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.

(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 46)

Diverse Scene Thrives In San Francisco

**BY BRADLEY BAMBARGER**

SAN FRANCISCO—Although West Coast jazz made a mark in the late ‘50s with the cool school, the genre has long revolved around New York and Europe. But 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)

RCA Looks Beyond Top 40 Base For Sweden’s Robyn

**BY CARRIE BELL**

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

(Continued on page 93)

Music Firms Weather Wall St. Upheaval

A Billboard worldwide staff report

NEW YORK—Entertainment companies weren’t spared from the global stock markets’ wild ride last week. Sony, EMI, Viacom, Time Warner, PolyGram, and Disney were among

the companies seeing their paper worth take a quick dip as exchanges in the U.S., Australia, Japan, Hong Kong, and other markets plunged Oct. 24 and 27, and then pop back up again when markets rebounded Oct. 26-29.

By press time Oct. 30, when the New York market had closed down 125 points, industry executives were still assessing the fallout.

For the most part, they are finding themselves relatively unharmed. Even though some companies saw their value

(Continued on page 96)
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**THE SECRET HISTORY OF SIMON’S CAPEMAN**

"This show, it’s a way of saying, ‘This is what it sounded like in my youth,’" says Pollard, who also co-wrote and co-lyricized the album with Nobel Prize-winning poet Derek Walcott of "Songs From The Capeman" (Warner Bros., due Nov. 18), the solo studio record pressuring the full-length album for the Broadway show opening Jan. 8, 1998. The title of the show, inspired by the revival of the Brill Building era's 1960s Broadway, where now I have my offices, was paid $25 a tune.

Simon’s earliest direct links to the music industry were as a result of father Lou Simon’s regular Thursday-afternoon jam sessions, playing the piano at the Home of the Lee Sims Orchestra. The alternate band was a Latin band led by [leader] Ramon Argo, explains Pollard, "and when my father’s took a break, I’d be in the Latin band playing the piano at the Home of the Lee Sims Orchestra."

Entering college, Simon issued a half-dozen singles ("Annette, Bella,") etc. on the MGM, Warwick, Canadian American, and Amy labels as Jerry Landis and graduated to the higher echelons of the demo business. In 1961, Simon and some friends formed an act called Rico & The Triumphs, cutting a "croone sound effect" song he called "Motorcycle" for Larry Uttal’s M. I. Music Records, which was picked up by Al Massey’s Woodamazon Records. "I remember they paid me $1,000 for the demo after the only tune I remember doing a demo for that became a hit was a song called ‘Just To Be With You’ by the Passions [on Audion Records in 1960]."

In 1963, Simon and some friends formed an act called Rico & The Triumphs, cutting a "croone sound effect" song he called "Motorcycle" for Larry Uttal’s M. I. Music Records, which was picked up by Al Massey’s Woodamazon Records. "I remember they paid me $1,000 for the demo after the only tune I remember doing a demo for that became a hit was a song called ‘Just To Be With You’ by the Passions [on Audion Records in 1960]."

Simon was in Paris during a 1964 summer vacation spent hitch-hiking and backpacking through Europe when he read in a newspaper that Andrew Goodman, a student in his Queens College acting class, had been murdered in Mississippi along with two other young civil rights workers. "I was shaken," says Simon, and he wrote a note to his sister, "Carole My Brother," issuing it on the Tribute label when he returned home.

In 1965, as he was completing "The Rhythm Of The Saints," Simon began to reflect on the Capeman news story and its dramatic musical possibilities, resulting in the shows now in Newark, N.J., in search of inspiration and talent, Simon met teen singer/songwriter Frank Negron, devotedly using him for the original demos of "Quality," "Adele Hermon," and "Satin Summer Nights." Negron just enjoyed a hit on the Hot Latin Tracks chart with "Hoy Me He Vuelto A Enamorar" (WEACaribe/WEA Latina) and is now a Real Estate guest singer on "Songs From The Capeman."

"So that’s the whole historical and personal process," concludes Simon with a grin. "I don’t think this musical can be authentic unless you sort of quote from the original period but then keep alive and by still pouring ourselves into it. One of the hardest things about getting the play right for the people to see the truth, from one’s point of view. It will be interesting to see what degree things evolve from here."

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

**DOMINIC PRIDE**

LONDON—A new era for classical music was ushered in Oct. 28 when Gramophone magazine’s prestigious awards moved from being a costume event to a national TV spectacular. Organizers are hoping the move to television—in the show’s 20th year—as a success, after research from British Audience Research showed that the show’s viewing figures were around a million or close to one in every 25 of the population.

A year ago, the show was broadcast on Oct. 27 at London’s Alexandra Palace, boasting a full firmament of classical stars, including Luciano Pavarotti, Mikhail Rostropovich, husband and wife duo David and Maria Zita, and another of the magazine’s editors, who had become (as classical) newcomer, Sir Paul McCartney. Gramophone’s editor, Dominic Pride, said the move to the TV set was a result of the magazine’s success in the 1984-85 season, when the show was broadcast in 24.2 million or close to one in every 25 of the population.

The TV show was aimed at classical music, says Pride, "we galvanised a band of people who had not the time or inclination but who like what some of us have to offer." Pollard said the show, performed on the Thames Television TV channel, cable television, and London’s Carlton TV, could have an international market, and discussions are already taking place to have the show syndicated.

Alagnana, a Ghanaian pop star, has won two Gramophone awards, the record of the year and best opera for their digital recording of Puccini’s "La Boheme," as well as the Latin People’s Choice Award for their crossover compilation, "Duas And Arias." Cellist and conductor Rozstropovitch performed himself at the prize giving of "Music Of The Year," which included a feature executive producer, "getting his lifetime achievement award."

McCartney helped draw a new in a audience as presenter of the award for young artist of the year to Isolde Faust, for her recording of Bartok's Violin Sonatas on Harmonia Mundi. McCartney, whose symphonic poem "Standing Stone" is No. 1 on the Top Classical Albums chart this issue, told Billboard, Among his is "she's always been a rock between the pop and classical worlds, I hope I'm helping to show that."

Faust confessed that the Beatles were "the best, why not have besides classical music I ever listen to."

Pavaretti was at the awards to pick up his lifetime achievement award for his work in America and the world. He had won over 35 million pounds ($50 mil-}
10

Parallel Imports Will Damage Aussie Retail Base

BY ROBERT WALKER

Australia’s music retailers have been quick to express their displeasure at a government change 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 Assn. (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. Amazingly, reasoned arguments on behalf of music retail have been ignored. No politician has been able to tell AMRA how this move will benefit independent retailers.

AMRA’s campaigns have centered around the disastrous effect the introduction of the parallel-import rights will have, particularly on independent music retailers. Independents 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 wonder what small and family business will survive this tidal wave.
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IN STORES NOVEMBER 18
Israeli Group’s Aim Is Fair Play For Mizrahi Music

BY BARRY CHAMIS

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 ‘50s 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.

At the moment, Reuveni Brothers, which owns the Oriental and Arum labels, is the only member, but Reuveni hopes to attract more interest and support for the music’s cause. He says, “There has been a long time, deliberate policy to create a stigma against the style by the Israeli media, and it has to end for just one reason:

(Continued on page 54)

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 3, 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 Scroggsw Music Ltd./BMI, retain a heavy, thematic ghoosh 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, which helped the band members transcend any stigma that could have been attached to their youth, says Outpost (U.S.) partner Andy Genthe.

“When the press side, all the attention is focused on the other’s songs over the years, so the idea of working together was a natural. In looking to see what other R&B firepower could be added to the equation, Gill’s name popped up.”

“We had 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.

(Continued on page 54)

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 stars to complete the forthcoming “Levert-Sweat-Gill” album, on EastWest Records, was no easy task, say the three principals of LSG, Gerald Levert, Keith Sweat, and Johnny Gill. Still, the friends are proud of the project, due Nov. 11, the first to combine three such hot male artists since, well, the 3 Temors.

The group, which has been together, says, “There has been a long time, deliberate policy to create a stigma against the style by the Israeli media, and it has to end for just one reason:

(Continued on page 102)

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Quaye's Musical Amalgam Draws True Believers

"New Roots" Sound Marks U.K. Artist's 550 Music Set

NEW YORK—Relaxed yet clearly in control, 22-year-old Finley Quaye is padding about New York's Allen Fly- ers 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 the long hours spent working in his native London's upscale music/notation packaged with book of sheet music/notation packaged with CD instructional video.

Doohedette 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 100 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, Chris Smithere, Patty Larkin, Ray Benson, and Eliot Fisk. The Fisk program extends Homespun into classical music; Traum notes other new instructional video titles a year as opening soundcheck device for quick gigs.

"Get to enjoy the studio a lot more from the heart. That's why there are artists on this collection who are not known to have donated tracks to compilation projects before," said Paul Burger, chairman/CEO of Sony Music Entertainment. U.K. Press, says, "When you look at the artists and track listing, it is mind-boggling to see how each of the songs' performers have contributed to the project." 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' "Don't You Want to Be With Me," a love song from the album "Every Nation," will serve as a focal track, according to Columbia (U.S.)

"All Star Lineup Is Set for Princess Diana Tribute Album"

■ BY PAUL VERNAG

NEW YORK—As the music industry commemorates 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 is expected to raise as much as $3 million for the charities she supported.

Scheduled for release Dec. 1 in the U.K., "Princess Diana Tribute" will feature exclusive tracks by such artists as Annie Lennox, Sinead O'Connor, Peter Gabriel, Aretha Franklin, Mariah Carey, and the Red Hot R&B All Stars—a group that features R. Kelly, Lauryn Hill of the Fugees, 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 Luciano Pavarotti, R.E.M., Bruce Springsteen, Barbra Streisand, Celine Dion, Michael Jackson, and Puff Daddy (Billboard Bulletin, Oct. 29).

"The tracks represent the personal sentiments of each artist," says Kate Knightley Day, spokesperson for the Diana, Princess of Wales Memorial Fund. "Quite a lot of the artists had met the princess and knew her, and it's a love song from the heart. That's why there are artists on this collection who are not known to have donated tracks to compilation projects before," said Paul Burger, chairman/CEO of Sony Music Entertainment. U.K. Press, says, "When you look at the artists and track listing, it is mind-boggling to see how each of the songs' performers have contributed to the project." 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.

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"All Star Lineup Is Set for Princess Diana Tribute Album"

■ BY ELENA OUMANO

Mercury Records in New York promotes Brian Courville to national manager of college promotion and Vivek Tiwary to manager of alternative marketing. They were, respectively, West Coast promotion assistant and assistant to the VP of alternative marketing and video promotion.

Revolution Records in Beverly Hills, Calif., names Sean Renet head of alternative promotion and promotes David Jafari to head of artist development and tour marketing. He was senior director of finance and administration at Sony Wonder/Sony Music Video. He was senior director of finance and administration at Sony Wonder/Sony Music Video. He was senior.
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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 give 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 that. Let's give the new classics again.'"

Connick—whose last two albums, "Star Turtle" (1994) and "She" (1995)—abandoned his New Orleans funk roots—says the idea for "To See You" was sparked by an airplane 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 are some tunes that aren't romantic at all. I. When you start thinking about [Frank Sinatra's] 'Only The Lonely' or [Miles Davis'] 'Kind Of Blue,' or at least conceptually speak, these are albums you can put on and sort of forget about and have a romantic evening with. So I started thinking, 'You know, I don't have any records like that.'"

Connick saw an album of romantic songs 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 mere band for the sessions consisted of Connick on piano; tenorist Charles Goold, who had played in Connick's big band; bassist Ben Williams III; and drummer Arthur "Bam Bam" Lennox, who was discovered at a jam session in the [Continued on next page]

**Universal Finds 'Growing' Ingenuity In Billie Myers**

**BY DOUG REECE**

Universal Records singer-songwriter Billie Myers would not have used either of those terms to describe herself a mere 5½ years ago.

In fact, the artist, who gained entrance into the world of music after being spotted on a dancefloor by record producer Pete Q. 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 lass. "I've been singing now for a little over three years. It's all a bit of a fairy tale."

Still, during the production of Myers' appropriately titled debut album, "Growing, Pains," due Nov. 18, the virtually untrained musician quickly matured into a competent songwriter.

Myers, who landed a publishing deal with EMI Blackwood Music/Billboard, was discovered by Universal, ended up co-writing all the songs on her album.

Her first effort, "The Shark And The Whale," which closed up as the B-side to her debut single, "Kiss The Rain."

"It was always dropping down hits in a book," says Myers. "It's not so much that I considered 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 notables, including Kiss The Rain," for example, also credits Eric Bazilian and Desmond Child. Child also produced "Growing, Pains."

According to Broadcast Data Systems, the song has been played at 17 top 40 stations. Outlets such as

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

**BY MELINDA NEWMAN**

IT'S A POP WORLD: Long a bastion of rock and alternative music, Geffen Records is making a serious foray into the pop arena. The label, spearheaded by Kylie Minogue, Cher, George Michael, and Donna Summer, has featured a wide range of music, from K-Tel's "Music of the Night" compilation to the "Twin Peaks" soundtrack. But after years of focusing on rock bands, the label is now looking to break into the pop market with its latest release, "A Day To Remember," by The Get Up Kids. 

The album features two pop acts: the label: "It's a new era for Geffen," says the label's vice president of marketing, Craig Coburn. "It's a new look, a new sound, a new approach."

The label debuted from Pure Sugar, a caddie dance/pop act, will come out next year.

"People are looking for uplifting, happy music that they can sing to," says Coburn. "She moves it fast and kids get into it and adults get into, particularly upper-drawer females."

While promotion execs signing acts is generally seen as taboo 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 involved in both pop promotion is really helpful to me. It gives me insight as to what is working and what isn't."

BE VERY AFRAID: The thought of Nine Inch Nails' Trent Reznor as a menacing taxi driver would be enough to strike terror in the hearts of the calmer of us. But that is exactly what happened in the case of the absolutely perfect villain for David Bowie's new video, "I'm Afraid Of Americans," which premiered 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 foreigner's idea of paranoia in America," says Bowie, with a charming laugh. "The cipher is the [Robert De Niro character] 'Taxi Driver.' Trent offered to do it; he got quite off on the idea."

Despite his obvious fondness for Reznor now, Bowie says he wasn't instantly smitten when he first heard Reznor on Nine Inch Nails' 1990 album, "Pretty Hate Machine." "I thought 'Pretty Hate Machine' was interesting [but] fairly one-dimensional," says Bowie. "Then when I heard [1994's] 'The Downward Spiral,' I thought this was a really gifted musician."

The two finally met during rehearsals for a 1995 tour in which Nine Inch Nails opened for Bowie. Bowie and Reznor next intend to collaborate on a new album, "I'm Afraid Of Americans," in which Reznor will include production work by Tricky and by Bowie and guitarist Reeves Gabrels. Bowie and Gabrels are also planning an acoustic album of new material. "We played a lot of acoustic songs while promoting 'Earthling' on radio shows, and we got excited about writing just for acoustic guitar," says Bowie. But first, what is Bowie delightfully dubs "my second 50th-birthday celebration." As you may recall, in January, Bowie hosted his 50th-birthday party at New York's Madison Square Garden. The concert, which benefited Save the Children, featured Bowie and a number of guests, including the Foo Fighters and the Cure's Robert Smith, performing Bowie material.

The event was so well received that Bowie would like to make it an annual event. The location for the 1998 celebration has yet to be determined.

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CONNICK BACK ON BALLAD GROUND

(Continued from preceding page)

Texas while Connick was there filming "Hope Floats," his forthcoming movie with Sandra Bullock.

The quartet is augmented by a 65-piece symphony orchestra that was recorded live by producer Tracey Freeman at Capitol Records' studios in Hollywood, Calif. The 16 (studios) A and B both open," Connick says. "The strings were in B, and my quartet was in A, along with the woodwinds and percussion and the brass and the harp... We did all the numbers in like one take. We did the whole record in three days.

Though Connick was recording in the same studio in which Sinatra cut such slow-burning romantic albums as "Only the Lonely" and "In the Wee Small Hours," Connick says the Chairman, one of his main vocal avatars, wasn't on his mind during the sessions.

"If I could walk into a studio and all I had to do literally was sing, I would probably think about him," says Connick. "But when you're playing, conducting, producing, arranging, orchestrating, and singing, Frank Sinatra is the last thing on my mind."

However, he adds, "When I did my Christmas record ['90s 'When My Heart Finds Christmas'], I thought about him, only because - you know the big baddies they put around you when you're singing? There were two Camel cigarettes on the ledge, and they were his, because he was there the night before. So I took 'em both, and me and my pop smoked one, just as a little tribute."

The studio yielded another connection to history: on "To See You," Connick used the same piano Nat "King" Cole always played on his best-selling work for the label.

The material on "To See You" covers a broad emotional range; surprisingly, Connick, who wrote all 10 of the album's songs, says that the somber tracks were the easiest to write.

"I had to force myself to write the more pleasant tunes, 'cause that's real boring to me. Tunes like 'Let Me Love Tonight' or 'In Love Again' - those are tragic, man. The dark tunes, I just find 'em more emotive and easy to write... And it's weird, because I'm at a happy time of my life."

Corson says that the album's lead-off track, "Let's Just Kiss," will be serviced to modern adult, jazz/AC, adult top 40, and AC radio.

The musician will support the album with a major-market tour that kicks off the following record's Nov. 11 release. "It's going to be Harry with an orchestra," Corson says. "It's going to be in small rooms, so it's going to be a hot ticket."

The trek begins Nov. 16 in Cincinnati, with dates in Detroit, Atlanta, Philadelphia, Toronto, Cleveland, New York, Boston, Los Angeles, San Francisco, and Dallas to follow. Connick is going to go after constant TV (exposure) from release through Christmas," says Corson.

On Oct. 28, Connick co-hosted "The VH1 Fashion Awards" with actress Ashley Judd. Corson says the cable network "should be very open to playing his videos. We're finalizing a shooting a video in the next couple of weeks for "Let's Just Kiss," which I'm sure will get a fairly strong commitment from VH1. Plus, they're going to air Harry's '94 Christmas special in December. In the long range, we have things planned on VH1, like possibly a big Valentine's Day promotion and a concert special."

Corson adds that as part of a lifestyle-oriented campaign for the record, "we're doing a national and regional two-tiered promotion with the Food Channel. We're still finalizing the dates, but the promotions will be part of their big show 'Dining Around.' People will win a trip to see Harry Connick, and we're going to get in local markets, hopefully, some restaurants to participate, and there'll be a grand prize on national level that would be promoted through the Food Channel. We're going to get a lot of in-restaurant airplay. Then we'll do 'evening of romance' promotions surrounding the tour."

There are also commitments for appearances on "Good Morning America," "The Rosie O'Donnell Show," and "Late Show With David Letterman."

Press coverage will include features and reviews in POV, Life, People, Newsweek, and other national outlets.

'The main thing we're trying to get across here - the theme - is, Harry's doing orchestrated love songs, new standards, basically," Corson says.

That theme should play well with Connick's fans, some of whom may have been put off by his funk records, according to Bob Perry, owner of Blue Note Records in North Miami Beach.

"I like the Sinatra-type sound of the early stuff," Perry says. "It only made sense he'd go back to that... The customers, particularly the women, want to see him do that."
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"Holiday 1997" catalog, Homespun has come a long way since Traum's
well-received '80s guitar instruction
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[instrumental] cassettes or CDs or
tapes," he says. "So we started pack-
aging audio material with the books,
for those who weren't able to get a
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cessful that we started getting our
friends [involved], like Doc Watson,
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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. Home-
spun started making video product in
1983, "before most homes had VCRs," he says. "We feel that by document-
ing 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
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feel that we're helping out a bit."

Traum estimates annual video sales
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"We've carried Homespun just over
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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 a unique line, covering a lot of artists
and types of music which we haven't
handled before and getting us into dif-
f erent shops and markets, like
acoustic instrument and vintage gui-
tar-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
products.

The new "Listen & Learn" audio/ 
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exclusive line, according to Lady.
Some of the titles are condensed and
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interested in obtaining the complete
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"It's been a fabulous 30 years of
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ing 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
learn about. And we've been very
successful just doing what we want to
do: documenting styles of the great
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**MAULDIN STEPS UP AS COLUMBIA'S BLACK MUSIC PREZ**

(Continued from page 12)

role that black music plays in the entire scheme of things," he says. "I think there are definitely still opportunities in black music divisions, but we have to recognize that the music and the artists are bigger than the division. We've got to recognize that the need to develop these artists on an international, worldwide basis. And if you can do that on a long-term basis, there's a lot of longevity.

The optimism is shared by Don Jenner, president of Columbia Records, who announced Mauldin's new post (Billboard Bulletin, Oct. 28).

"I believe that the appointment is in recognition of Mauldin's contributions 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 managing Kris Kross at the beginning of my stay here. I always found him to be different, he was the new kid on the block development. He really believed in his bands and was always touring, building fan bases, and not just making hit records.

"Now, I believe that the success of both Kris Kross on the R&B album chart as well as on So So Def, a label headed by Mauldin's son, producer Jermaine Dupri, led him to ask Mauldin to take an in-house post at Columbia. "Similarly since then, we've been doing really 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 these artists."

Mauldin, who is based in New York, will provide leadership and creative direction for artist development, promotion, and marketing within the Columbia black music division. He continues in his role as senior VP of the Columbia Records Group, working with Ruffhouse Records, So Def Records, and Track Masters Entertainment, where he is actively involved in all A&R-related activities, including the signing and development of artists.

Mauldin joined Columbia in 1995 after a successful track record managing 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 concurrently 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 president COO Tommy (Motola) 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)
"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 a banal way! ‘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 85-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 were 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 album from the Cootees—a side project made up of Mike Herrera and Thomas Wisniewski from MxPx and former 90b Wuss members Dale Yob and Jiles O'Neal—was released Oct. 21 by Seattle-based indie Tooth & Nail. Though Cootees members have been collaborating since 1994 and opened the MxPx/90b Wuss tour in 1996, they were hitherto unpressed 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's front will take note that Herrera and Wisniewski trade in bass and guitar for drum and guitar, respectively.

While band members' surnames are jokingly listed in the "Let's Play House!" liner notes as "Coo-teee," 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 more than 20 million copies in print.

REPRAZENTIN':

Reprazentin' of Ronnie Size & Reprezent, the drum'n'bass phenomenon whose album, "New Forms," landed the act the Mercury Music Prize in its home country of England (Billboard, Oct. 4), is tied to several high-profile projects coming out in future months. Size has remixed U2's next single "Mofo," which will be released in the U.K. in December and bow here early next year. The band is also working on a single by Reprezent DJ's Die and Krust, but Size also worked on "I Got A Secret," an album cut from Def Jam artist Redman's much-anticipated forthcoming album. Meanwhile, Size, Krust, Reprezent's MC Dynamite, and label cohorts Bryan Gee and Jumping Jack Frost will appear Nov. 15 in New York at the release party for "V Classic," a Konkrete Jungle/Ultra compilation.

"New Forms" was released here Oct. 28 by Talkin' Louder/Mushroom.

ROADWORK: Juno Reactor, touring in support of its Wax Trax/TVT album, "Bible Of Dreams," begins opening dates for Moby Nov. 15 in Seattle. The act, which will be featured on the "Mortal Kombat: Total Annihilation" soundtrack, plans on performing with members of the South African tribal drumming group Amampondo.


CORRECTION: The Mighty Blue Kings album, "Caught..."
**Columbia Thinks 'Big' For Smith**

**Label Uses 'Men In Black' Strack/Vid As Lead-In**

BY SHAWNET SMITH

NEW YORK—Columbia Records is giving former "Fresh Prince" Will Smith the promotion push to support his debut solo set, "Big Willie Style," which is being released internationally Nov. 25. "Shhh!" has been a worldwide superstar 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 Clue) distributed via street teams and polybagged with magazines; contests with radio, video, and retail; retail clerk laminates; point-of-purchase positioning; postcards; mini-billboards; and subway posters—Columbia is airing ads on CNN 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 bene- fit from sales of the "Men In Black" home video, which shares its Nov. 25 release date. The film's soundtrack has sold 1.8 million copies, according to SoundScan.

Columbia Pictures is servicing retail with 20,000 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 con- test prizes at radio, retail, and in conjunc- tion with the box video outlet.

The international division of Colum- bia is relying on a 10-page "Men In Black" soundtrack to set up Smith's solo album. According to Julie Borchard, VP 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 Crusing" [the current single off the soundtrack] to segue into "Gettin' Jiggy Wit It" [a duet with the "Big Willie Style" producer, DJ Clue]," 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-1996.

While many radio stations recently received "Just Crusing," the song does not appear on "Big Willie Style."

"Gettin' Jiggy Wit It" was serviced to radio Oct. 23 and will hit video outlets in mid-November. Produced by the set's primary producers, Tone and Poke of the Trackmasters, "Gettin' Jiggy Wit It" is a party-themed track that samples Sister Sledge's "He's The Greatest Dancer."

Dubbed 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 Clue [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 for itself."

Regardless of Columbia's marketing emphasis, Jeff Adams, senior VP product manager/music, at Handle- man Co. in Troy, Mich., expects "Big (Continued on next page)"
R&B

WILL SMITH
(Continued from preceding page)

Willie Style" to sell across the board. "He is probably the hottest thing in the movies 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 one of Fresh Prince stuff when we was with BMG. I'm just sorry it's not doing as well as it should have, but I'm just thinking about the man's career.

For the most part, "Big Willie Style" showed a marked growth from Smith's Fresh Prince days to dawning multimillons tracks flowing more in the vein of 1991's smoothed-out "Summertime" than 1988's campy "Parents Just Don't Understand," "Fresh Prince" and "Right After". "Candy," which features Larry Blackman & Cameo, and "Yes, Yes Y'all," featuring Camp Lo, are the start of a new era in Smith's record's catalog.

"This creative album is more of what I think, what I feel," says Smith, who now wants to focus on his hits titled "Way Out Of Two Of Us" as a dedication to his 4-year-old son and a celebration of fatherhood. "I think past albums were a little bit more on me" and [DJ Jazzy Jeff's] collaboration. I'm in a different place in my life right now. I've had different life experiences, and I have a whole different outlook on life. I'm rapping off a different POP."

Lee Michaels, PD at WBLS New York, says he was Smith's growth. "I'm very excited for his future because this is like a second time around for him. I think he's matured and taken his craft and Underground kingpin Nipsey Charleston to another level, and the hip-hop scene has to continue to grow. I think he's one of the few up-and-coming superstar artists out there."

Smith, now 29, had recorded for Jive Records since he was 16 as a member of DJ Jazzy Jeff and 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 "Nightmare On My Street."

"And In This Corner" was released in 1991. The pair's 1991 release, "Homebase," featured "Ring My Bell" and "Summertime." The latter single sold 1 million units, according to SoundScan. "Trapped After Know" was Smith's Hot 100. 1993's "Code Red" sold 321,000 units, according to SoundScan. Under a legal agreement, however, Smith declines to discuss the reasons why he and DJ Jazzy Jeff (Jeff Townes) left the label, whether their contract was canceled or they left on their own will or if it was signed to another sign while he was signed to the label.

While Smith is now a solo artist, he says he and Townes didn't break up. Townes worked with him throughout the recording process of "Big Willie Style," producing three tracks. Smith also maintains that he didn't drop the name Fresh Prince due to any legalities with his prior label.

"I've been referred to as Fresh Prince for 11 years now," Smith says. "It's not like I wanted to drop it, but I've just always said to people that I'm not a rapper, I'm an entertainer, and Will Smith started to be the way I was more commonly known. I didn't say Fresh Prince is the guy that raps, Will Smith is on TV. [The name change] just kind of happened."

BUBBLING UNDER HOT R&B SINGLES

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ON DECK BUBBLING UNDER HOT R&B SINGLES

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**Greatest Gainer**

- "Allegro" by Ultimate High
- "The Day Theory" by The Day
- "Time LP" by The Time

**R&B Sales Reports Compiled, Compiled, and Provided by SoundScan**
Hot R&B Airplay

Title | Artist | Article/Lapromotion Label |
--- | --- | ---
One | ____ | --

Hot R&B Singles A-Z

Title | ____ | ____ |
--- | --- | ---

Billboard

Hot R&B Singles Sales

Title | ____ | ____ |
--- | --- | ---

Compilation from a national sample of radio play supplied by Broadcast Data Systems Radio Tracking Service. (R&B) figures are electronically monitored at 24-hour intervals. Charts are based on 15,000 participating radio stations. Copyright © 1997 Billboard Communications.
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Notes: Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability. (d) CD maxi-single availability. © 1997 Billboard/BPI Communications.
NASHVILLE—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 SRO conference, one-off repeated comment was that in order to break new acts and grow the marketplace, labels and man-

gers need to look for ways to sell "out of the box.

There are several acts for whom the term has become more than a catch phrase: It's a viable reality. Among those finding it possible to build careers out of being totally dependent on radio are BR5-49, the Delvendares, the Ranch, and Junior Brown. It's not that these acts don't actively seek airplay; the Ranch, in fact, looks to be doing quite well with its debut single, "Walking The Country." However, as evidenced by the popular-

ity of BR5-49—which, according to SoundScan, has sold 161,000 albums—without a hit single, and the Mavericks, who have twice been named CMA group of the year despite inconsistent radio success, it is possible to have a healthy career without major radio support.

"My feeling is that there should be other avenues besides country radio that managers and record companies can pursue to expose artists to the public and make the public aware of their artists' music," says FCC Management's Frank Callari, whose clients include the Mavericks and Brown.

Though radio is acknowledged as the prime vehicle for exposing music, it's by no means the only option. Two other avenues for breaking new artists are touring and media. "With both Junior and the Mavericks, the live factor is so important," says Callari. "It's almost like word of mouth. You're spreading the word. People are seeing something, get-

ting excited about it, and then talking about it to the people they're with and to the people that didn't come to show the day after at the water cooler." Creating this awareness, Callari acknowledges, is neither easy nor quick. "It's a slow build," he notes, "because you do it town by town and show by show. As a manager or an artist, you're going to spend all this time and money, so why not maintain a slow build with a fan base that you can then utilize (to) spread the word? I always try to work with artists who can deliver live. If you have a strong live perfor-

mance, you have so much in your favor."

Live performance has been key in the careers of the Brown, the Mavericks, the Ranch, and BR5-49. "We knew this was a touring band right out of the box," artists/Nashville VP of artist development Fletcher Foster says of BR5-49. "We knew we had to get people out to see them, and that's where they did. They would be believers."

BR5-49 had established a huge and faithful following in Nashville that prompted Arista to make its first set a live EP "Live From Robert's," released April 30, 1996. The band took the produc-

ers on the road to sell at its gigs and hot consumer appetite for its self-titled debut, released a few months later. "When we got our record deal, we were still playing four nights a week at Robert's," says BR5-49 bassist Jay McDowell. "We wanted something to represent us as a live band."

McDowell says the group hit the road opened for a variety of acts, including Vince Gill, John Fogerty, Tim McGraw, Bob Dylan, and the Black Crowes.

"Artista was not afraid to expose us to those audiences," McDowell says of the band's dates with acts outside the coun-

try genre. He remembers being nervous the first time he and his bandmates walked onstage to open for the Black Crowes in Long Beach, Calif., with their string ties and stand-up bass. "Then I realized we weren't that different from the Black Crowes," he says. "We've all got guys who care about our music."

Foster says the label wasn't worried about BR5-49 opening for rock acts. "No matter what the genre, they rep-

resent country music," he says. Another integral part of the band's campaign was on 800 number fans could call to get information. "We updated it every day," says Foster, and it helped us build a very strong grassroots fan base. The 800 number has now been replaced by a 900 number.

BR5-49 also toured abroad extensively. "They've been overseas six times in the the past year," Foster says.

"They went to 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 new Country Music Assn. 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 Delvendares 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 tour-

ing. If we get radio's support, that would come later. We look at both of these as long-term developing projects."

Like BR5-49, the Delvendares 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-

ket," Brown says. "These guys had a No. 1 video on CMT in Europe last year. They were also CMT Europe's

DENVER'S "CELEBRATION OF LIFE" DUE:
Garth, EMI In Talks About 'Sevens' Set

O N THE ROW: Nashville's Orbison Records has a Nov. 16 release date for "Celtic Passion: The Songs Of Roy Orbi-

son." The set of 14 Celtic instrumentals of Roy Orbison classics was produced by Orbison's widow Barbara and Bobby Blazier. 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 (20-Nov. 9 Celtic Harmo-

ny" songwriter convention in Dublin will be Del-

bert McClinton, Rodney Crowell, Gary Nichol-

son, Gordon Kennedy, Kieran Kane, Pam Rose, and Karen Taylor Goo-

do. The event is con-

ducted by the Music Bridge and the Irish Musical Rights Organiza-

...Legends Of Country Music: The Best Of Austin City Limits" on Columbia Legacy includes a number of great performances by such artists as Jim Ed Brown, Bette Midler, Alison Krauss & Union Station, Jennings and Willie Nelson, and Vince Gill. First single is Gill's "Titanic."
### Billboard Hot Country Singles & Tracks

**NOVEMBER 8, 1997**

**Title** | **Artist** | **Label & Number/Rerelease Label** | **Peak Position**
---|---|---|---
**39** | BLINK OF AN EYE | RICHIE HARRIS | No. 44
**44** | IF YOU CAN'T BE GOOD (BE GOOD AT IT) | NEAL MCDONALD | No. 44
**48** | ONE SOLITARY TEAR | WAYNE SHORTER | No. 46
**53** | SOMETIMES WHEN I CLOSE MY EYES | DONALD FROST | No. 48
**58** | A LITTLE IN LOVE | PAUL BRANDT | No. 48
**63** | START TO FALL | PAM ORRALL | No. 51
**69** | MORE THAN EVERYTHING | RICK TREVINO | No. 53
**74** | HEART HOLD ON | RICKY TAYLOR | No. 58
**80** | SOMEBODY SLAP ME | DEAN PARKER | No. 61

#### **No. 1**

**1** | LOVE GETS ME EVERY TIME | SHANA TWAIN | No. 1
**2** | IN ANOTHER'S EYES | TRISHA YEARWOOD AND GARTH BROOKS | No. 2
**3** | TROUBLE TALK TRUTH | BROOKS & DONOVAN | No. 3
**4** | EVERYWHERE | TRAVIS TRITT | No. 4
**5** | THANK GOD FOR BELIEVERS | MARK CHESNUTT | No. 5
**6** | LOVE IS THE RIGHT PLACE | BRIAN HAYES & LEVON HAMM, T.S. | No. 6
**7** | I'M GONNA LEAVE YOU | CLINT BLACK | No. 7
**8** | SOMETHING THAT WE DO | TRAVIS TRITT & BLACK STONE | No. 8
**9** | HOW DO I GET THERE | DEANA CARTER | No. 9
**10** | TODAY MY WORLD SLIPPED AWAY | GEORGE STRAIT | No. 10

#### **Airpower**

**19** | WHEN LOVE STARTS TALKING | WYNONNA | No. 18
**20** | THE REST OF ME | TRACE ADKINS | No. 19
**21** | A BROKEN WING | MARTHA MCBRIDE | No. 20
**22** | BETWEEN THE DEVIL AND ME | ALAN JACKSON | No. 22
**23** | YOU DON'T SEEM TO MISS ME | LORI MORGAN | No. 23
**24** | I'M SO HAPPY I CAN'T STOP CRYING | TROY KENYON & STEWART | No. 25
**25** | GO AWAY | LORRIE MORGAN | No. 26
**26** | YOU WALKED IN | LOU LORER | No. 27
**27** | THE CASE IS CLEAR | TRAVIS TRITT & BLACK STONE | No. 28
**28** | ANGEL IN MY EYES | JOHN DANCER | No. 29
**29** | I HAVE TO SURRENDER | JOHNNY CASH | No. 30
**30** | THE SIDE | STEVE MILLER | No. 31
**31** | WHAT IF | MINDY MCCREADY | No. 32
**32** | ON THE SIDE OF ANGELS | LEANNA KIMES | No. 33
**33** | YOU AND YOU ALONE | VANCE GILL | No. 34
**34** | COURSE I'M ALRIGHT | ALABAMA | No. 35
**35** | DANCIN', SHAGGIN' ON THE BOULEVARD | JONAS ONION & LEE ONION | No. 36
**36** | I WANNA FALL IN LOVE | LISA McCARRON | No. 37
**37** | HAND OF FATE | SON OF THE SUN | No. 38
**38** | I'M NOT A PERFECT DAUGHTER | KENNY CHESNEY | No. 39
**39** | I HEARD YOU LOVE ME | ANN MURPHY & WARE | No. 40
**40** | NO THING' BUT THE TAILLIGHTS | CLINT BLACK | No. 41

**NEW**

**1** | ONE OF THOSE NIGHTS TONIGHT | LORRIE MORGAN & CHARLIE DANIELS | No. 58

**12** | THE GIFT | COLLIN RAYE FEATURING JIM BRICKMAN | No. 59
**13** | NIGHTS LIKE THESE | THE LYNNS | No. 60
**14** | THE PROMISED LAND | JOE DIFFERENT | No. 61
**15** | HOLE IN MY HEART | RICKY HAYES | No. 63
**16** | I CAN'T HELP MYSELF | TIM MCGRAW | No. 64
**17** | SOMEDAY SLEEP ME | J. STEEL (SHELLEY KRAVITZ) | No. 66
**18** | WHAT IF I SAID | ANNA CORINNA COCHRAN | No. 67
**19** | THE DAY SHE LEFT TULSA | WADE HAYES | No. 74
**20** | MY HEART'S BROKE DOWN (BUT MY MIND'S MADE UP) | DEAN MILLER | No. 78
**21** | I CAN LOVE YOU BETTER | DON CHICKS | No. 79
**22** | WHAT A WOMAN KNOWS | KRYSTAL | No. 80
**23** | THE NOTE | TRAVIS Tritt | No. 81
**24** | YOU CAN'T GET THERE FROM HERE | LEE ROY PARNELL | No. 82
**25** | LIVING IN A HOUSE FULL OF LOVE | GARY JONES | No. 83
**26** | I WROTE THE BOOK | KENNY CHESNEY FEATURING JIM BRICKMAN | No. 84

**35** | NOTHING BUT THE TAILLIGHTS | CLINT BLACK | No. 85

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*Notes:
- Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to records which attain 3,500 detections for the first time.
- Catalog number is for cassette single, or vinyl if it is available.
- (C) Cassette single availability. (D) CD single availability. (M) MCA single availability. (V) Vinyl single availability. (C) CD single availability.
- Copyright 1997, Billboard. BPI Communications.

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**The Gift IV**

During this season of sharing and joy, the Air Force and Clint Black have a special gift for you and your listeners. It's a free hour-long program featuring Clint singing songs from his album *Looking for Christmas* and selections from his new album *Nothin' But the Tailights*. Licensed country music stations will receive this holiday program on CD by the first week of December. You can receive The Gift IV by calling 210-652-3937.
OThER SIDE OF APPALACHIA: Bowing with Hot Shot Debut honors on Top Country Albums, "The Other Side," Wynonna’s first studio album in 12 years, sold 20,000 units and enters The Billboard 200 at No. 38. “I’ve never been happier with anything in my life," says Curti/Universal promotion VP Gerry McIrwell, who also shares artist development duties at the label with Northeast/Midwest promotion manager George Briner. “I’ve never been involved with anything so positive, which we made us want even more for the success of this project, and we ain’t done yet.”

Briner coordinated an Oct. 29 syndicated album premiere with SIS Entertainment that aired on 180 stations nationwide. “As far as promotion is concerned, we cleared all but six of the top 50 markets with this show, and a one-hour prepackaged version has been mailed to more than 3,000 country stations. It’s the biggest SIS has ever done with respect to audience figures, and there’s too much talk between now and year end’s, we can’t lose.” Following the syndicated premiere, Wynonna performed four songs in front of Nashville’s Hard Rock Cafe, which attracted more than 3,000 Music City entertainment and causional friends to close the tourist-heavy lower Broadway district downtown.


LAUGHTER AND LOVELY SONGS: On Top Country Albums, Capitol Nashville boasts a pair of debut titles. With 19,000 sales, Trace Adkins enters at No. 6 with “I'm Gonna Do It,” his sophomore set. Adkins’ debut package, “Dreamin’ Out Loud,” opened at No. 6 with 3,000 units in the July 13, 1996, Billboard, eventually peaking at No. 6. At its peak, that set moved more than 22,000 units during Christmas week last year. "The Rest Of Mine," the steel-drenched lead single, bullets at No. 19 on our airplay chart.

A third volume of Roy D. Mercer's "How Big A Boy Are Ya?" enters Top Country Albums at No. 49, and Bill Kennedy, senior director of national sales at the label, says that although Mercer is a mythical figure, he's gaining attention because a couple of guys in Tulsa, Okla., got creative, and it caught the attention of [label president] Scott Hendricks. Kennedy cites overnight radio time buys and a sampler that was handed out during year’s Fan Fair as factors in Mercer’s redone phone/ -handout sheets.

SHOOT FOR THE MOON: Shania Twain’s “Love Gets Me Every Time” (Capitol Nashville, No. 1 on Hot Country Singles & Tracks in just two weeks.) Twain’s fourth prior No. 1 titles took an average of 11 weeks to hit the top. Her new “Come On Over” set hits stores Tuesday (4).

LABELS FORGE MARKETING STRATEGIES NOT BASED ON RADIO
(Continued from page 3)

Taking a self-titled debut. “Our whole feeling with that album was that singing very important," says Capitol senior VP of national promotion Bill Catino. “We knew we just had to get them out in front of people. The music is beautiful and it was getting played on radios in a casual way and just said, ‘This is an act coming in ’81’. A morning guy in Columbus saw a hit and talked his PD into playing into them. I had several guys jump on board about three months ago, and one of the biggest consultants in country radio called me today to say we had the sleeper of the year.”

The game plan was to release the album, get the group in front of as many people as possible, and create demand for a single. It worked. Capitol hadn’t planned on releasing a single until after the first of the year, but the band began generating so much interest, Capitol moved up the release date. The single No. 9 this issue on Billboard's Hot Country Singles & Tracks. The band recently played at the Country Radio Seminar-West inSacramento, Calif.

The Ranch’s Keith Urban says that new artists who hit the road should be mindful of keeping the process affordable. "The Ranch tour is in 13th in Canada, and we’ve got just the three group members and a sound man. Urban says when a new act goes on their big tour, they’re going to precheck the overhead puts pressure on the artist. Then the music suffers because people start looking for hits records instead of new songs.

“We certainly don’t want people to think we enjoy touring the way we are in the moment, he says. “You can do nothing more than to have a bus and truck, but you have to be realistic about the climate.

With Junior Brown, BG-49, the Delevane, and the Ranch, the media has also been a key tool, with tour press and TV exposure having been crucial. The Internet is also a viable tool, but video exposure seems to still be one of the best avenues. Brown won the CMA Awards video accolade last year, and Callan says CMT has been a strong supporter of Brown’s career. Callari adds that Brown's Gap ad was also good exposure. BG-49 has received play at MTV’s "Ozzy’s show" as well as serious plan appearances on "Late Show With David Letterman," "Good Morning America," “Late Night With Conan O’Brien," and other key shows.

“We’re getting a lot stronger in other areas," admits Callari, believing country music’s reach into other outlets, “but radio still represents 85% of the way to reach our audience.”

Obviously with all these artists, labels and managers welcome and still actively seek country radio support. So the goal in employing these "out of the box" marketing strategies is not to go around radio, but to supplement whatever airplay they can get.

“If we get radio, it will really be the (Continued on page 14)
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<td>&quot;If There Is A God&quot;</td>
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<td>25</td>
<td>CHELY WRIGHT</td>
<td>&quot;Burn This Country Down&quot;</td>
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Note: This table lists the top songs on the Billboard Hot Country Songs chart as of November 8, 1997.
It’s Time Maná Got Some Respect

SPANISH ROCKS MANÁ: Though Maná is routinely doused by many hardcore rock en español fans and seldom rated a monodex by Billboard’s Anglo rock critics, authoring poorly informed pieces on the genre, the Mexican superstar quartet made history in late October, when its superhit WEA Latina release “Suenos Liquidos” topped The Billboard Latin 200.

Maná’s ascent to No. 1 marked the first time a rock en español act had crested Billboard’s retail chart, which was not published in the Nov. 1 issue. Moreover, the 17,500 units sold by “Suenos Liquidos” last week helped the album make a splash debut at No. 67 on The Billboard 200.

What’s more, “Clavado En Un Bar,” the leadoff single of “Suenos Liquidos,” became the highest-charting Spanish rock track this issue, when the reggae-tinged rock stomper moved 18-12 on Hot Latin Tracks.

Why has Maná gone to chart heights that its more critically celebrated brethren could only dream of? Simple. The band’s driving creative force of lead singer Fher and drummer Alex González built melodic, hook-laden rock parables that its massive fan base throughout Latin America can instantly hum to and identify with.

LATIN TRACKS A-Z

TITLE (Redcoats; London) I Short Wave Out
24 ESTACIONES DE SEQUEDA & SEASONS OF LONELINESS (Epic Apr., ASCAP/Marnier, ASCAP) 34 JUGAR CON EL TIEMPO (BMG, ASCAP/Marnier, ASCAP) 35 LA VIDA (Ati-Atihan, ASCAP/Latin) 39 REvolución (Flash, ASCAP/Latin)
1 ANABEL (EMI, ASCAP/Latin) 4 ANGEL (EMI, ASCAP/Latin) 5 BANDA (EMI, ASCAP/Latin) 29 BANDA (EMI, ASCAP/Latin) 3 GISSEL (EMI, ASCAP/Latin) 4 HE CHIDO (EMI, ASCAP/Latin) 5 JOSU (EMI, ASCAP/Latin) 30 JOSU (EMI, ASCAP/Latin) 2 MCCONKEY (EMI, ASCAP/Latin)

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Billboard November 8, 1997

www.americanradiohistory.com
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**Regional Mexican**

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**ARTISTS & MUSIC**

**NOTAS**

(Continued from page 1B)

entire record labels to sign and develop liked-minded artists. Apart from Manu, Sony Latin/Sony’s Ricardo Arjona is the only other rock- oriented act to make consistent chart noise at radio and retail in the U.S. Latin- no market. He is also one of the few rock acts besides Manu to realize pros- perous through Latin America.

Arjona’s success is hardly a coinci-

dence. Like Manu, the Guatemalan- born percussionist merges maverick, off-

topical, narrative themes, that are as tuneful as they are pithy. The next Spanish rock act looking to break big would do well to follow suit.

**LATINO ROUNDUP:** Néstor Casono

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

After a two-year absence, Montreal promotion company Antara Productions is slated to release its monthly tropical fiestas called ¡Oye! Overlooked merengue act Papo Roso & Orquesta Pambiche headlined the kickoff event Friday (7) at Montreal nightclub Metropolis.

The fourth annual Tejano Music
& Media Conference is slated to take place Nov. 11-12 at the Radisson Market
Square Hotel in San Antonio, Texas. Call 210-222-8862 for more information.

**CHART NOTES, RETAIL:** One week after reaching the top rung of the Bill-

board Latin 50, Manu’s hit WEA Lati-

na disc “Sueños Líquidos” slips to No. 2. And as often happens with a title that blasts to No. 1, sales tanked 14% to 10,000 units. The steep sales decrease caused “Sueños Líquidos” to plummet 67-115 on The Billboard 200.

Conversely, Manu’s labelmate Luis Miguel moved back to No. 1 on The Bill-

board Latin 50 with his blockbuster
“Romances.” The album held its slot at No. 1 for five weeks on The Billboard 200 for the sec-

ond straight week. The 11,000 units sold of “Romances” were off nearly 10% from the previous week.

Similarly, sales of titles appearing on The Billboard Latin 50 were down near-

ly 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 (71,500). Contributing

mightily to the healthy upward sales bias since August are “Romances,”

“Sueños Líquidos,” the Giorgio & Compars,” and Alejandro Fernández’s

“Me Estoy Enamorando.”

Also helping to fuel sales on this

report’s retail chart is Grupo Limite’s “Sentimientos,” which comes in at No.

3 with 2,500 units. Cuban roots music is well represented at No. 18 with the

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, “Ro-

mances” returns to No. 1 on the pop chart after a one-week revisit. Topping

the tropical/salsa chart is “Sobre El Fuego” by RMM salsa diva Divia. Her

smash disc ends the 16-week run at the top by Charly Zaa’s “Sentimientos” (Sonos/Sonos). Also ending a long stay at No. 1 (18 weeks) are Los Tigres Del Norte’s “Jefe De Jefes” ( Fonocor), which is relegated to the second slot on the regional Mexican chart by Grupo Limite’s aforementioned “Sentimientos.”

**CHARLIE MUSSELWHITE**

Rough News

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**November**

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3 Baltimore MD
5 Lockacidville FL
7 Fort Lauderdale FL
9 Atlanta GA
11 Knoxville TN
13 Cincinnati OH
15 Chicago IL
16 Green Bay WI
17 Detroit MI
19 Cleveland OH
21 Santa Rosa CA

**December**

5 New York, NY
7 Hartford, CT
9 Boston, MA
11 Washington, D.C.
13 New York, NY
15 Chicago, IL
17 Boulder, CO
19 Kansas City, MO
21 Detroit, MI
23 Philadelphia, PA
25 New York, NY
27 Washington, D.C.
29 Chicago, IL

http://www.musclewhite.com

Audio/ Video: Virgin Records.

**RETAIL NOTES**

- “Charlie Musselwhite plays some of the most compelling blues on the planet, and his 17th feature album is a gem. His stellar harmonica playing encompasses all emotions.”

- Downbeat

"Musselwhite’s charmingly laconic vocals and frequently astonishing harp work spark on an uncommonly diverse set."

- Chicago Tribune
AGAINT THE FLOW: When, in early January, Angie and Debbie Winans started work on their sophomore release, their intention was to offset what they characterized as demoralizing messages being sent by today's media. And while they titled the album, "Bold," they had no idea of the controversy that would stem from a cut titled "Not Natural," which supports an anti-gay stance in response to the homophobia that plagued the album's episode of Ellen DeGeneres' AIC TV sitcom, "Ellen." The reaction has ranged from death threats to the kinds of media attention that can sometimes drive sales.

"I'm glad for the controversy because it makes people listen to the words," says Debbie. "I didn't expect that it would be this big this soon, but people often need to be an upcoming Spanish-language album for her husband, Cedric Caldwell, and his brother Victor, also co-owners of the label, has a cover of three platinum episodes of Ellen DeGeneres' AIC TV sitcom, "Ellen." The reaction has ranged from death threats to the kinds of media attention that can sometimes drive sales.

"I'm glad for the controversy because it makes people listen to the words," says Debbie. "I didn't expect that it would be this big this soon, but people often need to be AAC.

CONCERT OF A LIFETIME: Walter Hawkins & the Love Center Choir's 25th Annual Reunion Live was billed the concert of a lifetime, and joining in the celebration were Tramaine Hawkins, Lynette Hawkins-Stephens, Edwin Hawkins, Yvette Flunder, and Shirley Caesar. This year's event, which took place on Oct. 24-25, was held at Oakland, Calif.'s Paramount Theater, and during the celebration, Hawkins' debut project on the Gospo Central label was announced. The evening's high point was Hawkins joining Richard Smallwood, Kurt Carr, Bobby Jones, Donnie McClurkin, Donald Lawrence, Lawrence Matthews, and the Rev. Jesse Jackson, all of whom have contributed guest hours. The album was slated for release in the second quarter of 1998, along with a live concert video.

lilcher Ground

by Deborah Evans Price

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 more mature, in the time you've been apart. On her new album, Patty breathes life into an outstanding collection of songs with a voice that made her a household name, not just among Christian music fans but among music lovers everywhere.

Patty has an impressive five Grammy Awards and 35 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 classic pop tunes 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," she says of the home she shares with her second husband, Don Peslis. Between them, the couple has eight children. "It's been a joy to take off and spend time with the family.

Not that Patty has had much downtime. In addition to her symphonic dates, she's performed on the My Utmost For His Highest and Emmanuel tours, and this winter she will be on tour 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 1995 but was pushed back when it was disclosed that she and Peslis were involved prior to her divorce from manager/husband John Helvering. Patty found herself in the middle of a difficult situation. Though such situations wouldn't be out of place in any genre, this particular genre presents problems for a Christian music artist. Patty took time away from her career to resolve her personal issues with counseling from her pastor. She weathered the storm and has come out stronger: "There's something very humilitating, but very freeing, about people knowing everything.

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 album to be a reflection of where I'm at 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," says Patty. "It's really so appreciative to the writers who wrote the songs on the album."

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 this album along with 'Artist Of My Soul' are going to be very high," says Kevin Miles, senior buyer for the 136-store Family Christian chain, which is featuring Patty as its artist of the month in November. "Consumers are going to fall in love with Sandi Patty all over again. Sandi means a lot to our company. We have high hopes for this record. I believe anybody that loves Christian music will love 'Artist Of My Soul.' Musically and lyrically, this is a beautiful album.

"She performed in August at our managers' conference and really reslates the message of faith with a glimpse at Sandi Patty we all know and love. She really ministered to us. I believe that really helped solidify any misunderstandings that may have been out there in the past... This album is just full of grace and peace and just the joy in celebrating God's truth."

Word GM/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 graceful, wonderful songs from our industry's greatest artist.

"She has a core audience that's really hungry for this new music," says Word VP of marketing Linda Klosterman. "I think most people agree her vocals have never sounded better." In addition to a push at Christian retail, Elder says the label is exploring other marketing avenues. It is sending mailing lists from the symphonies to tuyến Patty has performed with and is doing a mailing, as well as placing ads in symphony programs to promote the set.

"We Will Give You Praise" The new album by the Rev. Bruce Parham on the Savoy label, is drawing praise from the entire gospel spectrum. Don't miss this one and make sure to get in the Praise!!

(Continued on page 44)
## Top Contemporary Christian

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<th>Artist/Label</th>
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<td>1</td>
<td><strong>HEAVENLY</strong></td>
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<td>StarSong</td>
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<td><strong>WOMAN IN THE WINDOW</strong></td>
<td><strong>JASON MRAZ</strong></td>
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<td><strong>WHY</strong></td>
<td><strong>KARI WILLETT</strong></td>
<td>StarSong</td>
<td>4</td>
<td><strong>LIFE IS A DANCE</strong></td>
<td><strong>LINDSAY RINALDI</strong></td>
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<td>5</td>
<td><strong>I'M A SINNER</strong></td>
<td><strong>JASON MRAZ</strong></td>
<td>Sycamore</td>
<td>6</td>
<td><strong>THE BEAT OF MY HEART</strong></td>
<td><strong>JASON MRAZ</strong></td>
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<td><strong>WALKING WITH THE WOUNDED</strong></td>
<td><strong>JASON MRAZ</strong></td>
<td>Sycamore</td>
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<td><strong>WHAT MATTERS MOST</strong></td>
<td><strong>LINDSAY RINALDI</strong></td>
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<td>9</td>
<td><strong>YOUNG AND unhAPPY</strong></td>
<td><strong>JASON MRAZ</strong></td>
<td>Sycamore</td>
<td>10</td>
<td><strong>BLACK OCEAN</strong></td>
<td><strong>JASON MRAZ</strong></td>
<td>Sycamore</td>
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## Classical KEEPING Score

**by Heidi Waleson**

THINGS THAT GO BUM IN THE NIGHT: Celine, 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 false 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 and conservatory repertoire staple ever since. However, neither of the two previous recordings of the work has been released on CD.

Celine's recording was inspired by a 1992 Chicago Opera Theatre production of "The Medium." In the title role, mezzo Joyce Castle gives a bravura performance of a hard woman driven around the bend by forces she can no longer control. Patrice Michaels Bedi, a Celine 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 Ruggiero, Peter Van De Graaff, and Barbara Landis are the fine supporting players at the medium's clients, who tend to hear the voices of their dead children. James Gubsins, Celine's founder and producer, also incorporates some new sound effects, such as gunshots and the cracking of a whip, to conjure up the effect of radio drama. Lawrence Rapcak, conducting the Eugene O'Neill Theater Orchestra, leads a dramatic, well-paced performance.

Gubsins launched Celine, which showcases Chicago-area artists, in 1989, planning to focus on keyboard music. The label has since expanded its output to include chamber music, vocal, and symphonic music. The Chicago Classical Recording Foundation, created in 1995, supports the label's operations. Celine is distributed by Qualiton Music. Its next release, "Vio- lin Concertos By Black Composers Of The 18th And 19th Centuries" (due in November), features violinist Rachel Barton.

**by Jim Macnie**

**BLUE NOTES**

**CHOPS, HEART, AND A MUTE:** That's the conclusion that helped 30-year-old Darren Barrett walk away with top honors at the 11th Thelonious Monk Jazz Competition. The well-regarded annual contest, held Oct. 23-24 in our nation's capital, tested the skills of trumpeters this time around.

Barrett, born in Britain and now gigging in Boston, leads a mark in both categories when he put on an effective spin on "Saint James Infirmary" during the semifinals—the fact that he was smitten with the brains and bravura of Louis Armstrong was obvious from the first note. Along with four other brass players (from an initial field of 15 semifinalists), Barrett went to the finals but held Oct. 24 in the Smithsonian Institution's Baird Hall. There, playing with the arranging of pianist Eric Reed, bassist Rodney Whittaker, and drummer Brian Blade, the young trumpeter again walked in Papa's shadow, interpreting "Sweet Lorraine" with easy New York phrasing. It earned him a $20,000 prize. Second-place winner Diego Urcola (a native of Argentina) picked up $10,000. Avishai Cohen (born in Israel) accepted the third-place spot. The judges were pianist Thelonious Monk, trumpeter Art Farmer, Arturo Sandoval, Wallace Roney, Randy Brecker, and Jon Faddis.

Though the list of previous winners includes Jacky Terrasson, Joshua Redman, and Ambrose Akinmusire, an instant trip to the finals isn't guaranteed for the top dog. Typical hallmarks of success—record contracts, top-dollar gigs, and instrument endorsements—still elude some of the competition's stars. "The opportunity to play with the signature of a living legend was a dream come true," said Barrett of the experience. He went back to the sidemen ranks in New York after his triumph last year. Indeed, during the trumpet semifinals, it was hard to envision any of the contestants instantly making a big mark in 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 hunchback 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 was awarded his prize Oct. 26 in front of a full house at the Kennedy Center, during the taping of "Nissim Presents: A Celebration of America's Music." The jazz-based TV special, sponsored by the automobile manufacturer (as is 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. 21. George Benson, Al Jarreau, Herbie Hancock, David 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 Perlta. His piece "Ioman's Candies" was performed at the finals by trumpeter Scott Wendhal, saxophonist Seamus Blake, bassist Derek Johnson, and drummer Blake.

A LITTLE TV VISIBILITY never hurt any product, and Barry Connick Jr.'s recent appearance as co-host of VH1's Fashion Awards (which aired Oct. 24 and is scheduling to dot the cable channel's schedule for a few weeks following) could help bolster sales for the vocalist/pianist's forthcoming CD, "Give Me Love Again." The Vermont native's CD was not only the first go-round this fall, but it also has the added benefit of showcasing Connick's vocal, and instrumental talents.

"To See You," which streets Nov. 11, is geared to amuse that record is the work of an overachiever. Connick wrote and arranged the 73-minute suite to entwine the second phase of his career with his early years as a piano prodigy and his coming-of-age in the realms in which he had previous experiences. The songs are linked in a suite-like style that allows the dynamic shifts a romantic relationship endures, so it's unsurprising that "To See You" is being deemed Connick's "love album."
EMI Publishing Moving Into A&R
Co. Expands Role To Include Record Production

BY JIM BESSMAN

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 lasers 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 by Los Angeles rock band Go—two of which are now out on the influential Aware Records’ first 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, building on the success we’ve had with major clients by picking up and releasing some artists ourselves.”

Album production does seem a logical step for EMI, not only because of its promotional and marketing success with its big six clients—matchbox 20, Meredith Brooks, Tori, 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 came to us,” says Lamberg, recalling his input on the brother-sister duo’s 1994 “Relationships” 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 me back on so much on the paper work and thought I was an employee of the company.”

The “Tapestry” project led to Lamberg’s signing of 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 earlier. 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 my 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 band’s ‘Yourself Or Someone Like You’ single.”

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 publisher/songwriter relationship.

“Evan played an integral part in the song selection and creative album production decisions,” says Winans’ manager, 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 matters.”

Such post-release activities are also part of EMI’s involvement with record companies, says Lamberg. The Verve Pipe’s “Villains,” he says, particularly benefited from the marketing effort of Rick Krim, senior VP of talent acquisition and marketing at EMI Music Publishing Worldwide, who signed the RCA act to EMI. Because of Krim’s 15 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 pressings 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 Lasher, senior director of promotion for EMI Music Publishing, for bringing his 28 years of running rock stations and heading record company promotion 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 independent promoters, 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 Ides 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 helping with A&R for Paula Abdul’s forthcoming Mercury Records debut.

“I love the publishing work 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.”

Laughing It Off. The Songwriters Guild of America (SGA) recently presented its “Songmania” nights’ award to Nashville comedy club in Nashville. The event features hit songwriters presenting their works and winners of various fun awards. Shown, from left, are Rundi Ream, SGA regional director; Casey Kelly, “Songmania” host/songwriter; songwriter Michael Britt (winner of the best excuse award); and songwriter Craig Wiseman (winner of the best song award).
**Artists & Music**

**NO. 1 SONG CREDIT HITS & RUNS (Week Ending August 21, 1993)**


**HOT COUNTRY TRACKS**

LOVE GETS ME EVERY TIME — Shane Twins, Robert John Lange / Songs Of Polygram Int'l Bldg., Loon Ent./BMG, Columbia

**HOT R&B SINGLES**

YOU MAKE ME WANNA — James Dupuis, Masoud/Smash Ent., Usher / SMI April/ASCAP So. Def/ASCAP, Stax/ASCAP

**HOT R&B SINGLES**


**HOT LATIN TRACKS**

SI TU SUPERAS / Kiko Santander / FPI/BMI

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**COMMENTARY**

(Continued from page 10)

**Warner/Chappell Teams With CMC: Hit & Run Moves West**

**CMC-WARNER/CHAPPELL VENTURE: Tom Lipisky's CMC International Records has formed a partnership with Warner/Chappell Music, calling for the latter to fund the acquisition of talent for the new publishing operation (Billboard Bulletin, Oct. 23). Lipisky says the company wants to build a CMC Songs, will be administered by Warner/Chappell and will form both an ASCAP and BMI slate. Raleigh, N.C.-based CMC, which releases product by Eddy Money, Dokken, and Judas Priest, is itself a joint venture with BMG Entertainment.**

**HIT & RUN SHIFTING U.S. UNIT: Citing "increased business opportunities and internal restructuring," the U.S. wing of the U.K.'s Hit & Run Music is relocating from New York to Los Angeles (Billboard Bulletin, Oct. 24). The new location, as of January, will cover creative activity, including film music placement, artist development, song publishing/syncing, and marketing.**

**words & music**

by Irv Lichtman

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**Higher Ground**

(Continued from page 11)

The initial single is "Breathe On Me." It is being sent to radio on a CD that also features songs by a hip-hop artist. At retail, Word is servicing a kit that contains posters, flat, shelf talkers, and a permanent display for endcaps. Fans will be able to order the kit online.

**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 homesick for family in West Virginia, I found the song to be a perfect escape. Liberty was a small town where I lived in the following years, from Japan to Louisiana, his music was a soothing, constant presence in my life and a backdrop to my teenage years. His "Sweet Sanctuary" was our high school class song. Needless to say, when we heard the news about here and left where that song really is... a U.S. landmark.

**Rint on Print:** The following are the best-selling selections from Hal Leonard Corp.:

1. Eric Johnson, "Venice Isle."
2. Frank Zappa, "Apostrophe."
4. "Rent" (vocal selections).
5. Live, "Secret Samadhi."

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**Marketing Strategies**

(Continued from page 36)

Icing on the cake," says Aristas' Foster.

BR-49's McDowell agrees. "We've been out playing for over a year and really going hard at it to produce our number. We're making some noise," he says. "From day one, we felt if we didn't get radio support we wouldn't be where we are. We knew our premier airplay we get will be grasy."

The Ranch's Urban is very appreciative of country radio's support, but says that arts should: "It's been about the be-all and end-all of someone's career."

With industry observers concerned about slipping sales and ratings, many express hope that acts different from 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 act that isn't on the beaten path. If we can learn how to do things, maybe outside the box of country radio to see if there is an outlet and a way to break it up without 100% reliance on mainstream country radio. We'll see if there is or not."

"We're not the only ones doing this. A lot of people are trying something a little bit different right now. We'll see how far everybody gets."
Bay Area’s Plant Marks 25 Years Studio’s History As Colorful As Its Hit Acts

BY PAUL VERN

When they opened the Plant Recording Studios in Sausalito, Calif., on Oct. 28, 1972, owners Gary Kellgren and Caroline Rustigian entered a field that was about to throw a massive wave of activity for the label’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 a 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 extravagant one,” says Frager of the Oct. 28 bash. “It was a true costume party for 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 four. Unlike many 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 powerful niche in a market underserved 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 we do what we love.”

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 Verge Pipe, producer-in-residence Jerry Harrison, and Metallica, which has become a sort of haven for the band since recording and mixing most of its last couple of records there. In fact, when the Plant remodeled its flagship Studio A in 1990, it was designed with specific acoustical specifications of Metallica and its producer, Bob Rock.

“Studio A was renovated for Metallica two years ago,” says Frager. “It’s 32 feet high with variable acoustics, so you can have a very live sound or tight it up by adding panels. It’s got three isolation booth, one pretty large one and two smaller ones. That room has a Solid State Logic (SSL) G series board.”

The Plant’s Studio B, by contrast, has been kept fairly intact. It’s a mini image for Studio A, except its ceiling is lower, at 18 feet peak. “It’s not quite as big and live as Studio A,” says Frager of the B room. “If you want that bombastic, John Bonham drum sound, you go into Studio A. If you want a tighter sound, you use Studio B.”

In keeping with its vintage appeal, Studio B now houses a Neve 64 channel 8068 console with GML automation purchased from the Plant’s previous studio, the Record Plant in Los Angeles. Similarly, the Plant’s Studio B—which was designed by Kellgren and studio architect Tom Hidley—features Studer A-800 tape machines and state-of-the-art analog processing.

The Plant’s third studio, Mix 1, is about to become the facility’s first SSL 9000 J series control room, intended for stereo and surround-sound application.

Besides its three main rooms, the Plant operates a fourth space, Studio 7, which serves as a private studio and office for Harrison, who also does a large volume of tracking and mixing in B, according to Frager.

“Harrison serves itself on being a homey, ‘living room’ studio,” says Frager, citing Matthews as the latest in a long legacy of Plant clients who say they feel “right at home” when they walk in. (One early Plant customer, Rick James, literally made himself at home. The room that served as his bedroom later became Frager’s office.)

As if Frager weren’t busy enough operating a four-room recording complex staffed by 18 people, he and a partner, CEO Paul Marszelewski, 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 debut, which featured Grammy-winning keyboard virtuoso and Deee-Luxxe Full Dead lyricist Robert Hunter; Eddie Miller’s sonic collage “Lecture On Nothing”; and local rock band Bluehead’s debut.

Other PopMafia staffers are CFO Sam Long, GM/VF of artist development Andrea Teg, and Mikhail Eldrighie and Caroline Rustigian, who head the marketing and publicity departments, respectively.

In addition to the natural synergies of a studio and recording label laying in the same roof, the Plant and PopMafia enjoy a further advantage: Marszelewski happens to be operations manager at Bay Area-based Internet and web hosting firm Inap San Francisco. Accordingly, the “Live From The Plant” radio series that emanates from the studio benefits various parties: the Plant because it gets exposure, the artists because they get to promote their record gigs on the radio, and the labels because they gain a new promotional vehicle for their developing acts. Recently, “Live From The Plant” has featured Fiona Apple, the band Cursive, and Suzanne Vega, according to Frager.

The success of the radio series is just one indication that the studio has come full circle: it is operating itself as one of the mid- to late 1980s. In fact, the Plant’s opening was precipitated in part by a personal and professional partnership.

“We opened because [radio pioneer] Tom Donahue and [R&B rock musician] Buddy Miles used to come down to the Record Plant in Los Angeles to record, and they said there was no good studio to record in on the Sausalito side of the Bay,” recalls Stone, who was at the time owned and operated the famed L.A. facility. “That’s how they talked us into opening the studio, by promising their business and a live radio show.”

That show, the original “Live From The Plant,” aired for two years on a local FM station and was featured by top music industry promotions: the likes of the day; including local heroes the Grateful Dead and rock icon Fleetwood Mac, according to Stone.

With the top-20 hit song from the browser of its radio series, and its newfound status as the ultimate party studio, the Plant today is the go-to studio of any of the industry’s most vibrant destinations—a creative oasis from the crowded L.A. scene. In that climate, it was not unusual for Rock’s father, Dave Rock, to take over the place for months at a time and come out with a masterpiece like “Linger.”

“That was excess at its most excessive,” says Stone about the “Rumours” sessions. “The band would come in at 7 a.m., be ready for a gig that afternoon.”

As the band had to do starting at the magic of the studio wore off for Stone, and he sold it in 1981 to Laurie Neocoe, a local music fan who had a proven track record in the music biz, including being over-radied in a cancer treatment. “She bought Sausalito because she owned the studio she could go back to,” recalls Rock.

Although Neocoe made significant improvements in the studio—in-stalling Trident TSM consoles in Studios A and B and acoustically redesigning A—after a couple of years the administrators of her trust felt she was mishandling the money and forced her to sell the studio, according to an in-depth article in the January 1990 edition of Mix magazine. In early 1984, rock critic Stanley Jacob bought the studio and appointed Jim Gaines GM. Under Jacob and Gaines, the studio underwent cosmetic improvements, as well as the conversion of Studio C from a rehearsal room to a small recording studio custom-built for John Fogerty to record his comeback album, “Centerfield.”

One morning in 1985—in the middle of a boom period in which Journey, Heart, Starship, and Huey Lewis were recording what would become huge hits—Gaines drove to work and found the Plant building surrounded by 25 federal agents and Sausalito and Marin County sheriffs, according to Frager. It turned out Jacob had been busted for running an amphetamine factory out of the studio in nearby Auburn, and the government seized all his property, including the studio.

At first, the government intended to liquidate the studio’s gear at auction according to Frager. However, when an appraiser told government officials that Rock had worked in the studio for 15 years, that the sum of its parts, the government opted to continue running the facility, going as far as rehiring Gaines to manage it. “For 14 months, the U.S. government owned and operated the Plant,” recalls Frager.

In 1986, industry veteran Bob Skye successfully outbid other suitors—including Frager—for the studio and became its new owner, effective Jan. 1, 1987. Then, in 1989, Skye got his wish of owning the Plant, at least on a partial basis, when he became Skyg’s 50/50 partner in the operation. “Bob walked me through the building and showed me all the great tube mikes and the EQ and all.”

In late 1993, Skye decided to sell his interest in the Plant to Frager, who now owns the studio along with a couple of silent partners.

Frager’s career, coincidentally, began in Los Angeles around the time the Plant was formed in Sausalito.

“I leased a building on Venice Beach and started doing 4-track recording in 1973,” recalls Frager, a pianist and bass player who grew up dreaming of being a rock star for the more practical career path of computer science. “By 1981, I had a 24-track facility, and by 1979, I was making live 2-track recordings on the first Sony digital system, the PCM 1600, even before the CD existed.”

Over the next several years, Frager operated and owned L.A. facilities Spectrum Studios, MARS, and Hollywood Central—the latter, ironically, where the first Metallica album on Metal Blade was recorded.

By 1986, Frager, his wife, and their kids had had enough of L.A. and decided to head north to the Bay Area. Following his successful bid to buy the Plant, Frager thrived as a freelance engineer, working primarily with Clare Fischer, a jazz keyboardist/composi-encranger who built a niche orchestras and pop records for the likes of Michael Jackson, Paul McCartney, Natalie Cole, and Paula Abdul. Frager and Fischer continue to work together, mostly recently on a 2-piece date at Capitol Recording Studios.

In addition to the Plant, PopMafia, and his career as a freelance recording engineer, Frager is a founding partner in 18-month-old Internet music company Liquid Audio.

“The reason of interest in being able to distribute music over the Internet, says Frager: “We think there’s a system that sounds better than anything else and also works better in terms of copyright protection and reporting to SoundScan, BMI, etc.”

Looking ahead to 1998, Frager plans to purchase the building that Plant and PopMafia occupy and add 5,000 square feet of studio office space to the 11,000 square feet now in use.

“We’re bursting at the seams,” says Frager, noting that the expansion will allow the studio and the label to stretch out without losing sight of their “living room” appeal.

Big In Japan. BMG Japan rock group Shazna 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., BMG Japan’s Hiroi Yoshizawa, International Production Group production manager Ko Shinohara, group manager Eiji Sato, and Brooklyn assistant engineer Ronnie Rivera. Seated, from left, are Shazna bassist NYI, engineer Steve Churchyard, and Shazna vocalist Iam.

The group recently scored two hit singles in Japan. (Photo: Dagg Gogg)
VERVE'S LEE TOWNSEND BOOSTS WEST COAST JAZZ
(Continued from page 3)

with the fertile Bay Area scene and its
philosophy (see page 5), he is aligned with its
inclusive aesthetic. “A lot of groups here—Char- 
il, T.J. Kirk, Will’s bands, Dogpyle—
have a lot to do with the 'rock and
funk influences,' Townsend
says. “They don’t do it in a slick, mar-
ket-driven manner, but put real
expression and appeal to me.
I know the last thing I want to do
is make a traditional direct-to-2-track,
straight-ahead album, so many
great ones have already been made.

“Really, there’s a freshness and
irreverence to what some of the young
people are doing here that is totally
keeping with the true spirit of jazz.
There’s been a New York-centric atti-
dude in the jazz arena for a long time,
so it’s wonderful that a major label like
Verve has invested in something new
on the West Coast.”

Townsend’s initial Verve projects
are due in early ’98. First up is bassist
Marc Johnson’s “The Sound Of Sum-
mer Running,” featuring Frisell,
Baron, and guitarist Pat Metheny
(partially reprising Johnson’s celebrated
ECM supergroup from the ‘80s, Bass Desire).
With its intricate latticework of avant-Americans, “The Sound Of
Summer Running” would seem to have
little in common with Townsend’s own
Verve album: guitarist Bill Bernard’s “Medi-
cine Hat,” on the Antil label.
Print. Bernard is a veteran of the Bay
Area all-star outfit T.J. Kirk (with
Hunners) and various other Bay Area
electronic free-jazz outfits, and his debut
is a decidedly high-level affair.
The range of expression in
Townsend’s music is not
from the funky “Medi-
cine Hat” to the pastoral “Sound Of
Summer Running,” from T.J. Kirk’s
captivating “If Four Was One”
to Frisell’s majestic “This Land.”
This Land reflects his multifarious flair and easy-
going disregard for any dogmatic def-
initions about just what “jazz” is.

He’s also interested in individual,
emotional expression in music.

“I love Charlie’s records, for in-
stance. If a carefree, good-time vibe
is what people get from those records,
that’s great—because that’s him.
But he’s also doing something very
different. With someone like Bill,
the music can go from the most
delicately to the most
slamming, and that grand scope of feeling and jazz
record making is what he’s trying to get across. My role is
to make sure the humanity of these very
different kinds of music doesn’t get
lost in the artificial environment of
the recording studio.”

Not only is Townsend conversant
with the fertile Bay Area scene and its
philosophy, Townsend is keen ear for
fidelity—emotional as well as sonic.

Besides showing a sure hand in the
studio, Townsend has been a
practical player in Frisell’s ever-ascending international career, under
the aegis of his Song-
line/Tone Field production manage-
ment company. He has also featured the rise of several
artists in the San Francisco scene, formally and in-
music, having added and various
West Coast roots, his “global ears and
local presence,” that Verve Group
president Chuck Mitchell says spurred him
into a VP of A&R this past January.

In an uncommon arrangement,
Townsend’s duties continue to
manage and produce.

Greg Frisell (with whom Townsend
opened the legendary Berkeley field), with Townsend
holding the artist’s hit discs for Blue Note.
In addition, he has his Songline/Tone
Field label involving new fits for the
Intuition label; the latest entry is
Baron’s gutbucket marvel “Down
Home,” featuring Frisell, bassist
Ron Carson, and alto 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 Desire). With its intricate latticework of avant-Americans, “The Sound Of Summer Running” would seem to have little in common with Townsend’s own Verve album: guitarist Bill Bernard’s “Medicine Hat,” on the Antil label. Print. Bernard is a veteran of the Bay Area all-star outfit T.J. Kirk (with Hunners) and various other Bay Area electronic free-jazz outfits, and his debut is a decidedly high-level affair.
The range of expression in Townsend’s music is not from the funky “Medicine Hat” to the pastoral “Sound Of Summer Running,” from T.J. Kirk’s captivating “If Four Was One” to Frisell’s majestic “This Land.” This Land reflects his multifarious flair and easy-going disregard for any dogmatic definitions about just what “jazz” is. He’s also interested in individual, emotional expression in music. “I love Charlie’s records, for instance. If a carefree, good-time vibe is what people get from those records, that’s great—because that’s him. But he’s also doing something very different. With someone like Bill, the music can go from the most delicate to the most slamming, and that grand scope of feeling and jazz record making is what he’s trying to get across. My role is to make sure the humanity of these very different kinds of music doesn’t get lost in the artificial environment of the recording studio.”

Not only is Townsend conversant

Dino Saluzzi on Intuition. The bur-
ging Songline/Tone Field series
(Intuition) also includes the lovely “Dmitri Del Sol” by Argentine singer/ songwriter Gabriela (backed by a band that includes Frisell and Bay Area ace Rob Burger on accordion).

Leading off the Songline/Tone Field
series for the “natural sound” is Townsend's
for, but moreover, he appreciates
the fact that “Lee always has a posi-
tive outlook. He moves the process along in a comfort-
able way, not dwelling on things if you get hung up.

As with musicians, Townsend has
cultivated a web of loyal engineering
partners and preferred work environ-
ments. Although the plot varies from record to record, a common approach has him working with Christian Jones on a Neve console at the venerable Mobjus Studios in San Francisco’s Noe Valley neighborhood and mixing with Judy Clapp at the SSL-equipped
Direct sound for the South Beach district. Townsend also works with engineer Joe Perla in New York, as on the sessions for Dave's Home. And, "The Sound Of Summer Running" (tracking at Avatar, mixing at Sony Music Studios).

Another longtime Townsend associate is mastering engineer Greg Calbi, of New York’s Masterdisk. Townsend feels so 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 takes such responsibility for the records. But there's no formula with him; he just works very hard to pre- tend 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 if you 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 reflec-
tion 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 percus-
sion only; the album is due on Blue Note early next year. Currently, Townsend is ensconced in Avatar working on a highly anticipated new Verve project: second getting down with star groove-jazz trio Medeski, Martin & Wood. "From jazz to Indian classical—all kinds of music have been such an inspira-
tion 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 expose some of the voices of tomorrow. I'm one of the fortunate few who get'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."
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 while 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 Atica, 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, as well as 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 hailing the arrival of Saraiva and Atica 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 Alfonso 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 product.

THE BILLBOARD SPOTLIGHT

Continued on page 52
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.

Diamond: Só Prá Contrariar.
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**

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**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 Ioni Braxon's hit "Secrets" disc has rung up 300,000 units—as has Chicolete Com Banana's "É Festivo".

What's more, Niemeyer says, João'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 Paralamas and Roberto Frejat of Banda Vermelho—Lulu Santos, and "Grande Encanto 2," a follow-up studio disc to the wildly popular live set recorded by northeastern Brazilian stars Alceu Valença, Elia Ramalho, Geraldo Azevedo and Zé Ramalho.

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**EMI-DOENÉ BRASIL**

EMI president Aloysio Reis candidly admits that his company's tally of 143,000 units is "slowly by the untimely deaths of popular artists Mamonas Assassinas and Renato Russo."

"We did not have a Marisa Monte album this year, either," says Reis. "We are being compensated for Mamonas, Renato and Marina with sales of other artists, but not at the same volume." Nevertheless, EMI has hit the jackpot with samba-pagode artists Exaltasamba, Negrudite, Jr. and Art Popular. The band's collectively have sold 1.2 million units of their latest albums. Mexican actress/singer Thalla has rung up 130,000 units of her album "Exastis." Moreover, EMI's affiliated Virgin Brasil label has rung up 200,000 units of the Spice Girls' "Spice." Deborah Blandão's "Unimamente" has sold 120,000 units for Virgin, as well.

EMI has tapped into the lucrative keyboard sales as well, with repackage of the label's venerated artists Legião Urbana, Paralamas Do Sucesso and Gonzaga.

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

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**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 tally. "What we are attempting to build on the runaway success of his predecessor, Marcos Maynard, says his company's ongoing strength lies with big sales figures from Netinho's "Ao Vivo!" (1.3 million units), Banda Eva's "Ao Vivo!" (500,000 units), and É O Ichan's "É O Ichan" (2.1 million units). Recent signee Roberto Monte has 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—Netinho and Simone, who is cutting a live disc," says Branco. Also due out is É O Ichan's new disc, "A Dança Do Ventre."

Other strong sellers, says Branco, are Zeco Pagbindinho and Virgulóides. On the international front, Hansen's "Middle Of Nowhere" has sold 100,000 units.

Moreover, EMI's affiliated Virgin Brasil label has rung up 400,000 units of the Spice Girls' "Spice." Deborah Blandão's "Unimamente" has sold 120,000 units for Virgin, as well.

EMI has tapped into the lucrative keyboard sales as well, with repackage of the label's venerated artists Legião Urbana, Paralamas Do Sucesso and Gonzaga.

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

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**SONY**

Sony is getting cranked up for its traditionally strong holiday push in November with the annual "Brazilian stars of tomorrow" release, another samba artist Os Morenos "(Nosso Segredo)" Gamação

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**UNIVERSAL**

Though only in business one year, Universal blew out of the box this year, selling 300,000 units of "Conquista" by Rio de Janeiro-based funk act Claudiah & Bucheu. "We have been 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 "(Nosso Segredo)" Gamação

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Where's the Music Department? The Revolution In Retail

Until recently, department stores viewed CDs as a traffic-building loss leader. Frontline albums were peddled at cut-rate prices, much to the chagrin of Brazil's traditional music retailers. Now, stores are getting serious, selling not only hits but back catalog, and dressing up their music sections. What will it mean to the labels—and to conventional record shops?

BY ENOR PAIANO

In a vast country, where organized businesses outside the major cities are lacking, department stores and supermarkets have historically played as crucial a role as record retailers in Brazil.

But until recently, selling recorded product was viewed as an inferiority step for conventional stores in particular as a way of attracting clients to purchase other items in their stores.

Frontline albums and CDs were peddled at cut-rate prices, much to the chagrin of Brazil's traditional music retailers. But industry sources estimated that supermarkets and department stores account for 35% to 40% of all album sales in Brazil.

Now, the department stores are changing their approach to record retailing to keep in tune with the increasing professionalism of the retail industry. They are investing in their record divisions by upgrading personnel and selections.

"Department stores and some supermarkets are investing heavily in CD sales, and now it may be among their four or five major departments," says Ayres Catarino, commercial director, WEA/Continental.

Reflections of this new approach can be seen in all of the major stores. Mapap, one of the traditional department store chains in the country, with 18 branches located mainly in the São Paulo-Rio de Janeiro region, has modified its CD department. Previously, the CD section was housed in the back of the store. It has since been moved near the entrance of the store.

Paulo Paskun, Mappin's director of marketing relations, says that the firm's new stores boast a "whole new concept for the CD department, with listening stations, sound-merchandising and especially trained clerks."

CD sections are being strategiclly placed near other departments at other big outlets, such as supermarket chains Carrefour and Eldorado and department-store chain Lojas Americanas.

STORES WITHIN STORES

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

Lojas Brasileiras operates 70 stores throughout Brazil.

"The CD is the third-most important product in the store," says Elisabeta Lima, the company's sales manager of a São Paulo outlet.

Lima notes that, as part of its effort to sell more CDs, Lojas Brasileiras has decentralized its purchases of CDs by allowing each outlet 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 purchases 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," declares Marcelo Castello Branco, MD, PolyGram Brasil.

José Amâncio, 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 Amâncio. "But, apart from that, the stores are not only selling hits, but they are also selling back catalog, and that will be good for the whole market." Amâncio 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 department stores are a natural evolution.

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

José Amâncio, 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 Amâncio. "But, apart from that, the stores are not only selling hits, but they are also selling back catalog, and that will be good for the whole market." Amâncio says that 50% to 60% of Velas' sales are generated in the supermarkets and department stores.
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—cut after one song if ratings start to descend.

**By ENOR PAIANO**

B

virtue of its 99% reach into Brazil's households, television remains the most important media in the country.

Rising 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 jumpstart a new act. "To break a song on radio is very expensive," says Diogenes Fonseca, TV supervisor at Recordex. "Even with [payola] disappearing, radio stations want advertising or product for promotion. On the other hand, if we can break song on an important program like 'Domingão Do Faustão' or 'Hebe', it is inevitable that radio will go after us to get that song."

Meire Ikmadossian, TV promoter, EMI-Odeon Brasil, goes even further, asserting that TV entertainment programs are taking the place of radio for breaking newcomers. She singles out Universal's Rio de Janeiro-based soul/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 became a nationwide hit act," says Ikmadossian.

**DIFFICULT INTRODUCTIONS**

But, despite the success of Claudinho & Buchecha at TV, Universal MD Paula Rosa posits that, generally speaking, "it is very difficult" to introduce a new artist on a TV entertainment show. Nevertheless, up-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-Odeon’s actress/singer earned attention solely through her novels until she came to Brazil to perform on several entertainment programs. Audiences of her album "Exta" 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 reproducing the atmosphere of a concert. The name of the program has since evolved into a genre known as programa de auditoério.

Among the show’s first MCGs were the now-deceased Chacrinha and the still-active Raúl 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 ‘Jô Soares Onze E Meia,’ a late-night talk show that—like some of its U.S. counterparts—always closes with a musical performance. Brazil’s top musical talent appears, as well, on variety shows "Domingão do Faustão," "Hebe," "Ana Maria Braga" and "Domingo 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. "Domingão do Faustão," which first appeared in 1990, is now recognized in Brazil as the choice program to promote recording acts. A huge TV audience, looking for mindless prosperity, viewing each and every variety show, can garner 2.4 million households in São Paulo alone.

Since the show’s audience is enormous, MC Faustão is very selective when inviting guests and the program only showcases well-known performers.

"For early program beginners, only huge hit [acts]," says Jaime Praga, the show’s production manager, "Each week, we analyze what the recording companies offer us and we choose just what is a sure winner.

Employing a new research technology 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.

**15 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 novela, but he remained largely unknown to the country’s general public. Faustão summoned Cézar onstage, however, interviewed the Bahian performer and allowed him to perform three songs for an unheard of 19 minutes. Spliced into the performances were taped interviews with high-name artists Elba Ramalho, Maria Bethânia and Daniela Mercury. Each of the idols lauded César’s artistic prowess. César’s career took off.

While "Domingão Do Faustão" has garnered high ratings by generally showing established recording acts, other shows are willing to gamble a bit on newer talent. "We wish what the audience wants to see with what we think is important to expose," states Sergio Grossman, 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 bands, like we did with Vírgulodes and Charlie Brown Jr., when they both were starting out.

Grossman recalls that, when the program debuted in 1988, "I had strict rules and prejudices about what the songs wanted to hear." But when he invited the rural-singing sertaneja singer Roberta Miranda on, the audience loved it. "It doesn’t matter if the artist is appropriate for our audience or not," states Grossman. "If the artist has an interesting stage show, our audience is capable of appreciating and liking that artist." On the other hand, Grossman asserts that he has to assume a critical stance regarding the type of talent that appears on the program and not merely accede to the wishes of the record labels.

**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 Sábado," which airs 15 live performances each Saturday afternoon.

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

Nilton points out that invited performers are selected from an average of 30 acts submitted by record labels. Eighty percent of the performances are aimed at major labels; the other 20% come from indies.

EMI-Odeon’s Ikmadossian observes that increasingly popular samba and pagode are finding space not only on samba-based music shows, but also on the high-ly-rated variety programs.

According to Ikmadossian, there is a list of priority shows that varies little from label to label. "First, ‘Faustão,’ declares Ikmadossian. "Then, ‘Domingo Legal,’ ‘Hebe,’ ‘Sábado Sertanejo,’ and ‘Novo Par."’

"If the artist is more ‘sophisticated,’” continues Ikmadossian, "we can add in the second tier of shows ‘Jô Soares Onze E Meia’ and ‘Programa Livre.’ In the third group are ‘Ana Maria Braga,’ ‘Especial Sertanejo’ and ‘Raul Gil.’"
FERNANDA ABREU

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THE BRAZILIAN BEAT IS NOW AVAILABLE TO THE WORLD.

http://www.18multimidia.com/dalata
A HEALTHY SIMMER

Continued from page 47

MUSIC IN MEGASTORES

According to Affonso, CD sales account for 40% to 50% of revenue generated by its megastores, of which there are located in São Paulo and another store based in Rio de Janeiro.

Beto de Albuquerque, publisher and book store that started 100 years ago, Saravina 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, Saravina is planning to open its first CD-only megastore at a retail mall in São Paulo. The 1,500 sq.-ft. outlet will be the largest retail store in Latin America. Alfonso says another book and CD megastore will open in the interior of São Paulo state next year.

CO-SINGLES TO THE RESCUE

As book dealers enter the retail sector, ABPB's Camério 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 Alyosso Ria, president of 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.

Luis Oscar Niemeyer, president, BMG Brasil, notes that its label has released three singles and each has sold well. "I think the CD single can sell the whole album of domestic product from 55% 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 manufacturersMicroservice, Sonopress, Sony and Valoriat.

From 1994 to 1996, revenue talies at Brazil's largest CD manufacturer hit nearly 35% from $70 million to $106 million. According to Microservice's marketing manager, Cibele Fonseca, the company's $86 million units sold in 1996 comprised 40% of all CDs produced in Brazil. The company is expecting to do $12 million in business in 1997.

PIRATES AND PROGRAMMING

Apart from tightened credit, Brazil's record industry is suffering few other ills, save piracy. To slow the unending tide of piracy in Brazil, ABPD signed an agreement with Brazilian CD plants that calls for CD clients to present CD plants a document endorsed by ABD certifying the product's legality.

There are still no national radio and retail chains that measure the popularity of Brazil's artists. However, Radio Link, a research firm in Rio de Janeiro, has been providing playlists for client record labels with employees who log songs rotated on radio stations in 10 of Brazil's largest radio markets.

Most label executives are pleased with Radio Link, but in July, Warner Music Brasil inked a deal with Crowley Broadcast, a research firm that provides computerized data for stations in Rio and São Paulo.

"For the first time," says Beto Boaventura, MD, Warner Music Brasil, "we will have a tool that will explain exactly what is happening 24 hours a day in Rio and São Paulo." There is resistance, says ABPD's Camério, to creating a retail chart because some domestic retailers do not want to participate.

As for 1998, most executives reckon the market will expand by 75% or 85%, provided the general economy remains stable.

But PolyGram's Branco conceives that forecasting next year's market is tricky "since you have the presidential election and the World Cup. These two events are going to be a distraction."
## The Leading Phonographic Market Event in Latin America

Already in its third year, CD Expo has firmec up its position as the main meeting point of the Latin American phonographic market. Attended by the most important names and companies in the music world, CD Expo is the perfect place to do great business and make valuable professional contacts.

### CD Expo 97 in Figures

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### Participants in CD Expo

- Record Companies
- Indie Labels
- Manufacturers
- Studios
- Radios & TVs
- CD e CD ROM Distributors & Retailers
- Technology for Shows & Recordings
- Designers
- Music Publishers
- Specialized Publications
- Multimedia Accessories
- Accessories & Displays
- Video Distributors
- Artists
- Sectorial Association
- Audio & Video Dealers

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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 designing a record music VAT rate across all member states.

European music industry organizations—led by SNEM, the French affiliate of the IFPI and the Phonographic Industry (IFPI)—began lobbying the EU earlier this year for the cultural recognition of records and the application of a lower 4% VAT rate, which is applied to other cultural products, such as books.

An early agreement appears unlikely: The U.K. secretary of state for culture, media, and sport, Chris Smith, recently announced that the country’s new Labour government will push for 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 expelled in Italy following an Oct. 1 raise in VAT from 10% to 20% as part of the government’s adjustment to the 2008 budget (Billboard, Oct. 18). 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 of 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 directives harmonizing VAT in cultural 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 AIPI, and the Copyright Federation FPM. The meeting, with Veltroni and Finance Minister Vincenzo Visco, was requested by the music industry 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 EU culture ministers. In the letter, he observes that the ratification of the 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 luxury and consumer 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 a tax war,” wrote Veltroni.

FIMI president Geronolo 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 GEOFF BURREPE

HONG KONG—A sharp rise in the manufacture, import, and sale of pirate music CDs in the Singapore marketplace over the last 18 months has for the first time attracted the voice of a government body.

The music industry is welcoming Tuesday’s announcement by Singaporean Information Technology Minister Ng KimNeo’s comments to a Singapore Phonongram/Videogram Assn. (SPVA) meeting 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 neglected government authorities would be working closely with the International Federation of the Phonographic Industry (IFPI) to fight piracy.

The Singaporean government has a history of being reluctant to acknowledg e piracy, which in the country has a somewhat rocky relationship.

Certailnly of risqué or overtly political content is hotly contentious; government censorship body titled the Committee on Undesirable Publications; the most recently regulated work in the territory is the currently pend ing ban on Janet Jackson’s latest Vir gin release, "The Velvet Rope" (Bill board, Oct. 25).

The SPVA announced it is to fund a $700,000 TV advertising scheme, which the association will use to pay individuals who give information that leads to the successful prosecution of these activities.

Terence Phang, managing director of Sony Music Singapore and secretary of the SPVA, said that $50,000 would be paid for information that led to a raid on a "big factory," while netting a wholesaler would be worth $13,333 and a street retailer $83.

Some were impressed by police efforts in the city’s largest-ever raid on a CD manufacturer in August, which the IFPI (which also participated in the raid) says resulted in the seizure of close to 1 million music CDs.

The regional arm of IFPI and the SPVA say the raid is indicative of a cli mate wherein piracy is once again rampant. "Piracy has become very bad in the last few months," Phang says, quot ing a report compiled by the bank in pirate market share from 4% in 1998 to about 30% of Singapore’s $70 million music market in 1997.

It was on the day of the raid, Phang says, that local record companies and retailers first made an appeal directly to the prime minister’s office to involve the government in protecting copyright.

MAX MUSIC (Continued from preceding page)

broken acts that were largely ignored by Los 40.
In his letter to Delkáder, Dega offers to continue cooperating with SER’s other networks. Max Music is owned 100% by Spanish capital and frequently tops the compilation charts with various forms of dance music.

EUROPE’S VAT (Continued from preceding page)

with the initiative. "The commitment to lobby within the EU is already a very important concession," he says.

At the heart of the matter is that the minister says he also says he content but notes that presure on the government must be maintained. (The ministers) have opened a door, but bearing in mind previous unfulfilled promises, it is still important to maintain pressure," he says.

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 Taiwan manager Michael Tolle’s enthusiasm was palpable at the schmoozy opening night party for Chang’s holiday season album, a Christmas music album and a Cantonese offering for December.

The song was written by David Foster and Junior Mille, aka Edgar Bronfman Jr., president/CEO of Seagram Co. Local music critic Reiko Yukawa supplied the Japanese title to "Be The Man," which will be included on Foster’s soundtrack album for the series, also set for release Nov. 13 on Epic/Sony.

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INTERATIONAL REPRI TOIRE had a particularly bad first nine months in Japan this year, with shipments of CDs released by overpriced artists down to 290,701 units, with a wholesale value of 100.6 billion yen ($811 million), also down. The Recording Industry Assn. of Japan reports that total shipments of prerecorded music January-September were unchanged in dollar terms from 1997, for a total of 207,734,000 units, for a total wholesale of 147.7 billion yen, 2% lower than the same period in 1996. Total album shipments were 218,9 million units, down 1% from last year: "It’s not going to get better fast," says recently appointed HMV Japan president Paul Delinsky. "We’re certainly planning for double-digit growth. We’re looking at a very flat market."
HITS OF THE WORLD CONTINUED

EUROCHART

WED (WEEK 4)

1. **SOMETHING ABOUT THE WAY YOU LOOK TOWARDS ME** (CANDLE IN THE WIND, 1997) (ETON)
2. **SPICE UP YOUR LIFE** (SPICE GIRLS, VIRGIN)
3. **AS LONG AS YOU LOVE ME** (BACKSTREET BOYS, VIRGIN)
4. **I'LL BE MESSING YOU PUDDY DADDY & PATH EVANS** (ETON)
5. **GUARDIAMARRE** (THE ROLLING STONES, BIRCH/RECORDS)

NEW

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4. **I'LL BE MESSING YOU PUDDY DADDY & PATH EVANS** (ETON)
5. **GUARDIAMARRE** (THE ROLLING STONES, BIRCH/RECORDS)

MALAYSIA

WED (WEEK 4)

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

NEW

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

PORTUGAL

WED (WEEK 4)

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

NEW

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

SWEDEN

WED (WEEK 4)

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

NEW

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

DENMARK

WED (WEEK 4)

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

NEW

1. **VARIOUS ARTISTS** (NOW 1)
2. **BIG PICTURE** (MISSING JANET JACKSON)
3. **THE VELVET ROPE** (JANET JACKSON)
4. **MR. MISHKA** (THE ROLLING STONES)
5. **AQUA** (AS)

NOVEMBER 8, 1997

BILBOARD

CUBA: Papi Oviedo, widely regarded as one of the foremost exponents of the tres or Cuban guitar, has launched a solo career at the age of 64. Oviedo, who has spent a lifetime playing with such internationally known Cuban artists as Tipica Habanera and Elio Reive, has signed a three-album deal with Tumi Music, the U.K.-based label that also has rights to the catalog of the Cuban state-owned label, Ereme. Oviedo, whose debut album, "Havana Blues," was released in 1996, has sold over 25,000 copies of the original soundtrack in the past three months.

CZECH REPUBLIC: Daniel Hulka's self-titled debut album on Monitor-EMI is shaping up to be the most successful original domestic release of the year. At a recent concert where the singer was present with a platinum disc to recognize sales of 50,000 copies of his debut album, the head of his record company admitted to being surprised by the enormity of Hulka's success. Much of the singer's appeal resides in his voice, which explores the ups and downs of love, life, and destiny with tremendous fervor. But Hulka wasn't unknown before his solo debut, having played the lead in the phenomenally successful Czech musical "Dracula" (see Global Music Pulse, Aug. 17, 1996). The connection is reinforced by the fact that five of the tracks on his album were written by revered contemporary Czech composer Karel Svoboda, who also wrote the "Dracula" score. One in 10 Czechs have seen "Dracula," and more than 25,000 copies of the original soundtrack were sold in 1996, according to the International Federation of the Phonographic Industry. The second album from the musical, "Dracula: Komplet," has been on the charts here for the past three months.

INDIA: In the crowded Indian music market, dominated by formulaic film soundtracks and predictable, prepackaged pop, Daler Mehndi's music has come as a groundbreaking alternative, reconnecting modern Indian music with a timeless folk sound. Known as "the king of bhangra," Mehndi released his third album, "Ha Jay Pe Balle Balle," on Warner Music (Magsound), Sept. 27. The artist took 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-out bhangra tracks, with lyrics mostly written by Mehndi, the new album was produced and mixed in Delhi by Jawahar Wattal, who worked on Mehndi's first two albums. The first single and video from the album, "Ha Gai Tu Balle Balle," features Mehndi's bhangra vocals accompanied by Punjabi percussion. Despite a long tradition of bhangra stars emerging from the Punjab, notably pioneering crossover artist Gurdas Mann, who made it big in the 1980s and still commands immense respect, the genre had enjoyed only sporadic mainstream success until the arrival of Mehndi. His debut album, "Bolo Ta Ra Ra," released in 1996, became an instant hit in India and played a major role in the runaway success of its title track, an infectious bhangra dance anthem. "The record company expected to sell not more than 300,000 units in the first year," Mehndi says. "I think we had touched on something that everyone was expecting. I sold 2.5 million copies in the first two years. We averaged 250,000 units to date. Pirated sales are easily double this figure." With Mehndi also claiming sales well in excess of 2.5 million copies of his second album, "Dard Rab Rab," released in 1996, the sky is clearly the limit for this electrifying performer, who was classically trained by the maestro Ustad Raahat Ali Khan.

www.americanradiohistory.com
Beatlemania Replaced By McCartney Mania In U.K.

IT WAS A SCENE straight out of the swinging ’60s outside HMV’s flagship store on Oxford Street in London, as the Beatles’ “Love Me Do" sounded from the shop front, British “bobbies" held back screaming fans, and Paul McCartney signed autographs for two-and-a-half hours. The reason: McCartney was in London to open the renomination of the “Standing Stone" at the Royal Albert Hall (Billboard, Oct. 25). McCartney had been in London in the days leading up to the event to sign copies of the new EMI Classics album and his most recent Capitol/EMI pop album, "Flaming Pie." Among those catching the McCartney mania were the Jeann-Francois Cecillon, chairman/CEO of EMI Records U.K. and Ireland; several present and former HMV executives; and Capitol Records senior VP Lou Mann.

"This is the largest record store in the world, and it’s great that we have a Beatle here in London," "said Stuart McAllister, chairman/chief executive of the HMV Group. As the HMV Viceroy for Europe, looked on, McCartney accepted an engraved gramophone trophy. "Thank you very much," he said. "Do I get the dog?"

YUSUF ISLAM, who had been known to legions of fans as Cat Stevens, is an inactive studio artist. One reason for his return was to record a new album and embrace the Islamic faith in the 1970s, has collaborated at a London recording studio with the world-renowned vocalist Qasim, whose Warner Music album "Puji-Pujian" has broken sales records in its native Malaysia.

"Probably one or two songs" from the sessions at an unidentified studio will be included on Rahman’s next international release, scheduled for release in December, says Nasser Abdul Kasim, A&R director for Warner Music Malaysia. Islam saw Rahman perform in August in Malaysia and agreed to the collaboration after discovering the group shared his mission of teaching the Islamic religion. The former singer/songwriter founded the Islamia School in north London in 1985 but has been largely inactive in both religious and music business for the past two decades.

Rahman was in the U.K. to perform at the Commonwealth Day Celebrations in late October in Edinburgh. "Puji-Pujian" has sold more than 600,000 units in Malaysia, a record for local music, and Rahman has sold more than 10 million albums in the market, according to Warner Music.

TUMI MUSIC, the Latin music label in the A&M roster, which is based in England, will release the budget-priced "Tumi Latin American Music Sampler" on Monday (3), part of its year-end offerings in the U.K. The 27-track album will retail for 19.99 pounds ($29.99). It is highlighted by tracks from four Latin genres: Cuban pan pipe and traditional music; indigenous music from Andean artists signed to Tumi; salsa music from Colombia, Brazil, and New York; and Cuban music highlighting forthcoming Tumi releases with denim and Dan Afro-Cuban jazz artists. Tumi’s deal with the Cuban state-owned record company Egrema has given it access to a wealth of repertoire from that country. Tumi recently announced an exclusive distribution deal for the U.S. with World Music Distribution (Billboard, Oct. 4).

TOM OVANS, the indie singer-songwriter whose 1995 album "Tales From The Underground" was previously highlighted in this column, has been receiving raves in the U.K. for his latest release, "Dead South," released by NSR Recordings in Nashville. Writes reviewer Stewart Lee in Q magazine: "This tired-looking man in an open shirt, brown trousers, and a Stores & "I've got an idea, a real heavyweight. Numbers like "The Folk Singer" are as serious as anything written since Springsteen’s "Tom Joad" cycle." Ovans’ album has been backed up by Demo Records in the U.K.

BORDER CROSSINGS: Reeder Records is staging the Travelling Troubadours Tour of Europe, featuring Ray Wylie Hubbard, Carrie Rodriguez, and music store owners, which opened Oct. 31 in Aberdeen, Scotland, and continues through the U.K., Germany, and Holland. The joint outing promotes new releases, including "Dangerous Spirits" from Hubbard’s "My Father’s Only Son" from Newcomer, and "No Angel Knows From Chicken... The French duo Daft Punk will play its first big UK tour show Wednesday (5) at the London Astoria following Virgin Records’ success promoting the band’s album "Homework" in the U.K. Steve Earle & the Dukes open the European tour Monday (3) at the Olympia Theatre in Dublin with additional dates booked by Asgard and confirmed in the U.K., Scandinavia, Germany, the Netherlands, and Italy.

Home & Abroad: A biweekly column spotlighting the activity of the international music business and artists outside their home markets. Info for inclusion is welcome. Email: whitley@billboard.com

Beatlemania Replaced By McCartney Mania In U.K.

TO LERNER Captures Cuban Sound

Island Beats Punctuate Pianist’s Jazz Focus Set

BY LARRY LEBLANC

TORONTO—Although her two-month tour of Cuba will be over by October, Winnie Manisafin, classical-based pianist Marilyn Lerner remains exuberant about her experience performing with Cuban musicians who appear on her explorative Cuban-recorded jazz album "Birds Are Returning." Singing with these musicians has been like dying and going to musical heaven," she says. The 40-year-old Lerner ("Porgy & Bess," "A Nightingale," and a "Two Bird Sessions" album and an Afro-Cuban folklorist tradition they hear from them are, she says, they have both the technical facility and an incredible connection to their religion and culture. Playing with them has been an incredible lift in my life," she says.

Released in Canada by Jazz Focus Records Sept. 25, "Birds Are Returning" sold out Tuesday (4), the harmonically rich and innovative "Birds Are Returning," is dominated by a unique pairing of three Cuban born percussionists and three saxophonists. The album has an abundance of traditional Afro-Cuban rhythm elements, but it is still a contemporary jazz recording, not a Latin jazz record. It is centered primarily on Lerner’s original music, which is derived from jazz, classical-styled new music, and classical sources.

A MAGICAL REALISM

Seven of the album’s nine tunes are original compositions by Lerner. The remaining two are a chord-drenched version of the George Gershwin/ Ira Gershwin /Dubose Heyward standard "I Love You For" and a fine rendition of Horace Silver’s "Que Pasa."

"It’s a magical record I haven’t heard on many records," says the album’s producer, Lanny Crum. "We’re going to try to get over the jazz record, to make a real statement."

"This album is the best thing Marilyn has ever done," agrees Ross Foster, the Toronto-based host of "After Hours," CBC Radio’s nightly national jazz show. "It seems that all of the elements in this band are falling into place."

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

Jazz Focus GM Richard Sutherland says that Lerner’s album has raised the independent label’s profile in Canada. "This album is getting a lot of media and retail attention, and we’re going to take advantage of that to get better known outside of Alberta," he says. "We’re now really working Allegro to make sure they get the album into stores and get some great press posts and on new-release walls." "It’s not a superart by any means, but it’s a new take on the music that is a surefire hit," says Trevor Caswell, jazz buyer at HMV Canada’s flagship Yonge Street store in Toronto. "I like the album." Mr. Caswell bought an album Jan. 21-25, 1997, with fashions/saxophonist Jane Bunnett (Crafer’s wife), her long-time bassist Kieran O’Ver, and Cuban born singers (tenor and alto sax), Javier Fallo (bari- tose sax), Dafnis Prieto (drums), Ingrid Laubrock (tenor sax), and Carlitos Francisco Hernandez Mora, Ophavish Diaz Anaya, and An- tonio Martinez Campos.

Many Canadian jazz fans first heard Lerner with her "Marilyn Lerner Group," with which she recorded her recent album "Birds Are Returning." Following the release of a solo piano album, "Miss Overboard," in 1994, also for "Marilyn, Lerner had recorded a modern jazz album with several different-sized groups in New York. With this in mind, she approached Crum and Bunnett to work with her. Lerner had played with Bunnett in a duo in the early ’80s. Crum and Bunnett were then preparing to go to Cuba to record pianist/arranger Hiduran Toru’s album "KillerTun- ba," released in May on Just Jazz Time Records. Following a talk of Lerner compositions, Crum- ner felt several Cuban musicians he knew—a "combination of young lions and older players"—would be ideal for his music. He suggested that Lerner join them in Havana and record her album at the state-spearred Egrem’s label’s old store and studio. The facility, Turni; was not named." I thought there were quite a few jitters. I still had doubts about whether Lerner could pull it off. Working quickly, we were putting amazing demands on her. How- ever, everybody worked beautifully together," adds Bunnett. "Marilyn’s an extra- ordinary 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 depth to what she does.

Classically trained in piano during her teens, Montreal-born Lerner has had a varied musical career in Canada, including performances on television here and writing extensively for film and theater. She has appeared on more than 20 Canadian albums, including releases by such jazz artists as Greg Lowe, and Terry Klun Big Band with Paquito D’Rivera and folk-styled acts by Marie-Lynne Hammond, Heather Waddington, and the Ponytail Band, with whom she has frequently appeared. Additionally, for the past three years, Lerner has performed extensively with bass clarinet player Lori Freedman in the classical-styled new music/jazz duo Queen Mab, which released its first set, "Barbie’s Other Shoe," on the Los Angeles-based 9 Winds label in May.

Lerner Captures Cuban Sound

Island Beats Punctuate Pianist’s Jazz Focus Set

ceLINE DION was the big winner at the 1997 Felix Awards, held Oct. 26 in Montreal. Her album "Live À Paris" had been the most successful album of the year categories, and she also won as female artist of the year. Dion, who was not present at the Que- bec music industry awards, also won top honors for being the Quebec artist with the most success outside of Que- bec and the first Quebec artist to win the most success singing in a language other than French. Other major winners included Bruno Pelletier, who was named singer of the year, and Zébulon, who walked off with the top group of the year award.

The CANADIAN ACADEMY of Recording Arts and Sciences has announced that manager/agent Sam Flegel, the chief executive officer of the Academy and the Special Achievement Award, which recognizes Canadian music industry builders, at the 25th Juno Awards, to be held June 23, 1998, in St. John’s, Newfoundland. Flegel is president of S.L. Feldman & Associates and co-manages Joni Mitchell, the Chiefwains, and Norvegian singer Sissel.
Yarbrough Urges Return To ‘Basics’
Sony Prez Cites Cassettes, Artist Development

BY ED CHRISTMAN

NEW YORK—After suffering a two-year industry-wide, talisman, Sony Music Distribution gathered its forces and accounts in three locations around the U.S. to promote the theme of getting back to basics.

The conferences were held in Los Angeles, Chicago, and New York. At the New York conference, held Sept. 28-30, Danny Yarbrough, president of Sony Music Distribution, said, "It’s never been truer or more necessary that we all get back to basics." He noted that while things are "definitely getting better [for the music industry], there are still problems and conditions that exist, and we need to make all of these things right to really turn things around.”

One of the best examples of getting back to basics, according to Yarbrough, has been the way the industry has received the cassette, noting that Sony has led the charge in that area. For the last two years cassettes were suffering precipitous declines, mainly because music merchants were reacting aggressively to declining consumer demand and discounting at the retail level, Yarbrough said.

Moreover, he noted, Sony Music Distribution and Columbia took chances in 1996, the cassette suffered 20% declines each year. This year, thanks to an industry campaign, cassette sales are only down 11.8%.

Yarbrough noted that the campaign for the cassette has paid dividends. "We’re way up in all cassette categories, especially Nice Price cassettes, which have sold over a million units more than last year.”

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 33% 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 8.7% comparable-store sales gain for the quarter, with superstores showing a compound increase of 5.8% and mail stores realizing an 11.7% gain.

According to analysts, Musicland executives broke out sales by category, noting that the 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 are really optimistic and cautious during the conference call. "They are doing pretty well," he said. "I was kind of surprised that they were cautious. The company is doing so well they are almost off my radar. I probably won’t be following them soon.”

But a portfolio manager for a distressed securities firm says that while the company has done well, the entire music business had a very good quarter, with other chains showing a similar performance. Still, he says that Musicland is to be applauded for the steps taken during its turnaround.

Thanks to the strength of that turnaround, Musicland, during the quarter, began unwinding its standstill agreements with vendors, with much more cash being paid off in installments. Most of those payments are scheduled to be finished by the end of the year, while others will be completed by the end of the year.

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HSN, the Barry Diller–controlled company formerly known as Home Shopping Network, has made an unsolicited $286 million bid to acquire the more than 50% of Ticketmaster Group it doesn’t already own. In May, HSN purchased computer entrepreneur Paul Allen’s 47.5% stake in Ticketmaster in a $210 million deal. Ticketmaster CEO Fred Rozendaal says he believes the deal will be completed. The takeover offer was HSN’s second big play in one week. Earlier it announced a $1.2 billion deal with Universal Studios in which HSN would merge with Universal’s cable channel USA Interactive’s Fi Network and change its name to USA Networks Inc. Prior to that, Universal had bought from Viacom the 50% interest it didn’t own in USA Network for $1.7 billion cash.

UNIVERSAL STUDIOS has introduced its Universal Studios Card, a co-branded credit card with Novus Services; a unit of Morgan Stanley, Dean Witter, Discover & Co. For every dollar spent on purchases with the card, members earn StudioPoints good for free admission to theme parks, movie and concert tickets, limited-edition merchandise, and an opportunity to sing along in a music video or TV production. The card carries no annual fee and a 7.9% introductory interest rate for up to six months.

CINEPIX FILM PROPERTIES, an independent movie production and distribution company, has formed a home video distribution unit in the U.S. called Avalanche Home Entertainment. Mark Gilula of Stanford Media, chairman of Watchmen, Santa Monica, has merged his operation with the band’s TCI.NET Operations Inc., and has formed Island Jamaica Films. The film was released in 1997, "Dancehall Queen." The movie, produced by Island Jamaica, was shown on cable and released on VHS in 1998 in New York, Florida, and St. Louis. The film is the first release from Island founder Chris Blackwell’s newly formed Island Jamaica Films. The soundtrack was released on Island Jamaica Records.

CONOW, the Internet music retailer, has begun a promotional sweepstakes in which the winner will receive a free CD of one's choice. The sweepstakes is a joint venture of CDNow and the Warner Music Group, with an opportunity for the winner to win a trip to the Warner Music Group headquarters in Burbank, Calif. The winner will be announced in early January. Contestants can fill out entry forms on CDNow’s World Wide Web site (http://www.cdnow.com) until Dec. 15 or enter by mail.

TARGET STORES defended its decision to keep the profits from Elton John’s London tribute to the late Princess Diana, "Candle In The Wind 1997," saying it donates 5% of all pretax profits to nationwide charities, with gifts totaling $38 million this year. More than 32 million copies of the single have been manufactured worldwide; if all these units are sold, the record will be the second-biggest single of all time. Artist royalties, Mercury Records’ profits, and most retailers’ income will go to the Diana, Princess of Wales Memorial Fund.

ABANDON ENTERTAINMENT, a New York-based company that produces films, theater shows, animated features, and music, says that longtime producers Bonnie Diggins and John Snyder have become partners and will oversee the firm’s music division. The unit comprises a label, Abandon Records, issuing new releases and reissues; a publishing company, Abandon Music, which has produced recordings for Casey Houston, Nancy Wilson, and Patti Austin. He is musical director for the $40 million animated feature "Twist," which features Snoopy, Peanuts Gang, and King Louis XIV. Snyder has produced recordings by Thad Jones, Mel Lewis, Etta James, and James Cotton; he is also an artist manager and professional trumpeter.

MIRAXMILDS says it will fund a new, yet-to-be-named film production unit based in London to develop movies and operate Miramax’s U.K.-based businesses. Miramax, which is owned by Walt Disney Co., will provide $50 million in revolving funds and $5 million in development capital.

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HOT DESIGN MATCHES CONCEPTS TO MUSIC

(Continued from preceding page)

Pictured above are covers designed by Sagmeister’s company, Sagmeister inc., for the albums “Feelings” by David Byrne and “Fantastic Spikes Through Balloon” by Skeleton Key.

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EXECUTIVE TURNTABLE

HOME VIDEO. Robyn Miller is promoted to senior VP of worldwide marketing at Buena Vista Home Entertainment in Burbank, Calif. She was senior VP of international marketing and programming.

Lexine Wong is promoted to senior VP of international marketing and programming at Columbia Tri-Star Home Video in Culver City, Calif. She was VP of international marketing and programming.

Alexandra Shepard is named VP of business and legal affairs at Phiby Entertainment Inc. in Beverly Hills, Calif. She was director of legal affairs at Allied Communications.

JVN Entertainment Inc. in Concord, Calif., promotes Roger Goodsell to VP of the North American sales division. He was GM of sales.

ONLINE. Richard Wolpert is promoted to executive VP at Disney Online in North Hollywood, Calif. He was senior VP of technology.

Robert Davenport is promoted to images E.T. at TCI Net operations in Englewood, Colo. He was VP of finance and development.
MUSICLAND SHOWS IMPROVEMENT IN 3RD QUARTER
(Continued from page 63)

than last year but should have better-
stocked stores because of just-in-time
replenishment agreements worked out
with some of the major manufactur-
ers. As of Sept. 30, the chain's inven-
tories totaled $467.4 million, vs. $557.4
million last year.

During the conference call, Music-
land executives pointed out that the
company hasn't lost any sales, even
though inventory is down.

One of the reasons Musicland's
inventory levels have been pared back
is that the company closed its Neapolis
distribution facility, which also led to a
cutback in SG&A expenses of $3 million
and freed up $21 million in working capital, according to
one bond portfolio manager who par-
ticipated in the conference call.

Moreover, Musicland will be able to
clean up inventory by returning prod-
uct that it no longer needs, but couldn't
be returned while the stand-still
agreement was in place, says the ana-
lyst from the major Wall Street firm.
In another sign of the chain's vital-
ity, Musicland executives reportedly
pointed out that its revolver at the end
of the quarter was drawn down $180
million, or $141 million less than the
$321 million that the company owed the
banks last year. With the $60 mil-
ion term loan, that means that Mu-
icland is borrowing $91 million less
than the amount it owed at the same
time last year.

Musicland executives told analysts
that they plan to pay down debt by
$50 million a year and ultimately want
to restructure debt. In the meantime,

the company's goal is to preserve
cash, chain executives reportedly
told analysts. Consequently, its capital
expenditures this year will be about
$15 million and in the range of $10
million to $20 million next year. That
will allow the chain to open a select
number of stores if the right oppor-
tunities arise. The chain had $15 mil-
lion in cash at the end of the quarter.

The analyst for the major Wall
Street firm projects that Musicland
EBITDA this year will come in at
about $75 million-$80 million.

During the conference call, one of
the Musicland executives said that
Musicland, which has been the company's
best performer this year, in terms of
improvement. He said that the chain
is expanding its children's department
by making a commitment to toys that
provide a learning experience for chil-
dren and will be rolling out that prod-
uct line to all Media Play stores.

Chain executives also addressed the
threat of Internet music sales by not-
itting that it is an area the chain will partici-
ate in, Musicland, which has a cou-
ple of World Wide Web sites, is cur-
rently paying attention to its stores
because most Internet mar-
keters are not making money. On
the other hand, the chain doesn't plan
to overlook the Web.

For the nine-month period ending
Sept. 30, Musicland reported sales of
$1.1 billion, down 2.7% from the same
period last year. The company's
EBITDA during the period was $12
million, compared with a $27.9 million
loss last year. For the period, Music-
land posted a 51.7 million loss, or
$1.54 a share, which is almost half the
$100.3 million loss, or $3.02 a share, the
company had last year.

ED CHRISTMAN

YARBROUGH URGES RETURN TO ‘BASES’
(Continued from page 63)

the artist showcases were Travis,
Flick, 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 per-
formances were from Sons Of The
Desert and the Dixie Chicks during
the Sony Nashville presentation; Lit-
tle Sammny D and David Poe during
the 550 Music presentation; Dan Bern
and No Authority during the Work
presentation; G. Love & Special Sauc
and Uncle Sam in the Epic pre-
sentation; and 7 Miles during the
Craye presentation. That night at
Tramps, the conference enjoyed per-
formances from Destiny's Child,
Diana King, Headshawn, Dave Ferris,
and Wyclef Jean.

On Sept. 30, Columbia's product
presentation included performances
from Savage Garden, Jodo Robinson,
Chantal Kreviazuk, Biggedy, and
Imani, while Sony Classical showed
Mark O'Connor.

In 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 correct-
ing the mistakes that created the di-
sal conditions that we've recently
lived through." In 1995 and 1996, sales
were stagnant, and about 10 music
accounts filed for Chapter 11, while a
number of others flirted with bank-
ruptcy.

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

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

At the conference, Yarbrough
stated that a reflection of the "basics" theme was the inclusion of mu-
sic 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
meeting.

In addition to major accounts, in-
dependent retailers were represented
at the meetings, including members of
various coalitions across the country.

Yarbrough noted that Sony, through
"Jimi\nStarks, 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 an artist's "core 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
effective," noting that only 15%-14% of
those buyers made their last purchase
solely based on seeing the album in
store.

In order to create more consumer
awareness, Sony will hold a multi-
million dollar TV advertising cam-
paign in Dec. via its national network
and cable. He says that the campaign
will reach 17% of all consumers
between the ages of 18 and 49, and
21% 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 tele-
vision," 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 cus-
tomers to do what it takes to give our
stores the best possible chance to suc-
cede."

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 inter-
view. Also, he noted, Sony will support
that campaign with a "dynamic inte-
riute presence."

He concluded his speech by return-
ing to the back-to-basics theme, noting
that at the recent National Assn. Of Rec-
ording Merchandisers Conference,
the Coalition of Independent Music
Stores was very vocal about "the idea of
selling one record at a time to one
customer at a time."

Yarbrough said that this was the kind of
growing back to basics that the industry
needs.

He urged the Sony Music Distribu-
tion field 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 com-
petition. We're competing for the time
and attention of the consumer, and
with the music we've got coming, all of
us on this room will come out winners."

www.americanradiohistory.com
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 50 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 Musikland Group has been experimenting with used CDs in an undetermined number of its stores. According to a source, freestanding Sam Goody stores in the New Jersey towns Westfield, Princeton, and New Brunswick are buying and selling used CDs. Also, a Musikland competitor says that he has seen used CDs in two mall-based Sam Goody stores when he was on a store visit.

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 $49.07 million and a cost of goods of $46.44 million, leaving a gross profit of $2.63 million, or 5.4% of sales. Expenses, meanwhile, were $19.11 million, or 38.7% of total sales. During the period, Alliance posted a net loss of $22.9 million.

The reason for the loss was 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 credit hold with practically every supplier during that two-month period. Only able to buy product on a cash-on-delivery basis, the company had no choice but to sacrifice profit to generate fast 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 $219,000. The company has since decided to shut down that operation. But if you consider that INDI was once doing $149 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

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New Imprint AUM Fidelity Picks Up 2 Homestead Acts; Snake Hips Is Back

EVERYBODY 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 Burch, and Parker.

These records caught our eye not only because of the high-voltage personnel 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, "Annette," 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, Revolver, 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 Hocutt, the former manager of Independent National Distributors Inc.'s (INDI) non-shuttered Los Angeles branch (Billboards, Aug. 30), 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 labels as Barr9, Dangerous, Bubonic, Y.B.B., All City, Lavish, KCS, 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 newly worshiped axeman of Springfield, Mo., legends the Skeletons. Fans of Thompson's playing will not be disappointed... E.gad! Collectables Records in Narbeth, Pa., has reunited... (Continued on next page)
ed? & the Mysterians, the Fabulous Thunderbirds’ harp master, Kim Wilson, has launched his own label, Blue Collar Music. The imprint, which is distributed by Select-O-Hits in Memphis, kicks off with releases by Wilson, pianist Fred Kaplan, and singer/guitarist/harp player Big Al Blake Nov. 11... In the "two weird for words" department, in the Red Records in Burbank, Calif., will issue "Silky," a totally demented new record by Andre Williams, in January. Williams, who crafted such B&B oddities as "Fusion Fat" and "Jail Bait" for Detroit’s Fortune Records, released a nutty LP, "Greasy," on New York’s Norton Records last year, but the In the Real entry goes way out there. Proceed with caution...

FLAG WAVING: Mark Harrison currently lives in Nashville, but his heart lies in Memphis, musically speaking. Under the handle Snake Hips, singer/guitarist/songwriter Harrison has just released his second album, “Memphis Juke,” on Feralette Records, the New York-based imprint run by his brother Price. The record is a successor to Snake Hips’ 1964 debut, “Lit.”

A native of Murfreesboro, Tenn., currently enjoying its own booming music scene (Billboard, Aug. 9) Harrison spent eight years in the Bluff City.

“I went to Memphis because I went to college down there [at Rhodes University],” Harrison says. “One of the guys I met up with was Lewis Duckworth, whose brother Jim played with the Panther Burns.”

Through the Duckworths, Harrison ended up getting an education in Memphis rock ’n’ roll via some tell-tale out-of-print records by the city’s reigning rock champ, cult idol Alex Chilton. He ended up playing for a spell with Tav Falco’s Panther Burns, met Chilton, and was an early member of the local band Neighborhood Texture Jam.

After parting company with that group, Harrison began writing and performing his own material, which was decidedly in the Memphis groove. The songs on “Memphis Juke” reflect the city’s main musical streams, from the slinky soul popularized by Stax Records to Chilton’s skewed rock style.

“It’s unclassifiable,” Harrison says of the Memphis sound. “It’s such a mix of styles, it’s not easy to pin down. Up here in Nashville, most of the stuff sounds the same.”

“Memphis Juke” was co-produced by Harrison and Doug Easley, whose local studio has played host to a number of alt-rock luminaries in recent years. Harrison says that Easley was instrumental in assembling the band (for the record, the players include Snake Hips’ original drummer, Paul Buchignani, who has since gone on to be drafted into the big leagues, in Harrison’s words, and has joined Cincinnati’s Afghan Whigs.

Though “Memphis Juke” sports a loose, spontaneous sound that’s typical of the city’s musical approach, it was recorded over a lengthy period. “A lot of the stuff we cut really stripped down, just me and a drummer,” Harrison says. “We just kind of built it up from there... It probably didn’t take more than two weeks [to record], but it was over a period of a year and a half.”

Now in Nashville working a day job, Harrison is working on a new Snake Hips project that he hopes will take less time to complete. “I like to record at Easley’s,” he says. “We recorded together about a month ago.”

He adds, “I plan to do some shows up here [in Nashville], but I haven’t played out for the last year or so... Keep your eyes peeled.”

V

FOR VISIBILITY Full visibility through Lift’s stage lighting concept is a triple beam achievement. Spot 1: product is better seen. Spot 2: signs and decoration above are bright advertisements. Spot 3: the customer is surrounded in an aura of light while browsing through the selections. It’s a heavenly idea: Let There Be Spotlight!

RETAIL TRACK (Continued from page 66)

Concord Jazz label. But before Solomon can begin that process, the court is waiting for Alliance to construct a business plan for the remainder of the year.

As of Aug. 31, Alliance showed total assets of $324.8 million. Of that, inventory was $111 million, and accounts receivable were at $58.2 million.

I

IN CASE ANYBODY in the U.S. didn’t notice, Retail Track will point out that Arcade Music Co., the Netherlands-based company that just bought a minority stake in Red Ant Entertainment (Billboard, Nov. 11), also owns a 70-unit music retail chain in the Netherlands. That chain operates under the logo Discourier B.V. The Music Store B.V., according to the annual report of Arcade Music parent Wegener Arcade.

MAKING TRACKS: Ed White, formerly a distressed-security analyst with M.J. Whitman, has moved over to Bear Stearns... Betsy Grant, formerly director of national sales and marketing for Independent Label Sales, is seeking opportunities. She can be reached at 212-580-5635.
Kids’ Artist Craig Taubman Gains AC Radio Airplay

Contemporary: Craig’s “One World,” from his latest kids’ release (under his band moniker Craig N Co.), “My Newish Jewish Discovery,” has gained reporting stations in 25 secondary markets in the three weeks it has been working, according to Larry Weir, co-owner of Los Angeles-based independent firm National Media Monitoring.

“We’ll work the secondary markets a couple more weeks, until we have a story,” says Weir, “then move to major markets.” So far, reporting stations have included hot AC outlets KROQ and Billboard.

by Moira McCormick

Ahihene, Texas: WBIL Bowling Green, Ky.; and KWWX Hilo, Hawaii, where “One World” is receiving 21 spins a day (along with singles by heavy hitters like Mariah Carey and Elton John).

Craig Taubman was introduced to the music business by the number of the most consistently entertaining (and substantive) kids’ acts out there—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,” his brother Tom happened to be in the studio and Taubman told Larry, “This guy has hits.”

Larry Weir, who with partner Masi Swain formed RPI three years ago—after five previous years of dynamic radio promotion for soap star (and third Weir brother) Michael Damian—heard a potential hit in “One World.” The fact that it revolved on a children’s album did “pose a bit of a problem”—at least that’s what Weir thought at first. Weir notes that RPI, which specializes in R&B

C HEECH REDUX: The best 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 Marin (yes, the former one-half of Cheech and Chong) was the first and, so far as we know, only children’s album featuring all Tex-Mex music and was originally released on 20 McG Kids-distributed label Ode 2 Kids. The OMC Kids imprint was dissolved several years ago; Ode 2 Kids (founded by industry veteran Lou Adler) subsequently approached Sony Wonder about reissuing the label.

According to Sony’s senior VP of marketing for Sony Wonder—which has also rerevised several classics—“Cheech Redux” is a “crazy funny and irreverent, musically adventurous and irre- Wesley, Illinois: WJXW and WZRN.

For more on family entertainment, see www.americanradiohistory.com
No sooner would John come up with an outstanding song evoking, say, his own early childhood, like 'Strawberry Fields Forever,' than Paul answered him straight back with a winner in the same vein: ' Penny Lane.' It was typical of the way they worked as a songwriting duo. Creative rivalry kept them climbing their individual ladders—and kept the Beatles on top.*

*George Martin

The first of 3 promotional only CD singles saluting the 30th Anniversary of St. Peter's Straynay Fields Forever and 'Penny Lane,' were originally recorded for St. Peter's but released as a single to satisfy fans. Along with other 1967 singles and songs from the film, these tracks were ultimately released on the American Magical Mystery Tour album.

Part 1 of 3

Next Week:
All You Need is Love b/w Baby You're Rich Man

Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. These Cross-Ranked Chart is a week reflects combined sales to date on the Billboard 200 and Top Pop Catalog Albums. *Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of 1 million units, with multiplatinum awards indicated by a numeral following the symbol. *asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, sales are suggested lists. Tape prices, marked ES, and all other CD prices, are equiva-

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.

IBG '98 brings you more than 16,000 listings including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

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

THIS GUN FOR HIRE: 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 shenanigans.

Cinepix, a veteran movie producer and distributor with video ties that go back a decade or more, created a label called Avalanche. The company plans to bring its lighter fare to retail. But Avalanche exists in name only; Cinepix has hired Stanford Media Group in Westport, Conn., as a hired gun responsible for sales and distribution.

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

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 licensing every title it had in its stable. Gilula expects to handle 12 releases a year.

“It means another company coming in when others are getting out,” says Gilula, who 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 Gilula sticks to his strategy of “absolutely not” hiring anyone to promote the Avalanche line. Otherwise, Stanford will risk spending far too much to ship several thousand copies of an unknown, unseen rental title. Gilula figures it costs $250,000 to go on the conventional route; he’s budgeting a lot less for “The Heist,” due Dec. 2. Star power consists of Andrew McCarthy, a Hollywood second-ranker.

Some of what Gilula 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,” Gilula acknowledges. “Our whole vocabulary is based on units.” His language of margins reflects the downsizing that is “more and more the state of business in all industries.”

Sell-through might not happen as Canadian-based Cinepix reckons titled rights that had been licensed to Columbia TriStar Home Video and Cabin Fever Entertaiment, among others. One candidate, he says, is “Shyvers,” the first movie of director David Cronenberg, a cult favorite who’s verging on mainstream acceptance. Gilula focused on self-thru 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 Lothair?” Gilula asks. (We would add PolyGram Video to an admittedly short list.)

IN PRINT: Critics’ Choice Video’s first “Big Book Of Movies,” subtitled “The Laminated, Well-Organized Mail-order Catalog of 10,000 Tapes,” hit the streets in the middle of the 324-page softcover publication, just before the index, are three pages devoted to about 100 DVD titles.

In addition to a brief plot synopsis, each entry lists retail price and DVD options such as letterbox and standard formats, dubbed and subtitled languages, and background material. Movies featuring luminaries like Mel Gibson, Clint Eastwood, and Jim Carrey are grouped by star and box set.

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 708 pages, listing some 40,000 releases, including some like “Speed 2: Cruise Control” that haven’t shipped yet.


VIDEOTHEQUE: 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 associate president Rick Stanford, who oversees the company’s in-house production operation, notes that Fox Studios and former head of Buena Vista Home Video, Warren Lieberfarb, president of Warner Home Video; Jack Silverman, founder of Comerlon, a distributor faster in the market but now under the Fox banner; and Stan Meyers, executive VP of wholesaler Baker & Taylor Video.

“Blue Chip Specials” includes seven of the box sets that New Video distributes for A&E Home Video, a prime supplier of cablerelated programming. The selections have found limited success in direct response, but it will be interesting to see how New Video runs into price competition with licensed specials from titles that lacked the A&E cachet.

So, beginning Sept. 16 and running through the end of the year, New Video dropped the price of catalog titles like “CIA: The Secret Files,” “The Best Of Lovejoy Mysteries,” and “The Mob” to $39.95 furthering its commitment to its “Everything $39.95” slogan that has been a big retail success.

Most box-set suppliers aren’t doing anything quite as elaborate. Madacy Entertainment, for example, has more than 40 collections, running the gamut from Frank Sinatra to westerns, that national sales manager for video Jim Newhouse says are “budget priced” at $49.99 suggested list.

“We do specific promotions based within selected accounts, but we don’t do the big, broad campaigns,” says Newhouse, who notes many retailers immediately lower the price to under $30. “It’s a very competitive retail environment.”

Although retailers tend to sell more boxed sets during the fourth quarter, Newhouse has noticed that sales have picked up with the release of the year at Best Buy, Borders, and the like.

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 new at the request of the label that could look 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 of a tailor’s and mystery writer.

The trifecta, “In The Frame,” “Hillsdown”, and “Twice Shy,” was originally telecast in the U.S. nearly 20 years ago and has been seen since except for a brief run on PBS in 1994, according to Northstar’s co-founder Steve McGonigle. The feature’s rights are clearly the benefits of Francis’ popularity—he has sold more than 5 million copies worldwide—while holding to Northstar’s standards. Francis’ books are free of the sex and violence usually associated with horse whodunits. McGonigle says, “We’re a family-oriented company, and these [features] are family entertainment.” The suggested

Northstar’s “Dick Francis Mysteries,” which will first be sold via direct response, signals its return to the market after a two-year break.

(Continued on page 72)
Southern Calif. Steps Up Street-Date Enforcement

Street-Date POLICE: Southern California is the entertainment capital, but it also ranks as the No. 1 violator of video street dates in the country, according to research from the National Assn. 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. Retailers in Detroit rank No. 2, according to the research.

In addition, more than half the major distributors and some subdistributors 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 100 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 L.A.-based chain with 20 stores.

In 1995, 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 product out 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 agreed at the summit to abide by street-date rules. Those in attendance included Ingram Entertainment, M.S. Distributing, ETD Distributors, Baker & Taylor Distributor, and subdistributors 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 picks.

Representatives from eight studios—Walt Disney 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, "Doing something like this every couple of weeks wakes people up, and we think it worked."

Warner AT&T: Warner Home Video added a few more details to its street-date philosophy, including catalog promotion, and many retailers will find them hard to refuse (Billboard, Nov. 1).

The most generous offer is the return policy for the street-date promotion. Normal, Warner Video, like all studios, offers a 20% return policy for sell-through product. But for the 75th anniversary titles, Warner is bumping that to 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 at 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 sales and marketing, described as a "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 profitability comes 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.

Fuji 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 to receive a Fuji 8mm or VHS-C tapes, any 10 blank audiotapes, or four Fuji Z z 21 high-bias audiotapes can mail in for a free copy of "NFL's Greatest Moments."

Continued on next page
SUPPLIERS ADD NEW WRAP TO BOXES
(Continued from page 71)

PolyGram Video in 1998. That's impressive, McGonigle says, "he's aggressively seeking" acquisitions in addition to the Francis titles. It's difficult, he says, "To be quite honest, there's not a lot of product not being distributed."

Northstar, meanwhile, hasn't forgotten its roots. In production is a six-tape series of inspirational titles, including "Christmas In Bethlehem" and "Divine Intervention."

SHELF TALK
(Continued from preceding page)

The film company advertised the offer in the Saturday (1) issue of TV Guide in the top 10 NFL markets and includes discounts on its products as an additional incentive.

NEW MGM LINE: There's a new MGM branded line headed up by the pipeline, and this one will salute the studio's magnificent musicals.

Called the "MGM Musicals Collection," the line lands in stores Jan. 6 with a wide-screen version of "West Side Story."

The title has been off the market for three years and re-enters at a new low price of $14.95. Others titles in the line, also priced at $14.95, include "An American in Paris," "Brigadoon," "A Funny Thing Happened On The Way To The Forum," "Gigi," "High Society," "How To Succeed In Business Without Really Trying," "Seven Brides For Seven Brothers," and "Show Boat."

When consumers purchase "West Side Story" and any other title in the collection, they can mail in for a $3 rebate.
Fox Lorber Makes Its DVD Debut With The Release Of 4 Foreign Film Classics

By EILEEN FITZPATRICK

LOS ANGELES—Film buffs searching for foreign film 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. 29, priced at $29.98 each. Titles include "The Umbrellas Of Cherbourg," "Breaker Morant," and "Diva." 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 Gurlitz. "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 films are mostly DVD players own.

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

For its first batch of titles, Gurlitz 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.

Gurlitz expects to boast 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. "The 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.

Gurlitz 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 the WinStar line," Gurlitz says.

For addition to the foreign classics, Fox Lorber also released the computer-animation title "Planetary Traveler" and a direct-to-DVD collection of classic cartoons called "Cartoon Crazys" on Oct. 28. "Planetary Traveler" also carries a $19.98 price tag and "Cartoon Crazys" is priced at $19.98.

Nov. 8, 1997

Top Special Interest Video Sales

Complied from a national sample of retail stores' sales reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Program Supplier, Catalog Number</th>
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<tbody>
<tr>
<td>THE ULTIMATE FIGHTING CHAMPIONSHIP 4</td>
<td>Warner Video 89838</td>
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<tr>
<td>BURNING THE DREAM</td>
<td>Warner Video 94279</td>
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<td>OUR FIRST VIDEO</td>
<td>Warner Home Video 92062-79</td>
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<td>LIVE IN AMSTERDAM</td>
<td>Warner Home Entertainment 71032</td>
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<td>THE BOB MARLEY STORY</td>
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<td>LIVE SHIT: BUNGE &amp; PURGE</td>
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<td>GATLIN BROTHERS COME HOME</td>
<td>The Gatlin Brothers 255</td>
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<td>JOY IN THE CAMP</td>
<td>Spring Hill Video/Countertrend 1201</td>
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<td>NO BULL: LIVE AT PLAZA DE TOROS, MEXICO</td>
<td>Latin Cats Video 40106-1</td>
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<td>HIGH PLACES</td>
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<td>DUFFY'S</td>
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O RIAA gold cert. for sales of 50,000 units for single albums, 200,000 units for album singles, 300,000 units for video singles, 80,000,000 units for video albums. ** RIAA platinum cert. for sales of 100,000 units for single albums, 200,000 units for album singles, 300,000 units for video singles, 80,000,000 units for video albums. *** RIAA gold cert. for sales of 25,000 units for single albums, 500,000 units for album singles, 1,000,000 units for video singles, 3,000,000 units for video albums. ** RIAA platinum cert. for sales of 500,000 units for single albums, 1,000,000 units for album singles, 2,000,000 units for video singles, 5,000,000 units for video albums.
The text from the page of the document contains a mix of music reviews and other information, including album and track listings, reviews, and brief biographical notes. Here is the text extracted and formatted for clarity:

**POP**

**PATTI SMITH**

Peace And Noise

PRODUCER: no credit

Arthur 18986

When Patti Smith resurfaced last year from a long absence with the stellar "Gone Again," she reconnected with a fan base that had worshiped her as the high priestess of punk. Along the way, Smith proved that she—better than almost anyone else—could bring years of wisdom to bear on such weighty topics as death, mourning, redemption, and love's ties of war. A year later, she is still working through these subjects, enveloped by this cathartic album. Not as musically cohesive as "Gone Again," "Peace And Noise" nevertheless offers some highlights, including "Waiting Underground," the optimistic "1969," and Smith's reading of Allen Ginsberg's "Spell," an elegy to his classic "How." With mainstream rock as hermetically as "Bricks," Smith is unlikely to find an acceptance for this highly deserving album outside her loyal cop and triple-P records.

**BETTY BUCKLEY**

Much More

PRODUCERS: Betty Buckley, Kenny Werner

Sterling 1014

BETTY BUCKLEY, the cabaret/musical-theater star now playing in the new Broadway musical "The Life Of Pi" (see review, Dec. 7), recorded her first studio album outside her cult figure status, but there's no evidence that she's a crossover with this stuff. The presence of the sure-fire blockbuster "Bricks" doesn't make this album less of a cult figure, as Buckley's reading of the Ginsberg poem is as vibrant and intense as it's likely ever been. The album includes four tracks from the upcoming Broadway show, featuring fine productions of "Eine Kleine Nachtmusik" and "The Tell-Tale Heart," as well as a cover of the Beatles' "Eleanor Rigby." Buckley's voice is as strong as ever, and her reading of the Ginsberg poem is a highlight of the album. Overall, this album is a strong effort from a talented artist.

**RICKY SKAGGS AND KENTUCKY THUNDER**

Bluegrass Rules!

PRODUCER: Ricky Skaggs

Skaggs Family Records/Rounder 0963

Ricky Skaggs returns to bluegrass with a vengeance after an extended hiatus from the genre. His country output remains on Atlantic, and he obviously feels free to do what he wants with his project, and "Bluegrass Rules!" is a strong statement of his commitment to bluegrass. Skaggs is, of course, an accomplished musician, and his band, Kentucky Thunder, is a revitalized version of his former group. Skaggs's vocals are clear and ringing, tinged with a country twang, and he uses it well on this set of standards and an original instrumental. Just when you think the world doesn't need another version of "Rum and Sodas," Skaggs proves you wrong.

**JAZZ**

**HORACE SILVER**

A Dream Of The Blues

PRODUCERS: Horace Silver & Stu Cook

Impulse! 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 vocals and ritte, playful licks. In a sharp, groove-worthy set backed by Michael and Randy Brecker, Ron Carter, and Louis Hayes, Silver's most stinging moments can be found in the compact, bouncy title track, the cool, modally tinged "When Lester Played," the Brecker brothers' interpretation of "You Gotta Shake That Thing," the elegantly chiming "Walk On," and the wistfully relaxed, Vince Guaraldi-like trio cut "Brother John And Brother Gene."

**LATIN**

**NYDIA ROJAS**

Fever

PRODUCERS: Carles C. Jerin, Schuyler/Jacinth

Artista/Latin 18953

One year after garnering accolades for both the maturer debut, this fetching teenage beat bier aims for a wider following with a fine pop/ranchera disc that contains a series of catchy, radio-friendly cuts. The perky, mariachi-seasoned pop/leadoff single, "Quer Tuya Bien," a "kiss-and-slug" pop/rock cut, is a cult figure of sorts, and the emotive, romantic ballad "Paso Los Noches."
CRONAAHED: **Caroline**
**TOWN:** New York, New York
**BIOGRAPHY:**
Caroline is a New York-based music writer and critic. She has contributed to numerous publications, including **Rolling Stone** and **Spin**, and has been a regular contributor to **Billboard** since 2006. She is known for her insightful and engaging reviews and interviews with artists across a wide range of genres.

**SLOT:** Regular contributor
**BIOGRAPHY:**
This slot is currently unoccupied. The position is available for a music writer or critic with a demonstrated interest in promoting new and emerging artists. Potential candidates should have a strong background in music journalism and a passion for sharing their knowledge and insights with a broad audience.
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Sex, Fights, Drama—All Off the Air

Radio Stations Are Not Immune To Personnel Problems

This story was prepared by Janice Convey, managing editor of R&B Airplay Monitor.


Is all this drama the latest installment of “Melrose Place”? No, it’s just your average radio station at any point or another; when out-of-control egos or personal problems turn your staff into featured players in a prime-time soap opera.

So how high can the drama—or how deep can the bullshit—get at a station? And what can be done about it? Several radio staffers shared some of their most outrageous stories, under the cover of anonymity.

“I was part of a morning show with a male host, and a receptionist,” recalls one PD. “The jealous receptionist showed up early one morning and started a fight with her paramour during the show. He just stepped out in the middle of the song, but the studio door was left ajar. I’m doing the new break, and in my headphones I hear him sneaking around the floor, and the receptionist is screaming. I’m trying to stretch my leg and close the door while they are outside throwing stuff around in the library. It was totally dramatic. I called the GM, and he said, ‘You didn’t have his glasses for the rest of the day because she punched him in the face and broke them, so I had to finish the show by myself.’”

From the early days of his career, another PD recalls, “I came to work one morning in a bad mood. When I was getting ready for my shift, I heard that the overnight guy was playing ‘Gypsy Mas’ from ‘War Live!’ I thought, ‘That’s a 16-minute cut,’ so I go in, there’s nobody in the studio, I look through the GM’s door, and he’s on the couch sexing up a girl whose equipment in the room, to access the ENcore system. By early December, the company expects to make the data available to customers via the Internet.

When the programmer asked the jock if he knew about the equipment disappearing, the jock flat out denied it. “I wanted to fire him on the spot, but unfortunately upper management felt it would be more productive to suspend him. Eventually, he was let go for something else.”

One jock locked himself in the studio after he found out that his show was going to be moved to another time slot. “On his last show, he basically said it would be the current time slot or nothing, so we considered it an on-air resignation,” says his former PD. “He was fine, got off the air. But we had just moved to this new studio location, and master keys were not readily available to everyone. Meanwhile, he was rallying listeners against the station and trying to start a boycott. We had to come to the studio, take the keys, and then we had to go in and take the two 1200 turntables from the studio to use as his equipment.”

When the programmer asked him how he would handle the situation, the jock flat out denied it. “I wanted to fire him on the spot, but unfortunately upper management felt it would be more productive to suspend him. Eventually, he was let go for something else.”

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The ENcore system, which was demonstrated during the conference, will enable subscribers to access BIDS information via their own internal networks and tailor the information for individual reports. The system has been in beta testing for nine months and is now available to customers who have unlimited access agreements with BIDS, according to Moen. She noted that the system is designed to eliminate the backlog that can occur when BIDS processes more than 1,200 reports on any given day.

“With the new system, they get the raw data,” Moen told Billboard. “We’re just sending it to them differently, so they can get it quicker. We want to eventually get all processing off our hands.”

“Instead of receiving our report, customers will get raw detection data, which they can use as they see fit,” said Moen. Fees for the new system are still being finalized, but Moen stressed, “This is not intended to be a revenue stream for us. It’s intended to replace our current delivery system.”

Moen says customers need a dedicated server to access the ENcore system. By early December, the company expects to make the data available to customers via the Internet.

BIDS has also begun budgeting for the addition of two to three market survey areas (MSAs) to its plan in 1998 as well as the continued expansion of its existing MSAs, according to BIDS VPM Joe Wallace.

The existing markets that Wallace sees may expand next year include San Diego, Detroit, and Columbus, Ohio.

Wallace appeared on a panel presentation Oct. 16 that also featured Lisa Moen, senior director of sales and operations for BIDS; Sean Ross, Airplay Monitor 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.

The difficulties in tracking station mix-show songs was a hot topic at the panel. “I know all the issues,” said Wallace, “but I don’t have the answers. On specific records, when necessary, we can create short-duration patterns for tracking when we’re aware of heavy remixing on a song.”

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 Monitor editor.

BILLBOARD NOVEMBER 8, 1997
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 1,199 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 air personality Hollywood Hamilton, PD Frankie Blue, music coordinator Jeff Z., music director Andy Shane, and marketing director Jim Fergusson.

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 WBHU Birmingham, Ala. They won PD of the year nods in the major-, medium-, and small-market R&B categories, respectively.

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 Michaelis, and Billboard A/C/modern adult chart manager and panel moderator Steve Graybow. In front, from left, are WWFM (Mix 106.5) Baltimore PD Adam Goodman; KYSR (Star 98.7) Los Angeles PD Angela Perelli; KZOO (the Zone) Sacramento, Calif., PD Caryn Ferreri; consultant Dave Beaking; and Billboard radio editor Chuck Taylor.


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.

Rough Housing. Representing a hot and heavy panel discussing the trials of competing stations now under one roof, from top left, are KMEL San Francisco PD Michelle Santousoo and cross-town KYLD PD Michael Martin. At bottom, from left, are WFLZ Tampa, Fla., PD B.J. Harris and WAKS Tampa PD Mason Dixon.

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 Krysz, 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 Schilffman.

Star Power. Mancow Muller represented the award show's big winner, his WRCX 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; Marjama Snider of KBKT (The Beat) Los Angeles; Janine Coveney, managing editor of R&B Airplay Monitor; Babysitter of KIZ Kileen, Texas; and Sean Ross, editor of the Airplay Monitors.

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

Radio Programming

WHERE 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. He never left.

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 consultant (such as President Clinton’s two inaugural parties), and, yes, continuing front man for the big comeback band, 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. Just Can’t Let Go, a new solo outing from Pack, written by Pack and contained on the group’s first-ever “Anthology” on Warner Bros., just last month cracked the top 40 of the Billboard Airplay Monitor’s Adult Contemporary chart. It is the first new material from the 27-year-old band in 14 years.

“It’s really a spectacular feeling,” Pack says. “I just have to say how numb 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 on Pack’s 1986 solo album, a song, he says, “I feel channeled through me. I was, like, where did this come from? It came so quick, so hopefully it touches others.”

“Anthology” executive producer Ira Block, who camped out on the WPLJ studios in 1980 to hear Ambrosia’s debut, agrees. “David’s so channeled through me. I was, like, where did this come from? It came so quick, so hopefully it touches others.”

The song’s success, he says, brings “great hope for people who are writing melodies that matter. I’m happy to say 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. kept the material hanging in limbo for more than a decade. The new tracks were cut between 1994 and 1996.

“We did take a seven-year hiatus but decided to play again. We enjoyed the live performance aspect so much that we never really felt the need to bring back 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 year,” Pack says.

In the years previous, the artist’s other projects have predominated his time, as Pack has blossomed into a behemoth of home studio and event organizer and producer.

Most recently, he co-wrote and produced two cuts for Wynonna’s new Curb album, “The Other Side.” On each track, he also helped out with instrumentation, making notes on the rollicking and biographical “The Wyld Unknown” and percussion on the heartache-laden “Why Now.”

“We’re huge fans of Wynonna,” he says of Wynonna, perhaps best evidenced by the fact that on the album, he is credited playfully as “David Boford Pack.”

He worked with the country super-star previously on “Tonight,” a duet with Loggins on RCA Victor’s “The

Radio Changes From A.M. Duo To P.M. Solo

AFTER SPENDING MOST of his 15-year radio career as half of a popular morning team, hosting a new country-oriented syndicated solo evening show is a whole different world for Scott Evans. In his first few weeks hosting Broadcast Programming (BP)’s “Night Flair,” which debuted Sept. 15, Evans often felt himself telling listeners to “call us,” until BP consultant L.J. Smith point out that it would be suffi- cient, Quips Evans.

“That’s what consultants are for.”

Still, he says, he prefers the solo show because of its simplicity and the potential for more spontaneity.

“I got kind of tired of doing a team show, because you really have to work out everything [in advance] or it’s just a free-for-all,” he says.

“As a team you get tired of it. After all those years, I got kind of tired of structuring everything.”

Lia Knight, producer of “Neon Nights” and former music director at KRPM Seattle, has a limited on-air presence now, but Evans expects that to increase. For now, “we’re just trying to get people used to listening to me.”

“Only slightly less jarring than going solo was the shift from mornings to evenings. Evans, who considers his program “a morning show at night” claims that he has been told the show’s “breaking through.” For the re- mendation of his people, he told, “I don’t know how to do that, but then the audi- ence owners started shouting at him.”

“I think the show is ‘just in time’ in its concept and that it’s going to do great. I think the show is ‘just in time’ in its concept and that it’s going to do great.”

Pack looks back upon the event with relish. “That sax solo was seen around the world, with me standing beside him.” Four years later, the committee called Pack and asked for a repeat performance, “only bigger and better,” he reflects. This time Pack gathered artists like Sheryl Crow, Jewel, Trisha Year- wood, and Belinda Wisnes. “Those are two of the most amazing events I’ve ever been a part of, and just knowing that you’re part of the history of the United States.”

For the future, Pack has every intention of building upon his well-en- trenched reputation, past and present. For one, the new Resound/ Warner Bros. imprint intends to pursue Pack’s initial project, the artist’s first being distributed simultaneously to Christian and mainstream formats.

Pack is also involved in a multi-year project for DreamWorks, which is still in its developmental stages, thus not ready for primetime today.

“I’m a huge dreamer these days,” Pack admits. “I have come out with a new record that I hope to do next year. It’s going to be a great record.”

His show is on the air with the old 50,000-watt clear-channel stations, like WLS(Chicago) and CKLR (Detroit), where you could hear it all over the country, and it was like connecting to something national.”

Every evening, Pack is on board—WQCC La Crosse, Wis., and KLRV Wernetche, Wash.—but Evans claims that several more have signed on. “It’s a good show, we’re hearing it all over the country, and it was like connecting to something national.”

In the past year, he has found a new sense of freedom. “We’re just trying to bring to music. Truly, I feel like the luckiest guy in the world.”

Pack

AMBIOSA

McDonald and James Ingram, to add layers of vocals to create a rich, mellow, smooth, mellow sound and enhance the songwriting tributes to Elton John, which Pack produced, ar- ranged, and organized.

Other recent production credits in- clude re-recording for Whitney Hun- ny- winning track for Andrea Crouch, and projects for Patti Austin, Michael Knight, and Linda Ronstadt.

But perhaps exceeding all of these in scope is what is likely his most ever-remarked upon. His work as musical director of Clinton’s 1997 and 1995 inaugural Arkansas Balls. The initial project came his way after Pack directed AIDS Project L.A. Commitment to Life VI in 1992 for songwriter Bernie Taupin, which included performances by the likes of Billy Joel, Elton John, Eddie Van Halen, and Barbra Streisand.

From the success of that, the artists involved recommended Pack to be the inaugural committee was looking for its man.

Not only did the first inaugural cel- ebration feature many of Pack’s favorites—Loggins, Bruce Hornsby, Austin, and McDonald—but it was the famous occasion when Clinton first played saxophone for his country.

“Ben E. King presented his sax to President Clinton, and I asked if [Clinton] would play. On the recom- mendation of his people, he told me, “Sorry, I can’t,” but then the audi- At one point, he remembers, an audience owner started shouting at him. “I think the show is ‘just in time’ in its concept and that it’s going to do great.”

Scott Evans

WORLD BROADCASTER OF THE WEEK

With John Pack at the helm, the show has been able to bring forth a radio that is engaging, dynamic, and entertaining.”

Evans began his career in 1982 in Charlotte, N.C., at soft rock station WLVK, which later evolved into country WTPD (and for evens as visible as Pack’s sister,污染) and then KKDD (now WOKK). It was in Charlotte that he first teamed up with long-time morning partner Harmon. The two were paired by consultant Ted Stock- er and worked together until 1986, when Evans “gave away” a car on the air that he said he would pay for—now have a prize. The stunt got him fired, and he moved to Miami with- out Harmon in tow. He made his first move to WKYS (now WKSJ). He later teamed up again with Harmon at KPLX Dal- las, where they had a long and suc- cessful run, followed by KFI in Seattle, and Evans also began hosting Entertain- ment Radio Networks’ “Weekly Top 30” countdown show, a gig that lasted for seven years, until they were replaced last year by Charlie Tuna.

After leaving KPLX, Evans ended up at WCUC Grand Rapids, Mich., but after only eight months there, the station was bought by the competition, and Evans was let go.

Evans, who always wanted to host a syndicated morning show, spent almost 14 years looking for the right gig, something he says “was one of the hardest things I’ve ever been through.” He moved his family back to Dallas and worked part time at AC KDMX, “just so I could remember how to do a show.” He even considered becoming a stockbroker and attended a seminar in that field and a few job interviews. “I took a long look thinking for the right situation because I have two kids now, and I didn’t want to be moving them all over the country,” he says. “This [job] was something I could see doing for the rest of my career. When I got the call from John, I was like, ‘Oh, I definitely want it.’”
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**Radio Programming**

**‘Super Country’ To Salvage Dull Weekends**

United Stations Show Delivers Upbeat Programming

BY DOUG REECE

LOS ANGELES—United Stations is aspiring to come to the rescue of country stations suffering the perils incurred by the enduring winter—stark, chilly weekend programming—with its new syndicated program, “Super Country With Ben And Brian.”

United Stations VP of programming Andy Denemark says the show, which debuted on more than 60 stations in early August, promises to deliver a much-needed jolt to sleepy Saturday and Sunday mornings.

“We started by submitting a weekend show that sounded like the rest of the programming on a station, particularly one with the energy you find in an afternoon drive or morning show,” says Danemark. “Something that’s lifestyle-oriented, fun, and upbeat, with characters. Something that would feel like the sixth day of your morning show.”

Networks & Syndication

Enter dynamic duo Brian Egan and Ben Campbell. The two DJs, who own and operate WWYC Lexington, Ky., PD (now operations director for WWYC, and also Lex FM), and Hamad and who now host mornings at KMLE-FM Phoenix, have built a name for themselves in the past few years with their off-the-wall comedy sketches, impressions, and hip topicality.

In fact, Egan and Campbell wreak havoc on the heavy-handed, modulated tone of much syndicated weekend programming. For example, when the DJs learned that their station was planning to get involved in a remake of “Casablanca,” they quickly dreamed up an act where Ingrid Bergman and Paul Newman met and mugged for the camera with Ingrid Spiroli-accented dialogue, interspersed with Ingrid Bergman from the film.

Campbell, who began listening to country music as a young child, says this idea helps him relate to many of today’s new and diversified country fans.

“We fit the country lifestyle that’s out there today,” he says. “We fit the people living in the suburbs of Phoenix, Los Angeles, or Nashville. These aren’t people living in trailers without heat. These are people driving long hours and sending their kids to private school, and they like what country music says about their lives.”

This idea is also reflected in the structure of the show, says Denemark. Though “Super Country” is built around a hit countdown, he maintains that at the heart of the program is Campbell and Egan’s delivery and the show’s content, which plays extended trailer and entertainment and country periodic.

The format guarantees to the subscribers that the hits are getting play, and you’re not going out of your format to play our show,” says Danemark. “And it also gives the show some structure, but you will always hear the lifestyle emphasized.”

The network will also customize the program with stand-alone segments that feature characters from the show, as well as Music Row reports from United Stations correspondent Laura Grant.

While the show, which will be bartered for six minutes of ad time, seems ready to make an impact, “Super Country” hosts are still pinching themselves at their good fortune.

“You told me that at 29 years old I’d be doing mornings in Phoenix and have a nationally syndicated show, I would have been like, ‘Yeah, right,'” says Egan. “‘It’s a long way from working in Martinsburg, WV, sleeping on the floor, and making $10,000 a year.”
### The Modern Age

**By Bradley Bambarger**

The love song is all used up," averes John Wozniak, singer-songwriter of New York pop trio, Marcy Playground. "I mean, the classics—Cole Porter, the Beatles—they're all 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, y'know. The 80s, of course, was even worse. I couldn't turn on the radio back then. Even the heavy metal tunes were these crappy, by-the-numbers 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. 20 on Modern Rock Tracks this issue. The track comes from Wozniak's self-titled Capitol debut album, which was released in October after its initial issue on EMI earlier this year. The song also appears on the Mammoth soundtrack to the upcoming film "Hurricane Streets."

Abetted by Dylan Keefe on bass and Dan Reiter on drums, Wozniak battles out the wizened and droll metaphors of "Sex And Candy" ("there was she like double cherry pie...like disco lemonade") with a wry brood. The wire of experience, he lifted the titular phrase from an incident of casus interruptus 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 said, 'Wooh, it smells like sex and candy in here.' That sounded so weird and cool that it stuck with me for years. Actually, I should have had sex with the roommate. She was cute and cool."

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**Billboard®

**November 8, 1997**

### Mainstream Rock Tracks

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This week's column was prepared by guest columnist Sharon Steinback.

ON OCT 14, MTV launched its hour-long live performance series, "Live At The 10 Spot" with David Bowie (Bowie filled in for the Rolling Stones, who had to reschedule their appearance for a non-"10 Spot" MTV live performance special Oct. 25.) “10 Spot” debuted on a Tuesday night from the historic Capitol Theater at Westbury NY, the show’s home stage is New York’s Hammerstein Ballroom, but it scheduled to air on 10 p.m. EST Fridays barring exceptions to accommodate artist schedules.

In addition to Oct. 24 show featuring Wyclef Jean Featuring Refugee Allstars and an Oct. 31 appearance by Jaw’s Addiction, the lineup includes Counting Crows Thursday (deviating from the Friday-night-only series), metal head Hammerstein Dec. 19. On two Fridays in November, "Live” will be pre-empted by two “Unplugged” episodes taped in September—Babyface and friends (11-3-30 p.m. Nov. 21) and Bryan Adams (11-20 p.m. Nov. 28).

“We wanted to launch a premium music show in our prime-time block, when you find ‘Road Rules,’ ‘Daria,’ and ‘Beavis & Butthead,’ says Andy Schuon, MTV’s EVP of programming.

Comparing "10 Spot” to the channel’s successful performance-based “Unplugged” series, Schuon states, “It’s a little more raw and outrageous. We’re not going to do an actual theater with more of a standing crowd. It feels more real.”

In the 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 brings to a performance that happens.”

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.

"We’re looking to them as someone we’d love to do the show.”

CANADIAN SUPERSTAR Celine Dion united with Barbra Streisand—for a one-hour "10 Spot" performance, bringing the two divas together for a re-creation of the duet "Tell Him," which can be found on both Dion’s "Let’s Talk About Love,” and Streisand’s forthcoming Columbia album, "Higher Ground” (Billboard, Nov. 1).

The treasured Streisand video, featuring both singers, is an offshoot of a Dion documentary project for 550 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 media and entertainment programs, to create a film for a potential full-length theatrical release in the U.S. and Canada, and to distribute footage for multiple overseas purposes, such as TV specials. Portions of the "10 Spot” performance will be used as a 90-minute, 24 Aaliyah, 20 Will Smith, 24 Missy "MOSAIC" for the Top 30 songs of 1997.

MUSIC VIDEO PROGR NAMING

MTV Sees Another Long-Term Live Program In ‘10 Spot’

LOS ANGELES

Director Marty Thomas is the eye behind xhibit’s "Wake Up Jonez.” Mike Watt chose Spike Jonze to direct “Liberty Calls!”

NEW YORK

Supertramp overtook Queens, NY, for a recording session where we basically meet the group and find out how to capture it in the best way possible. We do our show in an actual theater with more of a standing crowd. It feels more real.”

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A DIVERSE SCENE THRIVES ON BAY AREA STAGES
(Continued from page 5)

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. New genres are offered frequently at the popular First Friday nights at the Stone Korner and the Jazz Workshop. So-called “acid jazz” was the talk of the town for a while, but lately the groove-wise fusion tends to be more sly, sinewy, and spontaneous in its melding of R&B rhythms, rock textures, and jazz-minded solos. There’s a lively Local Scene as well, focusing on sur-

A & R (see page 151).

A DIVERSE SCENE THRIVES ON BAY AREA STAGES

SELECTED BAY AREA JAZZ VENUES

North Beach
Jazz at Pearl's - 209 Columbus 11th St. Location - 474 Broadway
Mount - 522 11th St. 306 Emeryville

South of Market (SOMA)
Club Vida - 789 Market St. Orchard
Bespoke - 526 South Market St. White Pin

Mission
Emeryville Emeryville - 5277 Ashbury
Queen - 2600 Mission St. Elbo Room

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jazz and rock and roll. According to

creative thinking and a style unique in its own right, that local jazz has become a very popular trend.

San Francisco’s Mission and South of Market areas are home to a variety of jazz-friendly venues, including the famous Ashbury Hotel, the Club Vida, and the Mission Cafe. These places have become a hub for jazz lovers in the Bay Area.

In the 1990s, the jazz scene has evolved independently of what’s happening in other genres, with the emergence of new types of venues. There are now more opportunities for musicians to get their music out to the public.

“Although the interest in jazz has grown, there is still a need for more support of local musicians,” says Dore Stein of Jazz at Pearl’s. “We have seen a lot of interest in the local scene, but there is still a lack of venues where jazz can be heard regularly.”

“Jazz is a living, breathing art form that needs to be supported and promoted,” agrees Mike Heslin, owner of Emeryville’s Emeryville Jazz Club. “We have seen a resurgence in interest in jazz in the Bay Area, and we are proud to be a part of that.”

One venue that has been instrumental in supporting jazz in the Bay Area is the Jazz Workshop. Located in the heart of San Francisco, the Jazz Workshop offers a variety of jazz events, including concerts, workshops, and jam sessions.

“The Jazz Workshop is an important part of the Bay Area jazz scene,” says Dave Ellis, founder of the Workshop. “We are committed to supporting local musicians and providing a place for them to come together and share their art.”

Another important venue is the Stone Korner, located in the heart of San Francisco’s Mission District. The Korner features a variety of local and national jazz acts, as well as a lively bar atmosphere.

“Stone Korner is a great place to catch some great jazz,” says local musician John Brown. “The Korner has been a mainstay of the Bay Area jazz scene for many years.”

In conclusion, the Bay Area jazz scene is thriving, with a variety of venues and events to support local musicians and their art. From the jam sessions at the Stone Korner to the concerts at the Jazz Workshop, there is something for everyone in the world of Bay Area jazz.

“Jazz is a universal language that can bring people together,” says Dore Stein. “We are proud to be a part of the Bay Area jazz scene and to support local musicians in their pursuit of this beautiful art form.”

For more information on the Bay Area jazz scene, visit www.americanradiohistory.com.
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 with melody everywhere everything.'

The Tin Hat Trio comprises 20-something East Coast transplants Carla Kihlstedt on violin, Mark Orton on electric guitar, and the ubiquitous Burger on accordion. The group's output sounds like "the music for Astor Piazzolla and Django Reinhardt's wed- ing. We think of ourselves as the Charming Hostess," Kihlstedt says. She was playing her own cadenzas to the Beethoven Violoncino Concerto in C major at a nearby Conserva- tory student; now when not playing with the Tin Hat Trio, she sings and plays with the Charming Hostess, a popular indie concert that confuses

"I don't think the cigar enthusiasts were crying out for Club Foot, and we didn't cater to that fringe crowd," Boise- en says. "But there's a nostalgic feel to the Kota music that fits in with the season and seems to dig it." Club Foot released its latest album, "Plays Nino Rota," earlier this year via the Bay Area's Rastascan Records; it includes arrangements of the composer's melody-rich music for such Fed- erico Fellini films as "La Dolce Vita" and "8½." An album of the group's music will be released on Rastascan next year, and another disc of Kota scores is being planned.

MUSIC COLLABORATORS

Tina tenorman Larry Ochs laments the dearth of formal concert series in the Bay Area and beyond that of Europe. There, the artier realms of jazz unsuitable for barrooms have regular homes where the sounds have a chance to cultivate an audience. Usually, Rova uses its handful of Bay Area performances each year to gear up for major international touring abroad. Still, Ochs says, "for the fringe area of jazz, the '90s have been far bet- ter here than the '80s."

"There is a considerable influx of quality players," Ochs continues, "and on a given night, a concert of completely free music can appall the dreads of people, whether it's Anthony Braxton at Yoshi's or Rova at Great American. But what's really helped has been that outside these coffee- shops and other small venues that host free creative music series— like Beanender's and Radio Valencia."

"Rova's annual resident concert series emphasizing improvisation has been held weekly for the past three years at the Beanen- der's Gallery. One member of the Beanen- der's collective, Bill Hsu, publishes the monthly Bay Area Creative Music Calen- dary. "I think Alan saw the whole lineup and those of other venues that host similar series: Venue 9, Luggage Store, Lunch Factor, the Yellow Room, and Radio Valencia."

A bar and restaurant in the Mission, Radio Valencia has San Francisco's longest-running creative music series, with over 100 musicians having conducted it on weekends for five years. Edgy Bay Area improvisers of all stripes play Radio Valencia, from Rova to Oranj Symphonyette (and Tom Waits) saxman Ralph Carney. High-profile out-of-towners also appear, such as Wadada Leo Smith, John Tchicai, and Joe McPhee.

Composer/clarinetist Ben Gold- berg—who has recorded albums for the important Oktberworks, Bay Area- based Music & Art, and Zorn's Tadashl and Avant imprint—is among the reg- ulars in the Beanender's/Radio Valen- cia circuit, and he points out a distinc- guishing characteristic of the Bay Area: "Probably more so than in New York or even Europe, the walls here separating the different jazz aesthet- ic's are permeable. Whether someone's a bebop player or a free-jazz guy doesn't mean so much as having an open mind."

On Frank John Schott is an example of a player crossing lines easily: He plays in the improvisatory Snorkel with Richard Oatts and in the ad- prentice with Jim Fontaine; he composes his own searching, Third Stream music. Yet he's also a veteran with Hunter, Bernard, and Amendola of T. J. Kirk, that three-guitar outfit put a populist spin on two discs' worth of Monk, James Brown, and Roland Kirk

TIN HAT TRIO

The Tin Hat Trio plays various clubs, coffeehouses, and art galleries here, including Radio Valencia and Hotel Utah, and is known for its flexible private club loyalty this later month in New York, with weekly gigs in the Tap Bar and AlterKist rooms of the Knitting Factory Nov. 25-Dec. 12. (The Capitol Trio also has a record deal pending with the Bay Area record label, the Club Foot Works.)

On hand for the past couple of years, the Club Foot trio has held down weekly residencies at the swank Brando's, serenading retro-hi- top-toting dudes and the usual Cordon of Dolce Vita. Prior to that, Club Foot was known for performing its scores for such such art films as "The Thing," and "Door Of Dr. Caligari," "Nosferatu," and "Metropolis" on both coasts. The band also composed and recorded the score to the documentary "The Great American Pastime," which aired on CBS in '96.

The 11-piece Club Foot includes multi-instrumentalist/artistic director Rick Nielsen, bassist/producer Myles Boisen, conductor Deirdre McClure, trumpet Chris Grady (who also fronts the local alternative band con- stant Matt Brubek (son of Dave and a member of Oranj Symphonyette). Boisen, who also plays in the Splatter Trio, points out that touring is a diffi- cult proposition for any big band, so soundtrack work and a regular gig like Brando's are ideal.

CABLE TV FIRM BRINGS MUSIC TO INFOMERCIALS (Continued from page 5)

Club Foot will have a new VP of marketing (U.S.) for Elektra Entertainment, says, "Like any medium, if they can build content that's visual, we'd be happy to pay the rates."

But, he adds, "the key things are: How much does it cost and how much does it cost to be effective? Would I have to spend dollars to get people to watch the process. Exec- utive promises that there will be "no cross-promotional links to traditional consumer merchants. "It's a transactional music service that could drive cus- tomers to retail."

But retailers are wary. Russ Solomon, president of Tower Records, says, "the idea of labels selling direct to customers is very unappealing." He adds that he cannot comment on Access retail cross-promotional effort until he knows more about it.

"Access says that the Internet is also part of its plans. "There will be an online transactional partner," says Herman. "We have begun con-
BRAZILIAN CONCERT PROMOTERS LINK TO IMPROVE BUSINESS CLIMATE

(Continued from page 10)

produce shows, especially those featuring international artists. “First, there is a county tax, which is 10% of the ticket sales,” states Cirena. “Then there is the federal tax—25% over the net profit, thus, if they receive [these expenses] are too much.”

Lamentes São Paulo promoter César Castanho, “I have paid [taxes] on artists’ fees that have never existed. Sometimes the recording company or the artist himself finds it important to come to Brazil but the fees to be paid—come for free. There are just other [production] expenses, and, even in those cases, I pay the taxes, if only to tack on the [musicians’] union.”

Promoters also are grumbling about what they consider excessive government regulations. There is one law, for instance, that requires two concerts per prices: full price and half price, the latter of which is paid by students with a valid identification card provided by the National Students Organization. “Our most immediate issue and concern,” declares Rodrigues, “is the 50% discount for students. If the law stated that half of the tickets shall be sold to students, you could budget that. But that is not the case, and since you cannot gauge how many students are going to attend a show, there is a budget problem to take into account their impact on a show.”

ANTIDRUG PSAS (Continued from page 12)

ture representatives from both organizations, Nowell, and Hole singer/actress Courtney Love. Although Love did not record a PSA, M.A.P. founder/CEO Rudy Arnold says the singer has been a vocal supporter of the campaign and has volunteered to perform for free. “She is a fantastic example of what a human being can do,” Arnold says of Love. “She is single-handedly trying to [check up] the phone sex business, by calling on strengthened-out growers and helping them get into treatment.”

Arnold credits M.A.P. creative director, the Carly Silk line-uping the talent for the PSA drive, which has been in the works for 1½ years. “Production-wise they could, wanted to get the message out that drugs are not the way to go,” Arnold says.

Nowell, whose husband died of a heroin overdose May 25, 1996, the campaign can do nothing but help. “It’s the most common drug and the one that kills so many young adults and teenagers. When my friends and I were growing up, the (Continued on next page)
you gotta demonstrate... demonstrate... here I stand, as the morning gathers in a rainbow. I want you to know I’m a nice guy.

Marley is only one of a seemingly infinite array of influences on this guy, and he’s Jamaican music to boot. Not that that’s a bad thing, but... that’s the kind of thing you want.”

“Rasta Man I,” the song that helped bring Marley to the attention of the world, was written in 1976. But Marley’s music was not limited to reggae. He also experimented with rock, funk, and soul, creating a style that was uniquely his own.

**THEORY OF EVERYTHING**

Today, the U.K. is quite different. The U.S. is somewhat similar. There is no music quite like Finley’s. “You gotta see and hear them,” says Finley, “but there’s no way to describe it.”

“Fused” is a show about the business of music, written and produced by Finley. It is currently in its fourth season on the BBC and can be seen on Saturday mornings at 8 a.m. on PBS.

**THE MYTH OF THE MUSIC INDUSTRY**

Finley believes that the music industry is a myth. “It’s all about making money,” he says. “And that’s fine, but it’s not the whole story.”

Finley has been involved in the music industry for over 30 years, both as a songwriter and as a producer. He has worked with artists such as The Rolling Stones, The Beatles, and The Who.

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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 commercialized the Hot 100 hits by Aqua’s “Barbie Girl” (MCA) and Chubbawamba’s “Tubthumping” (Republic/Universal), selling 531,000 units and 70,000 units, respectively. In Aqua’s case, the commercial single reached the top spot on the “Barbie Girl” chart peaking at number one on the Hot 100 Airplay. Five weeks ago, “Tubthumping” debuted at No. 60 on The Billboard 200 with scans in the 19,000-unit range and has earned Greatest Gainer status that song currently holds. This issue, “Tubthumping” is No. 15 on The Billboard 200 with scans totaling 75,000 units.

While “Tubthumping” has not yet peaked at radio, nearly all of the stock has been consumed at retail, which naturally, when you have a hit, drives consumers to buy the album. This issue, the single drops off the 75-position Hot 100 Singles Sales list from last issue’s No. 38. However, the radio picture is still growing. “Tubthumping” peeks a 14% gain in audience, bringing the total listeners to 23 million. The song ranks at No. 8 on Hot 100 Airplay.

In the U.S., where Oct. 27’s $54-point drop in the New York Stock Exchange was followed by a strong bounce back of 337 points the next day, the short-term analysis was that things were status quo, with no serious hits taken. The weak performance was in consumer confidence—and thus spending—if the market continues to show weakness in the weeks to come. This could translate into retail activity that is not as robust as expected. Bob Higgins, chairman/CEO of Alibany, N.Y.-based Trans World Entertainment, which he claims to view the Holiday season as one where people will spend on stock, not on consumer purchases. We feel our stock is not overpriced and because it does have good value to withstand market swings to some degree, even though everybody gets hurt a little in this kind of market.”

As for how consumer confidence will be affected by the first quarter, the executive says, “I have a local company that has stripped its marketing efforts to include core products. We’ve only gone with the same-free hits. We’re focusing on this ‘cause it’s good value for money.” He says. Such austerity measures and layoff expectations are evident at every major company.

For music retailers in the region, the immediate impact of events has already had a major impact on the retail sales. The executive says, “Already the crowds are thinner, less people, and proportionally, we have more stock on hand, which is not severe. In Hong Kong, starting at the stock market monitors (located in bank windows) takes away from the lunch crowd.”

THE DRAIN ON THE MUSIC FIRMS

MUSIC FIRMS WEATHER WALL STREET UPEHEAP

(Continued from page 5)

Shrink by as much as 10% at points during the week, music and entertainment stocks were not, as usual, better than the markets as a whole. Worst affected were those companies that failed to find or that recently raised money in an offering and which (Continued from last week) reports fell back sharply Oct. 30, giving up most of the previous day’s gain of nearly 550 points. But the Dow Jones Industrial Average (D.I.D. chairman Thomas Yoda says the recent stock market turmoil hasn’t changed his company’s plans for a stock issue on Japan’s over-the-counter market. And the Nikkei stock average fell back sharply Oct. 30, giving up most of the previous day’s gain of nearly 550 points.

For its retail campaign, Columbia will create point-of-purchase materials and seek preferred placement in time for the last-minute holiday rush. In the U.K., the album will come out on a label wholly owned by the Diana, Prince of Wales Memorial Fund, according to V2’s Abbott. Proceeds from the album’s sales will go directly to the Diana Fund, which has collected approximately $12 million in funds (about 1.5 million pounds) in the two months since the princess’s death, according to Knightley—a figure that does not include proceeds from Elton John’s historic hit “Greatest Hits In The Wind 1997,” which are still being processed.

For Columbia, Diana’s sister, Lady McCorquodale, says, “As a family, we are greatly and greatly moved by the kindliness and generosity of so many distinguished artists in contributing to this unique album.”

Barger notes that, besides the artists and producers, many recording and mastering studios are donating 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 their EMI Group to the London exchange and Polylum in Amsterdam. Even before the volatility, EMI’s price was affected by the ongoing issues concerning its internal affairs.

According to entertainment analyst David Caperton, assistant VP at Merrill Lynch in London, the rarity of music shares already makes for a volatile environment, and investors tend to view the music sector as a short-term play, deserting the shares early at any sign of trouble. Caperton finds this puzzling.

“The EMII and PolyGram are both quality stocks—it’s not a crappy thing that you’re buying—but when things get tough, the record companies go down in a herd.”

The Topic/Weather story was prepared by Ed Christian, Seth Goldstein, and Doug Jeffrey, and the Hot 100* Singles Spotlight was prepared by Theda Sandford-Waller.

ALL-STAR LINEUP SET FOR DIANA TRIBUTE ALBUM

(Continued from page 16)

Senior VP of marketing Tom Corson, says, “We’re servicing that track to pop, urban, and country, and adult urban radio. We’re feeding the airwaves with our singles and it is working.” When asked if the album’s success can be attributed to the series of black major artists taking stock of the project.

At the Sacramento, Calif.-based Tower Records, senior VP Stan Gues on what he says he has some reservations about the album’s flow, given the diverse nature of the artists, is in a great position to note the project. “But, it’s the time of the year around Christmas, and with all the press and all the attention it’s likely to get, a lot of people don’t buy music will give it as a gift,” he says. “I think it’ll do well and it’ll be a great thing at Christmas.”

Assistance in preparing this story was provided by Ed Christian and Bradley Bambarger in New York and Dominic Pride in London.
clean bills of health) and one believed to be ongoing in the U.S. by the tight-fisted Federal Trade Commission. The F.I.M.I., the association of the majors and retail chains indicating that its inquiry is focused on the labels' minimum-ad-vance prices. In Europe, meanwhile, government authorities and retailers are engaged in a public war of words over the investigation for the relatively high price of CDs in that market (see Commentary, page 10).

The Italian action, however, is believed to mark the first time that price-fixing has been proved and fines imposed. Italy's antitrust authority has levied fines on the five majors a total of 7.69 billion lire ($4.5 million) after finding them guilty of price fixing in the market for compact-totsel Bulletin, Oct. 24). All companies strongly reject the ruling and are expected to appeal within the statutory 60-day period.

Italy's International Federation of the Phonographic Industry, F.I.M.I., which represents the five majors in Italy, does not report on antitrust investigations. However, the authority is said to have been approached by various retail companies about the possibility of a probe into the Italian market.

Universal Music was named in the report, as it was distributed by BMG in 1995. The company was named in a previous version of the authority's investigation.

The decision, issued Oct. 17, was published Oct. 22 after all the interested parties in the case were given the opportunity to express their views on the action.
### The Billboard 200 \(^*\)**

**NOVEMBER 8, 1997**

<table>
<thead>
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<th>WEEK #</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
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<tr>
<td>1</td>
<td>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</td>
<td>THE Firm — THE ALBUM</td>
<td>1</td>
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<tr>
<td>2</td>
<td>LEANN RIMES</td>
<td>YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS</td>
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<td>3</td>
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<td>4</td>
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<td>JANET</td>
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<td>7</td>
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<td>8</td>
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**GREATST GAINER**

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<th>ARTIST</th>
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<td>CHUBBAWABA</td>
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\(^*\) Albums with the greatest sales gains this week.

Recording Industry Assn of America (RIAA) certification for 500,000 album units (or 50,000 album sets in the case of boxed sets). RIAA certification for shipments of 1 million units, with multible titles indicated by a numerical following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Two prices

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For more information on the Billboard charts, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
TOP ALBUMS A-Z (LISTED BY ARTISTS)

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The chart reflects sales data from November 8, 1997, and is based on Billboard's chart methodology.
bright, 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 debut album was produced by Outpost principal and former Metallica producer Scott Litt, complements a roster that includes such new bands as Instant Message. The group has a strong rock and electronic act the Crystal Method.

"From a label perspective, we're all over the place," says Gershon. "We're trying to sign some bands 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. "You'd like to move forward and take the music to another place," he says. "We're going to try some different percussion, and I'm going to introduce some strings for backup. We're kind of going for a full orchestra sound, something with a fuller cultural feel with more string sections."

While the future may hold a different sound for the band, Days Of The New, at least in the present tense, is not about to abandon their straight-forward acts, such as mixtape box20, being embraced by mainstream and modern rock fans.

The first single, "Touch, Peel And Stand," is No. 1 and 15 on the Mainstream Rock Tracks and Modern Rock Tracks charts, respectively. Meanwhile, a clip for the song has been placed in heavy rotation on MTV.

Dave Levesque, 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 new audience at his store, "a music store that has translated into significant sales.

"It's not like the '80s metal and glam bands are coming back, the classic rock acts are still doing well. But the-mainstream rock, the grunge guys aren't doing it either," says Levesque of the current musical landscape. "This kind of music is spreading beyond the mainstream radio stations.

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 in mid-July to help build the band's identity," says Gershon. "There were a couple of different things going on. We had some labels seeking assurance from those that heard the record was that 'Touch, Peel And Stand' was the single.

That old model of the music business has served the label well. In markets lacking a mainstream rock outlet, modern rock picked up the slack with significant airplay.

Modern rock WXRK New York, for example, has been one of the band's most important markets.

Still, Geffen head of rock promotion (U.S.) Warren Christensen says that it bodes well for Days Of The New's prospects in the fall. "This is a record that we feel will have its day. It's a great record that has no days gone by."

"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 record is a completely different place because I was nervous. My voice has developed since then, so I suspect people will make those comparisons on the next album."

that Universal had the option not to re-lease any Introscope product it described objectionable (Billboard, March 2, 1996).

The material on the new album is drawn from two major recordings with Afeni Shakur between 1991 and 1994, when he recorded for Introscope. According to Jive, premature press reports erroneously suggested the album would comprise some of the 150 masters won by Afeni Shakur, Tupac's mother, in the settlement of a fraud lawsuit against Death Row Records, which released Shakur's last two albums.

An Introscope spokesman offers a prepared statement explaining the distribution alignment: "As part of the terms of an overall agreement with Jive Records to distribute the Introscope artists internationally, Jive Records will concentrate on the Jive catalogue, while Introscope will handle the Tupac Shakur catalog. According to the agreement, Jive will handle the Introscope catalogue, while Introscope will handle the Tupac Shakur catalog. According to the agreement, Jive will handle the Introscope catalogue, while Introscope will handle the Tupac Shakur catalog."

A Universal spokesman says the company has no comment. The parties to this out of the ordinary arrangement, which brings the bulk of Shakur's catalog to a new label, appear unwilling to discuss many facets of the deal.

A Jive spokesman says that the structure of the deal is "confidential information" and "we are working out the details with Introscope and the estate of Tupac Shakur."

Introscope's spokesman would not comment on the arrangement. Afeni Shakur could not be reached at press time.

Jive and Introscope do have a prior relationship: the label is about to release the new album from the band R.E.M., which has an imprint, Bass Records, at Introscope (Billboard Bulletin, Sept. 5).

The Introscope spokesperson reiterated the same statement the label made last week: that rumors of an imminent Introscope/Death Row split first surfaced in August: "Introscope Records has a contract to distribute Death Row Records which is still in full force and effect." Universal's spokesman has no comment on the Vibe magazine piece.

The group's management division, in fact, has made two appearances on The Tonight Show With Jay Leno on Oct. 30 and "The Teenen Ivey Ways Show" on Monday (Nov. 3).

Today's press release praised the "success" of "the new millennium, and clearly Days Of The New is a band that's going to be around in the year 2000."

Neil Myski, music director of main- stream rock outlet WYSP Philadelphia says that the station will continue to support "The Tonight Show With Jay Leno" until two months after the album is released. "We started out just having a feeling about it," he says. "Initially there wasn't really an audience buzz, but I think the message to the rock audience is in these songs that hit immediately are the ones that burn so fast. This was a slow- burn and band, but very mature record. I wish I had more songs like it."

With this sort of feedback, it's understandable why Outpost continues to work on the elaborate, overblown baby book for the actual baby act.

"Touche should last through the rest of the year," says Gershon. This real- ly is a textbook problem for the numbers case, but that's an easy thing to do when you have a great record.

"We've had eight or nine records by the time he's 28 or 29 years old, and, keeping that in mind, we're not in a huge hurry," he adds. "Let's face it, we're not putting something through the winter months with con- tinuing solid sales.

"This record should hold out through most of the year, especially when radio starts freezing [its playlists]," says Gershon. "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 are coming out will still be with us, like Barbra Streisand and Celine Dion, have different customers anyway.

The band, which is booked by Creative Artists Agency, but is currently booking itself, is working on a new album with New York-based Wild Justice, also continues to tour. On Nov. 9, Days Of The New kicks off a series of opening dates for labelmate Veruca Salt in Minneapolis.

Though Meeks' voice bears a striking resemblance to that of Alice In Chains front man Layne Staley, he insists that he's not trying to be the next Grunge Star. "In 68, 'Tell Me Why' had first-week sales of 66,500 units, while last year's "Revelations" opened with 79,500 units. Wynonna has a bustling TV schedule working to keep her name in December (see Country Corner, page 36), which might lift this one higher.

On the other hand, the arrival of Capitol Nashville sophomore Trace Adkins suggests career growth. His new "Big Time" bow at No. 58 with "Momma's抱着 Baby's back in town" at No. 166, which sold 22,000 copies at retail last week, looks like a big hit.

Wynonna's next album, "Dreamin' Out Loud," had in its biggest week, Christmas of '96' and he spent a full six months on Top Country Albums before he got to that point.

On DECK: Judging from street-date violations and the high profile he has received from huge singles by Puff Daddy and the Notorious B.I.G., figure that this album is going to be a hit. The billboard for this seems a modest throw. However, Snoop's lead track, "R U Ready," is still gaining ground at radio, moving 30-26 on Hot & R&B Airplay, which might lead to a growth in album sales. Television may also get a boost, too, as the act is scheduled to hit "The Tonight Show With Jay Leno" on Oct. 30 and "The Teenen Ivey Ways Show" on Monday (Nov. 3).

Country star Wynonna has also seen brighter openings than the No. 58 debut she makes on The Billboard 200, just shy of 29,000 units. Of her four previous solo albums, the only one to post a lower first-week take was her best-of set, "Collection," which bowed earlier this year with 16,000 units. Her first solo outing, 1992's "Wynonna," still represents a more impressive performance, bowing at No. 2 in 1992, "R U Ready," is still gaining ground at radio, moving 30-26 on Hot & R&B Airplay, which might lead to a growth in album sales. Television may also get a boost, too, as the act is scheduled to hit "The Tonight Show With Jay Leno" on Oct. 30 and "The Teenen Ivey Ways Show" on Monday (Nov. 3).

State of Maine: A new album from Minkus' longtime collaborator, The Band, "The Last Waltz," was released in November 1976, the year after the group had its biggest hit with "The Last Waltz."
song that ‘Do You Know.’” Both tracks are included on her debut album “Do You Know?” (Music to My Ears, Billboard, May 17), which rests at No. 105 on The Billboard 200 and has sold more than 150,000 copies in the U.S., according to Nielsen.”

The artist, signed as a 14-year-old to the Swedish indie label Rocacorrupt (equipped by BMG in 1994), has already found success in her home market and neighboring Denmark (Billboard, July 19). BMG’s planned promotional push in Europe, however, has been put on hold until after two singles this past winter, when Robyn’s U.S. career took off. The push resumes with “Show Me Love” and “Like a Virgin,” which is out Oct. 27, almost simultaneous with the U.S. release.

To date, her album sales have totaled 167,000 in the Nordic region, according to BMI. Other European territories are discussing releasing the album in January.

Robyn has also sold more than 40,000 albums in Asia and Japan, without any promotional visits. Radio sales and performances in Asia have helped her, says Benke Berg, international exploitation manager for BMG Nordic region.

“Japan, Korea, and Thailand are the territories where fans are quite influenced by America,” says Berg.

RC A is indeed pleased with the artist’s success, and it does not intend to rest on its success: The label is continuing its multi-effort campaign to make Robyn a household name. “We have to be prepared for a long battle,” Pursch says. “We have to be patient. We have to be in it for the long haul.”

Although Robyn is not slated to tour North America until March, she will stay visible in the interim via performances at colleges and MTV shows. In addition to the KRKE concert, Robyn is scheduled to perform at shows for Warner Bros. Records’ “Living Single” tour (this Friday, Chicago), an floppy (on the KRKE tour), “Show Me Love” single, is being sampled, and preliminary talks with BET are positive. “This is the only way to sell a new artist,” says Pursch. “It’s not just the song, it’s the artist. It’s not just the music, it’s the personality. You’ve got to get kids about it and encourage the kids about it. And we’ve been doing that wirelessly. It’s all over the place. And it’s all over the radio. And it’s all over the press.”

Due to the promotion of the single, “Show Me Love,” RCA performed its marketing team to be in the Top 40 in the United States. The artist, signed as a 14-year-old to the Swedish indie label Rocacorrupt (equipped by BMG in 1994), has already found success in her home market and neighboring Denmark (Billboard, July 19). BMG’s planned promotional push in Europe, however, has been put on hold until after two singles this past winter, when Robyn’s U.S. career took off. The push resumes with “Show Me Love” and “Like a Virgin,” which is out Oct. 27, almost simultaneous with the U.S. release.

To date, her album sales have totaled 167,000 in the Nordic region, according to BMI. Other European territories are discussing releasing the album in January.

Robyn has also sold more than 40,000 albums in Asia and Japan, without any promotional visits. Radio sales and performances in Asia have helped her, says Benke Berg, international exploitation manager for BMG Nordic region.

“Japan, Korea, and Thailand are the territories where fans are quite influenced by America,” says Berg.

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“Show Me Love” is the first single from the album, which is due out later this year. The album, titled “Show Me Love,” features 14 tracks, including the title track, “Show Me Love,” and “Like a Virgin.”

The album is expected to feature a mix of pop, R&B, and dance music, with influences from the 1980s and 1990s. The album was produced by Paul Epworth, who has worked with artists such as Adele, Katy Perry, and Calvin Harris. The album's cover art features a purple and red color scheme, with Robyn's face in the center.

Robyn's previous projects have included the pop rock band Robyn & the Right, and her solo work as Robyn. Her debut album, "Do You Know?", was released in 1994, and her second album, "I Do Know What’s Up", was released in 1997.

Robyn's music has been compared to artists such as Abba, and her sound has been described as a mix of pop, dance, and电子 music. Her music videos and performances often feature colorful and dynamic visuals, with a focus on Robyn's dance moves.

For more information on Robyn and her music, visit her official website at www.robyn.com. You can also follow her on social media platforms such as Instagram, Twitter, and Facebook.
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 8, 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 Marlon Wayans in the film “Senenella.” He recently completed “Kingdom On The Sun,” and “Thugs,” two animated features. His additional film credits include roles in “8 Heads In A Duffle Bag,” “Blacksheep,” “Tommy Boy,” “Realty Bites,” “Coreheads,” “Light Sleeper,” 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 Comedian” at the Yearby Rolling Stone. Spade has also guest starred on “The Larry Sanders Show” and was featured on HBO’s “13th Annual Young 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 1997 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 Jewel and Interscope’s Wallflowers in Billboard’s first Fan-tastic Video competition, which is taking place exclusively 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” had captured 32% of the votes, while Jewel’s “You Were Meant For Me” had pulled in 28%. And the Wallflowers’ “One Headlight” had grabbed 27%. Also in contention: Paula Cole’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. 12 on CNN’s “Rock & Roll for Life” show.

Billboard Online is developing the talent lineup for the show, for information, contact Maureen Ryan at 212-536-5002.

Judy Yuzquierdo has joined Billboard magazine as national advertising manager. She brings with her a wealth of ad sales and marketing experience from stints at Premiere, Ham Magazine, and Premiere. Most recently she worked with High Level Marketing.

Yuzquierdo received her bachelor’s degree from Central Michigan University in broadcast and cinematic arts. In her spare time she enjoys photography.

Spice Girls’ website: www.spice-world.com

Spice World Music Video video website: www.spiceworldmusicvideo.com

For more information, contact Judy Yuzquierdo at 212-536-5002.
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A brilliant new album from music's most acclaimed new superstar. Time Magazine 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 Circ.

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 Circ.

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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 "Honky Tonk Truth."

LISA STANSFIELD
The Greatest Hits
She's back like never before with an explosive new album Time Out 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

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