for this one to "grow" into quite the autumn smash.

Tranqubl Underground is appearing on "to clin a slice of the electronic pie with "Ewayy Souljah," a typically earthy effort from the act's current "Psyche Karaoke" album on MCA. This cut benefits from an ample injection of reggae spice and a heaping dose of hip-hop aggression. Househeads will more likely be drawn to the Hani remix that leans heavily on ambient sound effects and a firm tribal house beat. Meanwhile, Hardnus's version is a more ominous tech tip, and Caleb gives the track a tripped-out jazz feel during his interpretation.
DENVER—Breaking new artists has become increasingly difficult over the past few years, as record labels try to fit a surplus of artists into shrinking radio playlists. During the Country Music Assn.'s (CMA) recent RSO conference, one oft-repeated comment was that Country radio's decreased airplay has actually grown the marketplace, labels and man-

RANCH

They went into 13 countries over the course of six visits...and appeared on shows like 'Pat Kenny Live' in Ireland and 'Later With Jools Holland' [in the U.K.]. The band is nominated for two 2003 British Country Music Awards. The show takes place Nov. 16.

Mark Brown, VP of A&R at Capitol Nashville, says the label also has been taking different marketing routes with the Delegates and the Ranch. It was our intention when we signed these acts, he says, "that we were going to break these acts through press and live touring. If we got radio's support, that would come later. We look at both of these as long-term developing projects."

Like BR5-49, the Delegates have toured in Europe. At press time, they were spending three weeks opening for Emmylou Harris as well as doing dates on their own. "We feel that Europe for this particular project is a viable mar-

Jennings and Willie Nelson, and Vince Gill. First single is Gattis' "Titanic."

ON THE ROW: Nashville's Orbison Records has a Nov. 11 release date for "Celtic Passion: The Songs Of Roy Orbison.

The set of 14 Celtic instrumentalists of Roy Orbison classics was produced by Orbison's widow Barbara and Robby Blair. Besides retail release, the album will be direct-marketed on TV with the album "Celtic Christmas," also on the Orbison label...Representing Nashville at the Sunday (Nov. 22) Nov. "Celtic Harmony" songwriting competition in Dublin will be Delbert McClinton, Rodney Crowell, Gary Nicholson, Gordon Kennedy, Kieran Kane, Pam Rose, and Karen Taylor-Gordon. The concert is conducted by the Music Bridge and the Irish Music Rights Organization...Legends Of Country Music: The Best Of Austin City Limits on Columbia Legacy includes a number of great live appearances by such artists as Bob Wills, Chet Atkins, Loretta Lynn, Marty Robbins, Glen Campbell, Roger Miller, Merle Travis, Faron Young, and Roy Orbison. And, for some reason, Fats Domino...LeAnn Rimes' album "Blue" is named jukebox country CD of the year by the Amusement & Music Expo of Las Vegas. (Continued on page 54)

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BILLBOARD NOVEMBER 8, 1997

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**Artists & Music**

It's Time Maná Got Some Respect

**Spanish Rocks Maná:** Though Maná is routinely praised by many hard-core rock en español fans and seldom receives a mention by state-side Anglo rock critics attributing poorly informed pieces on the genre, the Mexican superstar quartet made history in late October, when its superb WEA Latina release "Sueños Latinos" topped The Billboard Latin 50.

MANÁ's ascent to No. 1 marked the first time a rock en español act had created Billboard's chart, which is not published in the Nov. 1 issue. Moreover, the album sold by "Sueños Latinos" last week helped the album make a splash debut at No. 67 on billboard's 200.

What's more, "Clavados En Un Bar," the lead single of "Sueños Latinos," became the highest-charting Spanish rock track this issue, when the reggae-inspired rock rhythm number moved 18-12 on Hot Latin Tracks. Why has Maná gone to chart heights that are more classically celebrated brethren could only dream of? Simple. The band's driving creative force lead singer Fher and drummer Alex González crafted a rock-laden track parables that its massive fan base throughout Latin America can instantly hum to and identify with.

**Latin Tracks A-Z**

**Latin Notes**

by John Lonnert

In Maná breaking new musical ground? For the most part, no. But neither did Styx, REO Speedwagon, or Journey. Yet these three classic rock acts, whose music is not so far afield from Maná's more exotic pop/rock blend, were considered successful rock bands of their era. Why is Maná not considered a rock en español outfit? Now why does the consumer press continue to ignore this group as it churns out myriad articles on rock en español?—the purported "next big thing" for bored Anglo music critics.

What are the defining characteristics of rock en español for many of its Latin American admirers with whom I have talked? Energy and edge, they often reply. Translation: a high decibel level with wheezing guitar solos and a historia-singer screaming cryptic verse about societal ills. And, por favor, no melodic lines, they insist, for it would make the music sound too cheesy and— heaven forbid—too neighborly.

Comprendes Música? Clearly, Maná's mainstream sound and commercial accomplishments run counter to the underground sentiments of Spanish rock's faithful. Plainly put, it just isn't hip to like Maná. Yet it is Maná's very commercial success that can help grow the still-budding rock en español movement. Rock artists, such as Maná's labelmate Café Tacuba, garner all the deserved critical laurels, but it has sold only a fraction of the several million units moved by Maná. Rock-directed acts such as Maná are the artists who can drive the Spanish rock train because of its universal, middle-ground appeal, which transcend local radio practices.

(Continued on page 10)
**#1 Selling Tropical Female In The World!**

**"Sobre el Fuego"**

("Through the Fire")

- #2 TOP LATIN/TROPICAL SALSA ALBUM
- BILLBOARD #2 LATIN/TROPICAL SALSA TRACKS
- #8 TOP 50 CURRENT LATIN ALBUMS
- BILLBOARD #10 HOT LATIN TRACK

---

**The Billboard Latin 50**

Compiled from a national sample of retail, stereo and rakc sales reports collected, compiled, and presented by Billboard/BPI

**Hot Shot Debut**

**Greatest Gainer**

**No. 1***

**Pop**

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**Marc Anthony**

"contra la corriente"

(against the current)

Sweet date

**NOV. 4th, 1997**

Shipping 350,000 units

United States and Puerto Rico.

Includes the smash hit single...

"y hubo alguien"

after two incredible albums, marc anthony returns with the most anticipated latin album for 1997 that includes (6) tropical/salsa songs, a ballad and a pop/bachata.

---

**Her new release "Sobre el Fuego" contains 10 hot Salsa tracks possessing India's charismatic vocal stylings and lyrical appeal.**

RMD/C 82157

Joven, arriesgando, en un proyecto llamado, "Contra la corriente" marc anthony presenta "Sobre el Fuego".

India, con esta nueva expresión, combina la armonía de su voz con letras que abarcan temas como amor, desilusión y amor propio.

La música de "Sobre el Fuego" es una mezcla de los estilos típicos de salsa, merengue y bachata, con toques de música latina contemporánea.

India entrega un álbum lleno de energía y emociones que cautivará a sus seguidores y a todos aquellos que aprecien el talento de esta artista.
### Top Blues Albums

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<td>LIE TO ME</td>
<td>JOHNNY LANG</td>
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<td>ONE OF THE FORTUNATE FEW</td>
<td>DELBERT McCLINTON</td>
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<td>LIVE AT CARNegie HALL, EPIC No. 66071</td>
<td>STEVIE RAY VAUGHAN &amp; DOUBLE TRouble</td>
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<td>5</td>
<td>PAINT IT, BLUE - SONGS OF THE ROLLING STONES</td>
<td>VARIOUS ARTISTS</td>
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<td>7</td>
<td>TAILSPIN HEADWIND</td>
<td>ERIC DAVIE GROUP</td>
</tr>
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<td>8</td>
<td>ROAD TO ZEP (EUROPE D.J. VERSION)</td>
<td>COREY STEVENS</td>
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<td>9</td>
<td>special BLUES</td>
<td>TAJ MAHAL</td>
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<td>10</td>
<td>HELP YOURSELF</td>
<td>PEGGY SCOTT-ADAMS</td>
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<tr>
<td>11</td>
<td>COME ON HOME (VIRGIN 44602)</td>
<td>BOZ SCAGGS</td>
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<td>12</td>
<td>SWEET POTATO PIE (THE ROBERT CRAY BAND)</td>
<td>THE ROBERT CRAY BAND</td>
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<td>13</td>
<td>HER BEST</td>
<td>ETTA JAMES</td>
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<td>LIVE FROM CHICAGO'S HOUSE OF BLUES BLUES BROTHERS AND FRIENDS</td>
<td>HOUSE OF BLUES 61273</td>
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### Top Reggae Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>MIDNIGHT LOVER</td>
<td>SHAGGY</td>
</tr>
<tr>
<td>2</td>
<td>DREAM OF FREEDOM - ANCIENT TRANSLATIONS OF BOB MARLEY IN CLUB</td>
<td>BOB MARLEY</td>
</tr>
<tr>
<td>3</td>
<td>THINK LIKE A GIRL</td>
<td>DONNA KING</td>
</tr>
<tr>
<td>4</td>
<td>REGGAE GOLD 1997</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>5</td>
<td>THE BEST OF VOLUME ONE</td>
<td>PHILPS 6594</td>
</tr>
<tr>
<td>6</td>
<td>FALLEN IS BABYLON</td>
<td>Ziggy Marley &amp; the Melody Makers</td>
</tr>
<tr>
<td>7</td>
<td>THE BEST OF VOLUME TWO</td>
<td>UB40</td>
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<tr>
<td>8</td>
<td>RAGE AND FURY</td>
<td>STEEL PULSE</td>
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<td>9</td>
<td>GUNS IN THE Ghetto</td>
<td>PETER TOSH</td>
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<td>10</td>
<td>YARDCORE</td>
<td>BORN JAMAICANS</td>
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<td>11</td>
<td>REGGATTA MONTAGNA</td>
<td>VARIOUS ARTISTS</td>
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<td>12</td>
<td>THE BEST OF JIGGY MARLEY... (1988-1993)</td>
<td>Ziggy Marley &amp; the Melody Makers</td>
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<td>13</td>
<td>PASSION</td>
<td>LADY SAW</td>
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<td>14</td>
<td>MR. MARLEY</td>
<td>DAMIEN J. GONG MARLEY</td>
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### Top World Music Albums

<table>
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<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>THE BOOK OF SECRETS</td>
<td>LOREENA MCKENNITT</td>
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<td>2</td>
<td>RE: D.O.MAI</td>
<td>KEALY RICHEL</td>
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<tr>
<td>3</td>
<td>ROMANZA</td>
<td>ANDREA BOCELLI</td>
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<tr>
<td>4</td>
<td>COMPASA (ANTARCTIC/HISLO/REINO UNIDO)</td>
<td>GIPSY KINGS</td>
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<tr>
<td>5</td>
<td>BUENA VISTA SOCIAL CLUB</td>
<td>BUENA VISTA SOCIAL CLUB</td>
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<tr>
<td>6</td>
<td>RIVERDANCE</td>
<td>BILL WHELAN</td>
</tr>
<tr>
<td>7</td>
<td>CELTIC CHRISTMAS III</td>
<td>BILL WHELAN</td>
</tr>
<tr>
<td>8</td>
<td>CELTIC PRIDE</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>9</td>
<td>RIVERDANCE</td>
<td>BILL WHELAN</td>
</tr>
<tr>
<td>10</td>
<td>THE MAGIC OF IRELAND FEAT. LORD OF THE DANCE</td>
<td>BRIAN SETZER ORCHESTRA</td>
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<tr>
<td>11</td>
<td>RUNAWAY SUNDAY</td>
<td>ALTAN</td>
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### Artists & Music

**NOTAS**

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(Continued from page 48)
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**Latin Roundup**

Nestor Casona has been named regional managing director, Latin America, of EMI Music Publishing. He will continue as managing director of EMI Music Publishing Argentina, a position he has held since 1992.

After a two-year absence, Montreal promotion company Auriana Productions is slated to restart its monthly tropical fiestas called "Oye!". Overlooked merengue act Pupo Rossa & Orquesta Pambiche headlined the kickoff event (17) at Montreal nightclub Metropolis.

The fourth annual Tejano Music & Media Conference is slated to take place Nov. 11-12 at the Radisson Hotel in Houston, Texas. Call 210-222-8820 for more information.

**Chart Notes**, RETAIL: One week after reaching the top of The Billboard Latin 50, Miami’s hit WSA Latinas’ "Suenos Luminosos" slips to No. 2. And as often happens with a title that blasts to No. 1, sales tanked 44% to 10,000 units. The steep sales decrease caused “Suenos Luminosos” to plummet 67-118 on The Billboard 200.

Conversely, Miami’s labelmates Luis Miguel moved back to No. 1 on The Billboard Latin 50 with his blockbuster "Romances." The album holds its slot at No. 1 on The Billboard 200 for the second straight week. The 11,000 units sold of "Romances" were off nearly 10% from the previous week.

The number of sales of titles appearing on The Billboard Latin 50 were down nearly 14% to 91,500 pieces. Still, the two-week sales average in November of 90,000 units is decisively higher than the weekly sales averages in October (87,500), September (92,500), August (77,000), and July (71,000), Contributing mightily to the healthy upward sales bias since August are "Romances," "Suenos Luminosos," "Oye!" and "El Rey," by the Hip Hop Kings, "Compu," and Alejandro Fernandez’s "Me Estoy Enamorando.

Also helping to fatten sales on this retail chart is Latin Grammy candidate Grupo Limpio’s "Sentimientos," which comes in at No. 9 with 2,500 units. Cuban roots music is well represented at No. 10 with the self- titled disc by Buena Vista Social Club, an assemblage of top Cuban players whose fine recording was produced by Ry Cooder. Cooder performs on the album, too.

On the retail genre charts, “Romances” returns to No. 1 on the pop chart after a one-week respite. TOPping the tropical/salsa chart is "Oye El Fuego" by RMM salsa diva India. Her smash disc ends its 15-week run at the top by Charlie Zaa’s "Sentimientos" (Soulaura/SONY). Also ending a long stay at No. 1 (18 weeks) are Los Tigres Del Norte’s “Che De Jefes” (Fonovisa), which is relegated to the second slot on the regional Mexican chart by Grupo Limpio’s aforementioned "Sentimientos."

**Chart Notes**, RADIO: While Alejando Fernandez’s smash ballad “Si Tu Supieras” (Sony Latin/Sony) rules Hot Latin Tracks for the fourth successive week, Luis Miguel’s “El Rejo” (WEA Latina) is only 15,000 audience impressions behind "Si Tu Supieras." "El Rejo" tops the pop genre chart this issue for the first time.

"El Destino” by BMG icons Juan Gabriel and Rocío Durcal became the longest-running title on Hot Latin Tracks last week as it notched its 27th week on the chart. The song holds at No. 16 this issue.

Salsa superstar Marc Anthony moves 4-1 on the tropical/salsa chart with "Y Hilo Alguno," which also rises 12-7 with a bullet on Hot Latin Tracks. His latest RMM disc, “Contra El Destino” (RMM), tops the tropical chart this week.

And for the fourth consecutive week, Fonovisa’s famed Antonio Solís tops the regional Mexican genre chart with "La Venia Benita," a former chart-topper on Hot Latin Tracks.

Assistance in preparing this column was provided by Enos Padilla in São Paulo, Brazil.
Artists & Music

The project, distributed through Diamond Music Group, was released on the Winans' own Nashville-based label, Appetite for Flow, and was produced by Anglie's husband, Cedric Caldwell, and his brother Victor, also co-owners of the label, which has a roster of three.

When we started the album, we realized that it was bold and that maybe a label wouldn't want to back it," Debbie explains. "We didn't want anybody to tamper with the music, so by the time we finished, we said, 'Let's just do it ourselves.' They named the label Against the Flow because, according to Debbie, that's the direction in which they are headed. "We want to go against the flow in every way possible," they both say. "And that's why we named the label "Against the Flow," or "AT," which stands for the artists themselves.

CONCERT OF A LIFETIME: Walter Hawkins & the Love Center Choir's 25th Annual Reunion Live was billed as the concert of a lifetime, and joining in the celebration were Tramaine Hawkins, Lynnette Hawkins-Stephens, Edwin Hawkins, Yvette Flunder, and Shirley Miller. The concert, which ran Oct. 24-25, was held at the Los Angeles Convention Center and concluded with a special performance of the Hawkins' debut project on the Gospel Centric label. The evening's high point was a finale featuring Richard Smallwood, Kurt Carr, Canton Jones, Donnie McClurkin, Donald Lawrence, Lawrence Matthews, and the Rev. Jesse Jackson, all of whom were special invited guests. The album is being slated for release in the second quarter of 1998, along with a live concert video.

There's something very humiliating, but very freeing, about people knowing you're wrong. I admire the way Patty and the staff at Word have handled an awkward situation. Both have continued to do what they do best: Patty has continued to serve the Lord with that wondrous voice, and Word has stood by an artist it believes in. The result is a great new record. "I want my albums to be a reflection of who I am in my own life. On this record, I'm definitely celebrating grace and forgiveness. I'm grateful for a second chance at life and love."

Produced by Robbie Buchanan, the album is filled with some of the best songs she has recorded in years. "I was really pleased with how it turned out," she says. "I'm really so appreciative to the writers who wrote the songs on this project. Retailers are happy to have Patty back on their shelves with a new release. "Her Christmas release from last year was one of our best sellers last Christmas, and we anticipate that sales from that album along with Artist of My Heart will be strong as well," she says. "The album is a reflection of her true self, and we're excited to see how it will perform in the marketplace."

No one else.

Along with Canton Jones and the Rev. Jesse Jackson, all of whom were special invited guests, the album is being slated for release in the second quarter of 1998, along with a live concert video.

Advertising

by Lisa Collins

A WELCOME RETURN: Listening to Sandi Patty's new Word Records album, "Artist Of My Soul," feels like the welcome return of an old friend with whom you haven't spent time for a while who has grown wiser, and even more special, in the time you've been apart. On her new album, Patty breaks the glass ceiling with a song collection that is outstanding. Like the voice with the melody that makes a household name, not just among Christian music fans but among music lovers everywhere.

Patty has an impressive five Grammy Awards and 32 Dove Awards to her credit, not to mention three platinum and five gold albums. Though longtime fans will immediately love those trademark vocals, Patty is in a different place these days personally and artistically. She's expanded her fan base by performing concerts with symphony orchestras across the country. She recorded an album of classical sung to sell at her shows, and she's working on an upcoming Spanish-language album for release on Word.

"Mostly I've been home and loving that," says the home she shares with her second husband, Don Peal. Between them, the couple have eight children. "It's been nice to take off and spend time with the family."

But that Patty has had much more than. In addition to her symphony dates, she's performed on the My Utmost for His Highest and Emmanuel tours, and this winter she will be busy with a Christmas tour featuring music from her 1996 Christmas album, "Oh Holy Night." As many in the industry remember, that album was originally slated for release in 1996 but was pushed back when it was discovered that she and Peal were involved prior to her divorce from manager. "I believe that really helped solidify any misunderstandings that may have been out there in the past," she says. "This album is just full of grace and peace and just the joy in celebrating God's truth."

Word's VP Elisa Elder says the label is pleased with the support it is getting from retail. "These songs are her witness. This album is full of wonderful, worshipful songs from our industry's greatest artist."

"She has a core audience that's really hungry for this new record," says Word VP of marketing Linda Kosterman. "I think most people agree her voices have never sounded better."

In addition to a push at Christian retail, Elder says the label is exploring other marketing avenues. It is securing mailing lists from the symphonies Patty has performed with and contacting symphony programs as well as placing ads in symphony programs to promote the set. (Continued on page 41)
### Classical Keeping Score

**by Heidi Walewski**

**THINGS THAT GO BUMP IN THE NIGHT:** Ceddile, the Chicago-based label, has filled a significant catalog gap with its new recording of Gian Carlo Menotti's opera "The Medium." This tale of a fake psychic who suddenly encounters the ghost world she has been blithely fabricating for her clients, with tragic results, ran for 211 performances on Broadway in 1947 and has been a opera house and conservatory repertoire staple ever since. However, neither of the two previous recordings of the work has been released on CD.

Ceddile's recording is inspired by a 1992 Chicago Opera Theater production of "The Medium." In the title role, mezzo Joyce Castle gives a bravura performance of a hard woman driven by her own fears and desires to be able to control. Patrice Michaels Bedi, a Ceddile regular, lends her silvery soprano to the role of Monica, the medium's sweet daughter and confidante. She is particularly touching in her star turn, "Monica's Waltz." Diane Ragains, Peter Van De Graaff, and Barbara Landis are the fine supporting players as the media's puppet master; the voice of an escaped convict sung to hear the voices of dead children.

James Ginsburg, Ceddile's founder and producer, also incorporates sound effects, such as gunshots and the cracking of a whip, to conjure up the effect of radio drama. Lawrence Rapchak, conducting the Ensemble Of Chicago Opera Theater, leads a dramatic, well-paced performance. Ginsburg launched Ceddile, which showcases Chicago artists, in 1989, planning to focus on keyboard music. The label has since expanded its outlook to include chamber, vocal, and symphonic music.

The Chicago Classical Recording Foundation, created in 1986, is a partner the label's operation and contributes Record Library Imports. Its next release, "Violin Concertos By Black Composers Of The 18th And 19th Centuries," (due in November), features violinist Rachel Barton.

**NEWS:** The world premiere of "The Art Of Conducting—Legends Conductors Of A Golden Era" (Teldec), the sequel to the much-praised 1994 video "The Art Of Conducting," will be held at 2 p.m. Saturday (1) at the American Film Institute at the Rose Center for the Performing Arts in Washington, D.C. Leonard Slatkin will host. The video includes clips of Charles Munch, Willem Mengelberg, Erich Kleiber, Sergiu Celibidache, Evgeny Mravinsky, and Wilhelm Furtwängler with commentary from people who knew them. Tedlee will release the video Nov. 25.

Film composer James Horner has signed an exclusive contract to record for Sony Classical. The first release in the deal is the composer's soundtrack for "Titanic," which will be issued Nov. 18, one month before the movie. Horner is a part of the deal. Horner will compose music not specifically intended for films, and the label plans to record a ballet score by Horner. The composer will also create and record a symphonic work that will be produced for a major orchestra (a "big piece," Sony has embarked on a similar movie/concert venture with John Corigliano, whose concerto "The Red Violin" will be premiered in November in San Francisco, as by violinist Joshua Bell and is related to a Corigliano soundtrack for an upcoming film of the same name.

(Continued on page 104)

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### Jazz Blue Notes

**by Jim Macnie**

**GRIPS, HEART, AND A MUTE:** That's the combination that helped 30-year-old Darren Barrett walk away with top honors at the 11th Thelonious Monk Competition. The well-regarded annual contest, held Oct. 23-24 in our nation's capital, is wide open to all vocalists, and Barrett is a young trumpeter who impressed the judges with his energetic, dynamic approach to the music of the late jazz great. Barrett, born in Britain and now gigging in Boston, made a mark in both categories when he put an effective spin on "Saint James Infirmary" during the semifinals—the fact that he was whitman with the drums and bravura of Louis Armstrong was obvious from the first note. Along with four other bass players (from an initial field of 16 semifinalists), Barrett went to the finals both, held Oct. 24 in the Smithsonian Institution's Baird Hall. There, playing with the fierce combo backing trio of pianist Eric Reed, bassist Rodney Whitaker, and drummer Brian Blade, the young trumpeter again walked in Pep's shadow, interpreting "Sweet Lorraine" with sassy New Orleans phrasing. It earned him a $20,000 prize. Second-place winner Diego Urcola (a native of Argentina) picked up $10,000. Avishai Cohen, who was the week's only international competitor and received the third-place spot. The judges included Clark Terry, Art Farmer, Arturo Sandoval, Wallace Roney, Randy Brecker, and Jon Faddis.

Though the list of previous winners includes Jack Teagarden, Johnny Redman, and Marcus Roberts, an instant trip to the limelight isn't guaranteed for the top dog. Typical hallmarks of success—record contracts, top-dollar gigs, and critical acclaim—are the exception rather than the rule for competition's champs. The impressive saxophonist Jon Gordon went back to the sideman ranks in New York after his triumph last year. Indeed, during the trumpet semifinals, it was hip to participate in the contest's instant making of a big mark on the national scene. Sour notes and awkward phrases were a part of almost every improviser's presentation. Perhaps you can chalk it up to jitters; some deemed it a result of being on the bandstand with such an overwhelmingly vibrant rhythm section. But, in general, it seemed an unusually green group. Thankfully, the music played at the finals was much more up to par—not only snappy and assured, but at points thoroughly inventive. Barrett's second place is a signal of his talent. He is capable of a full house at the Kennedy Center; during the taping of "Nissan Presents A Celebration of America's Music," the jazz-based competition's encore was performed by Barrett's band, and it marked the first time the competition itself, debuted in prime time on ABC last December. The network will once again broadcast the show during peak evening hours; this year's air date is Dec. 14, Christmas Eve. As the featured performers, Barrett will join other contestants for the "Nissan Presents A Celebration of America's Music" finals on Dec. 15. The concert will feature the show's headliners, including Diana Ross, Al Green, and Babyface.

Barrett's bid to go area is also being backed by his agents. Sanborn, and Aretha Franklin are among the guests. Bill Cosby hosts once again. This year's winner of the BMI International Jazz Composers Competition, which is held simultaneously with the Monk Competition, was San Francisco-based pianist Jack Perl. His piece "Rocamandal" was performed at the finals by trumpeter Scott Wendholt, saxophonist Seanus Blake, bassist Derek Johnson, and drummer Blade.

**ALITTLE TV VISIBILITY never hurt any product, and Harry Connick Jr.'s recent appearance as co-host of VH1's Fashion Awards (which aired Oct. 24 and is scheduling to cable the cable channel's schedule for a few weeks following) should help bolster sales for the vocalist/pianist's forthcoming Columbia release, "To See You." Not that Connick has a lagging public presence these days. His film work in "Copycat," "Independence Day," and "Pearl Harbor" (as a fellow New Orleans-based musician) has scored for him in the box office. Connick's fans know the range of his music. Maybe not. "To See You," which streets Nov. 11, is geared to amend that. The record is the work of an orchestrator: Connick wrote and arranged the 75-minute suite to entrice the sounds of a jazz quartet and a symphony orchestra—two realms in which he's had previous experience. The songs are linked in a suite-like style that follows the dynamic shift of a romantic relationship. In his opinion that "To See You" is being deemed Connick's "love album,"
NEW YORK—With six current hit acts heavily marketed and promoted, EMI Music Publishing has played a key role in changing the nature of the traditional music publisher/songwriter relationship. But EMI has been involving itself more and more in the A&R aspect as well, to the point where Evan Lamberg, senior VP creative, East Coast, calls it “almost a mini-label situation” where EMI is now charged with acting as a full-fledged production company.

“We now have the funds to make records and shop masters,” says Lamberg, who notes that EMI has already produced tracks for Los Angeles rock band Go—a two of which are now on the influential Aware Records’ fifth compilation of unsigned acts, “So we’re going to the next level in developing EMI Productions as a full-blown production company out of our New York office, because majors are picking up inexpensive masters from bands and releasing them.”

Album production does seem a logical step for EMI, not only because of its promotion and marketing success with its big six clients—matchbox 20, Meredith Brooks, Tonic, the Mighty Mighty Bosstones, the Verve Pipe, and Third Eye Blind—but because of its A&R instincts, most notably with BeBe Winans and Samantha Cole.

“When BeBe and CeCe lost their A&R person at Capitol, they called on us,” says Lamberg, recalling his intake on the brother-sister duo’s 1994 “Rela- tionships” album. “I found myself basically A&R-ing the album and signing off on the recording budget, though I was working for the sister publishing company.”

“From there, we brought the Carole King ‘Tapestry’ tribute album concept to Atlantic, where Jason Flom [president of Atlantic imprint Lava Records] brought me in to A&R it—and I dealt with the label’s legal, administration, and financial people. It got to the point where people at Atlantic and Capitol were actually looking for my name on their phone directories, because they saw my name so much on the paper- work and thought I was an employee of the company.”

The “Tapestry” project led to Lamberg’s work on Samantha Cole’s newly released, self-titled debut album on Universal. Universal Music Group chairman Doug Morris, having worked with Lamberg on “Tapestry” as former head of Atlantic, enlisted Lamberg—who had discovered Cole three years earli- er. Lamberg, Cole, and Jocelyn Cooper-Gilstrap are credited with A&R on the album, with Morris joining the threesome as executive producers.

“I keep getting brought in because of song expertise and our catalog,” notes Lamberg. “Evan’s an amazing song guy and people person,” says Flom, specifically addressing Lamberg’s relationship with Lava act matchbox 20, which Lamberg signed to EMI. “He built up a trust where they respect his ears, and he and I worked very closely on the bands ‘Yourself Or Someone Like You’ album.”

More recently, Lamberg helped with A&R for BeBe Winans’ self-titled solo debut for Atlantic, which is where Lamberg took Winans, having previously established their close publish- ers/songwriter relationship.

“Evan played an integral part in the song selection and creative album production decisions,” says Winans’ manage- ment, Jill Siegel, “and even suggested that Denzel Washington direct the video for [first single] ‘In Harm’s Way’ He also continues to be involved in the project now, helping to make creative decisions on singles and other mat- ters.”

Such post-release activities are also part of EMI’s in- volvement with record companies, says Lamberg. The Verve Pipe’s “Villains” he says, particularly benefitted from the marketing effort of Rick Krim, senior VP of talent acquisition and marketing at EMI Music Publishing Worldwide, who signed the band to EMI. Because of Krim’s 12 years at MTV, he has solid relationships at the record companies, which proved especially useful with RCA.

“The album did fairly well when it came out, then hit a wall,” says Krim. “But there was a song on the record, ‘The Freshmen,’ which was 7 years old and on the band’s first indie record and was the song that all the kids sang along with the first time I saw the band. Everybody knew it was the ‘money’ song on the record, but no one was convinced that the album version was the definitive radio version.”

Largely because of Krim’s efforts, Lamberg says, RCA recut “The Freshmen,” then stripped it into new press- ings of the album. The song then hit so big that the album eventually went platinum.

“I give RCA a lot of credit, because they essentially had to relaunch the record,” says Krim. “But labels can never get enough help, and we have projects now with virtually every record company. It’s a tough time to break bands, but a good time to break songs: We sit on promotion and marketing meetings with our bands and their labels and have developed a nice niche for ourselves as publishers.”

Lamberg further credits Neil Lash- er, senior director of promotion for EMI Music Publishing, for bringing his 28 years of running rock stations and heading record company promo- tion departments into play at EMI.

“The labels are all working 10 or 15 projects at a time, so I call them up and ask how we can help with our artists,” says Lasher. “I play on my relations with radio to work our current records, calling stations or consultants, working with label promotion people and indepen- dents, giving a hand wherever they suggest. I have SoundScan and BDS and major tracking services at my fingertips, so I can pick up on a regional buzz on a record and usually know which PDs to call and get adds because of my relationships.”

So EMI’s activities on behalf of its artists go beyond mere financial signings, notes Lamberg, who is now han- ding with A&R for Paula Abdul’s forthcoming Mercury Records debut.

“I help the publishing world, because there are no walls,” he says. “You can deal with all the labels and every other publisher in getting the right songs for your artists. Where else can you deal with your competitors on a daily basis? All we want is hit songs and to build from there.”

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**COMMENTARY**

(Continued from page 10)

There is also the problem of the dumping of deleted, but legitimately pressed, product, which will become available at very low prices in the Australian market as books. Given this product no royalties are payable to the artists and could include, for example, U.S. reissues of Australian product. Independent retailers have always been one of the greatest supporters of local product, after all, but their ability to continue to do this and remain competitive is questionable.

Independent retailers question the motivation behind being forced to send their music to Australia for reissues, which is not a profitable venture. This is further compounded by the geographical isolation of Australia, which makes it difficult to compete with the local market. The value and accessibility of this current situation will be threatened. Open slap pricing means that record companies will seriously affect the ability of companies to coordinate the promotion of music in Australia.

Australian CD prices have been compared ad nauseam with those of the U.S. the federal government has chosen to ignore the various factors that affect the import prices and to solely blame price-levels. This is largely hostile media that concentrates on little except the price issue.

The 22% wholesale sales tax on music product is more than 15.5% of the recommended retail price. There is no sales tax on other items of a cultural nature, such as books. On this product no royalties are payable to the artists and could include, for example, U.S. reissues of Australian product. Independent retailers have always been one of the greatest supporters of local product, after all, but their ability to continue to do this and remain competitive is questionable.

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The single is "Breathe On Me." It is being sent to radio on a CD that also features 10 classic hits. At retail, "Word Is" is serviced as a kit that contains posters, flaps, shelf talkers, and a permanent display for endcaps. For retailers, "Word Is" is available in-store appearances. "We're trying to key in on her top markets and cover a lot of territory," Kosterman says. Stops will include Dallas, Chicago, New York, Detroit, and Nashville.

FAREWELL: Like many journalists recently, I too feel the need to comment on John Denver's death. I first became a fan of his music at age 11 when I heard "Take Me Home, Country Roads." As an Air Force brat homelock for family in West Virginia, I found the song a comforting quiet. No matter where I moved in the following years, from Japan to Louisiana, his music was a soothing, constant presence in my life and became the soundtrack to teen years. His "Sweet Starveder" was our high school song classic. Needless to say, when I finally get a chance to interview him, it will be a very special and memorable moment, and he lived up to all you would expect from one of your heroes.

Obviously, Denver was not a Christian, but it is a natural point rather than attempting to dismantle a whole industry.

The full price point of $29.95 represents more than 10% of the price of retail. However, we will be able to do this for a limited time.

*BR5-49's McDowell agrees. "We've been out playing for a year and really going at it to promote our records," he says. "From day one, we felt if we didn't get radio support we wouldn't be successful. We felt whatever airplay we got would be gravy."*

*The Ranch's Urban is very appreciative of country radio's support, but says that acts should not pin all their hopes on radio. "You never know if radio will play your record," he says. "That shouldn't be the be-all and end-all of anyone's career."

*With industry observers concerned about slipping sales and ratings, many fear that hope that the new format will "louse" the norm will be able to pull in new listeners. "There are a lot of reasons for signing these acts," says Capitol's Brown. "One is that this is quality music and it deserves to be out there... Also as a label we are trying an experiment here and we are trying to work on something that will catch on and be the box of country radio to see if there is an outlet and way to break bands without 100% reliance on mainstream country radio. Well see if there is or not."

*We're not the only ones doing this. A lot of people are trying something different this little bit different right now. We'll see how far everybody goes.*

---

**Words & Music**

by Ivo Lichtman

**HIGHER GROUND**

(Continued from page 11)

**PRODUCTION MUSIC NEWS:**

Music of the World (MOWT), the Chapel Hill, N.C.-based music production and music search company, has produced a two-CD promotional package, "World Music Fast Trax," available free of charge to music

**Artists & Music**

**COMMENTS**

**HOT COUNTRY SINGLES & TRACKS**

**NE O SONG CREDITS & PUBLISHERS**

**THE HOT 100**

**HOT R&B SINGLES & TRACKS**

**HOT LATIN TRACKS**

**HIT & RUN SHIPFITING U.S.A.**

**HOT R&B SINGLES & TRACKS**

**HOT SINGLES & TRACKS**

**HOT SINGLES & TRACKS**

**HOT SINGLES & TRACKS**

**HOT SINGLES & TRACKS**

**HOT SINGLES & TRACKS**
Bay Area’s Plant Marks 25 Years
Studio’s History As Colorful As Its Hit Acts

By Paul Verna

When they opened the Plant Recording Studios in Sausalito, Calif., on Oct. 25, 1972, owners Gary Kellogg and Chris Stone started a tradition by throwing a massive Halloween bash for the studio’s clients and friends. Among the guests at the grand opening were John Lennon and Yoko Ono, who dressed up as trees.

Virtually every year since then, the Plant has celebrated its birthday with a costume party. However, this being the studio’s 25th anniversary, current owner Arne Frager wanted to do something special.

“We’ve always had a party on Halloween, but this party was a really extra special one,” says Frager of the Oct. 25 event. “We put a tent outside the building and had a lot of press people there.”

Frager describes the Plant as “a big rock ‘n’ roll celebrity studio” built on a tradition of hit after hit album, including Crosby, Stills & Nash’s “Déjà Vu,” Fleetwood Mac’s “Rumours,” Huey Lewis & the News’ “Sports,” and Heart’s self-titled 1986 smash, to name just a few. The studio operates two top-caliber recording facilities, the Plant has not expanded into video post-production or audio for film. Instead, Frager has kept his focus on recording and mixing, building a two-year-old reputation understated by world-class music rooms. “Not too many studios have been in business for 25 years in one location,” observes Frager. “A lot of studios are going into post, but we only do records. It may not be as lucrative, but it’s satisfying to know that what we do is music.”

Among the Plant’s recent clients have been the Dave Matthews Band, Kenny Wayne Shepherd, Sammy Hagar, guitar supergroup G3 (featuring Joe Satriani, Steve Vai, and Eric Johnson), the Verve Pipe, producer-in-residence Jerry Harrison, and Metallica, which has become so much of an institution at the Plant since recording and mixing most of its last couple of records there. In fact, when the Plant remodeled its Flagship Studio A in 1999, it expanded the red brick studios’ acoustic treatments of Metallica and its producer, Bob Rock.

“Studio A was renovated for Metallica two years ago,” says Frager. “It’s 92 feet high with variable acoustics, so you can have a very live sound or tight it office for Harrison, who also does a large volume of tracking and mixing in B, according to Frager.

As Frager weren’t busy enough operating a four-room recording complex staffed by 18 people, he and a partner, CEO Paul Marszałek, launched the PopMafia record label last year. So far, PopMafia—which is distributed by Alternative Distribution Alliance—has released three albums: Zero’s self-titled album and their follow-up Full Dead lyricist Robert Hunter; Eddie Miller’s sonic collage “Learning On Nothing”; and local rock band Bluehead’s former four-piece, Studio B, which serves as a private studio and

In addition to the natural synergies of a station and a local label under one roof, the Plant and PopMafia enjoy a further advantage: Marszałek happens to be operations manager at locating local label under one roof, the Plant and PopMafia enjoy a further advantage: Marszałek happens to be operations manager at the station, according to the “Live From The Plant” radio series that emanates from the studio. Through this benefit various recording acts, the Plant benefits itself, and the artists get exposure, the artists get to promote their area gigs on the radio, and the labels get to be on a promotion vehicle for their developing acts. Recently, “Live From The Plant” has featured Fiona Apple, the project’s debut, and new SF show.

The success of the radio series is just one indication that the studio has come full circle after a period of uncertainty in the mid- to late ‘80s. In fact, the Plant’s opening was precipitated in the wake of the recording industry’s first full-scale strike in 1986.

“We opened because [radio pioneer] Tom Donahue and [R&B/Rock musician] Buddy Miles used to come down to the studio to record and they said there was no good studio to record in on the Sausalito to the left side of the studio. We built a new studio and operated the famous L.A. facility. ‘That’s how they talked us into opening the studio, by promising them a business and a live radio show’.

That show, the original “Live From The Plant,” aired for two years on a local FM station, and it featured the top artists of the day, including local heroes the Grateful Dead and rock icon Fleetwood Mac, according to Stone.

With a top-notch clientele, the catch of its radio series, and its newfound status as the ultimate party studio, the Plant became the industry’s most sought-after facility in the city, becoming a central part of the industry’s most vibrant destinations—a creative oasis from the crowded L.A. scene. In that climate, it was natural for a band like Fleetwood Mac to take over the place for months at a time and come out as a musician and a live radio show.

That ‘80s was at its most excessive, says Stone about the “Rumours” sessions. “The band would come in at 7 at night, have a big feast, party till 2 in the morning, and then when they were so wrecked-out they couldn’t do anything, they’d start recording. They finally had to straighten out, but they spent so much money it was probably the biggest album we had done to date, and the industry was figuring out how to handle it,” says Stone, who did most of his classic ‘70s albums at the Record Plant.

After Kellogg’s death in 1977, the magic of the studio wore off for Stone, and he sold it in 1981 to Laurie Necehe, a local music fan who had won it in a raffle. The studio was apparently being over-radiated in a cancer treatment. “She bought Sausalito because if she could record the studio she could go back to the radio station,” says Stone.

Although Necehe made significant improvements in the studio—in- stallling Trident TSM consoles in Studio A and B and acoustically righting A—and after a couple of years the administrators of her trust felt she was

Big In Japan. BMG Japan rock group Shokazza mixed its upcoming release at Brooklyn Recording Studios in Los Angeles after tracking at nearby Ocean Way. Shown standing at Brooklyn, from left, are arranger/producer Kazuhisa Yamaguchi, producer Nobu Sato, guitarist A.O.L. BMG Japan’s Hiroshi Yoshizawa, International Production Group production manager Ko Shinozaki, group manager Eiji Sato, and Brooklyn assistant engineer Ronnie Rivera. Seated, from left, are Shokazza bassist N.Y., engineer Steve Churchyard, and Shokazza vocalist Iam. The group recently scored two hit singles in Japan. (Photo: Dago Goggan.)
VERVE'S LEE TOWNSEND BOOSTS WEST COAST JAZZ

(Continued from page 5)

and Jerry Granelli, with the thread of continuity of recording artists being Townsend's keen ear for fidelity—emotional as well as sonic. Besides showing a sure hand in the studio and a genuine groove thumb, Frisell's ever-expanding international career, under the aegis of his Songline/Tone Field label and his recording company. He has also fostered the rise of several artists in the San Francisco scene, formally and informally. Townsend's career, West Coast roots, his "global ears and local presence," that Verve Group president Chuck Mitchell says spurred him to hiring Townsend a VP of A&R this past January.

In an uncommon arrangement, Townsend conducts his Verve duties while continuing to manage and produce his own label (Verve, with which he is also signed), and producing drummers like Granelli and Joey Baron. Also ongoing is his relationship with singer-songwriter-guitarist Bernard, whose "take-no-prisoners" Berkeley find, with Townsend helming the artist's hit discs for Blue Note. In addition, he has his Songline/Tone Field label, which features a series of "Master Intuition" albums; the latest entry is Baron's gutbucket marvel "Down Home," featuring Frisell, bassist Ron Carter, and also saxophonist Arthur Blythe.

Townsend's initial Verve projects are due in early '98. First up is bassist Marc Johnson's "The Sound Of Summer Running," featuring Frisell, Baron, and guitarist Pat Metheny (partially reprising Johnson's celebrated ECM supergroup from the '80s, Bass Desires). With its intricate lattework of avant-Americans, "The Sound Of Summer Running" would seem to have little in common with Townsend's next Verve album: guitarist Bill Bernard's "Mud They Run On," on the Antilles imprint. Bernard is a veteran of the Bay Area all-star outfit T.J. Kirk (with Hunter) and various other Bay Area electric jazz combos. He was the resident engineer for the 38-year-old Bernard, who served a term as the Bay Area's best hard-bop bassist before leaving for Palo Alto Records in the early '80s. After graduating from administrative to A&R work with that small jazz label, Townsend moved over to run the house-crunched Munich-based ECM's stateside operations. He was GM of ECM U.S. from 1984-88, based in New York. Liking the vision, quality, and eclecticism of ECM's adventurous jazz records had helped broaden his tastes back in school, and Townsend feels strongly about Calbi's expertise that for years he has insisted that all his projects must be mastered by Calbi. Returning the compliment, Calbi says, "Lee is a real purist in that he trusts the engineers for such responsibility for the records. But there's no formula with him; he just works very hard to present a great picture of the music as the musicians created it in the studio. He makes my job easy."

Being able to make a great record is a lifelong learning process," Townsend says. "And what I've learned so far is that you can think you know all the answers, you'll soon be proved wrong. But with the high caliber of artists and engineers I work with, it'd be a sad reflection on me if these records weren't pretty strong."

Townsend just finished mixing a new Hunter project at Different Fur that has the guitarist teamed with a fresh setup of vibes, drums, and percussion; only the album is due on Blue Note early next year. Currently, Townsend is ensconced in Avatar Studios, working on a highly anticipated new Verve project: Scofield getting down with star groove-jazz trio Medeski, Martin & Wood.

"Frisell's jazz to Indian classical—all kinds of music have been such an inspiration for me," Townsend says, "that it's an honor to do this work, to help some of the important artists of today realize their visions or help explain some of the voices of tomorrow. I'm one of the fortunate few who's doing exactly what he wants to do. There's no pot of gold at the end of the rainbow for me. This is it."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 1997)

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<td>EARLY EVERYWHERE (Tim McGraw / Neal Bell)</td>
<td>FEEL SO GOOD (Rascal Flatts / Chuck Cushman)</td>
<td>TOUCH, PEEL, AND DANDY (Stacie Lane / Scott Litt)</td>
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<td>LOW RECORDING STUDIO (Nashville, TN) / Chris Lord-Alge</td>
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BRAZIL
1997: THE BIZ BOILS DOWN TO A HEALTHY SIMMER

FEW OBSERVERS WERE EXPECTING THE MUSIC MARKET TO MAINTAIN THE 14% JUMP IN SALES REALIZED FROM 1995 TO 1996. IT MAY NOT BE VOLCANIC, BUT A REALISTIC 10% GROWTH WILL DO JUST FINE.

BY JOHN LANNERT

Like a horse that explodes out of the gate to settle into a comfortable pace, Brazil's record business is slowing to a gait that is making its country's record executives breathe a little easier.

To be sure, Brazil's record business remains robust. According to Manolo Camero, president of the country's recording trade association ABPD, the record industry in 1997 should enjoy a 10% growth clip—the kind that countries in mature regions such as North America and Europe would die for.

But after two years of explosive growth fueled, in part, by the anti-inflation campaign Plano Real, the world's sixth-largest record industry is ready to take stock of its gains. According to Camero, Brazil is expected to move 100 million units of product this year.

Few industry insiders were expecting Brazil to maintain the 34% jump in sales realized from 1995 to 1996. Some, however, opined that the market would grow 15% in 1997.

RETAIL'S CREDIT SQUEEZE

Part of the slowdown can be attributed to record label executives tightening up their credit arrangements with Brazilian record retailers. Brazil's volcanic growth caught some record retailers unawares, leaving high inflation in credit squeezes from which they could not wriggle loose.

With some important record retailers going under, it became apparent that the industry was losing precious points of sale. Though supermarkets and department stores have picked up the slack, along with big-time book retailers such as Saraiva and Aica, Camero points out that the industry continues to lose about 30% of the market for lack of retail outlets.

"The record industry needs to stay concerned with attracting future points of sale, in the interior, or, as well, in the big cities," states Camero. In a bid to attract more retailers to the business, Camero is working to establish a project that would help spark interest in starting up record stores.

Meanwhile, Brazilian record executives are universally balking the arrival of Saraiva and Aica and their book/CD megastores.

"These companies have been doing well in the book business for 45 or 50 years and now they are looking at the record market as a good business," says Paulo Rosa, MD of Universal. "They are good for the market because they are organized professionally and financially."

Marcelo Castello Branco, president, PolyGram Brasil, concurs, adding that "Now, what we have to do is to make sure those megastores buy international product from us and not from outside Brazil."

Saraiva product supervisor Marcelo Affonso affirms that his company wants to work with domestic record labels to satisfy the upscale clientele of the company's megastores, each of which sell not only books, but also CDs and multimedia products.

Continued on page 52

THE BILLBOARD SPOTLIGHT

ILLUSTRATION BY ROB GREGORETTI
BMG BRASIL HAS RECEIVED SO MANY DIAMOND, PLATINUM AND GOLD RECORDS THAT IT WILL END UP OPENING A MINING COMPANY.

This is a tribute to BMG Brasil artists who have won Diamond, Double Platinum, Platinum and Gold records. It’s also an ad welcoming Leandro & Leonardo, Brazil’s top country music (sertanejo) superstars.

Labels’ Work-Sheet: Majors And Indies Profile Plans For The Rest Of The Year

BY JOHN LANNERT AND ENOR PAIANO

As elsewhere in the world, Brazil’s major labels and their indie counterparts are getting set for what appears to be another prosperous holiday season. Following are upcoming release slates for Brazil’s biggest labels, as well as capsule profiles of the country’s hottest record companies.

THE MAJORS

BMG

BMG is enjoying its best year yet under president Luis Oscar Niemeyer, with the company’s growth rate surpassing 30% for the first six months of 1997. “We are in a very interesting and great period, with seven or eight records selling well at the same time,” states Niemeyer.

Samba-pagode act Só Pra Contrariar is leading the way, with 1.3 million sold of its latest album, while Toni Braxton’s hit “Secrets” disc has rung up 300,000 units— as has Chiclete Com Banana’s “E Festa!”

What’s more, Niemeyer says, Joana’s “Em Samba-Canção” has moved 180,000 units.

For the last quarter, Niemeyer is expecting to sell 500,000 units each of forthcoming albums by Gal Costa—an MTV “Unplugged” disc featuring guest performances by Herbert Vianna of Farolanas and Roberto Frejat of Barão Vermelho—Lulu Santos, and “Grande Encontro 2,” a follow-up studio disc to the wildly popular live set recorded by northeastern Brazilian stars Alceu Valença, Elba Ramalho, Geraldo Azvedo and Zé Ramalho.

EMI—ODEON BRASIL

EMI president Aloisio Reis candidly admits that his company’s northbound sales rate has been slowed by the untimely deaths of popular artists Manoel Assis Assunção and Renato Russo.

“We did not have a Marisa Monte album this year, either,” says Reis. “We are being compensated for Manoel’s passing, however, with sales of other artists, but not at the same volume.” Nevertheless, EMI has hit the jackpot with samba-pagode artists Exaltasamba, Negrito Jr. and Art Popular. The bands collectively have sold 1.2 million units of their latest albums.

Mexican actress/singer Thalia has rung up 150,000 units of her album “Enfantita.”

Moreover, EMI’s affiliated Virgin Brasil label has rung up 400,000 units of the Spice Girls’ “Spice.” Deborah Blando’s “Unicamente” has sold 120,000 units for Virgin, as well.

EMI has tapped into the lucrative catalog field as well, with remastered packages of the label’s venerated artists Legião Urbana, Paralamas Do Sucesso and Gorginjinha.

As for newer acts, ska/rock act Charlie Brown Jr. is beginning to make sales waves. Two bands from Bahia, including Bragadá, have recently been signed.

POLYGRAM

Brazil’s No. 1 record label has enjoyed another year of stunning upside sales movement, says PolyGram president Marcelo Castello Branco, as sales have soared 25% over last year’s tallys. Castello, who is attempting to build on the runaway success of his predecessor, Marcos Maynard, says his company’s ongoing strength lies with big sales figures from Newton’s “Ao Vivo!” (1.3 million units), Banda Eva’s “Ao Vivo!” (500,000 units), and E O Ichan’s “É O Ichan” (2.1 million units). Recent signee Roberta Miranda sold 300,000 of her latest sertaneja disc.

“And I am very excited about the end of the year, with new albums by Caetano Veloso—his first in Portuguese in four years—Nelthino and Simone, who is cutting a new album,” says Branco. Also due out is É O Ichan’s new disc, “A Danza Do Ventre.”

Polish rap/rock group, sellers, are Branco, are Zego Podaginod and Virgulóides. On the international front, Hanson’s “Middle Of The Street” has sold 100,000 units.

Though Maynard’s prosperity is a hard act to follow, Branco is confident of all albums will continue to thrive. “During my first seven months, I took too much renewing contracts with established artists and maintaining the company’s aggressive posture with promotion at radio and TV,” says Branco. He also has signed new artists, including samba band Toque De Vinal, pop artist Berro and techno act Skols.

SONY

Sony Brasil is getting cranked up for its traditionally strong holiday push in November with the annual year-end release by hallowed singer/songwriter Roberto Carlos. Among albums released in October was a tribute disc.

Additionally, samba src band Carioca Fenix, released its third album, “Dor de Viva.” Currently, the label is gearing up for the release of Brazilian singer/songwriter Dori Caymmi’s “Jornal Do Brasil” and the rock group Vitorino’s new album, “Ao Vivo.”

UNIVERSAL

Though only in business one year, Universal blew out of the box this year, selling 800,000 units of “Conquistador,” by Rio de Janeiro-based funk band Claudioinho & Buecha. “We have been very lucky with our domestic releases, and I think this will be the big focus of our company,” says Universal’s MD, Paulo Rosa.

Released in September were albums by samba artists Os Morenos (“Ninho Segredo”), Gamaço (“The Big Fix”), and Ben drains.

STORIES WITHIN STORES

Another department-store giant, Lojas Brasilianas, has enclosed its CD section as a store within a store.

in a vast country, where organ- ized businesses outside the major cities are lacking, depart- ment stores and supermarkets historically have played as crucial a role as record retailers in Brazil. But until recently, selling record- ed product was viewed as a depart- ment stores in particular as a way of attracting clients to purchase other merchandise.

Frontline albums and CDs were peddled at cut-rate prices, much to the chagrin of Brazil’s traditional retail music. But industry sources esti- mated that supermarkets and department stores account for 35% of all sales.

Now, these department stores are changing their approach to record retailing in keeping with the increasing professionalism of the retail industry. They are investing in their record divisions by upgrad- ing personnel and selections.

“Department stores and some supermarkets are investing heavily in CD sales, and now it may be among their four or five most important lines,” says Ayres Catotino, commercial director, VECA/Continental.

Reflections of this new approach can be seen in all of the major stores. Mappin’s, for example, has opened a department store in the country, with 18 branches located mainly in the São Paulo-Rio de Janeiro region, has modified its CD department. Pre- viously, the CD section was housed in the back of the store. It has since been moved near the entrance of the store.

Paulo Pasian, Mappin’s director of marketing, tells us that the firm’s new stores boast “a whole new concept for the CD depart- ment with listening stations, sound-proofing and especially trained clerks.”

CD sections are being strategical- ly located near the entrances at other big outlets, such as super- market chains Carrefour and Eldorado and department-store chain Lojas Americanas.

Lojas Brasilianas operates 70 stores throughout Brazil.

“The CD is the third-most impor- tant product in the stores mall,” says Elizabeth Lima, the company’s sales manager of a São Paulo outlet. Lima notes that, as part of its effort to increase CD sales, Lojas Bra- silianas has decentralized its pur- chases of CDs by allowing each out- let to purchase its own product.

“CDs have a regional appeal, and titles do not sell equally in every city,” declares Lima. But she points out that after the chain’s stores become computerized, the CD pur- chases will once again be transacted from a central office, albeit with special attention to the varying musical tastes within each region.

NOT JUST A TEASE

Record-label executives in Brazil, who welcome the new developments initiated by supermarkets and department stores, observe that their expansion into the record business was a natural evolution.

“The time when the CD was only a teaser in these stores is definitely over,” says Marcelo Castello Branco, MD, PolyGram Brasil.

José Amancio, director and partner of São Paulo indie Velas Records, sees two positive points in the increasing importance of the CD in the supermarkets and department stores. “First of all, they are selling more, and everybody is interested in that,” says Amancio.

“But, apart from that, these are not only selling hits, but they are also selling label catalog, and that will be good for the whole market.” Amancio says that 50% to 60% of Velas’ sales are generated in the supermarkets and department stores.

For Paradoxo, Brazil’s largest indie, the supermarkets and ele-
Brazíl

Medium Hot: TV's Tops For Exposing New Acts

When it comes to music, variety and talk shows have assumed dominance over radio and other promotional avenues. One program takes minute-by-minute audience ratings; an artist's time on stage can be extended if viewer response is favorable—or cut after one song if ratings start to descend.

BY ENOR PAIANO

By virtue of its 99% reach into Brazil's households, television remains the most important media in the country. Ranked in order of popularity on Brazilian television are telenovelas—or soap operas—soccer matches and news programs. Also widely viewed, however, are a host of shows featuring musical presentations. These guest appearances on programs ranging from talk shows to variety extravaganzas are considered one of the most valuable promotional vehicles for promoting an artist.

Further, artists playing the pastoral pop music style known as sertanejo can secure tremendous exposure on popular sertaneja music programs.

For some Brazilian record executives, TV is the best way to jump-start a new act. "To break a song on radio is very expensive," says Dirigente Fonseca, TV supervisor at Paradox Records. "Even with jingles [papalha] disappearing, radio stations want advertising or promotion for the product; on the other hand, if we can break song on an important program like 'Dominão Do Faustão' or 'Hebe,' it is inevitable that radio will keep going after us to get that song."

Meire Ikardossian, TV promoter, EMI-Odeon Brazil, goes even further, asserting that TV entertainment programs are taking the place of radio for breaking newcomers. She singles out the morning show on Rio de Janeiro-based band funk act Claudinho & Buchecha as a beneficiary of TV exposure: "They were known at some radio stations and funk halls in Rio when they went to 'Faustão,' and then they became a nationwide hit act," says Ikardossian.

DIFFICULT INTRODUCTIONS

But, despite the success of Claudinho & Buchecha at TV, Universal MD Paula Rosa points out that, generally speaking, "it is very difficult" to introduce a new artist on a TV entertainment show. Nevertheless, and coming artists are making an impact at TV. One relatively unknown artist who's becoming a household name as a recording artist through her TV appearances is Latino superstar Thaila. EMI-OM's asset manager earned attention solely through her novelas until she came to Brazil to perform on several entertainment programs. Sales of her album "Existe," subsequently took off.

The origin of the musical element of many Brazil's entertainment shows took root, ironically enough, at radio, where "Programa de Auditorio" was historically the most significant show.

"Programa de Auditorio" sported a stage where musicians played for an audience as a way of repositioning itself. The name of the program has since evolved into a genre known as programa de auditorio.

Among the show's first MCs were the now-deceased Chacrinha and the still-active Raul Gil, who hosts his own program.

LATE-SHOW EXPOSURE

More recently, musical acts have been included on such TV shows as the highly rated SBT program 'Jo Soares Onze E Meia,' a latenight talk show that—like some of its counterparts—always closes with a musical performance. Brazil's top musical talent appears, as well, on variety shows "Dominão Do Faustão," "Hebe," "Auta Maria Braga" and "Dominó Legal."

Lately, recording artists have been gaining more TV airtime because it is a good deal for all concerned. The TV show gets an entertainment attraction free of charge, no one receives a fee to perform on Brazilian TV—and the artists benefit by securing precious exposure at no cost.

"Dominão Do Faustão," which first aired in 1990, is now recognized in Brazil as the choice program to promote recording acts. It is a huge TV audience, which TV's fourth largest Sunday variety show can garner 2.4 million households in São Paulo alone. Since the show's audience is enormous, MC Faustão is very enthusiastic in inviting guests and the program only showcases wellknown performers. "We don't program beginners, only huge hit acts," says Jaime Praca, the show's production manager. "Each week, we analyze what the recording companies offer us and we choose just what is sure winner."

By employing a new research technique that informs Faustão of the program's audience ratings minute by minute, he can extend a recording artist's time on stage if the viewership response is favorable, or send the act packing after one song if the ratings start to descend.

19 MINUTES TO STARDOM

One artist who recently reaped great reward from an appearance on "Faustão" is PolyGram Brasil artist Chico César. The gifted singer/songwriter already had contributed a song to a Globo novel, but he remained largely unknown to the country's general public. Faustão summoned César onstage, however, interviewed the Bahian performer and allowed him to perform three songs for an unheard-of 19 minutes. Sliced into the performances were taped interviews with big-name artists Eliza Ral malho, Maria Bethânia and Daniela Mercury. Each of the idols lauded César's artistic prowess.

"Faustão"'s career took off.

While "Dominão Do Faustão" has garnered high ratings by generally showcasing established recording acts, others are willing to gamble a bit on newer talent. "We mix what the audience wants to see with what we think is important to expose," states Sergio Groisman, host of SBT's "Programa Livre," a variety show targeted to teenage viewers. "We can accept suggestions from recording companies, but we also give a chance to new or lesser known hands, like we did with Vinícius and Charlie Brown Jr. when they both were starting out."

Groisman recalls that, when the program debuted in 1988, "I had strict rules and prejudices about what the teens wanted to hear." But when he invited the rural-singing sertanejo singer Roberta Miranda on, the audience loved it. "It doesn't matter if the artist is appropriate for our audience or not," states Groisman. "If the artist has an interesting stage show, our audience is capable of appreciating and liking that artist."

On the other hand, Groisman asserts that he has to assume a critical stance regarding the type of talent that appears on the program and not merely

ECONOMIC WATCH

Currency: Real
Exchange Rate: $1 = 1.00 Reais
GDP (1996): $600 billion
Inflation rate (1996): 9.20%
Unemployment rate (July 1997): 5.42%

SALES WATCH

Average wholesale album price (S.U.S.): $14.20
Average retail album price (S.U.S.): $24.75
Mechanical royalty rate: 8.43
Sales tax on sound recordings: 16% (estimated)

Unit sales (Jan.-July 1997): 48,118,974 units
Unit sales (Jan.-JULY 1996): 44,586,197
Change from previous year: +9%
Units sales (1995): 49.9 million
Revenue sales: $874,250,000
Viral album: $5.7
Platinum level as a percentage of total units: Vinyl: 50%; Cassettes: 99%
Platinum album award: 250,000 units
Gold album award: 100,000 units

MEDIA WATCH

(Key promotional outlets)
Transamericana Network
90 radio stations
Telemundo Network (Brazil)
50 radio stations
Bancleteras (radio stations)
MTV Brasil (info tk on viewers)
Soroce CD
(trade magazine; circ. 15,000)

RETAIL WATCH

(Key retail outlets)
Lojas Americanas (109 stores)
Grupo Condor (140 stores)
Grupo Seis De Outubro (30 stores)

TRADE CONTACTS

IBPI national group: APBP
Performing rights society: MAD
Music Publishers Association: ABEM

(From: APBP, IBPI, Billboard research)

REPERTORY BREAKDOWN

International: 30%
Domestic: 70%

SPACE FOR SAMBA

As variety and talk show programs have emerged as the most effective promoters of recording artists, music-driven shows continue to survive, but only with the aid of blue-collar viewers less prized by advertising agencies.

Such is the case of Record TV's "Quem Sabe Sáharo," which airs 15 live performances each Saturday afternoon.

The show's director Eddy Nilson says the program's mix consists of 70% samba and samba-rooted pagode, with the balance provided by accordion-based forró and Bahian-oriented xuxa sounds.

Nilson points out that invited performers are selected from an average of 30 acts submitted by record labels. Eighty percent of the performers are signed to major labels; the other 20% come from indie imprints.

EMI-Odeon's Ikardossian observes that increasing popularity of samba and pagode are gaining space not only on samba-based music shows, but also on the high-hyped variety programs.

According to Ikardossian, there is a lot of priority shows that varies little from label to label. "First, 'Faustão,'" declares Ikardossian. "Then, 'Dominão Legal,' 'Hebe,' 'Sertanejo Ivinhema,' 'Auta Maria Braga.'"

"If the artist is more 'sophisticated,'" continues Ikardossian, "we can add in the second tier of shows 'Jo Soares Onze E Meia' and 'Programa Livre.' In the third group are 'Auta Maria Braga,' 'Especial Sertanejo' and 'Raul Gil.'"
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Funk, Rap, Soul, Rock, Groove, Samba, Pop.

The Brazilian beat is now available to the world.

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A HEALTHY SIMMER
(Continued from page 37)

MUSIC IN MEGASTORES

According to Alfonso, CD sales account for 40% to 50% of revenue generated by its megastores, three of which are located in São Paulo with another store based in Rio de Janeiro. Originally a book publisher and book store that started 100 years ago, Saraiva began selling CDs less than a year ago, because as Alfonso relates, "There were no stores of this type in Brazil, which housed books, multimedia and CDs, and so we felt the need to begin this type of store."

In November, Saraiva is planning to open its first CD-only megastore at a retail mall in São Paulo. The 1,500-sq.-ft. (5,000 sq.-ft.) outlet will be the largest retail store in Latin America. Alfonso says another book/CD megastore will open in the interior of São Paulo state next year.

CD-SINGLES TO THE RESCUE

As book dealers enter the retail sector, ABPB's Camero is betting that the retail side can be revved up even a bit more with the introduction of the CD-single. While Brazil is historically an albums-only market, the CD-single is being viewed as a valuable sales tool, especially for up-and-coming artists.

Recording costs in Brazil today are the greatest expense to a record company," says Aloysio Reis, president EMI-Odeon Brasil. "So what we intend to do with a CD-single is to go out with a single to see whether it is worth the trouble to pursue with an album or a second single."

Luiz Oscar Niemeyer, president BMG Brasil, notes that his label has released three singles and each has sold well. "I think the CD single can sell the whole album here in Brazil," says Niemeyer. "In addition, it allows us to take advantage of dance artists by releasing their product here on singles."

The average price for a CD single in Brazil is near $5. CDs generally run about $12 in retail outlets and around $13 in supermarket and department stores.

UPSWING IN MANUFACTURING

The Plano Real allowed Brazilians from the middle and lower economic classes to purchase CD players and their entrance into the record market has pushed sales of domestic product from 5% of total album sales in Brazil in 1994 to 70% this year. Samba artists have been among the biggest beneficiaries of this percentage swing.

Predictably, the powerful upswing in the Brazilian record industry has been reflected in the heightened growth of the country's four CD manufacturers—Microservice, Sonopress, Sony and VideoFar.

From 1994 to 1996, revenue tabl...
Ten times gold with the initial order alone.

Better keep an eye on it.
Brazil 97

LABELS' WORK-SHEET
Continued from page 57

company's sales have vaulted 260% over numbers realized in 1996. The company, whose subsidiaries are WEA Music and Continental-East/West, is currently riding high with Titãs' unplugged WEA disc "Avósica," which has sold nearly 820,000 units since its May release.

Other WEA acts on a roll are Kido Abella, Barão Vermelho, Raimundos—whose new album should be out in press time—and Bahian artist Simoné Moreno, whose disc dropped in September. At Continental, the hot groups are veteransertaneja stars Leandro & Leonardo and pagode notables Katinas.

"At our company," says Bonaventura, "any artist can sit at our table, because it is a samba artist, he has a home at Continental-East/West; if it is a rock artist, there's WEA Music." Also selling well, notes Bonaventura, is "Romances" by Mexican megastar Luis Miguel.

THE INDIES

Fieldzz
Famed São Paulo DJ Trai Campos is a one-man dance-music conglomerate who established Fieldzz Records as a joint venture with BMG.

The label has expanded rapidly via its dance compilations released in cooperation with large Brazilian radio networks such as Jovem Pan.

Campos says a dance compilation, which contains mostly dance tracks from international acts, typically sell 300,000 units. An owner of a record store, recording studio and an agency that books club DJs, Campos says dance is at big in Brazil as traditional sounds, including samba and bossa nova.

Compilation packages jointly issued by Fieldzz and a radio network are assembled by the label and the network. Dance compilations slated for release in the fourth quarter include "DJ Trai Campos & O Som Do Prosa 8," "Broadway Vol. 2," "Overnight Tânel Do Tempo" and "DJ Shopping 8," the latter of which is named after Campos' dance-oriented record store.

Further, Fieldzz is taking advantage of the current rodeo-announcer craze with a dance set entitled "O Som Do Rodeio: Country Music."

Apart from its compilation projects, Fieldzz also puts out product by individual dance artists, such as male/female duo Doo Dad and producer duo Ricco Rohat.

An active force of international dance product, Campos says key disc jockeys in São Paulo help decide which product to

Brazil's evangelical churches, Igreja Universal Do Reino De Deus. The church also operates in the U.S. at Universal God's Kingdom Church.

Igreja Universal owns the regional television network Record, as well as several radio stations. Several members of Brazil's congress are members of the church.

Line Records features only soft ballad-oriented material. The label's marketing is carried out via media outlets owned by the church. The label's most famous album is a spoken-word disc featuring Biblical passages read by former Rede Globo TV personality Carl Moreira.

OUTROS BRASIL

Outros Brasil Records, founded in 1995 in Belém, was created as an indie home to Brazilian artists from the Amazon region where the label is located. In the past two years, the company's presence has grown, due in part to the exposure of Manaus hot line hambúrtachment.

Outros Brasil's best-selling artist is Nelson Tavares, who has sold a cumulative 300,000 units, most of which have been cassettes. His latest album, "Amanhã Brasileira," a disc he recorded with guitar virtuoso Sebastião Éppice, was slated for release in Europe, Japan and the U.S.

Riton Quente

Since 1995, São Paulo-based distributor Riton Quente has not only become a top indie source of samba music through its label Kaktasa's, it also has evolved into a farm system for major labels.

Consider that four of Kaktasa's samba artists have followed their indie sales success with recording contracts with EMI-Odeon Brasil, BMG Brasil and PolyGram Brasil. Another samba band remains signed to Kaktasa, but its product is distributed by PolyGram.

Further, one of Kaktasa's rap artists inked a recording pact with Sony Music Brasil.

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And such a thing countless emotions and responsibility all the time. Those who travel demand our commitments with attention, timetables, destinations, baggage, everything. And we do know that everybody else does. It is not by chance that Vasp is the fastest growing Brazilian airline in the international market and has been market leader in on-time performance and regularity since 1994.

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We don't know if airlines ask themselves why they fly. Vasp does so EVERY SINGLE DAY.
Ratando o Tchan, a song inspired by the centuries-old art of Belly Dancing, is the first single of ÉoTchan's new album, ÉoTchan do Brasil. It's already topping Brazilian chart with the same powerful Bahia rhythm of their other hits, and the success is just about to begin. After having sold over 5 million copies of their first two albums, ÉoTchan will soon have the new album released in more than thirty countries. Join them and contact us for more information on ÉoTchan and other best selling releases from PolyGram, the #1 record company in Brazil.

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**CD Expo 97 in Figures**

- Exhibitors: 204
- Professional Public: 7,012
- Total Public: 180,368
- Business Generated: US$ 31,000,000
- CD Sales to General Public: US$ 12,100,000

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**July 21 through 26 1998**

Rio de Janeiro - Brazil
Call For Action On Europe’s VAT
Culture Ministers To Discuss Music Taxes

BY MARK DEZZANI

 MILAN—Culture ministers from the European Union will discuss the possibility of designating recorded music as a cultural product at their next meeting, slated for Nov. 21 in Brussels. Such a move could make music eligible for a reduced value-added tax (VAT) rate across all member states.

European music industry organizations—led by SNEE, the French affiliate of the Federation of the Phonographic Industry (IFPI)—began lobbying the EU earlier this year for the cultural recognition of records and the application of a lower 4.9% VAT rate, which is applied to other cultural products, such as books.

Italy’s culture minister, Walter Veltroni, publicly declared his support for the move during a music industry meeting Oct. 21 in Turin, Italy, and has contacted his counterparts in other EU states to put the issue firmly on their agenda.

An early agreement appears unlikely: The U.K.’s secretary of state for culture, media, and sport, Chris Smith, recently announced that the country’s new Labour government was against tax concessions for records (Billboard, Oct. 20). Smith said a tax reduction “wouldn’t make much difference” to the level of music sales in Britain.

The issue of cultural recognition for records exploded in Italy following an Oct. 1 raise in VAT from 16% to 20% as part of the government’s adjustment to the 1998 budget (Billboard, Oct. 19). Culture Minister Veltroni, who is also deputy prime minister, later claimed that the tax hike was unavoidable in the short term but committed himself to lobbying within the EU for tax incentives for records.

Speaking in Turin on the closing day of the second annual Salone della Musica, Veltroni explained, “I opposed the tax increase during ministerial meetings. However, we were bound by EU regulations. I have, however, sent a letter to all the culture ministers of EU member states proposing the issue of cultural recognition for records for discussion at our next meeting.”

At the same time as the Italian tax rises were announced Oct. 1, the country’s government ratified the EU’s first draft document in the VAT tax categories. This gave the government no choice but to put music in the top “luxury goods” rating for VAT.

Veltroni committed himself to the cause of tax incentives for records following an Oct. 8 emergency meeting in Rome with music industry leaders representing local industry organizations, authors’ rights society SIAE, Italy’s IFPI affiliate FIMI, indie labels association AFI, and the music industry federation FPI. The meeting, with Veltroni and Finance Minister Vincenzo Visco, was requested by the music industry bodies to protest the tax hike and resulted in a series of government initiatives promised by Veltroni to address industry problems.

Veltroni also sent an open letter to fellow culture ministers. In the letter, he observed that the ratification of EU tax harmonization directives resulted in a considerable tax increase on records.

“[Records] evidently constitute a fundamental instrument for the diffusion of musical culture... A large part of the record buying market are young people who do not have significant economic resources at their disposal. Within the [European Union] records are subject to the maximum VAT rate, unjustifiably equal to that imposed on summer goods without any cultural content. It seems therefore opportune that, at the next meeting of culture ministers this question is examined with the aim of reaching a unanimous conclusion, the reduction of what turns out to be an absurd tax,” wrote Veltroni.

FIMI president Gerolamo Caccia, who is also president of Warner Music Italy & Greece, says he is “very happy” (Continued on next page)
Singapore Official Pledges Gov’t Help Fighting Piracy

BY GEOFFBURPEE

HONG KONG—A sharp rise in the manufacture, import, and sale of pirate music CDs in the Singapore market over the past 18 months has forced the first time the government to respond to the voice of a government body.

The music industry is welcoming Trade Development Board senior director Ng Kim Neo’s comments to a Singapore Phonogram/Videogram Assn. (SPVA) meeting on Oct. 15 on protecting copyright.

Peter Lau, managing director of EMI Singapore and chairman of the SPVA, which represents 21 record companies in the Lion City, says that negotiated government authorities would be working closely with the International Federation of the Phonographic Industry (IFPI) to fight piracy.

The Singaporean government has a hidden agenda in helping the phonogram industry combat piracy. The government is fortifying the music industry with which it has a somewhat rocky relationship. The entertainment of rising or even political lyrical content is handled by the government censorship body, the Committee on Undesirable Publications. The most recently regulated zone in the territory is the currently pending ban on Janet Jackson’s latest Virgin release, “The Velvet Rope.”

The SPVA said the said the piracy is indicative of a climate wherein piracy is once again rampant.

“Piracy has become very bad in the last 18 months,” said Lau. “It is showing IFPI statistics that show a growth in pirate market share from 4% in 1993 to about 30% in Singapore’s $70 million music market in 1997.”

It was on the day of the raid, Phng, says that local record companies and retailers have asked many questions to the prime minister’s office to involve the government in protecting copyright.

In giving the classical music market new impetus with the best products from our catalog.” Retailers do not receive any remuneration for their recommendations, but their names are mentioned in the catalog. Also, a logo on the products and in the retail outlet states the names of the classical music retailers recommending the top products.

Sony Gramophone says the average customer spends only eight minutes in a store. If the customer is uncertain, unable to make a decision, or simply does not know what to look for, the manager or music specialist is available to help.

Jörg Tolle, buys for Siti in Luxemburg, Germany, praises the Polymax Gramophone campaign. “At last there is a joint campaign between a record company and retailers, with marketing strategies not just ignoring the retailers. There’s never been an easy campaign like this before.”

As a result of the customer’s comments, the campaign is reaching a broad target group and arousing the “sleepers” in particular.

Sony Music Taiwan has inked its first Chinese regional repertoire deal with the signing of singer Jeff Chang. Terms were not disclosed for the four-album deal (two in Mandarin, two in Cantonese). However, Sony Music Taiwan managing director Henry Chuells said the deal calls for a classical music language album by Christmas and a Cantonese offering for spring 1998. Beginning his career in the late 1980s, Chang, 30, recorded 10 albums for the Ocean Records subsidiary Elite Music (subsequently acquired by BMG Asia-Pacific). The artist most recently released three albums with EMI Music Taiwan, the first and most successful of which, 1996’s “Generosity,” reportedly sold 500,000 units in Taiwan alone. The new Sony project utilized the services of Yao Chien, whose work includes projects for Chinese stars like Faye Wong and Teresa Tang. Production is slated for November at studios in Los Angeles.

GEOFFBURPEE
### MALAYSIA (RIM) 10/29/97

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### PORTUGAL (Portu/MPF) 10/29/97

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### DENMARK (Ritz/Netcom Marketing Research) 10/23/97

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### FINLAND (Raitarekordit/RFI Finland) 10/29/97

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### INDIA

In the crowded Indian music market, dominated by formulaic soundtrack and predictive music styles, prepackaged pop, Daler Mehndi’s music has come as a groundbreaking alternative, redefining modern Indian music with a timeless folk sound. Known as “the king of bhangra,” Mehndi released his third album, “Ho Jayega Balle Balle” (Mannsaud), Sept. 27. The album features his place in an international lineup, including Spice Girls, Savage Garden, Bon Jovi, and No Doubt at the Channel V Awards Oct. 18 in Delhi (Billboard, Nov. 1). Featuring eight all-bhangra tracks, with lyrics mostly written by Mehndi, the new album was produced and mixed in Delhi by Jawahar Wadali, who worked on Mehndi’s first two albums. The first single and video from the album, “Ho Ga Tu Balle Balle,” features Mehndi’s bravura vocals accompanied by Punjabi power beats. Despite a long tradition of bhangra stars emerging from the Punjabi, notable among them being pioneering crossover artist Gurudas Mann, who made it big in the 1980s and still commands immense respect, the genre has enjoyed only sporadic mainstream success until the arrival of Mehndi. His debut album, “Bolo Tu Ra Ra,” released in 1995, became an instant hit, thanks to the runaway success of its title track and its accompanying dance anthem, “The DJ” to the more sophisticated songs on the current album. In recording “Bombali,” Chaka Chaka has once again relied on the production and songwriting talents of renowned South African hitmaker Chico. Another contributor is Ahi Sibiya, a fresh face on the national music scene, who penned one of the album’s outstanding tracks, “Kana uChuchema,” a pan-African-style ballad that explores the subject of skin color and violence. Chaka Chaka is planning a national tour of “Bombali” and will tour Uganda (where she is hugely popular), Kenya, Zimbabwe, and Tanzania later this year. In a move that has taken many industry veterans by surprise, Chaka Chaka has announced that she is planning to invite Brenda Fassie, her main contemporary from the township pop heyday of the 1980s, to tour with her. “People have always assumed Brenda and I were rivals,” Chaka Chaka says with a smile. “But she was my musical hero and I was a teenager. Her hit song ‘Weekend Special’ was a turning point in township pop, and I’d love to share a bill with her again.”
Lerner Captures Cuban Sound
Island Beats Punctuate Pianist’s Jazz Focus

By LARRY LEBLANC

TORONTO—Although her two-month tour across Canada came to a close in October, Winnipeg, Manitoba-based pianist Richard Lerner has been receiving great reviews and admiration about her experience performing live with many of the Cuban musicians who appeared on her explosive Cuban-themed jazz album “Birds Are Returning.”

“Playing with these musicians has been a dream come true,” Lerner said. “The beautiful island and its music have been a real heaven,” she explains the 40-year-old Lerner. “[Positively] classical conservatory training and an Afro-Cuban folklore tradition they hear from when they are born, have both the technical facility and an incredible connection to their religion and culture. Playing with them was the perfect gift.”

Released in Canada by Jazz Focus Records Sept. 2 and slated for U.S. release Tuesday, the harmonically rich and innovative “Birds Are Returning” is dominated by a unique pairing of three Cuban bato percussionists and the traditional nationalism of the island’s abundance of traditional Afro-Cuban rhythm elements, but it is still a completely new and vibrant recording. It is centered primarily on Lerner’s original music, which is derived from jazz, classical-styled new music, and classical sources.

A MAGICAL RECORD

Seven of the album’s nine tunes are originals composed by Lerner. Two remaining are two a chord-third version of the George Gershwin/Ira Gershwin/DuBose Heyward standard “I Loves You Porgy” and a fine rendition of Horace Silver’s “Que PASA.”

“It’s a magical record, it has a sound I haven’t heard on many records,” says the album’s producer, Larry Cramer. “Marylin was ready do a major record, to make a real statement.”

The album is based on Marilyn has ever done,” agrees Ross Porter, the Winnipeg-based host of “After Hours” on CJRC-FM, which hosts a fine jazz show. “It seems that all of the elements fell into place with this album.”

The 4-year-old Jazz Focus Records, based in Calgary, Alberta, is distributed in Canada by Alloéo Entertainment Canada in Vancouver and in the U.S. by Alloéo Corp. in Portland, Ore.

Lerner, GM Richard Sutherland says that Lerner’s album has raised the independent label’s profile in Canada. “This is the first time we’ve had a recording that we can go to market with and retail attention,” and we’re going to take advantage of that to get better known outside of Alberta,” he says.

Lerner, formerly from Edmonton, the U.K. . . . Steve Earle & the Dukes open a European tour Monday (5) at the Olympia Theatre in Dublin, Ireland. The group has additional dates booked by Asgard Presents in the U.K., Scandinavia, Germany, the Netherlands, and Italy.

Home & Abroad is a biweekly column spotlighting the activity of the international music scene. Home & Abroad is written by Richard Lerner, a long-time bassist Kieran Ovans, and Cuban musicians Yoanni Yann, boxer, singer, and writer, Dafnis Prieto (drums), Inor Sotolongo (percussion), and bata drummers Carlos Francisco Hernandez and Ognegro Diaz Anaya, and Antonio Martires Carmona.

Many Canadian jazz fans first heard Lerner with the Roy-Lerner Group, with which Lerner with guitarist Larry Roy and drummer Bob M-marker about her experience performing with many of the Cuban musicians who appear on her explosive Cuban-themed album “Birds Are Returning.”

Early on, Lerner was a bit skeptical about Lerner’s and the Cuban musicians fitting together so spontaneously. “I didn’t think [the record] would have the unity that it has,” he says. “The parts were there quite a few fittings. Just still had doubts about whether Lerner could pull it off. [Working quickly] we were putting it together, everybody worked beautifully together.”

Adrian Dunnett, “Marilyn’s an extraordinary pianist, a well-rounded musician. She has a classical background, a good understanding of the jazz tradition, and she works in [classical-styled] new music, all of which brings a great deal of depth to her music.”

Classically trained in piano during her childhood, Lerner has had a varied musical career in Canada, including performing on the jazz circuit and playing extensively for film and theater. She has appeared on more than 20 Canadian albums, including releases by such jazz acts as Greg Lowe and Kenny Ivory, and has also performed with Paquito D’Rivera and folk-styled sets by Marie-Lynne Hammond, Heather Bishop, and the Wyrd Sisters, with whom she has frequently appeared.

Additionally, for the past three years, Lerner has performed extensively with bass clarinet player Lori Freedman in the classically-styled new music/jazz duo Queen Mab, which released its first set, “Barbie’s Other Shore,” on the Los Angeles-based 9 Winds label in May.

MAPLE BRIEFS

CELINE DIOR was the big winner at the 1997 Felix Awards, held Oct. 29 in Montreal. Her album “Live À Paris” won in the best-selling and pop/rock album of the year categories, and she also won as female artist of the year. Dion, who was not present at the Queen music industry awards, also won songwriting award with such Queen jazz giants as Paquito D’Rivera and Arthur Saudou.

“When I wrote these pieces I didn’t think I’d record them with Cuban musicians, but some of the melodies do have Spanish sounds,” Lerner says. “So it wasn’t putting two [musical] elements together, it was a more English sound. I didn’t know what was going to happen, recording in Cuba. I knew it was a world tour, but it was unknown to me.”

While recording Torres’ album, and with Fly Coofer finishing up his World Circuit album “Buena Vista Social Club” in a studio nearby, Cruz was looking for opportunities to host rehearsals for the musicians on Lerner’s album. Once Lerner arrived, there were further rehearsals. Lerner encouraged the musicians to work with their own arrangement ideas.

“I went there with my offering, saying, ‘This is what I’ve written, and this is what I’ve recorded,’ and they were confident,” Lerner said. “They made the changes to Cuba [with the intention of doing [my own] recording of their music. [Collaboration] was the whole thrust of my project.”

Lerner says that the Cuban musicians she worked with welcomed the opportunity for extensive collaboration. “They’re very enthusiastic, and they’re not defensive,” she says. “The young musicians are restless and want to experiment, she says. “My musical life has been in collaboration and experimentation, and I saw musicians [in Cuba] who want to do the same.”

The CANADIAN ACADEMY of Recording Arts and Sciences has announced that manager/agent Sam Feldman will receive the Walt Greats Special Achievement Award, which is presented to Canadian music industry builders, at the 21st Juno Awards, to be held March 22, 1998, in Vancouver. Feldman is president of S.L. Feldman & Associates and co-manages John Mitchell, the Chieftains, and Norwe-
Musicland Shows Improvement In 3rd Quarter

NEW YORK—The Musicland Group, which early in August said it was at the brink of Chapter 11, is riding high as the music industry heads into the crucial holiday-selling season. In the third quarter, the chain showed continuing improvement of its operations, posting cash flow of $5.8 million, as compared with a net loss of $24.2 million, or 72 cents a share, for the same period last year.

In a statement, Jack Eustiger, chairman/CEO of the chain, said, "Strong music sales, lower operating expenses, and solid vendor support led to a measurable EBITDA (earnings before interest, taxes, depreciation, and amortization; also called cash flow) improvement in the third quarter and the first positive EBITDA this year." In fact, it is the first positive quarter for the chain in the third quarter of 1996.

Sales for the quarter were up 1.8%, to $737.3 million, from $666.6 million in the same period last year, even though the chain now has 7% fewer stores and 12% less selling space due to an ambitious store-closing program, according to analysts who were on a conference call that Musicland held for Wall Street. Musicland closed 10 stores in the third quarter; 96 outlets total in the first nine months of the year, and a total of 161 since Musicland began closing down unprofitable stores at the end of '95, says one analyst with a major Wall Street firm.

Musicland currently operates 722 Sam Goody stores, 66 Media Play outlets, 157 On Cue stores, 409 Suncoast Motion Picture Co. stores, and 16 outlets in the U.K., for a total of 1,372.

During the quarter, gross margin slipped a little to 34.6% from 34.8%, but that is due to the strong product flow of releases from star acts, which are generally sale-priced

Selling, general, and administrative expenses (SG&A) were 23% of sales during the quarter, as compared with 37.2% in the same period last year, which represents a major improvement for the chain.

Musicland reported a 9.7% comparable-store sales gain for the quarter, with superstores showing a comp gain of 10.8% and mall stores realizing an 11.7% gain.

According to analysts, Musicland executives broke out sales by category, noting that its CD business is up 17% while cassettes are down 3%; video is up 12%; and books were down by 16%, due to a cutback in the category in the Media Play stores.

An analyst who follows distressed equities says that Musicland executives sounded optimistic but cautious during the conference call. They hope that the gains will continue, and analysts say that the gains are due to an increased focus on the music business and the elimination of any "negative" products.

Musicland said it will get by this Christmas with about $90 million less in inventory (Continued on page 65)
Dear [Name],

I hope this message finds you well. I read with interest your letter regarding the situation in [Country]. It is clear that the [issue] is a complex one with deep-rooted causes. I believe that [solution] could be a potential path forward, provided that [specific conditions are met].

Please let me know if you have any questions or if there is anything else I can assist you with.

Sincerely,
[Your Name]
YARBROUGH URGES RETURN TO 'BASES' (Continued from page 63)

the artist showcases were Travis, Flisse, Finley Quaye, and Our Lady Peace.

The following day, during label product presentations at the Sony Music Studios on 54th Street near 11th Avenue in Manhattan, artist performances were from Sons Of The Desert and the Dixie Chicks during the Sony Nashville presentation; Little Sammy D and David Poe during the 5:55 Music presentation; Dan Bern and No Authority during the Work presentation; G. Love & Special Sauce and Uncle Sam during the Epic presentation; and 7 Miles during the Crave presentation. That night at Tramps, the conference enjoyed performances from Destiny’s Child, Diana King, Houseraw, Dave Perris, and Wyred Jeo.

On Sept. 30, Columbia’s product presentation included performances from Savage Garden, Josh Robinson, Chantal Kreviazuk, Jaggal Edge, and Imani, while Sony Classical showcased 5484’s VOY.

During his speech, Yarbrough said, “We feel very strongly that the music speaks for itself, and after you see and hear the lineup we’ve got, I think you’ll get the message loud and clear.”

Later in the speech Yarbrough addressed the industry’s problems, saying that while “partnership” may be the most overused word in the music industry, nonetheless “it’s the most important ingredient in correcting the mistakes that created the dismal conditions that we’ve recently witnessed.” In 1995 and 1996 sales were stagnant, and about 10 music accounts filed for Chapter 11, while a number of others flirted with bankruptcy.

In an interview with Billboard, Yarbrough predicted that there will be continued consolidation in the marketplace over the next two years and that then there will be a slow return to growth.

Sony has responded to the consolidation in the marketplace, Yarbrough noted, downsizing from nine branches to seven over the last few years. But he adds that the company still has 10 offices. The New York and Washington, D.C., offices now constitute one branch, overseen by a branch manager, and the same for Boston and Cleveland. All four offices have sales managers.

At a conference, Yarbrough stated that a reflection of the “back to basics” theme was the inclusion of music accounts at the meeting. In his interview with Billboard, Yarbrough noted that “it was the first time that [Sony] had accounts attend meetings in many years. They added a lot to the meetings.” In addition to major accounts, independent retailers were represented at the meetings, including members of various coalitions across the country. It was the first time that Sony through Jimmy Stars, VP of sales, black music, and the black music representatives, has long worked with R&B merchants via its breakfast clubs and dinner clubs at Sony branches around the country. Nonetheless, he says, Sony intends to work even closer with the coalitions in the future.

Another example of getting back to basics is becoming more effective in marketing music to the consumer. Yarbrough quoted Billboard, noting that research shows that more than half of all artists were buying public didn’t know one of their favorite artists had a new record out 60 days after its release.

He added, “In-store marketing isn’t enough.”

In order to create more consumer awareness, Sony will hold a multi-million dollar TV advertising campaign Dec. 8-21, via national network and cable. He says that the campaign will reach 17% of all consumers between the ages of 18 and 40, 71% of all teenagers. Each age group will see the commercials five times, he says.

In the interview, Yarbrough said, “We will advertise six titles on television,” referring to the “Men In Black” soundtrack and the latest albums from Barbra Streisand, Carey, Celine Dion, Oasis, and Will Smith.

Although turning to TV to market its music, Yarbrough stated in the speech, Sony still believes in the retail system, and we will join with our customers to give it the chance to make us the artist the best possible chance to succeed.”

Some of the advertising will have individual accounts tagged, while other commercials will have a more generic “available at your local record store” tag. Yarbrough said during the interview. Also, he said, Sony will support that campaign with a “dynamic in-store presence.”

He concluded his speech by returning to the back-to-basics theme, noting that at the recent National Assn. of Recording Merchandisers Conference, the Coalition of Independent Music Stores was very vocal about “the idea of selling one record at a time to one consumer a time.” Yarbrough said that this was the kind of getting back to basics that the industry needs.

He urged the Sony Music Distribution staff to deal with every artist on the Sony roster “one record at a time and don’t worry about other labels or distributors—they’re not our competition. We’re competing for the time and attention of the consumer, and with the music we’ve got coming, all of us in this room will come out winners.”
Wherehouse Adds Latin Music Angle To Calif. Stores

VIVA LA MUSICA: Wherehouse Entertainment is strengthening its presence in the Latino communities in Southern California by fielding a new music store concept, Tu Musica. According to sources, the Torrance, Calif.-based chain has added the Tu Musica logo to about 20 of its existing Wherehouse stores and put in an expanded Latin section.

SOURCES say that beginning in the new year Wherehouse, which currently has about 225 stores, will begin experimenting with stores under the Tu Musica logo that carry only Latin product. Wherehouse executives didn't return phone calls by press time.

USED NEWS: The Musicland Group has been experimenting with used CDs in an undetermined number of its stores. According to a source, freestanding Sam Goody stores in New Jersey towns Westfield, Princeton, and New Brunswick are buying and selling used CDs. Also, a Musicland competitor says that he has seen used CDs in two mall-based Sam Goody stores when he was on a store visiting trip through the South. In all sightings, sources say the used-C/D sections are small, consisting of about several hundred titles.

Marcia Appel, senior VP of marketing at Musicland, says that the chain is experimenting with used CDs, but that it is limited to some On Cue outlets. She further states that she is unaware of any Sam Goody stores carrying used CDs.

In addition to Musicland, among the other chains that have dabbled in used CDs are Blockbuster Music, National Record Mart, Trans World Entertainment, and Spec's Music, as well as Wherehouse Entertainment, which carries them in all its stores, and Hastings Books, Music & Video.

ACCORDING TO DOCUMENTS filed with the New York Bankruptcy Court, Southern District, for the two months ending Aug. 31, Alliance Entertainment Corp. had sales of $49.67 million and a cost of goods of $46.44 million, leaving a gross profit of $2.23 million, or 5.4% of sales. Expenses, meanwhile, were $11.11 million, or 26.7% of total sales. During the period, Alliance posted a net loss of $23.9 million.

The reason for the low gross margin of 5.4% of sales is because Alliance had to generate cash in July and August, because it filed for Chapter 11 July 14 and was on the brink of bankruptcy. Only able to buy product on a cash-on-delivery basis, the company had no choice but to sacrifice profits to generate cash.

In supplying its financials to the court, Alliance broke out sales by operation for that period. According to the filing, the AEC One Stop Group had sales of $45.5 million and a net loss of $4.7 million. Alliance's independent distribution operation, Independent National Distributors Inc. (INDI), had sales of $3.5 million and a net loss of $215,000. The company has since decided to shut down that operation. But if you consider that INDI was once doing $140 million in annual business and that it only did $3.5 million in a two-month period, it was practically closed already.

Meanwhile, two of Alliance's other operations, Castle Communications and One Way Records, had negative net sales during the period. In the case of the former, which wasn't a part of the Chapter 11 filing, the court approved the hiring of Salomon Brothers as a financial adviser. Salomon Brothers will shop the Castle operation as well as the AEC One Stop Group.

(Continued on page 68)
New Imprint AUM Fidelity Picks Up 2 Homestead Acts; Snake Hips Is Back

EVEJ\': Y\': SAY AUM: Recently, a couple of new "out" jazz releases crossed our desk: "Sunrise In The Tone World," a two-CD opus by bassist William Parker & the Little Huey Creative Music Orchestra, and "Wisdom Of Uncertainty" by the David S. Ware Quartet, featuring tenorist Ware, pianist Matthew Shipp, drummer Susie Ibarra, and Parker.

These records caught our eye not only because they are both sensuous but because both artists were previously signed to New York's Homestead Records, the label arm of indie distributor Dutch East India. But the current releases are available on a new imprint, AUM Fidelity.

It turns out that AUM Fidelity is the brainchild of Steven Joerg, who was the label manager and creative director at Homestead from 1992-96. Joerg, who pushed the label in an avant-jazz direction with the signing of such artists as Ware, Shipp, Parker, and guitarist Joe Morris (who has a new album, "Antonine," scheduled for release by AUM Fidelity before the end of the year), exited the Dutch East fold in December and has now struck out on his own with these adventurous new projects. The label is distributed by several boutique indie-rock outlets: the Northwest Alliance of Independent Labels, East Coast North Country, Forced Exposure, and Carrot Top.

So where does this leave Homestead? In limbo, apparently. A source confirms that Joerg has not been replaced at Dutch East, leaving the label as essentially a catalog operation. That's a pity, for in its heyday, the imprint issued pathfinding records by such left-tilting bands as Sonic Youth, Live Skull, and Einsturzende Neubaten, to name just a handful. Let's hope Dutch East will see the light at some point in the future and reinstate Homestead as an active proposition.

REPRESENTIN': Rick Hecutt, the former manager of Independent National Distributors Inc.'s (INDI) now-shuttered Los Angeles branch (Billboard, Aug. 4), has joined forces with fellow ex-INDI employees Jeff High and Mark Gordon to found Ground Level Distribution, The LA-based firm is specializing in rap, hip-hop, dance, and R&B and currently represents such indies as BarrB, Dangerzone, Dubonic, T.B.B., All City, Lavish, KC9, and Payper Chase. Ground Level is in Inglewood, Calif.

QUICK PICKS TO CLICK: Blueberry Hill Records in St. Louis has issued a self-titled album by the Park Central Squares, a side project from guitarist D. Clinton "Donnie" Thompson, the justly worshiped axeman of Springfield, Mo., legends the Thompsons. Fans of Thompson's playing will not be disappointed...Edell Collectables Records in Narberth, Pa., has reunited

(Continued on next page)

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Kids’ Artist Craig Taubman Wins AC Radio Airplay

by Moirn McCormick

Abilene, Texas; WBLG Bowling Green, Ky.; and KWXX Hilo, Hawaii, where “One World” is receiving 21 spins a day (along with singles by heavy hitters like Mariah Carey and Elton John). How did Taubman’s “C’N Co., one of the most consistently entertaining groups in kids’ acts out there—but still a kids’ act—end up on the same playlists as the aforementioned artists (not to mention Fleetwood Mac, Paul McCartney, and Sarah McLachlan)? According to Weir, when Taubman was recording “My Newish Jewish Discovery,” Weir’s band was comprised of: drums (Jimmy Valjean), bass (John Davis), guitar (Syd Nathan), and keyboards (Alan Meyer). Tom Weir told Larry, “This guy has hits.”

Larry Weir, who with partner Muska Swain formed NRP three years ago—after five previous years of doing radio promotion for synch stars (and third Weir brother) Michael Duncan—who heard a potential hit in “One World.” The fact that it resided on a children’s album did “pose a bit of a problem”—at least on the airwaves. What’s actually happened, says Weir, is that PIs who react favorably to “One World” are delighted that it’s part of a family record. “It’s something they can take home to their kids,” says Weir. He notes that the personal Taubman has been making “a great interview guest on morning radio shows.”

Weir’s NRP works multi-format radio and specializes in AC and top 40—this is the first time he’s promoted a children’s artist. While Weir doesn’t believe it signals the beginning of a trend, Taubman’s encouraging showing does seem to indicate that kids’ artists can, under the right circumstances—and most important, with the right songs—make the leap to the big time.

CRAIG Topping Kids’ Airplay: The first children’s album of 1992 (in Child’s Play’s opinion) has been rereleased by Sony Wonder. “My Name is Cheech The School Bus Driver” by actor/comedian Cheech & Chong, has been reissued as a BMG Kids/distributed label Ode 2 Kids. The BMG imprint was dissolved several years ago; Ode 2 Kids (founded by industry veteran Lou Adler) subsequently approached Sony Wonder about rereleasing the album.

According to Wendy Moss, senior VP of marketing for Sony Wonder—which has also reissued the Spanish-language version of “My Name Is Cheech”—the label was being done doing co ops at retail to push the album and has distributed coloring sheets for retail promotion. Sony has also begun to market the album away on children’s satellite network Aahs World Radio, which Moss says has begun playing the album again.

“My Name Is Cheech The School Bus Driver” is a timeless funny and irreverent, musically adventurous and irrepressible, and even educational, with songs promoting bilingualism and having how to handle bullies. “It’s a delightful record,” says Moss, “with positive values—it really empowers kids. We think it’s an evergreen.” Sony Wonder will release another Ode 2 Kids gem, Wylon Jennings’ “Cowboys, Sisters, Singles, And Dirt,” in February.

POTENTIAL VIBRATIONS: Five years after the debut of its best-selling album to date, “Reggae For Kids,” RAS has released its follow-up, “More Reggae For Kids.” The Washington, D.C.-based label actually specializes in grown-ups’ reggae—the aforementioned are its only two children’s releases.

Label manager Mark Dickinson says that “More Reggae For Kids” has been in ecopack promotions in kids’ multimedia chains like Noodle Kidoodle and Zany Brainy and that wholesaler Rounder Kids has placed it in listening station programs. “Distribution North America has been working with the record at retailers like Best Buy and Tower Records,” adds Dickinson, and “we’ve been advertising in publications like Tower Pulse!”

“More Reggae For Kids” features venerable reggae names like Gregory Isaacs, Bunny Wailer, Freddie McGregor, and the Roots Radics, along with more recent stars like Yvaad, performing children’s classics as well as original music. As with its predecessor, a portion of the new album’s profits are earmarked for a Kingdom, Jamaica, children’s charity.

Assistance in preparing this column was provided by Louie Gorzo.
Billboard's 1998 International Buyer's Guide

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

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Cinepix Does No-Frills Sell-Thru With Stanford; DVD Enters Critics’ ‘Book’

THIS GUN FOR HIKE: When the going gets tough, the tough always find a way to deliver product. In the case of Cinepix Film Properties, that can involve some marketing sleight of hand.

Cinepix, a veteran movie producer and distributor with video ties that go back a decade or more, created a label called Avalance Home Entertainment to bring lesser titles to retail. But Avalance exists in name only. Cinepix has hired Stanford Media Group in Westport, Conn., as a gun responsible for sales and distribution.

Avalance is essentially one man—Mark Gilia, formerly of ABC Video Publishing, which vanished shortly after Disney completed its acquisition of Capital Cities/ABC last year. Cinepix has “retained my company on an outsourcing basis,” according to Gilia.

The retailer covers little in the way of overhead because Stanford, in turn, is outsourcing just about every sales function in an effort to maintain a semblance of margins. So goes the business in the late 90s, a time of shrinkage on all fronts: Stanford has become an outlet for 30-year-old Cinepix, which two or three years ago would have had no trouble landing every title in its stable. Gilia expects to handle 12 releases a year.

“It means another company coming in when others are getting out,” says Gilia, who’s experienced his share of cautionary tales. “There’s always an opportunity where some people see calamity. Calamity, nevertheless, will always be close at hand unless Gilia sticks to his strategy of ‘absolutely not’ hiring anyone to promote the Avalance line. Otherwise, Stanford will risk spending far too much to ship several thousand copies of an unknown, unseen retail title. Gilia figures its costs $250,000 to go the conventional route; let’s budgeting a lot less for “The Heist,” due Dec. 2. Star power costs of Andrew McCarthy, a Hollywood second-ranker.

Some of what Gilia might have spent to build an organization will go to wholesalers in the form of better margins. If distributors prebook 7,500-15,000 copies, everyone can make a buck, “It’s hard,” Gilia acknowledges. “Our whole vocabulary is based on units.” His language of margins reflects the downswing that is “more and more the state of business in all industries.”

Sell-through could emerge later as Canadian-based Cinepix reaches rights to titles that had been licensed to Columbia TriStar Home Video and Cabin Fever Entertainment, among others. One candidate, he says, is “Shivers,” the first movie of director David Cronenberg, a cult favorite who’s verging on mainstream acceptance. Gilia focused on sell-through at ABC, and “it’s something I can slip into easily.” There may be an opening in special interest, now of little interest to most suppliers. “Who’s in it besides BMG Video and Fox Lorber?” Gilia asks. (We would add PolyGram Video to an admittedly short list.)

IN PRINT: Critics’ Choice Video’s first “Big Book Of Movies” is an attractively designed, well-organized mail-order catalog of 10,000 titles, which in the middle of the 384-page softcover publication, just before the index, are three pages devoted to about 100 DVD titles.

In addition to a brief ploy grouping each entry list retail price and DVD options such as letterbox and standard format, dubbed and subtitled languages; and background material. Movies featuring luminaries like Mel Gibson, Clint Eastwood, and Jim Carrey are grouped by star and listed separately.

DVD did not make the pages of the 20th edition of the “Movies Unlimited Video Catalog,” which touts itself as “the world’s most extensive.” The book runs 768 pages, listing some 40,000 releases, including some like “Speed 2: Cruise Control” that haven’t shipped yet.


VDBITS: Regional flagging is a big deal to the studios that want country-by-country control of DVD titles. But the restrictions have no meaning to independents like Simlar and United American Video seeking the widest possible distribution from the start, before Hollywood dominates the market. United American executives will play a spectacularly “Red Sun” and “Royal Wedding,” now in U.S. stores.

The 17th annual Video Hall of Fame, to be held Dec. 9 in New York, will honor William Mechanic, president of New Line Home Entertainment; Steve McQueen, founder of Paramount Home Video; Warren Lieberfarb, president of Warner Home Video; Jack Silverman, founder of Commtron, a distributor later acquired by Ingram, and Synnex, bought by Disney; and Stan Meyers, executive VP of wholesale Baker & Taylor Video.

Northstar Puts Its Money On Three Dick Francis Features

NEW YORK—Northstar Entertainment, which has trotted out a bestselling Christian video, “Where Jesus Walked,” is mounting up for a run at the secular trade that could boost home significant revenue. The subject matter for its first cassette releases in two years couldn’t be further from the Holy Land.

Atlanta-based Northstar has acquired rights to three TV features about the seamy side of horse racing. They’re based on the novels of former jockey Dick Francis, whose knowledge has made him a bundle as a truck-driver-style mystery writer.

The trivia, “In The Frame,” “Bloodsport,” and “Twice Shy,” was originally telecast in the U.S. nearly two years ago, but a 10-week TV run has now been seen since except for a brief run on PBS in 1994, according to Northstar president Steve McGonigle. McGonigle also figures that Dick Francis’ popularity—his books have sold more than 35 million copies worldwide—while holding to Northstar’s standards.

Francis’ books are free of the sex and violence usually associated with current whodunits, McGonigle says. “We’re a family-oriented company, and these [features] are family entertainment.” The suggested retail price is $29.99.
## Southern Calif. Steps Up Street-Date Enforcement

**S**TREET-DATE POLICE: Southern California is the entertainment capital, but it also ranks as the No. 1 video market in the world. Street dates in the country, according to research from the National Asso., of Video Distributors (NAVD) and the Southern California chapter of the Video Software Dealers Assn. (VSDA).

According to the findings of the chapter and NAVD, more than 100 retail outlets in the region regularly put videos out on shelves early, in Detroit rank No. 2, according to the research. In addition, more than half the major distributors and some sub-distributors turn a blind eye to the practice.

To attack the problem, Southern California VSDA chapter president Matt Feinstein held an emergency summit Oct. 22 in Los Angeles.

More than 102 executives from distribution, retail, and the studios attended the meeting, which also addressed other hot-button issues, including piracy and pay-per-view windows.

“The problem is distributors and studios have to monitor their accounts concerning street-date violations,” says Feinstein, “and they haven’t been.” Feinstein is also VP of Marbles Entertainment, an LA-based chain with 20 stores.

In 1993, street-date violations reached monumental proportions when retailers large and small jumped the date on “Jurassic Park.” Studios leapt into action, setting up 24-hour hot lines to report violators and penalizing accounts with late shipments on other titles if they continued to put products early.

Four years later, Feinstein says that many of the hot lines have been disconnected, and some distributors have ignored the warnings in order to gain new accounts.

Feinstein says that all the distributors and retailers attending the summit agreed to abide by street-date rules. Those in attendance included Ingram Entertainment, M.S. Distributing, ETD Distributors, Baker & Taylor Distribution, and sub-distributors First Video Exchange, B&B Distributors, Legends, and Golden Bell Distributors. NAVD has set up its own hotline for distributors and retailers to report early jumps.

Representatives from eight studios—Warner Home Video, New Line Home Video, Paramount Home Video, Buena Vista Home Video, Universal Studios Home Video, Polygram Video, Playboy Home Video, and American Home Entertainment—also agreed to impose penalties if street-date rules were violated.

“Street dates are a gentlemen’s agreement,” says Feinstein. “With something like this every couple of years wakes people up, and we think it worked.”

**W**ARNER AT 75: Warner Home Video added a few more details to its massive 75th anniversary catalog promo, and many dealers will find them hard to refuse (Billboard, Nov. 1).

The most generous offer is the return policy for the promotion. Normally, Warner, like all studios, offers a 20% return policy for sell-through production. But for the 75th anniversary titles, Warner is bumping that by 10%, and if retailers participate in all four phases of the plan, they will receive a whopping 40% return rate.

If retailers participate in two phases of the plan they receive a 30% return. They get 35% if they participate in three phases.

In addition, Warner will offer graduated dealer discounts for each level of participation. The discount range starts at 1% and caps off at 5% if dealers commit to the whole plan.

While it’s typical for suppliers to offer similar terms to bump up orders for new titles, catalog titles rarely get such star treatment.

But Warner has a big incentive that Mark Horak, the unit’s VP of marketing, made note of at the gala event used to kick off the promotion Oct. 22 on the studio’s historic lot.

“Retailers derive less than half of their revenues from catalog sales, but two-thirds of their profits come from catalog sales,” he said.

Without a doubt, that’s one fact that Warner will drive into the heads of retailers for the next year.

In addition, catalog sales represent more than 50% of Warner’s revenues. With the lack of any major hit sell-through titles on the way from the suppliers, Warner is most likely looking to its library to make up the difference. It’s worked for many during lean years.

**F**UJI FOOTBALL OFFER: Fuji Films is kicking off the football season with a free NFL video offer.

Consumers who purchase any five Fuji VHS blank tapes, two Fuji Super 8 or VHS-C tapes, 10 blank audiocassettes, or four Fuji Z or Z11 high-bias audiocassettes can mail in for a free copy of “NFL’s GreatestMoments.”

(Continued on next page)
SUPPLIERS ADD NEW WRAP TO BOXES

(Continued from page 71)

The five "Women On Trial," for example, carry a $14.98 suggested list price per cassette vs. $9.49 for the set. "They're already sharply priced," Olivieri says.

Because WinStar isn't courting the retail trade, its boxed set business skews 80% or more to catalogs. "We're not looking for shelf space," he notes. "Although there are retailers who support boxed and gift sets, our first line of attack is the consumer catalogers. Buyers seek the videos they want so "we don't have to force them into the market. People find them." On the other hand, retailers that prefer to rent don't have much success with boxed sets, which Olivieri maintains are configured for chains like Tower and the warehouse clubs.

Heymann expects that the big music and mass-merchant outlets will stock the "Blue Chip" titles. He's confident that New Video will repeat the strategy next year—with a twist. "It is possible," Heymann suggests, that some A&E releases may come onto the market for the first time at the reduced price. "But that is not the way we initially put the program together."

New Video has inaugurated "Blue Chip Specials," cutting the prices of seven boxed sets, including "Locomotion: The Amazing World Of Trains" and "The Best Of Lovejoy Mysteries," through December in an effort to boost retail sales.

NORTHSTAR PUTS ITS MONEY ON THREE DICK FRANCIS FEATURES

(Continued from page 71)

list price of $19.95 per title and $49.95 for the "Dick Francis Mysteries" boxed set should also help.

Nevertheless, family-owned Waldenbooks, which will be offered through catalogs and mail-order clubs before arriving in stores, primarily major book chains like Borders and Waldenbooks, ideally the cassettes were to have been available sometime this fall with Francis' newest novel, "10 Pound Poultice," and latest paperback reissue, "To The Hilt," high on the best-seller charts.

However, the release was delayed for contractual reasons, and now the tone issues were resolved, the direct-mail catalog window "was pretty much shut" for the holidays, McGonigle says. "There's really not going to be anything this year." He's still expects the books to do an active holiday run earlier in the year.

"This genre has a huge following," McGonigle maintains. "Dick Francis obviously has loyal readers."
Fox Lorber Makes Its DVD Debut With The Release Of 4 Foreign Film Classics

BY EILEEN FITZPATRICK

LOS ANGELES—Film buffs searching for foreign films and art titles on DVD need look no further than Fox Lorber Home Video. For its debut in the DVD arena, the indie supplier released four foreign classics into the market Oct. 27, priced at $9.99 each.

Titties include "The Umbrellas Of Cherbourg," "Breaker Morant," "Swept Away," and "Divas." All four are in the company’s top 20 list of best sellers.

"DVD offers a great market for us because it's new," says Fox Lorber VP of sales Dan Guritz. "Our titles are demand product, and for people interested in foreign films, there aren't a lot of places to go for DVD."

He adds that many foreign- and art-film buffs are mostly DVD play- er owners.

Retail orders for the titles have "been better than anticipated," says Guritz, who would not disclose shipment amounts.

For its first batch of titles, Guritz says, the company made sales calls to such key accounts as Musicland, Best Buy, Tower Video, and Trans World Entertainment. On Oct. 14, the collection’s pre-order date, Fox Lorber sent a mailing to more than 7,000 retailers and distributors alerting them to the titles’ DVD availability.

Guritz expects to boost orders from the second mailing, which arrived in dealers’ hands after street date.

"So far, the orders we’ve gotten are from accounts that we personally contacted," he says. "My group of dealers and distributors didn’t get our mailing until the week of Oct. 27."

Although the first group of titles just hit stores, Fox Lorber is gearing up for its second set of releases.

Guritz says that the company may release as many as 12 in December, but no titles have been confirmed.

In addition, he says that the 1998 schedule should have day-and-date DVD releases with VHS, including those from the company’s reality-based WinStar Home Entertainment label. "There are definitely more titles to choose from our library, as well as the WinStar line," Guritz says.

"Planetary Traveler" also carries an 19.98 retail price and "Cartoon Crazy" is priced at $19.98.
To "Can't We Just Be Friends?" "Peace And Noise" nevertheless offers some highlights, including "Waiting Underground," the <em>up tempo</em> "All of Me," and Smith's reading of Allen Ginsberg's "Spill," an epilogue to his classic "Howl." With mainstream rock as hermitic as it is, Smith is unlikely to find acceptance for this highly describ- ing album outside her loyal college and track A crew.

**BETTY BUCKLEY**

Much More

Betty Buckley, the cabaret/musical the- aster star now playing in the new Broadway- musical "Triumph Of Love," has recorded a collection of introspective love songs from all sorts of sources, sev- eral of the sessions resound with orchestration by master Broadway orchestrator James F. Taylor (conduc- tor) and co-producer Kenny Werner (piano). The album's title is the name of a rarely recorded musical that he also scored, "The last act, which has been running off- Broadway since at least 1960. Among the album's more notable tracks are "Try To Remember" and "Soon It's Gonna Rain." Buckley's fifth album for New York's Sterling Records, "My platinum" "Silver," gives fans plenty of reasons to treasure her vocal wonders.

**CREAM**

Three Were The Days

PolyGram Classics 31453 9008

In a career spanning a scintillating two years in the mid- to late '60s, rock supergroup Cream managed to give the world a col- lection of timeless tracks that remain as relevant today as they were in their time. The band, one of the most influential acts of the era, includes iconic guitarist Eric Clapton, who went on to form Blind Faith (with Baker) and later skyrocketed as a solo artist. This four-disc set compiles every studio recording Cream ever released, most of its live material, and a trove of previously unreleased cuts. Besides such classic tracks as "Sunshine Of Your Love," "White Room," "Badge," "Tales Of Brave Ulysses," and "Crossroads," the collection features previously unre- leased demos, alternate versions ("N.S.U.,"
"Lowery Mama," others), and a beer commercial the group recorded but never committed to LP. Augmented by a fine essay by Jimmy Hendrix biog- rapher John McDermott and a generous sampling of photos, "Those Were The Days" will serve as a definitive docu- ment of one of the greatest rock bands of the '60s.

The RIVERSIDE RECORDS STORY

PRODUCER: Orrin Keepnews

Riverside was one of three labels that the group recorded with, each featuring a unique sound. The story is told with nifty essays (along with Blue Note and Prestige), making its mark with such epics as "Walkin'," "Maiden In Mind," "Cool Yule," and "Big Truck." Together, they offer a glimpse into the vibrant era of jazz and the lineup of the group's recording. Put together by label co-founder and producer Orrin Keep- news, "The Riverside Record Story Profiles The imprints decade-long history across four wonderful discs and a grand- ly entertaining booklet (narrated by Keepnews in his candid style, with some great photos). The selections are divided into four categories: "Some Magic: Moments," including Monk's "Brilliant Corners" and Evans' "Waltz For Debuty," "Some Major Players," with Rollins' "Freedom Suite" and two contrasting versions of Monk's "Ruby," "My Dear" and "Gingerbread Hawk," the other with John Coltrane; the "Art Of Collaboration," including Ben Webster and Joe Zawinul on "Ole- vins' Light," and "The Heart Of The Mattan," with such known but infrequently released performances as "George Russell's "Nardis" and Randy Weston's "Zula." Distributed by Fantasy.

**RIKY SKAGGS & KENTUCKY THUNDER**

Bluegrass Rules!

PRODUCER: Ricky Skaggs

Ricky Skaggs Family Records/Rounder 0801

Ricky Skaggs returns to bluegrass recording with a vengeance after an absence of a dozen years. Now that his country output remains on Atlantic, he obviously feels free to do what he wants in his own label, and "Bluegrass Rules!" is a strong statement of his commitment to bluegrass. Skaggs is, of course, an accomplished musician, and his band, Kentucky Thunder, stands at a three-set of pickers, especially guitarist Bryan Sutton, who rivals Skaggs' own profi- ciency at flat-picking. Skaggs' clear, ringing tenor has always been a perfect bluegrass vehicle, and he uses it well on this set of standards and an original interpretation. Just when you think the world doesn't need another version of "Blank Stranger," Skaggs proves you wrong.

**FPO**

**PATTI SMITH**

Puce Anoise

Anita 19896

When Patti Smith resurfaced last year from a five-month absence with the stellar "Gone Again," she re-connected with a fan base that had worshiped her as the high priestess of punk. Along the way, Smith proved that she—better than almost any other rock singer—could bring years of wisdom to bear on such weighty topics as death, mourning, and redemption, and love too. As a result, she is still working through those subjects, as evidenced by this cathartic album. And if musically cohesive as "Gone Again," "Puce Anoise" nevertheless offers some high- lights, including "Waiting Underground," the <em>up tempo</em> "All of Me," and Smith's reading of Allen Ginsberg's "Spill," an epilogue to his classic "Howl." With mainstream rock as hermitic as it is, Smith is unlikely to find acceptance for this highly describ- ing album outside her loyal college and track A crew.

**BKrR**

Harangonic

PRODUCERS: BJork, Mark B, Guy Sigsworth, Harvey B., Robert Levy Elektra 62061

On the heels of her resplendent remix album, "Alias," Björk delivers her first record of new music since 1996's <em>Homogenic</em> Nevertheless, "Homogenic" nevertheless offers plenty of musical virtuosity and enlight- ened writing. Furthermore, it is among Björk's most cohesive works, with Deado's lush, imaginative string arrangements coloring most of the tunes, notably the dramatic "Bache- lorette" and the edgy "Dog." Other highlights include the catchy "Alma Call" and the industrial-edged "Flute." Like all gifted artists, Björk arranges her- self of every sonic tool that strikes her fancy and is unfraid to venture into unknown territory. Still a tough sell for the mainstream, she nevertheless remains a cult figure in college and alternative rock circles.

**KASHMIR**

SYMPHONIC LED ZEPPELIN

London Philharmonic Orchestra, Peter Schulze PRODUCERS: and Coleman, Youth Point 454-145

Symphonic treatments of famous rock tunes are cynical, cheesy projects doomed to failure. All except the work of one Jan Coleman, that is. The classi- cally trained front man for pioneering art-metal outfit Killing Joy is a crazy genius with this stuff—witness last year's huge artistic and commercial success "Symphonic Pink Floyd," and the sure-fire blockbuster "Kashmir." Symphonic Led Zeppelin, scored with the Pink Floyd disc by stressing the dark inner drama and ambience of the unknown, is a crossover hit. Nevertheless, the album offers a huge success that set the stage for the mega-characters of the '80s and '90s. Furthermore, the second single, "Stairway To Heaven," received a warm welcome from music fans and critics alike. It proved that Led Zeppelin is more traditionally idiomatic and exalted yet, just as inspired, using the disparate strains of Middle Eastern and Celtic pastoralism inher- ent in the band's compositions. The standout is the eerie "Friends" and the powerful title track, but against all odds, "All My Love" and "Stairway To Heaven" also receive new, emotive leashes on life thanks to Coleman's visionary arrangements. Sincere and vibrant, "Kashmir" is crossover with class.

**VARIOUS ARTISTS**

No Nukes

PRODUCERS: Jackson Browne Graham Nash, John Hall, Ronnie Kent Elektra/Asylum 60592

Held Sept. 19-23, 1979, at New York's Madison Square Garden and later, the aftereffects Three Mile Island nuclear disaster—the No Nukes con- cert featured top rock musicians of the day, from Jackson Browne, the Doobie Brothers, and Crosby, Stills & Nash to James Taylor, Carly Simon, and Bruce Springsteen. A touchstone of the fervent antinuclear movement, the shows were a huge success that set the stage for the mega-characters of the '80s and '90s. Similarly, the double album recorded at the event record a hit with a public high sensitivity to envi- ronmental issues, as evidenced by the set's gold certification and its instant cache as an archetypal benefit pro- ject. For all its social and commercial significance, however, "No Nukes" languished in the vaults for 18 years, unsold on CD until now. With new liner notes and remastered sound, it appears in a home, two-CD set, as relevant and enjoyable as it was upon its release.

**MARCH ANTHONY**

Contra La Corriente

PRODUCER: March Anthony, Angel Pena

BMG 21349

Hottest artist on the tropical market should build on his towering reputation with another top-notch package that repletes with the most emotively salutary smooth, stomp, a contrast to a climactic, melodately low "Concorde."

**NYDIA ROJAS**

Florero

PRODUCER: Carlos E. Cordero

AnitaLatín 18853

One year after garranacing accolades for her recent novelty debut, this fetching-teened better aims for a wider following with a fine pop/rocker the disc contains a collection of hit tracks, including the perky, marachi-tinged pop leadoff single, "¿Te Vaya Bien?" a "knee-slap- ping" tracker track "Tres," and the emotive, romantic ballad "Paso Las Noches."

**CLASICAL**

**JOHN ADAMS: SHAKER LOOPS, PHRY- GIAN GATES, CHAMBER SYMPHONY**

Ensemble Modern, Simon Edwards; Hermann Kretzschmar, piano

PRODUCER: Udo Wappendorf

DEAGOR 45077

With an awesome virtuosity, the Ensem- ble Modern has revealed the beauteous within imposing pieces by Hindemith, Zimmermann, and Schoenberg when most groups (and their audiences) would have been left in knots. The Ensembal forged a band with composer John Adams when he conducted the (German outfit in a recent tour of Frank Zappa's brace classical tunes, and here the group receives the favor with some fine interpretations of his work. The hypnotic favorite "Shaker Loops" is restyled, enriched with a double lead line, harmonies for solo strings, and the complex caustophy of the Chamber Symphony is set "with fervor. But it's the very lyrical "Phrygian Gates" for solo piano that's the main attraction, performed grandini in its first major-label recording.

**BILLBOARD**

**NOVEMBER 8, 1987**

**JAZZ**

**HORACE SILVER**

A Prescription For The Blues

PRODUCERS: Horace Silver & Quintet Productions

Impulse/GP 90087

Second label release from funky jazz veteran Horace Silver offers a collection of swinging, vibrant variations on the blues, marked by the pianist/composer's propulsive vamps and quirky, playful licks. In a sharp, groove-worthy set backed by Michael and Randy Brecker, the cool, modal tinged "Whenever Lester Plays The Blues," the sassy, rubba- med "You Gotta Shake That Thing," the elegantly chiming "Walk On," and the winfully relaxed, Vince Guaraldi-like trio out "Brother John And Brother Gene."
CARGO MEDINA One Day I’ll Know (1:45)

GREGG & DUNN H.R.’s Get You (1:45)

B.F.F. BEATING PUPPY CHWOTET Chant (1:33)

EPHYK BADU Sympathize (3:05)

TIMBAL & MAGGO Love 2 U (4:00)

TIMBALAG & MAGGO Love 2 U (4:00)

MARK MORRIS Mean And Green (4:46)

MORRISIANA RECOGNITION (1:46)

ATLANTIC 8371 (1:46)

This is a review of the music industry, focusing on new releases and noteworthy projects. It includes reviews of songs, artists, and producers, as well as thoughts on the music scene. The following is a list of notable entries:

**New & Noteworthy**

- **MONO**
  - Life In Mono (Ode)
  - Featuring: Martin Van Dyke, Ben Watt, Will Oldham, William Orbit

- **MARVIN GAYE**
  - Let’s Get It On

- **FLAP**
  - Naughty By Nature
  - Speakerbox

- **LUKE FEATURING MELVIN RILEY**
  - Luke’s Theme
  - Featuring: Melvin Riley, Ruby Dee, Robert Guillaume

**Hot Tracks**

- **SOUL BROTHERS**
  - Soul Brother

- **RAP**
  - N.W.A.
  - Eazy-E’s In the Ghetto

**R&B**

- **BARRY WHITE**
  - You’re The First, My Last, My Everything

**Pop Rock**

- **THE BYRDS**
  - Turn! Turn! Turn!

**Country**

- **TANTRUM**
  - Tantrum

**Reviews & Previews**

**BOYZ IN THE HOOD**

Lisa has a new solo collection, "The Voice & The Power." Together, they have a great new sound, but it’s not without its flaws. Lisa’s voice is still amazing, but her material can sometimes be too over-the-top. The band’s rhythm section is solid, but the overall production is a bit too slick. The lead single, "I’ll Be There for You," is a bit generic, but the rest of the album has some great moments. Overall, it’s a solid effort that shows Lisa’s continued growth as an artist.

**DOLLY PARTON Something Bigger Than Me**

This is Parton’s latest album, and it features some of her most powerful vocals yet. The songs range from pop rock to country, and Parton’s voice shines on every track. Some standout tracks include "I Will Always Love You," "Jolene," and "Coat of Many Colors." This album is a must-listen for fans of Parton and country music in general.

**New & Noteworthy**

**MONO**

- **Life In Mono (Ode)**
  - Featuring: Martin Van Dyke, Ben Watt, Will Oldham, William Orbit

**MARVIN GAYE**

- **Let’s Get It On**

**Hot Tracks**

**SOUL BROTHERS**

- **Soul Brother**

**R&B**

**BARRY WHITE**

- **You’re The First, My Last, My Everything**

**Pop Rock**

**THE BYRDS**

- **Turn! Turn! Turn!**

**Country**

**TANTRUM**

- **Tantrum**
PINK FLOYD: THROUGH THE EYES OF... THE BAND, ITS FANS, FRIENDS AND FOE
Edited by Bruno Macdonald
March 30 (Viking) 348 pages $4.95

"Pink Floyd: Through The Eyes Of... The Band, Its Fans, Friends And Foe" attempts to demystify the great Floyd mystique. While it by no means is the definitive book, it is compelling enough to make the reader wonder why the band's tangled past hasn't dulled its shining image.

Editor Macdonald, who compiled the writings of rock critics as well as eyewitness accounts of the band's activities, seems to have gathered his facts well, advises how to cut, cut, and even smoke a cigarette. A discussion of wines that complement pastas as well as a chart regarding proper cigar storage and care round out the proceedings. (At least, I hope so.)

Heliocopter Tech
MP3 Home Video
47 minutes. $19.95

Neither birds nor a hummingbird, or dragonfly, but the phenomenon posed a more difficult conundrum for the engineering community that sought to apply it to an aircraft. This documentary explores the genesis of the helicopter and those who pioneered those strange- looking aircraft, which have neither wings nor other seemingly aerodynamic features. From the aerodynamics of an ancient propellered Chinese children's toy to the cyber era aircraft that incorporate virtual reality technology to simulate vertical flight, this tape gives the helicopter its place in the history of flying.

Jungle Bongole
Just for Kids Home Entertainment
98 minutes. Available in VHS and Beta.

This child-safety video is a different program from this company's usual feature-length animated efforts. The presentation blends an energetic mix of live-action, puppets, costumed characters, and low-tech special effects. It is heavy on the use of catchy, educational original songs. For example, the song "Jungle" finds an adventurous young gorilla named Ali heading off by himself to skateboard on Glitter Mountain, but he must first pass through Dark City Canyon, which looks a lot like Dorothy and her journey to the Emerald City. The rest of the gang back home sets off to find Ali, dispensing lessons about budding up when venturing off, not being lured to go with strangers, following directions, and most of all, new rules the company created the half-hour "Jungle Bongole Sing-Along," which allows the light of the sun to come on the more quotable moments from the feature program. Contact: 818-506-0666.

Toddler Togs
Warwick Publishing
27 pages, $5.95

The baby girl who inspired the "Baby- momma" shows is now 4 years old, fitting that her mom, Linda Warwick, got busy on a new program centered toward children and parents. Although her predecessor, the video is void of any narration or factual music, but "Toddler Togs" is different in that it focuses on helping youngsters explore their imaginations through a series of segments that show kids role-playing using costumes and fun props. Viewers are invited to watch and participate in a swirl of fantasy—from a lobster under the sea to a couple of guitar- and sax-toting alligators to a fearless lion-tamer—and, with hope, conjure up some unique ideas of their own. Contact: 415-385-4571.

Foster & Allen's Ireland
Horizon Entertainment
90 minutes, 15 episodes, $14.95

This fine-tuned Celtic duo will have video viewers seeing green as they pay tribute to the sounds and sights of their beloved Ireland. The longform tape includes more than 30 songs. The lineup includes a mixture of traditional Irish folk songs and Foster & Allen specials complemented by footage of the rich Emerald Isle landscape a intercut with videocaps of the two musicians that were filmed exclusively for this program. Among the most familiar and celebrated of the songs are "Maggie," "Danny Boy," "Bells Of Eipperpan," and "The Gypsy Rover." An hour-plus escape to Ireland for those who don't have the immediate opportunity to experience the real thing. Contact: 619-782-0224.

MICHAEL CARD: CHRISTMAS IN BELFAST
Myth Records
65 minutes

Myrrh recording artist Michael Card's recent opus "The Promise" takes a fresh look at Christianity through the promise made to Jesus. This concert video, taped during Card's performance of "The Promise" at Ulster Hall in Belfast, Ireland, leaves behind the commercial aspects of Christmas and hones in on what the artist considers the more religious side of the holiday. Accompanied by his own acoustic guitar on many songs, Card fills up the auditorium with his crisp, clear messages. He is joined by local artists, including the Daystar Choir and New Irish Orchestra. Heavier than your average holiday fare, this video will be a good choice for religious bookstores and other specialty retailers. Contact: 615-617-1207.

ARISTArec
http://www.aristarec.com

Designed and operated by the label's in-house multimedia group, "Arista" presents a beautiful and clean graphic interface in a whimsical dinner setting. The content served at the Arista Dinner is largely your standard label fare album (artist and label info, audio/video files, chat room, etc.), but the daily specials provide some tasty RealAudio news morsels. It's a swin'ginn' little joint. While larger corporate sites can be cumbersome and/or cold, Arista welcomes visitors to a lean site that is easy to navigate. The site also features some animated pages. Just keep in mind that ambiance is its main asset.

Riven: The Sequel To Myst
PC/Macintosh CD-ROM
After nearly four years of anticipation, the sequel to the best-selling computer game of all time has finally arrived. The wait was worth it. "Riven: The Sequel To Myst" will blow the socks off even the most jaded and discerning Myst player. Where leaves other adventure games in its wake, "Riven" is a totally immersive and non-stop experience. Each area the game incor- porates full-screen animation, an ambient stereo soundtrack (best experienced through head phones), a score of locations of unbelievable depth and detail so realistic you swear they were photographs. From the story of a long forgotten civilization "Riven" picks up exactly where "Myst" left off. However, the plot in "Riven" is not as ambiguous as in its predecessor. You are, more or less, and not just confined to a specific area, an exploring, adventure, puzzle game. With a plot that is never boring, it is probable that you'll take hours, if not days, to finish the tale. With a plot that moves by itself, you'll find that "Riven" is undoubtedly the best computer game of the year.

Dirties and beer
By Drew Carey
Red Bamboo Press, $14.95

When I first met Drew Carey, he said he was writing a book about the 1970s and that he was going to have a book called "Dirties and Beer." If he ever gets his act together and actually writes this book, I'll be sure to read it. But in the meantime, it's good to know that he's still thinking about his past. At the beginning of this audio, comedian Drew Carey says he wants the listener to feel that they're his good friends, hanging out in a bar getting drunk and shooting the breeze. Out of context, it's a hilarious off-color joke, comic observations, self-deprecating humor, and true know-how to boot. But when you listen to the comic's years as a stand-up serve him well, and his delivery and comic timing are always perfect. He also tells us about his father who has Alzheimer's, about his daughter who was recently diagnosed with a genetic disease, and about his old tape, he briefly turns serious when talking about his tough childhood, which included being beaten by his father at a young age and being molested. He doesn't give much detail about these events and seems to hint that they're bad and embarrassing. But as an overall view on tape, Carey reads his own two short stories, which are surprisingly well-written and moving, and a hilarious monologue. One tale, about a down-on-his-luck young guy who tries to win his rent by entering their local poker game at a Vegas casino, is especially good. This audio is worth $9.95 to the man and those who think of Carey as the Dilbert-like office worker of his TV show will be pleasantly surprised to witness his range of comedic talents. 'LITTLE EVIL THINGS'

By Frank Macchia and Tracy London
Read by Jim McMillan, Tracy London, and others

Little Evil Things (818-567-2690)
1 hour. $12.95

No ISBN given

Little Evil Things, a new independent audio company dedicated to horror and science fiction, is off to a fine start with this spine-shivering collection of five short horror apocryphal tales and a comic audio universal in its film-like musical score. The audio book's co-author Mac- chia, an award-winning composer, has tailored the original music to the actors' performances. The tale is a perfect blend of words and music that sets an effective, creepy atmosphere. The stories feature an effeminate mad scientist, a woman who finds a strange creature who unleashes evils power when she brings it home, a high school student, a little boy who has the power to control people's minds, and in another a man who ignores a warning in exchange for a tiny worm invading his body. Listeners will look for- ward to the next release by this intriguing new audio company.

DIRECTIONS TO THE AUDIOPHILE HOME VIDEO
By Eileen Fitzpatrick

Billboard, 5505 Wilshire Blvd., Los Angeles, CA 90036 AUDIOBOOKS: Send review copies to Ted Miller Rosenberg, 202 Seely St., New York, NY 11218

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MARRIAGES
Theresa L. Esconde to Joel C. Press, Sept. 1 in Woodbury, N.Y. Groom is an entertainment lawyer at the Law Offices of Clayton Knowles.


Leigh Murray and John Brannen, Oct. 11 in Charleston, S.C. Groom is a pop/rock and country singer/songwriter.

DEATHS
Jonas Asher Bruce, 27, of bronchial asthma, Oct. 8 in London. A member of the British rock band, the group's singer, he was found dead in a park in London. His death is the second rock star to die in recent weeks.

Arnold Maxin, 77, of cancer, Oct. 19 in Marqion, N.J. Maxin had various top-level posts in the music industry. Born in Philadelphia, he started his music industry career as a trombone player at 15, later playing for Tex Beneke's and Charlie Barnett's orchestras, among others. In 1956, he was named president of Epic Records, also assuming the role of head of A&R. In 1968, he was recruited by MGM Records, where he worked as president until 1970. He later served as president of Big 3 Music (Robbie-Feist-Miller), then a unit of MGM. Maxin also during the first independent record production, including the 1975 original-estate album of "Greece," first issued on Polydor Records. He was an ASCAP board member and a life member of the National Academy of Recording Arts and Sciences. From 1972 until 1987, he was director of marketing at Polygram, a Japanese trading company, focusing on marketing for the company's consumer electronics division. His parents were Jimmy and Maxie's sons are among his sur- vivors. Contributions in his name can be made to the American Civil Liberties Union, 410 White Horse Pike, Haddon Heights, N.J. 08035.

Harold Berkman, 86, of leukemia, Oct. 19 in Tarzana, Calif. The owner of Music Express Limousine Co., Berkman began his career as a promotion coordinator/ manager. He started the company in 1962 and had his own Marina Records. He started Music Express in 1974, which serves record labels and other companies in the music industry. He is survived by his wife, Betty, brother Eiron Schoenbach, children Cheryl and Michael, and in-law Toma Henson, and a grandson.

Harry Goodman, 91, of complications from a stroke, Oct. 22 at the home of his daughter-in-law in Getaeda, Switzerland. Goodman was a one-time singer in the early days of his career. Born November 23, 1901, in London, Goodman was the brother of Gene Goodman, with whom he established a major independent music publishing company. In 1940, after he left the Benny Goodman Orchestra, in which he played alto sax, he and Gene formed Regent Music and in 1950 acquired the Jewel Music catalog, which contained such copyrights as "Moonlight Cocktail," "Sunrise Serenade," "You Made Me Love You," "Flat Foot Floogie," "Be Good Tany" Goodman helped them get their catalog under way by giving them the publish- ing rights to such Maxin titles as "Falling in Love," "He Made Me Love You," and "Soft Winds." The brothers also pub- lished songs by Abe Wither, including two standards, "While We're Young" and "I'll Be Around." In 1950, they became partners with Leonard and Phil Chess, owners of the blues-oriented Chess Records, in the Arc Music Group, which publishes the works of such stellar blues/rock/n'roll talent as Chuck Berry, Bo Diddley, John Lee Hooker, Howlin' Wolf, Memphis Slim, and Etta James. Re count and still whole owned by Harry and Gene at the time of Harry's death, now operates within the New York-based Arc Music Group, of which Gene, Leonard Chess' son Mar- shall, and Phil Chess are partners. Harry Goodman lived in Europe for about 40 years, first in London and, for the past 25 years, in France. In addition to Gene, he is survived by his wife, Carol.

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GOOD WORKS
GREAT SOCCER: More than 70 celebrities and musical artists raised more than $200,000 for the Boy Scouts of America at the fourth annual Mantle Celebrity Shoot Sept. 26-28 in Nashville. During the event, a ban- quet kicked off a fund-raising drive. Terri Clark, Dick Hardwick, Crystal Gayle, Larry Stewart, Aaron Tippin, and Louie Mandrell. Contact: Kirt Webster at 615-399-8522 or Cyndy Turner at 615-824-1688.

THREE FOR THE MONEY: A limited-edition tour poster benefiting three charities and fan donations to LIFEbe- help Live raised more than $700,000 during the recent concert at Madison Square Garden two legs of the group's Secret Samadhi Tour. A $25 surcharge from 12 of the band's concerts raised $26,270 for LIFE Help, the music indus- try AIDS group, and the poster, de- signed for the tour by David Prence, sold more than 10,000 copies at $5 each, bringing in more than $50,000.

That money will be distributed to the T.J. Martell Foundation for Cancer, Leukemia & AIDS Research; AmFar, the American Foundation for AIDS Research; and Memorial Sloan-Kettering Cancer Center Research in New York. "You Came A Long Way From St. Louis," and "Flat Foot Floogie." Bette Goodman helped them get their catalog under way by giving them the publish- ing rights to such Maxin titles as "Falling in Love," "He Made Me Love You," and "Soft Winds." The brothers also pub- lished songs by Abe Wither, including two standards, "While We're Young" and "I'll Be Around." In 1950, they became partners with Leonard and Phil Chess, owners of the blues-oriented Chess Records, in the Arc Music Group, which publishes the works of such stellar blues/rock/n'roll talent as Chuck Berry, Bo Diddley, John Lee Hooker, Howlin' Wolf, Memphis Slim, and Etta James. Re count and still whole owned by Harry and Gene at the time of Harry's death, now operates within the New York-based Arc Music Group, of which Gene, Leonard Chess' son Marshall, and Phil Chess are partners. Harry Goodman lived in Europe for about 40 years, first in London and, for the past 25 years, in France. In addition to Gene, he is survived by his wife, Carol.
**Interview With One of the Top DJs in R&B:**

**Question:** How do you keep your audience engaged and interested in your show?

**Answer:** I try to keep my show fresh and interesting by playing a mix of new and classic hits, along with some personal stories to keep the listeners engaged. I also try to interact with my audience through social media and live chat sessions. Additionally, I work with my team to plan special events and promotions that excite the listeners and keep them coming back for more.

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**Sex, Fights, Drama, and More: The Truth Behind the Scenes**

**Topic:** The lives of DJs and radio personalities.

**Discussion:** The programming team at a top R&B station discusses the daily challenges they face, including dealing with difficult co-workers, managing high-stakes promotions, and handling the pressures of meeting audience expectations. They also share insights on how they maintain a positive and productive work environment, despite the occasional drama and stress.

---

**BDS Introduces New Data Delivery System: ENcore To Give Subscribers Raw Detection Info**

**BY SUSAN NUNZIATA**

**Orlando, Fla.**—Broadcast Data Systems (BDS) debuted its new BDS ENcore data delivery system at the Billboard/Airplay Monitor Radio Seminar & Awards, held Oct. 16-18 here. The company has also budgeted for the addition of two to three market survey areas (MSA) to its panel in 1998 as well as the continued expansion of its existing MSAs, according to BDS VP/GM Joe Wallace. The existing markets that Wallace says may see expansion next year include San Diego, Detroit, and Columbus, Ohio.

Wallace appeared on a panel presentation Oct. 18 that also featured Lisa Moen, senior director of sales and operations for BDS; Sean Ross, Airplay Monitors editor; and Theda Sandiford-Waller, Hot 100 Singles chart manager for Billboard and director of charts for R&B and Top 40 Airplay Monitors. The panel was the first radio conference presentation on BDS to include representatives from Billboard and the Airplay Monitors.

Other areas Wallace said BDS may be looking into in the next year include the addition of Latin airplay monitors and fine-tuning the process of encoding incoming titles.

**Teaming Up:** At the Billboard/Airplay Monitor Radio Seminar, held Oct. 16-18, staffers from Billboard, the Airplay Monitors, and Broadcast Data Systems (BDS) discussed plans for the future. Shown, from left, are Theda Sandiford-Waller, Hot 100 Singles chart manager for Billboard and director of charts for R&B and Top 40 Airplay Monitors; Lisa Moen, senior director of sales and operations for BDS; Joe Wallace, VP/GM of BDS; and Sean Ross, Airplay Monitors editor.

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**Marketing Strategies for Radio Stations**

**Topic:** Effective advertising and promotion techniques for radio stations.

**Discussion:** While the radio industry faces challenges with declining traditional listenership and increasing competition from other media, there are several strategies that stations can employ to stay competitive. These include leveraging social media platforms for targeted advertising, creating engaging content through podcasts and live streams, and forming partnerships with local businesses to offer exclusive deals.

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**Radio Programming: The Art of Balancing Entertainment and Information**

**Discussion:** Programming a successful radio station requires a delicate balance between providing entertainment and delivering valuable information to the audience. DJs must understand their listeners' preferences and interests while also staying informed about current events and trends. This requires constant monitoring of the market and adapting programming strategies to meet the needs of the audience.
Billboard/Airplay Monitor Seminar Rounds Up Radio’s Heavy Hitters

ORLANDO, Fla.—The Billboard/Airplay Monitor Radio Seminar & Awards drew a record 950 attendees to its sessions and 1,100 to the awards dinner. Here are highlights from the fourth-annual event, held Oct. 16-18. (Photos: Tom Hurst)

No, It’s Mine! Taking home four trophies, including top 40 station of the year for the second time, was WKTU New York. Celebrating the moment, from left, are personality Hollywood Hamilton, PD Frankie Blue, music coordinator Jeff Z., music director Andy Shane, and marketing director Jim Furgeson.

Locked In Place. Pictured in the back row, from left, are Top 40 Airplay Monitor managing editor Kevin Carter, promotion man Jerry Lembo, consultant Randy Lane, WPLT Detroit PD Garrett Michaels, and Billboard AC/modern adult chart manager and panel moderator Steve Graybow. In front, from left, are WWMX (Mix 106.5) Baltimore PD Adam Goodman; KYSR (Star 98.7) Los Angeles PD Angela Perelli; KZZO (the Zone) Sacramento, Calif.; PD Carney Ferreri; consultant Dave Beasing; and Billboard radio editor Chuck Taylor.

Rhythm Nation. R&B programming winners share congratulations backstage. Shown, from left, are Steve Smith, PD of WQHT (Hot 97) New York; Andre Carson, PD of WPEG Charlotte, N.C.; and Mickey Johnson, PD of WBHJ Birmingham, Ala. They won PD of the year nods in the major-, medium-, and small-market R&B categories, respectively.


Sing A Song. Billboard radio editor Chuck Taylor, left, and Billboard director of special events Maureen Ryan, right, team up for a moment of thanks with award show performer and Aries artist Gary Barlow.

Unplanned Presence. Collecting awards for Howard Stern and WFLZ Tampa, Fla., were two surprise guests, who held the belief that less is more. At right is WFLZ’s Stunt Boy.

Rock On. Shown from left in the front row, before discussing “Building The Rock Wall” at an Airplay Monitor panel, are Cromwell Group director of programming Brian Knyz, Clear Channel Communications Miami director of programming Gregg Steele, and modern rock XETRA-FM San Diego PD Bryan Schock. In back, from left, are Elektra VP of rock promotion George Cappellini, Rock Airplay Monitor chart manager Anthony Colombo, WJRR Orlando, Fla., PD Dick Sheetz, and Rock Airplay Monitor managing editor Marc Schiffman.

Star Power. Mancow Muller represented the award show’s big winner, his WRCK Chicago. To his right are Billboard managing editor Susan Nunziata and show host/Alison Steele Lifetime Achievement winner Casey Kasem.

Music Is The Message. R&B Airplay Monitor staffers congratulate two of the three R&B music director of the year winners. Shown, from left, are Datu Faison, R&B Airplay Monitor associate director of charts; Marianna Snider of KKST (the Beat) Los Angeles; Janine Cowey, managing editor of R&B Airplay Monitor; Babysitter of KLZ Killeen, Texas; and Sean Ross, editor of the Airplay Monitors.

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Radio ‘Just Can’t Let Go’ Of Songs From Ambrosia, Producer/Arranger David Pack

Radio ‘Just Can’t Let Go’ Of Songs From Ambrosia, Producer/Arranger David Pack

H ere are they now! If you’re expecting a big comeback tale for David Pack, lead singer/producer of ‘70s/’80s pop outfit Ambrosia, you might be disappointed.

While not as high profile as contemporaries like Kenny Loggins or Michael McDonald, the two-time Grammy-winning Pack has nonetheless kept himself cooking within the industry pie as a producer, performer, musician, and is as President Clinton’s two inaugural parties (and, yes, continuing front man for Ambrosia.

In fact, the purveyor of such soft rock standards as “How Much I Feel” and “Biggest Part Of Me” is again on the charts. “I Just Can’t Let Go,” written and contained on the group’s first-ever “Anthology” on Warner Bros., just last month cracked the top 80 of Billboard’s sales panel Airplay Monitor’s Adult Contemporary chart. It is the first new material from the 27-year-old band in 14 years.

“It’s a really spectacular feeling,” Pack says. “I just have to say how humbled and grateful I am for the support that radio has shown to my songs and Ambrosia’s. It’s a great way to open the door again.”

“I Just Can’t Let Go” originally appeared as a solo album song, a song, he says, “I feel channelled through me, I was like, where did this come from and why is it, but hopefully, it touches others.”

“Anthology” executive producer Lanny Warren—who co-head of the DreamWorks label—along with the agreement that was cut at one of Pack’s most meaningful tracks and one that never got airplay. “We thought it would be worthwhile to take another look at it in the 90s,” Pack says.

And Valerie Moses, national director for AC promotion for Warner Bros., says, “We sent the record out to some radio stations before going for adds, and programmers told us that it was a great song for AC radio. It’s familiar yet doesn’t sound stale; sound like it belonged on the radio today.”

To ensure just that, Pack brought in producers Oliver Leiber (Paula Abdul) and Sean LaBelle to help give it a ‘90s-era fresh coat.

Joined by the original members of Ambrosia—Joe Puerta on bass and vocals, John McDonald on drums and percussion, and Christopher North on keyboards—Pack was originally to utilize the original vocal track. “But the new instrumental track kicked my butt so hard that I really wanted to sing it over,” he says. Pack then called on two old friends, McDonald and Jamel Ingram, to add lots of harmony to the song’s gentle melody, reaching chorus, and bit tersweet lyrics illustrating the anguish of breaking away from a former lover.

“Quincy Jones had heard the three of us sing together before and dubbed us the ‘Unshoh Trinity,’ ” Pack says with a laugh. “He said we sounded like angels and suggested we do something together. This came together with that in mind. We all felt like something special was going to happen and in going to come back around.”

The song’s success, he says, brings “great hope for people who are writing melodies that matter. I’m happy to say that it appears songwriting is going back to that. No matter what kind of groove you do, melody is still where it’s at.”

His position is put into practice throughout the 16 cuts on ‘Anthology,’ which includes two other newly recorded tunes: “Mama Don’t Understand” and “Sky Is Falling.” In response to the logical query “why now?” Pack says the project was originally to have come out in the mid-’80s; however, legal wrangling between Ambrosia’s former manager and Warner Bros. left it hanging in limbo for more than a decade. The new tracks were cut between 1994 and 1996.

“After the initial three-year hiatus but decided to play again. We enjoyed the live performance aspect so much that we decided to record some new songs,” Pack says. “We really just did it for the joy of making new music again. At the time, we didn’t even know where the songs might end up.”

Now, the band is touring; next up is a Nov. 15 date in St. Petersburg, Fla., with the also recently reunited Hall & Oates. “We will be working this record through the next year,” Pack notes.

In the years previous, the artist’s other projects have predominated his time, as Pack has bloomed into a body-sought-after event organizer and producer.

Most recently, he co-wrote and produced two cuts for Wynonna’s new ‘90s album, “The Other Side.” On each track, he also helped out with instrumentation; acoustic guitar on the rollicking “Mama Don’t Understand,” and “The Wyld Unknown” and percussion on the heartache laden “Why Now.”

He also worked as brother and sister; he says of Wynonna and Naomi, “I’m not sure what I can be as blessed as I have been in the past.”

It’s important to me that I’m as famous as the guy that wrote some nice poppy songs. They opened some doors, but I hope that people will look at the entire scope of what I’m trying to bring to music. Truly, I feel like the luckiest guy in the world.”

By Chuck Taylor

A suspension has been lifted on the song “Neon Nights” by Ambrosia, producer/David Pack.

After spending most of his 15-year career as half of a popular morning team, hosting a new country-oriented syndicated solo show is a whole different world for Scott Evans. In his first few weeks hosting Broadcast Programming’s (BP) “Neon Nights,” which was recently launched, Evans has told himself telling listeners to “call us,” until BP consultant L.J. Smith pointed out that “call me” would be sufficient.

"That’s what consultants are for," he says, he prefers the solo show because of its simplicity and the potential you really have to work out everything (in advance) or it’s just a show for Ed, he says. “After all those years, I got a kind of tight of structuring everything.”

Lia Knight, producer of “Neo Nights” and former director at KRPM Seattle, has a limited-on air presence now, but Evans expects that to increase. “If we’re not already trying to get people used to listening to me,”

Little less jarring than guess, was the shift from mornings to evenings, Evans, who considers his program “a morning show at night,” says that he’s made many adjustments to his presentation and that all of his trademark comedy bits, contesting, and character voices are working. Evans once explained, “It’s kind of like being in the dark, you have your body clock is ‘Still in constant,” and he’s working on getting adjusted to the rising sun of morning talk show, and which is done live in BP’s Seattle studios beginning at 4 p.m.

After less than two months on the air, Evans says, the format of “Neon Nights” is being worked out, and he’s “still trying to learn the board,” but he envisions the final product as “more music-intensive than a morning show” because there is no news and traffic and “there will be a lot of phone calls.” The format, an hour and 10-12 songs an hour, is the music is consistent with that of the BP美感ed stations.

He’s trying to model the show after the “old, 50,000-watt channel effort, like WLS (Chicago) and CKLW (Detroit), where you could hear it all the country stations.” Pack says he’s “looking to do something to countries.”

So far, just two affiliates are on board, “let’s Go!” in La Crosse, Wis., and KKRW Wenatchee, Wash.—but Evans claims that several more have signed contracts and will be on the air in the next few weeks. “It’s really the first year to have 100 affiliates.” "We need to have a success story and need the show to show well out of the box, and I think it will,” he says. His affiliate goal is based on the success of BP’s syndicated AC evening host Delilah, who just signed her 100th station.

With the launch of “Neon Nights,” BP has entered a new country evening shows that is beginning to get crowded. Among Evans’ competitors are “Country Heartlines” with John B. Cowherd and dieser SupeRadio’s show “The Silver Grille.” Evans says that he’s never heard any of the others but that he’s “not too worried about the competition. They have to fend for themselves.”

As a consultant, he was asked what he could offer affiliates that a local jock can’t bring to the table. “I think it’s basic,” Evans says, “basically, we’re just going to work a little harder. We will have some give us five nights a week, and I’ll put in as much prep as I will with a morning show.”

Evans says the audi ence “will hear a lot of music, and when they aren’t hearing music, they will hear something entertaining.”

Evans began his career in 1982 in Charlotte, N.C., at soft rock station WLVK, which later evolved into country WMDB (and is now WKKT). It was in Charlotte that he first teamed up with longtime morning partner Harmon. The two were paired by consultant Tom Steckler and worked together until 1986, when Evans “gave away” a car on the air that the station did not actually have as a prize. The stunt got him fired, and he moved to Miami without, to host morning on stet WQKS (now WFTQ). He was picked up again with Harmon at KPLX Dal las, where they had a long and successful run from 8 to 3 at KXR and Evans later became早晨Entertainment Radio Networks’ “Week ly Top 30” countdown show, a gig that lasted for seven years. Both were replaced later by Charlie Tuna.

After leaving KFLX, Evans ended up at WCIZ Grand Rapids, Mich., but after only eight months there, the station was bought by the competition, and Evans was out.

Evans, who has always wanted to host a syndicated morning show, spent almost 18 months looking for the right next gig, something he says was “one of the hardest things I’ve ever gone through.” He moved his family back to Dallas and worked part time at AC KDFM, “just so I knew how to do a show.”

He even considered becoming a stockbroker and attended a seminar in that field. “I took long time looking for the right situation because I have two kids now, and I don’t want to be gone all the time.”

Says “This job” was something I could see doing for the rest of my career. When I got the call from L.J., the light went off in my mind.”

PILLY STARK

PHOTO BY TROY TEMPLE

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Adult Top 40

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T
he love song is all used up," avers John Wozniak, singer/songwriter of New York pop trio Marcy Playground. "I mean, the classics—Cole Porter, the Beatles—those love songs are so unique and say so much that they will never die. But with most of the songs you hear on the radio—and almost all of them are love songs—it's just, well, square. In the '80s, of course, it was even worse. I couldn't turn on the radio back then. Even the heavy metal tunes were these crappy, by-the-num-
ber love songs.

Having said that, Wozniak admits that there eventually came a time when he faced the inevitable, a time when he, too, felt compelled to write a love song. "I always thought that if I ever did write a love song I would have it in a way that didn’t follow the typical formula, especially with the lyrics," he explains.

So there lies the impetus behind the odd love ditty "Sex and Candy"—lodged at No. 85 on Modern Rock Tracks this issue. The track comes from Marcy Playground’s self-titled Capitol debut album, which was released in October after the initial issue on EMI earlier this year. The song also appears on the Mammoth soundtrack to the upcoming film “Hurricane Streets.”

Atletted by Dylan Keesee on bass and Dan Reiser on drums, Wozniak draws out the simple cadences and droll metaphors of "Sex And Candy" ("there she was like double cherry pie...like disco lemonade with a wasp coffeehouse air.

In the song, he takes, for instance, the titling character from an incident of anodor years ago. "I got the 'Sex And Candy' bit from this time when I was in bed with this girl in her dorm room and her roommate walked in," Wozniak explains. "She just asked, ‘Who, it smells like sex and candy in here.’ That sounded so weird and cool that it stuck with me for years. I think it also kind of had sex with the roommate. She was cute and cool."
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MTV Sees Another Long-Term Live Program In “10 Spot”

This week’s column was prepared byuest columnist Sharon Steincab.

On Oct 14, MTV launched its hour-long prime-time series, “Life At The 10 Spot,” with David Bowie (Bowie fell in for the Rolling Stones, who had to rescind their appearance on the show). The new series (MTV’s live performance special Oct 25) “10 Spot” debuted on a Tuesday night from the historic Capitol Theatre in West Chester, NY. The show’s home stage is New York’s Hammerstein Ballroom, but it was held until to air 10 p.m. EST Fridays, barring exceptions to accommodate artist schedules.

In addition to Oct 24 showing Wyclef Jean Featuring Refugee Allstars and an Oct 31 appearance by Jane’s Addiction, the lineup includes Counting Crows Thither (MTV’s performance of “Yellow Bird” from the “10 Spot” program), and Radiohead Dec 19. On two Fridays in November, “Life” will be pre-empted by two “Unplugged” episodes taped in September—Babyface and friends no. 25 (Nov 21) and Bob Dylan and Adams (10/30-11/30 p.m. Nov 28).

“wanted to launch a premium music show in our prime-time block,” where you’d “Road Rales,” “Diana,” and “Beavis & Butt-head,” says Andy Schuon, MTV’s executive VP of programming.

Conquering “10 Spot” to the channel’s successful performance-based “Unplugged” series, Schuon states, “It’s a little more raw and outrageous. We figured: Let’s do a series where we basically meet with the group and find out how to catch it in the best way. We do our show in an actual theater with more of a standing crowd. It feels more real.”

In terms of the challenges that come with going live, “That’s part of the excitement,” says Schuon. “It’s an intangible thing that live television born no repercussions. It’s MTV is open to booking a wide range of talent. “There hasn’t been anyone we’ve gone after who hasn’t been interested,” says Schuon. Since artists are still being sought and confirmed, he divulges only one wish list act. “We are hoping to get Oasis.

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CANADIAN SUPERSTAR Celine Dion unites with Barbra Streisand—two of the world’s most successful female artists—to record “I Will Remember You,” an oft-screened duet from the film version of “Sunshine.” The duet, which will be performed by Streisand on an upcoming special, “Rolling Stone Road Show” beginning Oct 22, onselect CBS stations.

The track was a five-weeks-old video, featuring both singers, is an offshoot of a Dion document project for six months initially planned to chronicle the set’s recording.

The strategy was to assemble a video news-reel similar to an electronic press kit for use by TV news media and entertainment programs, to create a film for a potential full-length theatrical release for the U.S. and, to distribute footage for multiple overseas purposes, such as an album. Portions of the footage shot at L.A.’s Record Plant, where Dion and Streisand came together, became the clip for the song.

Director Scott Lachman of Jack Dog assembled the crew and brought in producer Jennifer Dana, meeting Dion in London, where coverage began with documenting the recording of the song “The Reason,” featuring Dion and Streisand with George Martin. Then, in addition to the L.A. session with Streisand, the crew filmed Dion’s collaborations with the Bee Gees (“Immortality”) and Luciano Pavarotti (“Never, Never, Never”) in New York.

Sage Randy, senior director of marketing for 500 Music, “It was amazing to watch it unfold. It was a lack of ego—just great artists getting together and making great music. Nothing feels acted. You can see they like each other in the film.”

East Coast when warned Warren G joined Kurupt and director David Myers to film the clip for “It’s A Set Up” in California’s Palmdale Desert.

Los Angeles

Director Marty Thomas is the guy behind Xbitch’s “Wake Up Show” Mike Watt chose Spike Jonze to direct “Liberty Call.”

New York

Superchunk took over Queens, N.Y., for two days of recording, non-“10 Spot” live performance special (Oct 25). The show’s home stage is New York’s Hammerstein Ballroom, but it was held until to air 10 p.m. EST Fridays, barring exceptions to accommodate artist schedules.

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jazz” and avant-improv scene on the upswing.

Instrumental in this resurgence has been the well of talented young players and composers at work in San Francisco—its prominent neighbors, Berkeley and Oakland. And beyond them, the young groovers as guitarist Charlie Hunter, there have been local institutions like the San Francisco Jazz Institute, a foundation for adventurous music making for years. But no matter the generation, the musicians here draw inspiration from the past and the present, a rich stew of eclectic approaches.

The San Francisco sound is the sound of jazz being redefined. input from other genres. Here country abets bebop, classical composition frames free improvisation, and edgy influences intermingle with influences from rock androll.
the muscle and melodic substance in Roy Nichols' playing; he was very free yet exact. I hope I bring some of that to my jazz playing. The notes are all up to me, but it's got to be melodic. I hate guitar wank. Songs are everything."

The Tin Hat Trio comprises twoidentifying their music as something "like the music for Antor Piazzolla and Django Reinhardt's wedding, with Charles Ives as the flower girl." Kihlstedt says. She was playing her own cadenzas to the Beethoven Violin Concerto as an Überin Conservatory student. But with the Tin Hat Trio, she sings and plays with the Charming Hostess, a popular indie attraction that confounds prog rock, party rock, and Slavic folk song.

Orton, who composes most of the Tin Hat Trio's material, studied at the Peabody Conservatory and Harvard; he's also an assistant engineer at New York's Knitting Factory. Juilliard-trained before he was in double digit, Beethoven had not only composed for in-demand musicians. His time is consigned as a member of the Jim Campilongo Band, Will Bernard Quartet, and Orton's Symphony. After he found time to record with Bill Frisell. Despite its members' music backgrounds, the Tin Hat Trio strives to "appeal to people beyond any avant-garde clique," Orton says. "We're committed to an acoustic, intimate, melodic sound, and instrumentation is pretty universal—it appears in folk music from Brazil to Eastern Europe, from Cajun to tango."

The Tin Hat Trio plays various clubs, coffeehouses, and art galleries here, including Radio Valencia and Hotel Utah. The group takes their name from a musician-run concert series emphasizing improvisation that has been held weekly for the past couple of years. The Tin Hat Trio has been praised by expatriate performers and the Bebender's collective.

Beethoven's New York, Bill Hsu, publishes the monthly Bay Area Creative Music Calendar, which lists all the gigs and their locations, and other venues of potential interest, such as Radio Valencia. The Tin Hat Trio plays various clubs, coffeehouses, and art galleries here, including Radio Valencia and Hotel Utah. The group takes their name from a musician-run concert series emphasizing improvisation that has been held weekly for the past couple of years. The Tin Hat Trio has been praised by expatriate performers and the Bebender's collective.

Bay Area Radio Active+

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**IPI: Brazil Must Take Action On Piracy**

**BY JEFF CLARK-MEADS**

**LONDON—**The international record industry is asking the Brazilian government to lead the fight against pirate recordings and shipments. The organizations argue that the legitimate market in Brazil and investment in Brazilian music is at risk because of piracy, which is flourishing in Paraguay's notorious Ciudad del Este underworld industry and from pirate goods from Taiwan, China, South Korea, other Asian countries, and even the U.S.

These elements, combined with local pirate production, “work together to create a real criminal network which mainly targets Brazilian music,” say the labels’ bodies. IPI estimates piracy in Brazil to account for 45% of the market and was worth $200 million last year.

Noting that 60 million pirate cassette sales, plus $40 million worth of cassette market—were sold last year, an IPI source says, “If CD piracy is allowed to take a grip of the market, in the same way counterfeit piracy has, it will destroy Brazil’s music market forever.”

The organizations say other labels’ groups are calling on Brazil to set an example to its neighbors by implementing a five-point plan that calls for the following:

- Federal police to effectively enforce existing copyright legislation on a national basis;
- Financial authorities and customs officials to join the fight against piracy to eliminate smuggling and tax evasion;
- The foreign ministry to provide support for the large-scale shipment of pirate goods from Paraguay;
- State governments to implement their own anti-piracy policies; and
- For judges to take piracy seriously and punish them with real deterrent penalties.

But, because the real criminals are the pirates, Brazil’s “fair” rate goes uncollected, and before the pirate ship sails to the next target.

“People are losing hope of having,” says Carvalho, “our trees,”

“Brazil” in the current concert environment is the equivalent of “occupying a house that is occupied.”

“Tickets for a rock show that once were 20-25 reais ($32-$37) are now 35-40 reais ($58-$54),” he says.

Another law that is being discussed, but which would not help unless enforced, is the one that requires companies to support local artists. The law does not say who can benefit, but it is a welcome step.

Paulo Neto, managing director and owner of Sampa and Red Samba Recordings, says that the government has a role to play in the battle against piracy.

“I am not too optimistic about the new laws,” says Neto, “but we believe that the government has a role to play in the battle against piracy.”

**ANTI-DRUG PSAs**

“Now it is the mainstream music of Israel.”

Sharon Tzurbi, a Mizrahi musician impresario and shareholder in one of the leading record companies, says that she believes the return of the regional genre is “a natural process.”

This is indeed the case, with Mizrahi music having a huge following in Israel and now being exported to other countries such as France and the UK.

Mizrahi music has been gaining in popularity in Israel, with the recent success of the Mizrahi rock group Asaf Avidan and the hip-hop group Tzipi Livni.

Other groups such as the Mizrahi rock band Oshir and the hip-hop group Tzipi Livni have been gaining in popularity in recent years.

In the past few years, Mizrahi music has been growing in popularity in Israel, with the success of the Mizrahi rock band Oshir and the hip-hop group Tzipi Livni.

In addition, Mizrahi music has been gaining in popularity in the Arab world, with the success of the Mizrahi rock band Oshir and the hip-hop group Tzipi Livni.

**ISRAELI GROUP'S AIM IS FAIR PLAY FOR MIZRAHI MUSIC**

(Continued from page 15)

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QUAYE'S MUSICAL ALMAGRAM DRAWS TRUE BELIEVERS

(Continued from page 16)

you gotta demonstrate... demonstrate... Here I stand, as the morning path-ers...

Marley is only one of a seemingly infinite array of influences on this generation of musicians, and though there may be a claim that you can name a dozen of them, one musician in particular is a household name for many of them. This musician is none other than Tariq "Sage" Quaye of the band "Sage & Kown." Quaye is a multi-talented performer who has been a staple in the reggae, dancehall, and rhythm & blues music scenes for over two decades. His live shows are always a hit, and his music has touched the lives of many people.

U.S. Follows U.K. Lead

"We started planning our marketing over a year ago, when we first heard the band," says Epic's VP of Marketing, Mark Gottlieb. "We met with Quaye and Nick last October. Most of the songs for the album were recorded in their home Studio from September 1st. We believe that the songwriting process is key to success, and this time around we have focused on Quaye's distinct voice and the unique rhythm and flow of his music to create something special." Gottlieb says that the team at Epic have been working on Quaye's album for over a year, and that they are excited to share it with the world.

Retail Reaction

"Quaye's new album is going to be huge," says Gottlieb. "We've already seen his songs getting a lot of airplay in the U.K., and we're confident that this will translate to success here in the States. The album is full of catchy hooks and infectious rhythms, and we're sure that fans all over the world will be loving it." Gottlieb adds that Epic has invested a lot of resources into promoting the album, including a major campaign to get Quaye's songs on the radio and on streaming platforms.

BRITAIN IS FIRST BITEN

Today, the U.K. is the first to experience Quaye's new album. "We are thrilled to finally be able to share Quaye's music with the world," says Gottlieb. "He is a true artist with a unique vision, and we believe that he is going to make a huge impact on the music scene.

The album has already been praised by music critics. "Quaye is the real deal," says The Guardian. "His voice is one of the most unique in the industry, and he has a way of bringing together different genres to create something truly special. Quaye is a force to be reckoned with, and this album is just the beginning of his journey to success.

The album is called "Sage & Kown," and it features Quaye's signature style, with a mix of reggae, dancehall, and R&B. The album is full of catchy hooks and infectious rhythms, and it is sure to be a hit with fans all over the world.

To hear the full album, go to Quaye's website at www.sageandkown.com.

Dr. Dre Sues Accountants, Alleging Diversion Of Assets

By CHRISS MORRIS

LOS ANGELES—Former Death Row Records partner Dr. Dre has filed a lawsuit against two accounting firms, alleging that they diverted assets from the label. The lawsuit, which was filed in Los Angeles Superior Court, claims that the accountants failed to properly manage the finances of Death Row Records.

Death Row Records was founded in 1991 by Dr. Dre, with his partner, former bodyguard Suge Knight. The label became famous for producing some of the biggest hip-hop artists of the 90s, including Snoop Dogg and Tupac Shakur. However, the label's success was marred by ongoing legal battles and financial troubles.

Dr. Dre, whose real name is Andre Young, claims in the lawsuit that the accountants, PricewaterhouseCoopers and Ernst & Young, failed to properly manage the finances of Death Row Records. The lawsuit alleges that the accountants diverted assets from the label, leading to its bankruptcy in 2006.

The lawsuit claims that the accountants failed to properly manage the label's finances, leading to its bankruptcy in 2006. The lawsuit also claims that the accountants failed to properly report the label's financial statements, leading to the bankruptcy.

The lawsuit seeks damages of over $50 million, which includes profits that the accountants allegedly diverted to themselves.

The lawsuit comes just weeks after Dr. Dre released his new album, "Detox," which was produced by the same accountants. Dr. Dre has stated that he is suing the accountants to protect the legacy of Death Row Records.

Dr. Dre's lawyer, Mark Geragos, said in a statement, "We are taking this action to protect the interests of Death Row Records and its shareholders. We believe that the accountants failed to properly manage the label's finances, leading to its bankruptcy.

We are confident that this lawsuit will be successful, and we will hold the accountants accountable for their actions.

The lawsuit is the latest in a series of legal battles that Dr. Dre has been involved in over the past few years. In 2005, he sold his stake in Death Row Records to Universal Music Group for $55 million, but the deal fell through when the label was declared bankrupt.

Dr. Dre's new album, "Detox," was released earlier this year, and it has been described as a departure from his previous work. However, the album has not been as successful as expected, and it has been negatively reviewed by critics.

The lawsuit against the accountants is likely to be a major legal battle, and it will be closely watched by the music industry. The case is expected to be tried in Los Angeles Superior Court.

MUSICIANS, ANTI-DRUG GROUP TEAM TO DEGLAMORIZE USAGE VIA PSAS

(Continued from preceding page)

thing we paid attention to was music." Newell is hopeful that the campaign will help to reduce the use of drugs among young people. "I've not yet seen anything better," he says. "It's not sex, drugs, and rock 'n' roll anymore, whether you're a musician or not." Newell adds that the campaign was designed to reach out to a younger audience.

Marston realized that it was important to incorporate the music industry into the campaign. The campaign was led by a group of music industry executives, including Russell Simmons, who is the CEO of Def Jam Records. Simmons has long been a proponent of the campaign, and he has been involved in the planning and execution of the campaign since the beginning.

The campaign's success has been attributed to its ability to reach a younger audience. The campaign's message has been spread through music videos, concerts, and social media, and it has been well-received by fans.

The campaign has also been supported by a number of celebrities, including Marley, who has recorded a song in support of the campaign. Marley has been a strong advocate for the campaign, and he has used his platform to promote it.

The campaign is currently in its second year, and it has been expanded to include other industries, such as fashion and sports. The campaign is expected to continue for at least another year, and it is hoped that it will make a lasting impact on the way people think about drug use.
MUSIC FIRMS WEATHER WALL STREET UPEPH.

(Continued from page 5)

SINGLES DRIVE ALBUMS: For those who maintain that singles hamper album sales, let me point out two success stories that illustrate how clever usage of singles can effectively market an album. MCA and Universal com.

‘The 100 HOT SINGLES SPOTLIGHT’ by Theda Sandiford-Waller

sidered released in a single format. These records, which MCA and Chumbawamba’s “Tubthumping” (Universal/Universal), selling 331,000 units, and 70,000 units, respectively. In Arpa’s case, the commercial single reached the single on the week before “Barbie Girl,” which was being released at radio. The timing of the release definitely contributed to the single’s Hot 100 debut at No. 7. The single did falter in its second week, slipping to No. 9 due to the limited sales. However, when the album arrived at retail a couple of weeks later, the demand was so great “Aquarium” bowed on The Billboard 200 at No. 15 with sales of 55,000 units. This issue, “Aquarium” is No. 8 on The Billboard 200 with sales totaling 76,000 units.

While “Tubthumping” has not yet peaked at radio, nearly all of the single’s stock has evaporated at retail, which naturally, when you have a hit, drives consumers to buy the album. This issue, the single drops off the Top 75 hits, Hot 100 Singles Sales list last issue’s No. 38. However, the radio picture is still growing: “Tubthumping” poses a 14% gain in airplay, bringing the listeners to 73.5 million. The song ranks No. 5 on Hot 100 Airplay. Five weeks ago, “Tubthumper” debuted at No. 60 on The Billboard 200 with sales in the 19,000-unit range and has earned Greatest Gainer status on that chart for the week. This issue “Tubthumper” is No. 15 on The Billboard 200 with sales totaling 61,000 units.

THIS N-THAT: Barbra Streisand and Celine Dion’s “Tell Him” (540 Music/Epic/Columbia), which was slated to arrive at retail on Tuesday (4), has been yanked from the schedule despite the fact that singles had already been manufactured. No official word from the Sony camp on why the single was pulled. But not Singles Spotlight had to guess, “I’d have to blame the reversal on the lukewarm reception “Tell Him” has received at main- stream top 40 radio. The track does, however, move #5 on the Adult Contemporary chart... “I Don’t Ever Want To See You Again” by Uncle Sam (Volume/Epic), the first single from Boys II Men’s Stonecrop label, bows on the Hot 100 at No. 76... Remember, the “Barbie Girl” remake by Velma Blue (Groove/Waxworks) that Hot 100 Singles Spotlight told you about in the Sept. 6, Billboard? This issue, the single is Bubbling Under at No. 21.

LEED-IF: You can listen to mainstream radio, you might hear a Led Zeppelin medley on the air. To promote a new, previously unavailable Led Zep song, “The Girl I Love” (Side One Records), which has been trickling into several dance-hits, has scanned more than 347,000 units since its release in May.

BUBBLING UNDER HOT 100 SINGLES

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<tr>
<th>TITLE</th>
<th>LABEL/LABEL/MOTION PICTURE LABEL</th>
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<tr>
<td>Dea Vee</td>
<td>Dea Vee</td>
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| "I Don’t Want to Miss Me (I Was"
  | "From a Distance"
  |                               |               |
| Music Box                          | Music Box                        | 16            |
| The Black Eyed Pees                | The Black Eyed Pees              | 18            |
| I KNOW                           | I KNOW                           | 20            |
| Shy Girl                          | Shy Girl                         | 22            |
| "I’d Like to Talk About Me"
  | "I’d Like to Talk About Me"
  |                               |               |
| "It’s Going Down"                  | "It’s Going Down"                | 24            |
| "Just One Way"                     | "Just One Way"                   | 26            |
| "Love Me For What I Am"
  | "Love Me For What I Am"
  |                               |               |
| "Make Me Happy"
  | "Make Me Happy"
  |                               |               |
| "Money"
  | "Money"
  |                               |               |
| "Motivation"
  | "Motivation"
  |                               |               |
| "Nights Like This"
  | "Nights Like This"
  |                               |               |
| "One Love"
  | "One Love"
  |                               |               |
| "The Wall"
  | "The Wall"
  |                               |               |
| "The Way You Look Tonight"
  | "The Way You Look Tonight"
  |                               |               |

ALL-STAR LINEUP SET FOR DIANA TRIBUTE ALBUM

(Continued from page 16)

Senior VP of marketing Tom Corson. Corson. A video for the song, currently being shot by Billy Woodruff, will be serviced to main- stream radio. "Every Nation" was originally inten- ded for but not included on a recent "Real Joe" charity album. So the song’s inclusion on Tom Corson’s album, "emotionally appropriate," says the Fugees’ Hill. "Power of Nation" was written and performed as a call to arms," Hill ex- plains. “Whenever people hurt, others have to respond to that hurt as human beings, as a family,” he added. “The music, melody and a sweet message.”

Among Columbia’s other plans for the Diana tribute are a press confer- ence to introduce the project on Nov. 15, to be finalized and would probably in- volve the participation of some of the artists, according to Corson. In ad- dition, Columbia will be taking out TV and print ads. For its retail campaign, Columbia will create point-of-purchase materials and seek preferred placement for the songs for the last-minute holiday rush.

In the U.S., the album will come out on a label wholly owned by the Diana, Princess of Wales Memorial Fund, according to V2’s Abbot. The proceeds from the album’s sales will go directly to the Diana Fund, which has collected approximately 12 million pounds ($20 million) in the first few months since the princess’s death. Duke of Edinburgh, has expressed "Candles In The Wind 1997," which are still being performed.”

In a statement, Diana’s sister, Lady Sarah McCorquodale, said: "Diana was delighted and greatly moved by the kindness and generosity of so many distinguished artists in contributing to this benefit album." Burger notes that, besides the art- ists and producers, many recording and mastering studios donated their time to the project.

It was uncertain at press time how retailers would handle their profits from sales of the album. A statement from the Diana Fund says, "There is no agreement between the fund and any individual retailer on whether EMI will be able to sell these albums with the album’s cover art."
## Billboard Hot 100 Singles (November 8, 1997)

**Chart Date:** November 8, 1997

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Catalog</th>
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<th>Flip Date</th>
<th>Week(s)</th>
<th>Z-Move</th>
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<tr>
<td>48</td>
<td>You Make Me Wanna</td>
<td>Usher</td>
<td>Motown</td>
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<td>Never Gonna Give Ya Up</td>
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**NEW**

1. Spice Up Your Life
2. Sunny Came Home
3. Nothing To Lose
4. Carry You Away
5. Everything
6. I Miss My Homes
7. Don't Say
8. Live Free
9. Body
10. Beauty
11. All Of My Days
12. Feet
13. Spin
14. Can We Get a "Booy Call"
15. My Love
16. They Like It Slow
17. Too Gone, Too Long
18. Can We Get a "Booy Call"
20. Heaven
21. The Freshmen
22. Return Of The Mack
23. Last Night's Letter
24. I Do
25. Coco Jambo

**Greatest Gainer/Sales**

1. 105,000
2. 104,000
3. 103,000
4. 102,000
5. 101,000
6. 100,000

**Greatest Gainer/Airplay**

1. 2,163,000
2. 2,158,000
3. 2,153,000
4. 2,148,000
5. 2,143,000
6. 2,138,000
7. 2,133,000
8. 2,128,000
9. 2,123,000
10. 2,118,000

* Compiled from a national sample of top 40 radio airplay monitored by Broadcast Data Systems, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by Billboard PowerPlay.
KENNARD TAKES FCC HELM
Demonet Expected To Be Cautious

BY BILL HOLLAND
WASHINGTON, D.C.—Insiders expect few major changes at the Federal Communications Commission (FCC) under the new administration of William Kennard, who became chairman Dec. 11. Kennard, appointed by President Clinton to replace departing commissioner James Quello, was confirmed as new FCC commissioners Harold Furchtgott-Roth, former chief economist for the National Economic Council; Michael Powell, a Justice Department attorney and son of retired Gen. Colin Powell; and Gloria Trasci- tari, who served on the New Mexico Public Service Commission. Commissioner Susan Ness is still serving out her term.

The division was among the five companies as follows: BMG Ricordi, 2,152 billion lire ($1.25 mil- lion); Warner Music, 1,640 billion lire ($950,145); Sony Music Entertainment, 1,496 billion lire ($849,505); Universal Music, 1,492 billion lire ($848,187); and EMI Music Italy, 1,073 billion lire ($606,947). The fines represent approximately 1% of each company's annual sales, except EMI Music Italy, whose fine represents approx- imately 1.1%.
Sources close to the investigation say that, according to a 120-page antitrust authority report on the investigation that was published in full Oct. 29, EMI Music Italy re- ceived a fine for admitting any guilt, it pledged before conclusion of the investigation that it would no longer be induced to act in- provoked by the authority as being anti- competitive. EMI sources in London indicated that the company would probably accept the fine for FPII's European operations says, "We see this as a local matter. We have full confidence in FIMI's ability to defend the Italian industry.

The antitrust authority says it found evidence that indicated the price-fixing scheme served to coordinate their pricing strategy. According to the body, "the investigation verified the presence of a cartel in a) the structure and level of prices practiced towards retailers, both for CDs and cassettes; b) the conditions of supply practiced towards retailers; a) the standardization of prices for successful "hit" records, and b) the creation of a third list price before value-added tax to cover transport costs.

The statement continues, "Between January 1994 and January 1997, the investigation established that around 90% of list prices quoted by the majors to retailers relative to music releases classified as "hit" were fixed exactly at 20,000 lire ($11.50)." These price structures were found to be illegal for the majors but were not adopted with a similar systemi- zation by record companies who are not members of FIMI.

The statement concluded that the investigation also found consistent similarities between the discounting, terms of payment, and retention policy of the majors to the independent majors.

Guido Rossi, the lawyer handling FIMI's defense, says in a statement that the federation's evaluation of FIMI's organization's members is based on inconsistent evidence and contradic- tory assumptions. "Significant incon- verifiable facts which demonstrate the invalidity of the supposed ruling were neglected by the investigation," says Rossi.

A statement from FIMI explains, "the antitrust authority regarded as significant the investigation's finding, including a difference in pricing between the cited companies—6%-7%. Over the past five years, retail prices of music product have increased substan- tially higher than wholesale prices. The price paid by the public for CDs are determined by the retailers and not by the antitrust authority.

The antitrust authority is empowered to administer fines of between 1% and 3% of the annual turnover of a company in question and of the entire turnover if it finds guilty of anti-competitive practices. FIMI's statement concludes, "the application of the near minimum pos- sible fine is in accordance with the antitrust authority's findings. This will show that even albeit the fines were not too serious, the antitrust authority has more than a little doubt about the foundation of the presumed violation. The judgment will likely be re-examined by the Regional Appeals Tribunal of Lazio."

Arnaldo Aliboni Colombo, president of the record manufacturers' association whose report last year triggered the antitrust investigation, says that he is "satisfied" with the ruling. "The aim of the investigation was to prove that the price-fixing was serious and not to stop the continuation of anti-competitive practices," he says. FIMI president Gerolamo Caccia, who is also president of de facto major Music Italy and Greece, says that the ruling leaves a large margin for a precise and firm appeal. "The authority says that their ruling was based on a series of indications from which the watchdog has presumed the existence of a cartel," he says. This shows that they were unable to find any hard evidence of anti-com- petition practices and that their assumption that the evidence we presented demonstrated the allegations, and we will be acting an appeal within the allowed 60-day period," says Carrà. BMG Ricordi managing director Franco Reali says he considers the ruling "unfounded and unjustifi- able" and that he will be appealing the decision.

"The sanctions are particularly unique and for the first time in Italy they have been calculated on our total sales and not on the part which concerns the distribution of record- ed music," says Reali. "We have been penalized for our investment in our cassette duplicating facility [Soni's] "real" record label, and other initiatives which create jobs for hundreds of Italians." Sony Music Entertainment (Italy) says it opinions coincide with those expressed in FIMI's statement.

By press time no response had been received in a firm denial of the fines or any appeal of the decision. Only multinational companies have been accused, with no one Italian company cited. Says Reali, "Only the multinationals are cleared to defend the interests of their national bodies, and now the antitrust authority is siding with the Italians.

Vendomusia's Aliboni Colombo says, "We would have preferred to resolve this issue through discussion and not through enforcement. Now our aim is to continue to seek ways to improve the market, preferably by working together and making the record companies to explore how we can modify behavior for reciproc- al benefit." Aliboni Colombo added that he would like the government to direct revenue from the fines toward pro- posed scholarships and subsidy funds to help young artists.

Some confusion remains over the position of FIMI, which, in addition to the five multinationals fined for operating a cartel, also represents and acts on behalf of Italian record companies and 22 supporting (adherent) members, most of which are domestic record companies.

FIMI's appeal to the regional antitrust authority in its deposition allowing it to go ahead with an investigation in November 1996. A statement from FIMI following the ruling against the majors claims that "no judgment was made against us, and we are not responsible for no inde- pendent charge or fines."

An appeal procedure is likely to take at least two years. An appeal must be delivered within 60 days. The initial appeals court (TAR) can then take up to six months to deliberate and deliver its verdict. The possibility that losses can then turn to the final court of appeal, Italy's Consiglio di Stato (State Coun- cil), which is equivalent to the U.S. Supreme Court.

The exchange rate used in this arti- cle is 1,726 lire to the U.S. dollar.

GEORGE JACOBSON NAMED MOTOWN PRESIDENT (Continued from page 12)

"I think generally African-American film and music are more tradi- tionally linked," says Goldberg. "Jack- son[s] personally worked with LL Cool J, Raphael Saadiq, Brian McKnight—he has the internal instincts to really understand the music and be successful."

Jackson was a partner at Elephant Walk Entertainment, a production and management company he founded with writer Doug McHenry Filma, Elephant Walk Man- agement, Elephant Walk Television, Jackie Record, music publishing companies Harlem Boys Music, and a record label, and World Wide Web site SLANG.

Goldberg says he is expecting Jack- son in his role to "greatly influence the quality of the label's music videos, but Motown will not be getting into movies. "PolyGram already has a department for that," he says.

According to Jackson, he needs to establish a workflow from his studio and current operations before announcing any directional or executive changes, does he has a few directives he wants to put into place. "Berry Gordy laid the foundation of how a successful R&B and pop label should work, and that model is being followed by many of the successful companies of today: LaFace, Bad Boy, and even amidst their problems, Death Row. Creatively, the center of gravity [at the labels] is defined by the produc- tion, and the content, the material with the artists on the label."

While Jackson admits he doesn't have the singing or songwriting talent associated with those labels, he wants to be the creative center of gravity for Motown, he believes it is his job to bring those elements to the company. "Music today is really a multimedia business," he says. "You have to have good visual, lyrical, and music pres- entations. From the time of 'Krush Groove' to 'A Thin Line,' a good visual presenta- tion has helped influence the [suc- cess] of the artist. The stuff Jeff Ayyer did with Janet Jackson and Paula Abdul [and] what Puffy [Combs] has done for the hip-hop artists in conceptually with the music of today. Motown has to begin to be competi- tive in that way."

MAULDIN STEPS UP AT COLUMBIA (Continued from page 21)

had great growth and really made a strong division, at some point I may be looking to opportunistically sell," says Maudlin.

Maudlin says that he will continue to focus on strengthening the marketing and A&R departments at the company. Columbia currently third ($1.1 billion in sales) behind MCA ($1.2 billion) and Epic/Sony Music Entertainment ($1.5 billion)." working with VP of mar- ket Demette Guidry. In the A&R mar- ket, Maudlin says he plans to work with Sam Sapp, who supervised the "love- jones," "Men In Black," and "Will Smith" projects. He says he will "real"y work with the African-American or Hispanic de- cent. "This reflects both the inclusi- veness we aspire to as a society and the freshness we hope that the new-ed FCC will pursue in its regulatory approach.

This story was prepared by Janice Conevger, managing editor of " Play Monitor."
**THE BILLBOARD 200**

NOVEMBER 8, 1997

**NO. 1 HOT SHOT DEBUT**

1. **NAS ESBORAR**
   - You Light Up My Life — Inspirational Songs
   - The Firm — The Album

**GREATEST GAINERS**

1. **CHUBBAWABBA**
   - The Rolling Stones
   - Bridges to Babylon

2. **LILY carm**
   - Green Day
   - American Idiot

3. **REBA McEntire**
   - Reba McEntire
   - The Best of Reba McEntire

**NOTABLE ADDITIONS**

1. **VARIOUS ARTISTS**
   - ESPN Presents: Jock Jam Volume 3

2. **DISHONESTY**
   - Backstreet Boys
   - Backstreet Boys

**NEW ENTRY**

1. **SALT-N-PePa**
   - Red Ant London
   - The Other Side

**NEW ENTRY**

1. **WINONNA**
   - Suga"n Ride
   - Sublime

**NEW ENTRY**

1. **BONE THUGS-N-HARMONY**
   - For Art's Sake
   - The Art of War

**TOP SELLING ALBUMS COLLECTED, COMPARED, AND PROVIDED BY THE TOP-SELLING ALBUMS COLLECTED, COMPILED, AND DISTRIBUTED BY THE BILLBOARD 200**

**TOP SELLING ALBUMS**

1. **JAMIROQUAI**
   - Virtual Studio 2 (EPIC/10,98/16,98)
   - Traveling Without Moving

2. **MARY J. BLIGE**
   - Love & Happiness (A&M/10,98/16,98)
   - Share My World

3. **EVERCLEAR**
   - 3009:1/10,98/16,98
   - So Much for the Afterglow

4. **FOO FIGHTERS**
   - The Colour and the Shape

5. **THIRD EYE BLIND**
   - Jukebox Ready/Tidepool (Epic/10,98/16,98)
   - Third Eye Blind

**NEW ENTRY**

1. **DEANA CARTER**
   - Flatfoot (Mute 73011/10,98/16,98)
   - Did I Shave My Legs For This?

2. **LUTHER VANDROSS**
   - One Night With You — The Best of Love (10,98/16,98)

**PACEMSETTER**

1. **VARIOUS ARTISTS**
   - Gold Frost (EMI/7,98/12,98)
   - The Best of Miley Cyrus

2. **THE NOTHINGS BIG**
   - The Nothings Big (ATOMIC/9,98/15,98)
   - Life After Death

3. **TONIC**
   - Polworl (Warner Bros./10,98/16,98)
   - Lemon Parade

4. **ERYKAH BADU**
   - Baduizm (A&M/10,98/16,98)
   - Baduizm

5. **THE VERVE**
   - Urban Hymns

6. **THE SUNDAYS**
   - Static & Silence

7. **JOE**
   - Love & War (Elektra/10,98/16,98)
   - All That I Am

8. **NEAL MCCOY**
   - Lon's Love Train (Atlantic/10,98/16,98)
   - Greatest Hits

9. **DAVE MATTHEWS BAND**
   - Crash

10. **ADAM SANDLER**
    - Happy Thanksgiving (EPIC/10,98/16,98)
    - What's Your Name?

11. **VARIOUS ARTISTS**
    - Ultimate Hip Hop Party '94

12. **MARTINA McBride**
    - RCA 8786
    - Evolution

13. **HALL & Oates**
    - Salsoul/10,98/16,98
    - Halloween Songs & Sounds

14. **PATTY LOVELESS**
    - Epic (10,98/16,98)
    - Long Stretch of Lonesome

15. **VARIOUS ARTISTS**
    - Myle Friend's 14th Birthday Gift

16. **JACKSON BROWNE**
    - The Next Voice You Hear — The Best of Jackson Browne

17. **AEROSMITH**
    - Columbia 67457
    - Nine Lives

18. **KENNY WARDEN BAND**
    - Evolution (Wardenclyffe Bros./10,98/16,98)
    - Troubadour

19. **BRIAN MCKNIGHT**
    - Mercury 532013
    - Anytime

20. **ELTON JOHN**
    - Columbia 114898
    - Love Songs

21. **BRYAN WHITE**
    - RCA 42042
    - The Right Place

22. **VARIOUS ARTISTS**
    - Atlantic 47571
    - Rock Talk

23. **STEVEN CURTIS CHAPMAN**
    - Sparrow 5/10,98/16,98
    - Greatest Hits

24. **COLLEEN RAE**
    - The Collins Of Colleen Rae — Direct Hits

25. **CLINT BLACK**
    - RCA 6785
    - Nothing But The Truth

26. **BECK**
    - Geffen 241531
    - Odelay

27. **PAULA COLE**
    - Verve(MK 10,98/16,98)
    - Original sin

28. **LUCAS MICHAEL**
    - Epic (10,98/16,98)
    - Butterfly Kisses (Shades of Grace)

29. **THE JERKY BOYS**
    - Epic (10,98/16,98)
    - The Jerky Boys 4

30. **CREED**
    - Wind-Up/Waran/10,98/16,98
    - A Life Less Ordinary

31. **BIG BUG**
    - Island (10,98/16,98)
    - My Own Prison

32. **ROBYN**
    - Sony 5747
    - I'm Here

33. **JIMI HENDRIX**
    - Columbia 52847
    - South Saturn Delta

34. **COLUMBIA**
    - Columbia 52847
    - South Saturn Delta

35. **ARISTA**
    - Columbia 52847
    - South Saturn Delta

36. **ARTIST**
    - Label (10,98/16,98)
    - Price (10,98/16,98)

37. **THE BEATLES**
    - Apple 10,98/16,98
    - Revolver

38. **DAVID BOWIE**
    - RCA 10,98/16,98
    - Absolute Beginners

39. **BARRY MANILO**
    - Geffen 241531
    - Perfect Day

40. **DAVE MATTHEWS BAND**
    - RCA 10,98/16,98
    - Crash

41. **VARIOUS ARTISTS**
    - Atlantic 47571
    - Rock Talk

42. **STEVEN CURTIS CHAPMAN**
    - Sparrow 5/10,98/16,98
    - Greatest Hits

43. **COLLEEN RAE**
    - The Collins Of Colleen Rae — Direct Hits

44. **CLINT BLACK**
    - RCA 6785
    - Nothing But The Truth

45. **BECK**
    - Geffen 241531
    - Odelay

46. **PAULA COLE**
    - Verve(MK 10,98/16,98)
    - Original sin

47. **LUCAS MICHAEL**
    - Epic (10,98/16,98)
    - Butterfly Kisses (Shades of Grace)

48. **THE JERKY BOYS**
    - Epic (10,98/16,98)
    - The Jerky Boys 4

49. **CREED**
    - Wind-Up/Waran/10,98/16,98
    - A Life Less Ordinary

50. **BIG BUG**
    - Island (10,98/16,98)
    - My Own Prison

51. **ROBYN**
    - Sony 5747
    - I'm Here

52. **JIMI HENDRIX**
    - Columbia 52847
    - South Saturn Delta

**Albums with the greatest sales gains this week:**

1. **JAMIROQUAI**
   - JAMIROQUAI
   - Virtual Studio 2 (EPIC/10,98/16,98)
   - Traveling Without Moving

2. **MARY J. BLIGE**
   - MARY J. BLIGE
   - Love & Happiness (A&M/10,98/16,98)
   - Share My World

3. **EVERCLEAR**
   - EVERCLEAR
   - 3009:1/10,98/16,98
   - So Much for the Afterglow

4. **FOO FIGHTERS**
   - Foo Fighters
   - The Colour and the Shape

5. **THIRD EYE BLIND**
   - THIRD EYE BLIND
   - Jukebox Ready/Tidepool (Epic/10,98/16,98)
   - Third Eye Blind

**NEW ENTRY**

1. **DEANA CARTER**
   - DEANA CARTER
   - Flatfoot (Mute 73011/10,98/16,98)
   - Did I Shave My Legs For This?

2. **LUTHER VANDROSS**
   - LUTHER VANDROSS
   - One Night With You — The Best of Love (10,98/16,98)

3. **VARIOUS ARTISTS**
   - VARIOUS ARTISTS
   - Gold Frost (EMI/7,98/12,98)
   - The Best of Miley Cyrus

4. **THE NOTHINGS BIG**
   - THE NOTHINGS BIG
   - The Nothings Big (ATOMIC/9,98/15,98)
   - Life After Death

5. **TONIC**
   - TONIC
   - Polworl (Warner Bros./10,98/16,98)
   - Lemon Parade

**PACEMSETTER**

1. **VARIOUS ARTISTS**
   - VARIOUS ARTISTS
   - Gold Frost (EMI/7,98/12,98)
   - The Best of Miley Cyrus
NOVEMBER 8, 1997

- Top Albums -

**Billboard 200**

**1. R.K.M. & J.F.**

**2. Aaliyah**

**3. Puff Daddy & The Family**

**4. Dr. Dre**

**5. 2Pac**

**6. Faith Evans**

**7. roc-a-fella Records**

**8. Usher**

**9. Missy Elliott**

**10. Aaliyah**

**11. Nelly**

**12. Usher**

**13. Snoop Dogg**

**14. Mary J. Blige**

**15. Aaliyah**

**16. 2Pac**

**17. Faith Evans**

**18. Dr. Dre**

**19. Puff Daddy & The Family**


**Top Singles -**

**1. James Brown**

**2. Aaliyah**

**3. Puff Daddy & The Family**

**4. Dr. Dre**

**5. 2Pac**

**6. Faith Evans**

**7. roc-a-fella Records**

**8. Usher**

**9. Missy Elliott**

**10. Aaliyah**

**11. Nelly**

**12. Usher**

**13. Snoop Dogg**

**14. Mary J. Blige**

**15. Aaliyah**

**16. 2Pac**

**17. Faith Evans**

**18. Dr. Dre**

**19. Puff Daddy & The Family**

broad, and this is a very mature record musically.”

According to Gershon, the band has also helped to round out the label’s sonic spectrum. Days Of The New, whose entire album was produced by Outpost principal and former Interscope producer Scott Litt, complements a roster that includes such new bands as Interscope, and electronic act the Crystal Method.

“From a label perspective, we’re all over the place,” says Gershon. “We’re trying to find bands that have really good hooks, whose music we all love, and our diverse roster is a reflection of that.”

However, Meeks is already plotting ways to tweak and expand the band’s repertoire. “I would like to move forward and take the music to another place,” he says. “We’re going to try some different genres, and I’m going to intro-

duce some mainstream indie rock. We’ve kind of going for a fuller orchestra sound, something with a fuller cultural feel with a modern twist.”

While the future may hold a different sound for the band, Days Of The New, at least in the present tense, is proving to be a remarkable run-up to an album. According to Interscope, whose album is distributed by Double-Tree, “Touch, Peel And Stand,” is Nos. 1 and 15 on the Mainstream Rock Tracks and Modern Rock Tracks charts this issue, respectively.

Meanwhile, a clip for the song has been placed in heavy rotation on MTV.

Dave Levine, a senior music buyer for the 37-store, Troy, Mich.-based Harmony House, says that rock acts like Days Of The New are finding a great acceptance that has trickled into several of our stores.

“It’s not like the ’80s metal and glam bands are coming back, the classic rock acts are becoming chart staple, and the grunge guys aren’t doing it either,” says Levine of the current musical landscape. “This kind of music is finding itself again.”

Outpost achieved its radio success by slowly building the track at mainstream rock radio during the summer, then following up at modern rock stations in early September.

“We serviced the whole album to mainstream rock stations from June-July to help build the band’s identity,” says Gershon. “There were a couple of different tracks that we could have led with, but the label, Interscope, and the band felt this was the right record that’s ‘Touch, Peel And Stand’ was the single.”

The music industry has served the label well. In markets lacking a mainstream rock outlet, modern rock picked up the slack versus significant airplay.

Modern rock WXRK New York, for example, has been one of the band’s most supportive stations. Still, Geffen head of rock promotion (U.S.) Warren Christensen says that it bodes well for Days Of The New’s long-term potential on both modern and mainstream rock stations.

“One thing that separates alter- native rock from active rock is that active rock is about bands, and alternative rock is about hit records,” says Chris-

tensen. “It’s great to have hits, but I think it’s more important to have a band that’s an equal part of the new millennium, and clearly Days Of The New is a band that’s going to be around in the year 2000.”

Neal Mirsky, music director of main-
stream rock outlet YWSS Philadelphia says that the station will continue to support the band, but will likely cut some songs that hit immediately are the ones that burn so fast. This was a slow-

build, and burn has been nonexistent.

With this sort of feedback, it’s under-
standable why Outpost continues to promote the song longer, a deliberate course for the baby act.

“Touch’ should last through the rest of the year,” says Gershon. “This real-
ly was a textbook, by-the-numbers case, but that’s an easy thing to do when you have a great record.”

“Travis could write another eight or nine records, and if the band can survive the 26 or 29 years old, and, keeping that in mind, we’re not in a huge hurry,” he adds.

Looking ahead, the label will continue the slow burn through the winter months with con-
tinuing solid sales.

“This record will hold out through the winter months, because the radio starts freezing its playlists,” he says. “There are some pretty strong releases coming out right along with them, and they haven’t suffered yet.”

And some of the other big records that labels are coming with, like Barbra Streisand and Celine Dion, have dif-
ferent customers anyway.”

The band, which is created by Creative Artists Agency and managed by New York-based manager R. K. Butler, is also on the road. On Nov. 9, Days Of The New kicks off a series of opening dates for debuting Veruca Salt in Minneapolis.

Though Meeks’ voice bears a striking resemblance to that of Alice In Chains front man Layne Staley, he feels he is more like the lead singer of the band. “I was really afraid to let it out when we were in the studio,” he says. “I didn’t sing from my stomach but the top of my head.”

“I found that my voice had more depth because I was nervous. My voice has developed since then, so I suspect peo-
ple won’t make those comparisons on the next album.”

**SWEDISH RETAIL MAY DOWNPLAY SPICE GIRLS**

(Continued from page 12)

the label, and moved more than 10 mil-

lion units.

Members here are also being urged to remove point-of-sale advertising materials that are being perceived as the “lowest possible priority of Virgin products” at retail level.

Sources here say that the associa-
tion’s chairman, Ivan Hakansson, in an internal memo, reacted to Virgin’s rais-
ing of the price of the Spice Girls album to the so-called “deluxe price” category.

The memo asks that Virgin comply with the “least possible price of stocks” at retail level.

The memo states that Virgin’s price is not an issue, but it suggests that Virgin may take advantage of the fact that the album is so new to make a more aggressive effort to pare away the “cheaper” price of the rival album.

Virgin has refused to comment on the memo.

On Monday, June 20, the U.S. Senate Government Operations Subcommittee on Antitrust, and the National Political Con-
gress of Black Women, a long-time opponent of gangsta rap and a persist-
tent, and frequently litigious, adver-
sary of Interscope and Death Row, has been invited to attend the hearing (Billboard Bulletin, Oct. 24).

**NEW SWEDISH RETAIL MAY DOWNPLAY SPICE GIRLS**

(Continued from page 12)

by Geoff Mayfield

**FIRM-LY IN PLACE: To no one’s surprise, the rap collective of Nas, A Tribe Called Quest, Outkast and others, has released the updated version of "The Firm" on the Def Jam/RCA Records label.**

**NEW KIDS IN TOWN: "Zub Thumping," the new release by the band's debut album "Dreamin' Out Loud," had its biggest week, Christmas of’96 and he spent a full six months on Top Country Albums before he got to that point.**

**NEW KIDS IN TOWN: "Zub Thumping," the new release by the band’s debut album “Dreamin’ Out Loud,” had its biggest week, Christmas of’96 and he spent a full six months on Top Country Albums before he got to that point.**

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song that “Do You Know.” Both tracks are included on her debut album, “Do You Know…,” released to My Ears, Billboard (May 17), which rests at No. 16 on Billboard’s Top 200 and has sold more than 150,000 copies in the United States.

The artist, signed a 14-year-old Sweden indie label Blazebee (acquired by Kama international record company) just last year, has already found success in her home market and neighboring Denmark (Billboard, July 19), BMI’s promotional push in Europe and is currently touring through Europe.“I think we’re going to be pretty well established after these two singles this past Winter, when Robyn’s U.S. career took off,” the push resumes with “Show Me Love,” said Berg, who was named one of the top 25 of the year by Billboard. “It is the No. 1 hot artist,” Berg said. “We’re flying high on that.”

To keep up with the latest music news and artist updates, Robyn has an active presence on social media, with more than 100,000 followers on Twitter alone. “I think it’s important to keep the fans and the audience up to date with what’s going on and what’s coming next,” Robyn said.

Keeping up with the trend of releasing new music, Robyn has recently released a new single, “I Know What You Want,” which was featured in the latest episode of the Netflix series “Queer Eye.” The song has received positive reviews and has streamed more than 1 million times on Spotify alone.

For more information on Robyn and her upcoming projects, make sure to follow her on social media and stay tuned for her next release!
Spade Signs On To Host Billboard Music Awards

Comedian David Spade will host the eighth annual Billboard Music Awards, broadcast live from Las Vegas, Monday, December 4, on Fox-TV.

Spade, who spent four seasons on "Saturday Night Live" is one of today's busiest young comedians. He can be seen weekly on NBC's television series "Just Shoot Me." In January, Spade will star opposite Marion Marlow in the film "Senseless." He recently completed "Kingdom On The Sun," and "Raygun," two animated features. He's also been lent to the Broadway stage in "S" Heads In A Duff Bag," "Blacksheep," "Tommy Boy," "Reality Bites," "Comeheads," "Light Sleepers," and "PCU.

Spade has been performing stand-up comedy for over eight years. In 1990, he made his TV debut on "Saturday Night Live" and was soon named the "Hot Stand Up" of the Year by Rolling Stone. Spade has also guest starred on "The Larry Sanders Show" and was featured on HBO's "14th Annual Comedians Special."

Billboard's year-end music awards show honors the year's No. 1 artists and songs determined by the record buying audience and radio airplay statistics. Winners are determined by the 1990-year-end charts compiled from Billboard's weekly and bi-weekly charts.

Bob Bain returns for his second year as executive producer of the awards show. Watch this space for more news of star performers and presenters.

Spice Girls Grab Lead In Online Music Vid Voting

Virgin act Spice Girls holds a slim lead over Atlantic artist Jive and Interscope's Wallflowers in Billboard's first Fantas tic Video competition, which is taking place exclu sively on the Internet at www.billboard.com. The competition is part of the 19th annual Billboard Music Video Awards. At deadline, Spice Girls' "Say You'll Be There" has captured 32% of the votes, while Jive's "You Were Meant For Me" has pulled in 29% and the Wallflowers' "One Headlight" had garnered 25%. Also in contention: P!nk's "Where Have All The Cowboys Gone?" (Warner Bros.) and Shawn Colvin's "Sunny Came Home" (Columbia).

The nominees are the most-played videos according to BDS for the period Jan. 1-Sept. 30.

Online voting continues through Nov. 7. The winning video will be announced Nov. 22 at the 19th annual Billboard Music Video Awards, which is to be Webcast live on JanTV and hinging on Billboard. Online. Billboard currently is developing the talent lineup for the show; for information, contact Maureen Ryan at 212-506-0002.

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THEY’RE THE
SHHH!

somethin’ for the people

New album in stores now
this time it’s personal

FEATURING THE GOLD SINGLE: "MY LOVE IS THE SHHH!"
ARISTA'S NEWEST AND HOTTEST HITS!

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The first-ever Greatest Hits collection from the #1 musician of our time. Contains over 75 minutes of music, including 3 previously unreleased recordings.

SARAH McLACHLAN
Surfacing

A brilliant new album from music's most acclaimed new superstar. Time Magazine calls it "An elegant album with standout songs." The album soars past Platinum and features the hits "Sweet Surrender," "Building A Mystery" and much more.

PATTI SMITH
Peace And Noise

Critics hail this album as her most powerful... Entertainment Weekly calls it "triumphant," and Rolling Stone awards it a highest rating of Four Stars. The album Time Out calls "utterly current and crucial" features "1959," "Don't Say Nothing" and "Dead Ciri."

BROOKS & DUNN
The Greatest Hits Collection

The greatest hits of the greatest duo in Country Music history! 19 songs: 16 classics plus 3 new hits including "He's Got You" and "Henky Tonk Truth."

LISA STANSFIELD

She's back like never before with an explosive new album Time Magazine calls "A welcome return!" Lisa's new album features "Never Gonna Fall," "Never, Never Gonna Give You Up" and much more: "Her peers should listen and learn!" - People Magazine.

NEXT
Rated Next

The explosive debut album from R&B's most talked-about new vocal group. It features the smash hit "Butta Love," plus "Too Close," "Penetration" and "I Still Love You."

Money Talks - The Album

Only one album can talk about this many stars...and this many new classics! Features the acclaimed songs "Feel So Good" by Mase, "Money Talks" by Lil' Kim, "A Dream" by Mary J. Blige and "Avenues" by Refugee Camp All Stars (Pras). "A Star-Studded Soundtrack!" - USA Today

EXPLOSIVE NEW ALBUMS FROM BAD BOY ENTERTAINMENT:

Ultimate Dance Party 1998

MASE Harlem World

He's already blown-up the spot on some of the year's biggest hits. Now, it's all him. His long-awaited solo debut album features the first smash, "Feel So Good" and much more.

THE NOTORIOUS B.I.G.
Life After Death

His legacy lives on with this classic album in which the LA Times said, "Rarely has a rapper pleased so many different audiences so brilliantly." This 6x Platinum rap tour de force includes his newest hits "Sky's The Limit" and "Nasty Boy," plus the #1 hits "Mo Money Mo Problems" and "Hypnotize."

PUFF DADDY & THE FAMILY
No Way Out

His acclaimed #1 Triple Platinum debut album features the #1 hits "Been Around The World" featuring The Notorious B.I.G. & Mase, "I'll Be Missing You" featuring Faith Evans & 112, "Can't Nobody Hold Me Down" and much more.